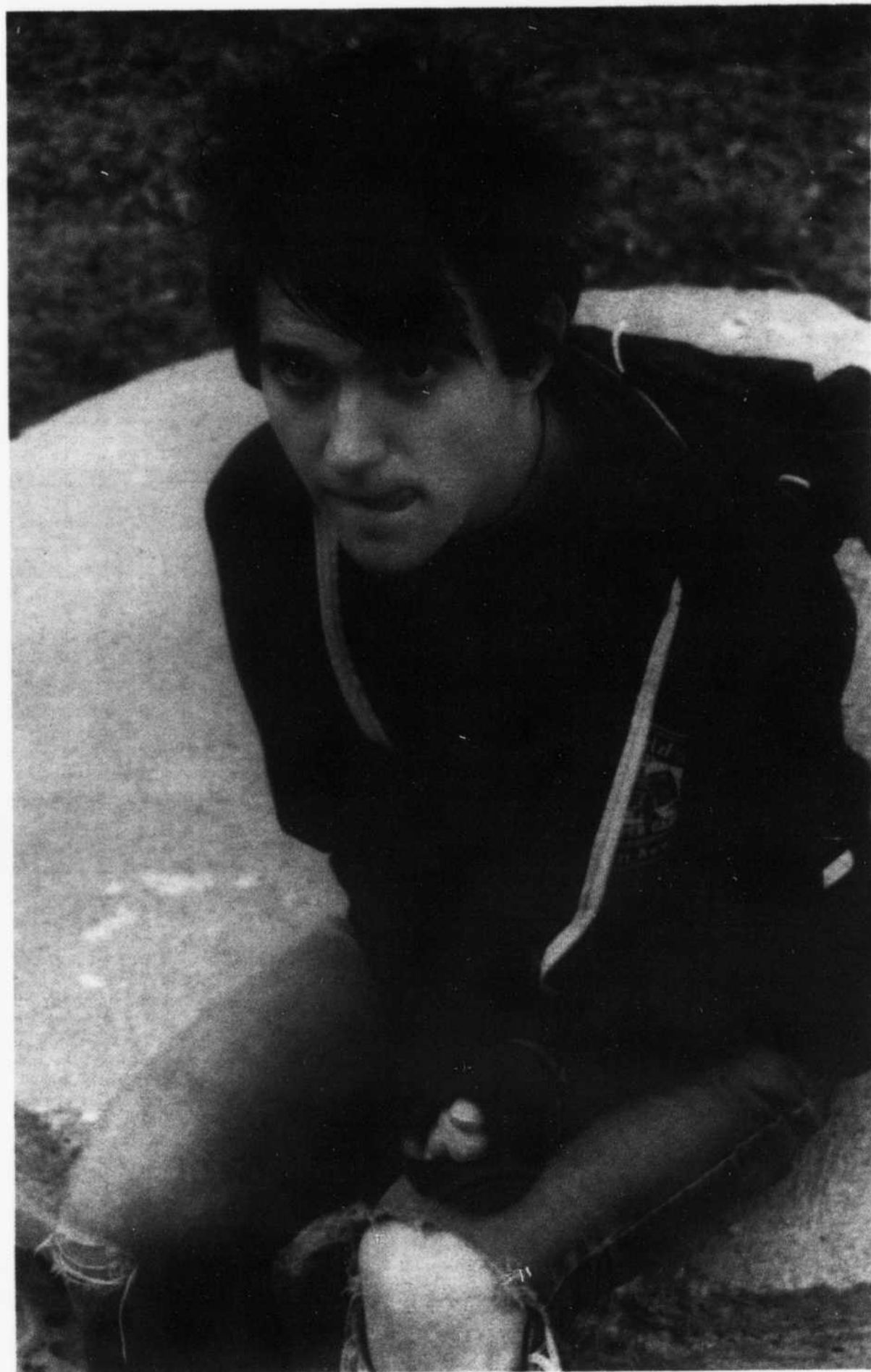


flash

Look  
into  
those  
**Bright  
Eyes**

p. 6



**Corporate radio still sucks** p. 8

# A nice big bowl of GRITS

From the start of the CD to the end, the listener will be mesmerized by the clever rhymes, rhythms, and lyrics of this Nashville-based hip-hop duo.

This group doesn't hide behind Cadillac cars, jewelry, and scantily clad trashy women you'd pick up in a bar. The message these guys send is very blunt and very honest. They don't butter the world up and pretend that money is what life is all about. "We represent the art of hip-hop in its essence," said Bonafide of Grits. "We don't talk about cars and jewelry, but about real life, which is how hip-hop developed in the days of house parties and street corners. Everything we do and say is as real as real gets."

Grits is one of the most successful hip-hop groups from the

Nashville area. Their music has been heard on many independent films, as well as on MTV's *Rock the Vote*, and *The Real World*, the FOX TV show *Boston Public*, many BET shows and the list goes on.

So, what is all the fuss about this group? It's very hard for a hip-hop group to prosper who reside in a very "country" Nashville, Tenn. If any hip-hop group has proved that they can prosper in this country driven city, Grits has certainly done that. "Here We Go" challenges

## GRITS

THE ART OF TRANSLATION

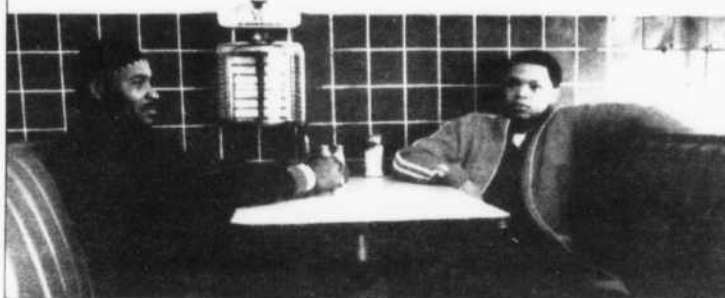


Photo provided

Originally from the Nashville area, Grits is making their way up the hip-hop charts.

many successful hip-hop artists to change their game. Grits recognizes, as most people should, that the majority of hip-hop today is all about the same stuff. It's sad to know that people don't recognize that these artists all talk

about the same stuff over and over again. The theory that simple things amuse simple people rings true when you look at the hip-hop audience today.

True, artistry is staying fresh and delivering new ways to present positive ideas to change society. Grits is one of the examples that hip-hop should follow because they are honest and humble about what they do and how they present themselves.

"Video Girl" presents the idea that women are not supposed to be treated like objects. "Lovechild" is track 16 on the new CD and is one of the catchiest tracks on the entire project.

Listen closely to every song on

the CD and hear something fresh. *The Art of Translation* album will encourage you to live a lifestyle not your own.

"Tennessee Bwoys" is another of the tracks that the listener will enjoy, especially if the listener is from Tennessee.

The audible part of the CD is good, so what about the looks of the album? The overall design of the project is very smooth and soothing to the eyes. The colors and placement of pictures are done very well. The back cover of the CD is a wonderful idea that really defines excellent artistic quality.

Overall the CD is an excellent investment. The songs are thought provoking, positive, and life challenging. The Grits image is not about money, cars or women. Their image is very down to earth. They recognize they are just regular people with a different message that the mainstream would never project. The mainstream is gutless, but Grits are the most real hip-hop artists that I have ever heard or seen. Grits gets a 5 out of 5. \*

review by andrew emerson

## Solidarity benefit concert set for Friday night

Middle Tennessee Solidarity will be hosting a benefit and celebration Friday in honor of MTSU's decision to join the Worker's Rights Consortium and the fight against sweatshops.

Along with 105 other universities and colleges, MTSU became a member of the Worker's Rights Consortium this fall. The WRC is an organization that aids university activists aiming to fight against sweatshop labor and conditions. MTSU's affiliation with this organization requires the guarantee that products bearing the MTSU logo will not be manufactured by corporations and businesses which engage in these practices and subject workers to unsafe work conditions.

"By joining the WRC, MTSU students can ensure that in

one part of their lives they are not participating in the most exploitive dimensions of the market," Michael Principe, a professor of philosophy and Solidarity activist, said. "But it's also a chance for everyone to learn about globalization and to move forward to new struggles."

The benefit will take place at The Boro Bar and Grill and will consist of four local acts. The Screaming Assheads will be opening the show and presenting various selections from *The Communist Manifesto*. Dr. Gonzo, Girl on Girl and The Craig Murphy Experience will also be lending their support. Information on local peace demonstrations and Solidarity literature will be available.

"The main purpose of the Solidarity benefit is to raise

money so that Solidarity can continue with its educational and political projects," Principe said. "We have, for example, plans for showing several films this semester which will explore the role of the IMF/World Bank in Africa and Nicaragua. We also expect to be heavily involved in peace work in the coming months."

Middle Tennessee Solidarity was founded in 1998 and serves as a socialist, anti-racist, feminist voice at MTSU, actively advocating for peace and social justice.

The event will be tomorrow night at 9 p.m.. Cover charge is \$5 and \$6 for anyone under 21.

For more information, contact Michael Principe at 898-2907 or [principe@mtsu.edu](mailto:principe@mtsu.edu). \*

story by callie butler

flash\*

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## Walking in the 'Moonlight Mile'

There is some benefit to making a movie that includes a protagonist that has a backbone. The protagonist in *Moonlight Mile*, Joe, lacks something every man needs ... testicles. Joe would hide in the closet as soon as he remotely felt discomfort. That got old quick.

When Joe's fiancée is suddenly murdered, all types of emotional problems surface. Joe stays with his in-laws for the duration of these problems (many of which he brings upon himself). Should he still go into business with his father-in-law, Ben Floss? Should he act on the interest he takes in a girl (that lives in the same town) that fittingly hides in closets also? Should he push for the murderer to receive the death penalty?

His inability to answer these questions

helps propel the movie story line.

Meanwhile, Susan Sarandon and Dustin Hoffman steal the movie with their portrayal of JoJo and Ben Floss. Floss spends his time of mourning trying to please everyone but himself as an attempt to avoid his pain. He makes himself a slave to the townspeople that are giving him unnecessary and sometimes unwanted attention. JoJo, on the other hand, is an eccentric character. She turns her nose up at traditional mourning. JoJo gives a refreshing "to hell with everyone else" attitude that saves the movie from being some sad, pathetic cry festival.

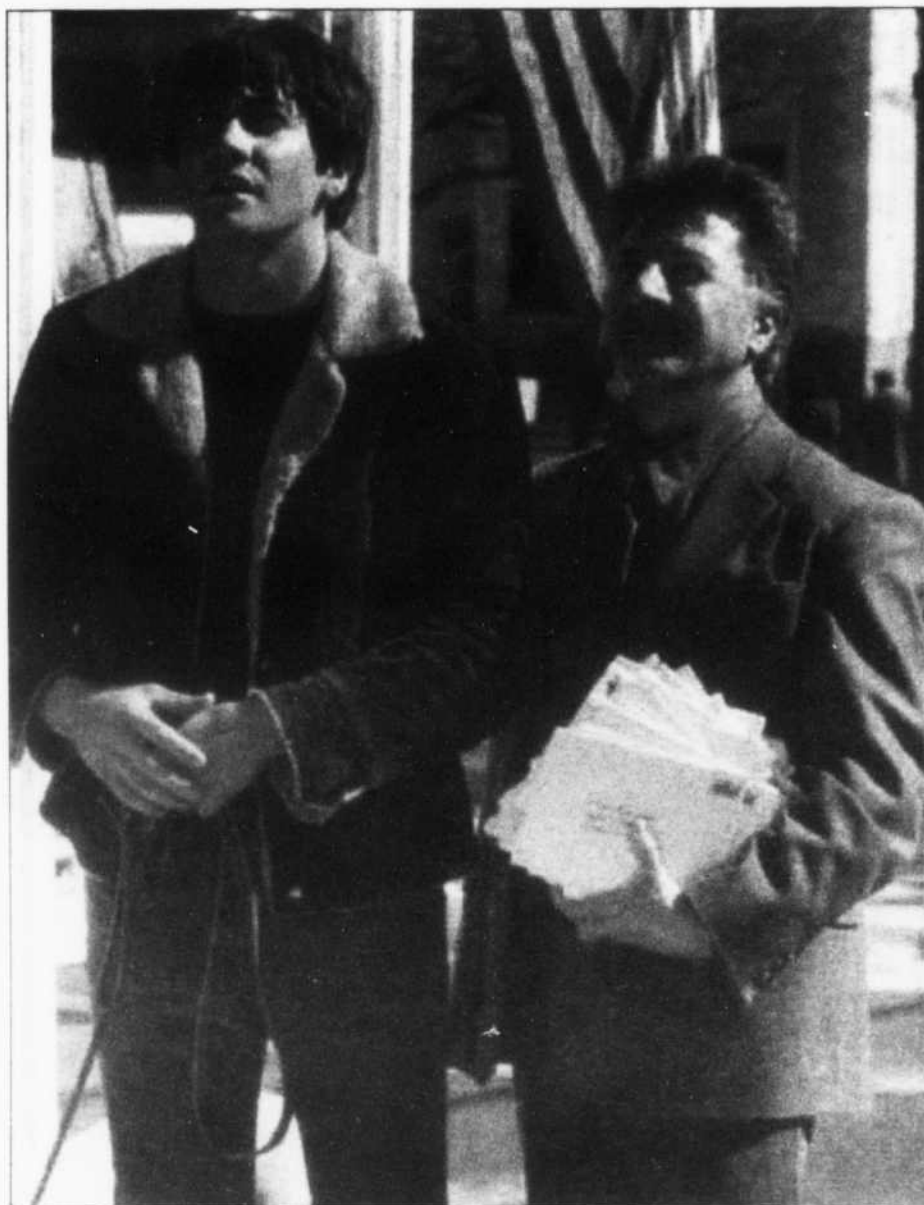
If you don't mind paying to go on an emotional roller coaster, *Moonlight Mile* is a great way to spend about two hours. \*



Photo provided

**Left:** Jake Gyllenhaal, Dustin Hoffman and Susan Sarandon star in *Moonlight Mile*.

**Right:** Gyllenhaal plays the character "Joe Nast," while Hoffman portrays "Ben Floss."



## Will You be 'Spirited Away'?

Rated PG for some scary moments

Is it possible that Japan can catch up to America in entertainment? Not likely according to their last movie export. Until *Spirited Away* came along, Jap- animation has flopped on the big screen in America. Is it possible that the No. 1 non-American movie in the world can be a success here?

In theory, any movie grossing more than \$240 million before reaching the United States is sure to be an achievement in the entertainment capital of the world. Right?

Only time will tell.

The animation in Japan is vast-

ly different from animation in America. Jap- animation normally includes a storyline that is obviously too complicated for children.

Moreover, the story includes obscene violence that most American families would not be comfortable allowing children to view.

These few differences alone may be deciding factors on whether or not *Spirited Away* gets a fighting chance at the box office.

When Chihiro and her parents get lost on the way to their new home, they come across what looks like an abandoned theme park. In reality, this theme park is a Japanese bathhouse for their spirits. Chihiro's parents stumble

onto this restaurant that is full of food and begin to eat assuring Chihiro that it's okay and they will pay for all they have eaten. Chihiro disagrees and leaves her parents eating at the bar. Upon her return around nightfall she finds her parents have turned into pigs and spirits are all over the place.

She finds herself turning transparent when a young boy comes to her rescue and gives her some food that turns her back. The young boy advises her to go to Hamaoiji in the boiler room and ask for work.

In the boiler room, Hamaoiji gives her a bit of a hard time before he tells her she must go to Yu-Baba to get the final say so on her job. Yu-Baba is the owner of



Photo provided

**Left:** *Spirited Away*, directed by Hayao Miyazaki, was a Japanese box office hit for 2001.

the bathhouse and a witch.

Yu-Baba allows people to work for her in exchange for their names. This way all her workers lose their identities and become her slaves.

They know nothing else of their past. Chihiro exchanges her name, and gets a job among the other spirits until she can find a way

to save her parents. *Spirited Away* may be for you if you're willing to take a chance on something new and different.

If you have a child, avoid this movie unless you want to be bombarded with questions you can't answer in a manner a child would understand. \*

# CDs reviewed by my mom

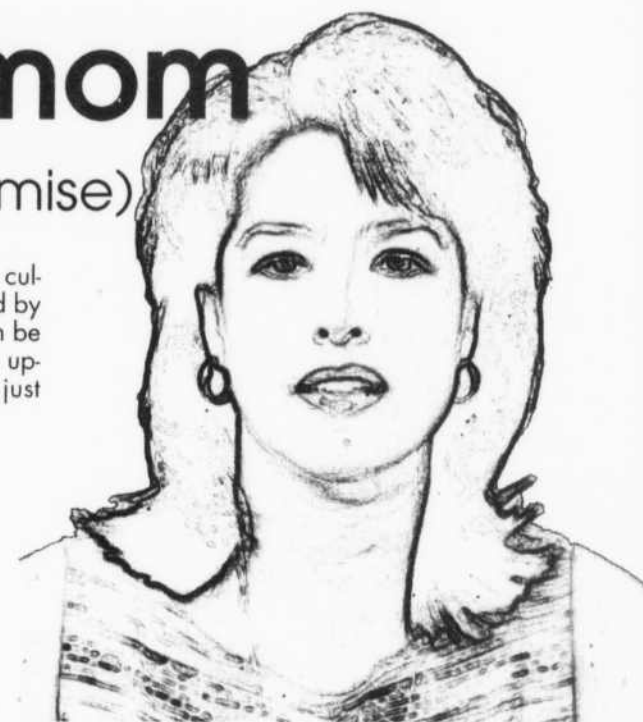
(She knows what the hell she's talking about, promise)

Last Thursday I received a packet of CDs in the mail from MCA. Since I knew I would be riding in the car with my mom this weekend for a trip across town, I thought her review of these new albums might be a more truthful insight

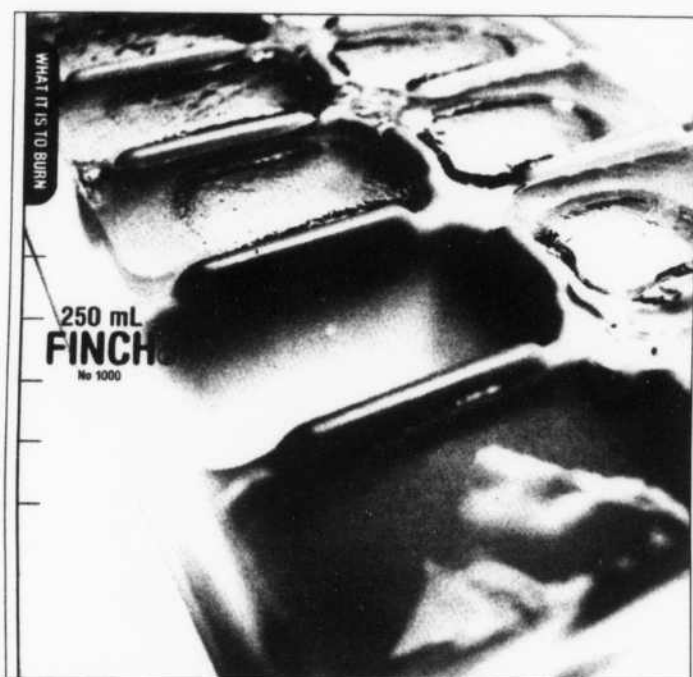
into the current state of music.

My mom has credentials, mind you. She worked at the Country Music Hall of Fame and Museum in Nashville for more than 12 years. There, she met a long list of artists from Beck to Garth

Brooks. She maintains tabs on pop culture through her perusal of MTV and by incessantly questioning me. But truth be told, my mom has a keen eye for up-and-coming artists. She's also just downright hilarious.



This is my mom, Carol Boehms (in sketch mode of course). She prefers listening to oldies (The Beatles are her favorites), but also listens to Top 40 mainstream as well (she loves Pink and Matchbox 20).



First up in the CD player was a band called Finch, with their latest release titled *What It Is To Burn*.

#### Mom's comments

Track One, "Letters To You"

\* "I don't see how they play so fast!"

\* "I don't like that screaming part. Because I can understand [the words] until he starts screaming."

Track Four, "Grey Matter"

\* "I think they're trying to sound like POD there. They have a good drummer."

#### Mom's overall rating:

\* "Except for that screaming I like it. I think that would affect his vocal chords."

"If they didn't have that screaming, I'd give them a 4 [out of 5]. But with that screaming, I give them a 3."

"We old people don't like that screaming you young people might. They have good harmony and you can understand the lyrics."

#### Final Comments from Mom:

\* "Are we taking it out? It gives me a headache."

#### Leslie's Perspective:

\* I was surprised that MCA sent me four albums all from groups consisting of three or more boys.

No girls. No solo artists. No real variation whatsoever.

\* As for Finch, they reminded me of an edgy Backstreet Boys. They have tacky, girl-induced lyrics with a pseudo-metal feel. \*

Next up was an album titled *Swim* from the group July For Kings.

#### Mom's comments:

Track Two, "Believe"

\* "His voice reminds me of that guy on the Lifehouse. That must be a popular sound."

\* "I like that song because it said 'My momma said.' It's very positive."

Track Four, "Girlfriend"

\* "He sort of sounds like Rob Thomas [on this track]."

Track Nine, "Without Wings"

\* "That's a good song really really really! Wings are a popular topic because it has to do with angels."

Track Ten, "Meteor Flower"

\* "That's a nice guitar intro. I like that because it's just guitar and vocals. Very peaceful."

#### Mom's Overall Rating:

\* "I can see them being very popular and on the

radio. Are they contemporary Christian? I picked up on that right away."

\* "They sound more mainstream, adult-pop contemporary, VH-1, MTV-sound."

\* They're all really talented. They have a good variety of styles mixed in their different tracks.

\* "I might have to keep this CD!" (Later, she calls this CD "funky" because it got stuck in the CD player. Needless to say, she no longer wanted it.)

\* "I give them four stars!"

#### Leslie's Perspective:

\* They're taking the Creed approach by not flat-out stating their Christian rock-band status (though it's obvious, even to my mother, that they are). I guess they don't want to pigeon-hole themselves into a specific genre. They are mainstream rock. Hybrid Rob Thomas vocals for sure. The whole album just feels overly polished. Like the record company made sure it sounded just like everything else on the radio right now. \*

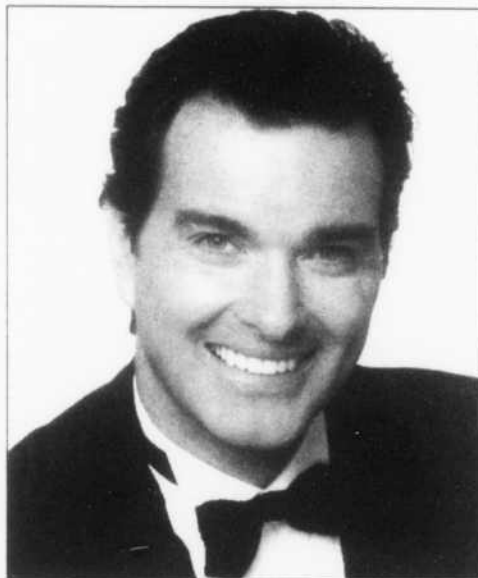


See Reviews, 12

reviews by carol & leslie carol boehms

# Broadway comes to Murfreesboro

## The Murfreesboro Philharmonic to perform the 'Best of Broadway' at Tucker Theater Monday



**Above:** Michael Maguire won a Tony award for his performance in the original Broadway company of *Les Miserables*.

The Murfreesboro Philharmonic Symphony Orchestra is offering special prices to MTSU students who wish to witness a star-studded event in Tucker Theatre on Monday at 7:30 p.m.

The new season kicks off with this fundraising show, "Best of Broadway," featuring Tony Award-winning artists Michael Maguire and Jan Horvath.

According to Anne Ritchie, the office and business manager of the Murfreesboro Philharmonic, the "Best of Broadway" performance collaborates with a few specialty instruments such as guitar, piano and drums to give the show a pop sound.

Maguire and Horvath come together to deliver a mix of duets, like "There's No Business Like Show Business," composed by Irving Berlin, and "Little Shop of Horrors," composed by Alan Menken.

Among the duets, the two artists will also take turns with solo performances, such as "Begin With Beguine," performed by Maguire and composed by Cole Porter, and "Don't Cry For Me Argentina," sung by Horvath and composed by Andrew L. Webber.

Laurence Harvin, the Murfreesboro Philharmonic musical director and conductor, said that Michael Maguire is known internationally for his role in *Les Miserables*, in which he performed in the original Broadway company, and in the 10th anniversary concert in London. Maguire is experienced with several musical performances throughout the United States and has appeared in television shows and movies.

Jan Horvath, from the original Broadway company of *Phantom of the Opera*, has featured in other shows including *The Threepenny Opera*, *Cats*, and *Oliver!*

Harvin also added that Horvath has performed at La Sistina in Rome, Italy and the Vatican, and has appeared as a guest soloist with over eighty orchestras. Horvath can also be heard on the soundtrack for the

animated film *Anastasia*, and has appeared in several daytime television shows.

Harvin founded the Murfreesboro Philharmonic Symphony Orchestra, a non-profit organization, in 1981. The orchestra is comprised of a board of directors, which are all members of the local community.

Harvin also mentioned that each year the orchestra invites professional musicians from all over the world, such as Switzerland, Argentina, Sweden and Russia.

The orchestra also chooses artists from Murfreesboro and Nashville to accompany the shows.

"MTSU music students [receive a] stipend to play in the Philharmonic, and it adds an extension to their experience," said Dr. Harvin.

The special price for MTSU students is \$10 with student ID, regular tickets are \$25, and the prices for the orchestra shows remain at this amount throughout the entire season.

The 2002-2003 season line up will include violinist Livia Sohn in November, "The Joy of Christmas" with MTSU faculty and tenor Stephen Smith in December, pianist Abbey Simons in March and guitarist David Tanenbaum in April.

"What appeals to one person will not appeal to another. My job is to find a happy balance and to let everyone know that their wishes are being considered," said Harvin.

Questions regarding the musical events can be directed to Harvin, musical director and conductor, Anne Ritchie, office and business manager, or Jeremy McEwen, executive director assistant. The office is located on the bottom floor of the SunTrust building on Main Street, and the telephone number is 898-1862.

A Web site is also available at [www.mboro-phil.com](http://www.mboro-phil.com). \*



**Above:** Jan Horvath performed in the role of Christine and Carlotta in the original Broadway company of *The Phantom of the Opera*.

# Look into the

## Conor Oberst and



**Left:** This photo was taken at the Sept. 25 Bright Eyes concert at the Belcourt Theater in Nashville, Tenn.



**Right:** Conor Oberst on guitar accompanied by his touring orchestra of 12.

"We don't need any encouragement to drink alcohol. From now on, boo when we drink alcohol and cheer when we drink water."

So states Bright Eyes' Conor Oberst during his encores at the Belcourt Theater Sept. 25.

Conor, along with his 12-piece orchestra, played to a sold-out crowd of independent rock connoisseurs, wherein, I shall include myself.

The show for me was incredible. It was intense, emotionally enthralling and at times stunningly beautiful. I have honestly never been so

moved by any other live performance.

Perhaps it was the movie theater and the ambiance of being at the Belcourt. I sat at the edge of my seat as though absorbing the most profound film ever.

And maybe I was.

Or maybe I'm being melodramatic. But when dealing with Omaha, Neb., based rock outfit Bright Eyes, how can one not add a touch of melodrama?

Oberst was born in Omaha in 1980. He began his angst-ridden career as a musician at 13—a career that has now included several bands kept and lost, a cross-

hatching of genres, and an incessant defiance of critics. Conor began Bright Eyes in 1995 after playing in a string of other bands. The line-up for Bright Eyes is ever changing, but for the most part, the sound has remained consistent.

Conor has been likened as our generation's Bob Dylan. This comparison, I feel, is an accurate statement. Conor, like Dylan, paints a story with his songs. He also fuses semi-political banter into his lyrics. Meshing his somber, emotion-laden voice with words that mean something to the audience on both this political and emotional platform.

"ABC, NBC, CBS: bullshit. They give us fact or fiction? I guess an even split," sings Conor on track 11, "Let's Not Shit Ourselves (To Love and to be Loved)" from the *LIFTED or The Story is in the Soil, Keep Your Ear to the Ground* album. "And each new act of war is tonight's entertainment. We are still the pawns in their game. As they take eye for and eye, until no one can see, and we must stumble blindly forward, repeating history."

Conor Oberst tells you his view blatantly. The listeners are given their own option on whether or not to agree with him.

But for the most part, when

one hears Conor's didactic stories and piercing, heart-wrenching anthems, you are drawn in, taken aback by the truthfulness and emotion.

It was this emotion that prevailed at the live Bright Eyes show at Belcourt.

We cried when Conor cried. We laughed when he swigged his red wine so zealously. We sang along with "Something Vague." We absorbed the sound. We were together as a musical audience connected with its muse.

And as it says inside the *Letting Off the Happiness* album cover— "However, brief ... it was beautiful." \*

# se Bright Eyes

his 12-piece orchestra

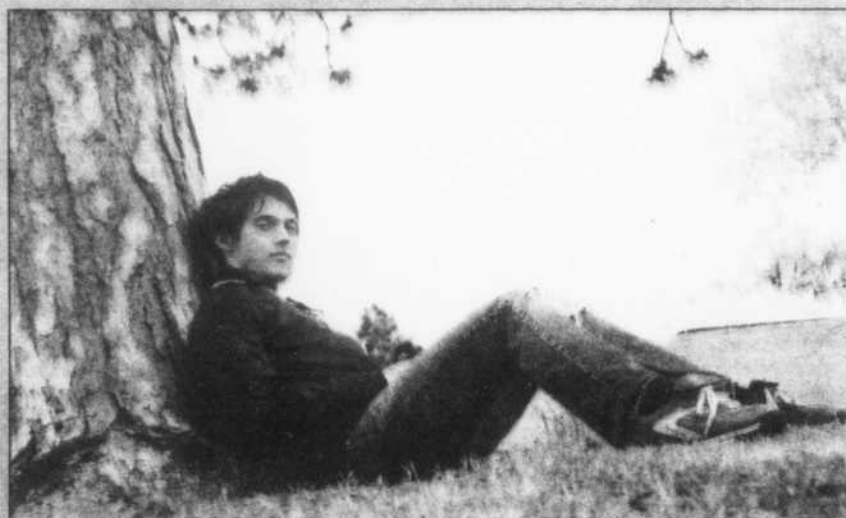
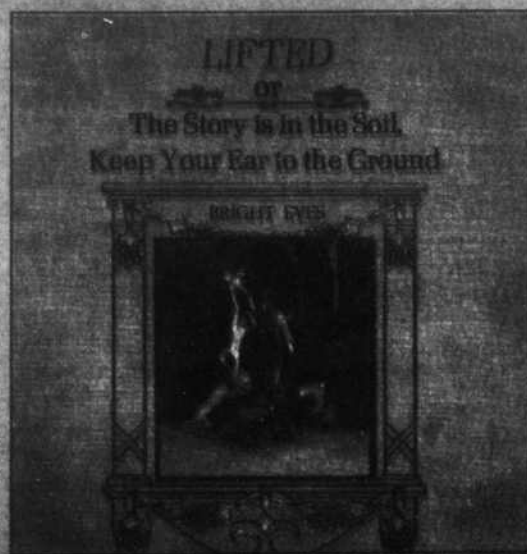


Photo provided by  
www.saddle-creek.com

**Left:** Conor Oberst – lover of music, lead singer and lead guitar for Bright Eyes.

## 'LIFTED': The album review



I haven't been able to get this album out of my CD player since I bought it. It's not stuck, mind you; I just cannot bear to part with it. There's a 99 percent chance that if you see me driving down the street singing in my car, I'm singing a track off of this album.

Bright Eyes' Conor Oberst is, of course, the star of *LIFTED* or *The Story is in the Soil, Keep Your Ear to the Ground*. He wrote all of the lyrics and plays a variety of instruments, but mainly guitar.

Though some critics have scoffed at Oberst for being long-winded in his lyrics, I have found that this adds to the mysticism of any Bright Eyes album. Conor pours his soul into the song, relaying the exact message word-for-word that he wants to let loose. Being lyrically lengthy is a trademark of indie rock, but mainly of Bright Eyes.

I don't think that you have to be into emo or a rock music elitist to enjoy all that is Bright Eyes – especially not on this album. *LIFTED* brings together so many genres – from bluegrass to rock to blues to classical – it's all there.

Much of this song variation comes from the 12-piece

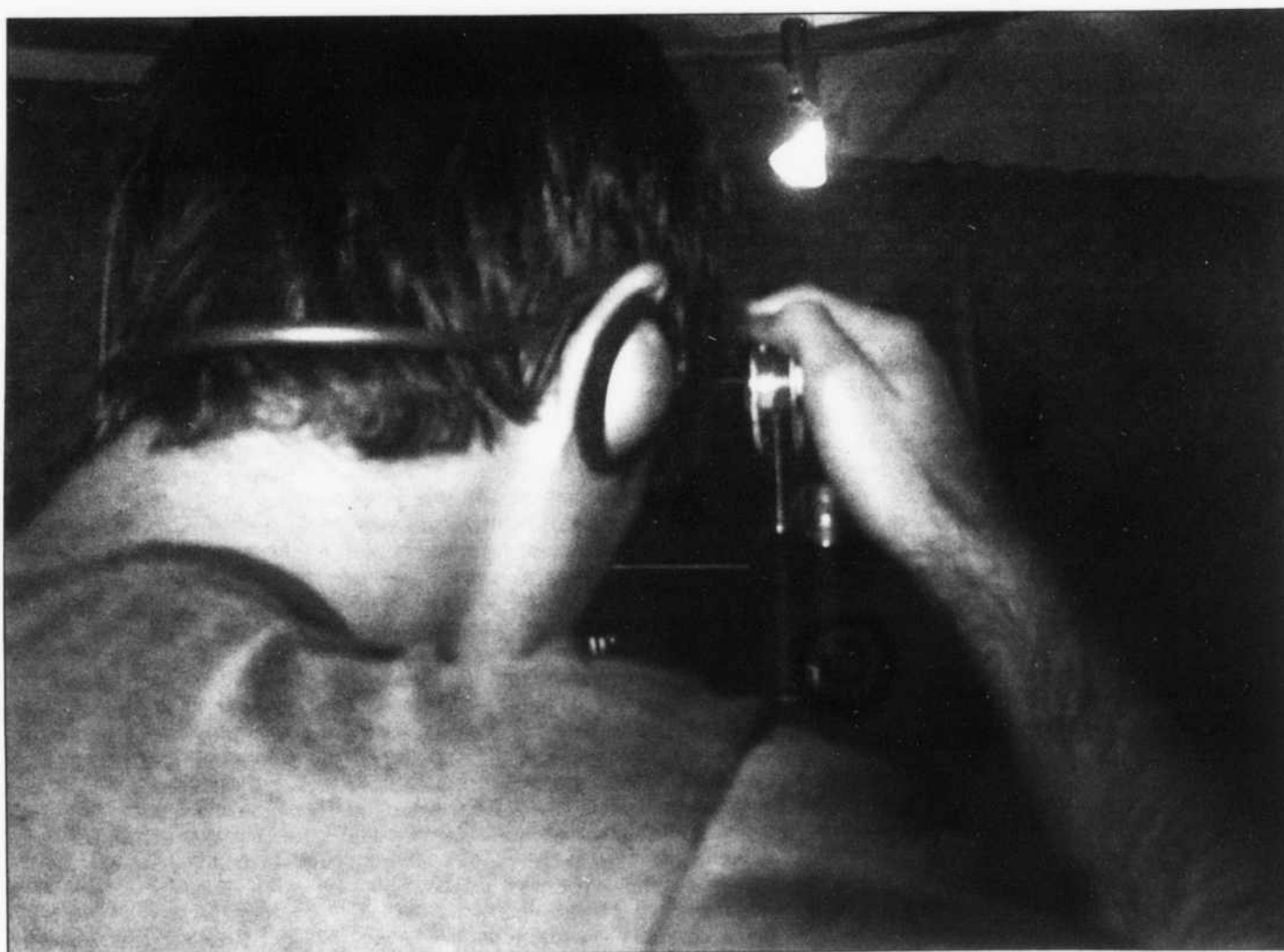
orchestra used on each track. And the addition of the orchestra is not heavy-handed. Sometimes it's just the soft reminiscence of a flute or oboe. Other times the full-band is more evident when the horns chime in. But inevitably, for me at least, it is the lyrical content of each song that makes me hit the repeat button over and over again.

And there's no song on this album that's been repeated more than track five, "Lover I Don't Have to Love." I'm sure at this point everyone at *Sidelines* knows this track by heart too as much as I play it in the office.

Nonetheless, this is, by far, my favorite song off of *LIFTED*. Here's a taste as to why: "I want a lover I don't have to love. I want a boy who is so drunk that he doesn't talk. Where's the kid with the chemicals? I have got this hunger and I can't seem to get full. I need some meaning I can memorize. The kind I have always seems to slip my mind."

It's better to sing along with the music though, so rush out and buy this album now. I highly recommend it. You will too, just wait and see. \*

# Corporate radio still sucks



**Above:** You can catch Captain Ohio Tuesdays from 4 to 6 p.m. on his show "Fecal Cheese Grenade: WMTS Top 11" and 10 p.m. to midnight on "Purity Control with Captain Ohio & The Adjective Guy."

## How I Learned to Stop Worrying and Listen to WMTS

There is an invisible war going on. Presently, as you read these words, countless radio waves are flying over your head at the speed of light.

There may be a large variety of these waves, but the frequency modulated waves are of particular concern to me. During the past decade, thousands of

radio stations that broadcast these FM waves have been bought and consolidated by gigantic media conglomerates. The remaining independent radio stations in this country have found themselves in a constant state of alert and resistance. Unfortunately, avoiding the tentacles of these hideous, multinational corporations

seems like a task at which few indie stations will succeed.

As difficult as it may seem to imagine, FM wasn't always so bad. During its first few years of existence, FM was a haven for underground and counterculture music.

Since then, the variety and quality of programming found on FM stations has

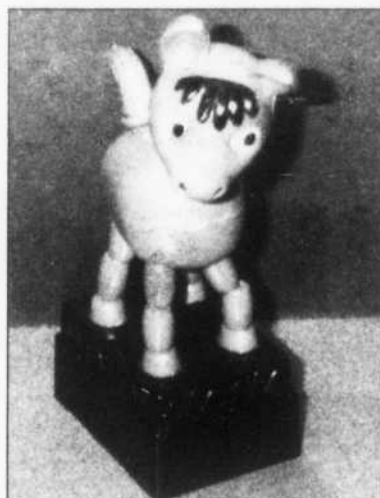
steadily declined. The Telecommunications Act of 1996 had a lot to do with the current crappiness of commercial radio.

In an effort to increase competition among companies, the act allowed

See **Radio**, 9

opinion by captain ohio (special flash\* contributor)





**Left:** Captain Ohio studying his notes. **Center:** This donkey was rescued and now lives comfortably at the WMTS radio station. **Right:** WMTS records daily out of the Learning Resources Building. For a complete schedule of shows, go to [www.mtsu.edu/~wmts](http://www.mtsu.edu/~wmts).

#### Radio: Continued from 8

federal regulations to be relaxed so that one company could own more radio stations in a particular market than ever before. The results of those rules have been staggering. Most radio markets in major cities are now divided among a few huge companies, with each one owning as many as eight stations in one city.

These companies, such as Clear Channel Entertainment and Infinity Broadcasting, repeat the same strategy in cities across the country, so that they own radio stations in as many markets as possible (Clear Channel alone owns radio stations in 247 of the top 250 markets).

The outcome is that radio stations, regardless of geography or history, have begun to sound the same. A person can drive from New Mexico to New York and hear the same songs played by identical, know-nothing disc jockeys that talk the same way and are more interested in babbling about their latest corporate-sponsored promotion than giving any information about the music that they're told to play.

You'll also find the same kind of mind-numbing commercials everywhere you go, and there are certainly more of them now than ever before.

Additionally, markets that may have once had a particular locally influenced sound are now completely faceless, having fallen victim to the ruthless cloning techniques used by their evil parent corporations.

Local music has become almost completely forgotten.

Instead, playlists are often created hundreds of miles away by people in suits who care only for ratings and market-share, and not for the wishes of their listening audience or the quality of programming. Indeed, a trip across the radio dial can be about as enjoyable as a root canal.

Fortunately, there are alternatives. There exists a stronghold of small, non-commercial stations that promote freedom and variety on the airwaves.

We call it college radio.

These community-based operations, like our own WMTS, offer everything that commercial radio has forgotten or ruined. For one, a lot of college radio stations are free form, allowing a variety of music from any genre to be played over the same frequency.

Another huge difference is the DJs. College radio DJs actually care about the music they play because they are the ones who select it. The person making the playlist is the same person in the broadcast studio.

Because the DJs play what they choose, there's a high probability that they will be able to tell you a great deal about the music other than just who made it. As an added perk, most college stations operate on a non-profit basis, meaning that there are no commercials. You may hear the occasional station ID or public service announcement, but that's it.

From a music perspective, artists on smaller record labels with a more esoteric fan base have always had a home on WMTS and other college stations. It's music that mainstream radio might consider too "challenging" is

played around the clock.

Lesser-known artists are responsible for a large percentage of today's best music, and seeing that commercial radio stations have tended to ignore quality, we should consider ourselves blessed that WMTS exists on our campus.

There is also a great outlet for local artists on WMTS. Murfreesboro's tightly knit music community has benefited substantially from its relationship with college radio.

I understand that there is a lot of apprehension involved in straying away from the right side of the dial.

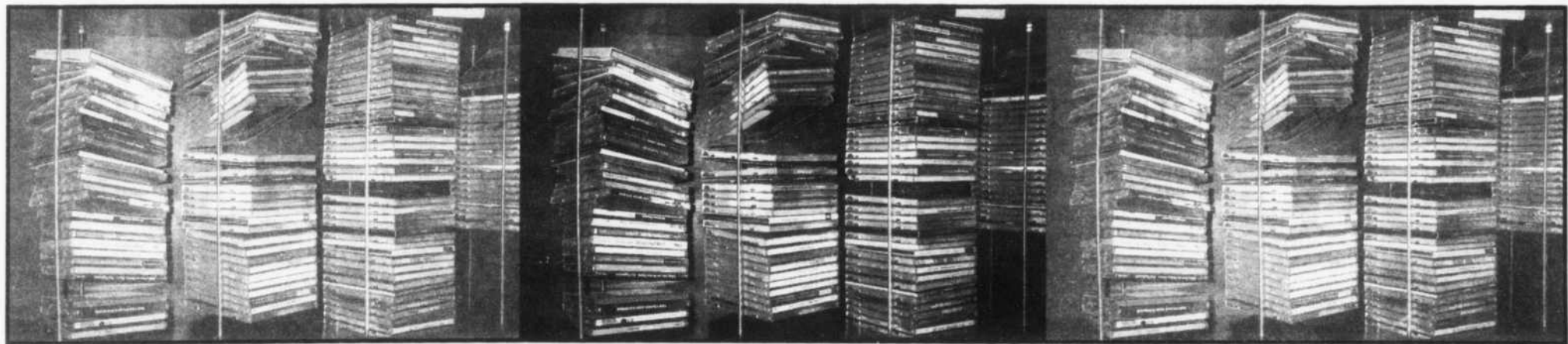
I know there are complaints that the music heard on 88.3 WMTS is "too weird" or is created by bands you've never heard of. I consider this a good thing.

Instead of listening to radio stations that play what they're told to, why not challenge yourself and listen to a station that plays whatever it wants to? For those of you willing to take a few minutes and tune in to WMTS – even if you hate the music – you should be commended.

And to those of you who do not want to be challenged and choose to continue living the repetitive life of a commercial radio listener: I wish you well, but I pity your poor, wandering souls.

The sides are chosen and the cannons are forged. It's the corporate might and incredible blandness of commercial radio and its diabolical masters versus the small size but overwhelming quality and revolutionary spirit of college radio.

Ladies and gentlemen, the war is being broadcast, so make sure you know which side you're on. \*



photos by kristin hooper

# CLUB LISTINGS

**\* What is 2NMC?** The Nashville New Music Conference (2NMC) will hold its second annual showcase of music and learning this weekend. During the day attendees can attend classes, and at night music-lovers can enjoy the true diversity of local music at any of the 21 2NMC official host venues. More than 400 acts will be performing all over Nashville. *flash\** has picked some of the best shows to-attend and included them in this week's club listings. For a complete listing of events go to [www.2nmc.com](http://www.2nmc.com). \*

## THURSDAY, OCTOBER 10

### UNOFFICIAL 2NMC SHOWCASE:

feat. Aphrodite Jones, Not Without Willie, & Zin Dog, 8 p.m., The Muse, \$5.

**JOYTOWN:** 8 p.m., Bunganut Pig, Murfreesboro.

**THE JESTERS:** with The Usual Suspects, The Boro Bar & Grill.

### TOM MASON & CHICKEN

**SCRATCH:** 8 p.m., Bunganut Pig, Franklin.

**IDE:** Faces Restaurant & Lounge.

### 2NMC SHOWCASE EVENTS:

**3rd & Lindsley Bar & Grill:** feat. Michael Landgarten, 8 p.m.; Tom Freund, 8:50 p.m.; Adrienne Young, 9:40 p.m.; Porter Hall, TN, 10:30 p.m.; Jolynn Daniel Band, 11:20 p.m.; & The X-Rated Cowboys, 12:10 a.m., \$5.

**12th & Porter:** feat. Sam Brooker, 8 p.m.; Wes Hutchinson, 8:50 p.m.; Dave Berg, 9:40 p.m.; De Novo Dahl, 10:30 p.m.; The Bees, 11:20 p.m.; & The Rugs, 12:10 a.m., \$6.

**Blue Sky Court:** feat. Mink, 8 p.m.; Venus Envy, 8:50 p.m.; The Unsatisfied, 9:40 p.m.; The Bibles, 10:30 p.m.; Uncle Fucker, 11:20 p.m.; & Ligion, 12:10 a.m., \$6.

**The End:** feat. Capital, 8 p.m.; The Luxury Stars, 8:50 p.m.; Cooler, 9:40 p.m.; jetpack, 10:30 p.m.; Northern Lights, 11:20 p.m.; & Julius Seizure, 12:10 a.m., \$5.

**Guido's New York Pizzeria:** feat. Gigets Ga Ga 8 p.m.; Redletter, 8:50 p.m.; Sully, 9:40 p.m.; Whirlybird, 10:30 p.m.; Matt the Electrician, 11:20 p.m.; & Trauma Team, 12:10 a.m., \$4.

**Moe'ka Cafe & Lounge:** feat. Duval & Ave Maria, 8 p.m.; Chellie Coleman, 8:50 p.m.; Maxx Luther, 9:40 p.m.; Jun, 10:30 p.m.; Lion-S, 11:20 p.m.; & Derek McKeith, 12:10 a.m., \$5.

**The Outer Limit:** feat. Lambotomy, 8 p.m.; DISOWN, 9 p.m.; Peal, 10 p.m.; Click, 11 p.m.; & Sixth Floor, midnight, \$12.

**Slow Bar:** feat. The Gaskets, 8 p.m.; The Everyday Heroes, 8:50 p.m.; Teen Getaway, 9:40 p.m.; Imaginary Baseball League, 10:30 p.m.; Buckra, 11:20 p.m.; & The Silvermen, 12:10 a.m., \$5.

## FRIDAY, OCTOBER 11

**FADE:** Sports Planet.

**PHIL KEAGGY:** 8 p.m., Lighthouse Coffee House (3710 Franklin Rd.), \$10.

**CHRIS BROWN:** 9 p.m., Red Rose Coffee House & Bistro, \$5.

**JOSH JACKSON BAND CD RELEASE PARTY:** with Chris St. Croix, 8:30 p.m., The Sutler, \$5.

**SKYLINE DRIVE:** 9 p.m., Bunganut Pig, Murfreesboro, \$5.

**JEFF COFFIN MU'TET:** feat. Jeff Sipe, Pat Bergeson, & Adam Nitti, 10 p.m., 3rd & Lindsley Bar & Grill, \$7.

**REVEREND RUTABAGA:** 9 p.m., Bunganut Pig, Franklin, \$5.

**SKULLKIN:** Faces Restaurant & Lounge.

**DR. GONZO/ CRAIG MURPHY EXPERIENCE/ THE SCREAMING ASSHEADS FROM HELL/ GIRL ON GIRL:** The Boro Bar & Grill Benefits Middle Tennessee Solidarity & Workers' Rights Consortium.

**WALDEN'S PUDDLE WILDLIFE REHABILITATION CENTER BENEFIT:** feat. Richard Marx, Billy Bob Thornton, Steve Wariner, Thom Bresh, K.T. Oslin, Rodney Crowell, & Brad Martin, 7 p.m., Greer Stadium, 534 Chestnut St \$10-\$50. For information, call 242-4371 or go to [www.nashvillesounds.com](http://www.nashvillesounds.com).

**FLUID TUESDAY:** 10:30 p.m., Windows on the Cumberland.

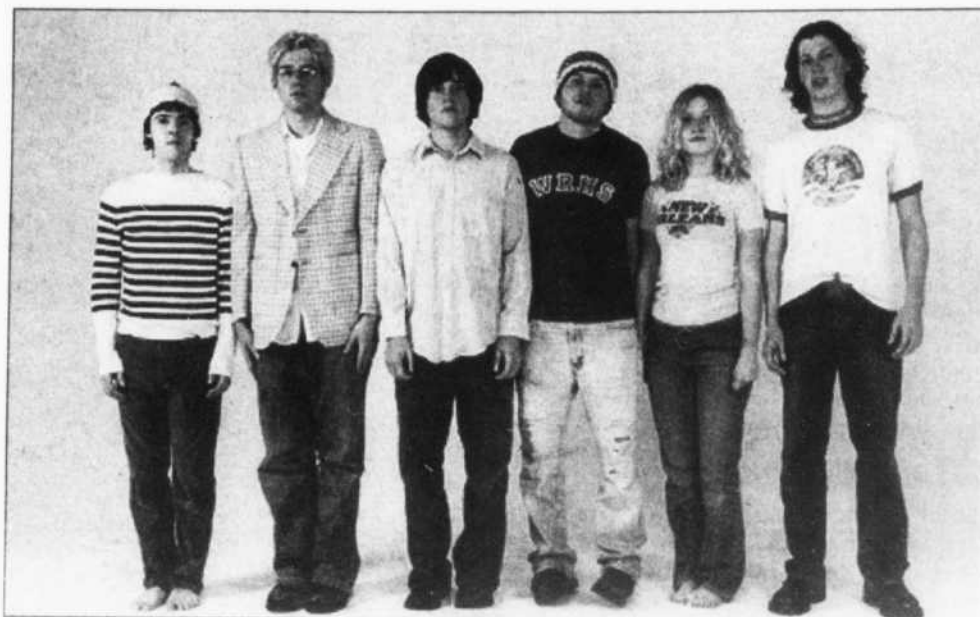


Photo courtesy of [www.denovodahl.com](http://www.denovodahl.com)

Even with the plethora of shows this weekend, you shouldn't skip the De Novo Dahl performance tonight at 12th and Porter in Nashville. Support local music this weekend at the 2NMC conference!

**UNOFFICIAL 2NMC SHOWCASE:** feat. Cab Over Pete, Clockhouse, & Shadowburn, 7 p.m., The Muse, \$5.

**DAVE BRODSKI:** 10 p.m. - 1 a.m., All American Sports Grill, \$3.

### 2NMC SHOWCASE EVENTS:

**Guido's New York Pizzeria:** feat. V90, 8 p.m.; Ex-Best Friend, 8:50 p.m.;

Masa, 9:40 p.m.; Spout, 10:30 p.m.; The Issues, 11:20 p.m.; & Long Strange Day, 12:10 a.m., \$4.

**12th & Porter:** feat. Warren Pash, 8 p.m.; Rocketscience, 8:50 p.m.; Four Hundred, 9:40 p.m.; Jason White, 10:30 p.m.; modlang, 11:20 p.m.; & Plumb, 12:10 a.m., \$6.

**Slow Bar:** feat. Madras, 8 p.m.; The

Standards, 8:50 p.m.; The Westside Daredevils, 9:40 p.m.; My Tyger, 10:30 p.m.; Laws Rushing, 11:20 p.m.; & Spill, 12:10 a.m., \$5.

See Club Listings. 11



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- Monday night is football night \$4.00 Pitchers of beer, \$2.00 Import beer and .25 wings
- Tuesday is open mic night with Tim Bogle 10 p.m. - 2 a.m. 2-4-1 Draft Beer & No Cover
- Wednesday Karaoke with Dugger \$5.25 Pitchers & \$5.00 Grand Central Stations
- Thursday Stone Daisy Unplugged plays 10 p.m. - 1 a.m. \$2.50 Pitchers, \$4.00 Long Island Iced Teas & \$3 cover
- Friday Ladies Night with \$3 cover for guys and Article playing the hits with \$3.50 Pitchers, \$5.00 Grand Central Stations
- Saturday night Radio Waves plays taking you back to the 80s with their big hair tunes and \$2.00 Margaritas, \$5.00 pitchers of beer and a \$3 cover.
- Sunday night is Big Ass Beer Night 32 oz. drafts for \$3.00 and \$1.50 Margaritas and .25 Wings while you watch football on the big screens.

## CLUB LISTINGS CONTINUED

**Moe'ka Cafe & Lounge:** feat. Angelique, 8 p.m.; Ramsey & Collins, 8:50 p.m.; Jayson Lee, 9:40 p.m.; Big Suave, 11:20 p.m.; & Jacques Trottie, 12:10 a.m., \$5.

**The End:** feat. Gilbride, 8 p.m.; Crash Into June, 8:50 p.m.; Mary Star Church, 9:40 p.m.; Verde, 10:30 p.m.; The Luxury Liners, 11:20 p.m.; & Motorway, 12:10 a.m., \$5.

**The Outer Limit:** feat. Stutterbox, 8 p.m.; Eli Stone, 8:50 p.m.; Mimic, 9:40 p.m.; Shun, 10:30 p.m.; Disarray, 11:20 p.m.; & Sevenfold, 12:10 a.m., \$12.

**Blue Sky Court:** feat. Failsafe, 8 p.m.; Fizzgig, 8:50 p.m.; Jettison Red, 9:40 p.m.; Lume, 10:30 p.m.; Joshua Bennett, 11:20 p.m.; & Lunasect, 12:10 a.m., \$6.

## SATURDAY, OCT. 12

**TARTAR—A TRIBUTE TO PHISH:** The Boro Bar & Grill.

**BANDS IN THE PARK:** feat. Submethod, Coda, Look What I Did, & Woke Up Dead, 7:30 p.m., Bandshell, Centennial Park, Nashville.

**RADIO WAVES:** 10 p.m. - 1 a.m., All American Sports Grill, \$3.

**C.O.C.O./DENISON WITMER/WHEN I WAS A**

**TEENAGER:** 9 p.m., Red Rose Coffee House & Bistro, \$5.

**SKYLINE DRIVE:** 9 p.m., Bunganut Pig, Franklin, \$5.

**PHOENIX RISING:** Sports Planet.

**REVEREND RUTABAGA:** 9 p.m., Bunganut Pig, Murfreesboro, \$5.

**WUBT-101.1 THE BEAT 1ST ANNUAL BIRTHDAY**

**BASH:** feat. Rasheeda, Field Mob, Clipse, Ying Yang Twins, Youngbloodz, Killer Mike, Twista, GRITS, Jim Crow, Blizzard, & Haystak, 7 p.m., Municipal Auditorium \$10-\$20.

**2NMC SHOWCASE EVENTS:**

**Blue Sky Court:** feat. SouthFM, 8 p.m.; Feable Weiner, 8:50 p.m.; Mezzodrine, 9:40 p.m.; Bleu, 10:30 p.m.; Stereoblis, 11:20 p.m.; & Chain Poets, 12:10 a.m., \$6.

**The End:** feat. Green Rode Shotgun, 8 p.m.; The What Four, 8:50 p.m.; 10w40, 9:40 p.m.; Good Gospel Truth, 10:30 p.m.; Lucky Guns, 11:20 p.m.; & Luna Halo, 12:10 a.m., \$5.

**3rd & Lindsley Bar & Grill:** feat. Tom Smith, 8:50 p.m.; Keith Perry, 9:40 p.m.; Daybreak, 10:30 p.m.; The Biscuit Boys, 11:20 p.m.; & Blue Bamboozza, 12:10 a.m., \$5.

**Moe'ka Cafe & Lounge:** feat. Greg Lato, 8 p.m.; Ruth Girls, 8:50 p.m.; Drew, 9:40 p.m.; & tabu, 10:30 p.m., \$5.

**Guido's New York Pizzeria:** feat. Drew Young, 8 p.m.; Steven Capo/Schiavo, 8:50 p.m.; Goodbye Girl Friday, 9:40 p.m.; Jeremy Hagen, 10:30 p.m.; Adam McIntyre, 11:20 p.m.; & Shawn Jones Band, 12:10 a.m., \$4.

**Slow Bar:** feat. Vibrant Green, 8 p.m.; Betty Dylan, 8:50 p.m.; Miranda Sound, 9:40 p.m.; aireline, 10:30 p.m.; Character, 11:20 p.m.; & Pale Blue Dot, 12:10 a.m., \$6.

## SUNDAY, OCT. 13

**WRIT NASHVILLE SUNDAY NIGHT FEAT. MILE 8:** 8 p.m., 3rd & Lindsley Bar & Grill, \$7.

**VINYL/CHEF DAVE:** 9 p.m., The End, \$6.

**OKTOBERFEST FEAT. POLKA:** with Shaggy Green Band, 8 p.m., The Sutler.

**DENISON WITMER /DEATH COMES TO MATTESON, Q:** 7 p.m., Indinet Record Shop, \$5.

**2NMC SHOWCASE EVENTS:**

**The Outer Limit:** feat. Veraspeed, 9:30 p.m.; 30 Round Clip, 10:30 p.m.; Fate, 11:30 p.m.; Wheeliebar, 12:30 a.m.; & Unchecked Aggression, 1:30 a.m., \$12.

## WHO DO YOU CALL?

**3rd and Lindsley Bar and Grill:** 259-9891.

**12th and Porter:** 254-7236.

**All American Sports Grill:** 896-9661.

**The Basement:** 781-4977.

**Belcourt Theater:** 383-9140.

**The Boro Bar and Grill:** 895-4800.

**Bunganut Pig, Franklin:** 794-4777.

**Bunganut Pig, Murfreesboro:** 893-7860.

**The End:** 321-4457.

**Faces Restaurant and Lounge:** 867-7555.

**Guido's New York Pizzeria:** 329-4428.

**Hurricanes:** 778-9760.

**Indinet Record Shop:** 321-0882.

**The Outer Limit:** 781-0068.

**Moe'ka Lounge:** 467-6773.

**The Muse:** 778-9760.

**Red Rose Coffee House and Bistro:** 893-1405.

**Sebastian's and Diana's Brew Pub:** 895-8922.

**Slow Bar:** 262-4701.

**Sports Planet:** 890-7775.

**Springwater:** 320-0345.

**The Sutler:** 778-9760.

**Wall Street:** 778-9760.

**Windows on the Cumberland:** 251-0097.

wmts top 10 albums of the week

1  
**BECK**  
Sea Change

2  
**COLDPLAY**  
A Rush Of Blood To The Head

3  
**WILCO**  
Yankee Hotel Foxtrot

4  
**BLEACH**  
Again, For The First Time

5  
**ENGINE DOWN**  
Demure

6  
**JURASSIC 5**  
Power In Numbers

7  
**LEGENDS OF RODEO**  
A Thousand Friday Nights

8  
**QUEENS OF THE STONE AGE**  
Songs For The Deaf

9  
**35TH PARALLEL**  
turn the tides

10  
**RYAN ADAMS**  
Demolition

\* compiled by wmts music  
director jozeph ash \*

Reviews: Continued from 4



The next album Mom and me reviewed was *Living Well is the Best Revenge*, from the group Midtown. Here we go with Mom Boehms' comments.

Track Two, "Still Trying"

\* "I had to make sure I didn't hit 'replay.' That sounds just like the first song."

Track Four, "Like a Movie"

\* "It has a pretty intro. Oh, I like that echoing thing. What do you call that, reverb? That sounds like a rock story song. You know, a song that tells a story."

Track Six, "Perfect"

\* "That's unusual."

\* "I kinda like that it's not so jumpy. It has a nice harmony."

#### Mom's Overall Rating:

\* They sound like, what's that group that has the diving off the board video? Sum 81 [sic]?"

\* I tell you what, new groups have been coming a long way. A long time ago, you'd go 'A

new group, yuck, they're horrid.' But these groups sound polished.

\* I mean they're good, but I don't think they're anything special. Course their mommy and daddy might think they're the greatest rock back to come along.

#### Final comments from Mom (after seeing their press photo):

\* Yeah, I can see them on *TRL*. They look like *TRL* boys. Except that one. He looks kind of funky [the third guy from the left]. He looks like a mortician. [Mom punches my arm] Don't write that! He could be a very nice person. That's judging people by how they look. He just doesn't look like he should be a rock star. He looks like he should be in the funeral business.

#### Leslie's Perspective:

\* Eh, they're OK. I wouldn't rush out to the record store for it or anything. The music industry is hurting for some identity. Midtown just falls further into the musical anonymity gap. \*



New Found Glory's latest album *Sticks and Stones* was last on the reviewing list. Mom was a little less than impressed.

Track One, "Understatement"

\* "This sounds just like the other band."

\* "That sounds like three songs in one."

Track Two, "My Friends Over You"

\* It sounds like they're singing about a salad bar. I keep hearing "salad bar" [in the lyrics].

Track Three, "Sonny"

\* Did something happen? I keep hearing "Sorry." [I explain to my mother that the song title is "Sonny" not "Sorry."]

Track Four, "Something I Call Personality"

\* I don't like this one, it's too

fast.

#### Mom's Overall Rating:




\* I think they have a problem. Each song has about three songs in it like they can't decide what they want it to sound like.


\* After a while, it all starts sounding the same. But at least it's not raining.

\* I'm not really that impressed with this group. That last [song] got on my nerves though. It makes me tense. Makes my neck and shoulders hurt.

#### Leslie's Perspective:

\* Sketchy transitions are a trademark of New Found Glory. But must they really make them so abrasive? Personally, I, too, can only listen to so much of this album before it all sounds completely ridiculous. \*






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## Reviews: Continued from 4



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