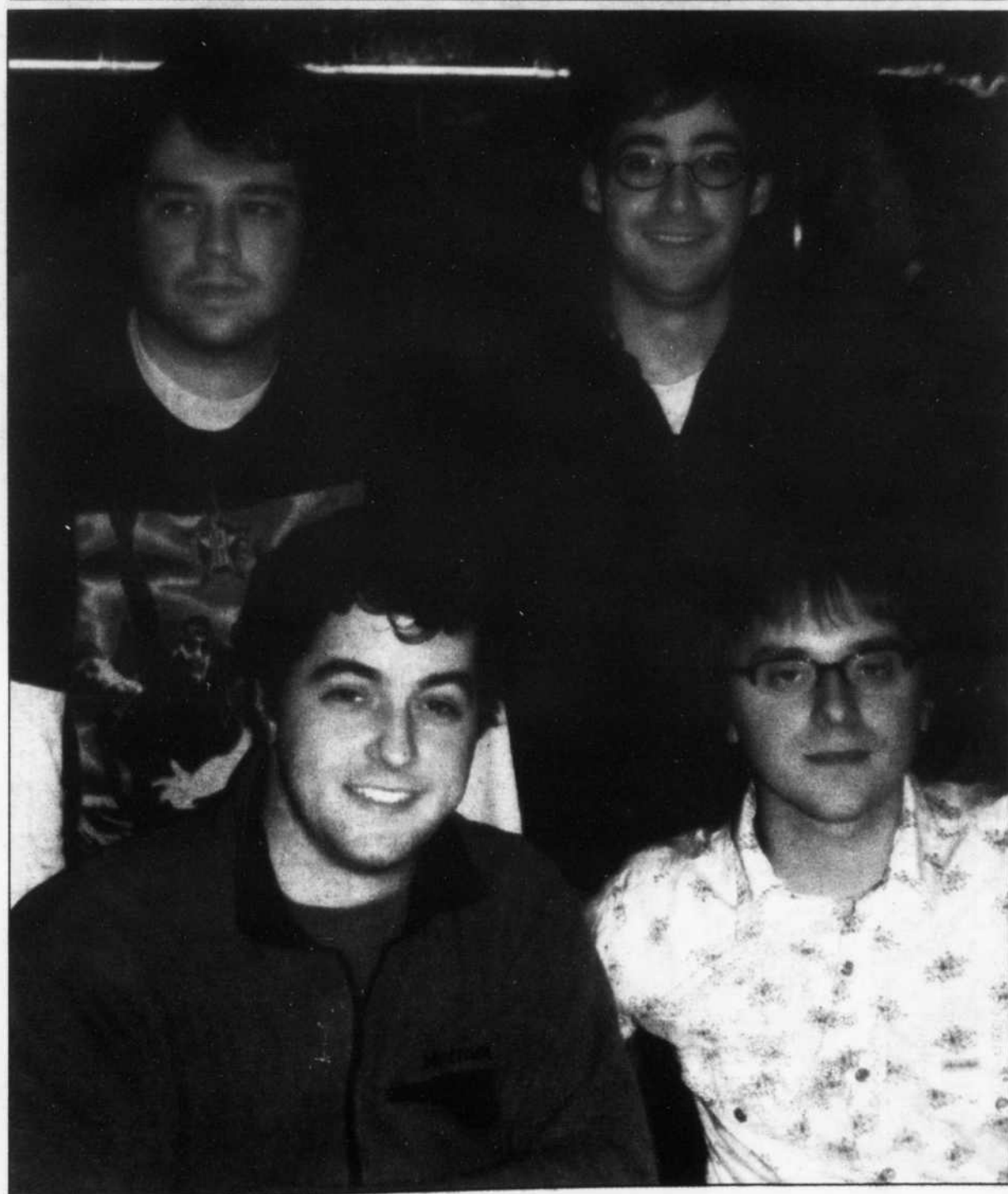




An  
American  
Classic

Happy  
feet make  
a happy  
audience,  
p. 8

April 17, 2003



a word of advice:  
**DON'T  
TRUST**  
the  
**RADIO**  
page 6

**flash\* editor**  
clay carlton ayers

**flash\* design**  
lindsey turner  
nick fowler

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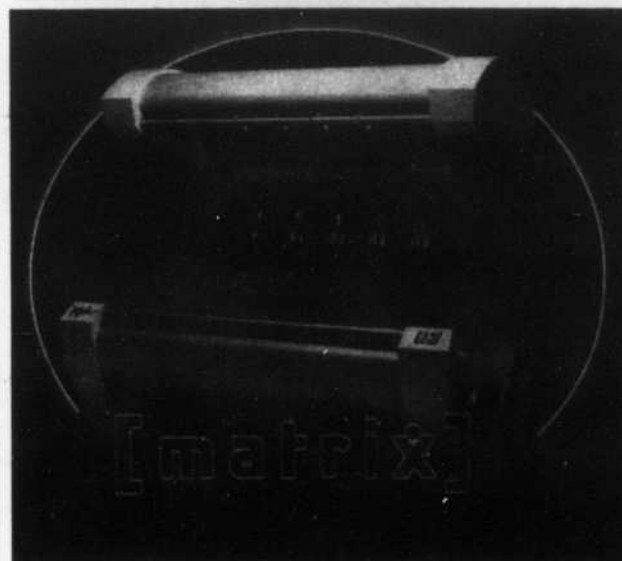


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- (1)  
POSTAL SERVICE  
Give Up
- (2)  
CURSIVE  
The Ugly Organ
- (3)  
AFI  
Sing The Sorrow
- (4)  
VARIOUS ARTISTS  
Black on Black: A Tribute to Blag Flag
- (5)  
GLOSSARY  
How We Handle Our Midnights
- (6)  
IMAGINARY BASEBALL LEAGUE  
Cardiac
- (7)  
ESTER DRANG  
Infinite Keys
- (8)  
ULTRALASH  
Ultralash
- (9)  
FISCHERSPOONER  
#1
- (10)  
MERCATOR  
\*Mercator

compiled by jozeph ash  
wmts music director

## Betrayal and anime: Xbox gets Rare, 'Perfect Dark'

A heavy-hitting developer and an instant classic go to the highest bidder

Fans can expect the next installment of Perfect Dark to hit stores in late 2003 or 2004. What they can't expect is to play it on the Nintendo Gamecube.

Much to the dismay of Nintendo veterans, Microsoft has bought the software company RARE, which is responsible for such hits as

Goldeneye, Battle Toads, Star Fox Adventures and Donkey Kong 64. RARE will be developing a new Perfect Dark Game for the Xbox which is rumored to be a prequel to the Nintendo 64 classic known for its action packed-levels, replayability and great multiplayer.

The new game (supposedly

named Perfect Dark Zero) may not look as realistic as the first. The few screenshots found online show Joanna Dark (the franchise's heroine) to have an almost anime-like appearance. Rumors have it that the title will take full advantage of Xbox live so as not to disappoint veteran players who still drool over the game multiplayer options.

Of course, Microsoft may not have to many of those "veteran players" to worry about since most

Nintendo loyalists feel that the switch of consoles spells the end of their interest the Perfect Dark franchise.

The company has no reason to be frightened though. If the new Perfect Dark is anywhere near the game its predecessor was, they should have an instant classic on their hands as well as a whole new group of Perfect Dark fans to impress. \*

— Jack Stone

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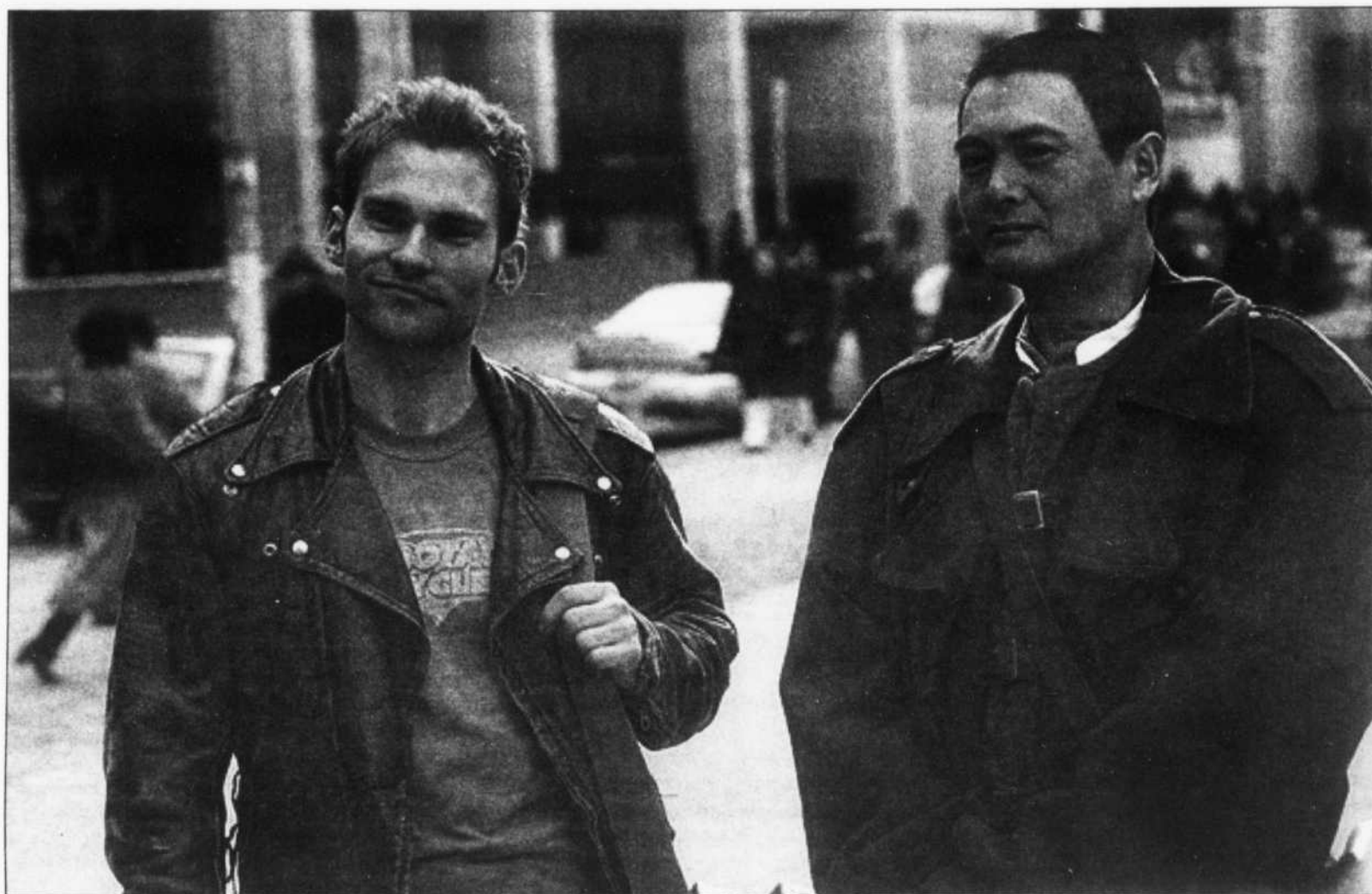


Photo courtesy of MGM

Sean William Scott, left, plays a "sort of dumb, sort of got-things-figured-out" guy in his latest film, *Bulletproof Monk*. Chow Yun-Fat co-stars as his dry and witty monk friend. This movie receives \*\*1/2 out of four stars.

## Laughproof Monk

### Lack of a plot dropkicks flick into mediocrity

**T**ake a little of *The Matrix*, add in two cups of *Crouching Tiger Hidden Dragon*, sprinkle some comedy, add a pinch of lameness and you get *Bulletproof Monk*.

The consensus is that monks and martial arts don't go together, but director Paul Hunter did not let that stop him.

Hunter, a man who has directed such classics as Mariah Carey's "Honey" video, incorporates all the necessary ingredients for a mediocre movie.

For one, he uses the

"gravity/space/time have no effect on people who know the inner truth" cliché, made famous by *The Matrix* and *Crouching Tiger Hidden Dragon*.

For another, Hunter whips out from his arsenal of good ideas a lowest common denominator bad guy.

What's worse than a Nazi bad guy who wants to control the world? "Forget that the Nazis did not go anywhere near Tibet, where *Bulletproof Monk* first meets his Aryan nemesis," Hunter thinks.

The bad guys in *Bulletproof Monk* were kind of mean, but not really convincing.

Strucker, the leader of the bad guys, kills a bunch of monks in the opening scene, but then he doesn't do much else.

He talks big, but just kind of says, "Hey, I'm the bad guy, in case you all forgot, because I haven't really done anything since the opening scene."

The saving graces of the movie are the two main characters, played by Chow Yun-Fat and Sean William Scott.

These two are decent as action stars, but they nailed their comedic lines. Yun-Fat has several dry humor lines that he gives at just the right time, usually making fun of Scott's

character.

Scott plays a sort of dumb, sort of got-things-figured-out character, which incorporates elements of his Stifter character from *American Pie*. But Scott transforms it into a more Mel-Gibson-in-*Lethal-Weapon* character.

The musical score by Eric Serra is decent, and appropriate at times, but nothing too amazing.

The cinematography is, as I have said before, a little too *Matrix* and *Crouching Tiger Hidden Dragon* without a good plot. Film can only be slowed down and then sped up really fast so many times before it gets annoying.

The biggest downfall of *Bulletproof Monk*, though, is the lack

of a plot.

Most blemishes in a movie can be overlooked if the movie has a good plot.

*Bulletproof Monk* just did not really have one at all. Monks doing martial arts against each other is strange, but it can work.

Monks having scrolls that can destroy the world in their possession is kind of believable, because what else are they going to do?

Even having a white guy sidekick who kicks and punches alongside a monk in order to save the world is possible.

But, *Bulletproof Monk* just had all this and too many other characters and events that were not explained. \*

# Killer Mike on the move...

and he's heading straight for the top

**T**he blistering social commentary of The Roots and Outkast is lost on an MTV generation raised on big booty bee-toches and P. Diddy-produced boy-bands that like to "bump, bump, bump" all up in your face, girrrl.

However, a handful of rap artists do point out the hidden agendas of shady politicians who like to see things blow up, real good. Unfortunately most of these artists (Talib Kweli and Mos Def included) are sanitized and Clear Channelized for your protection. Their stipulations of golden truth are muzzled for the latest Lil' Kim banger in debauchery.

So it was surprising to me when Nashville's WUBT 101.1 The Beat (i.e. the local Clear Channel progeny of blandness) openly supported Outkast protégé, Killer Mike.

In all truth, Outkast's radio reach is far greater than Dilated Peoples, and Killer Mike has received frequent props for his thundering delivery.

Still, WUBT's inclination of creating a more vocal hip-hop landscape is a small step in the positive direction.

Upon listening to Killer Mike's pulverizing debut, *Monster*, the painful reality concerning the current state of hip hop becomes devastatingly clear: in order to survive the radio beast, you have to feed the beast with senseless bling-bling.

Killer Mike addresses such concerns on the pounding urgency of "Rap Is Dead." "Fuck rap/ Rap's near death, bloated and sick/ Too many niggas still ride, Big and Pac's dick." Mike

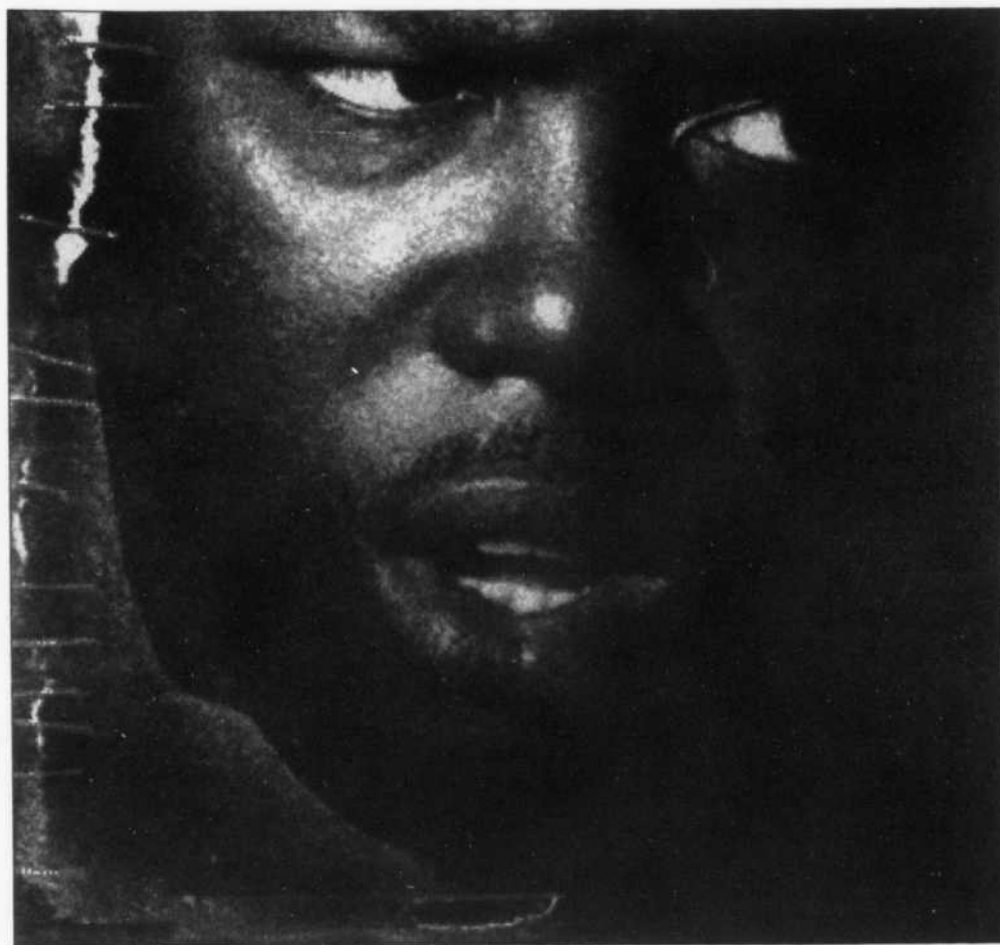


Photo provided

Killer Mike debuts with his new album *Monster*, and it could be the best rap album of 2003. This album receives \*\*\*1/2 out of four stars.

rhymes over ill verses and relentlessly stout beats.

"Rap Is Dead" continues with sublime swipes at rap heavyweights with unfaltering

boldness.

It is a ballsy, disdainful street anthem to the Clear Channel conglomerate.

Regrettably, the coarseness of "Rap Is

Dead" does not mesh with the remaining pieces of Killer Mike's entrance to the hip-hop arena.

A fraction of *Monster* is senseless bling-bling for the radio beast. After "Rap Is Dead," this record reeks of extreme cop-out.

The current radio knocker, "A.D.I.A.S.," is a prime example of Killer Mike's contradiction. Over ostentatiously post-Prince funk, Killer Mike joins Outkast's Big Boi and Sleepy Brown for a groove-laden, commercial ode to sexual promiscuity.

While the chorus is a remotely engaging delight, the texture of "A.D.I.A.S." falls short of Killer Mike's lyrical promise.

For an accurate gauge of Killer Mike's talent, take note of the darkly elegiac title track and Killer Mike's dramatic sense of storytelling on "Sacred Straight."

"Scared Straight" is *Monster*'s second constructed argument on the dawning of rap's newest savior.

"Straight" is an often humorous yarn describing the imagined situation of Mike receiving a life sentence for dealing someone else's drugs.

Another crucial track involves the collaboration with D-12 member, Bizarre. Positioned under spidery percussion of "Creep Show," Killer Mike wins the underlying thesis in *Monster* of rap becoming pure shock-value, a world populated by cheerless strippers and inane violence.

Excusing his attempts to conform to the formula, Killer Mike's *Monster* is the most important rap album of 2003.

It isn't a bloated faux thug fairy tale. Instead, *Monster* speaks the truth.

Hopefully, people will listen. \*

review by joey hood

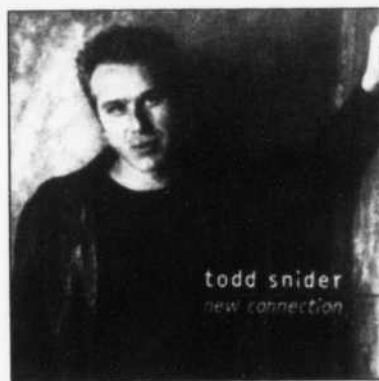
## Go on a 'Beer Run' with Todd Snider

Todd Snider is hard to pin down. Musically, that is. At times his folk sound exudes darkly-twined shades of Edwin McCain, and at times even that of pre-fame Moby, but mostly just of Todd Snider.

"Vinyl Records," track two on *New Connection*, Snider's current (2002) project, is a humorous rol-

lick that names some of the vinyl records Snider owns that are by his favorite musicians, such as Keith Sykes, who both publishes and co-writes some of *Connection*'s music. Also mentioned is Tom Petty, complete with a short beat paying homage to him.

Track three is a slowed down but



moving tribute to missing home and the life he knew there. Playfulness

then comes back into full force on the next track, "Beer Run," but it's not the Garth Brooks/George Jones hit. It uses the same "b double e double r u n, beer run" technique, just not quite in the same way. For a taste of "Beer," here's one of the verses:

"They found a store with a sign saying our beer's coldest

Sent in Brad cause he looked the oldest

He got a case of beer and a candy bar

Took it over there to where all

them registers are

Laid a fake ID on the counter top

The clerk looked and turned and looked back up and stopped

And said son I'm not gonna call the cops

But I am gonna keep this card (The guys both took it pretty hard)"

The feel of this tune is somewhat similar to that of the infamous Ballad of Jed Clampett. Only hey,

See Snider, 10

review by melissa coker



Photo provided by Don't Trust the Radio

Don't Trust the Radio will be playing in Murfreesboro on April 25 at Harvey Washbangers at 4 p.m. If you attend this show you are likely to witness a guitar-playing display from Chance Meyer similar to the one pictured above.

A word  
of advice:

# Don't Trust the Radio

**T**hey're four guys who met at college, all played music, and who actually get along (insert shrieking gasp here).

And though their musical revelries together have only culminated to about a year of consistent play, Don't Trust the Radio have already begun their pandemonium across Middle Tennessee.

Matt Clift (drums, vocals), Seth Cerico (bass, vocals), Bryan Gross (banjo, guitar) and Chance Meyer (guitar, mandolin, lead vocals) are the components of this band which they themselves describe as "folk grass."

Having recently won a spot into the final round for 3rd and Lindsley's "Battle of Nashville," Don't Trust the Radio are working hard to find their niche in a city

that doesn't necessarily respond well to their brand of music.

**Leslie Carol Boehms:** Tell me a little bit about how you guys met.

**Chance:** Bryan and Seth used to play in bands together and Matt and I used to play in bands together. And we both moved here [to Murfreesboro] and I met Bryan in class [at MTSU] and we decided to get together and play and that was that.

**LCB:** What's the origin behind the band name?

**Bryan:** I was reading *Rolling Stone* and there was this ad in there of this guy cruising in his convertible or something. And it said, "Don't Trust the Radio" and that caught my eye.

story by leslie carol boehms



**LCB:** What are some of Don't Trust the Radio's musical influences?

**Chance:** I'm going to say the Traveling Wilburys and Blue Mountain.

**Seth:** As far as bass playing, Jupiter Coyote and The Floating Men. As for a general influence though, Acoustic Syndicate.

**Bryan:** Bela Fleck, Leftover Salmon.

By listening to people like that — all those bands — Acoustic Syndicate, Jupiter Coyote and the Leftovers has kind of put down the groundwork for people to come out and not do strictly bluegrass, not do just rock to kind of mix it all together.

**LCB:** Tell me about what it's like to be a musician and a student. Is there a conflict?

**Seth:** For me, it's the whole level of dealing with two completely different lifestyles with being a classical singer. That's the hardest thing for me: doing as much resting as I can and then going into a smoky bar and having to sing the next day. But as far as time and practicing and studying it doesn't really work out very well all the time.

**Chance:** I'm planning on going to law school. So, I'm trying to take as many law classes as I can, and so what I find myself getting stuck with all the time is

that I spend half the day trying to do analytical thinking and then the juxtaposition between that and trying to cultivate creativity is rough.

**Bryan:** It's hard because I'm still trying to learn how to play the banjo, so it's all very new to me. I also play guitar too and so writing songs can take up a lot of things. Do homework or write songs — it's tough.

**LCB:** The one thing I really enjoyed about seeing you guys play live was that you all seem really passionate about your music. I'm sure you've all probably been in reincarnations of bands, so what is it like to be in a band that you really feel adamant about?

**Chance:** It's like a justification for all of the time you spend from [age] 12 to 22. That's exactly what it feels like. It's like a reward.

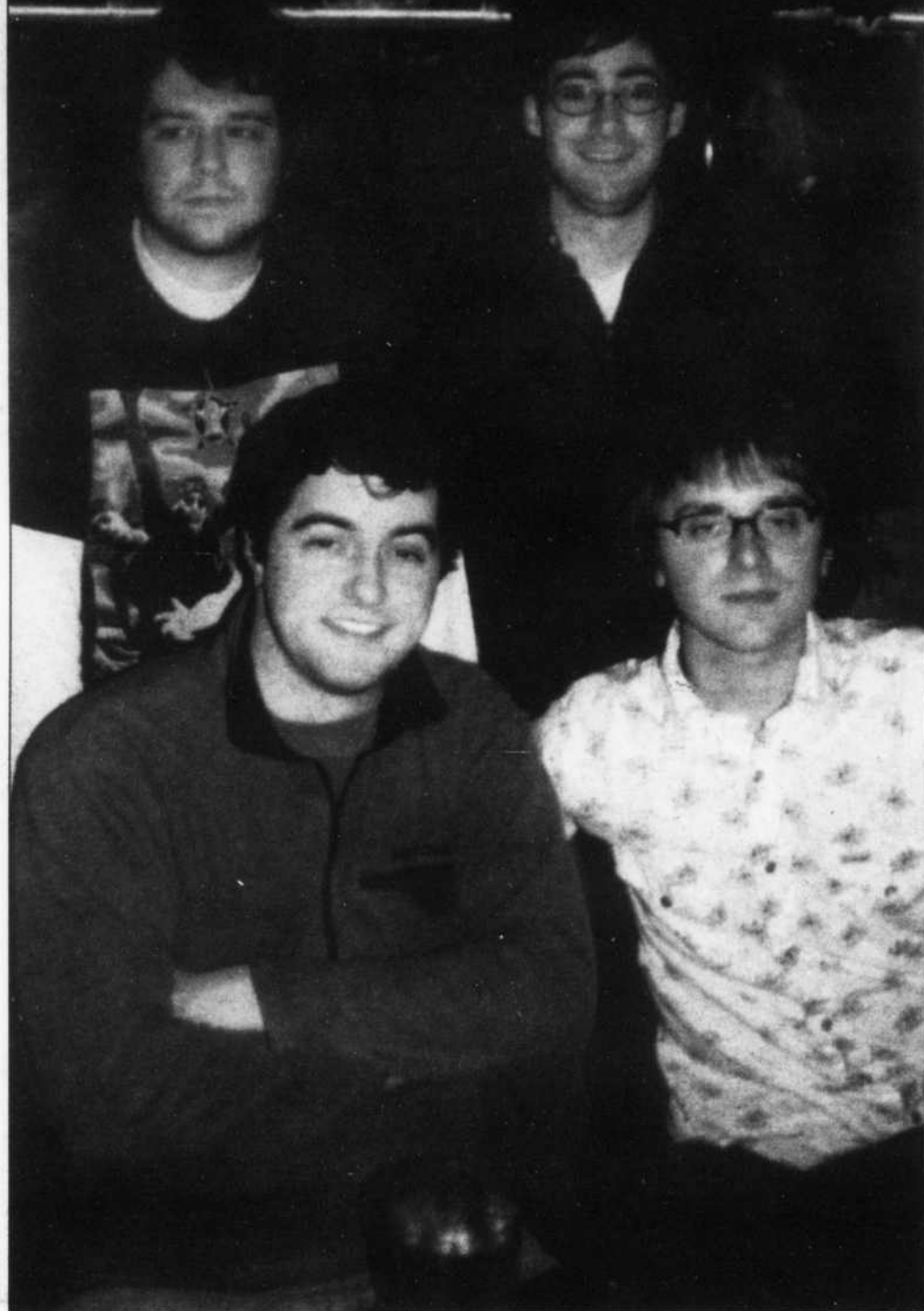
**Seth:** You work so hard for years and nothing happens. And you get in one band and you think, "This is the band."

And at first you're like, "This is the band that's going to do it." And you finally come to the realization that

it sucks. Or not that it sucks but that there's just no way it's going to work. And then all of the sudden, out of nowhere, with this band,



*Photo provided by Don't Trust the Radio*  
**Clockwise from left:** The band recently won a trip to the final round of 3rd and Lindsley's "Battle of Nashvegas." The band takes a moment to pose for a portrait. Drummer Matt Clift in the studio. Bryan Gross shows off his banjo-playing ability.



especially for me, completely unexpectedly. The band just popped up and all of the sudden great things started happening.

**Chance:** It's true with bands like with other things in life: the ones that'll work out are the ones that happen by accident or happenstance.

**Bryan:** It's good to have a few hours a week where you can be happy and feel like

you actually are being productive. We created that stuff and it builds a sense of accomplishment.

**LCB:** If you had to put yourself in some sort of genre, what would you say?

**Chance:** None of us are going to say the same term, [but] I like roots rock.

See Radio, 10



# An American classic

## Happy feet make a happy audience

**N**ashville should prepare. Those dancin' feet are coming to town.

TPAC's Amsouth Bank Broadway Series is hosting *42nd Street*, a musical extravaganza known for its elaborate tap dance numbers, April 22-27.

*42nd Street* is a musical's musical. It tells the story of Peggy Sawyer, a starry-eyed ingénue fresh off the train from Allentown, and her sudden catapult into the limelight.

As director of the musical within the musical, Julian Marsh is trying to create the American musical but is fed up with his temperamental star, Dorothy Brock. When Dorothy breaks her foot, it's Peggy's turn at stardom.

The star-is-born quality of this musical is just one of the reasons why it has had such staying power in the Broadway musical circuit. The original production of *42nd Street* ran on Broadway for eight years, making it one of the longest running shows in Broadway history. The revival opened to rave reviews on May 2, 2001, and went on to win numerous awards as well as a 2001 Tony Award.

Recently I had the chance to speak with lover-of-Tennessee star Blair Ross, who plays Dorothy Brock in the touring production. Here is what she had to say.

**Rachel Robinson:** *42nd Street* is often described as one of the quintessential American musicals. How is this true?

**Blair Ross:** *42nd Street* is an American musical because it is a musical about the making of a musical. There is this director trying to put together a musical about the trials and tribulations of putting together a musical. There are just so many aspects to the American theater.

**RR:** What is the strongest "American" feature of the musical?

**BR:** The story is about a young woman and it typifies the thought and belief that [through] hard work, determination and belief in yourself

you can achieve your dreams.

**RR:** Your character, Dorothy Brock, is described as a prima donna and is pivotal in the musical. Describe her role to me.

**BR:** She is the catalyst for Peggy's ascent. Dorothy is the star of the show within the show. The director didn't want her in the role but has to [allow it] because her boyfriend has the purse strings. [Dorothy] had a great career 10 years before the show and expects to be treated as she was 10 years ago. She's not over the hill yet, but she is definitely at the top of the hill and can see the other side.

**RR:** Does your life mirror any aspects of the musical?

**BR:** No, not really. I never experienced a breakthrough role. I was never a household name. The one thing that is similar is the hard work. I worked steadily because I was willing to go out of town. Part of this job is going out and finding work. This is a hard profession. Anyone who can find a job [in this business] I consider successful. They get the Purple Heart for making a living.

**RR:** Now, you're a Tennessee native, correct?

**BR:** My parents are from Jackson, and my family lives there. It is a great state. The best state. I'm very attached to the state, but I don't think I would be so presumptuous as to call myself a Tennessean.

**RR:** How hard was it to make the jump from Nashville to Broadway musicals?

**BR:** I moved to Nashville after college — you know, when mammoths roamed the Earth. It's funny, when I was in Nashville struggling, my accent got thicker and so did my drawl. When I moved to New York, they all thought that I was this Southern actress so I was cast in all kinds of country and western shows. I sang a lot of country music. But I can hide my accent [because] I am surrounded by a ball of Northness.

**RR:** Has Broadway and the stage always been your goal?

**BR:** It's something I've always done. I started in Junior High, though I thought about other things. It's a hard business, and I know actors who have gone months, even years, without being hired for a show. I actually thought about Seminary School, but when I realized that I had to take this huge math test, I realized that the Lord doesn't need me that much.

**RR:** Tap dancing is an integral part of the show. Why do you think the dance form is so celebrated and reflective of the time period in which the musical is set?

**BR:** It's an American art form. It began in the African-American communities, and the whites picked it up. It's so exciting to watch and listen to. When I saw the revival [of the show] before being cast, I was just sitting there waiting for it to begin. But, when I heard and saw close to 40 people dancing at once, I exploded with laughter. It's exciting. I don't dance, and it is wonderful. I couldn't be more perfectly cast because Dorothy is supposed to be clumsy.

**RR:** Do you think a star is born or made?

**BR:** Both. Some people have a talent that is effortless. It's inherent from birth; they have an instinct for it. So, aspects are born. Other people look at something and can't do it, but they say, 'By gum I'm gonna learn,' and they do. When I was 15, my brother was at West Point and we went to see a concert. I came home late at night and woke my parents up and told them that I wanted to take singing lessons. I could have very well said that I wanted to be a lion tamer. Hard work has been the backbone of anything I got.

**RR:** "The show must go on" is a huge aspect of entertainment, especially the theatre. Do you believe that the show must always go on?

**BR:** There are rare cases. In Baltimore in the fall, the stagehand union went on strike. We had to go on with the show with no costumers, no wig people, [etc.] In that



Photo provided by TPAC

Blair Ross plays Dorothy Brock, a character who she says is the star of the show within the show.

respect, the show went on.

**RR:** What would be your ideal acting role?

**BR:** That changes as you get older. I'm 42, and a lot of my favorite roles, I'm too old to play, so I consider new options. One year ago, I never would have said [the role of] Dorothy Brock. Now that I'm older, I love the role. My favorite role has not come to me yet. Favorite roles lurch out at you from ditches. \*

For more information about *42nd Street*, go to TPAC's Web site at [www.tpac.org](http://www.tpac.org), or call Ticketmaster at (615) 255-ARTS

**Radio:** Continued from 7

**Seth:** Yeah, roots rock, Americana – those are all things we kind of fit in.

**Chance:** Alt-country.

**Bryan:** Jam-grass.

**LCB:** Do you really loathe the radio?

**Chance:** Don't Trust the Radio represents a bigger idea than "I don't like the radio." The bigger idea is that there's a whole world of great music out there that people don't get exposed to, because they are content with letting gatekeepers and corporations feed them.

**Seth:** It's not an anti-radio idea. It's a pro-free thought. It's a pro-listen-to-what-you-like instead of what somebody tells you to like. Now, if what you like is what's on the radio, more power to you, that's fantastic, but don't let Billboard decide what you listen to.

**Bryan:** I absolutely love the radio because it's a great tool if you know how to use it right – if it's got what you want on there. Like, we have a killer jazz station [at MTSU], and we've got a killer rock station in Lighting 100. We also have a killer country station on AM 650 who plays a lot of straight up bluegrass

and old country. And, then stations like NPR and stuff like that. There's just tons of good stations out there. \*

For more information on Don't Trust the Radio, visit their Web Site at [www.donttrusttheradio.com](http://www.donttrusttheradio.com). Also, make sure to mark your calendar for one of their upcoming shows: **April 24** at Windows on the Cumberland in Nashville at 9 p.m., and **April 25** at Harvey Washbangers in Murfreesboro at 4 p.m. The band will also be performing the night of **April 25** at 9:30 p.m. at 12th and Porter in Nashville.

**Snider:** Continued from 5

he's talking about beer here.

The album plows ahead with "Easy," about how the woman he's singing about makes everything look so ... well ... easy. Track six is a cover of John Prine's Crooked Piece of Time, with Prine also contributing vocals.

"Anywhere" is a smooth ballad, and "Stuck All Night" is a cool groove that's currently receiving some significant play on country video outlets. "Statistician's Blues" is another catchy example of Snider's skillful wordplay fun, with lyrics like "84 percent of all statisticians truly hate their jobs; they say the average bank robber lives with in a mile of the bank he robs."

He closes out the collection with "Class of 85," a look back which includes an almost oriental musical backing, the bluesy "Broke" and "Close Enough to You."

Hey, anyone who has the honor

of being covered by country crooner Gary Allan and who graces the title cut of his gold-selling record *Alright Guy* has my attention.

All 12 recordings on this CD are either written or co-written by Snider, with the exception of "Crooked Piece of Time." \*

Chicken Parmigiana Fettuccini Alfredo Chicken Marsala

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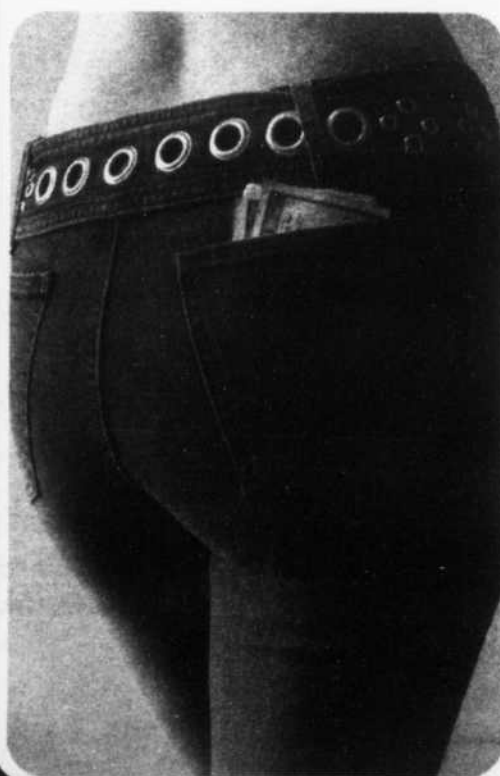
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# CLUB LISTINGS

flash favorites designated with a \*

## THURSDAY, APRIL 17

**All American Sports Grill:** Built For Comfort, 10 p.m., \$3.

**Boro Bar and Grill:** Splif, 9:30 p.m., \$3-5.

**The Church:** Chase Adam, The Harveys, Meridian, 9 p.m., \$5 - 10.

**The End:** The El Dorados, That Was Then, 9 p.m., \$5.

**Exit/In:** The Dave Matthews Cover Band, 9 p.m., \$10.

\* **Faces Restaurant and Lounge:** Folk Medicine, 9:30 p.m., \$3 - 5.

**Guido's NY Pizzeria:** Frontside, 7:30 p.m.

**The Muse:** Straitjacket Valentine, Chelsea Marie, Swingset, Eric Otto, Crash, 7 p.m., \$5.

\* **Red Rose Coffee House and Bistro:** Porter Hall TN, 9 p.m., \$5.

**Ryman Auditorium:** Annie Lennox, 7:30 p.m., \$55-77.

**Slow Bar:** Weatherspoon, Tenley Hardin, 9:30 p.m., \$5.

**The Sutler:** Quinn Loggins, Heather Ellis, 9 p.m.

**3rd and Lindsley Bar and Grill:** Eric Hamilton Band, 9:30 p.m., \$5.

**12th and Porter:** Camper Van Beethoven, 9 p.m.

\* **Wall Street:** Spooky Johnson's Original Rock 'n' Roll Band, 10 p.m., \$5



File photo

Spooky Johnson's Original Rock 'n' Roll Band will perform at Mercury Lounge Saturday night with Acoustic Syndicate.

## FRIDAY, APRIL 18

**All American Sports Grill:** Shoofly Pie, 10 p.m. \$3.

\* **AmSouth Amphitheatre:** Pearl Jam, Sparta, 7:30 p.m., \$38 - 42.

**Blue Sky Court:** Dope-A-Matic, Club Dub, 9 p.m., \$5.

\* **The Boro Bar and Grill:** Pile of Face, Simon Brawl, Vatican Destroyer, LoPan, 9:30 p.m., \$5 - 7.

**The Church:** Strange Celebrity, Leavingilthy, 9 p.m. \$5 -

10.

**The End:** Good People, Tim Chad & Sherry, 9 p.m., \$5.

**Exit/In:** Stroller, Jonathan Bright, 10 p.m., free.

**Guido's NY Pizzeria:** Verbena Court Strut Band, 8 p.m.

\* **Red Rose Coffee House and Bistro:** Emery Reel CD Release Show, with The Potomac Accord, 9 p.m., \$3.

**Slow Bar:** People's Republic of Disco, 9:30 p.m.

**The Sutler:** Ghostbridge, 9 p.m.

**12th and Porter:** Mile 8, Chef Dave, 10 p.m.

**Wall Street:** Natti Love Joys, Doug Hough, 10 p.m.

## SATURDAY, APRIL 19

**All American Sports Grill:** Bobby Messano & New Blues Orchestra, 10 p.m.

**Blue Sky Court:** Green Rode Shotgun, Dodd Ferrelee & the Tin Foil Stars, Stanford, 9p.m., \$5.

**The Boro Bar and Grill:**

Dr. Gonzo, 9:30 p.m., \$5-7.

\* **Centennial Park:** Nashville's Earth Day Festival with Hakim Rahsul & Company, Victor Mecsyste, Bonepony, Patty Griffin, Los Lobos, 12:15 p.m.

**The Church:** Hells Bells - A Tribute to AC/DC, The Hype, 10 p.m., \$8 - 13.

**The End:** Fluid Tuesday, The Josh Jackson Band, Jimmy B and the Fortune 500, 9 p.m., \$5.

**Exit/In:** Luce, Feel, 10 p.m., \$10.

**Faces Restaurant and Lounge:** Boogie Chain, 9:30 p.m., \$5-7.

**Guido's NY Pizzeria:** Incite & Inspire, ARI, 8:30 p.m.

\* **Mercury Lounge:** Spooky Johnson's Original Rock 'n' Roll Band, Acoustic Syndicate, \$10.

**The Muse:** Julius Seizure, Two and a Half White Guys, Perfect Orange, 10:30 p.m., \$5.

**Slow Bar:** Petty Larceny - A Tribute to Tom Petty, 9:30 p.m., \$5.

**The Sutler:** Chakra Bleu, Jessica Speltz, Lynette Vantreese, 7 p.m.

**3rd and Lindsley:** Super T and the Tyrone Smith Revue, 10:30 p.m., \$8.

**12th and Porter:** Neilson Hubbard, Need to Breathe, 10 p.m.

\* **Vanderbilt University (Alumni Lawn):** Melissa Faith Cartoun, Seven Nations, Mile 8, Martin Sexton, Halfbrass, Jump Little Children, Hot Action Cop, SR-71, Nappy Roots, DJs Mindub, Scott Nelsen.

**Wall Street:** St. Jude Children's Hospital Benefit with Ervin Stellar, 10 p.m.

## SUNDAY, APRIL 20

**The Muse:** Static Lullaby, Kissing Chaos, Scarlett, The Sky Between, 7 p.m., \$5.

**3rd and Lindsley Bar and Grill:** Warren Zanes, Joseph Arthur

## WHO DO YOU CALL?

**3rd & Lindsley Bar & Grill:** 259-9891

**12th & Porter:** 254-7236

**All American Sports Grill:** 896-9661

**Blue Sky Court:** 242-6033

**The Boro Bar & Grill:** 895-4800

**The End:** 321-4457

**Exit/In:** 321-3340

**Faces Restaurant & Lounge:** 867-7555

**Gaylord Entertainment Center:** 770-2000

**Guido's New York Pizzeria:** 329-4428

**The Muse:** 778-9760

**Red Rose Coffee House & Bistro:** 893-1405

**Slow Bar:** 262-4701

**Sports Planet:** 890-7775

**The Sutler:** 778-9760

**Wall Street:** 867-9090

**Windows on the Cumberland:** 251-0097

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