

[flash]

November 4, 2004



Radio Free Nashville

page 6

second annual the 'boro's best 2004 ballot

Please nominate as few national chains as possible

Music

Best Murfreesboro Band

Best Murfreesboro Musician

Best Place to Hear Live Music

Best Place to Play Live Music

Best Local DeeJay

Food & Drink

Bar With the Best Bartenders

Best Cup of Coffee

Best Mixed Drinks

Best Happy Hour

Best Beer

Best Atmosphere (Restaurant)

Best Atmosphere (Bar)

Best Breakfast

Best Mexican Food

Best Oriental Food

Best Soul Food

Best Sit-Down Meal in Town

Start your engines, Pedro.

Once again, it's time to highlight your favorite bars, clubs, bands, video stores, restaurants and whatever else passes for culture in this decaying college burg we affectionately call Murfreesboro.

Below is democracy in action. Our beautiful Quark-made ballot now includes: Best Place to Shop for

Under \$5, Best Local DeeJay, Best Tattoo Parlor and Best Bookstore.

Ballots should be turned in to the *Sidelines* office, in the Mass Communications Building, Room 269, by Nov. 11. You can also mail us at Post Office Box 8, Murfreesboro, Tenn. 37132. And if you're a Webhead, fill out your ballot online at www.mtsusidelines.com. Whew.★

food and drink continued

Best Service (Restaurant)

Best Service (Bar)

Best Drunk/Stoned Food Place

Best Grab-and-Go Lunch Place

Arts & Entertainment

Best Place to Spend a Friday/Saturday Night

Best Place to Spend a Weeknight

Best Place to Pick Up a Date

Best Place to Take Your Date

Best Place to Cheat on Your Date

Best Place to Shop for Under \$5

Best Place to Dance

Best Place to Rent Videos

Best Local Tattoo Parlor

Best Bookstore

Best Place to Experience Local Culture

Best Place to See Local Art

Best Place to Sit, Chill Out and Read

Whole Fantastic World 'chimes' with creativity

By Josh Orendorf

With the musical fortitude to explore the desolate vistas of eccentricity, The Whole Fantastic World proves their journey abundant with the release of their charming debut CD *Chime!*.

The CD opens with Simon Lynn's high hat singing sternly, begging Daniel Sherron's guitar to clear its throat. Craig Hamilton's thumping bass chimes in, setting tone, as Sherron's vocals drift curiously, exploring the boundaries of the trio's musical conquest.

The CD invites the listener to go on a fairy tale journey across a mysterious sea, riddled with waves of rock guitar riffs and crashing symbols. Sails bounce gently as dreamy yet pleasingly dissonant vocals catch an enchanting lyrical wind, filling the sails with critical wonder and propelling the beast into the belly of the uncharted.

The result is a journey of

surprising attraction, enticing and exotic, bringing adventure and inquiry with each new track. However, the fascination may be short-lived.

Chime! fails to satisfy all that it promised from the first track, disconnecting parts of the treasure map and leaving a void of desire. TWFW has come a long way from the garage; however, they have yet to plunder the bounty they have in their grasp.

Lyrical, Sherron gives the listener insight and originality in near-essay form, yet fails to aim his ship's cannons at any particular target. He diagnoses problems with tinges of mockery, yet fails to provide any cure, any treasure.

They have targeted their enemies but offer no plan of action that cultivates accomplishment. Nonetheless, their lyrical adventure is interactive, impulsive and inviting.

From the journalist interview storyline of "Postcards From Out of

The Whole
Fantastic World
'Chime!'
Theory 8 Records
Released July 15

☆☆☆
(out of four
stars)

Town," to the most experimental track on the CD, "Under Red Umbrellas," the musical expose is laden with creativity, free from rock and roll clichés.

The raw and untamed organization of each song creates an intimate environment that makes you feel like you're sitting in on the band's practice. The drums lack a little punch on the recording, but Sherron and Hamilton's overruling guitars and swirling synths easily pick up the slack.

The Nashville-based group has nearly mastered the art of melody, distinctively separating each musical entity of the band while

See Chime, 8

Sampling is spreading to the commoners through Web site

By Andrew Young

In September, the 6th United States Circuit Court of Appeals in Nashville ruled that a two-second, unauthorized Funkadelic sample used in a 14-year-old rap single constituted a violation of federal copyright law.

The three-note sample, featured in the NWA song "100 Miles and Runnin'," was included on the soundtrack of the 1998 film "I Got the Hook Up," produced by Master P's No Limit Films. Bridgeport Music and Westbound Records, which holds the copyrights to the Funkadelic work, sued No Limit Films for the use of the unauthorized sample in the film.

A lower court ruled in favor of No Limit, but the Appeals Court reversed the ruling and declared, "Get a license or do not sample. We do not see this as stifling creativity in any significant way." Many observers in the music industry are concerned about the potential effect of the ruling, which tightens the already strict controls on sampling and mechanical rights.

The 6th Circuit Court decision is not the last

word on sampling. While the issue continues to be worked out in the courts, an alternative copyright model has been proposed that allows creators to offer others the right to sample their work.

The Creative Commons project was founded in 2001 by Stanford law professor Lawrence Lessig, author of the book *Free Culture* (available online at free-culture.org). Modeled after open-source software licenses such as the GNU General Public License (made famous by the Linux operating system), Creative Commons is an alternative to the default "all rights reserved" copyright model for all other forms of creative media.

Creative Commons attempts to redress the failure of current copyright law to account for creative and fair-use issues in the digital age. A Creative Commons License allows creators to retain the traditional benefits of copyright, while giving other artists limited rights to excerpt, distribute, perform or create derivative works.

Creative Commons' latest project is the Sampling License, which extends CC's "some rights reserved" model to recorded works. Creators can allow others to sample their work for commercial or noncommercial purposes, and can optionally allow noncommercial distribution such as file sharing.

The renegade collage

See Creative, 8

WELCOME MIDDLE TENNESSEE STATE!

GO BLUE! FROM **BlueCoast**
BuRRito

Free chips & drink
with purchase
of burrito, basket
of tacos or salad
2-4pm
Monday-Friday

OR

10% off any menu
item when
MTSU Student ID
is presented
11am-9pm
Monday-Friday

Come see what everyone is raving about!

1122 Memorial Blvd. - Phone: 494-3781 - Fax: 494-3783

Limit one per person. Not redeemable for cash or credit

SOUTHSIDE
LIQUORS

Welcome MTSU Students
STUDENT DISCOUNTS
(ID Required)

1475 S. Church St.
Murfreesboro, TN 37130

Phone: (615) 907-4080
8 a.m.-11 p.m. Mon.-Sat.

'Milk Man' does music fans good

By Andrew Young

Deerhoof is probably the most peculiar and enigmatic band in the indie music scene today. Combining sugary melodies with no-wave sonic experimentation, Deerhoof has become an unexpected critical success. Their latest album, *Milk Man*, has topped the college radio charts and received extensive critical acclaim.

Formed in San Francisco 10 years ago, Deerhoof first broke through with their 2002 album, *Reveille*, a glorious blast of frenetic noise and sweet, childlike melodies that teetered precariously on the edge of total abandon. *Apple O*, released

in 2003, found Deerhoof exploring a more straightforward pop direction without sacrificing their experimental edge.

Milk Man combines the best of both worlds, expanding the group's songcraft into new directions while still maintaining the melodious quality that has endeared them to fans and critics.

Deerhoof's live show is reportedly a spectacle to be seen – a fun, frenetic whirlwind that leaves the audience giddy and grinning from ear to ear. They will be appearing at the Red Rose on Monday, Nov. 8 with the Cherry Blossoms and the Black Soul Choir.★



Deerhoof
'Milk Man'

Independent
Released March 9

☆☆☆ 1/2
(out of four stars)

You are cordially invited...

Juan Prophet Organization

Nada Caca

Page 80

November 11.....9 p.m.

The Boro.....\$6 cover

'106 Days' coddles listeners with jazzy grooves

By Joe Freisinger

Britney Spears, Toby Keith, Kenny G. These are a few things you won't find in *106 Days*, by The Rooftop Society. What you will find is great rock 'n' roll musicianship, which blends the varied styles of every successful hard rock band with their own creative sound. Only together for two-and-a-half years, the members of the Rooftop Society sound as tight as bands that have played together for decades.

106 Days is produced by the band, but they left little room for improvement by a professional. Mastered by John Baldwin, the performance is very clean, with all instruments lining up, even though the band rarely sticks to 4/4 time. They successfully syncopate all over the place, and play the hits as one unit. Besides rhythmic flavor, *106 Days*

Rooftop Society

'106 Days'

Solid State Records

Released Aug. 19

☆☆☆ 1/2

(out of four stars)

employs several different timbres, with anything from acoustic guitar and different distortions to cello and typewriter.

That's right - I said "typewriter." It's an interesting effect, but only when used sparingly, which they did, limiting it to the third track, "Tires on Fire," and the tenth, "Walking Dead."

The Rooftop Society writes good intros, with slow, ambient, mood-setting sounds that move smoothly into the meat of

the song. The first track "JRS" has a nice mood-setting intro, but then the band jams on one chord for a little too long. The lyrics are not quite as good as the rest of the music of "JRS." The repetition of "-ologies" like psychology and technology doesn't merit choruses. From the bridge to the end of the song, however, it is a very cool, driving rock song.

106 Days follows "JRS" with a song called "Arboreal." "Arboreal" is

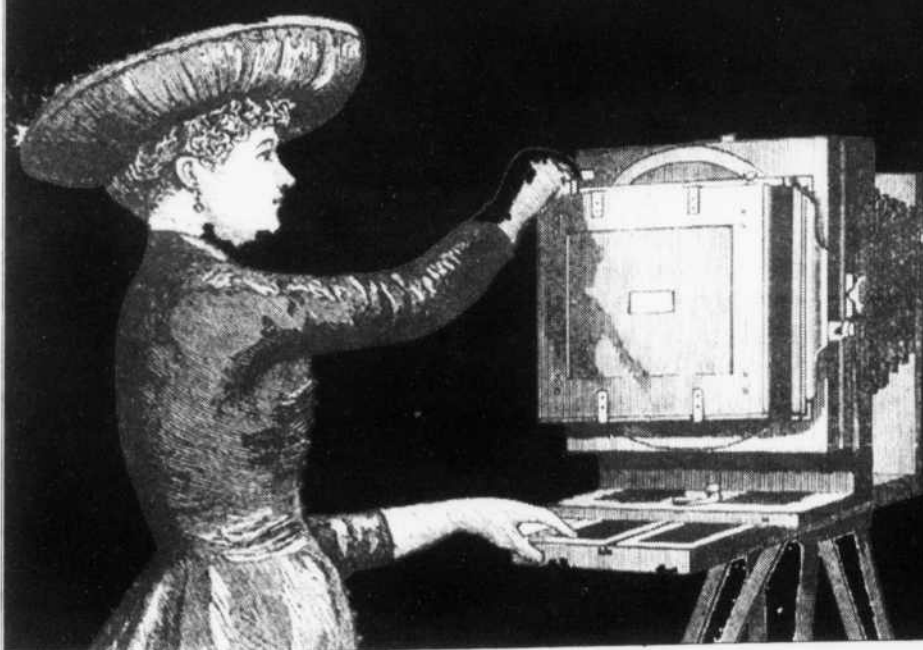
held together by some fine percussion work that falls out on a few downbeats and accents the weak beats. "Tires of Fire" opens with lyricist Jonathan Harrison on typewriter, backed by running water and other environmental sounds. Then, the bass and drums set up a slow, "Machines of Loving Grace"-esque groove. The guitar takes on a mainly background role, striking a little distorted harmony on every downbeat.

"Eye for an Eye" contains elements of Alice in Chains, Staind, Static-X and Dream Theater. A very strong song, "Eye for an Eye," changes tempo, texture and rhythm as often as every measure. The changes are often, but coherent and don't take away from the flow. "Over-the-Counter" is reminiscent of Guns N' Roses' "Welcome to the Jungle,"

with its tribal groove in the rhythm section over some high, squealing guitar work. "Before They Know Who You Are" brings back the typewriter, with a slow jazzy groove. The tempo is so slow it feels as if it's going to fall off into silence, but the rhythm keeps going.

106 Days is a well-crafted album created by a band that knows how to keep the listeners' attention. Some bands do it by excessive volume or dissonance, while some do it by poppy, easy to sing lyrics. Rooftop Society does it by sheer musicality. From song to song, section to section and measure to measure, Rooftop Society changes up the sound of *106 Days* constantly. But, they do it in an intelligent and coherent manner. For that, I recommend this album to anyone who appreciates music. ★

photographers wanted



**sidelines is now
hiring photographers
Call 494-7651**

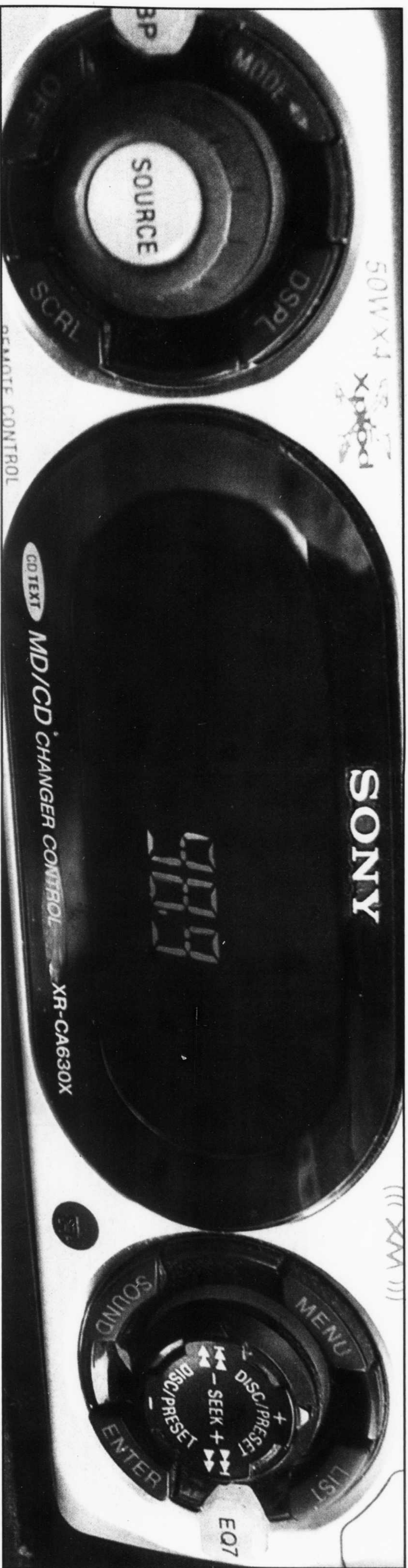


Photo illustration by Brandon Morrison

Radio Free Nashville

Independent radio station courts mainstream listeners from everyday broadcasts

By Joey Hood

Wading through the frothy filler of Nashville's radio cesspool, you'll find a hardened voice scrupulously reading his seersucker-suited boss' focus group tested script.

As his trademarked tongue rolls over the predetermined script verbatim, his lifeless fingers press 'play.' Soon, the listener will be accosted with the list of usual suspects: Christina Aguilera, Switchfoot, Kelly Clarkson, Ashlee Simpson, Chingy, Avril Lavigne and Usher.

Meanwhile, a teenager in Memphis digests a suspiciously familiar lineup. Well... maybe there's some variation. Possibly Eminem's latest release is tacked on at the top-of-the-hour, a dusty homage to Lauryn Hill accidentally plugged-in at the bottom.

Two stations down, a ranting Republican toastmaster rabidly misconstrues Sen. John Kerry's war record. After pausing for rancorous laughs, the talk show moderator returns to the topic at hand: terrorism. Instead of imparting insight onto his loyal followers, the talk-show moderator

maliciously spews forth hate speech on Arab-Americans, calling them "Arab scum" and riling his troops to "bomb Mecca."

And like the teenager in Memphis, the same tired story marches on through Topeka, Flagstaff and even Los Angeles. It's the same one-sided argument, the same Total-Request-Live-ready, tween-approved playlist.

But fear not, radio listeners. A new trend is taking place across the radio landscape—a movement that finds room for your Air Americas and edgier-than-thou indie rock bands.

Middle Tennessee's Radio Free Nashville partakes in said trend. Debuting in early 2005, WRFN-FM 98.9 is part of a Radio Free collective—a progressive-leaning movement which has found homes in such diverse cities as Seattle, Memphis and Spennard, Alaska.

For the moment, RFN is still lounging on the proverbial drawing board. The upstart station officially received its construction permit on Oct. 31, and it has until April 2005 to get the station up and running under Federal Communication

Commission guidelines.

"WRFN-FM 98.9 has been in the making for approximately seven years. I've been told that it's been a very long road for this station," WRFN-FM 98.9 board member Billy Lurken said.

Below is a Q&A with Lurken on everything from politics to WWTN-FM 99.7 commentator Steve Gill.

Joey Hood: A lot of MTSU students have expressed interest in Radio Free Nashville. How can students become involved with RFN?

Billy Lurken: Anyone can get involved in Radio Free Nashville. (They should) visit our Web site at www.radiofreenashville.org.

Information about the station is there, as well as guidelines for putting together and submitting a show proposal. There is also a contact e-mail address on the site.

JH: Is previous broadcasting experience mandatory?

BL: No. Board training sessions are being held for those without broadcasting experience. However, all operators must take an FCC-training class, regardless of previous experience. The next FCC training is Saturday, Nov. 20, at noon at the Nashville Peace and Justice Center. Anyone with questions about training sessions can e-mail me at lurken@hotmail.com, as I'm in charge of putting them together.

JH: Isn't Steve Gill a total tool?

BL: A cross between a plastic hammer and a dull saw.

JH: What type of music will RFN play? Will RFN cater to local bands?

BL: It depends on the show hosts. For example, I will have a weekly show called "Cosmosis," which will be an all-genre music show. Rock, pop, country, blue-

grass, classical, folk, blues, reggae, soul, dance, world and hip-hop will be mixed together in no particular format or order. You may hear Buck Owens followed by Outkast followed by Beethoven followed by Beck. I'll also take submissions from unsigned bands/artists for possible airplay, as well as requests.

JH: What do you think of Nashville's current radio landscape?

BL: Nashville's current radio landscape is unhealthy. Shrinking playlists, voice tracking, less local flavor in the broadcasts, fewer programming chances being taken—these are the trends I see on the music stations. On the talk stations, obviously not all points of view are represented equally. This is the result of a few large companies owning practically all of the stations.

JH: Do you feel that RFN will

fare well in a socially conservative Nashville?

BL: I think it will be a breath of fresh air. Everyone deserves a chance to be heard. That's supposed to be what this country is about. Plus, this station will offer so much more than political talk. It will hopefully be an outlet for the international community here in Nashville. I know of a couple of wonderful music shows that will be a part of WRFN's programming. I believe there will be a cooking show, possibly a radio drama show and shows dealing with social issues. So the talk portion of the station won't be limited to politics.

For more information about RFN, visit the official Web site at www.radiofreenashville.org. ★

Tribute band rocks out old-school

By Hillary Robson

Colorado-based Phish tribute band Phix will perform at Wall Street in Murfreesboro tonight at 10:30. Guitarist Paul Murin, keyboardist Derek Berg, drummer Chris Sheldon and bassist Brian Adams have played more than 250 shows in 30 states in the band's four-year history.

Of their music in tribute to the now-defunct jam

band, Murin said, "[When] we can be responsible for someone discovering Phish... I find that very rewarding and flattering."

Since Phix's breakup and final show in Coventry, Vt, this August, Phix has seen fans come out to the shows to celebrate and rekindle their love for Phix's music.

"[W]hen we come to town, people look at it as an opportunity for old friends

to get together based on their love of the music."

"We just want to play the music to the best of our abilities because we love it so much. In fact, I think that if we were doing it for any other reason, people would see right through us and it wouldn't work," Murin said.

Tickets for the Nov. 4 show are available at Wall Street on 121 North Maple, off the square. ★

Continued from **Creative**, page 3

art/activist collective Negativland was instrumental in drafting the sampling license, as well as Gilberto Gil, the Brazilian cultural minister and tropicalia legend who proposed a similar scheme for Brazilian copyrights. This month's issue of *Wired* magazine includes a CD featuring 16 artists who have licensed songs under a Creative Commons Sampling License. Artists featured include the Beastie Boys, David Byrne, Le Tigre, Spoon, My Morning Jacket and Chuck D.

Even former Recording Industry Association of America president Hilary

Rosen has been won over by the Creative Commons model, declaring in *Wired* that the industry "ought to embrace Creative Commons as an agile partner providing tools for new ways to do business."

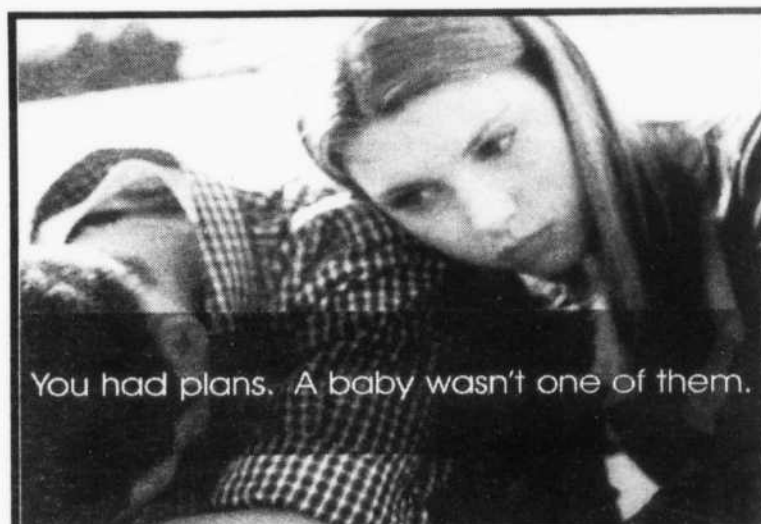
Until a more equitable solution for sampling rights is passed by Congress (e.g. compulsory licenses similar to performance or publishing), the Creative Commons license is perhaps the only method to freely allow derivative works while still maintaining the benefits of traditional copyright. For more information, visit creativecommons.org. ★

Continued from
Chime!, page 3

simultaneously binding each song with bold, searing melodic hurricanes that are easily embraced.

Overall, the Nashville-based group leads an intriguing journey that, if nothing else, deserves rightful merit for creativity, excitement and, come on, their name is The Whole Fantastic World.

The Whole Fantastic World will be playing in Murfreesboro, Nov. 17, at the Red Rose. For more information on TFWF, check out www.thewholefantasticworld.com or www.theory8records.com ★



Pregnancy
Support
Center

Call 1-800-395-HELP

615-893-0228

www.boropregnancy.org

CHEAP DATE

ALL \$10 Thurs. 7:30PM
Seats Nov. 11th

One Of America's BEST TOTAL Pro Rodeos



Tennessee MILLER COLISEUM

NOV. 11-13 Thur. & Fri. 7:30PM
Sat. 1PM & 7:30PM

ONLY The BEST 72 of 1,200+
COWBOYS/COWGIRLS Compete Nightly

Lots To See & Do



- Bareback Bronc Riding
- Steer Wrestling
- Saddle Bronc Riding
- Cowgirls Barrel Racing
- Tiedown Roping
- BAD Bonus Bull Riding
- Funny & Fearless Clowns
- Beginner Horsemanship Clinic
- Trick & Fancy Riders
- Western Trade Show
- Pony Rides
- Mechanical Bull
- Two Horse Roman Rider
- Chuck Wagon Dinners

Tickets: Thur. ALL Seats \$10; Fri. \$20, \$16, \$14; Sat. 1PM \$20, \$16, \$14-Kids/Srs. 1/2 Price; Sat. 7:30 \$26, \$22, \$18.
CHARGE 1-800-357-6336 **VISA, MC, DISC, AMEX**
By Phone **ONLY ONE \$5**
Serv. Chrg. Per Order

MILLER Coliseum Box Off. Open Daily 9A-6P, Mon., Nov. 8.

ticketmaster Hecht's • Kroger Tower Records
Service Charge Applies ticketmaster.com 615-255-9600
Buy Tickets At Performances With NO Serv. Chrg.

SUPPORTED BY THESE FINE ORGANIZATIONS:



Matador Records celebrates 15th birthday

By Ben Lueck

(U-WIRE) KINGSTON, R.I. — In order to celebrate entering "yet another confusing stage of its adolescence," venerable indie Matador Records has put together an impressive treat for fans. For the price of a regular CD, *Matador at 15* packs in one full-length disc of greatest hits, one disc of rarities and a DVD with a dozen videos. The set picks up where Matador's memorable 10th anniversary set, *Everything Is Nice*, left off, with a wide variety of material from the past five years.

What's striking about *Matador at 15* is that it feels like you're actually getting more than you pay for. Cheap indie label comps are nothing new, but usually they only serve to introduce listeners to a few new bands or maybe to cash in on a few rarities that have stayed rare for a reason. Rarely does a collection come together as cohesively and smoothly as *Matador at 15*.



Matador at 15 Matador Records

Where most compilations tend to make for pretty spotty repeated listening, the greatest hits portion of *Matador at 15* is more like a really good mixtape that just begs to keep getting played. Collecting some of the best tracks of the past few years from across the label makes for both a nice mix of genres, and serves as a great way to introduce even the most seasoned

Matador fan to at least a couple of acts that have perhaps slipped through the cracks in your record collection.

Everything is represented, from the brilliant power-pop of Pretty Girls Make Graves (the delicious "This Is Our Emergency") and Canada's New Pornographers ("The Laws Have Changed") to the experimental electronic sounds of Cornelius ("Drop") and Matmos ("For the Trees"), as well as more hushed, relaxed tracks like Belle and Sebastian's "Don't Leave the Light On Baby".

Some of the label's anchors also make an appearance, including Mission of Burma ("Dirt"), Cat Power ("Free") and both sides of the post-Pavement world, with Steve Malkmus contributing "Church on White" and Preston School of Industry adding "Caught in the Rain."

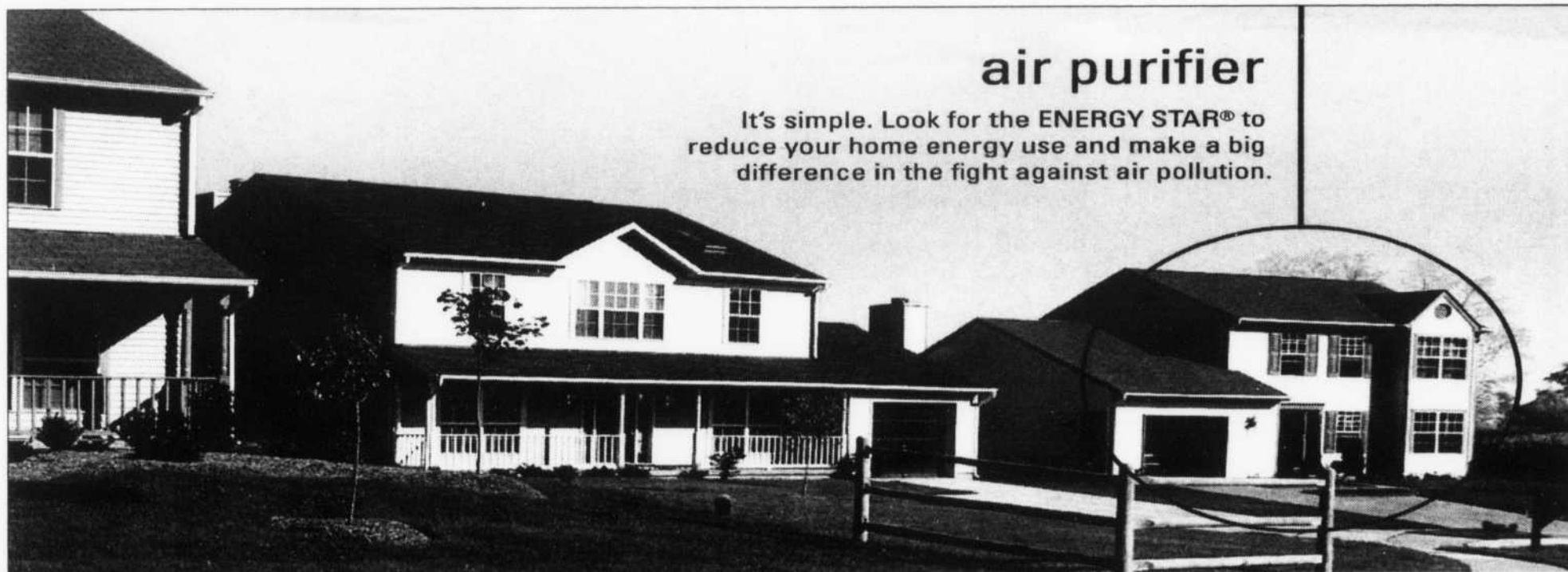
Most of the artists on the first disc also appear on the rarities disc, with is pretty incredible in and of

itself. Rather than badly-produced recording session rejects or horrible sounding live recordings, the majority of the songs featured here could hold their own as album cuts.

Highlights include the New Pornographers (again) with "Graceland," as well as a solo track, "Homemade Bombs in the Afternoon," from their frontman, A.C. Newman. SM and the Jicks provide the excellent "It Kills," while Mission of Burma offer up a great live version of "Fame and Fortune." Also, the much-bootlegged Interpol B-side "Specialist" finally finds a good home.

The DVD is just icing on the cake at this point, with great videos from Pavement, Interpol, Cat Power and the New Pornographers (they're three for three), among others.

For both those new to Matador and those familiar with the label, *Matador at 15* provides a respectable amount of rocking into a tight, very affordable package. ★



air purifier

It's simple. Look for the ENERGY STAR® to reduce your home energy use and make a big difference in the fight against air pollution.

YOUR HOME CAN CAUSE TWICE AS MANY GREENHOUSE GASES AS A CAR.
Discover steps you can take to reduce air pollution from your home and car at energystar.gov.

ENERGY STAR® is sponsored by the U.S. Environmental Protection Agency and the U.S. Department of Energy.



Kickoff With Us

COLLEGE PARK COMMUNITIES
University Gables

PROUD SPONSOR OF THE
BLUE RAIDERS



COME EARLY FOR
THE BEST SEATS!

NOW LEASING
FOR FALL 2005

student
living at
its best



amenities

- free shuttle to campus
- fully equipped kitchens
- computer lab
- resort-style pool w/sundeck
- basketball & sand volleyball courts
- washer & dryer in every unit
- fitness center
- game room
- picnic area w/barbeque grills



615.890.9088 | www.collegeparkweb.com



[flash]

concert calendar

★ – [flash] pick of the week

Thursday, Nov. 4

- Phix at Wallstreet, 9:30 p.m.
- Aireline, Lovedrug at The Red Rose, 9 p.m.
- ★ The Friends on the Row Benefit featuring Cowboy Jack Clement, Bekka Bramlett and Dobie Gray at the Trap, 5:30 p.m.
- Andy Leftwitch, Rob Ickes, Dave Pomeroy at The Station Inn, 9 p.m.
- The Coleman, Jubal Falls at Radio Cafe, 9 p.m.
- Bret Michaels, Shiloh at Mercy Lounge, 9 p.m.
- Jon Mills, Hopsing Project at 3rd & Lindsley, 9:30 p.m.
- Dionne Chinn at The Basement, 7 p.m.
- The Drew Davis Band at Exit/In, 6 p.m.

Friday, Nov. 5

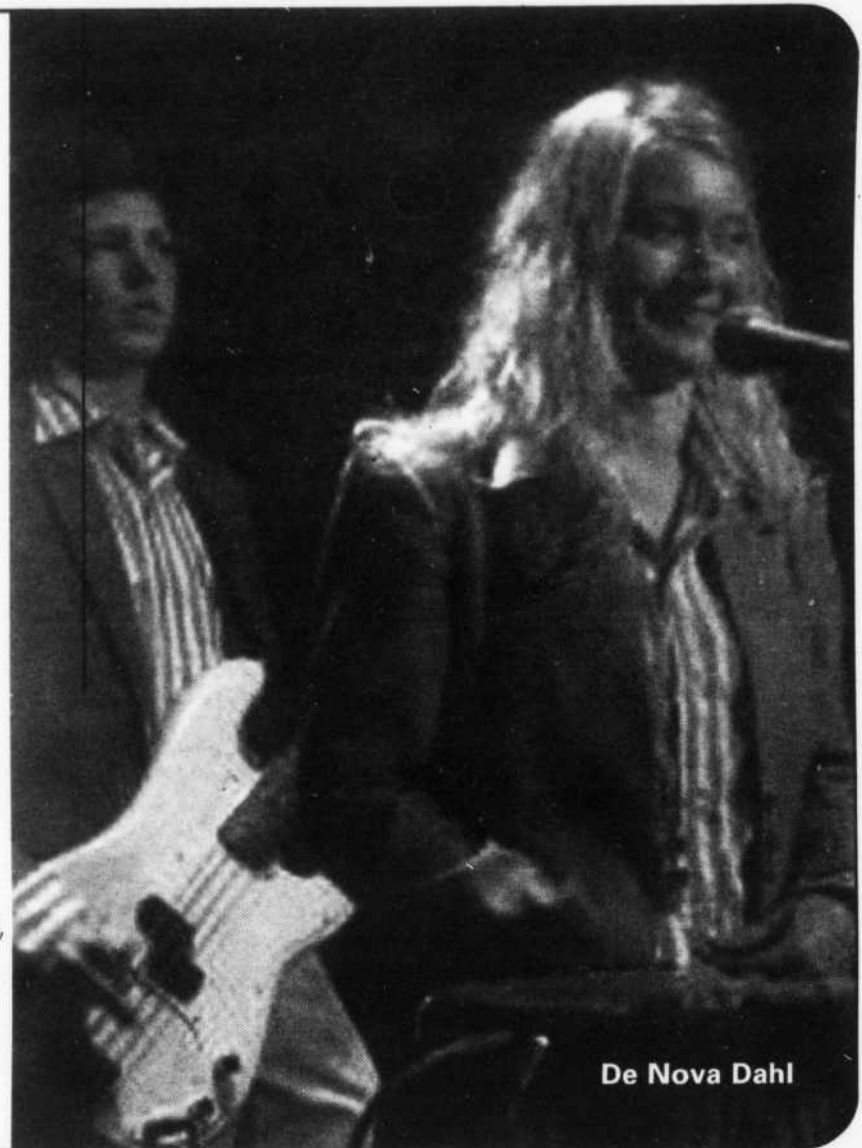
- Hells Bells at Exit/In, 9 p.m.
- Kate Campbell at the Bluebird Cafe, 9:30 p.m.
- Kristen Cothron at The Sutler, 9 p.m.
- Paul Wine Jones, Black Diamond Heavies, Immortal Lee County Killers at Radio Cafe, 9 p.m.
- DJ Dan, Ultimo at The Mercy Lounge, 8 p.m.
- Super T and The Tyrone Smith Revue at 3rd & Lindsley, 9:30 p.m.
- ★ Hail to the Keith, De Novo Dahl, Verde at The End, 9 p.m.

Saturday, Nov. 6

- The Six Parts Seven, Brian Straw, Character at The Red Rose, 9 p.m.
- Red Tie Affair, Derailed at Wallstreet, 9 p.m.
- Sham Battle at The Exit/In, 7 p.m.
- Bobby Hicks, Hazel Creek at The Station Inn, 9 p.m.
- The Weary Boys, Kenneth Brian at Radio Cafe, 9 p.m.
- The Fabulosos, Raul Malo at The Mercy Lounge, 9:30 p.m.
- Mark Selby at B.B. King's, 7 p.m.
- ★ Debbie Ritter, Clifford Curry, Angie Aparo, Theresa Anderson at 3rd & Lindsley
- Loss, Black Witchery at The End, 9 p.m.
- Hands up with Moses Jones at The Five Spot, 9 p.m.

Sunday, Nov. 7

- WRVU presents Dance to Find a Cure: DJ Jimmy, Nephilim, DJ Starr, DJ Erik at NV, 10 p.m.
- Dope, Motograter, Twisted Methodbad at Exit/In, 9 p.m.
- ★ Buddy Miller at 3rd & Lindsley, 9 p.m.
- Jesus Christ's Jukebox at Springwater, 9:30 p.m.
- Bluegrass Jam at The Station Inn, 9 p.m.



De Nova Dahl

8

- The Time Jumpers at The Station Inn, 9 p.m.
- John Fogerty at The Ryman, 7:30 p.m.

9

- The Sidemen at The Station Inn, 9 p.m.
- Jonathan Bright at The Mercy Lounge, 9 p.m.

10

- Charlie Robison at Exit/In, 9 p.m.
- The Hopsing Project at Radio Cafe, 9 p.m.

11

- Juan Prophet Organization at The Boro, 9 p.m.
- Patricia Conroy at 3rd & Lindsley, 9:30 p.m.

12

- The States, Cutthroat Junction at The Boro, 9 p.m.
- The Project at Hair of the Dog, 9 p.m.

13

- Supre X at Exit/In, 9 p.m.
- Mindy Smith, Tift Merrit at The Belcourt, 8 p.m.

14

- Bill Frisell's Trio at Exit/In, 9 p.m.
- Tim O'Brien at The Station Inn, 8 p.m.

WRLT Playlist

1. **Scissor Sisters** "Take Your Mama"
2. **Carbon Leaf** "Life Less Ordinary"
3. **Crosby & Nash** "Lay Me Down"
4. **John Mellencamp** "Walk Tall"
5. **Modest Mouse** "Float On"
6. **Jamie Cullum** "All At Sea"
7. **Finger Eleven** "One Thing"
8. **The Thrills** "Not For All Love..."
9. **Bruce Hornsby** "Gonna Be Some..."
10. **U2** "Vertigo"

Compiled by Keith Coes, WRLT-FM 100.1 music director. WRLT Lightning 100 is Nashville's progressive radio station.

Grimey's Top Sellers

1. **Elliott Smith** *from a basement...*
2. **Luna** *Rendezvous*
3. **Pavement** *Crooked Rain*
4. **Pinback** *Summer in Abaddon*
5. **Arcade Fire** *Funeral*
6. **Dungen** *Ta Det Lugnt*
7. **Ben Folds** *Super D*
8. **Character** *We Also Create False...*
9. **Nick Cave** *Abattoir Blues/Lyre of...*
10. **Death From Above** *You're A Woman*

Compiled by Grimey's Record Shop owner, Doyle Davis. Grimey's is located at 1604 Eighth Ave. South in Nashville.

CMJ Top 10

1. **Elliott Smith** *from a basement...*
2. **Tom Waits** *Real Gone*
3. **Interpol** *Antics*
4. **Ted Leo** *Shake the Sheets*
5. **Nick Cave** *Abattoir Blues/Lyre of...*
6. **Brian Wilson** *Smile*
7. **Q And Not U** *Power*
8. **The Faint** *Wet From Birth*
9. **Pinback** *Summer in Abaddon*
10. **Cake** *Pressure Chief*

Compiled by the College Music Journal. CMJ monitors college, commercial and non-commercial radio stations.

GO BLUE RAIDERS!

BE PART OF A WINNING TEAM!



UNIVERSITY COURTYARD

ASK
ABOUT OUR
SPECIALS!

Your life. Your way.



PREMIER STUDENT HOUSING

Our fully-furnished apartments have all you need to study hard for less than you may be paying now! Where else in Murfreesboro can you find all-inclusive rent with truly great features like hi-speed internet service, fully-furnished apartments and your own full size washer & dryer? University Courtyard - we're all about students.

ALL-INCLUSIVE RENT INCLUDES:

Heat & air, water, electricity, hi-speed internet service, local phone, basic cable!
Fully-furnished ■ 2 & 4 bedroom units
Fitness center ■ Private bedrooms
Washer & dryers ■ Pool w/sundeck
Individual leases ■ 24-hr emergency maintenance ■ Kitchen appliance package ■ Computer lab w/ hi-speed internet ■ Basketball, volleyball, jacuzzi

www.universitycourtyard.com

1540 New Lascassas Hwy | Murfreesboro, TN 37130

TOLL FREE **877-270-5980**