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'Jacket' another case of style over substance

By Forrest Sanders

At first glance, *The Jacket* may look like just another would-be nail biter in a long succession of 2005 thrillers. However, this Sundance favorite is a remarkably different affair from the likes of mainstream hits, *White Noise* and *Hide & Seek*. Nowhere to be found are the long stalk sequences, boo scares and the obligatory Shyamalan-esque twist ending that have become so typical of the genre.

Instead, experimental British filmmaker John Maybury has crafted a surreal thriller chock full of hallucinogenic images and a plot

that's a bit on the thin side, but demands the viewer to sit up and pay attention anyway.

"I was 27 years old when I died," Jack Starks (Adrien Brody) tells us in an opening voice over. After receiving a gunshot wound to the head in the 1991 Gulf War, Jack miraculously keeps on ticking as an amnesiac and begins to live in Vermont as a mild mannered drifter.

However, *The Jacket* soon taps into Hitchcock's favorite theme of "the wrong man accused," and when Jack is accused of callously murdering a police officer, he has no recollection of the crime. The court declares Jack insane and ship him off to Alpine Grove Psychiatric Hospital, a gothic sanitarium with eerie green lights illuminating the sterile hallways.

Of course, what grim psycho ward would be complete without the token wacko doctor running the show? Enter Dr. Thomas Becker (Kris Kristofferson).

Bringing new meaning to "unorthodox practice," Becker's idea of therapy is injecting his patients with hallucinogens, strapping them into full body straight

jackets and locking them up in suffocating morgue drawers.

For Jack, the dark idle hours of his "treatment" result in an unexpected epiphany. While incarcerated in his metal coffin, he embarks on a cerebral journey 14 years into the future. While in this parallel life, Jack meets a down-on-her-luck coffee shop waitress named Jackie (Keira Knightley) who's willing to buy his kooky story. She reveals to Jack that he's supposed to die in only four days back at Alpine Grove and now it's a race to find out the "how" and "why" of Jack's impending death.

Indeed, *The Jacket* has a pretty intriguing set-up, which makes it all the more disappointing when you realize that it's all going to turn out as another case of style over substance. Pairing a usual project with an unusual director, John Maybury tackles *The Jacket's* sub-par script with disorienting visual effects, extreme close-ups and a washed-out palette of colors.

Maybury has given *The Jacket* a lot more style and elegance than the material deserves, and without his skillful direction, it would be easy to see how the project could end up as a schlock

fest on par with *Gothika*.

If anyone else deserves credit for elevating the material, it's Oscar winner Adrien Brody. Looking like a Tim Burton marionette with his malnourished frame and wide, expressive eyes, Brody perfectly embodies Jack's psychological instability. Few actors could play the role of a shell-shocked, tortured amnesiac quite as convincingly as Brody, and Knightley turns in her best performance to date as the girl assisting in his plight.

Unfortunately, *The Jacket* has to create an awkward romance between these two that seems more obligatory than heart-felt. The romantic angle works as the film's second most glaring flaw (alongside a tacked-on ending), but neither distract from this one fact: I was hooked on this film from beginning to end. *The Jacket* may not be a mind bender of the same caliber as *Memento*, but it is the first thriller this year not to insult its audience's intelligence.*

The Jacket

Adrien Brody, Keira Knightley, Kris Kristofferson

Warner Independent

March 4



(out of four stars)



Adrien Brody (Top) plays main character Jack in *The Jacket*. Keira Knightley (Bottom) plays Jackie, a companion, eventual love interest and the only person who believes his kooky story.

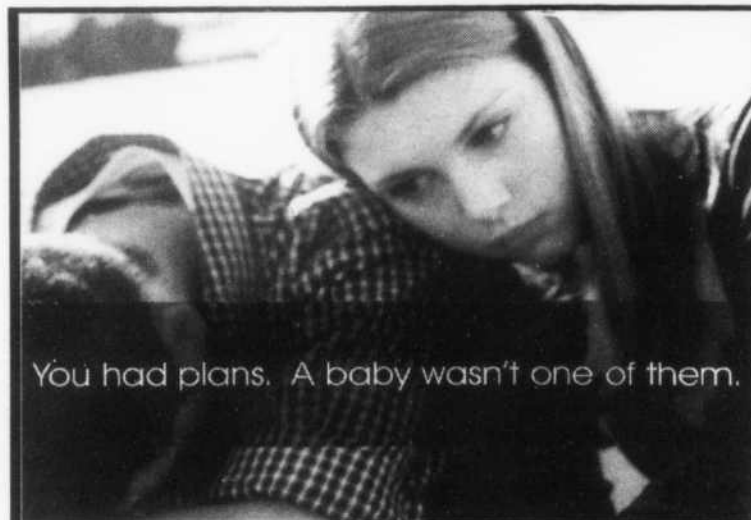
Photo provided by Yahoo! Movies

Scissor Hands



Edward Scissorhands was Tim Burton's movie about a boy, his scissor hands and the family that took him in and cared for him. It's also about the nosy neighbors who either thought Edward was the devil or the hottest tool-based character since Dick Tracy's Hammerhead. *Edward Scissorhands* paved the way for such characters as Timmy Shotgunarms and that kid from Full Metal Alchemist.

No, not really, but one can hope...



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Johnson's melodic 'Dreams' will melt away your cares

By Adam Flowers

Doctors should prescribe Jack Johnson's music as a stress reliever. His songs make you forget about what's bothering you, melting your cares away with a groovy acoustic guitar, soothing vocals and head-bobbing melodies. It's the kind of music you listen to when you're hanging out around a campfire or relaxing on a beach. In fact, it's good for any setting where you have no worries and can be easily convinced that everything's going to be all right.

On his new album *In Between Dreams*, Johnson, with bass player Merlo Podlewski and drummer Adam Tapol, gives listeners more of the sound we fell in love with on *Brushfire Fairytales* (2000) and *On and On* (2003). The lyrics are still playful and intro-

Jack Johnson
 'In Between Dreams'
 Everloving Records
 March 1



(out of four stars)

spective, and the music is still very relaxing, but there are more flashes of funk than before, like on "Staple It Together," and more blues-inspired tracks like "Crying Shame."

In Between Dreams was recorded in Hawaii at Johnson's basement studio The Mango Tree with producer Mario Caldato, Jr. (Beastie Boys, Jon Spencer Blues Explosion). Caldato, who produced Johnson's album *On and On*, brings a strong hip-hop background



Photo provided by jackjohnson.com

Jack Johnson (left) recorded his new album *In Between Dreams* in his basement studio in Hawaii.

that works nicely with Johnson's mellow style to make some funky yet laid-back music.

There is something calming and comforting in Johnson's voice, and he has a fantastic sense of melody. Much of his songwriting is done while surfing, which is his first love. Some songs, like the carefree track "Banana Pancakes," began as jokes. It was written for

his wife Kim on a rainy day asking her to sleep in and pretend like there's no world outside of the house. Still other songs began as answering machine messages.

One of *In Between Dreams*' finest tracks, "Breakdown," was written while on tour in France. As Johnson watched all the small French towns pass by in the window, he wished

the train would break down so that he could enjoy them. This song contains one of the best lines on the album, when Johnson sings, "I got no time to get where I don't need to be."

Johnson also calls out the powers that be with songs like "Crying Shame" and "Staple it Together." But even these songs are delivered in a mellow tone that calms your nerves while stirring your heart.

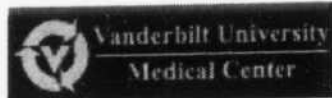
Jack Johnson is the king of chill music. His songs are delivered with sincerity and backed up by pacifying music that sets the soul at ease.

His albums should have street value for their ability to take listeners' minds away from the distractions of this world.*

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Celebrate luck of the Irish in movies

By William C. Fancher

Today is St. Patrick's Day. For the Irish, it is the day to celebrate the man who brought Christianity to Ireland. For everyone else, it is the day to disown their ancestry for a glass of green beer. While there have not been a great number of films about the holiday itself, Hollywood loves the Irish, and there are many films honoring the Emerald Isle and her sons in America.

Here are a few Irish-themed pictures that can be found currently in theaters or at your local video store, because there's no better way to celebrate St. Paddy's Day than with a good movie. That's right, there's no better way.

The Quiet Man (1952)

The granddaddy of all films about Ireland, starring John Wayne as an American who returns to the quaint Irish village of his birth and falls in love with a fiery lass played by Maureen O'Hara. This has to be one of the most lighthearted films ever to win the Oscar for Best Picture and confirms once again that all that matters to the Irish is drinkin' and fightin'.

Miller's Crossing (1990)

This film, written and directed by the Coen brothers (*O Brother, Where Art Thou?*), is not so much about Irish gangsters in the 1930s as it is the Coens' love letter to the style and slang of crime fiction writer Dashiell Hammett. Starring Irish actors Gabriel Byrne and Albert Finney, the film also features a beautiful score by Carter Burwell and one of the great lines of cinematic wisdom: "Nothing more foolish than a man chasing his hat."

Gangs of New York (2002)



Nothing quite says "Irish" like Martin Scorsese, Leonardo DiCaprio and Cameron Diaz.

Nevertheless, this is a highly effective chronicle of the kind of racial warfare between Irish immigrants and Anglo-Americans that in real life prompted the government to make St. Patrick's Day an American holiday. Dante Ferretti's incredible set design and Irish actor Daniel Day-Lewis' performance as the villainous "Bill the Butcher" steal the show.

Million Dollar Baby (2004)

This year's Oscar winner for Best Picture tells the story of a trainer (Clint Eastwood) who finds a surrogate daughter in a talented female boxer (Hilary Swank). Both characters are Americans with Irish pedigrees, and the source material comes from short stories by



Irish boxing trainer F.X. Toole. In the film Eastwood gives Swank the name Mo cuishle (pro-

nounced like "ma-cush-la"), a Gaelic term of endearment. Whether you are Irish or not, it's hard to keep a dry eye when Swank steps into the ring, flanked by bagpipers, as the crowd chants, "Mo cuishle! Mo cuishle! Mo cuishle!"



Leprechaun in the Hood (2000)

This is the fifth installment of the *Leprechaun* saga, in which aspiring rappers steal the Leprechaun's magic flute in order to get into the music business (of course). Ice-T has a small role as a rap mogul, and amazingly this is not the worst film Ice-T has ever been in. The long-suffering Warwick Davis once again plays the little Irish devil; I guess it's too late to hope for a Willow Part II. Jazz fans might be interested to know that the hero of the film is played by the grandson of guitar legend Wes Montgomery. And yes, the Leprechaun raps at the end.*

Band Calendar:

Th 3/17: The Secret Commonwealth & The Exotic Ones
FR 3/18: The Bangup, Victor Furious & Rooftop Society
SA 3/19: Unclean, Deadchain & Utopia Denied
WE 3/23: Kristen's Sultry Jazz Ensemble
TH 3/24: Biffs Deville
FR 3/25: Solidarity Benefit, feat. CMX
SA 3/26: Ballistic Whiplash Reunion
WE 3/30: Live Salsa
TH 3/31: Kixelsyd
FR 4/1: Page 80 & Dr. Dook
SA 4/2: Hotpipes & De Novo Dahl
WE 4/6: Kristen's Sultry Jazz Ensemble.



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Ska bands come to Nashville for festival

By Andrew Johnson

One does not immediately associate ska music with the city of Nashville. It has always been famous for its country music scene, but does a ska music scene exist there?

The answer is yes, and there is one person responsible for developing a large portion of the ska fan base in the Middle Tennessee area. His name is Nick Hardy, a student at MTSU, and he booked the bands for the first Nashville Ska Festival.

"I think it's a good representation of what ska music is in America," Hardy said.

At 7 p.m. March 18, five ska bands from around the country will come to Nashville to celebrate the traditional roots of ska at the Hair of the Dog, a club located at 1831 12th Ave. S. in Nashville.

The bands include King Django from New York, Westbound Train from Boston, The Hub City Stompers from New Jersey, Deals Gone Bad from Chicago and the Southern Ska All-Stars, an energetic band who plays traditional Jamaican songs and is from Nashville.

The All-Stars feature members of another Nashville ska band called AKA Rudie and also members from North Carolina's Las Cabriolas. The band is considered a side project and they have only played three shows before.

"The people of Nashville are awesome and usually open to different kinds of music. I'm really looking forward to the show," said Obi Fernandez, lead singer of Westbound Train.

Fernandez describes his band's sound as infectious, old-school ska music with soul influences. The band just finished a tour with the Toasters and is getting ready to play the Nashville and Atlanta festivals.

Hardy came up with the idea for the show when he heard about a ska festival in Atlanta. He wondered if the participating bands might be interested in playing a similar festival in Nashville right before they traveled to Atlanta. So he chose five out of the 10 bands that he thought best represented traditional ska.



Photo provided by Danny Clinch | Righteous Babe Records

The group Deals Gone Bad will be one of the acts performing at the Nashville Ska Festival tomorrow at Hair of the Dog. The show begins at 7 p.m. Band members are Danny Johnsen, Karl Gustafson, Dave Bossaneta, Todd Hembrook, Mike Corcoran, Aaron Hammes, Dave Simon, Tom Riley and Mike Hobson.

Thankfully, they all agreed. Without hesitation, he chose Hair of the Dog because he had booked two previous shows there, and from his experience, the people who work at the club are friendly, and the club has a good live sound.

"Hair of the Dog likes ska and reggae shows because it brings them good business," Hardy said.

Ska was first introduced in Jamaica in the

1950s as a combination between Jamaican folk music and American R&B with an emphasis on off beats. Reggae started to take shape when artists started to slow down the tempo of ska for musical variation. The term ska includes reggae.

"Many ska bands today are trying to be pop instead of the indigenous form of ska from Jamaica," said Rob Hoskins, a member of the Southern Ska All-Stars. Both Hoskins and Hardy said that MTV ruined ska in the early 1990s by focusing on the pop aspect and not the traditional Jamaican roots.

While promoting the show with fliers and by "word of mouth," Hardy has also spread the news on his Web site, www.southernska.com.

Launched in 2002, the purpose of the site was to unite ska fans in the southern United States. With an extensive collection of tour dates, CD reviews, band information, interviews and an active message board, Hardy's Web site has become one of the biggest online ska Web sources in the country.


Of course, Hardy couldn't do it alone. Hoskins has helped him with coding the Web site with HTML, set up interviews with ska artists and labels and has found contacts when Hardy wasn't sure who to talk to. Mike Mowry, another member of the All-Stars, works as an intern gathering news and written CD reviews and has also interviewed ska artists.

After his Web site started to gain in popularity, Hardy was able to book numerous shows with good turnouts, including the first Southern Ska Tour.

As Hardy's Web site continues to grow, so does the ska scene in the south, especially in the Middle Tennessee area. While it's mostly

See Festival, 9

MOVIN' OUT



TPAC's latest show features
the greatest hits of Billy
Joel, dance stylings
of biochemistry major
Interview by Collin Winter

Photo provided by IPAC
Corbin Popp (Tony) and Laurie Kanyok
(Brenda) perform to the musical stylings
of Billy Joel songs in *Movin' Out*. The
final show in the series will be Sunday.

The Tennessee Performing Art Center's newest show, *Movin' Out*, is the story of four friends trying to piece back together their lives after war has torn them apart. ...flash's Collin Winter spoke to the lead dancer Corbin Popp about his role in the musical.

Collin Winter: You have a degree in biochemistry, with a minor in physics from the University of Nebraska, Lincoln. You even won a Fullbright Scholarship. What happened to make you go from that to being a ballet dancer?

Corbin Popp: I took an elective class to finish off some credits during my last year at UNL, and I think that elective class just sparked some old interest that I had; I danced when I was 10, maybe a couple years, and I guess I never really left. I just haven't gone back to the sciences yet.

My last year in college, there was just so much physics, chemistry and biology, I got tired of standing behind a lab bench; I felt like I needed to move around a lot more, and I guess dance was my answer.

CW: What was your attraction to this show?

CP: It was actually another friend of mine who was interested in the show, and he talked me into sending my information to the casting agency. I had let [dancing] go, I quit dancing in the Sacramento Ballet – I was on my way back to do a Masters program at New York University – so I had moved back to New York, and just out of the blue, I got phone call that they wanted me to come audition to fill a spot for an injury. So, it was just a small audition. I almost didn't go – it wasn't like I was completely sold on it. I hadn't even seen the show; I just went on a whim and did it.

I mean, I love it now, it was very lucky, the whole thing.

CW: So, how much ballet did you take in college, then?

CP: None, I took none. I took two years when I was 10. My sister danced, so I just tagged along for a couple years. I quit doing that because it's hard to dance as a boy – you're the only one. I played sports all through high school and a little bit in college, but I didn't do any ballet until my very last year in college. I had actually straight As in high school and college until I started dancing; I think I got my first C that semester, in microbiology.

CW: You've done a lot with Dwight Rhoden and the Complexions dance group and with the Sacramento Ballet; what would you say is your most memorable performance?

CP: There was a piece that Dwight Rhoden choreographed for the Sacramento Ballet, and [I] think that piece changed me. It was the way Dwight Rhoden would work with you, he was very fluid with us, the way he wanted our arms and things like that. And I think that made it easy for me to leave [biochemistry] and pursue something else. The piece was called *HellaSweetPlumRhapsody*, all one word. It was the first dance piece to be performed in the new Mondavi Center for the Arts in California. That was a changing point for me. I mean, I have lots of memorable performances, even for just the few years that I've danced.

CW: You said that was a turning point, though?

CP: It was a turning point in me. I feel like I went from more of a beginner to more a professional, just within that one piece.

CW: Would you like to do dance as a career, or do you want to go back to science?

See Popp, 8



Photo provided by TPAC

In *Movin' Out*, the band, pictured above, features players who have performed with such acts as Madonna, Sister Sledge and They Might Be Giants.



Photo provided by TPAC
Pianist Darren Holden gives
the voice to *Movin' Out*.

From Popp, 7

CP: I won't let the science go. I will go back – how, I don't know. I'm still accepted to go to dental school this August at NYU. I've deferred twice; I'm the only person who's deferred twice with this program. I don't know if I'll do it this year, though; I'm not sure I want to leave dance yet. I'm having fun. But, eventually, I'd like to combine the arts and sciences. So much of the dancing that I do, I can relate it to physics and things like that. I think that background has helped me learn dance. With that perspective, I haven't really let the science go at all. But, at some point, it'll transform back into something more like study.

Physics is a huge part of what I think of as dance. So often, I think I analyze dance scientifically, and few dancers can do that, can carry on a conversation about these things scientifically. I was with a guy in Sacramento, he and I both could really analyze dance sci-

entifically. If we were going to do a jump or a turn, it was fun knowing how these things actually work.

CW: Is physics more help in ballet or in the more modern pieces you do?

CP: There's no difference. Ballet is a bit more precise, but you have to think about it for everything. It's a huge help for partnering, and in this show we're doing a lot of partnering. You have to know how those two forces are going to affect each other, for the partnering to work out. I don't think of it so much in the more modern pieces, but it's essential for finding the precision in ballet and for finding just the right amount of precision and just the right amount of force in partnering.

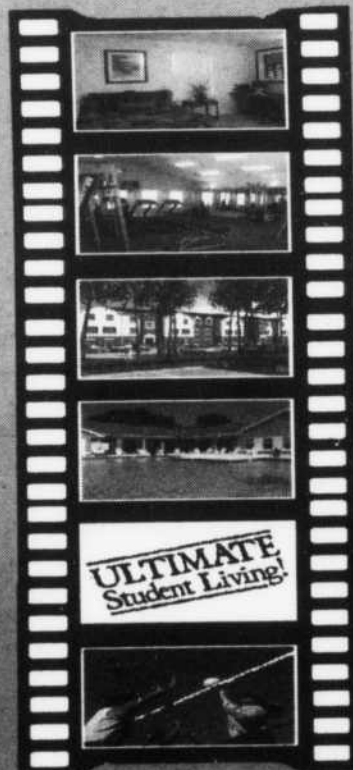
CW: Do you prefer more traditional pieces, like the *Nutcracker* or *Romeo and Juliet*, or do you prefer modern pieces, like *HellaSweetPlumRhapsody*?

CP: I'd say I definitely prefer *HellaSweetPlumRhapsody*. The *Nutcracker* is very traditional, you're right, but for a lot of dancers, it's the bread-winner. It's not always the most fun, but it's what you have to do to keep your company going. It's definitely not my favorite, though.

CW: What words of encouragement would you give to other aspiring dancers? Maybe even other biochem majors?

CP: If the interest is truly there, then commitment will flow from that, and it'll just fall into place. If you really, really want it, it'll happen. It's not easy, though; I was in dance classes every single day, even through my Fullbright Scholarship. That was in another country, so I had to seek out places to dance, people to dance with. So, if you have that commitment and that drive, then it'll work out. *

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O'Connor steps out on her own

By Joey Hood

With her austere, simply stated timbre and wistfully nuanced ruminations on the painful ebbs of Midwestern life, Bloodshot Records' Nora O'Connor is finally gaining attention on her own terms.

O'Connor spent the past decade languishing in indie-rock side projects by providing crestfallen harmonies for the glam-country outfit, The Blacks, and adding her woebegone wail to tracks from The New Pornographers, Andrew Bird, Jeff Tweedy and Mavis Staples.

In fact, O'Connor's favorite musical moment came in 2003, when the closeted singer-songwriter accompanied the frizzy-haired Staples onstage at The Metro in Chicago.

Two years later, this first generation Irish-American is taking center stage with her critically acclaimed master-

work, *Til the Dawn*. It's a documented record of scrappy tooth-and-nail life lessons, evocative of the campfire story songs from O'Connor's cult-country heroes.

Since the summer 2004 release of *Til the Dawn*, O'Connor's star has continued to rise from in-demand session player to legitimate artist. Her hardy alto and nasally growl has music critics falling over themselves, circling O'Connor's name next to prolific label-mates Neko Case and Kelly Hogan.

"Making (*Til the Dawn*) was a great way to work with all my musician friends," O'Connor said in a recent phone interview with *flash*. "When I told my friends, they were willing to come in and record."

O'Connor, 37, is calling from her Chicago home, the place she vividly describes in "My Backyard" as light-hearted yet ridden with occasional melancholy. "My Backyard" is the

stand-out track on *Til the Dawn*, a proud declaration of O'Connor's musical strengths.

"I feel like this album represents who I am and where I come from," O'Connor said.

Truthfully speaking, *Til the Dawn* is O'Connor's second album. In 1996, O'Connor debuted in the underground Chicago scene with *Cerulean Blue*, an admittedly shaky album that underscored O'Connor's naiveté.

"With (*Til the Dawn*) came knowledge and a sense of confidence. I don't think with *Cerulean Blue*, I really had a clue (about the record-making process.) I didn't know how to manage economically," O'Connor said.

"Now, I feel like I'm more in my element. It's a change that I'm in charge and have to make decisions; but it feels good to be out there representing myself. It's more me." *

From Festival, 5

underground right now, he says that this is a good thing because it provides loyal fan bases at shows, and there's a lot of variety in what a ska band can do.

"I would like to see ska exposed to wider audiences through the mainstream media, but only if the right people get their hands on it," Hardy said.

Because of his hard work promoting the show, Hardy believes that it will have a great turnout. Maybe there will even be some "skanking," a unique ska dance.

"It was cool when I was a kid," Hardy said. "I always find it humorous. I say do it if you want to." *



flash

concert calendar

* – .:flash pick of the week

Thursday, Mar. 17

- Chick Singer Night W/Devon O'Day, Lisa Shaffer, Holly Hefner, Lisa Manning, & Katie Cook: 9 p.m., Bluebird Cafe
- * Saliva W/Copper: 9 p.m., Exit/In, \$15
- The Eldorados: 9 p.m., The End, \$5
- Roots Rock@The 5 Spot hosted by Shawn Byrne Feat. Mark Huff, Joe Bidewell, & Dustin Overbeek: 9 p.m., The 5 Spot, \$5

Friday, Mar. 18

- Rooftop Society, The Bang-up, Victor Furious, & Engaged: 9 p.m., The Boro Bar & Grill, \$4
- The International Posers W/Falling For Yesterday, Haduken, & Thousandfold: 9 p.m., The End, \$5
- * Monster Zero, My Undying Zero, Destroy Destroy Destroy, & Gather Here Today: 9 p.m., The 5 Spot, \$7
- The Hub City Stompers, Deal's Gone Band, & The Southern Ska All Stars, The Nashville Ska Festival Feat. King Django, Westbound Train: 7 p.m., Hair of the Dog, \$10

Saturday, Mar. 19

- Unclean, Deadchain, & Utopia Denied: 9 p.m., The Boro Bar & Grill, \$3
- * Christie's Ex: The Ultimate Billy Joel Tribute Band: 7 p.m., French Quarter Cafe, \$5
- Nu Age Sound: 8 p.m., Kijiji Coffee House & Deli, \$5
- 16 Tons, Stiff Resistance, Sharc, Ckytep, & more: 7 p.m., The Muse, \$5
- Miles of Clear June W/Landlocked: 10 p.m., Wall Street, \$5

Sunday, Mar. 20

- Go Aberdeen W/One Sexy Bitch: 9 p.m., Hair of the Dog, \$5
- * Mae W/Hidden In Plain View, This Day And Age, & Waking Ashland: 9 p.m., The End, \$10
- Apollo Up! w/ We Versus The Shark & Emigration Plan: 9 p.m., Radio Cafe, \$5

Monday, Mar. 21

- Juke Joint Monday Feat. Nick Roulette & Chris Cosello: 9 p.m., The Mercy Lounge
- * Lightning 100 & All About Music Contest w/ Kate York, The Moods, Jeremy Lister Band, Sam Brooker, Shortwave Radio & Del Giovannie Clique: 8:30 p.m., 3rd & Lindsley Bar & Grill
- Rock Star Club, Cordalene, & DJ Knifestyles: 9 p.m., Springwater
- The Time Jumpers: 9 p.m., The Station Inn, \$7

Tuesday, Mar. 22

- Billy Block's Western Beat feat. Lou Vargo Band, Beaker St. Blues Band, Jeffrey Halford, Stacie Collins, Rick Schell, & Jamie Hartford Band: 7 p.m., Exit/In
- * Cole Slivka hosts Shortsets feat. Mark Huff, Amelia White, & Jimmy Ryan: 8 p.m., Family Wash
- The Sidemen: 9 p.m., The Station Inn, \$7

Wednesday, Mar. 23

- Redneck Buddha: 9 p.m., Hair of the Dog
- The Swayback, Unclean, & Liquid Metal: 9 p.m., The 5 Spot, \$5
- * An Evening W/Mr. Roboto: 7 p.m., Jackson's
- Christine W/Red Giant & Rock Star Club: 9 p.m., The End, \$5



Photo provided by Tooth & Nail Records

.:flash Pick of the Week – Mae

A live show featuring Mae is like finding a \$20 bill with no one in sight – it's marvelous, unexpected and best of all, you don't have to fight "Tooth & Nail" for it ... Mae is playing at The End, Sunday, 9 p.m. \$10.

WMTS Playlist

1. LCD Soundsystem "LCD..."
2. Kills "No Wow"
3. Mattoid "Eternifinity"
4. Bang Up "Bang Up"
5. Fiery Furnaces EP
6. M.I.A. "Arular"
7. Wedding Present "Take Fountain"
8. Sunday Nights... "Various Artists"
9. Bright Eyes "I'm Wide Awake..."
10. Mogwai "Government Commission"

Compiled by WMTS-FM 88.3 music director Jason Jones.

Top 10 Google Queries

1. martha stewart
2. denise richards
3. janet jackson
4. my chemical romance
5. vin diesel
6. anna nicole smith
7. tyra banks
8. global flyer
9. 50 cent
10. spring break

Compiled by Google Zeitgeist.

flash

Brandon Morrison
Flash Editor

Emily Nance
Flash Co-Editor

Kristin Hall
Editor in Chief

Erica Rodefer
Managing Editor

"To accurately reflect all aspects of life through the eyes of arts & entertainment."

'Boro Arts & Entertainment Calendar

<p>17</p> <ul style="list-style-type: none"> • Gone Missing (Opening) Short vignettes & samples of The Civilians' show, 5:30-7:30 p.m. at the Nashville Public Library. For information, call 862-5753. Free & open to the public. 	<p>18</p> <ul style="list-style-type: none"> • Snoopy! (Opening) Mar. 18-20 at St. Cecilia Academy Theatre on the Theatre on the Campus., 8 p.m. Fri.-Sat.; 2 p.m. Sun. For information & tickets, call 298-4525. 	<p>19</p> <ul style="list-style-type: none"> • The Arts Company (Opening) "Planes, Trains, Sirens & More," drawings, paintings & sketches by Jim Bray & Michele Lambert Herbert, Through Apr. 8, 10 a.m.-5:30 p.m. Mon.-Sat. Artist reception 2-6 p.m. 	<p>20</p> <ul style="list-style-type: none"> • Mixed Bill (Opening) at the Belmont Little Theatre on Belmont University's campus, 2 p.m. For information, call 460-6012. Free. 	<p>21</p> <ul style="list-style-type: none"> • Barnes & Noble Booksellers - Tanya Tucker signs <i>100 Ways to Beat the Blues</i>, 6 p.m. at 1701 Mallory Ln., Brentwood. 377-9979 	<p>22</p> <ul style="list-style-type: none"> • Radio Free Nashville - FCC Training class for anyone interested in becoming a DJ, 6 p.m. at the main conference room of the Nashville Peace & Justice Center. For information, call 293-3365. 	<p>23</p> <ul style="list-style-type: none"> • Tim Wilson - Mar. 23-26 at Zanies Comedy Showplace, 8 p.m. Thurs.; 8 & 10:15 p.m. Fri.; 7, 9 & 11:15 p.m. Sat. For information, call 269-0221. \$19.
<p>24</p> <ul style="list-style-type: none"> • Oedipus Rex (Opening) Mar. 24-Apr. 4 at the Roxy Regional Theatre, Clarksville. 7 p.m. Thurs.; 8 p.m. Fri.-Sat.; Saturday matinee 2 p.m. Mar. 26. For information, call (931) 645-7699. \$5-\$15. 	<p>25</p> <ul style="list-style-type: none"> • Frog Prince - An original marionette show based on the classic Brothers Grimm fairy tale, through Mar. 26 at the Nashville Public Library, 9:30, 10:30 & 11:30 a.m. Fri.-Sat. For information, call 862-5785. Free. 	<p>26</p> <ul style="list-style-type: none"> • Silence of the Hamms - an interactive murder mystery & Southern-style buffet dinner, through Jun. 25 at White Trash Cafe, 7:30 p.m. Sat. For information & reservations, call 361-8836. 	<p>27</p> <ul style="list-style-type: none"> • Double Trouble - Presented by Mystery.COMedy Dinner Playhouse, through July 14 at Ellendale's Restaurant, 7 p.m. every other night. For information, call 391-2345. 	<p>28</p> <ul style="list-style-type: none"> • Godspell - Through Apr. 16 at the Boiler Room Theatre, the Factory at Franklin, 8 p.m. Tues. & Thurs.-Sat.; Saturday matinees at 2 p.m. Mar. 26 & Apr. 16; For information & tickets, call 794-7744. 	<p>29</p> <ul style="list-style-type: none"> • Different Strokes Art Gallery - "Tramp Lamps" by Kelly Butler, sculpture by Dr. Debra Gonzalez & more. Hours: 10 a.m.-6 p.m. Mon.-Thurs.; 10 a.m.-8 p.m. Fri.-Sat. 	<p>30</p> <ul style="list-style-type: none"> • Downtown Artists Co-Op Gallery - "Abstracts," black-&-white, mixed media & digital color photographs by multiple artists, through Apr. 2. Hours: 11 a.m.-4 p.m. Wed.; noon-8 p.m. Thurs.-Sat.

Bar & Club Scene

3rd & Lindsley.
818 Third Ave. S. 259-9891

The 5 Spot. 1006
Forrest Ave. 650-9333

Alleycat Lounge.
1008-B Woodland St. 262-5888

B.B. King's Blues Club.
152 Second Ave. N. 256-2727

The Backyard Café.
4150 Old Hillsboro Road,
Leiper's Fork. 790-4003

Bar Nashville.
114 Second Ave. S. 248-4011

Bar Twenty3.
503 Twelfth Ave. So. 963-9998

The Bar Car.
209 10th Ave. S. 259-4875

The Basement.
1604 Eighth Ave. S. 254-1604

Bean Town Coffee Shop.
2181 Hillsboro Road. 591-2326

Bluebird Café.
4104 Hillsboro Road. 383-1461

Bluesboro.
114 N. Church St. Murfreesboro.
907-1115

Boardwalk Café.
4114 Nolensville Road.
832-5104

Bongo After Hours.
2007 Belmont Blvd. 385-1188

Bongo Java Roasting Company.
107 S. 11th St. 777-3278

The Boro.
1211 Greenland Road,
Murfreesboro. 895-4800

Bourbon Street Blues & Boogie Bar.
220 Printers Alley. 242-5837

Bunganut Pig (Murfreesboro).
1608 W. Northfield. 893-7860

Café Express.
4065 Mt. Juliet Road. 758-7101

Caffeine.
1516 Demonbreun St. 259-4993

Courtyard Café.
867 Bell Road, Antioch.
731-7228

Crush Dance Club.
174 Second Ave. N. 256-5808

Curb Café.
1900 Belmont Blvd. 460-8507

Double E Bar & Grill.
4957 Lebanon Pike. 885-3400

The End.
2219 Elliston Place. 321-4457

eXceSs.
909 1/2 Church St. 255-4331

Exit/In.
2208 Elliston Place. 321-3340

The Family Wash.
2038 Greenwood Ave. 226-6070

Flying Saucer.
111 10th Ave. S. #310. 259-7468

French Quarter Café.
823 Woodland St. 227-3100

Gas Lite Lounge.
165 Eighth Ave. N. 264-1278

Hurricane Station.
2209 NW Broad St.,
Murfreesboro. 907-1111

Hair of the Dog.
1831 12th Ave. S. 386-3311

It's All Good Café.
411 51st Ave. N. 297-1717

Johny Jackson's Soul Satisfaction.
209 10th Ave. S. 259-4875

Kijiji Coffee House.
1207 Jefferson St. 321-0403

Kiss After Hours.
508 Lea Ave. 259-3223

Kung Fu Coffee.
835 Fourth Ave. S. 251-0190

Lady Godiva Pub.
300 N. Maple St., Lebanon.
453-3900

Lipstick Lounge.
1400 Woodland St. 226-6343

Mercy Lounge.
1 Cannery Row. 251-3020

Mojo's Coffeehouse.
2243 Fairview Blvd., Fairview.
799-9779

The Muse.
835 Fourth Ave. S. 251-0190

NV.
131 Second Ave. N. 242-7007

Portland Brew.
2605 12th Ave. S. 292-9004

Prizm.
15128 Old Hickory Blvd.
837-8608

Rcktnw.
401 Sixth Ave. S. 843-4000

Red Iguana.
306 Broadway. 742-9078

Stampede Dance Hall & Saloon.
2146 N. Thompson Lane
(Murfreesboro). 893-3999

Station Inn.
402 12th Ave. S. 255-3307

The Sutler.
2608 Franklin Road. 292-5254

The Trap.
201 Woodland St. 248-3100

Tootsie's Orchid Lounge.
422 Broadway. 726-0463

Two Doors Down.
1524 Demonbruen St. 780-0020

Wall Street.
121 N. Maple, Murfreesboro.
867-9090

Wildhorse Saloon.
120 Second Ave. N. 902-8200

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