

flash

Zelda
franchise
lands on
Gamecube

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February 27, 2003



Copacabana: Cigar rock at its most Cuban, p. 6

'Mr. Maybe' a defiant guilty pleasure

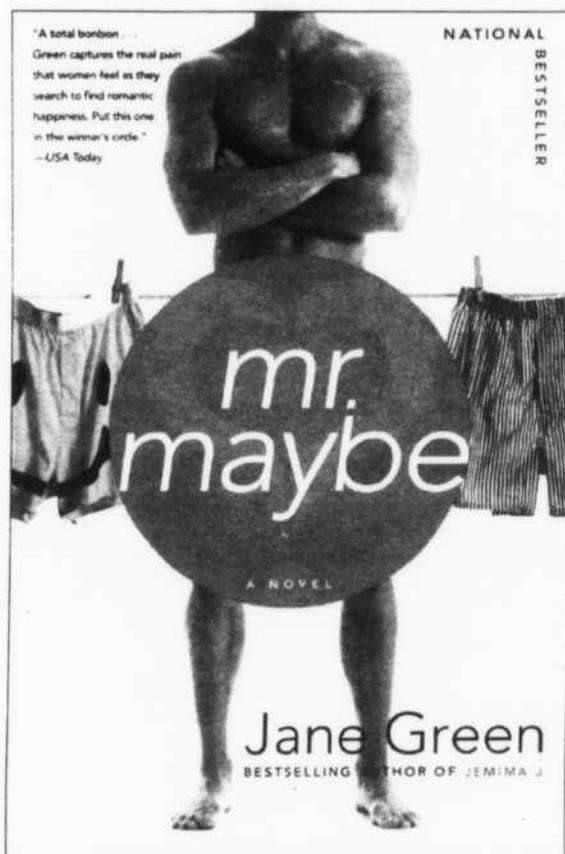


Photo provided

Why is this guy Mr. Maybe? Look at the size of that dot.

It's just like a Hugh Grant movie, only it's in book form

Novels like Jane Green's *Mr. Maybe* are my guilty pleasure. I think everyone has a guilty pleasure. Some people indulge in too much mint chocolate chip ice cream. Others like to watch wrestling. It's probably some kind of unconscious rebellion against all the heavy academic reading some of my professors require, but I like to read romance novels with happy endings.

Being a fun read isn't necessarily a bad thing, as some literary snobs tend to believe. Unlike weighty books, Green's novel actually keeps you reading from page to page. It's not a chore. You end up enjoying the ride.

The story, set across the Atlantic in England, is told from the point of view of Libby Mason. She's a witty, engaging public relations professional looking for love.

Libby has two suitors to choose from. Each of the men offer her something currently missing from her life. It's not as cliché as it sounds, though.

Suitor Nick is a broke writer with leftist political views. Libby thinks Nick is a fling. They're two completely different people. He's a radical. Libby is conservative.

If he's just a fling, though, why is it so hard for her to forget him when another man comes into the picture?

Libby's other suitor, Ed, has something Nick doesn't — money. He's one of the richest men in England.

Like a lot of women, Libby loves to shop and imagines herself in the most luxurious houses with the most expensive furnishings. Ed's money can give Libby everything. He seems to really care about her, too.

So why does she keep thinking about Nick? Why can't she get him out of her mind?

I'm not going to tell what happens. You'll have to read the novel to find that out.

I will tell you, however, that Libby Mason is an engaging heroine. Being inside her mind for the duration of the novel is a pleasure.

Green's almost effortless style and talent find an outlet in Libby's narrations. She's witty without trying too hard. It's nearly impossible not to like her from the first sentence.

What's more, Green's characters are so developed that their relationships seem real.

Every girl has a friend like Libby's best friend, Jules. Even at the beginning of the novel, the depth of their friendship is obvious enough to give the characters life beyond the pages. They seem like real people with a history.

Because of this life beyond the page, it's easy to get drawn into the story.

You want to keep reading to find out what happens to Libby. You want to cry when she's sad. You want to laugh at what she finds funny. You want to relate her friendships to your own friendships.

Libby's friends become your friends. At points in the novel, it's easy to identify a character with someone you actually know.

You also find yourself wanting to identify with her relationships.

Her choice will keep you reading until the very end. You know who you want her to be with, but you wonder if she will see it your way. So you keep reading, if just to find out what happens.

If, like me, one of your guilty pleasures is reading romance novels, you'll love *Mr. Maybe*.

If you're looking for something fun to read in between your geology textbook and a very thick novel laden with symbolism for your literature class, pick up *Mr. Maybe*. It'll give your addled wits a nice reprieve. *

review by jennifer cathey

flash* editor
clay carlton ayers

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Jay strikes back in Rivergate

Jason Mewes signs autographs at the Outer Limits Comics in the Rivergate Mall. Mewes is known for his role as Jay in director Kevin Smith's movies.

When I think Jay and Silent Bob, I always think of two happy-go-lucky, pot smoking, rapping, foul-mouthed guys who hang out outside the Quick Stop singing Morris Day and peddling their wares to anyone that should be in need of a good time.

They are the constant of Kevin Smith's five-film saga that centers around upstate New Jersey.

The five films: *Clerks*, *Mallrats*, *Chasing Amy*, *Dogma* and *Jay and Silent Bob Strike Back*, have different stories, themes, actors and budgets, but they all feature Jay and Silent Bob.

The two bring comedy and also

some moments of drama you would hardly expect from this dynamic duo.

So when I got the chance to meet with Jay, naturally thoughts of "snootchie bootchies" and pot smoking rattled through my head. And at first glance, Jason "Jay" Mewes seems exactly like the character he portrays in the movies.

His eyes seem glazed over, his speech is short and muffled, and he curses the weather and the ride over.

However, it was my fortune to see another side of Jay at his signing Saturday at Outer Limits Comics in Rivergate. The first thing you notice

is that he's incredibly funny; after a few quick intros, he had myself and the photographer struggling to keep ourselves together.

He described his first meeting with Smith. They met when two mutual friends wanted to go to a comic convention in New York.

"Yeah ... Kevin didn't want me to go," Mewes says, smiling, "but Brian ended up drivin' so I just sat while they made fun of me ... It was their sense of humor. ... Anyways, so I ended up showing up at [Kevin's] house to hang out, and to watch his movies ... but mostly for his movies."

The next thing I noticed is that

his quiet demeanor hides a very intelligent man who thinks over the answer to every question and gives his undivided attention to whomever he's talking to.

He spoke about his thoughts on the new anti-drug commercials and how he believed that they showed an altered view of how the marijuana affects those who use it.

With all this having been said he can still go into his Jay character in a heartbeat. I watched as he gave that trademark smile to all the ladies and "nootched" his way through the crowd.

His fans love him, as shown by the constant line of 150 people

waiting since 4 a.m. in the cold and the rain for their chance to grab an autograph.

Each fan brought his or her own special piece of memorabilia awaiting the pen of the modest actor. From comics to posters to DVDs to action figures, he signed them all. Jay stayed an extra two hours to make sure that every fan who waited in the cold got to see him.

Mewes is a hilarious actor and an all around good guy. His future looks bright as he prepares to take up three films this year and hopes to help his friend Kevin Smith get the *Clerks* animated feature on the screen for 2004. *

story by jason bragg

photo by chris nichols

BLACK MUSIC

African tradition, American convention

Music is an ever-expanding realm of innovation, an endless cloud of ideas and dreams that can be plucked and molded into something unique.

Modern music reverberates with the echoes of the black patriarchs of American music. These enduring individuals gave us the syncopation, the off-beat rhythms and the instrumental and vocal imagination that made such modern institutions like rock, rap, R&B and even techno possible. A good understanding of the roots of American music provides a standard by which any new artist may be judged.

The first African American music came from the Deep South during the time of slavery, where slaves sang a unique amalgamation of classic Christian hymns with the rhythm and soul they brought with them from Africa. These spirituals were a

fixture in slave society. They were used to celebrate, to mourn and, most importantly, to elevate the spirit during long hours of back-breaking work. Unwittingly, they also served another purpose: laying down the groundwork for the future of music.

These spirituals, which were passed on through generations, provided the rhythm and meter for a completely new style of music in the late 1800s: ragtime. Ragtime, usually composed on the piano, used the 16th note bar and a syncopated off-beat rhythm associated with spirituals. The upper keys on the piano carried the melody with accents on the off beat, while the bass keys played an octave "boom-chic, boom-chic," giving the rag the feel of a march. The music was usually upbeat, lending itself well to dancing, which spawned an

American pastime. Ragtime had many contributors, but none are as notable as Scott Joplin, who won a Pulitzer Prize nearly 50 years after his death for his ragtime opera *Treemonisha*.

If ragtime represents the birth of American music, then the blues would be its troubled childhood. Blues began around the turn of the century, and was characterized by emotional, gritty lyrics and unscripted instrumentation. The music was a release for many African Americans, a chance



to relieve some of their pain – both through expressive vocals and burning riffs. The standard blues archetype was a simple 12 bar progression, with chords focusing on the first, fourth and fifth notes of the major scale. This blues progression produced countless rock 'n' roll songs, and can often be heard unchanged from its original format. The blues scale, also called the pentatonic (five note) scale, has the distinction of being the most played scale in rock. The biggest gift blues gave to the world, however, was the guitar. Anyone playing guitar today can thank blues greats like Charlie Patton and Robert Johnson for bringing the instrument out of the rhythm section and into the limelight.

The final evolution in music came in the 1940s when Jazz hit the scene. Although it may seem blasphemous to lump the gallimaufry that is jazz into one category, in the interest of brevity, this limitless genre must get only one paragraph. Jazz brought with it a sense of the experimental, the realization that anything was possible. There was no standard format for a jazz song. The



Photos acquired

Clockwise from top left: Elvin Jones and Warren Dodds were two of jazz's greatest drummers. Scott Joplin won a Pulitzer Prize 50 years after his death. Robert Johnson sold his soul to Satan to learn how to play. Miles Davis constantly reinvented his music and defied categorization.

songs usually consisted of an opening melody, played by every instrument in the group, followed by a series of solos, where each member would build on the melody. The more outrageous a solo was the

better. There was an unspoken rivalry between jazz musicians; they always tried to outdo each other, even if they were in the same band.

See Legends, 10



story by ian campbell

What's the hype all about?

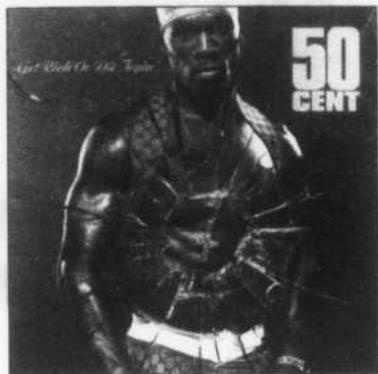
New albums get a once-over right before Spring Break

Just in time for spring break, a slew of new releases are hitting the record bins.

So, while you're hooking up with drunken co-eds across America, the thuggery of 50 Cent might provide adequate background music for that booty.

Below are recent and upcoming releases for hootenannies in Ft. Myers or post-Spring Break weekend road trips to Gatlinburg.

50 Cent *Get Rich or Die Tryin'*



The Layout: Produced by hip/hop masterminds Dr. Dre and Eminem, *Get Rich or Die Tryin'* explores the answer to that eternal question: what happens after you have been shot with a few bullets and live to tell the story? Answer: Make a CD about it, of course.

Pros: Unlike most rappers, 50 Cent has the wounds to correspond with his tales. Plus, with Dre's robust beats and 50's down-right, unrestrained boasts, you can never go wrong.

Cons: With lyrics like "Shorty, she so fine/I gotta make her mine/A ass like that gotta be one of a kind," 50 Cent won't stop world hunger anytime soon.

Random Information: 50 Cent's beef with Ja Rule was the inspiration for "Wanksta," an ode

to wankstas who pretend to be gangstas. I don't know what the hell he's talking about either.

Hype Level: 7. My neighbor plays *Get Rich or Die Tryin'* at all hours of the night. I've heard all 16 tracks. Tyronne, I've heard all 16 tracks. Bust out some Luther Vandross and let me have some sleep.

Roseanne Cash *Rules of Travel*

The Layout: After appearances on *Where Are They Now*-type programs, Johnny Cash's daughter finally decided to come out of hiding.

Pros: Authentic, soulful songwriting. We need more musicians like Roseanne Cash and less musicians like Faith Hill.

Cons: Cash wrote children's books during her hiatus. With any luck, her songs will grow more adult.

Release Date: March 25
Hype Level: 8. *Rules of Travel* was a decade in the making.

Kelly Clarkson, Tamyra Gray, & Justin Guarini *To Be Announced*

The Layout: After winning the swimsuit competition, Simon Cowell's first batch of manufactured musicians can strut on that musical catwalk.

Pros: Are you kidding me? Quit playing now.

Cons: Well, none of the albums have titles. Now, that could be a bad sign.

Release Date: March 4 for Kelly. March 18 for Justin. Nobody really knows for Tamyra.

Random Information: The Simon Cowell-produced film *From Justin to Kelly: The Tale of Two American Idols* hits theatres some-

time this year. The *American Idol* people aren't one for giving dates, are they?

Hype Level: 5. Let the laughter begin.

Billy Ray Cyrus *Millennium Collection*



The Layout: I Google searched *The Millennium Collection* on the Internet only to find information on Billy Ray's tour schedule. He played at a hotel on Jan. 18 and then headlined the Colgate Country Showdown on Jan. 25.

Pros: Mullets are wicked.
Cons: This is the man responsible for "Achy Breaky Heart."

Release Date: March 11.
Hype Level: 2. I would up the score, but I have no idea as to what *Millennium Collection* is about. Update your Web site, Doc.

Macy Gray *The Trouble With Being Myself*

The Layout: After lending her trademark rasp to various soundtracks, Macy Gray returns to the studio for her third album. Let's hope *The Trouble With Being Myself* has more in common with the charming *On How Life Is*, rather than the overtly screwball *The Id.*

Pros: Where else can you hear

that scratchy quaver? If Simon Cowell had his way, Gray's voice would come equipped with a muffler. Sad but true.

Cons: Sometimes Gray's insanity disagrees with her songwriting ability.

Release Date: March 25
Hype Level: 7. One can only hope that Gray remembered to take her medication.

Outkast *Speakerbox/Love Hater*

The Layout: The ATLiens follow-up the universally lauded *Stankonia* with a double disc effort that celebrates the contrasting talents of Big Boi and Andre 3000. "It's like a two for one lap dance day at your local gentleman's club," said Outkast protégé Killer Mike explaining *Speakerbox/Love Hater* at the American Music Awards.

Pros: C'mon, man. It's Outkast.
Cons: For the past two years, I have waited for this album to drop. I hope it isn't a disappointment of Lauryn Hill-sized proportions.

Release Date: May 2003.
Random Information: Satisfy your fix with Killer Mike's debut, *Monster*, due March 11.

Hype Level: 10. Get crunked up.

Zwan *Mary Star of the Sea*

The Layout: After ditching the Smashing Pumpkins, Billy Corgan assembles a hodgepodge of indie rock bands to form Zwan (think: Zwanson's). He still has former Pumpkins drummer Jimmy Chamberlin in the roster, though.

Pros: Get in touch with your inner Bohemian with the introspective "Lyric," "Settle Down" and just about every other song on the

album.
Cons: It's only a matter of time before Zwan becomes popular, Billy Corgan becomes bitter and Zwan turns into oppressive metal punk.

Random Information: Just in case you were wondering, Billy Corgan is still bald.

Hype Level: 9. Not counting Outkast, *Mary Star of the Sea* may be the only album on this list worthy of your paycheck.

Everclear *Slow Motion Daydream*



The Layout: If the hard rocking single "Volvo Driving Soccer Mom" is any indication, *Slow Motion Daydream* will be one hard rocking album.

Pros: Everclear's lead singer/songwriter Art Alexakis is unmatched in the field of alternative rock storytelling. Plus, you have to love any rock band that makes fun of porn stars.

Cons: Alexakis publicly joked about the minimalist talent in Christina Aguilera, Justin Timberlake and Britney Spears. Don't mess with Christina now. Don't make her get all stank up in here.

Release Date: March 11
Hype Level: 8. Rock on. *



Above: Rory White decides to let loose at Copacabana's show Friday at The Boro Bar and Grill. **Above Right:** Travis Walker tips his hat to his adoring fans. **Opposite page top:** Jeff Condit enjoys his bass. **Opposite page right:** White catches rhythm fever.



Copacabana: Cigar rock at its most Cuban

(and it's all
nice and legal)

With so many local bands to choose from, it might be hard to find the right one to suit your musical needs.

But if you're into rock, Copacabana might be the pills for your musical prescription.

Rory White takes lead vocals and guitar, Jeff Condit mans the bass while drummer Travis Walker keeps the other two in check. This is the trio that makes up Copacabana.

Local "cigar rockers" Copacabana take a path blazed by many. Nonetheless, they rock out in hopes of creating their own unique

sound.

"Musically, it falls in the theme where we try to use Latin beats," White said. "[It's] something I heard off of a Willie Nelson album that I thought was really good. [We] mix it with rock 'n' roll. We call it Cuban cigar rock."

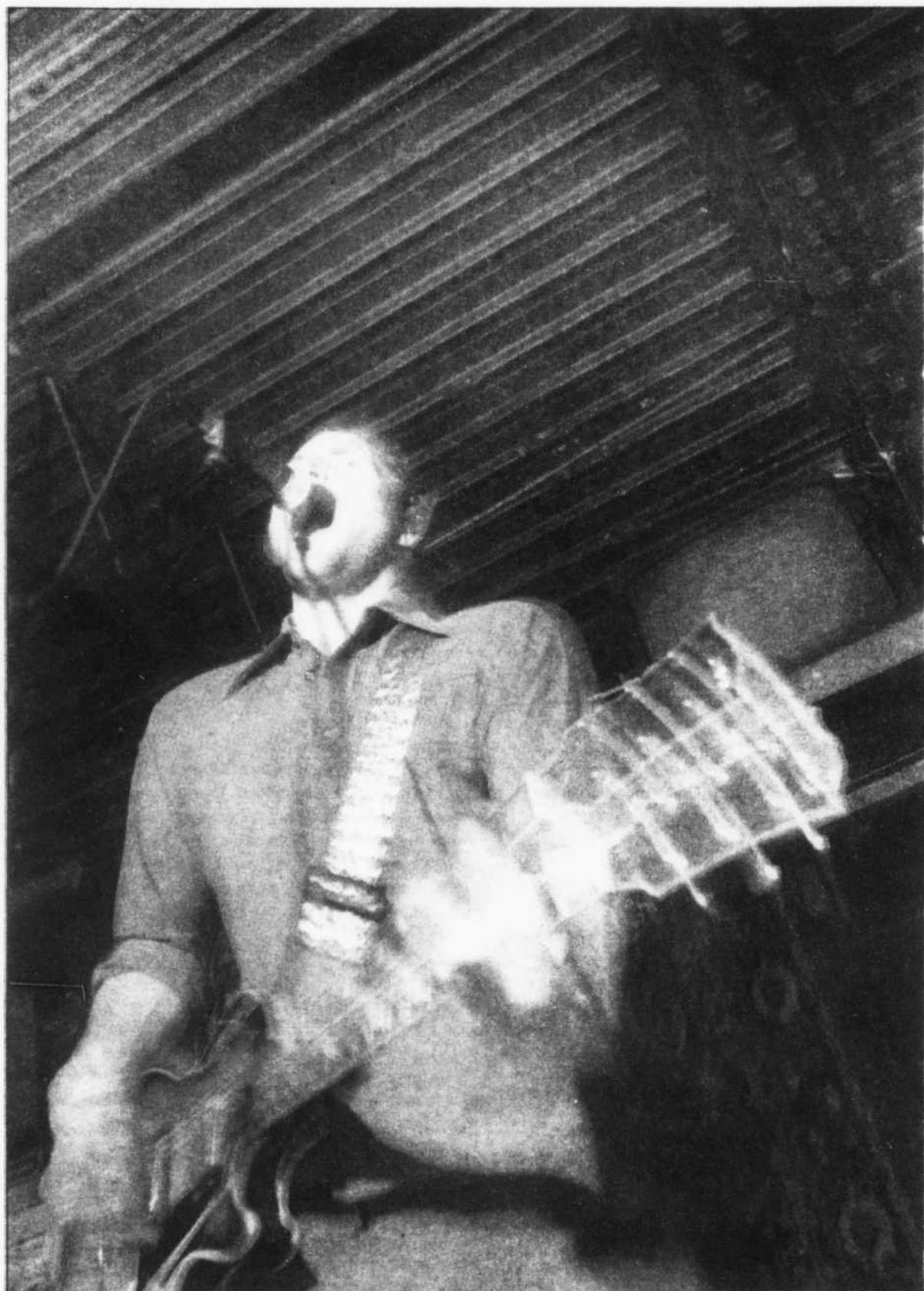
But it's not just their sound that makes Copacabana a trade phenomenon within the Murfreesboro rock scene — it's that ordinary yet extraordinary band name. Most

story by leslie carol boehms



I just want to stress [our name] has **nothing** to do with Barry Manilow.

– Jeff Condit
Bassist



people, upon hearing "Copacabana," immediately associate the name with Barry Manilow; however, the guys swiftly deny any and all claims to the legendary Manilow song.

"I just want to stress [our name] has nothing to do with Barry Manilow," said bassist Jeff Condit.

"I actually have only heard the song sung a cappella by strangers to me," White said. "And every sound man.

"I wanted an image for the band. I didn't know what kind of band that we were going to make but I wanted a cool image."

But Copacabana is more than just a band name or an image – it's

more an idea and a concept.

"I liked having a theme. So I chose this idea of Cuba in the 1960s," White said.

But no matter when or where or how you witness Copacabana, their message and music remain the same – that of a three-piece trying to make their own individual claim on a flooded music scene.

Whether or not they stand their ground is up to you, the avid reader and music aficionado of Middle Tennessee.

Music in this area is all about what the community makes of it. There is no right or wrong formula for producing good quality, crowd-

pleasing and genuine art. For Copacabana, this art is something that they strive to work toward on both a band level and personal basis.

"Most people who go out to a bar want to have a good time and

they don't want to think about the issues that I hope are addressed in our music," White said.

"But it's my plan that they'll take the music home [and] that eventually, when they get older, the more they listen to it, they'll start to dis-

cover that there's a nugget of truth. And they'll be able to apply it to themselves."

For more information on the band Copacabana, visit, peruse and absorb their Web site at www.copacabana.iuma.com. *

photos by chris nichols

The flowerbed of Nashville theater

Everything's comin' up roses

Nashville is a cove of culture. It seems that in every nook and cranny of the city there are things to do and see.

Despite the world-famous moniker of Music City, Nashville is turning in to a flowerbed for the dramatic arts. This newer aspect of our Mecca has flourished in recent years, partly due to the changing tides at the Tennessee Performing Arts Center.

In the past couple of years, TPAC has taken many steps — some not so small — in making the theater high class, the musicals show stoppers and the dramas edgy. However, as other arts avenues would argue, when TPAC's budget is available, positive change is inevitable.

This week, I wanted to highlight some of the other dramatic arts performances going on in Nashville and its surrounding areas. If you are ever interested in catching a superb night at the theater, but don't want to shell out up to \$62 for one ticket, check out some of the venues where the following performances are playing. The night will leave extra money in your pocket and a first-hand encounter with Nashville's newest flowers.

After The Wind Is Gone
Gaylord Opryland Hotel
(615) 391-2345

This is a story right out of the Civil War South, not to mention the familiar name. The story center around Miss Charlotte O'Meara as she becomes involved in a murder deeply rooted with many of Nashville's upper crust residents. The play is A MYSTERY.COMedy production and plays through March 1 at the Gaylord Opryland Hotel. Tickets are a little high at \$53, but still worth it since the price includes the five-act play, dinner and tax.

The Belle of Amherst
Cumberland County Playhouse,
(931) 484-5000

flash pick

"I dwell in Possibility — A fairer house than Prose."
— Emily Dickinson

One of America's greatest writers comes to the stage in this Tony Award-winning play by William Luce. It centers on Dickinson's life as she grows into a recluse in her Massachusetts town instead of the belle that the town, and maybe even herself, expected her to become. After her death, and 1,700 poems later, she is remembered not as the belle of her Massachusetts town, but more fittingly, of American poetry. The play

runs through April 17 at the Cumberland County Playhouse. Tickets are \$18 for adults, \$17 for seniors, \$16 for groups of 20 or more and \$9 for students and children.

I've Gotta Date
Bongo After
Hours Theatre
(615) 662-4049

What happens when you throw yourself back into the tumultuous world of dating after a very extended hiatus? Too much. This is exactly what the play *I've Gotta Date* is about. The story focuses on the pitfalls and high rises of the dating world. Watch with sympathy and humor as a woman re-enters the playing field of dating. The play runs March 14-16 and 28-30. Tickets are \$14 per person and \$12 per person in a group of four or more at the Bongo After Hours Theatre.

Guys and Dolls
Boiler Room Theatre
The Factory at Franklin
(615) 794-7744

The fifth longest running Broadway Musical of the Fifties is coming to Franklin. *Guys and Dolls* centers on Nathan Detroit, organizer of the longest-running floating crap game in New York. He makes a bet with his long-time rival, Sky Masterson, that he can't make the next girl who walks in the door fall in love with him. That girl just happens to be pure-hearted Sarah Brown, whom destiny's path lays down for. If you don't know the story, you will know the songs, such as "Luck Be a Lady" and "A Bushel and a Peck." *Guys and Dolls* runs through March 31. For ticket times and prices, call the number above. *



review by rachel robinson

Two great games to play in March



PS2 makes room for Tenchu 3

The stealth ninja action game *Tenchu 3: Wrath of Heaven* is scheduled for release in North America on March 4.

Tenchu 3 is one of the most anticipated games coming to the PlayStation2 this year. All the hype is causing me to have sweet dreams of decapitation.

Tenchu 3: Wrath of Heaven features cool new stealth attacks, a souped-up fighting engine, new weapons and tools, plus larger levels, better graphics and new multiplayer options.

Taking place after the events of the first *Tenchu* (*Tenchu 2* was a prequel), *Tenchu 3: Wrath of Heaven* continues the story of ninjas Rikimaru and Ayame and introduces an all-new character. As in the past, each character's story, abilities and missions differ. This provides three separate paths through the game, making it a lengthy title. The game's larger levels also add to the title's duration.

Gamers make their way through the world's huge levels by prowling in the shadows, attempting to silently kill their unsuspecting victims in an array of true ninja-like fashions. As in past games, stealth will be the key, and making too much noise or becoming too visible will cause your foes to strike upon thee with great kung fu vengeance.

Thanks to *Tenchu*'s improved AI, your opponents will now be able to pursue you more aggressively than ever before. Enemies that discover you will follow you onto rooftops and even work in teams to destroy you.

Designers added several new items to the *Tenchu* universe. Players should plan on using more weapons and tools than ever before. This time around, the ninjas have the ability to pick up and use the weapons of their vanquished foes. Another new combat feature is the use of hand-to-hand combat moves, including kick and punch

combos.

In my opinion, the most exciting addition to *Tenchu 3* is the multiplayer options.

Now you can play with a friend in an array of unique multiplayer levels in either cooperative or death match games. The ninja skills you learn in the single-player levels can be used in the multiplayer mode as well.

The overall appeal of this game is similar to that of *Metal Gear Solid* and *Splinter Cell*; it just has a ninja twist. As always, gamers should expect to participate in numerous gruesome and unique murders, a concept that brings tears of joy to these eyes of mine.

Tenchu 3: Wrath of Heaven will hit stores on March 4 for the price of \$49.99. But that's not all! If you reserve your copy today you get a free *Tenchu* T-shirt! Woo-hoo! I urge all PS2 owners to hop all over this title. If it's anything like the original, it is a sure buy. *

The Zelda franchise lands on Gamecube

Hey pizzanos, the moment we're all waiting for is almost upon us! No, they aren't bringing back the Super Mario Super Show to a new prime-time slot ... yet. Link is making his big Gamecube debut and, despite some controversy over the game's new look, it's being hailed as a masterpiece.

The *Legend of Zelda: Windwaker* will release in North America next month, and it promises to present a lot of new features mixed in with the old ones.

The game is the longest *Zelda* adventure ever produced. With 10 dungeons, the main quest takes more than 40 hours to complete (if you're direct and nimble), and the side quests are rumored to take even longer (some say more than 100 hours).

The main difference between this *Zelda* and the *Zeldas* of the past is the new graphics style. When *Ocarina of Time* debuted for Nintendo 64, it was praised for being so realistic. Many hoped this realism would continue into the Gamecube era. It has not. *Windwaker* uses a form of digital animation called cell-shading, which gives the new *Zelda* a cartoonish look.

Gamers are expressing their concern over this new graphics style. They fear the new adventure might be too much of a kid's game for your everyday hardcore gamer. Even I was disappointed when I saw the first screen shots released last year. But, after playing the demo myself, I can testify that all the drama and intensity of the original games is still there.

Link's movements are as fluid as the water beneath his old raft, and his facial expressions can range from exaggerated to subtle. Characters interact well with their surrounding environment, and the



environment itself is full of texture and motion.

Windwaker will be filled with lots of *Ocarina of Time*-style fighting, tons of exploring and oodles of puzzle solving. The new game is rumored to even feature plenty of espionage-type action for you *Metal Gear* fans.

Story-wise, this chapter in the *Zelda* series seems to differ from the rest. Apparently, this time around, Link is on a quest to rescue his sister, who was kidnapped by a weird gargantuan bird. It is not known whether *Zelda* will even make an appearance in this game.

Instead of walking from town to town, like a traditional *Zelda* game, Link is assisted by a friendly red dragon that turns itself into a boat. It seems that the entire quest revolves around Link's new ship as he travels from dungeon to dungeon searching for his sister.

The overworld map is said to be so large it will take over 15 minutes to sail from one end of Hyrule to the other. That's a long time considering that in most *Final Fantasy* games you can sail around the world in a mere two minutes.

The *Legend of Zelda: Windwaker* will hit stores on March 25 for the price of \$49.99. *

Music nostalgia and the musings of Rhett Miller

Just in case you were wondering, Rhett Miller is now the saving grace of the current music industry.

His debut solo album, *The Instigator*, is fresh, insightful and remarkable, but all three words still make an understatement of the true essence of this album.

Maybe it's just my life right now – at this exact moment – and how Rhett so sullenly and perfectly explains what I'm going through. In each song he was singing just to me – and not in that 14-year-old girl New Kids on the Block sort of way. His lyrics reached me in a way that I haven't felt and will never be able to describe.

Old 97's lead singer Rhett has a way of telling a story within his songs. He caresses each line and lyric, molding it into more than just your average love song. But don't get me wrong – Rhett sings of love lost and broken, tangled and contrived – all versions of the agony and of the emotion. It is this feeling that leaves me so vulnerable when I listen to *The Instigator*.

Track five, "World Inside the World," is one of my favorites. Here's a sample of the dialogue as to why: "There is a world inside the world that you see/ And it's okay to count the minutes 'cause how many could there be/ And if love is all around us how could this have

found us/ The move you know is don't let go of me/ There is a world inside the world that you see!"

Rhett Miller is categorized in the "Americana" section of the record store.

As much as I hate the thought of categorizing this terrific and unique album, I suppose that alt-country and Americana are good definitions for Miller.

Due to his use of many non-rock instruments, his brand of art isn't often what one might find in the rock section of the record store.

But no matter where you look for *The Instigator*, I suggest you find



Photo acquired

Rhett Miller likes you, so there's no reason you shouldn't like him.

it and add it to your record collection as soon as possible – because I said so, dammit. That's why. *

review by leslie carol boehms

MARCH 6th, 8PM

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TRACY BROCKMAN
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Legends: Continued from 4

It was an endless competition to see who could push the limits of sound in an ever-escalating envelope.

Many musicians who followed studied the great jazz legends such Miles Davis, Gil Evans and Wes Montgomery.

So, the next time you hear Kid Rock on the radio, remember the rhythm of Scott Joplin, and the next time you happen to catch the Dave Matthews Band, keep an eye on drummer Carter Beauford, and think about how the music would sound if Warren Dodds or Elvin Jones had never picked up sticks. *

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Saturday-Sunday Lunch 12-2 Friday-Saturday Dinner 5-10:30

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Gras, \$3 French Martini, \$2 Abita Amber
Draft, \$4 Pitchers Draft Domestic Beer**

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CLUB LISTINGS

THURSDAY, FEB. 27

FLESH VEHICLE/HOSTY DUO: 9:30 p.m., Slow Bar, \$5.
JONATHAN BIRCHFIELD: 8 p.m., Bunganut Pig, Murfreesboro
ECCO CHAMBER SOCIETY: 9 p.m., Family Wash. Donations accepted to benefit East Nashville Center for the Creative Arts.
HADUKEN/FALIC: 9:30 p.m., Faces Restaurant & Lounge, \$3-\$5
MARY BETH MAZIARZ: 9:30 p.m.-12:30 a.m., Cafe 123 \$5
MATT ROLEY: 9 p.m., Mellow Mushroom
DORA/UPS & DOWNS OF THE INDUSTRY/DEATH COMES TO MATTESON: 8 p.m., Blue Sky Court, \$5
THREE LEG DOG: 8 p.m., Old Time Pickin' Parlor
EARLY EVENING: 9 p.m., Bongo After Hours Theatre \$5
THE JACK SILVERMAN ORDEAL: 9 p.m.-midnight, The Mercy Lounge
HYDROGINN: 9:30 p.m., The Boro Bar and Grill, \$3-\$5
SEE SPOT ROCK TOUR: featuring The O.C. Supertones, Relient K, Pillar, John Ruben and Sanctus Real, 7 p.m., James Robertson Theater, Municipal Auditorium, \$16 advance, \$18 day of show
BLUEGRASS NIGHT FEAT. THE CUMBERLAND FIVE: 7:30 p.m., Guido's New York Pizzeria
KEVIN & GARRETT: 8 p.m., Bunganut Pig, Franklin
ANNIE SELICK & BEEGIE ADAIR: 6:30 p.m., F. Scott's Restaurant and Jazz Bar
SLACK: with Crop Circle Hoax and The Reverbians, 8:30 p.m., Exit/In, \$5.
DE NOVO DAHL: with Joshua Bennett, 9 p.m., 12th & Porter
ANTHONY CRAWFORD BAND: 9 p.m., Douglas Corner Cafe, \$5
SPRINGWATER'S NEW ZOO REVIEW: with Casio Casanova, 9 p.m., Springwater
ABSTRACT BLUES: 8 p.m., Bean Central
DOSE: 10 p.m., Windows on the Cumberland
THE STEEP CANYON RANGERS: 9 p.m., The

Station Inn, \$7
THE EL DORADOS: 9 p.m., The End, \$5
JOHN E.K. & THE MEMPHIS STORM: 8 p.m., The Sutler, \$5. Diane Michele (\$5), 6 p.m.; Mark Alan, 6:30 p.m.
COMMON GROUND: with Under Shade, 9 p.m., 3rd & Lindsley Bar & Grill Courtyard Music Showcase featuring Kevin Fisher, Tim Matthews and Lougut, 6 p.m.
RAIN: 7 p.m., Wildhorse Saloon, \$4.

FRIDAY, FEB. 28

CHUCK WHITING: 7 p.m., Borders Books & Music Cafe, Cool Springs
DAVE OLNEY: 9 p.m., Bongo After Hours Theatre, \$5
ATREYU/ACROSS FIVE APRILS/SUFFOCATE FASTER/MY UNDYING LOVE: 7 p.m., The Muse, \$7
RICK HENDRICKS & THE MUSIC CITY JAZZ EQUATION: 6-9:30 p.m., Mexicali Grille, 330 Mayfield Dr., Franklin
FLESH MACHINE: 9:30 p.m., The Boro Bar & Grill, \$5-\$7
TERESA COLLIER: 6-9 p.m., Mere Bulles
THOSE LEGENDARY SHACK SHAKERS: with Moot Davis, 10 p.m., 12th & Porter, \$10
SUPER T. & THE TYRONE SMITH REVUE: 10:30 p.m., 3rd & Lindsley Bar & Grill, \$8. Travis Abercrombie w/Fa.m.ous (\$5), 6 p.m.
BROKEN: 10 p.m., Sports Planet \$3-\$5
VELCRO LEWIS & HIS 100 PROOF/THE SUPREME DISPASSION/APOLLO UP: 9:30 p.m., Springwater
TOM HOUSE: 8 p.m., Bean Central
GARY BURR'S BIRTHDAY PAJA.M.A PARTY: with Mel DiBurpho, 9:30 p.m., Bluebird Cafe \$11. \$10 if wearing pajamas. Don Jones, 6:30 p.m. Josh Kear, 7 p.m.
HEMMINGWAY: 10 p.m.-2 a.m., All American Sports Grill, \$3
RAIN: 8:30 p.m., Wildhorse Saloon, \$6
SAN RAFAEL TRIO: 7-10 p.m., Rosepepper Cantina
THE FEATURES /ELEKIBASS/63

CRAYONS: 9 p.m., Red Rose Coffee House & Bistro, \$6.
GOOD PEOPLE: 9 p.m., Old Time Pickin' Parlor
STARVY AWARDS AFTERPARTY FEAT. THE WOGGLES: with The Dextateens, 9:30 p.m., Slow Bar, \$6
DAVID PETERSON & 1946: 9 p.m., The Station Inn, \$8
JTHE RISK: 9:30 p.m., Guido's New York Pizzeria Steamboat, 7:30-9:15 p.m.
KROSSTOWN TRAFFIC: Hugheys Grille & Bar
TOMMY MOYERS & LIVE WIRE: 9 p.m., The Double E Bar & Grill
THE CLARENCE DOBBINS REVUE: 9 p.m., Bunganut Pig, Murfreesboro, \$5
COLE SLIVKA: 9:30 p.m., Fa.m.ily Wash
NICK KANE & THE BEAUTIES: 10:30 p.m., French Quarter Cafe, \$5. Fletcher, 8:30 p.m.
POPULAR GENIUS: 9 p.m., Mellow Mushroom
KRISTINE MYLLS: 7-9 p.m., Kote's
FISCHERSPOONER CD LISTENING PARTY: 10 p.m.-3 a.m., The Connection, \$5
THE CONNOTATIONS: with Sloroll & Mouse, 10 p.m., The Church, \$7-\$12

SATURDAY, MARCH 1

RAIN: 8:30 p.m., Wildhorse Saloon, \$6.
GREAT BIG SEA/CARBON LEAF: 10 p.m., Exit/In, \$9
LEE GIBSON: 10 p.m.-1 a.m., All American Sports Grill, \$3
BEKKA BRA.M.LETT: with Lee Hester, 8 p.m., 3rd & Lindsley Bar & Grill, \$15
DAVID WILCOX: 8 p.m., Belcourt Theatre, \$16. For ticket information, call 846-3150 or go to www.ticketweb.com
SERENATA ROMANTIC LATIN ENSEMBLE: 8 p.m., Bean Central, \$5
KROSSTOWN TRAFFIC: Hugheys Grille & Bar
JOYTOWN: 9 p.m., Bunganut Pig, Franklin, \$5
JACOB MOHR & JASON CLARK: 10 p.m., Joe's Crab Shack
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Murfreesboro, \$5
DAVID MEAD: with Patrick Park, 10 p.m., 12th & Porter

SAN RAFAEL'S BIRTHDAY BASH: 6:30-10 p.m., Mexicali Grille, 330 Mayfield Dr., Franklin
STREETBRAT/THE PINTS: 7 p.m., The Muse \$5
TOMMY MOYERS & LIVE WIRE: 9 p.m., The Double E Bar & Grill
LEE GIBSON: 10 p.m.-1 a.m., All American Sports Grill, \$3
HALCYON: 8 p.m., Lipstick Lounge, \$8
THE MISSISSIPPI BLUEGRASS ALLSTARS: 9 p.m., The Station Inn, \$6
VERDE/SENRYU/FORGET CAS SETTES: 9 p.m., The End, \$5
COLD TRUTH: with 1086 and Thaxton Ward, 10 p.m., The Church, \$7-\$12
MERCATOR/APOLLO UP/ED KEMPER TRIO: 9 p.m., Red Rose Coffee House and Bistro, \$5
STANDARDS/THE JOSH JACK SON BAND: 9:30 p.m., French Quarter Cafe, \$5. Melissa Mathes, 7 p.m.; Chakra Bleu, 8 p.m.
MICHAEL KELSH: 8 p.m., Bongo After Hours Theatre, \$5

SUNDAY, MARCH 2

ARIAN LLOYD AVERY: 11:30 a.m.-1:30 p.m., Marriott Hotel, 700 Cool Springs Blvd., Franklin
MY EPIPHANY/SILENT FRICTION/THE SMARTEST MONKEY: 7 p.m., Exit/In \$5 - all ages
"SECRETS OF THE HEART PERFORMANCE SERIES": featuring John Ford Coley, Georgia Middleman and Steven Dale Jones, 8 p.m., Saffire, \$12
EDWIN MCCAIN: 9 p.m., 3rd & Lindsley Bar & Grill, \$15 in advance, \$20 at the door. David Ryan Harris, 8 p.m.
LIVING DAYLYTES/POPPY FIELDS: 9 p.m., Springwater
TUNNELS: 9 p.m., The Sutler, \$5
SPOTLIGHT SIRENS: 6:30 p.m., Bluebird Cafe
JOHN VELORA: 7 p.m., Church Street Pub
PEOPLE'S REPUBLIC OF MUSIC: 8 p.m., Slow Bar

WHO DO YOU CALL?

3rd & Lindsley Bar & Grill: 259-9891
12th & Porter: 254-7236
Blue Sky Court: 242-6033
The Boro Bar & Grill: 895-4800
Bunganut Pig, Franklin: 794-4777
Bunganut Pig, Murfreesboro: 893-7860
The End: 321-4457
Exit/In: 321-3340
Faces Restaurant & Lounge: 867-7555
Flying Saucer Draught Emporium: 259-7468
Gaylord Entertainment Center: 770-2000
Gentleman Jim's: 893-9933
Guido's New York Pizzeria: 329-4428
Indienet Record Shop: 321-0882
Moe'ka Café & Lounge: 467-6773
The Muse: 778-9760
Red Rose Coffee House & Bistro: 893-1405
Ryman Auditorium: 254-1445
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Live At Brixton Academy | (7)
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You Are Free |
| (3)
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American IV: The Man Comes
Around | (8)
FLAMING LIPS
Yoshimi Wins: Live Radio Sessions |
| (4)
FURTHER SEEMS FOREVER
How To Start A Fire | (9)
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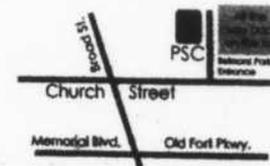
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