

FLASH

January 16, 2003



Spooky Johnson's original rock and roll band p.6

Movie depicts the truth behind 'A Guy Thing'

review by zachary hansen

What would happen if a regular guy got drunk at his bachelor party and slept with a hula girl? And what if she turned out to be his fiancée's cousin? Uh, oh! I'd be willing to bet that some wacky hijinks would ensue! And that is exactly what happens in *A Guy Thing*, a funny yet ordinary and predictable new comedy.

Jason Lee is the aforementioned groom-to-be. Of course, that's the actor's name, but I forgot his character's name and in a movie like this, does it really matter? Anyhow, He ends up sleeping (but not sleeping) with Julia Stiles (forgot her character's name too-sorry) on her first day as an exotic entertainer. Of course, (I forgot her name too, of course, but she's played by Selma Blair) his future wife is on her way so the madcap shenanigans begin.

Julia leaves her underwear behind, so Jason's got to hide them. Will Selma find them? And if so, where? At least this goofy setup leads to one of the film's hilarious moments, which involves a discount store and a dirty underwear bin.

But Jason doesn't know that Julia is related to Selma, so when he sees her at a family get-together he naturally flips out. And what better way to avoid a confrontation with her than to fake a case of diarrhea, thus causing him to miss the entire evening's

festivities? And wouldn't it be funny for him to have to make a series of filthy bodily noises, as well as a daring attempt at escaping out the window, to trick the family into thinking he's seriously unwell?

In addition to all these crazy goings-on, Julia's ex finds out about the unfortunate bachelor

See "A Guy Thing," 9



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The art of screenwriting fills 'Adaptation'

From screenplay to film, 'Adaptation' is an innovative idea with a Hollywood ending.

Adaptation is the second film from the director/writer team of Spike Jonze and Charlie Kaufman. Their first collaboration, *Being John Malkovich*, was a brilliantly conceived and executed, highly original work that was one of the great films of recent memory. Unfortunately, I was disappointed by their latest endeavor. It did have some good moments and isn't necessarily a bad film, but it often gets bogged down in self-indulgence and had a real let-down of an ending, which trivializes the rest of the story.

The film tells the semi-autobiographical tale of how writer Kaufman (played by Nicolas Cage) struggled trying to write a movie adaptation of a book called *The Orchid Thief*, a non-narrative book by Susan Orlean about, well, orchids. Obviously, it would be difficult to transpose such literature into a somewhat interesting film.

Yet, Kaufman wants to remain faithful to the novel, despite the fact that his adaptation may not find a mainstream audience. So as deadlines approach and panic sets in, Kaufman begins to write himself into the script, the script which is the basis for the film the audience is seeing.

The story jumps all over the place, from Kaufman writing the script, to flashbacks of Orlean writing the book and her relationship with John Laroche, the orchid thief himself. Meanwhile, Kaufman develops an obsession with Orlean and has problems with his twin brother Donald (also played by Cage), who perfectly contrasts Charlie by working on his own script about serial killers.

A high point of the film is Cage's performances, his best since *Leaving Las Vegas*. Though the brothers look exactly alike, Cage gives each their own personality. It is easy to tell which is which at all times. The nervous, sweaty Charlie is totally distinguishable from the confident, gregarious Donald. This role is especially interesting because the real Kaufman doesn't have a brother named Donald. Charlie and Donald are, in fact, the battling sides of Kaufman's personality: the truthful, artistic author and the hack who will sacrifice his integrity in exchange for mainstream acceptance.

At one point in the film, Charlie, halted by writer's block, enlists Donald to help him out. After attending numerous seminars on structure and plot,

Donald is at least on a roll, in spite of his questionable material. Here, the plot veers from the more autobiographical aspect of the real Charlie Kaufman and heads towards the section of the story that "Donald" wrote.

Adaptation speeds downhill when this shift occurs. Kaufman discards his clever idea about the creative process that he had originally established and closes out the film with an extended Hollywood climax. Kaufman ultimately lets Donald take over and fails. I was fascinated by so much of the film that when fiction overcame the reality of Kaufman's story, I became angry and frustrated to the point that it ruined the fabulous experience I had had up until then.

The idea behind *Adaptation* was a good one, but the blurry fiction/nonfiction border concept grew old after awhile and turned into more of an annoying gimmick than an inventive idea. However, it took me a while to warm up to *Being John Malkovich*, as well, so I'm hoping that future viewings of *Adaptation* will be more rewarding. It is by no means a bad film and is definitely worth a look, but fails to live up to its reputation as one of the year's best.*



Photo acquired

Nicolas Cage (center) plays Charlie Kaufman, a stymied writer who seeks advice from screenwriting guru Robert McKee.



Photo acquired

(left) Twin brothers Charlie, left, and Donald Kaufman (both played by Nicolas Cage) discuss the finer points of screenwriting."



Photo acquired

(right) Journalist Susan Orlean (Meryl Streep) literally falls in love with her work in "Adaptation."

review by zachary hansen

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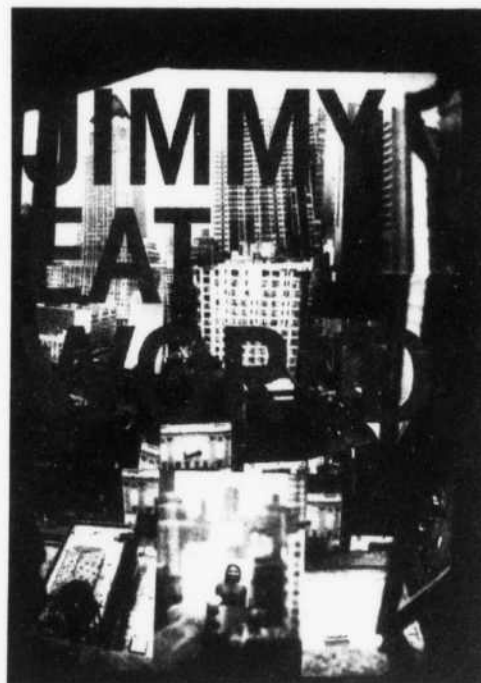
Boys vs Girls

Genders clash about

jimmy eat world dvd

Boys side of review

Girls side of review



I had a pretty good Christmas a few weeks ago. My parents went all out on the gift-giving this year, and my little brother and I reaped the benefits. They even did research into stuff to buy that we never even thought to mention. My mother just so happened to remember the name of one of my favorite bands in high school; her memory was triggered by a DVD she saw with the name "Jimmy Eat World" on it. My mother was had.

This "DVD-EP," as the band is calling it, is altogether a pointless and useless release made by the label in hopes of capitalizing on stocking-stuffing holiday shoppers, i.e. my mom. The DVD is supposed to serve as a preview for the upcoming full-length DVD, *Believe in What You Want*, scheduled for release in February. It contains three music videos, one live performance, four audio only tracks (three live and one studio), and a "Preview DVD" section.

The first video is "Bleed American," which is a great song and an OK video. However, the video is not exclusive to this release. When I bought *Bleed American*, and yes, the album was once called that, I put the CD into my computer which took me to the Jimmy Eat World "Secret Website." On the site you can download the band's Electronic Press Kit, which happens to include the video for "Bleed American," so this DVD offers nothing special here.

Next is "The Middle," by far the worst song Jimmy Eat World has ever written. Coincidentally it is the biggest hit the band has had and managed to land them a spot on "Total Request Live." It might have had something to do with the way lead singer Jim Adkins stutters through the verses, or the reassurance that "everything, everything's gonna be all right," but I can't help but think it's the half-naked teenagers in the

video that made this song a hit.

The third music video is "Sweetness." Good song, unimpressive video.

That takes us to the lone gem on the "DVD-EP," the live video of "Get it Faster." This, and this alone, gives hope that the full-length DVD might be something worth watching.

The second section of the release raises a very important question: Just what is the purpose of the audio only tracks? They won't play in a CD player. These tracks are on the wrong release; they should have been saved for an actual EP and not been used as filler on a DVD that already contains nothing substantial.

Not that the audio tracks aren't good; in fact, the live version of "For Me This is Heaven" is absolutely incredible. It is by far the best song included in this release; probably no coincidence that it's the only one that is pre-*Bleed American* also.

The new studio track is a George Michael cover of "Last Christmas." If the entire purpose of this release wasn't obvious before, it should be now.

The "Preview" section is little more than a minute and a half commercial for *Believe in What You Want*. It offers no real insight into its making and simply states what one might hope to find on the full-length DVD. This information was already pretty attainable. Again, nothing special here.

Though the "DVD-EP" may be cheap, save your money. You'll be wanting your half hour of life back anyway. There still may be a glimmer of hope in *Believe in What You Want*; so save your eight bucks and put it toward that in February.

Rating: * 1/2

Basically from any angle, the Jimmy Eat World DVD is a commercial that lasts for roughly 30 minutes. But yes, people actually paid money for it; \$7.98 to be exact. The content is slim; however, at that price, I might just go for it. Then again I do also enjoy eating and a non-essential \$7.98 might go far in making that a problem for me. So let's look at what you do get for those dolla-dollars:

The DVD contains three music videos all from their latest and greatest CD, *Bleed American*, ("Bleed American," "The Middle," and "Sweetness"), "Get it Faster" performed live, a preview of the full length DVD "Believe in What You Want" in stores this February, and here's what puts it over the top for me (sarcasm, sarcasm): four audio tracks.

Audio tracks? On a DVD? But you can't play them in a CD player. Yes. You listen to them while you look at a picture of the band displayed on your TV screen.

Well what's the fun in that? Honestly, I couldn't tell you. Even if one of the tracks is "For Me This is Heaven," which if you're just joining us is possibly one of the smartest, most incredible songs in recent history, I don't know if it's worth the eight bucks. So what you get is a commercial for something so MTVified that it's not even recognizable anymore. So, let's break it down. You'll get the following for \$7.98, for better or for worse.

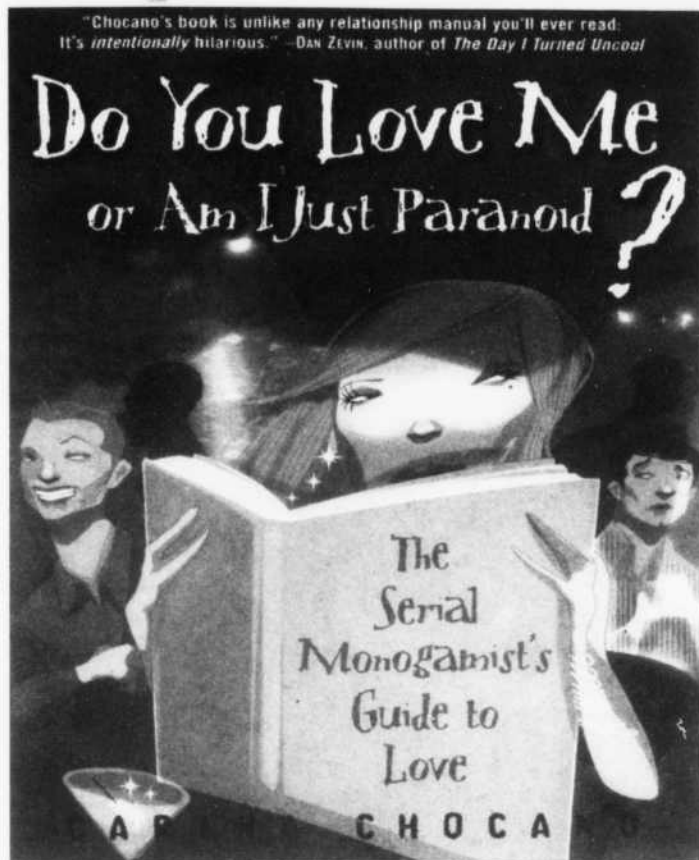
(a) Videos: *Bleed American*, *The Middle*, *Sweetness*, *Get It Faster*; (b) Audio: *The Authority Song* (Live), *Bleed American* (Live), *For Me This Is Heaven* (Live), *Last Christmas*; (c) Preview of full-length DVD *Believe in What You Want*; (d) Full-screen format.

Rating: **

review by matthew sullivan

review by kristin hooper

Cynical look at Dating in 2003



Serial Monogamist's Guide is a book worth a second date

If you think that dating is all seriousness and romantic and blah, blah, blah, than Carina Chocano's new book *Do You Love Me or Am I Just Paranoid* is not for you. So, for the remainder of the romantically disenchanted, read this review, pick up a copy of the book on stands Jan. 15 and read your way to a great date (without having to worry too much about a goodnight kiss).

Chocano's book is primarily written for women. However, we all know how much the guy's love reading our copies of *Jane* and *Cosmo* each month, so let them take a gander at this as well - unless too many of your tactics are revealed. In which case, you probably shouldn't let him know about the "five-year break-up

plan" as is evidenced in chapter six.

Do You Love Me or Am I Just Paranoid? is sub-headed as "The Serial Monogamist's Guide to Love." Thus, the book chronicles the stages of a typical (or atypical) serial monogamist. Some stages and topics included in this oh-so-valuable text are: "Behold the Wrong Boyfriend," which allows you to read characteristics and define which "type" your man really is, and "When All Else Fails: Getting to 'Fuck You'," which discusses the break-up, splitting the dividends and a review of "The seven phases of love, or, What Just Happened?"

Do You Love Me or Am I Just Paranoid? is a great look at dating for our generation. As some-

one who enjoys dating but has decidedly never wanted to be too serious and detests the pure thought of marriage, I really enjoyed reading this book. I enjoyed it not for the lack of actual "advice" about dating, but for the realization that there are other twenty-somethings out there who, just like me, snicker and do some of the most bizarre things in the name of love.

And as Chocano states in the introduction to the text, "What is love, anyway, aside from a liquor-fueled period of psychosis counteracted with a lifetime's worth of received romantic notions and a tingling sensation in the pants?"

So eloquently said.*

Four Hot Sexy Donnas

Take it all off with 'Spend the Night'

For almost ten years, The Donnas have harnessed their brassieres and thongs in a world where jock straps reign. And now, we are finally seeing the top 40 emergence of this rockin' girl group - for better or worse.

'Spend the Night' is typical Donnas fare. It's a catty foray into the world of chick rock that The Donnas have mastered since their first show together as eighth graders.

No longer in junior high and with a major label deal with Atlantic Records, these four hotties are melting away 13-year-old boy hearts as well as the teenybopper generation.

Again, for better or for worse.

Seeing as The Donnas have had an underground following for most of their decade-long career, I'm sure there are mixed emotion about their current sta-

tus. However, I'm sure it looks beautiful from the top and these outrageously adorable, gal versions of a Beatles-four-some are soaking in the glitz, shimmering in the sun and rocking their bras off.*



Listen to the tunes if you can (finally, a movie soundtrack that doesn't suck)

Having seen *Catch Me if You Can* in the theater, I was excited to receive the soundtrack to the film in the mail. The disc did not disappoint. However, you must have seen the film to actually enjoy the soundtrack. Though there are some classic tunes from the era ('50s and '60s), the disc is primarily new jazz collaborations conducted and composed by the renowned John Williams.

Some classics on the album include "Come Fly With Me" by Frank Sinatra, "The Girl from Ipanema" by Stan Getz and Joao Gilberto, "The Christmas Song" by Nat King Cole and "Embraceable You" by Judy Garland.

The album is a nice, relaxing journey into the melodic mid-sixties world of serene jazz. I definitely recommend this album if you saw and enjoyed Spielberg's *Catch Me if You Can*. And if you haven't seen the film, I highly recom-

mend it as well (for more than just the temptingly sexy Leonardo DiCaprio). After the movie, stop by your local music store and purchase the disc (if you have any cash left after that \$8 ticket and \$5 popcorn).*



reviews by leslie carol boehms

Spooky Johnson's ORIGINAL ROCK 'N' ROLL BAND

Making Music the Old Fashioned Way

The beat of the drums drive you, the rhythm of the bass urges you and the sax screams out for you to dance. You might hear some rap to this beat, you might hear some soulful singing that reminds you of the olden days, and you might hear a moog synthesizer and some turntables to tie it all in. What is all this craziness that makes your body move no matter how hard you try? It's Spooky Johnson's Original Rock 'n' Roll Band. This odd mixture of styles comes from an odd group of guys.

Spooky J materialized in February of 2001 at a garage show here in Murfreesboro, Tenn. They played alongside locals Page 80 and Rosewater Foundation. The original lineup included Mike Faircloth on bass, Andy Vincent on drums, Burk Gibbs on turntables/keyboards and MC and RJ Orr on guitar. Soon after the inaugural gig, Matt Rowland joined the band on keyboards and added vocals. RJ stayed with the band for about

seven months before leaving, and Nelson Holloway, a.k.a Mr. Fantasia, filled in on guitar. Scott Lauritsen joined the band on sax to round out the Spooky J sound you hear today.

Everyone brought their own style and influences to the band, and that diversity of styles matches the diversity of where everyone came from. Mr. Fantasia is the only Murfreesboro local. Everyone else was drawn to this music Mecca because of the recording industry program. Scott came from the farthest away, Iowa. Burk and Mike actually took on the pilgrimage here together from Chesapeake, VA, and Matt and Andy already resided in the lovely state of Tennessee. Andy came from Wartburg, TN, and Matt was originally from Hope, Ark. home of Bill Clinton, but moved to Oak Ridge, Tenn., home of the atomic bomb. None of these guys left their influences and personalities behind in

See Spooky J's, 7

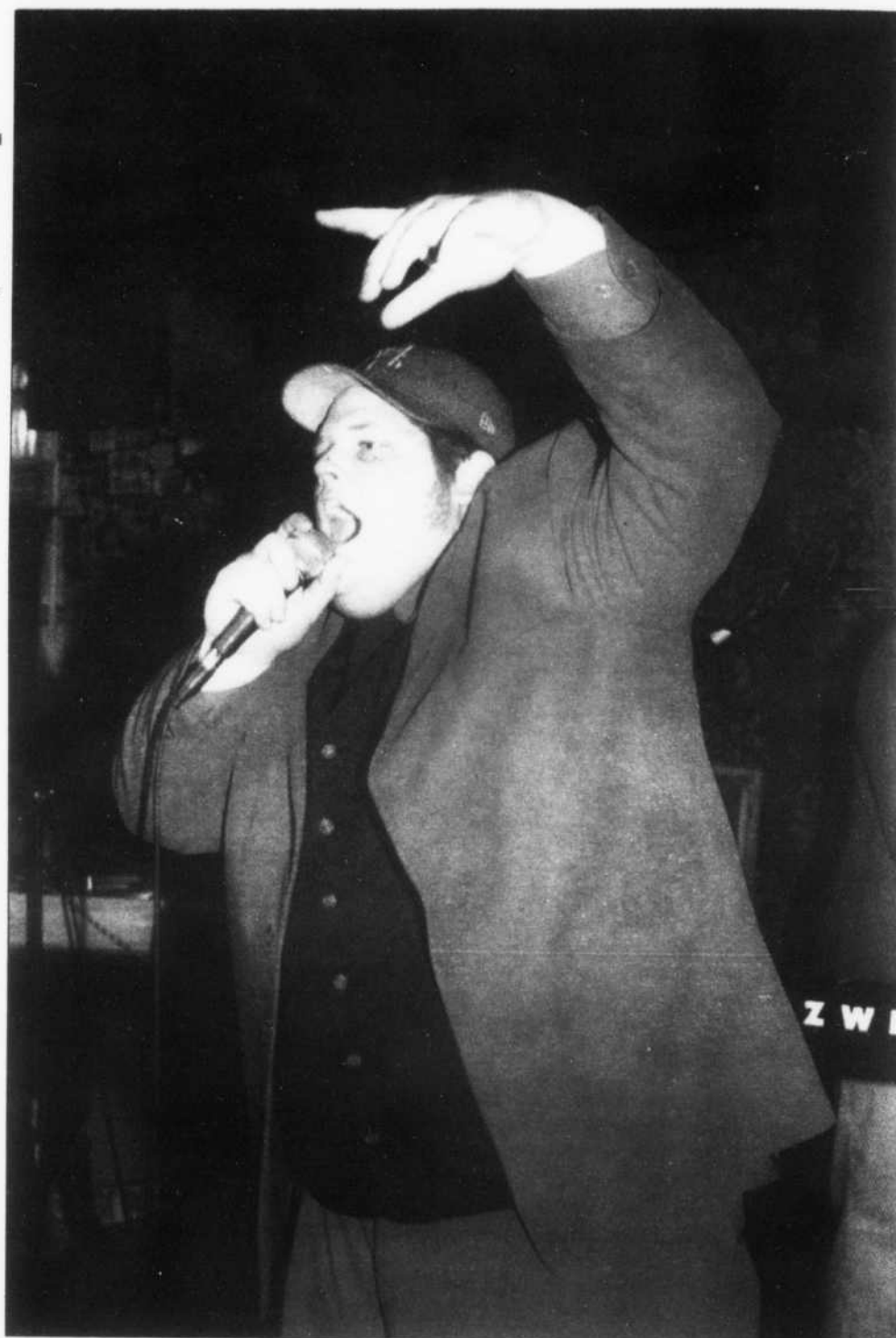


Photo by Steve Cross

Spooky Johnson's rocked the Boro Bar and Grill last Thursday. Above is Berk Gibbs the turntable/scratch/keyboards/rapper extraordinaire.

by justin ward



Spooky J's: Continued from 6

Spooky J. It all combines to give you the craziness that seems to form on top of jazz-based rhythms.

"We get a lot of our influences from Andy's drum studies," Matt said. "He studies a lot of Afro-Cuban music like Salsa and Reggae."

"It's very based off jazz music," Mike said. "It has a set head with solos coming out and the rhythm section changing it into something completely different."

"That's the cool thing about Spooky J," Burk said. "Everybody in the band retains their personality, but then there's a common thread like jazz that pulls us together."

Whatever Spooky J's music is, Matt summed it up when he said, "We just like to have a good time and play music that makes people dance."

Spooky J has been working since that first gig in 2001 to have themselves heard. "We used to play three or four nights a week just for the sake of playing," Burk said. They played in quite a few battles of the bands back when Oxygen was still open and won two or three of them. "We weren't about making money in the beginning," Matt said. "We just gave stuff away to get it out there. There's a lot of bootlegs around." They also did a couple of shows at

Virginia Beach, where they just threw CD's out into the crowd to get their music out. Those shows were a precursor to more out of town shows to come for Spooky J.

Spooky J also has a lot of recorded music out there, a lot of live music, and they've also taken full advantage of the recording industry studio projects done by students. They did six MTSU projects last semester for an upcoming CD that they are currently working on getting mixing and mastering. They also recorded two songs themselves to add to it.

There are a lot of good things to come from Spooky Johnson. You can catch them every second Wednesday of the month at the Pub O' Love in Nashville for a free show. They're also playing the Boro Jan. 22nd, and they're traveling to Birmingham on Jan. 25th for a benefit for a local art gallery. You can check them out online at www.spookyjohnson.com.

All of the guys plan on being out of college by May of next year, and then they want to fully pursue their careers with Spooky Johnson. They'll probably head out on the road and show people a good time. Whatever Spooky Johnson will be doing in the future, Matt Rowland assures us that "from here on out, we're pretty much gonna be playin' mad shows." *

Photos by Steve Cross

(Clockwise from far left) 'Mr. Fantasia' (a.k.a. Nelson Holloway), Andy Vincent, Scott Lauritsen, Mike Faircloth, Matt Roland.

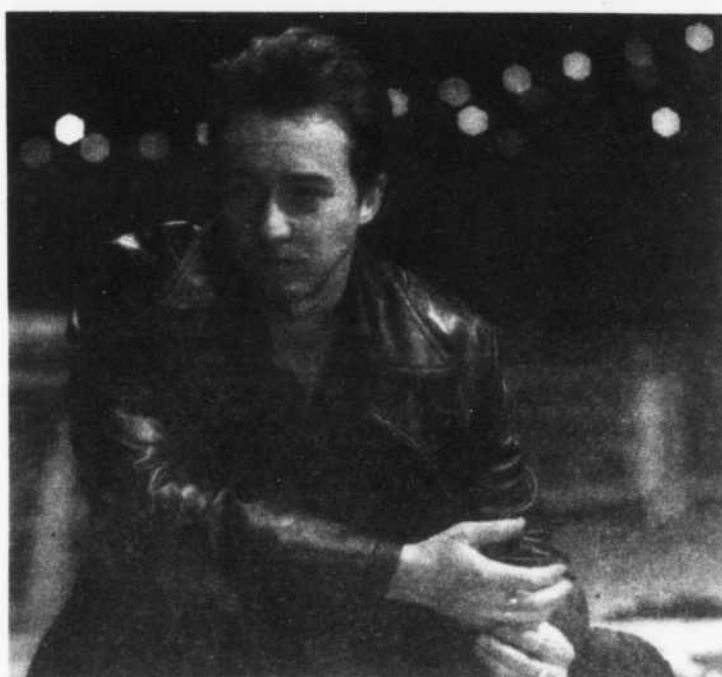
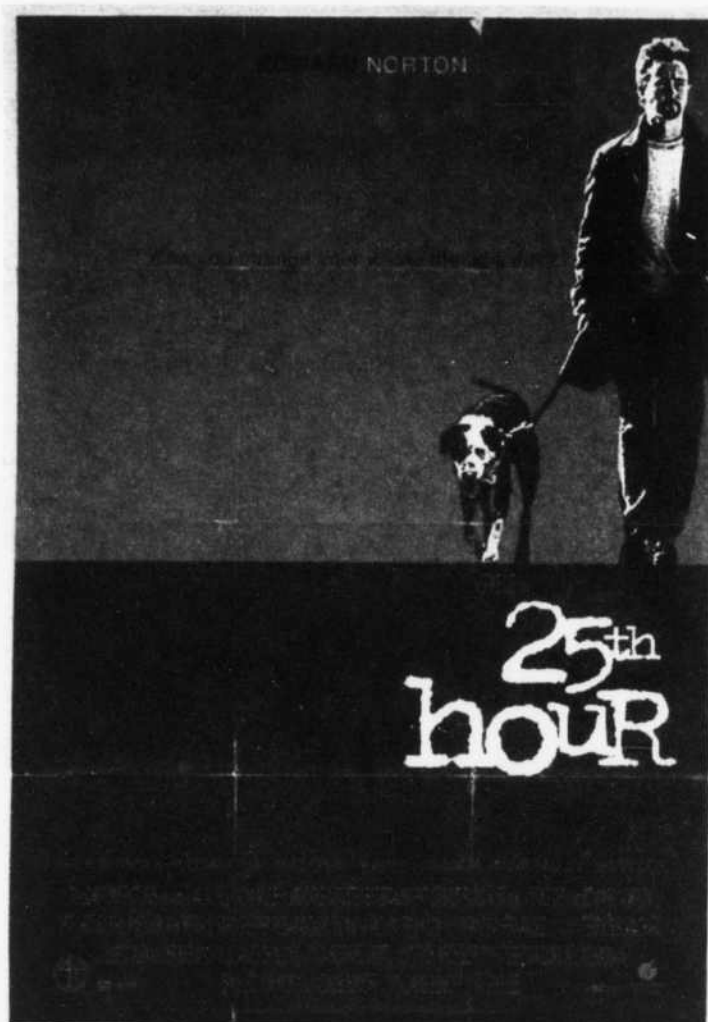


Photo acquired

Edward Norton plays a drug dealer in the riveting new film *25th Hour*. Directed by Spike Lee, the film is out in theaters now.

Living in the '25th Hour'

There is a moment in Spike Lee's riveting narrative of post 9/11 New York that captures the underlying tension of the raped city, the damaged miscellany resentment of a scarred nation.

The brief incident venomously reopens the fading scars and grinds salt into the farthest reaches of New York's bleeding wounds.

Edward Norton's character is a hurting drug-dealer named Monty who gazes hopelessly into a splintered mirror with the words "Fuck You" scrawled in peeling black marker. "No, fuck you," Monty sputters at the mirror. The mirror condenses into a collection of blacks, Wall Street brokers, gays, Puerto Ricans and every ethnic group that exists inside the confines of New York.

Finally, the camera focuses on Monty, himself. "No, fuck you," he whispers to his reflection. Monty realizes that his ravenous fury is useless. He has run out of innocent victims on which to place his blame and wrath.

And hidden beneath endless layers of guilt and suffering, *25th Hour* paints a thoughtful picture of New York's landscape. "No one deserves to be blamed," the film seems to be saying. "We all must suffer together."

Norton plays Monty with the actor's identifying markings of agile, tortured WASP. Monty does not possess the brutality of Norton's Derek Vinyard in *American History X*. However, he does match Vinyard's threatening level of cleverness. Monty seems like the friendly, well-spoken New York businessman type. But looks can be misleading.

We soon discover Monty's shady street pharmacist back-

ground. For all of his intelligence, Monty gave in to his greed. He stays in the game too long, someone squeals to the DEA, and Monty is on his way to prison.

25th Hour chronicles the final hours of a man coming to terms with his greed and distrust. Monty senses a Judas amidst the kind faces of his company.

His girlfriend, Naturelle (Rosario Dawson), and father, James (Brian Cox), are not living in ignorant bliss. They fully understand where the money is coming from to furnish Naturelle's leather couch and lessen James' bar debts. However, neither Naturelle nor James speaks up. They benefit off other people's addictions.

To worsen matters, Monty suspects Naturelle of betrayal despite her devoted temperament and loving face. Naturelle reads into Monty's suspicions. She is vulnerable herself. Isn't that enough to demonstrate her loyalty?

In Monty's last night of freedom, the past converges with the future.

The faulty logic behind this technique is Spike Lee's formerly gripping depiction of an ashen New York becomes a series of rambling, independent verses. However disjointed the technique may be, it does mirror true life. The supporting players seem to have lives of their own.

Monty's friends, prep school English teacher, Jacob Elinsky (Phillip Seymour Hoffman) and Frank Slaughtery (Barry Pepper)

are able to see the future more clearly than Monty. Chatting glumly with Jacob, Frank imagines Monty's alternatives: 1) He can commit suicide. 2) He can run from the future and start over. 3) He can serve the sentence and leave prison wanting his old life, realizing that this is not feasible. Whatever the outcome, one can't defeat change.

In one of the distracting subplots, Jacob finds himself pining for the affection of one of his students, Mary (Anna Paquin). Witnessing Mary's absolute shock at finding her "uncool" English teacher frequenting a nightclub swarming with horny teenagers and Ecstasy is one of *25th Hour's* lighter moments. Droll, as Paquin's babydoll performance may be, how does it really fit in with Monty's story? Perhaps screenwriter and author David Benioff is applying that universal axiom: Our lives all connect somehow.

As a whole, the *25th Hour* overcomes its sporadic incoherence and attempts to heal the scabbed wounds rather than reliving the agony of 9/11 and to a much lesser extent, Monty's fall from grace.

In the film's final minutes, Spike Lee tints a substitute reality of what could have been for both America and Monty. A world free of Osama Bin Laden and as simple as apple pie cooling on the windowsill. However, reality sets in. You can't live in a dream's warm embrace forever. Rating: *** 1/2

Photo acquired

Norton's character, "Monty," reflecting quietly with his dog. Is suspense coming? Check out the film *25th Hour* to find out for sure.



review by joey hood

the wmts 88.3 top ten albums of the week

1
WHEN I WAS A TEENAGER
Music Life Sounds Like

2
BECK
Sea Change

3
BOY SETS FIRE
Live For Today EP

4
SIGUR ROS
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5
SYSTEM OF A DOWN
Steal This Album

6
JOHNNY CASH
American IV: The Man Comes Around

7
CAVE IN
Tides Of Tomorrow

8
CENTAUR
In Streams

9
DEMON HUNTER
Demon Hunter

10
ELECTRO NOUVEAU
VARIOUS ARTISTS

*
compiled by wmts
music director jozeph
ash
*

"A Guy Thing": Continued from 2

party incident and goes off to teach Jason a lesson. On top of that, he's an insane cop. On steroids. What, oh, what will happen? How will it all end? Will Jason find that Julia is really the right one for him?

Regardless of all this, I am too hard on the film. The plot is ridiculous and there are absolutely no surprises around the corner. But it does have its moments. My favorite one involves a supposed attacker, who is a light-skinned dark man (or a dark-skinned white

man) with very original red dreadlocks and a gold tooth who couldn't possibly exist, could he?

Despite its flaws, *A Guy Thing* works as extremely light entertainment and I didn't pay a dollar to see it so I have no right to complain. Jason Lee is quite funny, as is Julia Stiles, and their scenes together work well. So if the film interests you, go see it.

Perhaps you'd like to comment on Zack's thoughts on the film. If so, e-mail him at ZHansen25@hotmail.com. *



Photo aquired
Julia Stiles and Jason Lee star in the comedy *A Guy Thing*.



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WHO DO YOU CALL?



photo courtesy of saddle-creek.com

Cursive (pictured at left) is scheduled to perform this Saturday at the Red Rose Coffee House and Bistro. Also on the bill are **Neva Dinova** and local rockers **Mercator**.

This could be the biggest show to come to Murfreesboro this year. I'll be there, you should be too. And don't miss the interview with the Cursive gang in next week's edition of flash*.

(* denotes flash* picks of the night)

THURSDAY, JANUARY 16

- WISE CHILD:** with Tasty Puddin', 9 p.m., 12th & Porter.
THE LOST TRAILERS: 9 p.m., The End, \$5.
PINCH/GREEN RODE SHOTGUN: 9:30 p.m., Slow Bar, \$5.
THE SCOTT HOLT BAND: 9:30 p.m., 3rd & Lindsley Bar & Grill, \$6.
THE GREAT TWITCH / DOSE: 10 p.m., Windows on the Cumberland.
VINCE GILL —BACK 2 BASICS: 8 p.m., Exit/In, \$20.
THE FREEMANS /THE STEELES: 7 p.m., The Renaissance Center \$12. For ticket info, call 740-5570 or go to www.rcenter.org.
DAVID SHIELDS: 9:45 p.m., The Sutler, \$5.
JONATHAN BIRCHFIELD: 8 p.m., Bunganut Pig, Murfreesboro.
UNDER SHADE: 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
KEVIN & GARRETT: 8 p.m., Bunganut Pig, Franklin.

FRIDAY, JANUARY 17

- * **NOT BEOFFORE NOON/ SO-CALLED SIMPLE:** 10 p.m., Sebastian's & Diana's Brew Pub, \$5.
KENTUCKY THUNDER: feat. Etta Britt, Sheila Lawrence, Vicki Carrico, Jonell Mosser, 10 p.m., 3rd & Lindsley Bar & Grill, \$8.
BURNING LAS VEGAS: 9 p.m., Bunganut Pig, Franklin, \$5.
PORTER HALL TN: 5 p.m., Starbucks Coffee, 207-A Mall Circle Dr., Murfreesboro.

- UNDER SHADE:** with Flood & Blue Morning, 10 p.m., Wall Street.
PORTER HALL TN/ THE ROUNDERS: 9 p.m., The Boro Bar & Grill, \$5-\$7.
* **THE LOFT:** with Common Ground, 9:30 p.m., Slow Bar, \$5.
MYSTERY TRAIN: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
HUTCH: with SKYHI, 9 p.m., The Sutler, \$5.
DON'T TRUST THE RADIO/ FOX PROJECT: 9 p.m., Faces Restaurant & Lounge, \$5-\$7.
LUNA HALO: 9 p.m., The End, \$5.
THE BACK UP PLAN / SADIE HAWKINS/ SAD SAM: 6 p.m., The Muse, \$5.
TRAVIS ABERCROMBIE: with Mellow Down Easy, 10 p.m., Windows on the Cumberland.
LOWER UNIT: with Unsound, Bastard Society, and Elbow Eye, The Outer Limit.
ADAM MCINTYRE / SUSAN HART MAN/ IDE: 9 p.m., Blue Sky Court, \$5.

SATURDAY, JANUARY 18

- SIDEWALKSLAM/PSOMNI/THE CONTRACT:** 8 p.m., The Muse, \$5. Green Party Meeting, 5 - 8 p.m.
* **CURSIVE:** with Neva Dinova, and Mercator, 9 pm, Red Rose Coffee House & Bistro, \$5.
SPINDLE/ CELEBRITY/ LUME: 8 p.m., Blue Sky Court, \$5.
TRAVIS ABERCROMBIE / FADE/ HEMINGWAY: 9:30 p.m., Wall Street, \$5 minimum donation (to benefit the Donna Meunier Cancer fund)

- BATTLE OF THE BANDS:** feat. SKYHI, TRB, and Skipping Mad, Sports Planet.

- DRIVING MISS CRAZY:** 9 p.m., Bunganut Pig, Murfreesboro, \$5.
FSN/ DEAD SUN/ FALL WITH ME/ MY UNDYING LOVE: The Outer Limit.

- CRIMSON SWEET/ THE SKY BETWEEN/ FREYED:** 7 p.m., Indienet Record Shop, \$5.

- BURNING LAS VEGAS:** 9 p.m., Bunganut Pig, Franklin, \$5.

- * **LUCERO/ THE LONE OFFICIAL:** 9 p.m., The End, \$5.

- KAHIL'S EGO:** 9 p.m., Faces Restaurant & Lounge, \$5-\$7.

- ANTHONY CORRELL BAND:** with Nelly Wilson & Big Vessel & Co., 9 p.m., The Sutler, \$5.

- BIG FELLA & TE' ARTHUR:** with Folk Medicine, 10 p.m., The Boro Bar & Grill, \$5.

- THE 28's:** feat. Dan Baird, Jack Irwin, Dave Rowe, Brent Little, & Bryan Owings, 10 p.m., 3rd & Lindsley Bar & Grill, \$7.

- OLD UNION:** with Steve Benoit & The Box Elders, 10 p.m., Windows on the Cumberland.

- THE SHAZAM:** with Lucky Guns, 9:30 p.m., Slow Bar, \$8.

- BLOODKIN:** with Common Ground, 10 p.m., 12th & Porter.

SUNDAY, JANUARY 19

- MY HOTEL YEAR:** with Believe in Toledo, The Parade, Call Yourself Congress, 7 p.m., Indienet Record Shop, \$5.

- DARDEN SMITH:** 9 p.m., 3rd & Lindsley Bar & Grill, \$5.

3rd & Lindsley Bar & Grill: 259-9891

12th & Porter: 254-7236

Blue Sky Court: 242-6033

The Boro Bar & Grill: 895-4800

Bunganut Pig, Franklin: 794-4777

Bunganut Pig, Murfreesboro: 893-7860

The Church: 252-4872

The End: 321-4457

Exit/In: 321-3340

Faces Restaurant & Lounge: 867-7555

Gentleman Jim's: 893-9933

Guido's New York Pizzeria: 329-4428

Hurricane's (Murfreesboro): 907-1111

The Muse: 778-9760

The Outer Limit: 781-0068

Red Rose Coffee House & Bistro: 893-1405

Sebastian's & Diana's Brew Pub: 895-8922

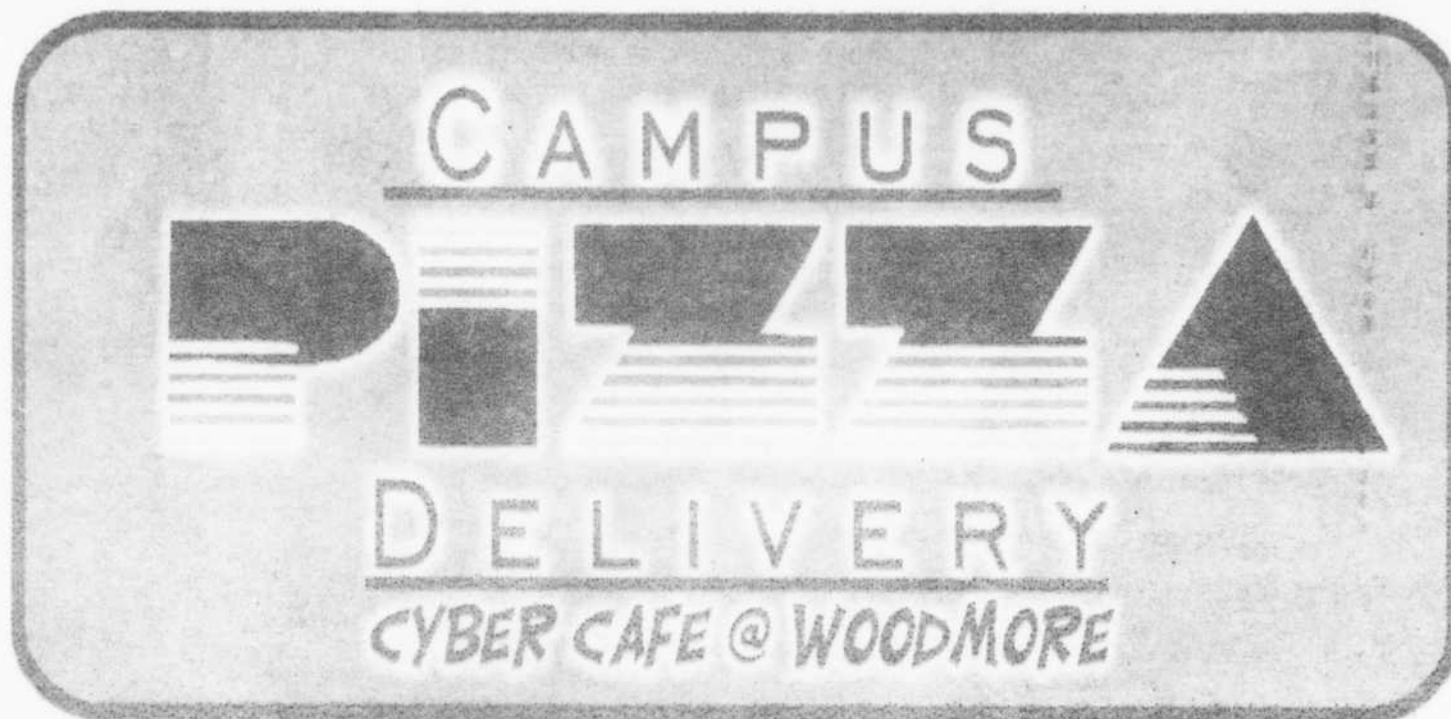
Slow Bar: 262-4701

The Sutler: 778-9760

Windows on the Cumberland: 251-0097

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