

[flash]

Sept. 25, 2003



**'Romeo
and Juliet'
gone goth,
page 12**



COMING BACK DOWN TO EARTH

A brief reading with **De Novo Dahl**, page 6

from the senior [flash] editor
[Lindsey Turner]

De Novo Dahl added to tomorrow's bill

Tomorrow's first-ever [flash]-sponsored rock show will include Hendersonville natives De Novo Dahl in addition to local favorites Not Before Noon and Forget Cassettes. The show will kick off at 9-ish (9:30? Most of you kids are fashionably late) and will cost you a measly \$5.

The next [flash] show will be Nov. 1 at Wall Street on the Square and will feature bands covered in the upcoming editions of [flash]. Keep your eyes and ears open for local talent and let us know when you spot it so we can highlight it.

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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 slflash@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.

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Photo provided
by Todd Justus

Ekoostik
Hookah will
perform
tomorrow at
the Exit/In
in Nashville.

Ekoostik Hookah's sound will definitely get you high

Drummer Eric Lanese nonchalantly scorns the jam band label, reminisces about Bonnaroo experience

By Joey Hood

Since their early 1991 infancy, Midwestern jam band Ekoostik Hookah have questioned their much-dreaded "jam band" label.

With blasé musical breakdowns through spiffy jazz arrangements, hard-drinkin' Southern rock phrasing and Grateful Dead inspired neo-hippisms, Ekoostik Hookah negotiates the waters of different genres with relative ease.

In fact, to hear drummer Eric Lanese tell it, the "jam band label" umbrellas these genres.

"I think that (the jam band label) represents more than one genre,"

Lanese said during a recent phone interview.

"There are so many viable genres existing within that label: jazz, rock, bluegrass [and] funk. To categorize music within that label is bullshit," he said.

Ekoostik Hookah's recent album, *Seahorse*, demonstrates the band's vast musical tolerance.

Seahorse intersperses hard-bop era saxophone, Southern-fried blues guitar licks and druggy Garcia-esque vocals straight out of San Francisco, circa 1969.

With still-climbing sales of more than 100,000, *Seahorse* is considered to be Ekoostik Hookah's crowning achievement both artistically and commercially.

And with tomorrow's show at the Elliston Street Festival, Ekoostik Hookah is bound to capitalize on their recent successes. Below are some tidbits that'll boost your Ekoostik knowledge.

Tidbit 1: Ekoostik Hookah played

Bonnaroo. In June, Ekoostik Hookah increased its culty multitudes in Manchester, playing before a packed tent of stoners and drunken frat guys. Ekoostik Hookah publicist Todd Justus estimates that the band attracted thousands.

Eric Lanese recalls Bonnaroo 2003 with wistful nostalgia: "It was quite the experience," Lanese elaborated.

Tidbit 2: Screw the post-rock label, man. Word to the wise: Ekoostik Hookah isn't feeling that whole 'post-rock' label.

Tidbit 3: Willie Nelson still be chiefin'.

Ekoostik Hookah lists Willie Nelson and George Clinton as musical collaborators/toke buddies.

But when asked whether Willie can smoke George under the table, Lanese implied that Willie still has the goods.

"Willie is still the man. He has slowed down in recent years but (compared with George) I'd pick Willie. Hands down."

Tidbit 4: The Hookahville festivals

are like ... wicked cool.

The Ohio-based band attracts 20,000 fans to Columbus's Frontier Ranch Music Center for biannual Hookahville festivals. The events are synchronized with both Memorial Day and Labor Day. In addition to the artists listed above, Bob Weir, Ratdog and Medeski Martin have joined Ekoostik Hookah onstage during the event.

And you know with a name like "Frontier Ranch Music Center," it has to be wicked cool.

Tidbit 5: Ekoostik Hookah has members other than the drummer.

Dave Katz (keyboards, vocals, acoustic guitar); Steve Sweney (lead guitar); Cliff Starbuck (bass, vocals); Ed McGee (rhythm guitar, vocals) and Johnny Polansky (percussion).

For more information, visit Ekoostik Hookah online at www.ekoostik.com and www.hookahville.com.

Be sure to catch Ekoostik Hookah at the Exit/In with Big Bad Wholly tomorrow night. ★

Nashville opera targets college students

By Brittany Gearheart

After remodeling, the fat lady sings.

Who wants to watch a fat lady in horns singing gibberish no one understands?

This is the image brought to most young peoples' minds when someone mentions opera. Society has stereotypically projected this cultural outlet in such a way that is not generally appealing to our generation. The Nashville Opera Association would like to dispose of this stereotype by giving college students a chance to form their own opinions.

The Tennessee Performing Arts Center will open its doors for the first time since they were closed for the \$7.9 million facelift of the Jackson Hall lobby.

The first performance to grace the stage will be the Nashville Opera's production of Giacomo Puccini's *Tosca*.

"There are a lot of reasons that college students should come out to the performance," said Brian Stephenson, marketing director of the NOA.

"There is a completely renovated lobby and this will be the first event held inside of it. In addition, *Tosca* is a grand Italian opera that has been enjoyed for over a century."

Stephenson had much enthusiasm when discussing the association's first production. He said Student Rush tickets are at a discounted price of \$5 per student.

"We prefer that students attend on Thursday night because Saturday nights sell out rapidly and we wouldn't want you to make the drive not being able to see the show," Stephenson said.

Intimidating as it sounds, operas are no longer just a

high culture event. To make it pleasing to a variety of people, the Nashville Opera provides an informational program given by artistic director John Hoopes, explaining what the performance is about 45 minutes to an hour before the production begins. There are also easy-to-read supertitles that accompany the often foreign music throughout each production.

Society is immersed with blatant messages of jealousy, deceit, betrayal and sexual content. You get that at the opera as well, but at least here college students get a dose of culture. Think of it as an opportunity to expand a cultural horizon, not to mention impressing a date by dinner and an opera rather than dinner and a movie. There are numerous occasions to fit your schedule in the NOA performing at TPAC this season.

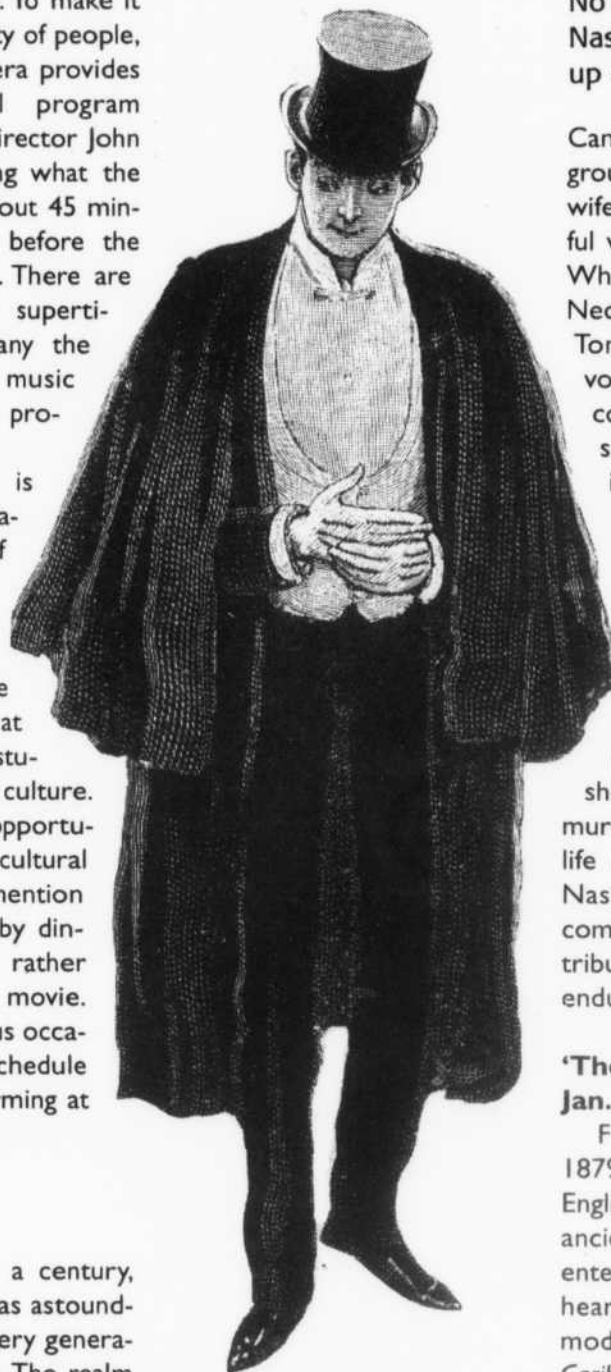
'Tosca' Oct. 9-11

For more than a century, this Italian opera has astounded the minds of every generation it has reached. The realm of passion, sacrifice and death takes viewers on a winding path through the vicious hand of political power. Flora Tosca, a beautiful but dangerous woman, is forced into negotiation with Baron Scarpia, the chief of the secret police, for her lover's life after he is sentenced to death. Scarpia proposes to Tosca that, in exchange for her lover, she must give herself to him. Tosca agrees, secretly planning to murder him and save her lover, Mario, on her own. What

she doesn't know is that this will eventually lead to her own demise. The performance features the Nashville Symphony, taking you into the center of a treacherous but inevitable conclusion.

'Pagliacci' Nov. 21-25

Based on a true story, *Pagliacci* is a tale of a small group of traveling performers led into a spiral of conspiracy, lust, jealousy and murder.



No top hat and coattails in your closet? It's OK. The Nashville Opera Association still wants you to come soak up some culture during the upcoming season.

Canio, head of the carnival group, is suspicious that his wife, Nedda, has been unfaithful with the hunchback, Tonio. When Tonio tries to seduce Nedda, she denounces him. Tonio leaves defeated but vowing vengeance. He discovers that Nedda has a secret lover, Silvio, and informs Canio of the double-dealing lovers. Consumed by jealousy, Canio wants to confront them but is persuaded to wait until the night of the performance in which all of them will participate. During the show, Canio is overcome by murderous rage and ends the life of his beloved wife. The Nashville Symphony adds compelling accent to trials and tribulations the viewers will endure.

'The Pirates of Penzance' Jan. 30-Feb. 7

First produced Dec. 30, 1879, at the Bijou Theatre, this English-performed opera is an ancient pirate tale sure to entertain even the coldest of hearts. Compared to our modern day *Pirates of the Caribbean*, its storyline is also that of a drunken pirate and his expiry adventures. The Nashville Symphony will sail

with the pirate, Frederic, along his travels at the James K. Polk Theater at TPAC.

'Salome' April 15-17

(Mature audiences; may not be suitable for children)

This German production is based on the story from the Bible of Herod, his daughter and John the Baptist. Performed without an intermission, this 100-minute tale will take you into the depths of the soul with the infamous "Dance of the Seven Veils." The musical score provided by The Nashville Symphony will unleash the erotic tone of seduction and suspense while keeping you on the edge of your velvet-covered seat until the production settles.

For more information on a promising 2003-2004 season of the Nashville Opera, visit the official Web site at www.nashvilleopera.org. Student Rush tickets will be sold at the TPAC box office 45 minutes before the production begins for \$5 per student per ID (must be current ID or report card). Information regarding other ticket prices or listings can be obtained at Ticketmaster at (615) 255-ARTS or the Nashville Opera at (615) 832-5242. ★

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Photo provided
by TPAC

Three Southern sisters jam in the midst of troubled water in Beth Henley's *Crimes of the Heart*.

'Crimes' opens The Rep's season

By Rachel Robinson

Playwrights need characters who are multifaceted, characters who have dimension and characters who have accents.

Enter southerners. Playwrights like to write about Southerners. Let's face it — they have a lot to work with.

Because of this, many of us who grew up in the South are faced with a problem. We can either accept our stereotypical Southern idiosyncrasies, or we can shun them.

In *Crimes of the Heart*, playwright Beth Henley, a native of Jackson, Miss., obviously chooses to accept them.

The Pulitzer Prize-winning *Crimes of the Heart* is the story of the Magrath sisters — Lenny, Meg and Babe — who are brought back together for the first time in five years to the home they lived in with their grandparents after their mother hanged herself. The rea-

son for the sudden reunion is the shooting of Babe's husband by Babe herself.

Lenny Magrath plays the typical big sister who has sacrificed her happiness to stay in the small town of Hazlehurst and care for her aging grandfather. The play opens with the secret celebration of her 40th birthday in her kitchen with a candle and a cookie.

Lenny's first cousin, Chick Boyle, played with remarkable Southern spunk by Martha Wilkinson, pops in to let her know that Babe is getting out of jail and will be coming home, thus ruining her secret birthday party.

Meg, the prodigal middle child, left Hazlehurst five years ago for California and a now-defunct singing career. She returns home when she hears news of Babe's crime, but a former boyfriend with a limp, Doc Porter (Jeremy Childs), sparks an old flame Meg thought she had escaped.

Babe meanwhile plays the perfectly

aloof shooter. The only excuse for her crime that she'll provide anyone with is that she didn't like her husband's looks. When Barnett Lloyd (Brandon Boyd), takes on Babe's case, new depths to the crime surface and Zachary, Babe's wounded husband, begins to recover with the help of some incriminating photographs.

As the sisters are forced to spend time with each other, old wounds are healed and new ones are forgotten over lemonade and birthday cake. They realize how much their lives are woven together and that laughter is better than the best medicine.

The Rep's production of *Crimes of the Heart* features many Rep regulars, including Nan Gurley as Lenny, Denise Hicks as Meg and Amy Tribbey, in the show's best performance, as Babe. Although some of the performances border on annoying, if viewers take them with a Southern grain of salt, they aren't so difficult to watch.

Of course the set is fabulous, with even the most minute of details attend-

ed to, but I can't help feel like the production is lacking something. The laughs seem, at times, too strained, with the focus on the complete Southern-ness of the sisters' situation inevitably "hilarious." The stereotypes are unoriginal and the accents incredibly twangy, but The Rep works well with the material it's given.

The Rep has a very promising season ahead of it, and *Crimes of the Heart* sparks enough interest in the company to keep theater-goers coming back.

For tickets to *Crimes of the Heart*, call (615) 255-ARTS, or go by any Ticketmaster location for more details. ★

Crimes of the Heart runs Sept. 17-28 in TPAC's James K. Polk Theater. For tickets, call (615) 255-ARTS or go by any Ticketmaster location.

COMING BACK DOWN TO EARTH

A brief reading with De Novo Dahl



By Leslie Carol Boehms

James and the Giant Peach, Charlie and the Chocolate Factory, Fantastic Mr. Fox ... all wonderfully delightful tales by author Roald Dahl.

Just the titles of these books spark an emotion — a memory, if you will — reminiscent of childhood. Dahl celebrated the imagination of the child in each of his books. This bounty of creative effort spawned homage to the man in a band name.

The band, De Novo Dahl ("de novo" meaning "the new" in Latin), originated in 1995 at a high school in Hendersonville, Tenn. However, it wasn't until 2001 that the band formed into the six-piece, colorful tale of musical lore that pricks the spine of one's back just as the thought of Wonka's chocolate factory did to the 8-year-old mind.

Collectively, the members of De Novo Dahl describe their music as "catchy, fun rock songs sent through the ringer of experimental arrangements and layered sounds." But from an objective, wholly journalistic perspective, I see De Novo Dahl as a band able to transcend the notion of serious, emotional lyrics juxtaposed with the likes of a well tuned, highly refined pop/rock underbelly.

Whew, that was a mouthful.

So, to sum up what was just said in an utterly ver-



bose way twice, De Novo Dahl plays some damn good rock music.

And (insert drum-roll here) the six members of De Novo Dahl are — in random order — Joey Andrews (drums), David Carney (bass), Sandy Sandidge (lead guitar), Serai Zaffiro (omnichord, vocals), Mark Bond (keyboards, lead vocals) and Joel McAnulty (rhythm guitar, lead vocals).

This summer, De Novo Dahl released their first studio album, a self-titled, six-song EP. With song titles

ranging from "Monsterproof" to "Memphis," you can be assured that the variety of scandalously sexy instruments combines with wholesomely poppy chords at least a couple of times.

Nonetheless, each member has his/her own attachment to a particular song. For Andrews, "Memphis" stands out as his favorite.

Andrews said there have been several versions of "Memphis."

"About four," he said. "I feel like this one [on the album] is the best — it's been slowed down and is more like the original idea Mark had for the song."

The original idea for "Memphis" was an homage to the late singer-songwriter Jeff Buckley. Buckley died on the Mississippi River in May 1997. He was in the city of Memphis at the time to record some music. The song is meant to take you through Buckley's travels to the river right before he dies. The opening lines of "Memphis": "I took the train to

Memphis to see if I'd survive/ woke up in the bed of a long lost friend/ after a bottle of wine and a long goodbye/ stood by the river to see if I'd survive."

Besides an influence from Buckley, many of the members of De Novo Dahl spawned the desire for a musical career via early childhood experience.

"Growing up listening to Simon and Garfunkel, Johnny Cash and the Carpenters made me want to learn guitar well enough to write songs," McAnulty said.

"In my high school band, I lost at paper, rock, scissors and was forced to learn the bass," Carney said.



"From a young age I wanted to be an entertainer," Andrews said. "I would do these really weird things like preaching and singing to the trees or making up dance routines and commercials with my sister and videotaping them. I also banged on a lot of pots and pans when I was little."

"I got tricked into playing in the band," Serai Zaffiro said.

But no matter the history of their musical inception, De Novo Dahl is ultimately about their crazy sound-infested music. And how their live show is a remarkable offshoot of this sound right in front of you. I saw the group for the first time in Memphis with local (Memphis) band Snowglobe. That night's performance far exceeded my expectations. It was like musical enchantment on stage. But things haven't always gone so smoothly in front of the lights for the ensemble.

The band has played some pretty random gigs — they've thrown a beach party and hosted an ice cream social while playing a rock concert. And, recently, while touring in New York, the group wore hot pink daisy duke-style jumpsuits. This costume theme is apparently prevalent at any given De Novo Dahl show.

"Our craziest show would probably have to be at the Muse in Nashville," Andrews said. "It was our first show with the full band as it is now, and we totally screwed around. We all dressed up in different attire. Carney as a pilot, I as an African tribesman, Derek as a street cone, Mark wore egg crate foam, Joel as a wild man and Serai in drag. Mark, Joel, and I played our own instruments while the rest played cowbell, tambourine and electronic drums."

The group hasn't been asked back to the venue yet. But, alas, they weren't paid the first time anyway.

Overall, these guys (and gal) may be a little bit crazy. But the band's motto is to just have fun, be creative, love their fans and — above all — never take themselves too seriously.

This mantra is no exception to the way Roald Dahl created his life and his works. Dahl created a world wherein children and adults alike could escape, coexist and just have fun — living life amongst the wonders of Oompa Loopas, oversized insects and bickering witches — all with a perfectly defined moral in the end.

★ **CATCH** De Novo Dahl live tomorrow night at the Red Rose Coffee House and Bistro at the first-

Photos by Jamie Lorange

(Above) De Novo Dahl rocks The Boro at a show way back in August. Their next show is tomorrow night at the Red Rose with Not Before Noon and Forget Cassettes.

(Opposite page, far left) Mark Bond, left, tickles the electronic ivories and Joe McAnulty strums his magic guitar at the Boro show.

(Opposite page, middle) Drummer Joey Andrews says his desire to be an entertainer led him to beat on a lot of pots and pans in his day.

(Opposite page, right) McAnulty credits Johnny Cash as inspiring him to learn to play guitar.

(Opposite page, bottom) Serai says she was tricked into playing in the band.

ever [flash] show. De Novo Dahl will play second, following Not Before Noon. Forget Cassettes will headline the show, which should get underway at about 9:30 p.m. The cover charge is \$5.

Also, mark your calendar now for the next [flash] show — it'll be Nov. 1 at Wall Street on the Square, and will showcase bands featured in the upcoming issues of [flash]. ★

[upcoming releases]

Sept. 27, 2003

Some Devil – Dave Matthews
Want One (enhanced) – Rufus Wainwright
Speakerboxxx: Love Below (Enhanced) – Outkast
Stumble Into Grace – Emmylou Harris
Long Road (limited edition) – Nickelback
Peace – Jim Brickman
Results May Vary (bonus DVD) (limited edition) – Limp Bizkit



Sept. 30, 2003

Life for Rent – Dido
Bette Midler Sings The Rosemary Clooney Songbook – Bette Midler
Stages (box set) – Neil Diamond
Sacred Love – Sting
My Baby Don't Tolerate – Lyle Lovett
Eyes of Alice Cooper – Alice Cooper

BRAIN RESEARCH STUDY

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Woody Allen's 'Anything else' anything but typical

By David Lawrence

Anything Else is a typical Woody Allen film played out in an atypical fashion. Allen, wisely stepping aside and letting a younger cast have the spotlight, directed and wrote this amusing romantic comedy.

The story concerns the friendship that develops between up-and-coming comedy writer Jerry Falk (Jason Biggs, *American Wedding*, acting as both lead and on-screen narrator to his troubles) and older budding writer David Dobel (Woody Allen). Jerry is the type of character Allen himself has played countless times: neurotic, in a serious relationship regardless of his looks and attitude and seems to see everything with a cynical, passive eye.

Much like Allen, Jerry has many problems in his life. He's stuck in a relationship with egomaniac Amanda (Christina Ricci, in full blown Jezebel mode), his agent (Danny DeVito) seems incapable of landing him anything decent, his therapist (William Hill) only says about four words to him at a time and Amanda's overbearing mother Paula (Stockard Channing) moves in with him, intending to become a lounge singer.

The only bright point in Jerry's life comes in the form of his talks in Central Park with Dobel, where he listens to the older man's paranoid beliefs mixed in with some genuine humorous looks on life and love.

One of Allen's strengths is dialogue – his own style is in full force. Allen's casting and script both gel incredibly well together and avoid all the traditional stereotypes that come with both romantic and comedic films. Allen really hasn't varied his act in about 30 years, yet somehow he manages to remain funny. He may not be at the peak of his game anymore, but he still knows how to get a laugh.

The use of Manhattan and Greenwich Village is filled with color and the shots of Central Park are presented as lush and beautiful. Allen's well-known love of jazz is in full swing, even getting famed jazz pianist Diana Krall to have a small cameo. The soundtrack to the film is filled with modern jazz that just clicks with the film. Be on the look out for an appearance by *Saturday Night Live* cast member Jimmy Fallon in a small yet memorable part.

For Woody Allen fans, this film is a must-see, but even for the non-Allen fans, *Anything Else* still offers a fair amount of humor. ★

'Anything Else'

Starring Jason Biggs,
Christina Ricci,
Woody Allen

Rated R
DreamWorks Studios
Released Sept. 19

Rating ★★☆☆1/2
(out of four stars)



Photo courtesy of DreamWorks
Christina Ricci and Jason Biggs star in Woody Allen's latest tale of neurotic people trying to make a relationship work. And, yes – as always – it's good for a laugh.

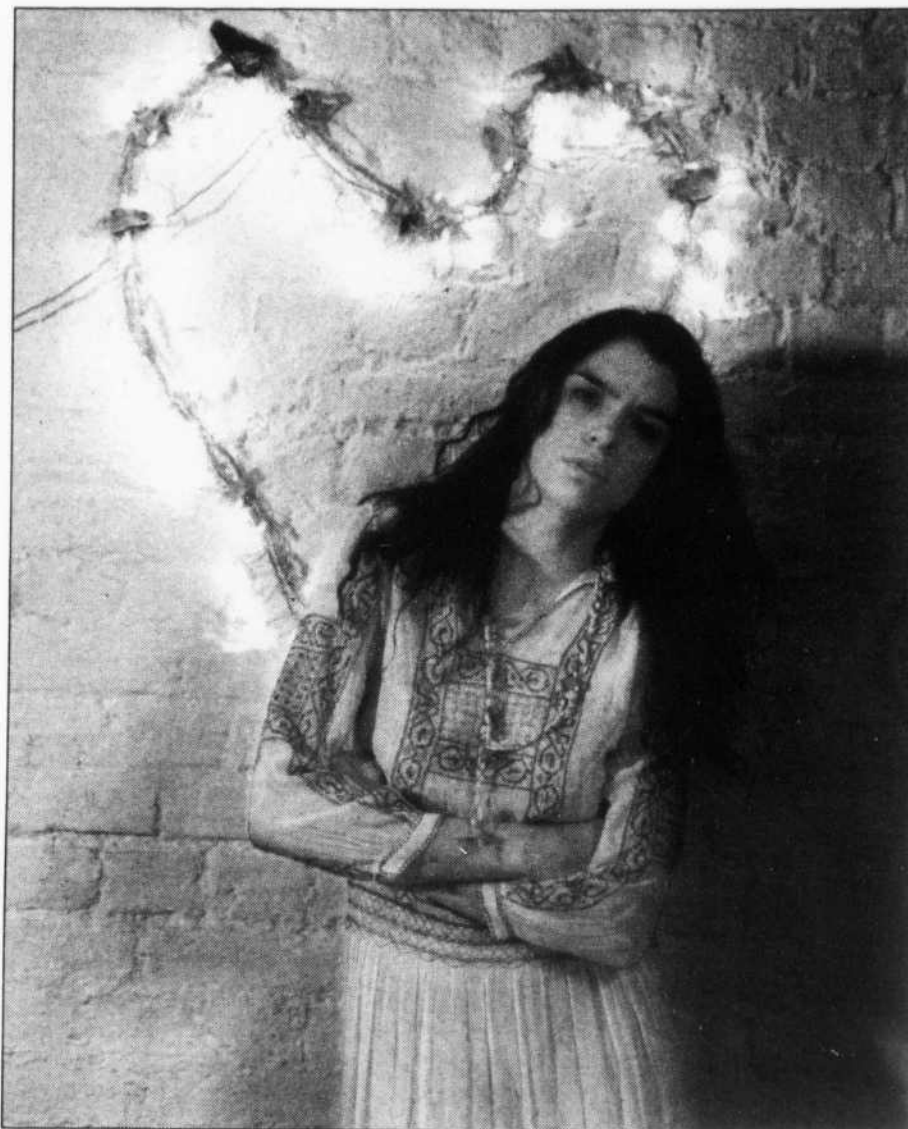


Photo provided by MCA Records
Mellow crooner Leona Naess's latest release is a successful fusion of soul and sound that will make you want to lounge in the sun and enjoy existence for hours at a time.

'Leona Naess' fine for rolling in grass

By Amber Bryant

I popped in Leona Naess' newest self-titled release to begin an idle Monday night hanging out with friend and [flash] cohort Lindsey Turner and her boyfriend, Phil.

Reviewing music is easier when you stick it in the background of life's goings-on, as you would with any other album. That way, you can gauge where the music would be appropriate, on a scale from hell to heaven.

Naess' music lands close to the latter destination, in a grassy green field where you can make out under the autumn sun wearing fluffy cotton sweaters. ("Yeah, we should all do that," Phil quipped.)

Her voice conjures images of a mutant cross between Leigh Nash (Sixpence None the Richer), a young Patty Griffin and a "little bit of Sheryl Crow," according to Turner.

The first song, "Calling," would be appropriate for an all-American romantic moment, with lyrics like,

"Roll the carpet / pour out the wine / treat me like it's your first Valentine." Fortunately, Naess doesn't religiously stick to the road of kisses and smiles, or else I'd have barfed. She delves into the land of high energy ("He's Gone") and, my favorite, poetic license. In "Home," the lyrics are delightfully sappy: "Could you be where my best friend plays / where the nights bleed longer than the days / where I lost my only child / where there are no trees but the wolves run wild."

This album is perfect for mellow weeknights spent sitting on the floor of a friend's apartment waiting for her to finish her homework so we can watch four consecutive hours of *The Simpsons*.

Naess has a talent for effortless, mellow music and romance-inspiring riffs. Her efforts on this release inspire me to want to check out her other work, earning her a decent place in my oh-so-elite album collection. ★



Leona Naess
'Leona Naess'

MCA Records

Released Sept. 16

☆☆☆ 1/2
(out of four stars)

[club listings]

Thursday, Sept. 25

3rd & Lindsley: 3 AM, 9:30 p.m., \$5.

12th & Porter: Oteil & the Peacemakers, Old Union, 9 p.m.

All American Sports Grill: 7 Sharp 9, 10 p.m., \$3.

Blue Sky Court: Fran's Mantra, Adrenaline Theory, Love Over Gravity, 8 p.m., \$5.

Boro Bar & Grill: Glossary, Laws Rushing, 9:30 p.m., \$5-7.

The End: Matt Suggs, Songs:Ohia, The Lone Official, 9 p.m., \$7.

Exit/In: The Elms, Ten Mile Drive, The Josh Jackson Band, 7 p.m., \$10.

Guido's: Derek Wolfe & the Sad Apartment, 9 p.m.

Inferobar: Lower Level, The Loft, Under Shade, 9:30 p.m., \$6.

The Muse: Glasseater, Fighting Jacks, Showbread, The Sky Between, 7 p.m., \$8.

Windows on the Cumberland: Uncle Buzzy & the Not Quite Right Band, 8 p.m.

Friday, Sept. 26

3rd & Lindsley: Wischild, Clay Cook, 10 p.m., \$6.

12th & Porter: Kim's Fable, 10 p.m.

All American Sports Grill: Shane & the Money Makers, 10 p.m., \$3.

Blue Sky Court: Norma Jean, Figure Four, Beloved, The Agony Scene, 7 p.m., \$10.

Boro Bar & Grill: Boogie Chain, 9:30 p.m., \$5-7.

Exit/In: Ekoostik Hookah, Big Bad Wholly, 10 p.m., \$10.

Mercy Lounge: Drive-By-Truckers, Porter Hall TN, 10 p.m., \$10-12.

The Muse: Plaster, Snakeskin Machinegun, Spent, 7 p.m., \$5.

Red Rose: Forget Cassettes, De Novo Dahl, Not Before Noon, 9 p.m., \$5.

Sutler: Josh Jackson Band, Quarter to Nine, 8 p.m.

Wall Street: SkyHi, Brent Baltzer, 9 p.m., \$5.

Windows on the Cumberland: Finna, Secret Gossip, 10 p.m., \$4.

Saturday, Sept. 27

12th & Porter: Bloodkin,

Foggy Bottom, 8 p.m., \$10.

All American Sports Grill: Shane & the Money Makers, 10 p.m., \$3.

Blue Sky Court: SubMethod, Guillotine, Shepherd of Fools, Seventh Victim, Soul Reclusion, 7 p.m., \$10.

Boro Bar & Grill: The Secular String Band & The Rutherford County Stumblers, 9:30 p.m., \$2-4.

The End: Neon Angles, Nick Kane & the Beautys, Sallymacs, 9 p.m., \$5.

Exit/In: Jim Lauderdale, MOFRO, The Greyhounds, 9:30 p.m., \$10-12.

The Muse: This Day Forward, Cutter, Vatican Destroyer, Summer Melts Faster, 7 p.m., \$7.

Sutler: 12th Ave South Band, EZ Pop, 8:30 p.m.

Wall Street: Spooky Johnson's Original Rock 'n'

Roll Band, Ervin Stellar, 9 p.m., \$5.

Windows on the Cumberland: The Coalmen, Adam McIntyre Band, Jackson Hill, 9 p.m.

Sunday, Sept. 28

3rd & Lindsley: Jack Ingram, Ben Atkins, 8 p.m., \$10.

Boro Bar & Grill: Laura Swingle's Open Mic, free, 4 p.m., McClarey Brothers Bluegrass with Jack Pearson, 9 p.m., \$3-4.

The End: Starflyer 59, Imaginary Baseball League, Map, Chris Starks, 9 p.m., \$7.

The Muse: Hopesfall, Copeland, Oliver's Army, My Epiphany, 7 p.m., \$10.

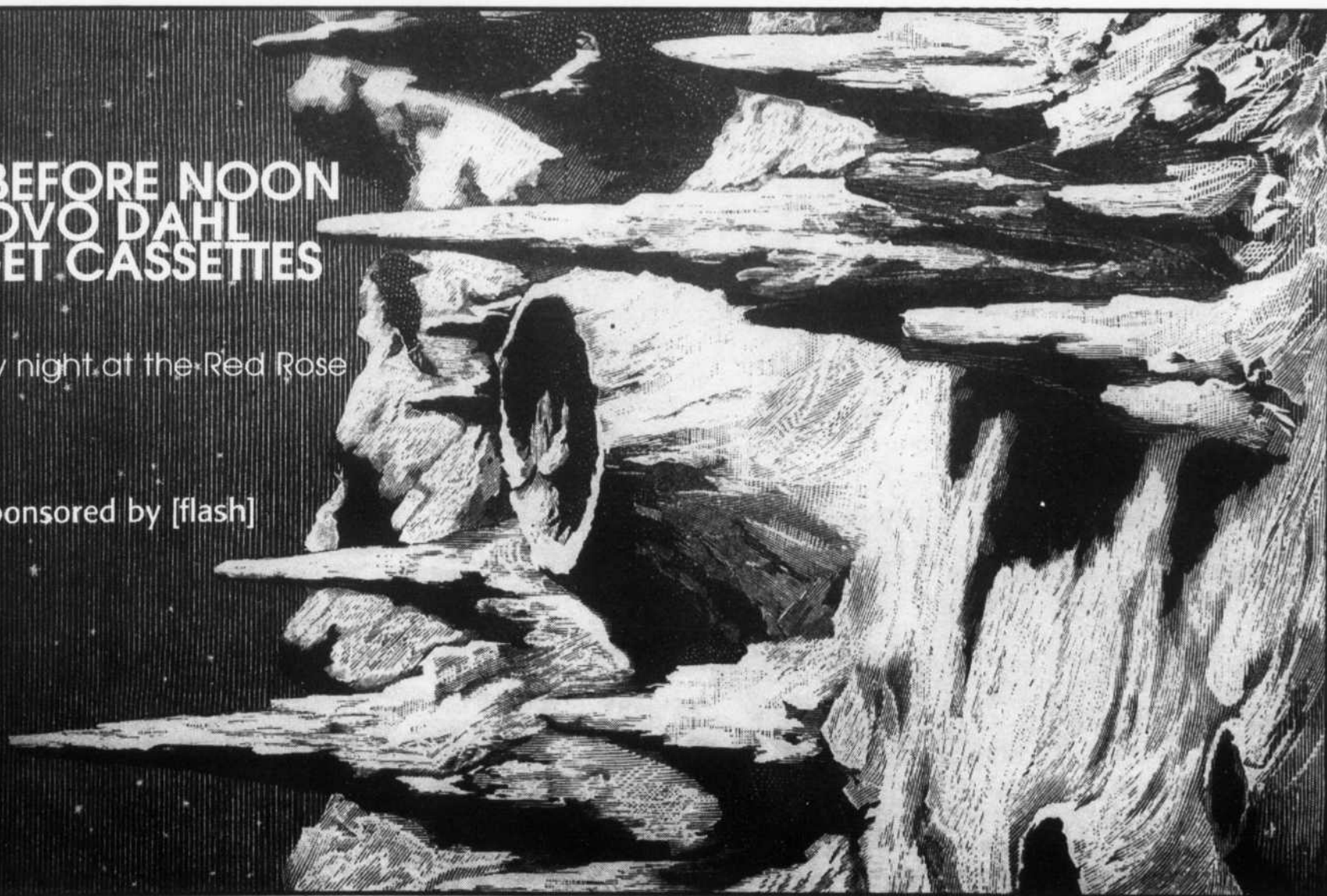
Sutler: Jonathan Barnes, A Concept of Oblivion, 8 p.m.

Wall Street: Ervin Stellar, 9 p.m., \$3.

NOT BEFORE NOON DE NOVO DAHL FORGET CASSETTES

tomorrow night at the Red Rose
9 p.m.
\$5

a show sponsored by [flash]



'Romeo and Juliet' gone goth

By Forrest Sanders



Photo courtesy of Lakeshore Entertainment

In the past 50 years, movie directors have attempted numerous times to reinvigorate Shakespeare's *Romeo and Juliet* by bringing its leads out of their native, 14th century Italy to new times and places.

Among the best remembered are the 1961 musical, *West Side Story*, and Baz Luhrman's '90s update where sword fights were traded in for gunplay. Perhaps no other retelling prior to *Underworld*, however, has featured such a nocturnal, bloodthirsty and stylishly leather-outfitted group of Montagues and Capulets.

Underworld tells the story of two families, one consisting of vampires, the other lycans (werewolves), who have been engaged in a centuries-old battle. It's forbidden within the families to question how the feud began, but just as the war is reaching its peak, a vampire woman defies tradition by falling in love with a man with unclear ties to the lycans.

Kate Beckinsale is a catsuit-clad, gun-wielding vampire in director Len Wiseman's first film, *Underworld* – a film about the tricky workings of a blossoming romance between a vampire and a werewolf.

Anyone who's seen *Underworld*'s trailer will detect a visual style reminiscent of *The Crow*, *Blade* and *The Matrix*. The result is a gorgeous film, with stunning gothic art design bathed in blue and complemented by bright flashes of lightning. First-time director Len Wiseman puts that rain machine to good use, while simultaneously ensuring the audience doesn't suspect the film's relatively low budget via impressive visual effects (the film features some stellar werewolf transformations).

However, while Wiseman proves he has visual flair, he doesn't quite make for a good storyteller. For a film in which the union of a vampire and werewolf is the central theme, the forbidden relationship is rather anemic.

Kate Beckinsale (playing the gun-toting vampire) and Scott Speedman (as the werewolf

'Underworld'

Starring Kate Beckinsale,
Scott Speedman
Rated R

Lakeshore Entertainment
Released Sept. 19

Rating ★★1/2
(out of four stars)

that loves her) hardly share any screen time before they fall so deeply in love that it strikes an uproar from the 14 centuries-old vampire leader (talk about a guy who'll be behind the times).

Also, despite his pivotal role in the film, Speedman is given little dialogue and does nothing more than brood until his werewolf transformation.

On the other hand, this is Kate Beckinsale's movie.

Beckinsale performs just enough gravity-defying stunts and effortless bad guy pulverizing to justify her future as a poster in fan boys' dorm rooms.

Paired with her English accent and form-fitting catsuit, Beckinsale is the very epitome of "cool." Carrie-Anne Moss would be proud.

But an unsuccessful love story and sizzling lead actress aside, let's move onto what's really important here: Does *Underworld* work as an action flick? Indeed, the film has its share of awesome battles (complete with weapons specifically crafted to target each clan's weaknesses), but these set pieces are too few and far between.

The middle section in particular is too talkative (the speeches about bloodlines often lost me) and lacks a lot of the vampires versus were-

wolves antics that makes some other parts of the film so much fun.

The final act is packed with enough adrenaline to almost salvage the film, but just as we think *Underworld* is ready to slam on the accelerator, it hits the brake instead.

The far-too-abrupt resolution is a shame, too, because for the 15 minutes preceeding that point, the film had transformed itself into a nice little thrill ride.

Underworld is all about style over substance. The plot tends to get convoluted, but it's truly disappointing because, if it'd only been more consistent, it would be more than just a decent Saturday matinee.

Still, it's certainly worth a glance for visual buffs. For the undemanding viewer looking for some sporadic thrills, *Underworld* provides enough to sink your teeth into. ★