

January 23, 2003



A masterpiece in Cursive, p. 6

Channel surfing your Friday night away

When the booze isn't working – or is – flip on the telly for uneducation in laughter

It's Friday night in the 'Boro. Do you **A)** get so crunked you decide to run pantless down Rutherford Boulevard or **B)** stay in and watch the journalistic integrity of 20/20? I dunno, Barbara Walters does have her foxy potential, but my guess is you picked A.

If you are anything like me, though, you might like to waste your brain cells over the tube every now and then. Below is a timeline of a wasteful Friday night spent bathed in television's warm glow. I figured that I didn't miss out on much. There is only so much of a middle-aged hippie puking after a round of "mad

nugs" you can take.

6:57
That's So Raven (The Disney Channel)
Raven Symone of *Cosby* Show fame finds her own television program. Comedy does not ensue.

7:00
Mister Sterling (NBC)
Josh Brolin stars in a new drama about politicians in Washington, D.C. I'll pass.

7:12
Presidio Med (CBS)
A woman gives birth on this drama about a team of hard-working physicians. A little too

realistic looking for my liking.

7:18
America's Funniest Home Videos (ABC)
A boy bites his father in the crotch for the sake of comedy. Finally, the television offers some highbrow entertainment for mass consumption. (Note to self: Never have kids)

7:24
SpongeBob SquarePants (Nickelodeon)
Oh, snap!

7:31
Fastlane (Fox)
Billie (Tiffani Amber Thiessen) targets a thief (Jamie Pressly)

who steals from rich lesbians. I'm guessing *Fastlane* appeals to the dateless male viewer. The tagline for this richly woven production: Fasten your seat belt and get ready for the FAST-LANE. Priceless.

8:20
Music Videos (MTV)
Booty-shaking entertainment.

8:31
Hack (CBS)
A drama about a man overcoming his bout with phlegm.

8:42
A trailer for the new comedy *Kangaroo Jack*

Rapping Kangaroos? Ooh, TV, you must be trippin'.

9:18
Oz (HBO)
Hold on to your soap, son. Hold on to your damn soap!

See Surfing, page 3

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See **Surfing**, page 3**9:34***ComicView* (BET)
Good stuff.**10:06***The Fabulous Life of J. Lo* (VH-1)
More booty shaking ensues.**10:10***Connie Chung Tonight* (CNN)
In a perfect world, we would have a Connie Chung channel and Maury Povich would not exist.**10:42***The Tonight Show with Jay Leno* (NBC)

Jay Leno tells a joke and no one laughs. Jay tells another joke and no one laughs. I'm starting to see a pattern here.

11:07*The Late Show with David Letterman* (CBS)

Dave experiences the dutiful, thankless task of listening to Joan Rivers nag about her life as a minor celebrity. Joan tells us that she rented a car and the cashier did not realize that she was Joan Rivers. "Don't you know who I am," she asked. The cashier should have responded, "Yeah, you're that bitter, irritable bitch from E! Television."

11:15*The Naked Detective* (Cinemax)

Adult themes and sexual situations? Some TV is too good to be true.

12:21*Late Night with Conan O'Brien*

(NBC)

Ryan Seacrest visits Conan to talk about *American Idol 2: The Search for a Superstar*. Somewhere in America, Brian Dunkleman cries miserably into his pillowcase. And if you follow your dreams kids, you, too, can become a contestant on an overexposed reality program. Kelly Clarkson. Tamyra Gray. That Justin guy with the knotted fro. Ryan Seacrest mentions every cast member and encourages America's youth to believe in your dreams of singing shoddy karaoke in front of millions.

Thanks, Ryan. I'm definitely going out tomorrow night. *

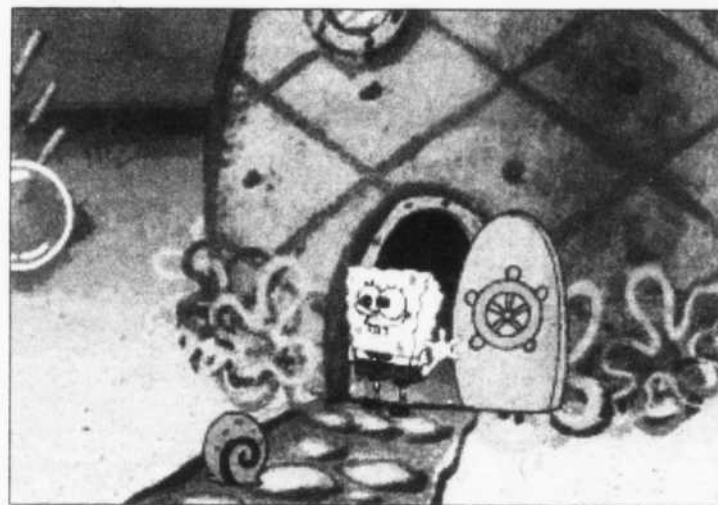


Photo acquired

Nickelodeon's hit cartoon *Spongebob Squarepants* has proven to be a hit for kids and adults.

Jumping with 'Kangaroo Jack'

Lifelike animated marsupial can't save predictable comedy

* out of 4 stars

After absorbing the brave humanity and lyrical poetry of Roman Polanski's *The Pianist*, I decided to take a cinematic bowel movement with *Kangaroo*

Jack.

Made in the same vein as 2002's animal related capers *Snow Dogs* and *Scooby Doo*, *Kangaroo Jack* combines action,

comedy, and the aforementioned scatological humor.

Jerry Bruckheimer, the man responsible for the deeply unhinged actioners *Con Air* and *Armageddon*, trashes up the arena of children's entertainment with *Kangaroo Jack*.

The familiar plot revolves around the familiar white buddy/black buddy concept, a concept responsible for the careers of Chris Tucker, Jackie Chan and possibly Mel Gibson.

Jerry O'Connell (i.e. "the white guy") plays Charlie Carbone, a masculine beauty salon owner forced into the business by his overbearing Mafiaesque stepfather (Christopher Walken). Only after Anthony Anderson's (i.e. "the black guy") Louis accidentally steals a truck and leads police into a Mafia owned factory does the fun really begin. To redeem



themselves, Charlie and Louis travel to Australia to deliver a cool \$50,000 to an associate of Charlie's stepdad.

Needing a legitimate reason to bring a kangaroo into the action, the writers inject Louis with foolishness and incompetence. The boys run into a kangaroo, Charlie mistakenly considers the animal dead, and Louis decides to pin the jacket containing the \$50,000 on the roadkill.

The rest of *Kangaroo Jack* is spent chasing after the animal in cars and planes with the aid of a

Photo provided by
www.imdb.com

Kangaroo Jack left into theaters last Friday (and into the No. 1 spot in the box office).



Photo provided by www.imdb.com

Two friends from Brooklyn, N.Y., trek down to Australia for some comdey misadventures in *Kangaroo Jack*.

See **Jumping**, 10

review by joey hood

'How to Lose a Guy in Ten Days': the book

Breaking up is easy to do with this new, clever guide

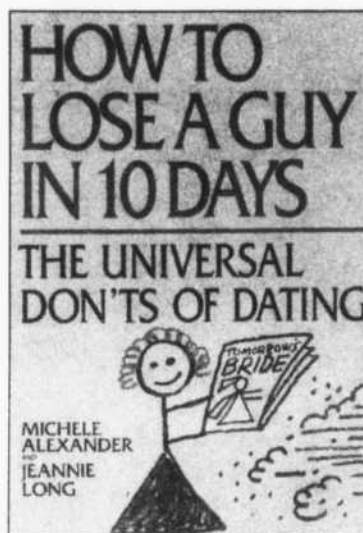
We're young, we're in college, we should be apathetic toward dating and not prepared to add on that ball and chain the second we take off our graduation cap.

But, alas, this is not an editorial about my dating views. It is, however, a review of the book *How to Lose a Guy in Ten Days: The Universal Don'ts of Dating*, which is the basis for the new flick of the same title starring Kate Hudson and Matthew McConaughey.

The book is done with all sincere hilarity and fun in mind. It chronicles the ten days in which you will lose said guy and how to go about this exact process of loss. Each page details one thought/idea/process and is illustrated by a black and white crayon drawing. These drawings are, by far, the best part of the book.

Some of my favorite ways to lose a guy which are offered up in the book are as follows. And, please note, that these are all in great fun in taste. This editor may or may not have actually used any of the following techniques in her own love (or unlove) life. With that discretion set, read the following hilarity that ensues.

Day One: Have sex. Make sure you let him know he's not the first.



Day Two: Ask him if he thinks you've gotten fat since you've been dating.

Day Three: Ask him if he thought you looked fat earlier that day.

Day Four: Tell him you can't wait for him to meet your dad, because they are so much alike.

Day Five: Never have any ideas. Always say, "Whatever you want."

Day Six: Make him a mix tape with all "your" songs on it.

Day Seven: After sex, tell him you stopped taking the pill because you thought it was making you fat. Ask him if he agrees.

Day Eight: Tell him this is the longest you've ever dated someone.

Day Nine: Move into his neighborhood.

Day Ten: Hide in his bushes. (He may be cheating on you.)

OK, well you'll have to check out the book to see what the pages suggest. And, if you really need to get rid of a guy, I suggest pepper spray. Lots and lots of pepper spray. *

review by leslie carol boehms

'The Pianist' stays in tune

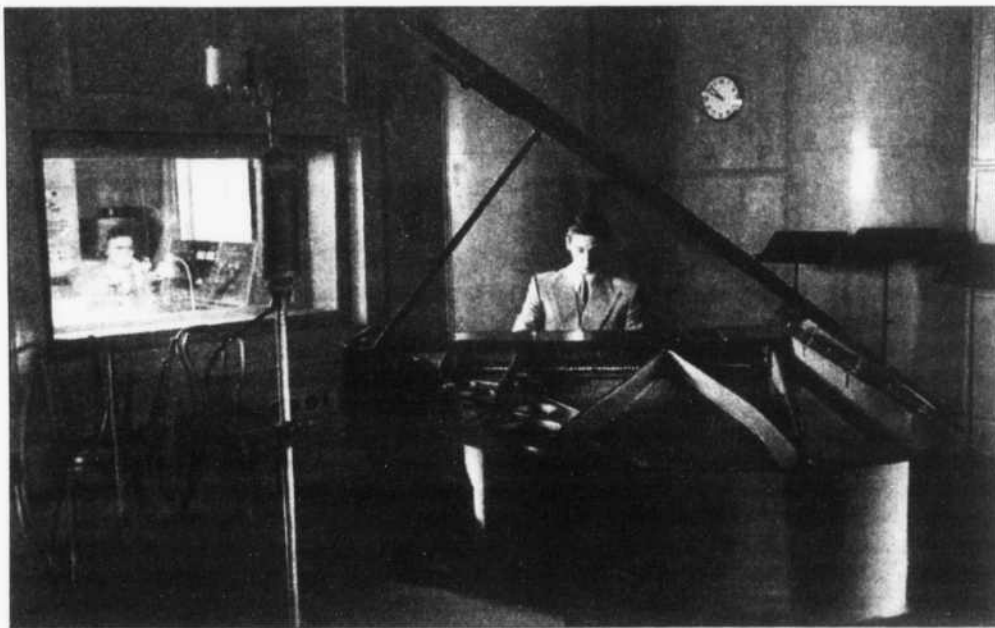


Photo provided by www.imdb.com

Andrew Brody stars in Roman Polanski's latest film, *The Pianist*. Reviewer Joseph Hood gives this film four out of four stars.

Director Roman Polanski comes to terms with his painful past in the stoic realism of *The Pianist*, a new film set against the bleakness of a Warsaw ghetto. Polanski, himself a survivor of the Holocaust, was enlisted to direct *Schindler's List* but backed away from recounting the horrors of Nazi Germany.

The Pianist is horrific but its dread stems from the complete loneliness and detachment from society the antagonist suffers.

Based on a true story of pianist Wladyslaw Szpilman's escape from Nazi persecution, *The Pianist* doesn't portray Warsaw survivors as heroic. Instead, they survive on sheer luck and a will to live.

We watch as the city's Jews are forced into an enclosed ghetto. We watch as the Jewish police forces Nazi regulations, thereby breaking the spirit of their own people. And with utmost sympathy, we watch as Szpilman is saved from a concentration camp. His family is not.

Adrien Brody plays Szpilman, bathing the character with bold humanity.

Because much of *The Pianist* records Szpilman's survival, Brody spends the frames of the film without supporting actors to aid his performance. We sense that Szpilman is a good man with a certain detachment from the horrors around him. Brody is able to give Szpilman a kind effervesce of that detachment. His performance lies in his facial expressions. Sometimes, actions provide more meaning than words.

The most affecting scene involves Szpilman's encounter with a Nazi officer who finds Szpilman hiding by accident. After the officer discovers that Szpilman is a famous pianist, he demands that Szpilman showcase his talents. And after spending years without music, Szpilman relocates his soul in the melodies of a song. Polanski's direction of this scene, the uses of pauses and undertones is extremely evocative. The world around Szpilman is rubble. His family suffers in a concentration camp. But they couldn't take his music. They couldn't take his soul. *

review by joseph hood

Three women reach out in 'The Hours'



Photo provided by www.imdb.com

Golden Globe-winning film *The Hours* follows the lives of three women and how they are affected by author Virginia Woolf (played by Nicole Kidman).

In *The Hours*, Nicole Kidman, Julianne Moore and Meryl Streep play three women living in three different time periods.

Each is connected to the others and the ways each deals with the hardships of their lives makes for a fascinating story. Outstanding performances from the leads, strong direction and a unique plot combine to make what is one of the best films of the year, and perhaps the most moving.

Kidman plays the author Virginia Woolf, whose parts of the film are set in 1923 as she struggles with mental illness during the writing of *Mrs. Dalloway*. Meanwhile, in 1951, Moore is Laura Brown, an ordinary housewife who reads Woolf's novel and begins to question whether or not the family life is right for her.

And in the modern day, Streep is Clarissa Vaughn, a New Yorker whose life parallels that of Mrs. Dalloway, who on the outside is joyous about the party she is planning but feels nothing but pain inside.

The film is wonderful in the way it intertwines the lives of the three women.

Often, their motions will mirror the others, as they appear to all be living the same life simultaneously, though divided by time. Both Laura, and more prominently, Clarissa, are influenced by Mrs. Dalloway.

Laura works nervously on a birthday cake for her husband, though it is evident from the beginning that she is unhappy with the union. All the while, her son sits by, helplessly watching his mother deteriorate and not understanding why.

rate and not understanding why.

There are many other characters who wander in and out of the story, the most significant being Clarissa's friend Richard (Ed Harris), a poet dying of AIDS. His connection to one of the other women is surprising and heartbreaking.

Another is a friend of Laura's, who may also be very sick. The purpose of such brief appearances seems to be to bring the main characters to terms with their own sadness and help them figure out how to make themselves happier.

Though I haven't had nearly enough time to ponder over this film, I do know that what I saw was a truly special piece of work. The film moves along at a quick pace, moving deftly between the characters.

Just as one story builds, it cuts to another, leaving you wondering how that section will continue, yet pleased to watch someone else for a while.

The Hours is a gorgeous, highly emotional film with many layers I have yet to uncover. I look forward to exploring them more the next time I see it. *

review by zachary hansen

A masterpiece in *Cursive*

Tim Kasher bears his soul on 'Saddle Creek,' his forthcoming release, and life as a songwriter

We begin our interview in the stockroom at the Red Rose Coffee House and Bistro here in Murfreesboro, Tenn.

The cast of characters is a sextet of musicians who call themselves Cursive and are whole-heartedly genuine and down-to-earth.

There is no string-plaguing ingenuity with the hard rock, emotional music that Cursive will bring tonight. They are just performing on barely a stage to a crowd of assailants who, as they sing along, bear just as much of their souls as the men behind the microphones.

The six players in the crew are Matt Maginn on bass and vocals, Clint Schnase on drums, Gretta Cohn (the newest Cursive addition) on cello, Ted Stevens ("the swimmer," who during the show drops his pants to display an authoritative pair of shark print boxers) on guitar, and Tim Kasher lead vocalist, guitarist and songwriter for the outfit who hail from Omaha, Neb.

It is with Tim that this interview takes place – Tim, who purportedly runs the ranks of Saddle Creek Records with Bright Eyes' Conor Oberst. Tim, who screams out a belly ache of lyrics that are so soothing, yet so eye-wrenchingly oblique.

Leslie Boehms: I was really excited that you guys were coming to Murfreesboro. I don't think we've ever seen it sold out here (at the Red Rose).

Tim Kasher: Oh, awesome.

LB: I want to know a little bit about what your part was in starting Saddle Creek (the record label that holds Cursive, and Bright Eyes among others. Kasher jointly began the label with Bright Eyes' Conor Oberst and Oberst's brother Justin.

See www.saddle-creek.com for more info).



Cursive drummer Clint Schnase and cello player Gretta Cohn intensify the musical experience at Saturday's Red Rose performance.

TK: Just being a songwriter back when it was all happening, I guess. I personally am a songwriter, but maybe not with a lot of the personal motivation to run a business. But other people do have that motivation, you know.

And so it really from the very scratch of it [was] called Lumberjack Records and it was Justin and Conor Oberst. We kind of cite Justin Oberst, Conor's older brother as being the guy who really started the label because he wanted to put out Conor's first cassette tape. And they did that, and then they did a Polecat seven-inch, which was Ted – the swimmer – his band back then.

And so, Slowdown Virginia was a band that Matt and I were doing back then, and Tim Peterson (Cursive's former guitarist), and that was going to be the first official CD [on Saddle Creek]. And it was a really exciting big deal.

Back then, too, it wasn't really accessible to burn CDs at all, actually. So that was my part, I guess. Justin and Conor said they'd work all summer to make enough money to do it, and we're like, "Well all right." And they got donations from friends, and that's how they've been doing it ever since, I guess.

LB: How do you feel about the direction the label has been going and the artists on the label?

TK: I think it's great. I don't feel "iffy" about anybody on the label. I think it's all excellent.

Some of my favorite releases are probably the more obscure ones, but maybe it's just because they're obscure. But I really was a big fan of the Son, Ambulance record and a big Sorry About Dresden fan and Now Its Overheard.

Maybe it's just that you already know that Bright Eyes and The Faint are going to release great records. So, it's not as big of a surprise. But when you have these other new bands do really great stuff, you're excited about it.

LB: How much are you doing with The Good Life



Left: Bassist Matt Maginn (in forefront of photo) and "the swimmer" Ted Stevens at last Saturday's Cursive show.



Right: Cursive frontman Tim Kasher and the rest of the band sold out the Red Rose Coffee House and Bistro by 7:45 p.m. Saturday. The show was amazing for all of those left out in the snow.

(Kasher's other musical side project)?

TK: Quite a bit. I try to work on it every chance I'm not with Cursive.

We've written about half of the next record right now and so we're hoping to write the other half of it. It's just, I'm really a bit on hiatus right now because of Cursive. But we're going to go out and do [a tour of] the country next month.

And then when I get done with Cursive's touring circuit around the end of June, then we're going to resume song-writing and try and get the next record out as soon as we can. Hopefully early 2004.

LB: Can you tell me a little bit about the album (*The Ugly Organ* due out on Saddle Creek March 4, 2003)?

TK: It's called *The Ugly Organ* and it's really a lot about, I guess, a collection of songs about the process of creating what it is that you do from the organ of which you work from.

And I always kind of consider that the organ is either - that organ is kind of different for different people. Whether it be externally like a typewriter or something.

But a lot of what is based off of this record is kind of a sexual frustration. The songs are kind of written from that kind of organ, I guess.

And if it's not about that specifically, then it's songs derivative of the process

itself I suppose.

LB: You've got a really big fan base here - the whole label does. How do you feel about your fans?

TK: It's like anything you do, as long as you came across it naturally or honestly things just you know, you can be proud of it.

Once you start making poor decisions or shifty decisions, then you're going to feel that way too. You're going to feel poor about it.

You're going to feel shifty about it. And I would if there was any problem.

But I think it's just real nice. I think it's great that it's going well for myself and for all of my friends.

LB: I read somewhere that you did most of the writing for *Burst and Bloom* (a 5-song EP Cursive released in 2001) while you were recuperating (Kasher suffered from a collapsed lung in June of 2002).

TK: I think I read that too and that is incorrect.

LB: Did you write any of this album (*The Ugly Organ*) while you were incapacitated?

TK: No, actually, the record was already written. I just hadn't done the

vocals yet. But the lyrics were already written and everything.

So it was really just the technical process after that. If anything it was kind of a pain in the ass because my lung collapsed and therefore I had to regain my entire vocal structure it seemed like pretty much from scratch. It started by being able not to talk and then you slowly can talk again.

And I had to go in and bring in the vocals for the whole record. It was a little scary. We were afraid it was really going to set the album back quite a bit.

But, the more that I worked at it and it sounded really terrible, the more that I was just exercising my lungs, and my vocal chords and everything turned out fine.

LB: Do you think there's any difference in your vocals on this album from past albums?

TK: No, actually. If anything, it ended up working out pretty well because since I had just gotten my lung re-fixed, you know, it's really the cleanest that my whole vocal system has been for a long time. And now, I can tell its slowly starting to get dirty again.

But not only was it just getting my lung healed but also spending months and months out of smoky bars and not drinking, just being really healthy, because I was trying to get healthy.

I have a kind of a daily cough, and it actually isn't gone. And I don't smoke, though.

LB: Is it just from being around it?

TK: It affects me a lot, yeah.

LB: You guys brought Gretta, the cello player. What has that [instrument] added to the line-up?

TK: She's great. It's a great instrument. She brings not only a lot of great melodies but a lot of great rhythmic texture to what could be a more commonplace rhythm section. It's a great instrument.

It's very fitting for what we do.

I think it's kind of dramatic and theatrical. So it only makes sense that a cello would somehow fit into that. She plays all the shows with us.

LB: One of my questions was 'What do you do in your spare time?' But I guess you don't really have any spare time if you jump from this to *The Good Life*.

TK: Yeah, I really don't. So I'm not really sure. I guess I'd say that my spare time I practice and write songs.

But that probably isn't spare time then. But it's my favorite thing to do. To actually be able to sit around and write songs - I would never get sick of that. *

'AIDA' comes down



AIDA is the story of star-crossed lovers set amid the banks of the Nile River amid a simmering war between Egypt and Nubia. The captain of the Egyptian army, Radames, is preparing to return to Egypt when his army brings a group of captured Nubian women on board the ship. Aida is among them, and Radames and Aida slowly begin to take notice of one another.

Once back in Egypt, Radames is confronted by his father, Chief Minister Zoser, and reminded of his promise to marry Amneris, an ex-queen of ancient Egypt. Meanwhile, Aida reveals that she is really a Nubian princess but must conceal her true identity for fear of her life.

War continues, and the Nubian king,

Aida's father, is captured. The lovers' bond is tested, and ultimately, despite hiding it, the truth of Radames and Aida's love is revealed.

In the end, the fate of the two lovers is dependent upon the fate that set their paths to cross.

Recently, I had the chance to interview Robert Neary, Christian recording artist and producer, who plays Zoser. Here is what he had to say:

Rachel Robinson: Where are you originally from?

Robert Neary: Originally from East Meadow, New York.

RR: What was it that got you interested

in musicals?

RN: I think, well, when you're young, just anything. I remember getting the soundtrack to *Hair*, and I used to perform all of the songs. I would sing Elvis songs and *Hair*. I would just sing and show off.

RR: Did you always want to be an actor?

RN: Yes! I didn't know anything else.

RR: I know that you have done some television, movies and stage. Which do you prefer? (Neary has had guest starring roles on *Roswell*, *Jag*, *General Hospital*, *Suddenly Susan* and many other television shows, as well as the movies *Teen Wolf Two* and *Torch Song Trilogy*.)

RN: Well, with stage you get the power

of the applause and the recognition, but it takes its toll on you and your voice doing eight shows a week. I really prefer movies because you get the location, and you're taken care of with trailers. A sitcom would be ideal. You get four days to lie around in your bathrobe. It's the premiere job.

RR: What got you interested in *AIDA*?

RN: I didn't know anything about it. My agent and the casting director called and wanted me to come on an audition. I thought, "Oh, he's this bad guy. Great!" I usually excel in doing bad roles - villains.

RR: What is your favorite part of the musical?

RN: I really like the scene where you first encounter Zoser, where it leads up to

review by rachel robinson

the Nile to Nashville



NOTE: A ticket for today's matinee at 1 p.m. is available for \$15 on a first-come-first-serve basis through the TPAC box offices, at all Ticketmaster outlets, or by contacting Ticketmaster at 615.255.ARTS. For more information about *AIDA*, go to www.tpac.org.

RR: What is your favorite part of the musical?

RN: I really like the scene where you first encounter Zoser, where it leads up to the song "Another Pyramid." You find out from the ministers that he is really a bad man. Plus, the dancers do a hell of a job.

RR: Describe Zoser in your own words.

RN: He is evil, devious and deceptive. He'll do anything to get exactly what he wants, and what he wants is to have his son on the throne.

He wants to control Egypt, but he can only do that if his son is on the throne. And he will do anything to get him there.

The love [between Aida and Radames] infuriates him. The man has no heart.

RR: Are you like him in any ways?

RN: No, which is why I prefer to play villains. I'm a nice guy, and good acting is when I get to get into [the character].

RR: Tell me about your production company, Near God Productions (www.near-godproductions.com).

RN: We want to produce hardcore mainstream films with Christian themes. We want to do movies with real budgets and a real cast, not holding anything back.

It's really the people who aren't Christian who need to see these movies. That's why they may seem more mainstream.

If that means that there needs to be sex and violence, language then okay. Really like *Dead Man Walking*.

RR: What is your first feature film?

RN: *The Revelation of Maxwell Pierce*. Max is one of these big rock and roll stars. He lives a rock 'n' roll lifestyle, but he's older now.

What happens through a series of events is a complete revelation where he meets with God. You don't see God, but he has a revelation.

When he comes back to the music world he is much more humble. The movie opens with him playing in open arenas and it closes with him playing a coffee house. It's a lot like how God uses Paul to get to people. He uses Max the same way.

RR: What advice do you have for college students struggling with what they want to do with their life?

RN: Just stay in college, get stupidly drunk, wait until your brain dries up, then decide. No, I'm kidding.

The arts want to see what you've got when you're young, so if you have the time and money, go do it. If not, keep searching. Find out what you want to do. Stay off drugs! And find Jesus!

RR: What do you want viewers to leave *Aida* with?

RN: I would say that true love does prevail and you cannot fight what your heart says.

No matter the barriers of class and color, you cannot hide what is supposed to be.

Being in love is exactly what people feel (when they leave).*

from **Jumping, 3**

leggy assistant played by Estella Warren.

You know, to have something for Dad to look at while the kids learn about the fine art of doo doo.

I never knew if the writers were paying homage to the old Looney Tunes cartoon with Sylvester the Cat boxing the rambunctious kangaroo. But the entire spectacle of Kangaroo Jack seemed like an overwrought Looney Tunes episode, only less funny and with farting camels.

Kangaroo Jack demonstrates how far the technology of computer animation has advanced significantly just in the past year. The kangaroo itself is a pixilated, delicately crafted work of computer animatronics. The kangaroo raps in a hazy mirage and his movements are nearly believable. The fine hairs on the kangaroo's nose are lifelike in

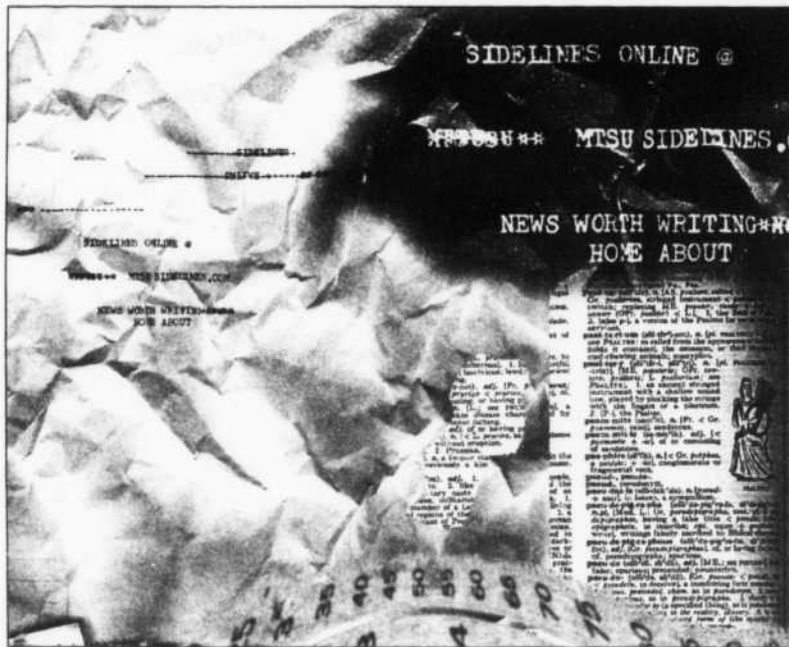
extreme detail. Compared with the bogus cartoonishness of *Scooby Doo*, one can tell the animators of Jack worked hard at their craft. Too bad their efforts were wasted on a predictable compost heap intended to deepen Jerry Bruckheimer's pockets.

The real shame is that junk like *Kangaroo Jack*, *National Security* and *Just Married* dominate Murfreesboro's local multiplexes. One must trek to Nashville's Green Hills 16 or the Belcourt Theatre to find truly engaging storytelling. I respect Wynnsong 16's decision of including *Far From Heaven* amidst the commercialism and green greed of Hollywood. Sometimes people want more out of movies than 'things that blow up real good' or rappin' kangaroos. As a moviegoing culture, we need to be challenged and see the world from another perspective. You won't get that with *Kangaroo Jack*, no matter how hard you try. *



Photo provided by www.imdb.com

If kangaroos and weird mob money plots aren't your bag, feel free to waste your \$7.50 on another silver screen flick instead.



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- Thursday Superaction Heroes 10 p.m. - 1 a.m.
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- Friday Guys Built for Comfort plays the blues 10 p.m. - 1 a.m.
\$3.50 pitchers \$5.00 Grand Central Stations \$3.00 Cover Charge
- Saturday Ger Hoffman playing the blues
\$1.75 Longnecks \$3.00 Hot Monkey Love \$3.00 Cover Charge
- Super Bowl Sunday
\$4.00 pitchers .25 Wings \$6.00 Pizzas \$4.00 Nachos
- Tuesday Tim Bogle Hosts open mic night 10 p.m. - 2 a.m.
2 for 1 Draft Beer \$3.00 Sex On The Beach No Cover
- Wednesday Karaoke Hosted by Dugger No Cover
\$1.25 Draft \$3.00 Cosmopolitans \$5.00 Grand Central Stations

Top stores, cds, hamburgers,
haircuts, whatever of 2002.

Send in your lists **NOW** to:

sflash@mtsu.edu



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CLUB LISTINGS

WHO DO YOU CALL?



Photo provided by www.superdrag.com

Superdrag (pictured at left) is scheduled to perform tomorrow at the legendary Exit/In. **Rockers Flesh Vehicle** are also on the bill. Cover at the door is \$8 and the show is set to begin at 9:30 p.m. For more info on the newly released Superdrag album *Last Call for Vitriol* head over to their Web site at www.superdrag.com

3rd & Lindsley Bar & Grill:
259-9891

12th & Porter: 254-7236

Blue Sky Court: 242-6033

The Boro Bar & Grill
895-4800

Bunganut Pig, Franklin:
794-4777

Bunganut Pig,
Murfreesboro
893-7860

The End: 321-4457

Exit/In: 321-3340

Faces Restaurant & Lounge: 867-7555

Flying Saucer Draught Emporium: 259-7468

Gaylord Entertainment Center: 770-2000

Gentleman Jim's: 893-9933

Guido's New York Pizzeria:
329-4428

Indienet Record Shop:
321-0882

Moe'ka Café & Lounge:
467-6773

The Muse: 778-9760

Red Rose Coffee House & Bistro: 893-1405

Ryman Auditorium:
254-1445

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

Slow Bar: 262-4701

Sports Planet: 890-7775

The Sutler: 778-9760

Tennessee Performing Arts Center: 782-4000

Windows on the Cumberland:
251-0097

(* denotes flash picks of the night)

THURSDAY, JANUARY 23

- KEVIN & GARRETT:** 8 p.m., Bunganut Pig, Franklin.
DRIVING MISS CRAZY: 8 p.m., Bunganut Pig, Murfreesboro.
JUPITER COYOTE: with The Great Twitch, 8 p.m., Exit/In, \$8.
JONAS/SLOROLL: 9 p.m., The End, \$5.
JERRY CASTLE: with Harvey Lee, 9 p.m., Windows on the Cumberland.
DEVIN WILLIAMS & LISA PURSELL: 8 p.m., Blue Sky Court, \$5.
SADDESONG: with Rowland Stebbins, 9 p.m., 12th & Porter.
BIANCA BRICENO: 10 p.m., 3rd & Lindsley Bar & Grill, \$5.
ADAM & SHANNON WRIGHT / THE GRETA LEE BAND: 8 p.m., The Basement, \$5.
FLESH MACHINE/WIFEBEATER: 9 p.m., The Boro Bar & Grill, \$5-\$7.
 * **PALE BLUE DOT:** with Sam Brooker, 9:30 p.m., Slow Bar, \$5.
MICHAEL WALKER / SADIE HAWKINS/ KISSING CHAOS/ WINDOWS FOR MARIGOLD: 7 p.m., Indienet Record Shop, \$5.
HOLLER & SWALLER NIGHT FEAT. DANIEL MCCLENDON & THE SWINGIN' HAYMAKERS: 8:30 p.m., The Sutler, \$5.

FRIDAY, JANUARY 24

- THE TICKS / NAKED BEGGARS:** 9 p.m., Blue Sky Court, \$5.
MONTE MONGOMERY / KEVIN KINNEY: 10 p.m., 12th & Porter.

- JEFF COFFIN MU'TET:** 10 p.m., 3rd & Lindsley Bar & Grill, \$7.
WOLF TRAP EARLY LEARNING THROUGH THE ARTS BENEFIT: featuring Marcus Hummon, Chuck Cannon, & Lari White, 8 p.m. & 10 p.m., The Basement \$10 advance, \$15 at door. Pre-show party with food & drink (\$35 in advance, \$50 at door), 6:30 p.m.
REVEREND RUTABAGA: 9 p.m., Bunganut Pig, Franklin, \$5.
NONE MINUS ONE: 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
THE CLARENCE DOBBINS REVUE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
STARING BACK/ GREYFIELD/ BOLTED DOWN: 7 p.m., Indienet Record Shop, \$5.
SKIPPING MAD/SENRYU: 9:30 p.m., Faces Restaurant & Lounge, \$5-\$7.
HIGHWATER: with Flood, 9:30 p.m., Slow Bar, \$7.
DUNCAN MAY: with Christy Fields, 8:30 p.m., The Sutler, \$5.
MURVACET: 11 p.m., Windows on the Cumberland.
 * **COMMON GROUND/ TIN CHARLOTTE/ ROGER WALLACE:** 9 p.m., The End, \$5.
CLOCKHOUSE/ HOAR/ EVEN DEEPER/ ILLEGITIMATE SON/ O.Z. WILLIS: 9 p.m., The Outer Limit.
 * **SUPERDRAG/ FLESH VEHICLE:** 9:30 p.m., Exit/In, \$8.

SATURDAY, JANUARY 25

- DR. GONZO:** 9:30 p.m., Faces Restaurant & Lounge, \$5-\$7.

- * **LUCKY GUNS:** 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
COCKSTAR/ THE TICKS/ REVERSE HALO EFFECT/ DEAD AIR RADIO: 9 p.m., The Outer Limit.
HOMEMADE WATER: with Popular Genius, 10 p.m., 12th & Porter.
MINK: with del giovanni clique, 10 p.m., Windows on the Cumberland.
SUPER T & THE TYRONE SMITH REVUE: 10 p.m., 3rd & Lindsley Bar & Grill, \$8.
 * **SPOOKY JOHNSON'S ORIGINAL ROCK 'N' ROLL BAND:** with The Strange-Hutchens Ensemble, 9 p.m., The Sutler, \$5.
CITIZENS BAND: with Deeann Dominy, 9 p.m., The Basement, \$5.
HOT ACTION COP: 9 p.m., Blue Sky Court, \$5.
GUILTY PLEASURES: 9:30 p.m., Slow Bar, \$7.
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
NORTH MISSISSIPPI ALL STARS: with Blue Merle, 9 p.m., Exit/In \$12 advance, \$14 day of show.
ALT COUNTRY HOEDOWN HOSTED BY SUZETTE & THE NEON ANGELS: with The Coal Men, Jubal Foster, & Buck Jones, 9 p.m., The End, \$5.

SUNDAY, JANUARY 26

- RON KEEL & IRON HORSE:** 8 p.m., The Sutler, \$5.
WILL KIMBROUGH: 9 p.m., 3rd & Lindsley Bar & Grill.

send me your lists (now, dammit)



Tomorrow (**friday, january 25, 2003**) is the last day for you to send me your final marks from 2002. I want your lists and i want them now. No pleases, no excuses. Just e-mail your list to **slflash@mtsu.edu** by midnight tomorrow.

No rules, just send me your top 10, top 3.5, top 14.234 of the best music, movies, food, sex hot spots, thrift stores, places to find algae - whatever it was that you discovered and found memorable in 2002.

OK, hop on that pony now and e-mail your list to me (and any sundry requests for a cheap thrill) to:

slflash@mtsu.edu



Take my Job, PLEASE!



Don't get me wrong, I love editing flash*, but frankly, I have too much frickin' homework. You, however, might be the perfect candidate for my job! Come apply in the JUB, Room 310, or call 898-2337 for more information.

the wmts 88.3 top ten albums

- | | |
|--|--|
| (1)
SIGUR ROS
() | (6)
TORI AMOS
<i>Scarlet's Walk</i> |
| (2)
FLAMING LIPS
<i>Yoshimi Wins: Live Radio Sessions</i> | (7)
CLEM SNIDE
<i>You Were A Diamond</i> |
| (3)
BECK
<i>Sea Change</i> | (8)
COLDPLAY
<i>A Rush Of Blood To The Head</i> |
| (4)
BOY SETS FIRE
<i>Live For Today EP</i> | (9)
ELMS
<i>Truth, Soul, Rock And Roll</i> |
| (5)
AGAINST MEI
<i>Disco Before The Breakdown</i> | (10)
EVERYDAY SUNDAY
<i>Stand Up</i> |

* compiled by wmts music director jozeph ash *

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Join our **BIG SCREEN** Super Bowl Party at 6:00 PM on I-26