

flash

November 14, 2002

Not Before Noon

page 6



cleaning out the cd closet

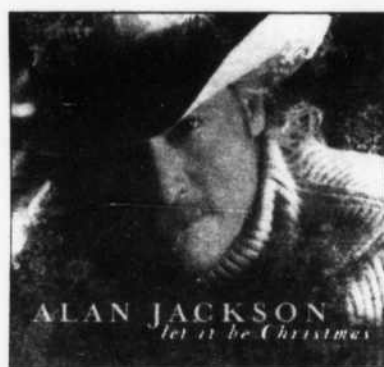


Pig
Genuine American Monster
Metropolis Records

Since 1988, Pig has brought the world a different voice, sound and instrument. Their eclectic style of arranging electronic beats with a vibrant melody have made their underground audience grow – well, at least in Japan, where Pig has an immense following. Nonetheless, *Genuine American Monster* is 100 percent Pig. From the opening track, "Prayer Praise & Profit," you hear the deep, dark, abrasive confessions typical of the genre and of Pig. Recommended if you're into the Nine Inch Nails, KMFDM vein of musical genius. Otherwise, the beat and articulation that is so brilliantly crafted in *Genuine American Monster* may be a tad much for the average pop fan. *

KMFDM feat. Pig
Sturm & Drang Tour 2002
Metropolis Records

The first ever live album from KMFDM is just that, an album that was recorded live in June of this year at three select tour locations. Though you will notice the evidence of a live recording immediately by the clapping, otherwise the tracks are seemingly clean and well mastered for a live reproduction. Of course, when dealing with a mostly electronic medium of instruments, the sound quality was probably fairly decent to begin with. Nonetheless, you'll hear tracks from KMFDM's March 2002 release, *Attak*, as well as their 1999 release *Adios*, among other sundry tracks. My favorite was track 7: "Find it Fuck it Forget it." It has the background resonance a live track should have and makes you really feel like a part of the audience. All in all, KMFDM pulled off a well-rounded live album that their fans will undoubtedly enjoy. *



Alan Jackson
Let it Be Christmas
Arista Records

For a true taste of homemade Christmas tunes, I highly recommend Alan Jackson's holiday release, *Let it Be Christmas*. The album, inspired by his mom, contains 11 traditional Christmas songs. And, though you may not be wholly in tune with the country music scene, Jackson may surprise you with his stick-to-the-tradition manner on this album. Jackson covers everything from "Santa Claus is Comin' to Town," "Jingle Bells" and "Away in a Manger." Jackson is one of the foremost players in the country scene right now, and it's no doubt he put a lot of effort and heart into making this record. Even if you're a less-than-avid country fan, at least buy the album for a parent or grandparent so you won't miss out on this holiday listening adventure. *



The Soft Boys
Nextdoorland
Matador Records


After a 22-year sabbatical, The Soft Boys are back with their latest full-length title, *Nextdoorland*. Their brand of poppy Brit-laden musical style (they were, after all, formed in Cambridge, England, back in the day) creates quite the appeal for many a rock, punk or, heaven forbid, pop enthusiast. In a regrouping effort that was 20-plus years in the making, this album is definitely a cohesive effort on behalf of the Soft Boys. Any group that can successfully create a good complete album in both the '80s and 20 years later definitely deserves critical props. Though the music isn't intense by any stretch of the imagination, it is enjoyable Brit-rock that has crossed a generation gap into the new millennium. *



Interpol
Turn on the Bright Lights
Matador Records

In the seemingly recent new thrash of New York-based rock groups spring the latest (and in my opinion greatest) rock 'n' roll prodigies. Interpol is a four-piece rock outfit that defies and mystifies critiques and listeners alike. Their brand of rock is unvarnished, witty and collectively whole. Unlike many of their N.Y. rock predecessors, Interpol is unique in sound. Their mix of varying harmony with a debonair touch of delving emotion, makes their new album *Turn on the Bright Lights* a must for any rock fanatic, or just the average college student looking for a way out of pop music's haughty afterlife. *

NOW LEASING FALL 2003



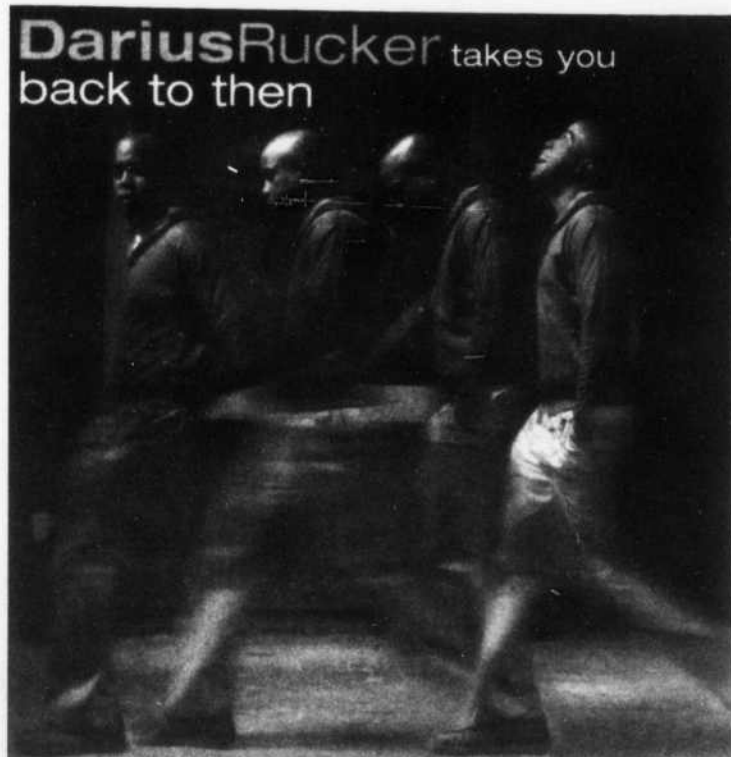
STERLING UNIVERSITY

Gables

COLLEGIATE RESIDENCES

Your friends are all here.
Come see **WHY!**
890-9088
www.suhgables.com
2827 S. Rutherford Blvd. Murfreesboro, TN 37130

Hootie goes solo



What happened to Hootie and the Blowfish? Are they touring across seas? The band seems to have disappeared off the face of the earth, right?

Well, not exactly.

The band decided to take a break. Last year, front man Darius Rucker released a solo album, titled *Back to Then*. With moderate muscle power and financial backing from Epic Records, *Back to Then* seems to be going back to the shelf. It is a really sad thing to see because this is a great CD for anyone wanting to listen to some great music.

"Wild One," the first single, is a very strong song. Yes, it does sound like more of a background song to a WB sitcom. However, playing "Wild One" slowly loosens you up to thinking, "Hey this song could have a really great visual to translate the emotion of what Darius is trying to get across." (Or, "I can see myself at a Darius Rucker concert, rocking my head to the beats of this song, sipping on a beer and holding up a lighter.")

Okay, maybe that is looking way too much into the song, but "Wild One" is a great song and a great single. Darius himself even said in an interview that "in an instant" he was excited when he first heard the song.

For some reason, the song "Exodus" sounds like something R. Kelly might have written, produced and sung. It is an OK

song. "Exodus" should undoubtedly be considered for a movie soundtrack. The potential for the song to get into mainstream airplay is not likely. Nonetheless, Darius should put it in the "keeper" box for songs to play on tour. "Exodus" is a bit somber. If you are feeling bummed and need to vent, then play this song. It sounds like it came from the heart.

"I'm Glad You're Mine" is an old Al Green hit. Darius did an excellent, incredible cover of this classic. The song has a great flow. The nice guitar beats make you want to get up and dance. (Not Britney Spears kind of dancing folks. Sorry. More of a Dave Mathew's kind of dancing, you know, cool to move to.) Again, this is an excellent song to listen to.

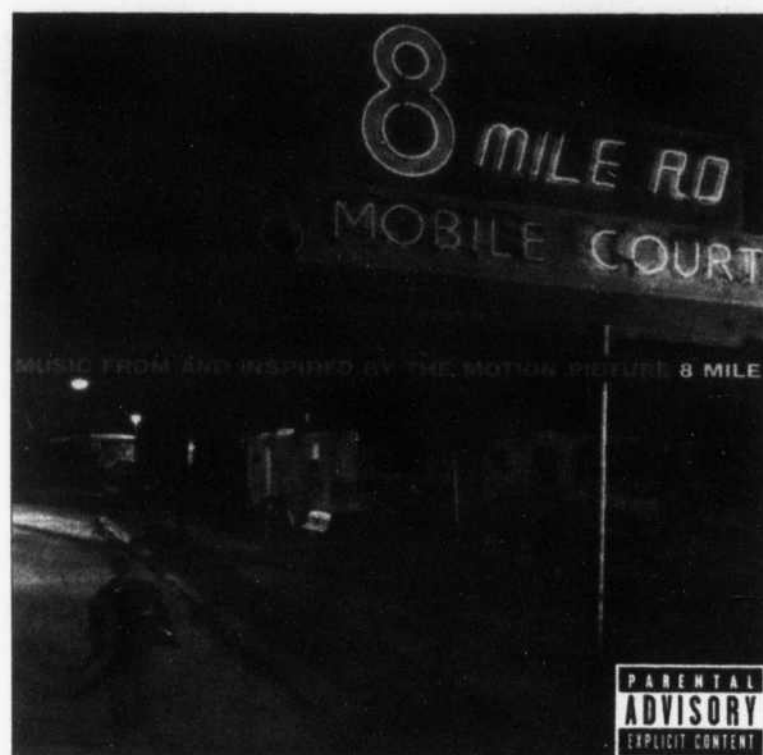
"Back to Then." OK, Darius wrote this song about his wife, who was his girlfriend at the time. They got in a fight and he left and wrote the song about her. "Back to Then" has beats that are very well put together. Even though this is Darius Rucker uncut, raw and full of pain, his vocals do not match this song. There are electronic beats in this song that need to be given back to Beyonce Knowles of Destiny's Child. They must have been stolen from Destiny's unreleased recordings or something.

It sounds like Darius did an unplugged

See Hootie, 4

review by harold nevels

'8 Mile' on your stereo



Hip hop's new stamp of authentic street poetry arrives in record bins with the rawness of Detroit's underground rap scene. The *8 Mile Soundtrack*, an original spin on the lifestyle in an untapped locale and a hungry local poet examining the crossroads of life.

The *8 Mile Soundtrack* should be the standard for every movie compilation. The album is more than a promotional tool; it captures the grit and spirit of Detroit, circa 1995.

By now, music fans have formed their opinion of Eminem as a trash-talking homophobe or Dylanesque lyricist. *8 Mile*, the film, attempts to dramatize the rapper's difficult upbringing.

The soundtrack coincides with the film's anguish and desperation. It rings true.

The first single, the smash hit "Lose Yourself," opens with a lucid piano melody and gradually turns into a guitar driven rage. "Lose Yourself" also represents the first time Eminem has rapped minus his alter personalities, Slim Shady and Marshall Mathers.

Here, Eminem speaks in the voice of Rabbit, the film's central character. "Lose Yourself" demonstrates the nerve and reality of the rap genre. It exists to pump inspiration into evolving street poets doubting their abilities. From there, the soundtrack juts into the jarring title track.

8 Mile (the movie) details the cold hopelessness of the pursuit to find one's voice. Backed by the clatter of the train, Rabbit struggles with the thought of leaving and never looking back.

8 Mile Soundtrack has been pegged as another Eminem record. This is not entirely the case. Of the sixteen tracks, Eminem's voice is spread among five urban hymns.

However, Eminem's presence is felt in every reverberation, every beat.

This is especially true for protégé 50 Cent. His rhymes resemble the smart aleck banter of the younger, more platinum blond Eminem that we have learned to love or hate. In "Love Me," 50 Cent provokes any artist not appearing on the *8 Mile Soundtrack* from R. Kelly to Ashanti.

The fledging rapper also delivers the album's funniest epithet "I used to listen to Lauryn Hill/ She made me tap my feet/ Then the bitch put out an album that got no beat."

Despite its wit, the name dropping put downs are the album's sole weakness. It drastically takes away from the theme of finding one's place in the world and defeating obstacles.

Overall, the soundtrack is an inspiration for budding writers, poets and lyricists. It is also a positive contribution in Eminem's dark canon of work. *

review by joey hood

Reading is fun again with 'Student Body Shots'

I received this book in the mail prior to my English class. By the time the hour was up, I had read 30 pages of this hilarious text and missed all of the boring lecture notes.

Though I'm not sure missing the notes was a good thing, and even though Steve Hofstetter called my perusal of his book during class "scandalous," English for me had never been so hilariously entertaining.

Student Body Shots is sarcastic. It's brutally honest, at times trite, and, at best, a juxtaposition of the typical college experience nation-wide.

Screw *The Color of Water*; I think *Student Body Shots* should be the required reading for incoming freshman - it's that damn good. (And Steve will probably make his flight in for the Benediction speech.)

Hofstetter is an award-winning columnist for CollegeHumor.com and *Student Body Shots* is his debut book. Steve graduated from Columbia University in the spring of 2002. He was born in 1979, is a red-head and has an extremely large, er, finger?

Nonetheless, the entire book is at length only 99 pages and is written in short quips that really do make for easier digestion. Steve sets-up the book by chapters wherein multiple topics (most contained in a page) are discussed. The topics are numerous: Greek Life, e-mail, holidays, parents, studying, dating and alcohol (of course), just to name a few.

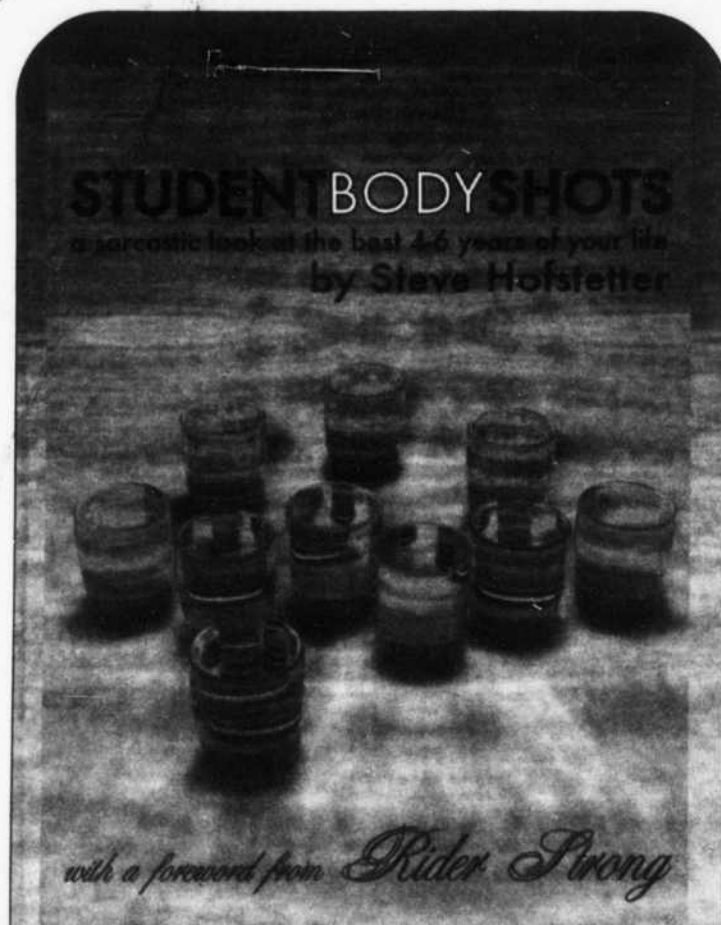
Here are some of my favorite excerpts from the book:

"Graduation is a huge step in a young adult's life. Hooking up with a college student goes from encouraged to sketchy in just three hours."

"Some professors do not give As, so you ask them why. 'I'm sorry,' they say, 'I don't give As.' Hey buddy, it's your job to give 'As' sometimes. If you don't think anyone you've ever taught deserves an A, then maybe they're not the ones who need improvement."

This book is everything you've ever thought about college and never written down. Well, Steve wrote it down for you. It's cheap, easy and useful - like a hooker without that nagging STD. *

review by leslie carol boehms



a CollegeHumor.com book

Hootie: Continued from 3

song, and then he had Beyonce's better production qualities added to it. The vocals could have been arranged a lot better. "Back to Then" definitely had MTV and TRL potential, but that potential was stifled when Darius's first sound came out. Sheesh, the song is not catchy. The way the song comes across, you can not help but get the impression that Darius sang this song in one take with no prior rehearsal. Hearing this song is a definite disappointment only because the producer did not add flavor and more retakes to get the best out of this song. "Back to Then" could have been a crossover hit. Maybe Epic Records will advise Darius to go back in the studio and remix the vocals. The beat of the song is just too strong to go to waste.

Fellow Hidden Beach Recordings' label mate, Jill Scott appears on the track "Sometimes I Wonder." This song is arguably the best song from the album. Written by Jill Scott and Darius

Rucker, this is an excellent collaboration. Hearing the strength of the song makes anyone feel the emotions brought to the table by Darius and Jill. Trust me, when you listen to this song, you will get chills, it is so good.

So, what makes this track different from the other tracks on the album? The production on "Sometimes I Wonder" is a lot better. A lot more money had to have been put into this song. It has the biggest commercial potential. It is not raw or "unplugged" (with just the basic sounds) like Darius' usual work. The song is filled with every kind of sound and emotion. Listen to "Sometimes I Wonder" because it will make you want to get out and help your community and make something better of yourself.

With more backing from Epic Records, Darius Rucker's "Back to Then" can go really far in album sales. This album is a definite recommend.*



Are you interested in helping others?

Don't miss this great opportunity.

Nashville Fertility Center is searching for new egg donors for its In Vitro Fertilization Program, if you are:

- 21 to 30 years of age
- A non-smoker
- Non-recreational drug user
- The appropriate weight for your height

Call for information:
321-4740, ext. 699

NFC is Tennessee's #1 In Vitro Fertilization Program. We offer state-of-the-art technology in combination with a caring staff.

www.nashvillefertility.com

sex
lies
&
supermodels



Femme Fatale

Femme Fatale is a potentially clever mystery that manages to disappoint its viewers.

Watching *Fatale*, I counted no less than five people walking out the theater within the first forty minutes.

The problems lie in Brian de Palma's visual style of cinematic storytelling. The director's admiration of Alfred Hitchcock has made for film classics (*Carrie*, *The Untouchables*) and vanity projects that crap up the artform (*Mission to Mars*, *Snake Eyes*).

Fatale lies somewhere in between. The film is an exercise in banality, a complicated maze of plot twists that usually lead to nowhere.

De Palma's Hitchcock worship is evident with the calculated Xeroxes of *Rear Window* and *North by Northwest*.

The central plot involves a sexy French thief (supermodel Rebecca Romijn-Stamos) stealing a \$10 million piece of jewelry that barely covers a young starlet's breasts.

After a heated lesbian bathroom sequence, the jewelry comes off and two hours of boredom begin. The thief escapes to America and later returns to Paris the bride of a software magnate. Herein lies the conflict: the thief's former partners are looking for her. Enter the suave Antonio Banderas as a hired photographer looking to photograph the elusive swindler, Stamos's Lily (that would be your *Rear Window* homage).

Of course, Lily turns the tables on her photographer, setting him up as a kidnaper. In turn, Banderas spends the rest of *Fatale* running from the French police (there goes *North by Northwest*). All of this trouble leads up to the most unoriginal ending in recent memory.

You would think that De Palma was a first time filmmaker. I could never figure out whether his dialogue was intended to be extremely funny. A common conversation between Stamos and Banderas unravels as follows: "I'm such a bad girl, bad to

the core." It seems that De Palma focuses more on style than substance. He anxiously moves the plot forward and leaves his characters behind. As a result, the audience has fragmented characters with no redeeming moral qualities. Every stock personality of badassness is represented in *Fatale* - Lily's raging bitchiness and fascination with leather, the photographer's self-absorbness and the husband's eager attempts at fame.

And while his directing remains sleek, the split-screen 24 slyness becomes an unintentional self-parody. However, De Palma does not deserve all the blame.

Or maybe he does. After all, the director did allow a supermodel to moonlight as an actress. Stamos follows up her stint in *X-Men* with acting techniques derived from your typical daytime soap opera.

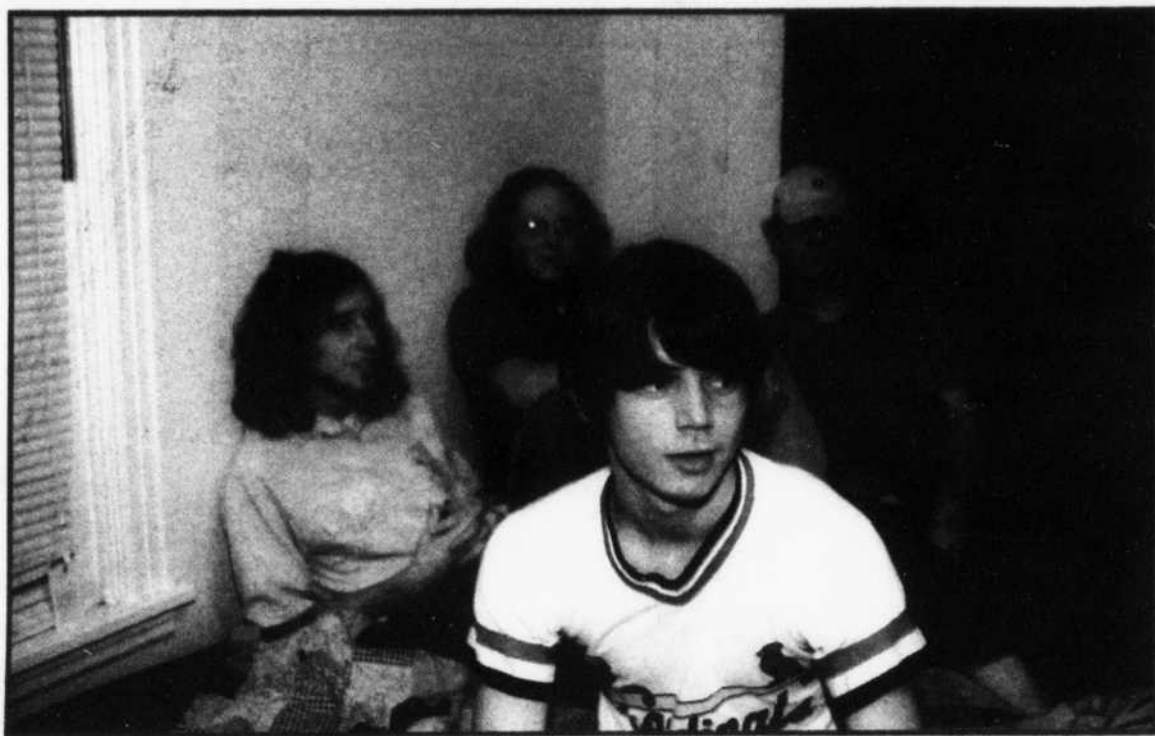
Apparently, Stamos has a pre-conceived notion that heavy breathing and muffled cries demonstrate one's range of acting abilities. And since *Fatale* is set in

France, Stamos adopts a pathetic French accent. Wee wee, bonjour. Luckily, the blond supermodel has Antonio Banderas playing into Chris Kattan's hands with Banderas' thick Spanish accent and gelled up hair. Every frame held the possibility of Banderas busting out his mariachi side-men.

In fact, I would rather watch a mariachi clamor "Too Sexy" than sit through this tripe. And, of course, since Banderas and Stamos are well tanned and sweaty, the audience is allowed to watch the duo have a go at it.

Femme Fatale was not a total waste. I did learn three things from these two loooooong hours. 1) Antonio Banderas is much funnier than Kattan's SNL imitation 2) Rebecca Romijn-Stamos has many talents, and acting isn't one of them and 3) Any film that begins with a supermodel kissing another female usually can not live up to its first five minutes. *Femme Fatale* rates two out of four stars. *

review by joey hood



as long as it's not before noon



Top: This is Not Before Noon lounging so nicely in Paul's room prior to some Nintendo action.

Below: The band. Their washing machine and dryer. Yes, boys do laundry too. From left to right: Jack Hughey, Wayne Kee, Paul McCaige and Matt Sullivan.

Last Friday, I went to Sebastian's to experience all that is the local band Not Before Noon. And though they may disagree with the level of that particular performance, I fell head over heels. I felt a true connected sense of spirituality with their music. The quality and genuine all around nature of the show was amazing.

I was indeed amazed.

And thus, here we are. Not Before Noon is a local band from right here in Murfreesboro, Tenn. The four-guys comprising this promising rock outfit met in the freshman dorm Corlew Hall back in the fall of 2000.

Though this inception story may be typical of many bands to spawn in our area, Not Before Noon is quite different. Their brand of rock 'n' roll is genuine and unique, yet quintessentially listener-friendly in any sense of the term. Upon the first notes and sounds of vocalist Wayne Kee, at both their live performance and on their album *Patience and Angles*, you can identify with the emotion and the quandary of the lyrics. Kee is indeed a singer-songwriter at heart, and these roots show through in his words.

Nonetheless, each member of Not Before Noon plays an integral part of this collective. Paul McCaige (drums and percussion), Jack Hughey (bass) and Matt Sullivan (guitar) round out the line-up for the four-piece group, each adding to the harmony, sound and all around musicality of Not Before Noon. Their music is beguiling in such a way that it reaches the audience, at least for me, at another level, a simpler plateau. I feel connected to the music.

One of the elements that really adds to the overall effectiveness of Not Before Noon is the fact that some many great musicians and bands have influenced each

story by leslie carol boehms



"Matt"
coloring by Paul

He chose his major by playing paper, rock, scissors.



"Paul"
coloring by Jack

Paul grew up thinking that "couch" was spelled with an "n."



"Wayne"
coloring by Matt

So sensitive he may cry.



"Jack"
coloring by Wayne

Jack is wanted by every video rental store in the Murfreesboro and surrounding cities for astronomical late fines.

of them on so many levels. For Matt it ranges from Jeff Buckley to Jump Little Children to Weezer, and, of course, a little Tenacious D. But for Wayne, it's the melodic "franticness" of Ani DiFranco. Paul picks Bjork and Jack, well, most of what Jack said throughout the interview was indecipherable and unintelligible; that's what happens when you're made of tape (keep reading, and you'll understand).

But, in my humble opinion, you couldn't meet four more different, wholeheartedly original guys.

Paul, the Bjork-loving secret shopper for a fast-food restaurant, was on the phone for the bulk of the interview. Afterward, he was on his way to Clarksville to do his "food survey" for the major fast-food company wherein he buys and rates the food as well as the service.

Matt, the resident music aficionado, was on his way to see Pedro the Lion that night at the Muse in Nashville.

Jack was a character, to say the least. My favorite comment from him for the duration of the interview: "It was so exciting it'll blow your big toe off." My second

favorite comment was, "I'm actually made of about 70 percent duct tape."

And Wayne, coined wholly "sensitive" by the rest of his band, debated with the others on which hide-a-bed was the best and/or oldest in their house.

And, at any given time, there are other key players at the Not Before Noon residence. However, each individual quality is fused within the music. Each personality so astringed from the next. Yet, all are so prevalent and provocative an image for this band.

I played their album *Patience and Angles* for many of my work colleagues and friends. At every listen, I was getting the same response: "These guys are a local band? They're really good!" All were impressed by the talent and delectability of the music.

Though the band admitted to having a difficult time describing their own music (which, I have found is typical of most non-egotistical musicians), I will, in a semi-futile attempt, try at this feat.

Not Before Noon places a huge emphasis in their music on harmony. Each song is

so eloquently ladled with a fantastic orchestration and layering of sounds. Even on the album, which, by the way, was recorded in their house, you can hear these levels and the intricacy each member adds to any particular piece.

However, what does it for me especially, for any band in general, are vocals and lyrics. Having listened to and grown up with a lot of singer-songwriters, I can truly appreciate the vastness of Kee's vocal ability. Especially at the live performance, I was blown away with his capabilities as well as the musical talent of each individual.

Not Before Noon is a great collective. It's not very often a band, and especially in a town where music and bands are so rabid, that the fusion of band members is so all-around effective.

So what's in a name? For these guys, it's a differing story. From Jack's perspective, the origin of the band name has to do more with sloth than music.

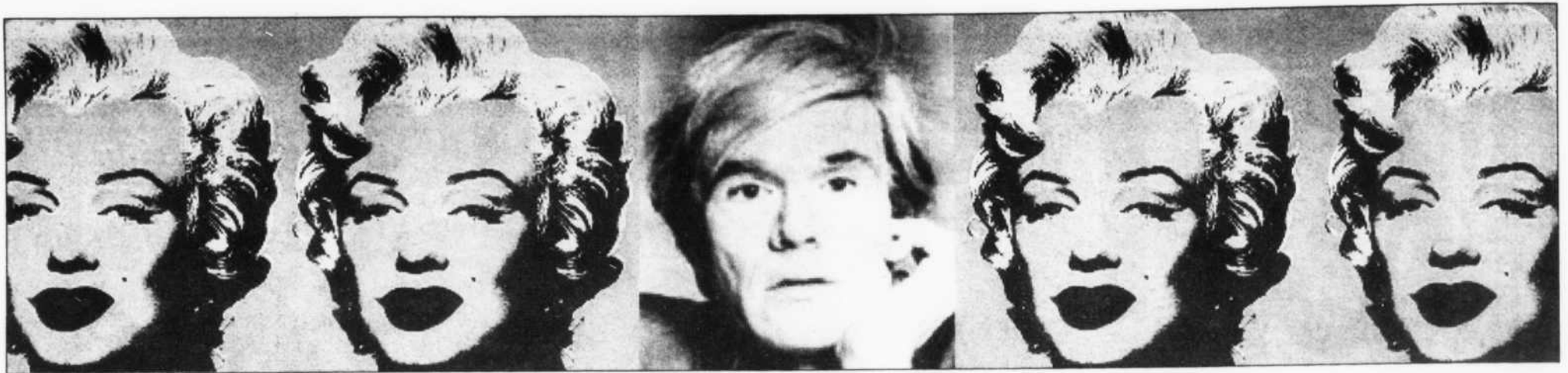
"Wayne and Paul are a couple of lazy bastards and never woke up before 12 when we lived in the dorms." (Of course

Jack is also the one who wants to call Not Before Noon fans "nooners." So, his story's credibility is a bit challenged within the household.)

However, according to Wayne, the story has a much more intuitive initiation. "When we were in the dorms we got asked to play the Corlew block party," said Wayne "They asked us when we could play and the only thing I wrote on the card was 'not before noon'."

If nothing else, these four men are great at one thing: kleptomania. This topic of their "every little petty theft," however, isn't mentionable in print. So, fine readers, you may never know the extent to which these guys go to get house décor. (Yes, I did notice a prevalent theme of "lifted" items throughout the residence. None of which I am at liberty to discuss.) Nonetheless, Not Before Noon has emerged in their own right of passage to a music scene desperate for their creativity – even if it is seen here in the Crayola medium. *

Note: For more information on Not Before Noon, check out their Web Site at www.notbeforenoon.batcave.net.



Andy Warhol Comes to Tennessee

Parthenon gets its 15 minutes of fame

Have you ever made yourself a pot of soup for lunch, and, while sipping your chicken and stars, looked at the Campbell's Condensed Soup can and thought, "Now that's art"?

If you haven't, then you're not alone. But if the sight of everyday commercial products screams art, then the Parthenon's East Gallery ICON3 Andy Warhol Exhibit is right up your alley.

Running until Jan. 4, the Parthenon will host some extraordinary pieces from the master of the photo-silkscreen, such as "Moonwalk," made famous to the MTV generation by that very medium - MTV. The exhibit will also feature some of Warhol's famous repetitive celebrity works featuring Marilyn Monroe, Muhammad Ali, Jimmy Carter and Dolly Parton.

Warhol was born, as indicated by his birth certificate, even though controversy still surrounds his actual birthday, Andrew Warhola Aug. 6, 1928 in Pittsburgh. Early in his childhood, he showed an

interest in art and, later, went on to receive a degree in pictorial design from the Carnegie Institute of Technology in 1949. The same year that he graduated, *Glamour* Magazine commissioned him to illustrate a feature for them, and when the article ran, the feature illustration was credited to Andy Warhol, prompting the artist to permanently drop the "a" in his last name.

Six years after the *Glamour* spread, Warhol was the most successful commercial artist working in New York. But other artistic endeavors called for him to expand his works.

In 1960, Warhol produced his first comic strip painting depicting larger than life Popeye and Superman images. This is also when he began to cut a way through the silk screening industry. The process when a photographic image is transferred from a silk screen to a canvas and then inked from the back became like a signature for Warhol. It was with this product that he first glorifies the Campbell's Soup can.

Later in the '60s, Warhol went on to work in film. He became almost obsessed with the way that people moved and, in turn, created documentary-type films that focused on time, sleep ("Sleep," 1963) and even kissing.

In 1965, he began working with the rock band "The Velvet Underground," and introduced them to model Nico. Nico

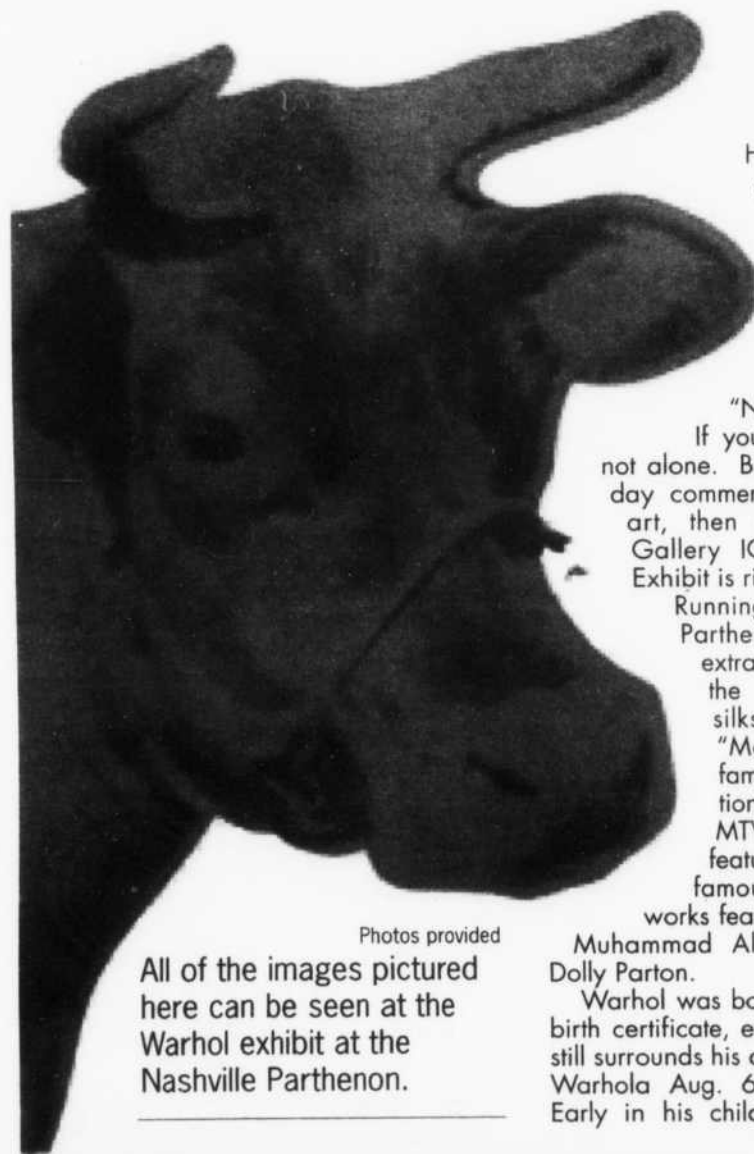


would go on to record an album with the band.

Warhol's life was the model for modern bohemia in the '60s and '70s. His New York apartment, "The Factory," became a popular hangout for all the starving artist and wannabe superstars of the decades, and everyone seemed to admire the artist.

One rejected superstar was Valerie Solanis. On June 3, 1968, Solanis came into The Factory and opened fire on Warhol, shooting him three times in the

See Warhol, 12



Photos provided

All of the images pictured here can be seen at the Warhol exhibit at the Nashville Parthenon.

review by rachel robinson

Zack's



Photo provided
Michael Moore tackles the issue of violence and gun control in his new documentary film *Bowling for Columbine*.

Bowling For Columbine

Michael Moore, the documentarian who previously took on poverty in his hometown of Flint, Michigan in the film *Roger and Me* and corporate America in *The Big One*, recently investigated another controversial topic: violence.

In *Bowling For Columbine*, his most affecting film yet, Moore tries to answer the question of why America has such a high rate of violence.

He doesn't find a specific answer but provokes much thought and theory and presents it all in a film that is simultaneously hilarious and tragic.

The movie begins with the sarcastic Moore entering a bank that also happens to be a gun dealership. Simply by signing up for a new account, he exits the bank in moments happily brandishing his brand new (free) rifle.

Throughout his explorations, Moore interviews people to find out why Canada and America have similar ratios of guns to people yet 11,127 Americans are killed yearly by guns while only a few hundred Canadians die from a similar fate.

Some Canadian youths hypothesize that the higher U.S. statistic is due to an American history of violence.

But if that theory is true, why do the Germans, who killed 12 million in the Holocaust, have such a low murder rate nowadays?

Ditto the British, who ruled the world essentially for hundreds of years yet had only 168 gun deaths in the last year.

Moore visits other American towns, including the town of Virgin, Utah, where citizens are required to own guns.

He also speaks to the Michigan Militia, who claim that "If you're not armed, you're not responsible."

Another citizen defends his right to protect

Weekend at the movies

his home with many guns, saying that by taking care of intruders yourself and not calling the police, it saves everyone a lot of trouble. It cuts out the middleman.

Moore's big enemy in the picture is the National Rifle Association, led by none other than Charlton Heston, who held a rally in Columbine only 10 days after the school massacre in 1999 and another in Flint just a couple of days after a 6-year-old killed a fellow student with his uncle's gun.

Again, there is more theory and no specific answers, but it is effective in allowing the audience to form their own opinions. *Bowling For Columbine* made me angrier than any film in recent memory and it is pointless to try and bring up all of its points in a brief review such as this.

It can't be given justice by simply trying to describe it. However, this film is extremely important in educating about gun violence, and violence in general.

This film is a remarkable piece of work and, though almost unbearable to watch at times, should be seen by everyone in the hope that it can help change this sometimes horrible world. *

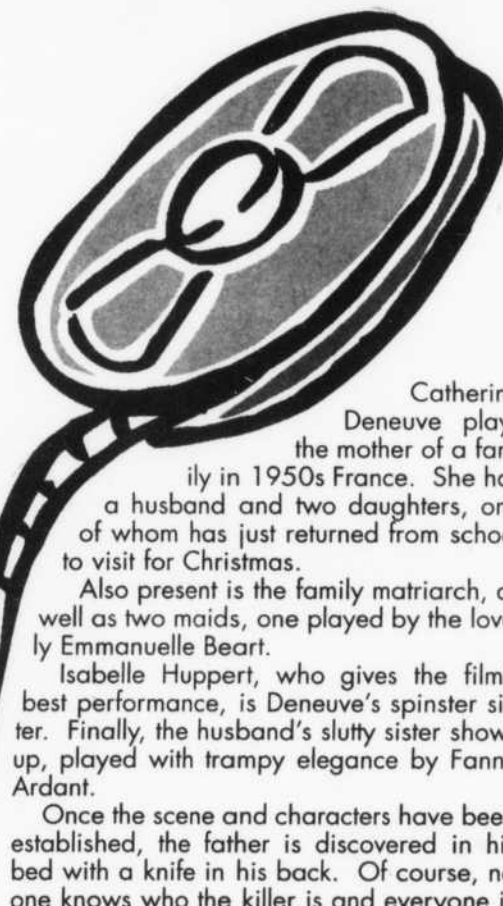
8 Women

After *Bowling For Columbine*, my spirit had just about been sucked out of me.

But what better way to replenish myself than with a movie like *8 Women*? *8 Women*, the new film from the talented young French director Francois Ozon, is pure joy.

The story is a typical murder mystery, set in a big old house in the country, yet it is so much more. It is brightly colored and elaborately costumed. It is also a musical.

And it also features eight of France's most recognizable and cherished actresses, hamming it up and bitching at each other, stopping only for each to have their own song and dance number.



Catherine Deneuve plays the mother of a family in 1950s France. She has a husband and two daughters, one of whom has just returned from school to visit for Christmas.

Also present is the family matriarch, as well as two maids, one played by the lovely Emmanuelle Beart.

Isabelle Huppert, who gives the film's best performance, is Deneuve's spinster sister. Finally, the husband's slutty sister shows up, played with trappy elegance by Fanny Ardant.

Once the scene and characters have been established, the father is discovered in his bed with a knife in his back. Of course, no one knows who the killer is and everyone is a suspect.

The family begins to turn on itself and theorize who did it and why. Dark secrets are revealed, of course, and each actress goes all the way over the top in a delightful display of melodrama.

As for the musical aspect of the film, there is absolutely no reason whatsoever why each actress in turn bursts into song, and that is exactly why it works so well.

The songs are so random it's funny, and the fact that other characters join in to back up the song leader adds to the pleasure. Ludivine Sagnier, as the youngest daughter has the most fun song, a celebration of her daddy and it's a lot of fun watching Beart do a spastic dance routine with her song.

None of the actresses is a very talented singer or dancer, but who cares?

It's not every day you see such a

See Weekend, 10



Photo provided
All: 8 Women, was a hit for flash* movie critic Zack Hansen. Just don't go see it directly after viewing *Bowling for Columbine*. *8 Women* stars the following: Danielle Darrieux, Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart, Fanny Ardant, Virginie Ledoyen, Ludivine Sagnier and Firmine Richard.



See Weekend, 9

spectacle.

The story may be overused and much of the action doesn't make much sense, as the plot kind of takes a backseat to the performances of the actresses.

But the point is that this movie is just so much fun that a plot would almost get in the way of the rest of the movie.

8 Women is thoroughly amusing throughout and seeing so many great talents together

onscreen is reason enough to see the film and enjoy it over and over again. *

Questions or comments? E-mail Zack at ZHansen25@hotmail.com

flash* editor ... leslie carol boehms
 flash* design ... lindsey turner, nick fowler

STOP PLAYING WITH YOURSELF!



JOIN US AT MIDDLE TENNESSEE'S PREMIER PERMANENT LAN FACILITY FOR GAMING ACTION EVERY WEEK!

NO LAG - HIGH SPEED - LOW PING - T1 INTERNET ACCESS - 52 GAME STATIONS
 BRING YOUR PC OR RENT FROM US - NEW RELEASES - CLASSIC FAVORITES
 PLAYSTATION2 - GAMECUBE - XBOX ON 100" SCREEN
 APPAREL - BAWLS - AUTHORIZED GEAR GRIP RETAILER



WINTER SEASON
 4v4 QUALIFIERS
 12/14 - Team King Derelict
 1/12 - CTF Blood Gulch

phoenix Xtreme

pX's "Fraggin' New Year's Eve" Bash 12/31

Presented By:



GET YOUR GAME ON!

7105 Crossroads Boulevard, Suite 104, Brentwood (Near Galleria)
 Game Center Hours: Mon - Wed 3pm - 7pm, Thur - Sat 5pm - 1am
 Discount for advance reservations!

(615) 467-6614

Visit us online! www.phoenixXtreme.net



Sun Rayz Tanning

MTSU's largest tanning salon

40 Beds No Waiting!

Free Tan Day 3rd Saturday of EVERY Month!

Featuring "The Matrix" High Pressure Tanning!

Unlimited Tanning
 \$24.95 Monthly
 Sun Rayz Tanning

exp. Dec. 31 2002

Buy one get one free tanning in any bed
 Sun Rayz Tanning

exp. Dec. 31 2002

1203D Memorial Blvd. (across from O'Charley's)
 890-8343

Chicken Parmigiana - Fettucini Alfredo - Chicken Marsala

ALWAYS HOPPING

Milano's

\$3.95 DAILY LUNCH SPECIALS

- PRIME RIB DINNERS
- FRESH SEAFOOD
- STEAKS
- PASTA DINNERS

20% OFF

849-7999

Next to Home Depot
 Voted #1 Italian Restaurant in Murfreesboro

Chicken Marsala - Steaks - Prime Ribs - Veal Piccata

CLUB LISTINGS

WHO DO YOU CALL?



Photo by Kristin Hooper

Left: Local rock outfit **Imaginary Baseball League** is scheduled to perform at the Red Rose Coffee House and Bistro this Saturday as a part of the WMTS benefit show.

The station (88.3) will also be doing a live broadcast from the event. Mercator, Apollo Up and Uva Mala are also set to perform.

THURSDAY, NOVEMBER 14

THE GREAT TWITCH: with Dose 10 p.m., Windows on the Cumberland.
***RAGE AGAINST HUNGER:** with Ray's Music Exchange & Waylandsphere, 10 p.m., 3rd & Lindsley Bar & Grill, \$7.
***MILE 8:** 9 p.m., 12th & Porter.
NATE BROOMS: with Drew Latham, 8 p.m., Guido's New York Pizzeria.
FRENCH KICKS: with Southern Bitch & Stone Jack Jones, 9:30 p.m., Slow Bar, \$6.
JONATHAN BIRCHFIELD: 8 p.m., Bunganut Pig, Franklin.
JOYTOWN: 8 p.m., Bunganut Pig, Murfreesboro.
THE DAVE MATTHEWS COVER BAND: 8 p.m., Exit/In \$10.
***RANDY BRECKER & MIDDLE TEN NESSEE JAZZ ORCHESTRA:** 7:30 p.m., Wright Music Building Hall, MTSU, \$12.
WENDY NEWCOMER: 9:30 p.m., The Sutler \$5.
COMBAT JUNKIES/ STARSTRUCK/ SHORT ARM TRICK/ BELUSHI: 7 p.m., Indienet Record Shop, \$5.
NEO: with Boogie Chain, 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
AMNESTY INTERNATIONAL BENEFIT: feat. Duane Jarvis, Tremelo, Porter Hall, TN, Bill Miller, & Tommy Womack, Blue Sky Court.
FOLK MEDICINE: 9:30 p.m., Faces Restaurant & Lounge, \$5-\$7.
***A.K.A. RUDIE:** 9 p.m., The End, \$5.
THE NEW DEMOGRAPHICS / BLOODY SPUTUM: 7 p.m., The Muse, \$5.

FRIDAY, NOVEMBER 15

***LAWS RUSHING:** with The Craig Murphy Experience: A Van Halen Tribute, 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
SCREAMIN' CHEETAH WHEELIES: 10

p.m., 12th & Porter.
FACE OF 7: with Plaster Frown & Sixth Floor, 9 p.m., Moe'ka Cafe, \$5.
KENTUCKY THUNDER: feat. Etta Britt, Sheila Lawrence, Vicki Carrico, & Jonell Mosser, 10 p.m., 3rd & Lindsley Bar & Grill, \$8.
REVEREND RUTABAGA: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
SIMON BRAWL/ SAVAGE HENRY/ THE EGG ROLLERS: 9 p.m., Gentleman Jim's Bar & Grill.
DUNCAN MAY: with Christy Fields, 9 p.m., The Sutler, \$5.
***THE LOFT:** 9:30 p.m., Slow Bar, \$5.
SUZAHN FIERING: with ASMYSOUL, The Love Drums, Labyrinthe, & Woo, 8 p.m., Guido's New York Pizzeria, \$5.
***TROPHY/ SOUTHERN ARMS/ THE LONE OFFICIAL:** 7 p.m., The Muse, \$5.
***CHARACTER/ ELEKIBASS/ 63 CRAYONS:** 9 p.m., Red Rose Coffee House & Bistro, \$5.
O'MALLEY'S ALLEY: Sports Planet, \$4-\$5.
WITHOUT: 9:30 p.m., Faces Restaurant & Lounge, \$3-\$4.
ALAN JACKSON: with Lee Ann Womack, Joe Nichols, & Adam Wright & Shannon Tanner, 7 p.m., Gaylord Entertainment Center \$25-\$55.
FLUID TUESDAY: 10:30 p.m., Windows on the Cumberland.

SATURDAY, NOVEMBER 16

WANDERLUST/ MOUSE: 7 p.m., The Muse, \$5.
PHOENIX RISING: Sports Planet \$4-\$5.
***THE FEATURES:** 9:30 p.m., The Boro Bar & Grill, \$5-\$7.
CHEF DAVE: 9 p.m., Blue Sky Court \$5.
***WMTS BENEFIT:** feat. Uva Mala, Mercator, Apollo Up, & Imaginary Baseball League, 8 p.m., Red Rose Coffee House & Bistro, \$5.

REVEREND RUTABAGA: 9 p.m., Bunganut Pig, Murfreesboro, \$5.
T-MODEL FORD: 9:30 p.m., Slow Bar, \$10.
DON'T TRUST THE RADIO: 10 p.m., Sebastian's & Diana's Brew Pub, \$3-\$5.
THE JONES: with Dead Air Radio & The Dirty Rascals, 9:30 p.m., Moe'ka Cafe, \$5.
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Franklin, \$5.
PAT BUCHANAN: 9 p.m., The Sutler, \$5.
JIMMY HALL & THE PRISONERS OF LOVE: 10 p.m., 3rd & Lindsley Bar & Grill, \$8.
***M. WARD / PAUL BURCH/ DEAN NA VARAGONA:** 9 p.m., The End, \$6.
SOUR PUSS/ TRAUMA TEAM: 8 p.m., Guido's New York Pizzeria.
KELLY WILLIS: 9:30 p.m., 12th & Porter.
STEVE BENOIT & THE BOX ELDERS: with The Coal Men, 10 p.m., Windows on the Cumberland.
SR-71: with The Exies, 8 p.m., Exit/In, \$8.
SOUTHERN SKA NIGHT: feat. Las Cabriolas, Stuck Lucky, A.K.A. Rudie, Treephort, 7 p.m., Indienet Record Shop, \$5.

SUNDAY, NOVEMBER 17

WRLT NASHVILLE SUNDAY NIGHT FEAT. THE RUGS: with Eye 40, 8 p.m., 3rd & Lindsley Bar & Grill, \$5.
THE CLARKS: with Tremolo, 9:30 p.m., The End \$5.
CEDELL DAVIS: with The Legendary Shack Shakers, 8 p.m., Slow Bar.
MARK FORD & THE SINNERS: 8 p.m., Blue Sky Court, \$7.
INDIA.ARIE: with Slum Village & Floetry, 7 p.m., Ryman Auditorium \$37.50-\$48.50.
***RONALD GRESHAM JAZZ:** 8 p.m., The Boro Bar & Grill, \$3 - 4.

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

Gaylord Entertainment Center:
770-2000

Gentleman Jim's: 893-9933

Guido's New York Pizzeria:
329-4428

Indienet Record Shop:
321-0882

Moe'ka Cafe & 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

Windows on the Cumberland:
251-0097

In last week's flash*, the photo of Carla Rhodes was not attributed to its photographer Jonathan Trundle. flash* regrets the omission.



Warhol: Continued from 8

chest. Warhol was rushed to the hospital where he was pronounced dead, but after having his heart massaged, he survived the wounds, and added another legend to his growing résumé.

Warhol's 15 minutes of fame finally ended Feb. 22, 1987, after complications from a gallbladder surgery. But the commercial artist couldn't be stopped, even in death.

Warhol's art lives on, and has crossed through many generations. His art seems to be the only commercial art form with a true message that all people can relate to.

Whether it is a Campbell Soup can, the first steps on the moon, Interview Magazine (founded by him in 1969) or his films, Warhol isn't going anywhere anytime soon. *

Note: You can check out some of the artwork of the famed artist at The Parthenon Tuesday through Saturday, 9 a.m. to 4:30 p.m. until mid-January, 2003.

The Parthenon hosts 40-minute tours of the East Gallery Exhibit, **ICON3**, and the cost is \$3.50.

For more information, including directions, go to www.nashville.gov/parthenon.

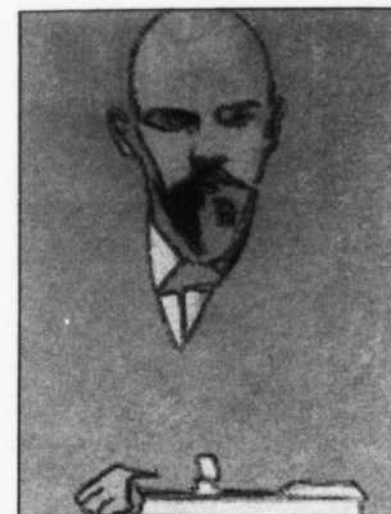


Photo provided

Far Left: A print of Warhol's famous Campbell's soup can painting. **Left & Above:** Both of these prints can be viewed at the Icon 3 exhibit. You too can own a piece of Warhol magic by purchasing some of the prints on-site at the Parthenon (if your budget allots for the high price tag).



the 88.3 wmts top 10

(p.s. - don't miss the wmts benefit this saturday, nov. 16 at the red rose coffee house & bistro)

1) VIA
this is americana vol. 1: a view from sugar hill records

2) OPETH
deliverance

3) SIGUR ROS
()

4) BECK
sea change

5) BIG FELLA & TE ARTHUR
chicken and a 40

6) JURASSIC 5
power in numbers

7) QUEENS OF THE STONE AGE
songs for the deaf

8) TORI AMOS
secret's walk

9) BEN FOLDS
ben folds live

10) DARK JEDIS
S.O.S.

* compiled by wmts 88.3 music director jozeph ash *