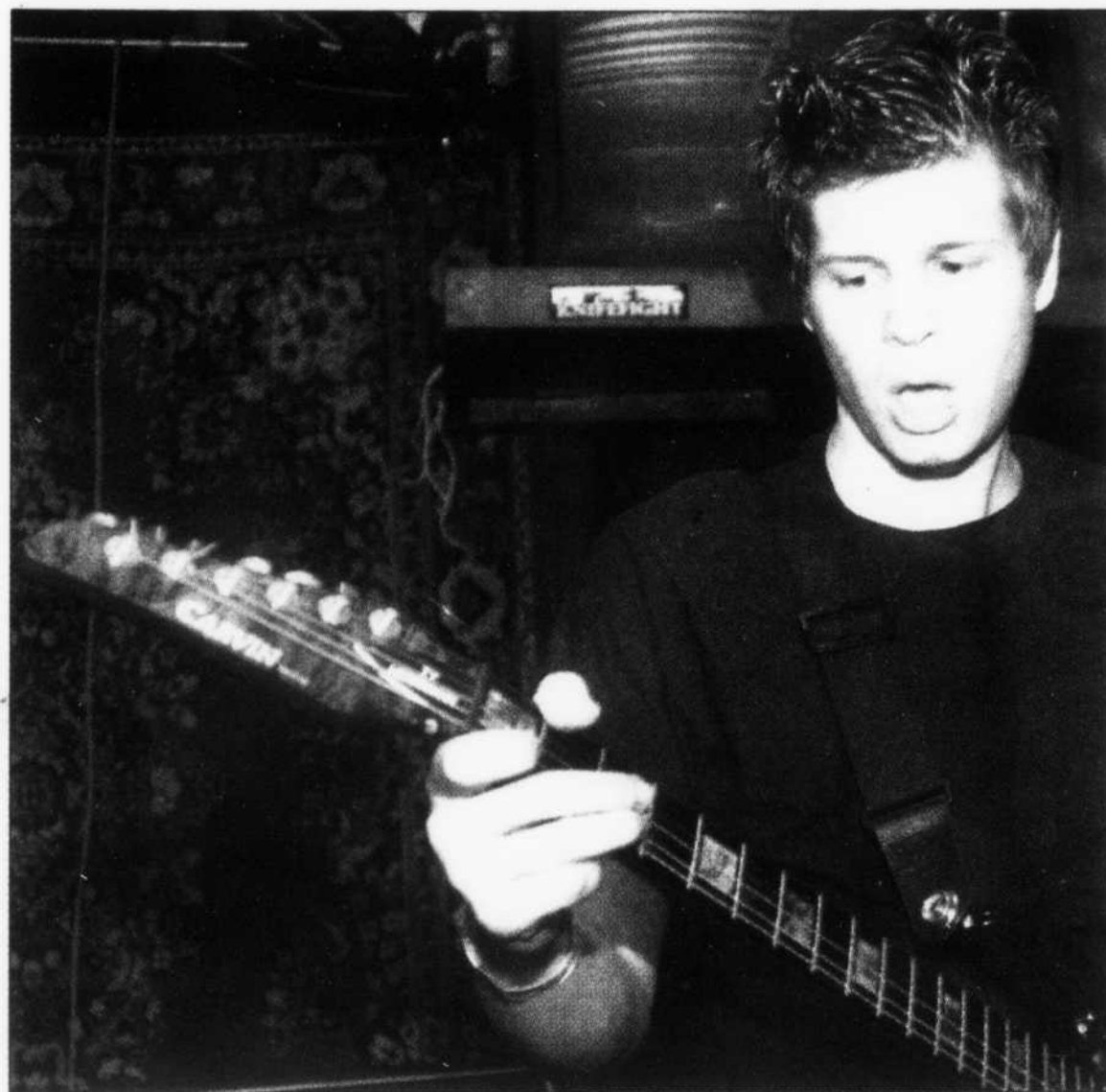


[flash]

Oct. 29, 2003



The healing power of Folk Medicine

Local group infuses rock, pop,
hip-hop into eclectic sound



from the [flash] editors

[flash] showcase No. 2

The second installment of the [flash] showcase series is this weekend, and will feature Folk Medicine, Big Fella and Te'Arthur and Plan Beat. Wall Street will host the show, which starts at 9:30 p.m. The cover charge is a mere \$5. Come out and support local music. You need to get out of the house anyway!

Voting deadline is nearing

If you haven't yet submitted your ballot for the 'Boro's Best Awards, you still have a little more time to procrastinate. The deadline is in just over a week. That gives you enough time to browse the local scene and make up your mind about the best restaurants, bars, bands and more.

The final [flash] of the semester will be devoted to letting you know who you chose to represent the community as Murfreesboro's best.

There are two ways to vote: with this printed ballot or online at www.mtsusidelines.com.

Don't flake out like you did on that mid-term. ★

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[flash] is the weekly entertainment tabloid produced by *Sidelines*, MTSU's editorially independent student newspaper. *Sidelines* is published each Thursday and seeks to highlight local arts and entertainment. For information regarding [flash], call (615) 898-2917. To apply to work for [flash], e-mail us at sflash@mtsu.edu or apply in the James Union Building, Room 310.

the 'boro's best 2003 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

Food and drink continued

Best service (restaurant)

Best service (bar)

Best drunk/stoned food

Best grab-and-go lunch place

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 sit-down meal in town

ART & ENTERTAINMENT

Best place to spend a Friday night

Best place to spend a 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 dance

Best place to rent videos

Best place to experience local culture

Best place to see local art

Best place to sit, chill out and read

You can submit your ballot to [flash] several ways. Drop it off at the *Sidelines* office in the James Union Building, Room 310. Mail it to *Sidelines* at 1301 E. Main St. MTSU Box 8, Murfreesboro, TN 37132. Fax it to (615) 904.8193. Download the ballot online at www.mtsusidelines.com. Just whatever you do, send in your ballot. Call (615) 898.2917 if you have any questions.

This is the
easiest quiz
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ever take.

Vote for the
'Boro's Best
Awards.
The deadline
is Nov. 7.

Comedians go for giggles tonight

By Melissa Coker

What do TV's *Late Night with Conan O'Brien* and MTSU have in common?

After tonight, they'll both have been hosts to comedians Zach Galifianakis and Jim Gaffigan.

Galifianakis brings a unique blend of comedy to the table. Hailing from the mountains of North Carolina, he confesses that his comedic bits sometimes result in blank stares.

"I would describe my style as absurdist stupidity," Galifianakis said in a recent interview. "It's either dumb humor carried off in a smart way or smart humor used in a dumb way."

A new addition to his spoken routine is piano playing, an idea he says simply hit him one night while sitting at a piano in a club. In his now-defunct VHI show, Galifianakis interviewed guests ranging from Ice Cube to Ben Folds, who played the piano while Galifianakis told jokes in tune. During the Ice Cube interview, the two drove around South Central Los Angeles in the back of a 1972 convertible while Ice Cube jokingly made fun of him and Galifianakis feigned knowing less than nothing of rap.

"How did I get into comedy? Good question," he muses. "Honestly, I don't have any other skills so I'm just using what God gave me. Although, I might make a good manager at Domino's. OK, I don't want to set my hopes too high: assistant manager."

He also has college experience, attending North Carolina State for four years with a communication major and theater minor. Although he didn't graduate and moved directly to New York from there, he says he would like to go back soon. In retrospect, he admits this was probably a

good decision and that he really wasn't ready for college yet.

"What I remember most about college is my girlfriend trying to run me over with her car," he says.

But, as far as comedic venues go, he enjoys colleges. This will be his first time to appear at a college in the South, although he has been to both Knoxville and Nashville before in unrelated visits.

"I love the atmosphere of a college crowd," he smiles. "The people are smarter and (usually) not drunk. They're more open to different styles of comedy."

Gaffigan, on the other hand, is an Indiana native who now lives in New York. He has appeared numerous times not only on *Late Night*, but also the *Late Show with David Letterman*, his own *Comedy Central Presents* special and more. Such stand-up has helped him win one of the top spots among Comedy Central viewers' favorite comedians. He is currently shooting scenes for *That 70s Show*, set to air Dec. 3 and Jan. 7 and 21. His comedy is realistically relatable, with topics such as bottled water and bread among the common fare.

"You probably know me as either an actor or a stand-up comedian," Gaffigan says on his Web site. "Sure I'm an actor. Sure I'm a stand-up. But there is more to me. I'm an actor, a comedian and a ballerina ... don't get me started on the absence of ballerinas in films."

Check out Galifianakis' site at www.zachGalifianakis.com and Gaffigan's at www.jimgaffigan.com. And don't miss the chance to catch these two comedians tonight at 7 in Tucker Theatre. It's free and open to the public. ★



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New Plastikman album scarier than Halloween

By Brittany Gearheart

Halloween approaches with the lure of darkness and daylight savings time.

Also lurching from the depths is Plastikman, releasing his first album in five years. *Closer* is targeted at the right time of year. Its dark undertones and bland, horror film style sends chills down your spine as if descending the steps into the moss-spattered dungeon in the *Cask of Amontillado* by Edgar Allan Poe.

All in all, this eclectic electronic version of techno lacks intricate rhythm structure.

Endeavoring as it might have been, artist Richie Hawtin exposes his alter ego by adding vocals to *Closer*, a move unprecedented in his career. The repetitive structure and uneasy atmosphere set the stage for the repeated words and leave listeners with memories of the monster in the closet or under the bed. It's a truly horrifying grasp of what used to be your worst nightmare.

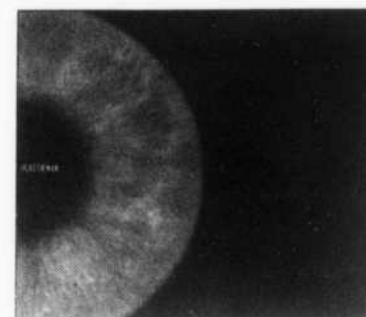
Hawtin has a reputation for bending the lines between sanity and insanity, twisting

back and forth from one split personality to another.

As stated in the press release for *Closer*, Hawtin concedes that he is "a total Gemini — I'm definitely two people." This may explain why he has focused on minimal techno in this new album, a typical follow-up to his previous, *Consumed*, and includes a deeper resonance and atmosphere that was contained in the album *Sheet One*.

The basis for this album is somewhat questionable. The title, *Closer*, implies that Hawtin is giving his listeners an insight into the depths of his alter personalities and maybe even a little glimpse into what might be his alter ego.

Perhaps this is why the album is so scary. It's like a horror movie where the monster is right in front of you, but you don't know what he's doing. The monotonous tones have little effect in the music when they follow each other in circles for what seems like a two-hour song that lasted maybe 10 minutes.



Plastikman 'Closer'

Nova Mute Records
Released Oct. 22

★
(out of four stars)

This unoriented, isolated and tortured album may be a little bit gimmicky, but it's a good one. The eclectic Hawtin. The decent rhythms with the bass leaves listeners wanting something more.

Maybe on his next album, Hawtin will do something to leave us wanting more instead of feeling repulsed and a desire to run away. ★

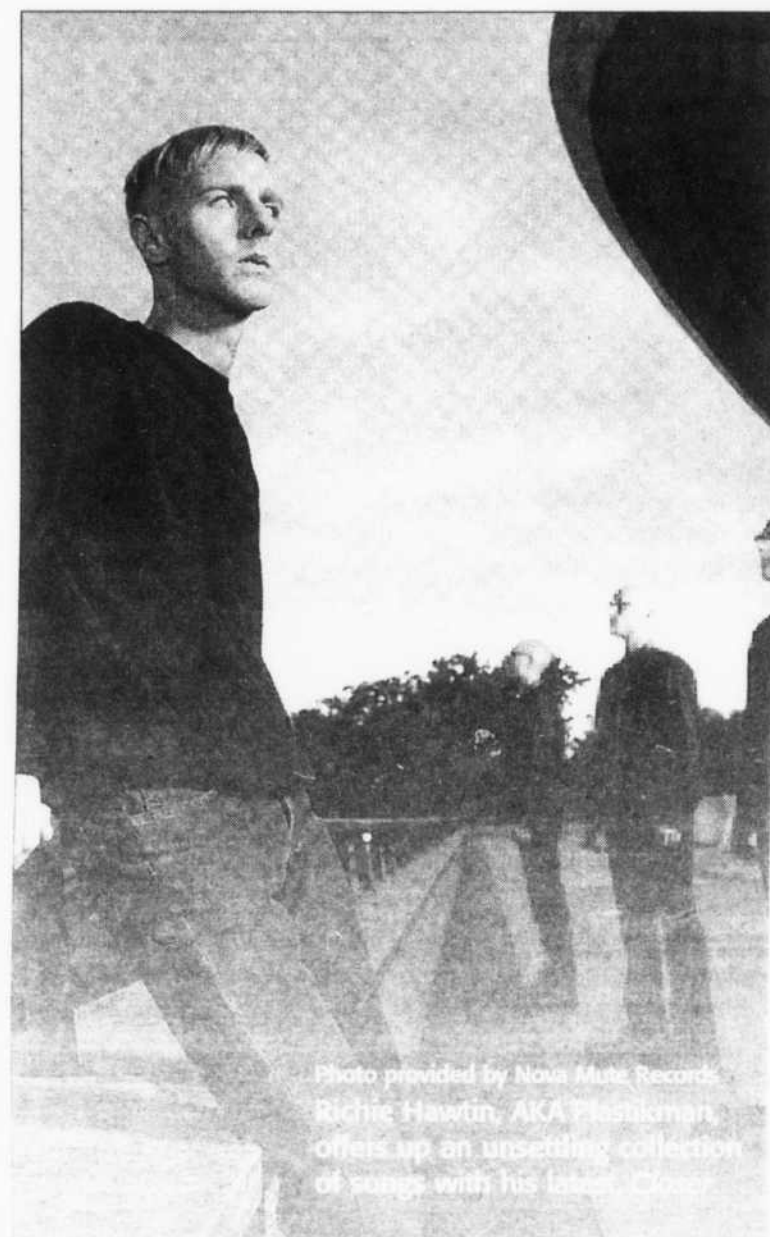


Photo provided by Nova Mute Records. Richie Hawtin, AKA Plastikman, offers up an unsettling collection of songs with his latest, *Closer*.

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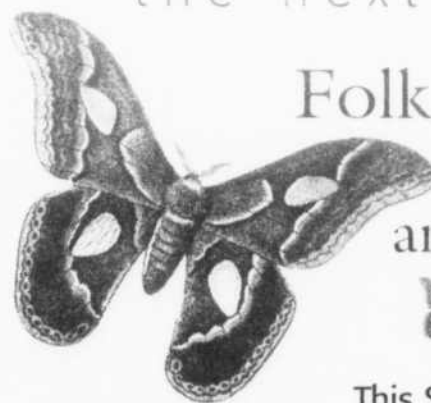
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the next [flash] showcase



Folk Medicine, with
Big Fella and Te'Arthur
and Plan Beat



This Saturday at Wall Street — 9:30 p.m., \$5

Battle of the blondes

Bowie, baby, never goes out of fashion



David Bowie 'Reality'

Columbia Records
Released Sept. 16

☆☆☆ 1/2
(out of four stars)

By Amber Bryant

If I could bottle David Bowie's bad-assness, I could solve the problems of angst-ridden adolescents everywhere.

One little dose of universal androgyny wrapped in flavorful inventiveness would cure the identity problems of the sons and daughters of gender yuppies.

After the 1980s had passed and Bowie's career was no longer smothering under the umbrella of dysfunctional pop noise (Kajagoogoo, I'm looking in your direction), I remember buying a Bowie single, "Black Tie, White Noise." At age 12, I popped it in my tape deck, knowing very little about Bowie's music, but intrigued nonetheless.

"This guy is something special," I thought, "And he's hot enough to make me question my sexuality."

Ten years later, Bowie still rocks my world and

his now genre-less realm of music.

His latest, *Reality*, proves Bowie's voice is akin to that girl in high school who could wear a neon green potato sack and still look fabulous — both are beautifully intimidating and always in style.

The difference is, that girl will eventually scream forth a few kids and spend the rest of her days trying to jazzercise herself back to the glory days. Bowie, however, will likely earn his place among the ranks of forever-classics such as Mick Jagger and Aretha Franklin.

Bowie recently performed the energetic first track, "New Killer Star," on *Last Call with Carson Daly*, revealing his musician mantra lyrically: "Oh, my nuclear baby / Oh, my idiot trance / All my idiot questions / Let's face the music and dance."

See **Bowie**, 11



Lovelies mixture quite lovely

By Joe Freisinger

I love Milwaukee. It's a great city on the west of Lake Michigan, and to the north of Chicago.

It also contains a wonderful mixture of cultures and ideas, and has spawned the band, The Lovelies.

White Leather, the latest album by the Lovelies, is a blend of punk, pop and 1980s new wave. The band's sound is about what you'd expect from a punk/new wave/pop rock band. Simple musical texture, without any standout virtuosity.

The lyrics aren't incredible either, but the vocal harmonies are tight. The duets from guitarist Liv Mueller and bassist Barb Endes are reminiscent of The Bangles, and at times are more edgy — like a female Alice in Chains.

Mueller's power chord guitar riffs are stripped down and repetitive, but memorable, for that reason. Just listening a couple times to *White Leather* will spread a Lovelies music stain through your brain.

Mueller does do something interesting with her guitar at the chorus of track three,

"Coming Around Again." She plays a little melody with flange in addition to the rhythm power chord riff.

Each of the 13 tracks on *White Leather* are radio-friendly, tight and simple enough. Endes, Mueller and drummer Billy Backes know their instruments well, and add what's appropriate and interesting to the songs.

There are a few full band stops on each track, just to show how together the Lovelies are.

As simple and Buddhist as the Lovelies are, they don't play the same three chords the same way throughout each song, like some punk bands.

Mueller has a different vocal and guitar part for the verse, chorus and bridge. She also divides each element, so there are six or more parts to each song.

The Lovelies do all of this in roughly three minutes. "In Over My Head" is the longest song at 4:48. The first eight tracks are an onslaught of punk rock, but the juggernaut comes to an abrupt halt with "Put it in a Letter," which has a guitar line reminiscent of "I'll Stop the World (and Melt



The Lovelies 'White Leather'

Force MP Records
Released Sept. 23

☆☆☆
(out of four stars)

With You)," and the prettiest vocal melody with the highest range on the album. Mueller, Endes and Backes are competent musicians with good ears for the interesting.

Punk music can be a box that leaves little room for creativity or aural pleasure, but the Lovelies found a way to do it.

White Leather is a strong album with little to critique.

Visit the Lovelies online at www.loveliesonline.com. ★

The healing power of Folk Medicine

Local group infuses rock, pop, hip-hop into eclectic sound

By Leslie Carol Boehms

They all met on campus, through mutual friends, roommates and the like. They all knew each other vaguely through other people and, finally, by some fate (or "liquor and cigarette night" in Schardt Hall) they formed the solid group Folk Medicine in the fall of 2001.

What does Folk Medicine mean to you?

"It's like the practice of healing or folklore and herbal remedies," drummer Joe Roberts said. "Like non-traditional healing almost."

In essence, Folk Medicine's name implies the same as their mantra – "music for the people." The people, or folk, are treated with a dose of genre-encompassing music and, consequently, remedied of their ailments (at least temporarily).

The five-member group seems prime to truly focus on their music and a little less inclined to worry about money or record labels. They just want to present the best possible product to their listening audience.

Lead singer Matt Swanson had never sung before joining the band. He soon latched on to the process but, surprisingly enough, he was the quietest member of the band, whereas lead singers are typically the talkative, all-knowing members. Swanson wasn't a huge, egotistical presence during the interview or during the practice songs I sat in for.

The remainder of the band had more experience than Swanson, having all acquired some musical instrumentation to add to the band line-up. Roberts (drums), Ty Herrmann (guitar, background vocals), Dave Cavallario (bass, keyboard) and Ryan Moore are the musical accompaniment to Swanson's husky, oft-melancholy vocals and lyrics.

What type of music is Folk Medicine?

"I hate answering this question," Swanson said. "Everybody just kind of comes in and does their own thing."

This, I would say, is probably the most honest answer to the "What genre of music are you?" question. And a valid answer, at that.

"We never try be a specific type of music," Roberts said. "We just try to make good music, regardless of what genre it falls in."

In actuality, Folk Medicine claims their music to be a clashing of rock, pop and hip-hop. They really don't force themselves into



Photos by Jamie Lorange

(Top) Folk Medicine drummer Joe Roberts watches in anticipation during a show at the Boro in August. **(Right)** Lead singer Matt Swanson says Folk Medicine's genre-defying sound is a result of the band's collaborative efforts. **(Above)** Guitarist Ty Herrmann concentrates on his frets.



any particular genre. The band does combine all of these elements in addition to rap (with the help of renowned local talents Big Fella and Te'Arthur). Their music may not be for all people, but there's no denying that Folk Medicine challenges the rigidity of typical music industry standards.

How about the new record?

Their full-length debut *Push Down and Turn* is a 12-track assemblage of sorts. The album is presented by the Dirty House Family, the band's alias, according to Moore.

Nonetheless, the album is, of course, Folk Medicine, but with a lot of guest artists added in (something of a rarity on a rock album).

"The CD is kind of like a compilation," Cavallario said. "There are a bunch of guest artists on it. All the rock songs are [Folk Medicine], the other types of music — like hip-hop and rap and a touch of R&B or funk — are collaborations of Matt and other artists."

They recorded almost 40 songs in preparation for *Push Down and Turn*. It took almost two years to make. Cavallario says the album has a "theme of changing." The album itself is the band's greatest accomplishment.

What's to come?

Music to please their talents and fill the ears of an audience. The music and live performances of Folk Medicine are something Herrmann feeds off of.

"If there's not a show going on, that's all I hear about," Herrmann said. "That's what I strive for. That's what I look forward to. After a show you'll see us as a unit come to together."



"We're about progress and moving forward — accomplishing goals," Moore said.

Folk Medicine has teamed up with publicity company Golden Squid, out of Nashville. In conjunction with GS, they have their first show at the legendary Exit/In booked for Dec. 4. The Del Giovanni Clique will also perform that night.

See Folk Medicine live at the second [flash] showcase Saturday at Wall Street.

The show starts at 9:30 p.m. with Plan Beat, Big Fella and Te'Arthur opening. Cover charge is \$5.

For more information on Folk Medicine, check out their Web site at www.folkmedicinemusic.com. ★



(Top) Folk Medicine will perform Saturday at Wall Street. **(Above)** Bassist Dave Cavallario says the band's debut album has a "theme of changing." **(Right)** Guitarist Ryan Moore says the band is all about moving forward.

Interview with the vampire

... or at least the man who recreated him

By Alan Coulter

Everyone has heard the tale, and everyone has even seen a few vampire movies in their day, but no one has ever seen Count Dracula – Hollywood style.

The Tennessee Reparatory Theatre brings a film noir version of Bram Stoker's novel to the stage, set in 1940s Hollywood, bringing "The Case of the Silver Scream."

Don't think for a second that this is going to be some cheesy reproduction of something that's already been done. The new hybrid of horror story and whodunit mystery is beginning to draw many fans from both genres.

Theatre lovers should take the opportunity to see this production for the pioneering quality alone. *Dracula* isn't going to be anywhere else – only at the Tennessee Performing Arts Center's James K. Polk Theatre tomorrow through Nov. 9.

The Rep encourages all to wear costumes to the opening night performance. Remember the fun of *Rocky Horror*? Prizes will be awarded, and those dressed in their gravely best will be welcomed to attend the post-show reception with the cast.

Last week, I got a chance to chat with playwright Robert Lloyd Neblett, an avid fan of the traditional tale, about the work behind *Dracula* and what audiences might expect from the production. The following is what this talented writer and actor had to say about one of the most exciting projects of his career thus far.

Alan Coulter: Can you give me a brief synopsis of the traditional *Dracula* tale?

Robert Lloyd Neblett: Sure, the traditional novel is divided into four

sections. Two revolve around Jonathan Harper being trapped in Dracula's castle. [In other scenes.] Lucy, an innocent woman, begins to lose blood, and no one knows why. She dies. When Jonathan comes back from Transylvania, his wife Mina also becomes sick. He knows it's Dracula. The fourth section involves an adventure chase and takes place all over the world. The story has a lot of scope, which causes a problem when putting it onstage.

AC: Other than the setting, what was the biggest difficulty in making believable adjustments for this production to work?

RLN: For me, it was being so familiar with the novel. I wanted to be true to the novel, but we make it dramatic and make it move, but we only have two hours to do it in. I wanted to include more of the novel.

AC: What inspired you to do a film noir version of the story?

RLN: David Grapes, the artistic director, over 20 years ago, did a version of it. He acted in it, but he was not satisfied with it. He wondered if it could be a detective story. Gary Hoff (the resident scenic director), and David wanted to do a set with style, and I wrote up a couple of treatments of it and worked on the script. The version we did onstage looks nothing like it did when we started out in June. I read the book once or twice a year, ever since the second grade.

AC: What has been your favorite part of working on *Dracula*?

RLN: My favorite part has been watching the script develop since we gave it to the actors. It's been exciting, hearing the words coming out of their



Photo provided by Kay Waggoner

Dracula begins its short run tomorrow at the Tennessee Performing Arts Center in Nashville. Tickets are \$40 on the floor. Students get a discount.

mouths and finding out that it makes sense.

AC: What are your biggest concerns for opening night?

RLN: The same concerns when I act – just make sure you don't throw up before the show. I want to be sure that audiences know we're not making fun of *Dracula* and not making fun of noir style. Both can be spoofed, but we didn't want to do that.

AC: What aspects of the play come to life differently than you pictured them?

RLN: I don't know yet, but so far,

David has stayed true to what I wrote on the page. But in some cases, it is more than I expected when I wrote it.

AC: How has Steven Hauck, the actor playing Dracula, given a new twist to an old vampire, aside from the film noir influence?

RLN: *Dracula* is just really sexy in this version. *Dracula* has long, drawn out sentences with poetic images that seem very natural, yet luxurious. We believe by listening to his voice. We understand how people could fall

See **Dracula**, 11

Finding the right zombie for you

By Kristin Hall

What is a zombie? Where do they come from? What do they want?

Watching horror movies on Halloween is a great tradition to get your fright night going, and for a night devoted to the dead rising to walk the streets, zombie movies are the way to go.

But for those of you who might get confused by all the zombie movies out there and their resident monsters, here's a quick and easy guide to find the right zombie for you.

Flesh-eaters

Most of the zombies are flesh-eaters, meaning that they don't just want "brains." They will scoop out your bright red organs and happily grow away if you let them. George A. Romero created the classic zombie-plague film *Dawn of the Dead* in which our heroes lock themselves inside a huge abandoned shopping mall while the zombies pitter and stumble about outside. A bite from a zombie will turn a person into the living dead after a few days of infection, so be prepared to shoot your friends.

Brain-eaters

This rare type of zombie is found only in Dan O'Bannon films, most notably *Return of the Living Dead*. According to the zombies, who have a vocabulary that extends farther than the root words "brains" and "more brains," eating brains helps to ease the pain of death. This is a tongue-in-cheek spoof on the zombie movie genre, with such unforgettable lines as, "But I don't care, darling, because I love you, and you've got to let me eat your brains!"

Zombies as a result of radiation

If you watch too many zombie movies, you will firmly believe that your unnatural death will be caused by the human race's own ignorance. In *Night of the Living Dead*, the prequel to *Dawn*, zombies are caused by radiation seeping into the graves and infecting their brains.

Zombies as a result of a virus

In probably the best zombie film in the past decade, *28 Days Later*, director Danny Boyle creates an apocalyptic nightmare in which an escaped virus causes the victims to turn into violent killing creatures in a matter of seconds. The zombies are fast like junkies on adrenaline and their blood will infect the living, so the survivors have to maintain a kill or be killed attitude toward their friends.

Zombies as a result of evil rat monkeys

Only in a Peter Jackson movie, *Braindead*, will you find this type of zombie. It's a good thing, too, because it makes no sense whatsoever. But the humor in this film is sick and twisted, so rent it so you can say you've seen him at his worst.

Zombies as a result of voodoo

The term "zombie" is historically related to voodoo, but you won't find many movies that explain this. In *Zombie*, directed by the king of Italian zombie movies, Lucio Fulci, a

newspaperman and a daughter searching for her father find a Caribbean island overrun by voodoo zombies created by the natives.

Fast zombies

O'Bannon likes the fast zombies, who hide while the victim investigates to see if the coast is clear, then attacks like a linebacker tackling his opponent. I laugh every time I see the scene in which the paramedics try to take on 40 rushing zombies. Boyle also incorporates fast zombies, which is not at all funny in his movie.

Slow zombies

Ambling, confused zombies shuffle around in Romero's movies like geriatrics, which

gives the heroes a fighting chance to escape them or at least knock them off their feet long enough to get away. Still, the zombies can move as slow as they want when they have the rest of eternity to find the last living humans.

Underwater zombies

If you ever want to see a zombie battle a shark, rent the aforementioned *Zombie*. Logically it makes sense that zombies can survive underwater — they don't breathe — but I found myself confused by this scene. Perhaps I was just upset by the unlikely crossing of horror genres. *

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Photo by Jamie Lorange

The Stones River Battlefield Slaughter Pen gives many locals the creeps. Visitors report a chilling presence, while some believe fear is brought on by the stories. Some say the Middle Tennessee area is crawling with paranormal activity.

The existence of sprits is likely to be debated forever.

Some people believe and some don't, but sometimes even the most ardent skeptic must agree that there's some seriously weird stuff out there.

Not all spirits come in a bottle, and not all ghosts are friendly.

Murfreesboro may not be the haunting capital of the world, but even here there are sufficient scares, if you know where to look.

The Stones River Battlefield is just one of those places. In a small field commonly referred to as the "Slaughter Pen," visitors have often complained of being watched and feeling cold, even during a hot day.

"You just get a sense of otherness there," says Park Ranger Gib Backland.

The history of the Slaughter Pen dates back to December 1862 as The Civil War raged on, leaving a bloody

path of destruction throughout the country.

The Union Army, under the command of General William Rosecrans, had been laying siege to the area. As the story goes, Rosecrans' chief of staff Colonel Julius Garesche had been having vivid nightmares about his death days before the army rode into Murfreesboro.

His dreams would be prove to be quite accurate – he was decapitated by cannon fire.

By David Lawrence

FOR MORE INFORMATION on area hauntings, visit these sites:

www.tnghost.org
www.geocities.com/hauntedhills
www.hauntedsouls.com
www.johnsrealmonline.com

The Slaughter Pen, or Stop No. 2 if you want to go by its official name, was called "An ideal place for a banquet of ghouls" by Confederate General William Preston shortly after the battle.

There's usually a haunted tour every year, but tourists are discouraged from disturbing the ghosts.

Of course, not all the ghosts hang out in Murfreesboro. If you were to go to the Florence Highway

Crossing, located a few miles off of Highway 70, you'll find a small railroad crossing with a graveyard almost within walking distance.

The railroad crossing has been host to various paranormal activities since the early 1980s.

The most common occurrence spectators report is what looks like a young man leaping across the tracks.

It seems there's a supernatural event almost everywhere

in the state.

Tullahoma is home to the Concord Cemetery, where the body of Sadie Baker lies. As to what Baker was in life, no one knows, but in death she seems to have become popular. Dozens of witnesses over the years have claimed to have seen the ghost of a young woman hovering over the headstone.

Of course, most places where you can find ghosts have usually had a history of violence and death around them.

Even the famed Ryman Auditorium has been known to have a few ghoulish performers every once and a while.

Ghosts may have taken a backseat to chainsaw-wielding madmen as a source for scares, but there are plenty of spooks out in the world if you know where to look. ★

[club listings]

Thursday, October 30

3rd & Lindsley: Gabe Dixon, Jackie Green, 9:30 p.m., \$5.

12th & Porter: Los Straitjackets, Eddy "The Chief" Clearwater, 9 p.m.

Boro Bar & Grill: The Jack Pearson Band, Reese Wynans, 9:30 p.m., \$5-7.

The End: The Clutters, The Joggers, The Johnny3, 9 p.m., \$5.

Exit/In: Vertical Horizon, 9 p.m., \$19.

Mercy Lounge: Old Crow Medicine Show, 9:30 p.m., \$7.

The Sutler: Common Rotation, The indicators, 7:30 p.m., \$5.

Windows on the Cumberland: Hutch, Don't Trust the Radio, Moon Taxi, 9 p.m., \$3.

Friday, Oct. 31

3rd & Lindsley: Minkster Mash 2003, 10 p.m., \$7.

12th & Porter: Here Come the Mummies, Plural Z, 10 p.m.

All American Sports Grill: The Max Band, 10 p.m., \$3.

Blue Sky Court: De Novo Dahl, Slack, Super/Model, New August, 9 p.m., \$7-10.

Boro Bar & Grill: The Night of the Living Red, Flesh Machine, 9:30 p.m., \$5-7.

The End: Audity Central's Fourth Annual Halloween Masquerade Ball, 9 p.m., \$5.

Exit/In: Baby Stout, Imaginary Baseball League, The Shakers, 10 p.m., \$8 (\$3 with donation of coat for homeless).

Hurricane Station: Spooky Johnson's Original Rock 'n' Roll Band, The Addison Groove Project, 9 p.m., \$7.

Mercy Lounge: Screaming Cheetah Wheelies, Highwater, 10 p.m., \$12.

The Muse: Oliver's Army, The Pink Spiders, My Epiphany, The Letters Organize, Popular

Genius, Sadie Hawkins, Key to the Downfall, Shepherd of Fools, 7 p.m., \$7-10.

Wall Street: Dirt Farm, 9 p.m., \$5.

Windows on the Cumberland: The Loft, Common Ground, 9 p.m., \$5.

Saturday, November 1

3rd & Lindsley: The Wooten Brothers, Joseph Wooten's Hands of Soul, 9:30 p.m., \$5.

12th & Porter: Lucero, Glossary, 10 p.m.

Belcourt Theatre: Bruce Cockburn, 8 p.m., \$27.50.

Boro Bar & Grill: Day of the Dead show featuring Skullkin, 9:30 p.m., \$5-7.

The End: Alt-Country Hoedown with The Rounders, Amelia White & the Blue Souvenirs, Shawn Byrne, 9 p.m., \$5.

Exit/In: Death Cab for Cutie, Mates of State, 9 p.m., \$12.

Mercy Lounge: The Addison Groove Project, Grand Revue, 9 p.m., \$8.

Red Rose: Timonium, Decibully, the Can Kickers, 9 p.m., \$5.

Wall Street: [flash] showcase featuring Folk Medicine, Big Fella and Te'Arthur, Plan Beat, 9:30 p.m., \$5.

Windows on the Cumberland: AKA Rudie, Los Cabriolas, 10 p.m., \$5.

Sunday, November 2

3rd & Lindsley: Scott Holt CD Release Party, 9 p.m., \$6.

Boro Bar & Grill: The McClary Brothers, 9 p.m., \$3-4.

The End: The Husbands, Dan Sartain, Dave Cloud's Gospel of Power, Trauma Team, 9:30 p.m., \$5.

Mercy Lounge: Dark Star Orchestra, 8 p.m., \$16.

Springwater: Timonium, 10 p.m.

Continued from **Dracula**, page 8

under his spell. He also brought an animalistic side to Dracula. There is a strong connection between vampires and lycanthrope, which means werewolves. When Dracula feeds on a victim onstage, he devours and grunts in a way that really is just unnerving.

AC: So will this version of *Dracula* scare us or just give us an appreciation of the legend?

RLN: It is somewhere in between those extremes. It's hard for a contemporary American audience to be scared by *Dracula*. It's a very funny play in parts, but we can do that because people know what's coming next. One woman who has seen it actually said it spooked her, though. There's one scene, when I wrote it, gave me the creeps. There's a nightmare that is truly a nightmare. In this version, too, Dracula is seen a lot, whereas in the book, it revolves around people's thinking about him.

Dracula sinks its teeth into The Rep audience tomorrow at 7:30 p.m. Tickets are \$40 on the floor and \$25 in the balcony. Students receive a \$5 discount. Treat yourself this Halloween with a night at The Rep. ★

Continued from **Bowie**, page 5

The rest of the LP reminds me of a poem I never heard. If I were to try and shove Bowie's verses into a genre, which would be a mortal sin, I'd stick 'em somewhere in between Shel Silverstein's clever rhymes and Tori Amos' dark lack thereof. Take the song "Pablo Picasso," for instance. A shouting, monotonous Bowie sings, "Well the girls would turn the color of a juicy avocado / When he would drive down their street in his El Dorado."

My favorite track is "Looking for Water," because a danceable guitar riff and Bowie's moaning murmur is always a rockin' combination. A close second is "The Loneliest Guy," in which he strokes the piano and my eardrum just right.

The only boring, cymbal-chaffing song, "Try Some, Buy Some," conjures a picture of Bowie crooning Disney-style in the streets of Old London, decked out in his *Labyrinth* gear. At the same time, I can picture him using a Broadway method to sell drugs to young poppets, which makes me laugh.

Either way, he's cool even when he's not.

This music is like a fine wine — you can't expect to experience its musical distinction after just one sip. Bowie must be savored. Stick *Reality* in your portable compact disc player and stroll through the nearest art gallery's postmodern exhibit. ★



Don't miss this weekend's second [flash] showcase
Folk Medicine
Big Fella and Te'Arthur
Plan Beat

Saturday, Nov. 1 | Wall Street | 9:30 p.m. | \$5

Familiar faces aren't funny in 'Scary Movie 3'

By Forrest Sanders

It seemed as though *Scary Movie 3* had everything going for it. It pairs spoof veterans Leslie Nielsen and Charlie Sheen, in addition to a huge cast of charismatic performers, and parodies ripe material like *The Ring* and *Signs*.

To top it all off, the whole project is helmed by David Zucker, the man responsible for directing classic spoofs such as *Airplane!*, *Top Secret* and the *Naked Gun* films. There wasn't a doubt in my mind that the new *Scary Movie* was the laugh-out-loud funny spoof we'd been waiting for all year. Sorry, guys, the trailer has us suckered.

There was actually a point in 2002 that the Wayans Brothers (who, between three of them, wrote, directed and starred in the first two *Scary Movies*) were still involved in this project. At that time, the film's targets were fantasy epics *Lord of the Rings* and *Harry Potter*, but after deciding to start a new series of science fiction spoofs, the Wayans were out, and Zucker was in.

Apparently restarting from scratch, Zucker replaces the Wayans' gross-out gags with a film primarily consisting of characters bumping their heads, running into poles and getting kicked in the crotch (this material would have made the Three Stooges nauseous).

Like other Zucker films (David's brother, Jerry, directed ensemble comedy *Rat Race*) *Scary Movie 3* boasts a

'Scary Movie 3'

Starring Anna Farris, Charlie Sheen, Leslie Nielsen, Regina Hall

Rated PG-13

Directed by David Zucker

Released Oct. 24

Rating ★ 1/2
(out of four stars)

multitude of cameo appearances by comedians, rappers and other pop culture icons. However, these scenes are only amusing in a "Hey! Look who it is!" sort of way. The film seems satisfied that the mere presence of a familiar face will be amusing enough, and none of the celebrities are given anything particularly funny to say.

Perhaps the biggest let-down, however, would be the appearance of spoof king Leslie Nielsen. It's by no means the 77-year-old actor's fault that his role isn't funny. Nielsen still has that dead-pan delivery that's present in his early comedic outings.

The difference here is that those snappy one-liners that made Lt. Frank Drebin so funny were left back at *Police Squad*. Part of the enduring entertainment of a parody is sharing the best one-liners of the film with others. Movie buffs are going to be hard-pressed to find anything worth quoting in *Scary Movie 3*.

I will admit to laughing during the film. There are some



Photo courtesy of Dimension Films

Rapper turned actress Queen Latifah drags a *Matrix*-spoofing Eddie Griffin to go see *Scary Movie 3*, which relies too heavily on guest cameos for humor.

gags that work, and the opening *Ring* parody was a promising start (though when a sequence starring Jenny McCarthy and Pamela Anderson mark the comedic pinnacle of a film, you know something's not quite right).

The bottom line on a spoof is that there's no credible story in which the writers should be concerned and the

director isn't bothered with visuals and style. The creators' efforts are fixated solely on making the audience laugh, and *Scary Movie 3* is simply not that funny.

As of this writing, two more *Scary Movie* projects are in development, with the next film set to be a parody of the recently reinvigorated superhero genre.

One can only hope that Zucker and company will import some of the wit of his infinitely better 1980s spoofs and come to realize that actors cannot salvage a movie alone, no matter how many outrageous personalities are thrown into the mix.

As it stands, *Scary Movie 3* is one of the biggest wastes of talent I've ever seen. ★