

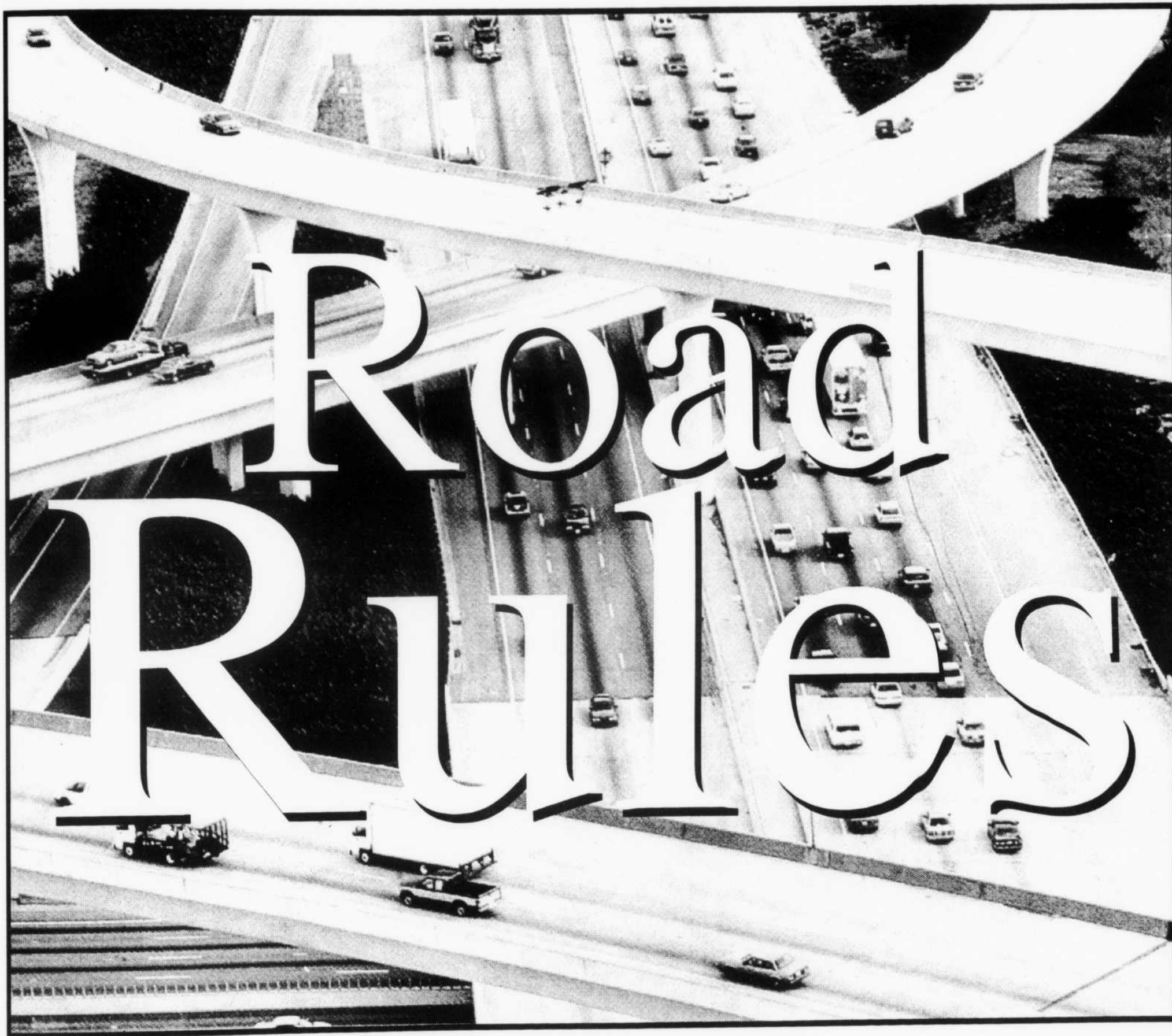
# SIDELINES

# FLASH!

VOLUME 2, ISSUE 21

MIDDLE TENNESSEE STATE UNIVERSITY

MARCH 22, 2000



## INSIDE



**MUSIC REVIEW**  
ROCKIN TO GOD

**SPECIAL EVENTS**  
SPRING BREAK  
EDITION

**DANCE REVIEW**  
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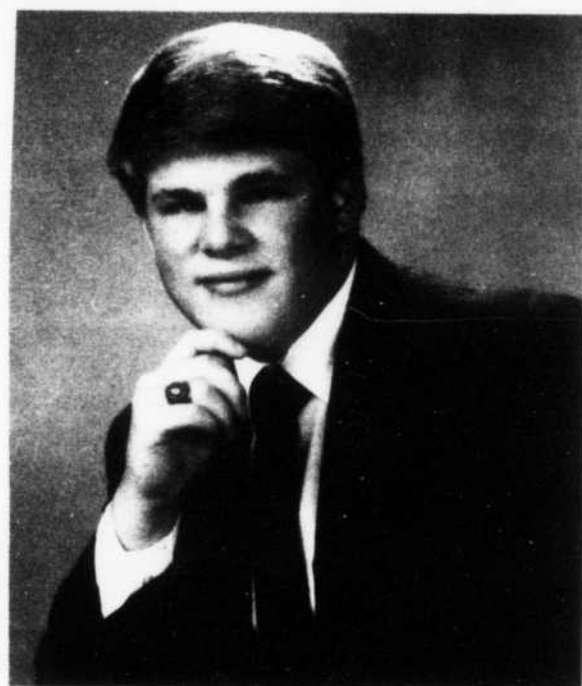
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Here's to you...

Looking back and stepping forward

# Party

Spring break. Those words are the sweetest sounds ever to ring in a college student's ears. Yet, what may seem like an approaching oasis may in fact be only a mirage.

Plans fall apart and disappointingly don't turn out the way they were expected. On the same principle as the cheap, teen-heart throb flick, "The Beach," what may start off as your ideal paradise may turn into your worst nightmare.

This danger becomes the reality to thousands of spring breakers in more tragic ways than others — from a fender bender to a car-totalling wreck, from a couple drinks to alcohol poisoning, and from a petty argument with some friends to a suicide or even unintentional murder. Although this may seem dramatically over the edge, such things have happened and do happen, where in most cases they could have been avoided.

So I may be on my soapbox preaching to the choir, just like everyone and their brother have been these past couple of weeks — yet, why else would there be such a flood of stats and displays on campuses about drinking and driving, its consequential accidents and deaths, as well as rapes and murders if we all actually put into practice some responsible and logical party habits.

Go - go party hardy and come back ready to face the last weeks of school happy, healthy and whole!

Robin Wallace  
Flash! Editor

Everything from A to Z

By Gary McAllister

## The Astronaut

Why not be an astronaut? To travel to different worlds, to have seen within a day the sparkling broken glass of alleyways and later, on a planet less than hours away by aero, the rolling fields, plush green meadows and lakes where sunbeams dance the jitterbug on the lake's surface. The images of the other worlds stay unshaken like addictions; the blissfully impoverished and the disenfranchised wealthy. Contradictions to the media-fed servings of reality, which are fed to us like flavorless grull.

For one moment escape the pleasures and pains of your everyday routine. Leave home [no kids don't go off and join some weird satanic motorcycle gang]. Forget your comfort zone toss away your term papers and your nagging roommates and all of his/her deviant behaviors. Trust me they will be there when you come back. For once allow yourself to be uncomfortable. Take a detour your next time on the way to class. Sometimes that getaway can be right around the corner, on a park bench enjoying a cup of coffee with an old friend.

With Spring Break approaching, and the college crowds flocking to the usual college tourist traps along the Gulf of Mexico, many of us are leaving to escape the burnout of dealing with college life only to be surrounded with the same clinging reminders of what we are trying to forget. Why torture yourself of having to answer the same moronic question of "What's your major?"

Be an astronaut for Spring Break. No, don't rush to join the NASA space program or anything. Hell, I've already tried and the food's horrible. Travel to a different world. Visit somewhere that you never been and get to know new people. Ditch the boyfriend/girlfriend and try to get lost, and you just might find yourself.

listen up class of 2000!

# because...

there are 1,000 things you didn't even know you had

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- Forbes Magazine

he said...

**A Man's Man**  
by Josh Ezzell

Everybody has funny experiences. One of mine happened on a recent trip to New York City with the "Sidelines" staff.

We were there to learn about journalism and see the city. While there I did those things and learned a very important lesson — always tip a bartender.

It all happened at a place called Hogs and Heifers. Chief Designer Raymond Hutzler and I waited outside the place for what seemed like an hour. I needed to piss, and Raymond needed to drink. While waiting in line we noticed something: the bouncer — who had the stereotypical yankee accent — kept asking girls if they would take their tops off. Most said yes and got in the club.

At this time the bouncer informed a few people that over 4,000 women have put their bras on the wall of the bar. Next he claimed that Julia Roberts, Drew Barrymore and Paul McCartney had been in the place. Then tons of bikers and rednecks came out. We thought it would be cool, but we didn't know what would later happen.

The place wasn't much bigger than a dorm. There's obviously a bar, a pool table and a TV. And there was the nasty bathroom and the large crowd. When I say large, I mean 500 people crammed into this little place.

The walls are decorated with bras, a rebel flag and a Sturgis-Wilder '98 sign. Their tap selections include Pabst Blue Ribbon and Busch. Do you get the picture?

Within ten minutes of being there, a girl jumped on the bar, danced, took off her bra and showed her boobs to the group of people.

Next, Raymond attempted to order a beer. The bartenders — wearing skimpy tops, short shorts and cowboy hats — told him that he had to take a shot of something before he could order a beer. He drank Wild Turkey.

A few minutes later four girls jumped on the bar and danced. Some people chanted "show me your tits," but it didn't happen.

So I ordered a few beers for Raymond and myself. Without thinking, I paid the bartender with exact change.

She obviously thought something of it. She got on the loud speaker and yelled, "Hey, you better give me a f\*\*\*ing tip or I'll bodyslam your dumb ass!"

I gave her two dollars, and she called me a cheap bastard over the loud speaker.

We left, and people in the street asked me why I didn't tip the bartender. I didn't answer. Instead, we hailed a cab.

Where else would something like this happen? It sure as hell wouldn't happen in Tennessee. New York is a manlier place to be. They have more bars on every block. McDonalds is open 24 hours a day and delivers. I could just sit on my ass all the time and watch wrestling in New York.

This is the manliest thing anyone can do. It's every man's dream.

she said...

**Atypical Woman**  
by Angela White

I tend to stay away from biker bars on the outskirts of New York City, so I'm afraid I don't have a colorful story to tell like my co-columnist Josh. My trip consisted mainly of room service and avoiding tourist traps.

But my experience in New York did do one thing for me: it reaffirmed my plans to move there, or anywhere else non-Southern for that matter, as soon as superhumanly possible.

I'll take smog and homicidal cab drivers any day over the demeaning attitudes of Southern "gentlemen."

I didn't have a single door opened for me in New York, with the exception of one opened by a male friend of mine from the South. No one tried to give their seat up for me on the subway, or pull out my chair at a restaurant. I wasn't called "dear" or "little lady" or anything else of the like from strange men I had never met before. It was all very refreshing for once not to be treated differently simply because of my sex.

I'm sure these things do happen to some extent in the North, but for some reason they have become expected here in the Bible Belt, sadly by the very same women who are being demeaned by them.

What is even sadder is that, for the most part, Southern men have no idea that what they are doing is even sexist. They are offended by the mere mention of such a fact. To them, these "niceties" that they perform are done out of "respect" for women. They're treating women better than themselves. What could possibly be wrong with that?

The whole point of feminism, the goal that we have all been striving to achieve for centuries now, has been equality. Being treated better than men — that's not equality.

Women who insist that men treat them like "ladies" — buying their dinners and giving their coats away and all the other "perks of ladyhood" I've mentioned — are making a trade-off. They have accepted that women will never achieve equal pay or health care or opportunities in the workplace and the family. That's all fine with them, just as long as they get some free drinks when they go to a bar.

We are giving men the perfect ammunition against our fight. If we're being treated better already, why do we want things to change? Why can't we accept these "perks" and quit bitching already?

They are throwing us a bone — and most of us are more than willing to settle for it.

If the only way I can escape this lifestyle is by leaving my home, then so be it. There is no point in continuing my fight in a place where the opposition I face comes more from those for which I am fighting than from those I am fighting against.

Besides, I hear McDonalds is open 24 hours a day.

# FEEDBACK

letters to the editor

**In response to Mike Amrozowicz's Feedback in March 1 issue**

Ahhhhh, the Internet. The colorful, eye-catching graphics of informative stations in web-space. The effortless ease which one experiences when communicating with beautiful felons, rapists and sadists. The easy access to the Anarchist's Cookbook and other highly informative material. The only thing I am disappointed about is the difficulty in registering choices.

Why does one need a keyboard? Why does one need a mouse? In my lifetime I want to see a connector that can be inserted into the back of my neck so that I don't have to work so hard typing and pressing buttons.

I want a virtual world created inside a matrix, so I can log into it and float away, meeting people and visiting beautiful landscapes.

Who needs human sensory perception when you have this? Who needs drugs and alcohol to escape their problems? Who needs a physical world when you can explore new cyber worlds? Hook me up and feed me through an IV, 'cause I am going to live in cyber-space. I can access all the information I want through a thought. I can create a new form of myself so people will be looking at a much more attractive me than in the physical world. It will be perfect, the Utopia we have all been waiting for!

Whoa, I became carried away for a minute. Sorry. Let me bring myself back to this world, where I am bound by laws and morals and consequences for my actions. Let me come back to where I still practice human social relations on a daily basis. Let me come back to where I received a form at birth, the one I have to deal with for the rest of my life.

To tell the truth, I don't know where this Internet thing is going to lead us — nobody does. One thing I do know is that technology is leading many of us in the wrong direction. We lack focus on human connection. With technology, we can sidestep human relation so we will not have to deal with [incompetent] humans, so we will not have to pay someone to do what a machine can do, and so we can become absorbed into a screen to escape the fact that we still have to deal with people everyday.

We abstract human connection, molding a person into an image on a screen, a handle, an access code. A nice, orderly little world where everyone is identified by a sequence of numbers where most lie about themselves because they know they can, where people can assume a created identity because they are ashamed of the one they have to live with.

Where have our feelings gone? Why do we feel we have to resort to an escape plan such as this? When will we force our present mode of existence into being obsolete? Don't fool yourself. As long as we continue on this path, it will happen.

—W.W.—

**My take on spring break**

The time has finally come for a break from the madness of the daily grind. Wait a minute, this is already the last week in March! Where has my semester gone? I then realize that I have been feeling very fatigued as of late, like I am crawling across a scorching desert floor searching for the nearest oasis. I am tired and crabby and overloaded with work from classes, and upon deliberation with my fellow students, these seem to be common symptoms. So what is the diagnosis, doctor? The ailment stems from a lack of any sufficient break placed in a reasonably strategic time within the duration of the semester.

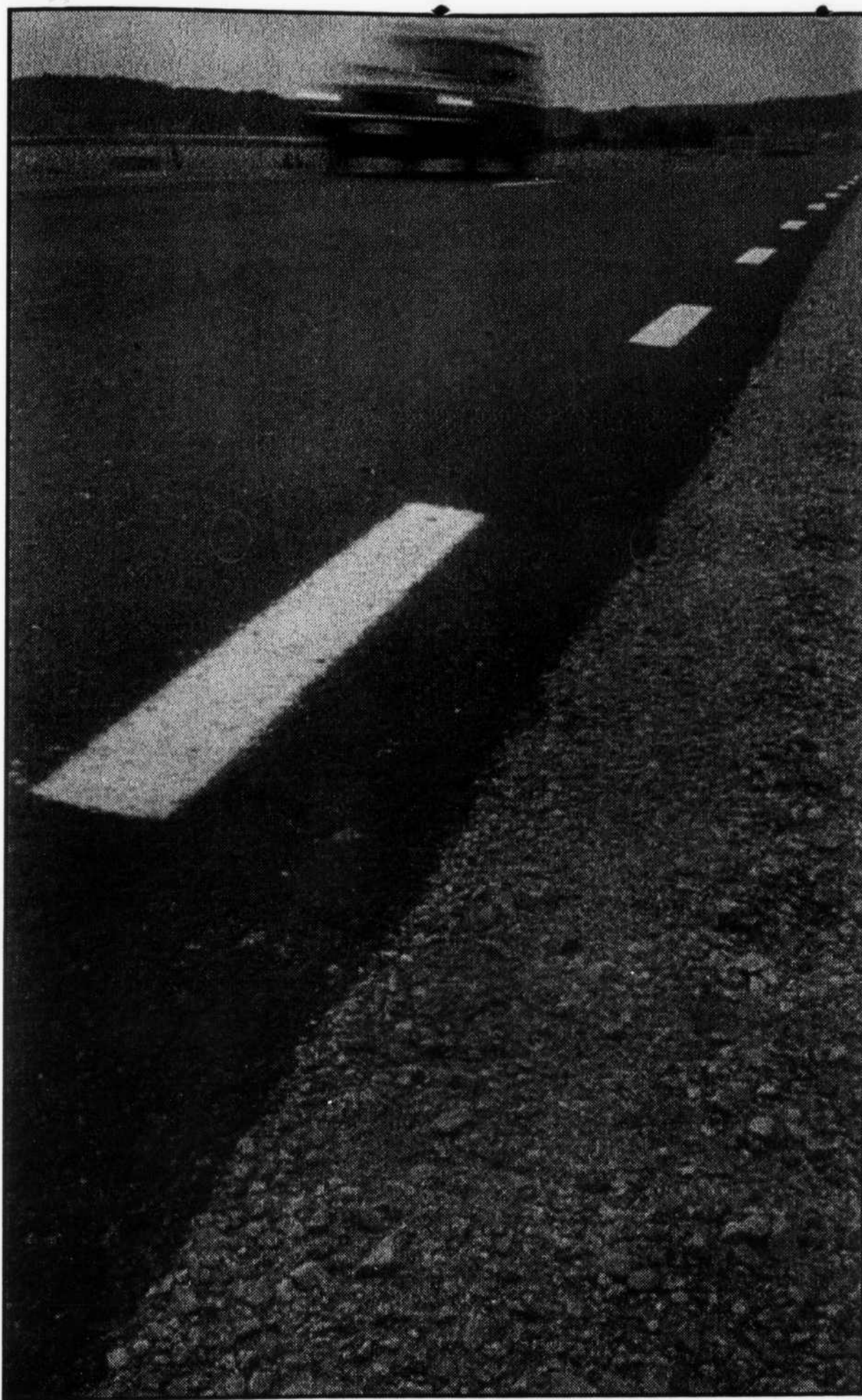
Why isn't spring break in the middle of the semester this year when it would actually give the students a chance to rest before plunging themselves into the second half of the semester? Why are there only four weeks and finals week left after the break? This is a relatively minute amount of time compared to the 16 weeks that the semester consists of. As soon as students come back from this much-needed spring break, they must immerse themselves in a final, all-out effort to finish the semester with decent grades; four weeks of all-nighters, writing papers and cramming for final exams. To me, and any that would chose to critically examine this issue, this makes absolutely no sense. Who constructed the schedule for this semester? I would really like the chance to have a nice little critical discussion of this matter. And so would many of MTSU's disgruntled, overworked students.

This misguided spring break placement also causes another unfortunate plight for those who are travelling to spring break hot spots. Much of the fun of escaping to Panama City, Daytona Beach, or Cancun comes from the fact that most college students across the nation are usually enjoying their spring breaks during the same week [sometime in late February or early March]. This means more college students are in all hot spots. A problem is caused for my fellow students who are looking for that camaraderie when our spring break is not at the same time as most other colleges. In fact, our spring break is one week later than most high schools!

When MTSU students arrive at their respected spring break hot spots, these places might be either populated by high school seniors on a class trip, and/or virtually devoid of any spring break party action.

I would really like to meet the person[s] responsible for this so they can see my bloodshot eyes and hear my raspy, fatigued voice try to explain to them why I am doing poorly in my classes and why I haven't slept in two weeks. Maybe this would cause them to consider an earlier spring break next year. Yet somehow, I highly doubt it.

**Mike Amrozowicz**  
Staff Writer



# got Wheels will Travel

by Robin Wallace  
FLASH! Editor

Got wheels? Will travel? Then don't pass go or collect two-hundred dollars — take a road trip across the United States. What better way to spend Spring Break 2000 than by touring the country on backroads and fast highways.

A cross-country expedition through towering pines or skyscrapers and rolling fields or concrete can be navigated from the comfort of your car and within your budget.

While such a jaunt can literally stretch from coast to coast, covering 12 states in about 10 days, a more weekend-warrior approach maybe the perfect fix for the "I've-got-no-plans-for-spring-break" blues.

"A penny hike," as coined by my mother, is a ticket for an afternoon excursion or a weekend adventure. So what in the world is a penny hike?

Well, before you can hit the road, perimeters have to be set up: decide whether you want to head north, south, east or west and then for 20, 30 or 50 miles. When you reach xx miles, at the very next crossroads flip a penny to determine which way you'll turn — tails for right or heads for left and vice-versa. Other "car rules" can be made up to iron out the kinks like: if in an urban area, choose to flip the penny every third crossroads, or to start the game over by traveling xx miles in whichever direction if a dead end is reached. But no matter where you end up, you're be bound to see something you never would have imagined.

Yet, depending on your financial predicament, whether on a tight budget or flat broke, there are a couple routes you can go to have the time of your life.

## Route 1: A day excursion

Fill the tank up with the cheapest gas in town, which still will cost an arm and a leg, throw together a picnic basket — be as ordinary or romantic as you wish, pack some emergency just-in-case items such as motor oil, toiletries, a swimsuit and towel, and be sure to include a camera and some friends.

## Route 2: A weekend adventure

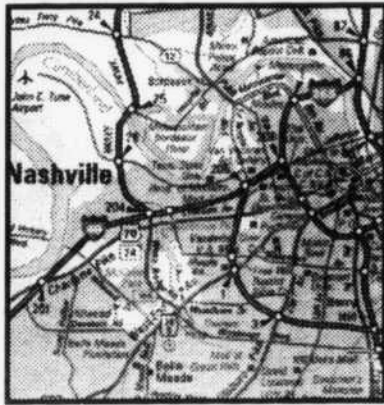
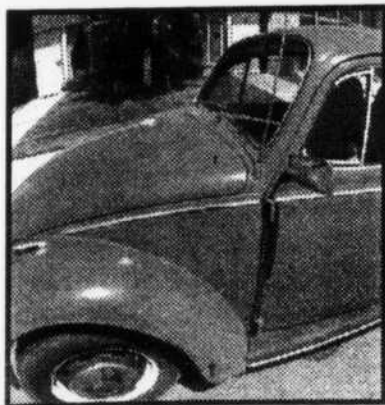
Repeat the preparations for Route 1, pack an over-night bag and budget additional money needed for gas, restaurant and hotel room OR, run to the grocery store and stock a cooler, grab some sleeping gear [could also include a tent] to either camp out in the car or at a rest area/park.

## Route 3: A week expedition

Repeat the preparations for Routes 1 & 2, pack a suitcase for all weather and additional money needed for gas, food, lodging and the unexpected. Since this trip is much longer, the most economical and comfortable way to travel this route is by mixing campsites with hotel rooms and the cooler with restaurants.

If you're thinking about either Route 2 or 3, research either through the 'net, a travel agency or AAA for the area and direction that you're heading. This way you can avoid any unpleasant surprises such as massive detours or construction, and hit the more interesting sites along the way. Nevertheless, still be spontaneous and just drive until you see something that looks neat and hang out there until you feel like moving on!

You never know what you might find out there on the open road, or what might find you, so be on the look out for the most bizarre, have a million laughs and make a thousand memories — but, most of all, take care of you!

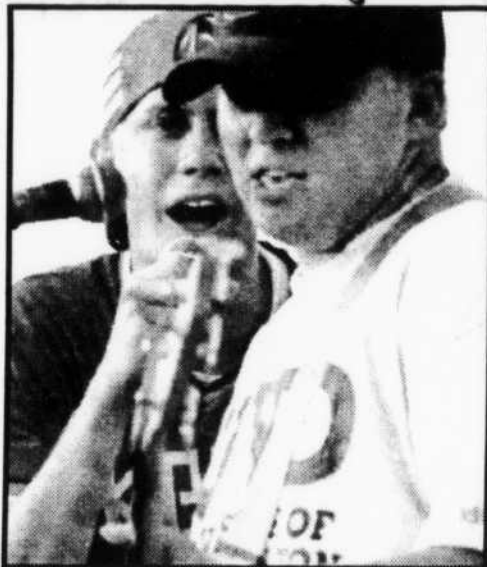


SIDELINES

FLASH!

MARCH 22, 2000

5



Over the last decade, no genre of music has exploded quite like contemporary Christian music. Building its base in Nashville, the CCM industry has risen from cheesy rip-off bands [Stryper, anyone?] to reach mainstream success [Sixpence None the Richer].

Because of this boom, many artists have an

## Aspiring Christian rockers set to make their move

outlet for their message. Two such artists are Jimi Edwards and the band Soapbox.

Edwards' home-studio-recorded debut is thirty minutes of pure rock and roll energy. Featuring solid power pop songs, Edwards' debut project is not the average fare being offered today. Quirky lyrics such as "Mrs. Macaroni" and "Nimrod" highlight the album. Blatantly Christian, Edwards has the solid musicianship to accentuate sometimes-soaring melodies.

Conviction more than makes up for where the album falters. Sounding like a rough Paul McCartney, Edwards shows the promise of a great songwriter ready to emerge.

Edwards passionately plays catchy songs that have a tendency to stick to the eardrums of the listeners.

Edwards once said, "I knew this was God

wanting me to do this. Everything just fell into place."

Eight tracks of sonically diverse music have Soapbox poised to make a huge splash in the CCM world. Featuring a driving sound accentuated by the occasional tender ballad, Soapbox, fronted by vocalist Jeremy Buckelew, has potential. What shines about their debut, "Sold Out," is the band's ability to lock into a groove and reel in the listener.

The album is a nice mixture of power pop ["Ray of Light"], acoustic ballads ["Jennifer's Song"], and hard rock ["Walking in the Desert"]. The album fails only in that the band is not able to stretch out more often. A brother combo in Jay and Daniel Watkins provide the rhythm section on bass and drums, respectively. Travis Lamb and Daniel Copeland split the gui-

tar duties and provide a dual guitar attack that is second to none. The lyrical content is straight forward and to the point. Whether it is the cry to humanity on "Rise Above" or the pledge to God on "Everywhere That I Go," there is no doubt where the band stands.

While the mix on the album could be better, Soapbox proves on this album that they are ready to stand up and make the world take notice of them. Few major label acts have the diversity this band has. Whether moody, psychedelic or full-fledged rocking, Soapbox has the potential to develop a style all its own. Here's hoping they follow that development to the fullest.

While there are many deserving artists in the CCM industry, few actually make the leap into the mainstream. If these two artists are the future of CCM, the future is very bright.

### Music review

by Kevin McNulty  
Staff Writer

## The Boro's musical underground

A musical underground thrives right under our noses. I've traveled extensively and have yet to see another town with such a lively music scene. In fact, most "cities" don't have this serious of a musical outlet. I had the pleasure of watching several very talented musicians and songwriters perform at The Boro's Open Mic Night. It was an evening of excellent musical talent, originality, meaningful lyrics and stories, and perhaps a brother and sisterhood that's not usually associated with musicians.

Every Sunday evening, musician and host Joe Audette begins the night with his own performance of folk and blues, and then for several hours thereafter he introduces a variety of artists who have come to perform. Audette said he's been hosting Open Mic Night for over a year. He was motivated to do this because of the tremendous talent in this area and the need for a venue for musicians to perform. He emphasized that the Sunday evening event is an "open mic" night and not to be mistaken for a "writers" night. He encourages all musicians and performers to take part in it. It so happens, though, that most of the performers tend to be songwriters.

One of the regular and long-time performers is veteran songwriter and musician Don Clark. He was on stage when I stepped into the club. Immediately his seasoned demeanor on stage jumped out at me, but so did the apparent respect by fellow musicians and audience members. Through conversations with other musicians, it was quite apparent that Clark is one of the "heavyweights" among this group. He is well respected for not only his tenure, but the seriousness and quality of his songwriting and musicianship. I talked to the Montecagle native, who said he grew up around musicians, so becoming one was almost as natural as growing up. Clark said he's been playing at The Boro since about 1989 and refers

to his style as "Americana" - a mixture of several American styles, including folk, rock and blues. He said he really likes the Open Mic Night at The Boro because it's a student-musician hang out with an appealing ambiance and a good audience - it's

I have yet to see another town with such a lively music scene.

made for the performer and songwriter. I agree - I found the patrons to be extremely friendly as a whole and noticed that friendliness is passed on to the performers, as they were always well rewarded for good performance.

I spoke with Audette throughout the night, and he kept bringing up how amazing it is to continually see new musicians coming out of the woodwork. He said it's the never knowing who's showing up

and the constant "new blood" that keeps the event fresh every week - I think he loves the anticipation.

I had a chance to watch, listen and converse with a young, new and rather unique member of this musical underground - she goes by "Sharon." She's unique for a couple of reasons. One, she's apparently the only woman solo performer in this musical scene. The other thing is that she is quite petite, but has a voice so powerful that she has to stand back about a foot from the microphone to keep from blowing the audience away.

Her voice is not just all power either. It's a wonderful combination of thrust and silky melodic sounds. She mentioned that she's not really looking to become a famous singer-songwriter - nevertheless she has the talent. She hails from New Jersey and came to M'boro to take on the renowned recording industry management degree program offered by MTSU. She said that she loves the scene here in M'boro, and particularly The Boro, because it's so open to new styles and musicians.

Her style is like an alternative folk rock sound with a twist. She's integrated some classic sounds, such as Joanie Mitchell, with her contemporary influences like that of Anna DeFranco. Perhaps like many young artists and songwriters, her lyrics and music have a very passionate and emotional appeal. Admittedly she writes predominantly about love and getting your heart broken.

But she's also writing about young people and how they sometimes can feel they're invincible. Whatever she decides to write about, you can be certain it will have a passion, quality and "listenability" that will please many audiences.

I saw many other very talented musicians and songwriters that night, all of which I could write

*continued page 10*



### Songwriter's & Open-mic Nights

Bluebird Cafe  
Sunday 8pm. Writer's Night hosted by Jeff Pearson with Mark D. Saunders. Monday 6pm Open-mic hosted by Barbara Cloyd.

Somethin' Live  
Wednesday 7pm Writer's Night & Jam Session.

22nd Street Cafe  
Thursday 8pm Acoustic Original Open-mic hosted by David Loeb.

23rd Psalm Coffeehouse  
Thursday 7pm Open-mic Rock 4 Jesus featuring W.C. Carter & Sabrina Murdough.

### Musician Jams

Bean Central  
Tuesday 1st and 3rd of every month 8pm Jazz Jam Session.

Gibson Guitar Cafe & Gallery  
Thursday 5pm Blues jam featuring The Bagdaddys.

The Klub  
Sunday 9:30pm Open Blues Jam.

The Station Inn  
Sunday 9pm Bluegrass Jam Session.



the  
script

#### Musical! The Musical!

Now this sounds like a blast. Ten brave actors, singers and musicians join forces to stage an original musical. The only catch: They have to improvise it on the spot from suggestions given by the audience. Think of it as one long daredevil episode of "Whose Line Is It, Anyway?" Performed Mar. 11-Apr. 22 at the Musician's Union, 11 Music Circle N. Show time: 7:30 p.m. Sat. For more information, call 662-3858 or visit [www.musicalthemusical.com/nashmus](http://www.musicalthemusical.com/nashmus). Admission: \$8.

#### Ghost of A Chance

Ladies' man Chance Logan winds up in the apartment of a beautiful young woman. The only problem: He's dead. Can the life-challenged Lothario and an ornery angel help the girl find happiness among the respondents of her personal ad? If the name on the door says "Chaffin's Barn," we're betting they can. Performed through Mar. 25 on the Mainstage, Chaffin's Barn Dinner Theatre, 8204 Hwy. 100, 646-9077. Times are 6 p.m. dinner, 8 p.m. show Thursday-Saturday. Admission: \$35, reservation required.

#### Over the River and Through the Woods

The grandson of a large, close-knit Italian-American family upsets his grandparents when he announces his plans to leave for a job in Seattle. Will they use every trick in the book to keep him home? Performed at the Cumberland County Playhouse in Crossville through May 13. Call [931] 484-5000 for show times.

#### Personals

SWM, age withheld, seeks SWF for a night of music and comedy. The creators of "Friends" made a love connection with "Beauty and the Beast's" Alan Menken and "Godspell's" Stephen Schwartz for this fast-paced revue, which skewers the rituals and pitfalls of contemporary relationships. Performed at the Bengel After Hours Theatre, 2007 Belmont Blvd., through March. For information, call 777-ARTS. Showtime: 8 p.m. Friday-Saturday.

#### Theater review

by Ruth Peltier  
Staff Writer

## More than just music, 'Ragtime' notes issues

As we enter the new century, it is natural for thoughts to turn to the turbulent years at the beginning of the twentieth century, the years when the world was dancing to a strange new sound called Ragtime.

"Ragtime," the Broadway musical being performed this month at the Performing Arts Center in Nashville, carries us back to that era and reminds us that we have not come as far as we think we have in changing the abuses that were prevalent then.

The plot of "Ragtime" revolves around three families who are representative of American society at the turn of the century.

The first family is upper-middle class, white Anglo-Saxon Protestant. They are unnamed, instead simply called Mother, Father, Little Boy, Mother's Younger Brother, and Grandfather. The play seems to revolve around them and their interaction with two other families, one socialist immigrant Jewish and the other Harlem black. This interaction symbolizes the strains on the social fabric of America as she struggled to incorporate the immigrants and the rising black middle class into her melting pot.

Tetch is an immigrant father who comes to this country in search of a better life for his daughter, identified only as Little Girl. A talented artist,

Tetch winds up working 60 hours a week at a loom before finding his destiny almost by accident.

However, it is the story of Coalhouse Walker, his fiancée Sarah and their child that defines the play.

Coalhouse is a black American who is rising in society due to his musical career. This attracts the attention of the whites, and the resulting prejudice is the spark that makes the play happen.

Woven into the plot are characterizations of important individuals of the period such as J.P. Morgan, Booker T. Washington, Henry Ford, Emma Goodwin, Evelyn Nesbit, Admiral Perry and Harry Houdini.

The play confronts a variety of issues, including socialism and the rise of the labor movement, the status of women in family structure and in the entertainment industry, prejudice, big business and culture shock. It delivers its message via a stirring ragtime melody that forces listeners to confront ideas they might not otherwise consider.

Lovena Fox as Sarah gives a moving performance as she struggles at first against Coalhouse and later against the forces that attack them as a family. Her music draws you into her heart. You feel her fears, her love for Coalhouse and her child, her anger and her frustration.

Lawrence Hamilton's emotionally wrenching presentation of Coalhouse Walker carried his character and also the audience across the full spectrum of feelings: young love, the joy of parenthood, the thrill of planning a future for your child, the pride of rising fortunes, the pain of seeing prejudice distort the fruits of your labor, the tragedy of losing loved ones, the satisfaction of revenge and, in the end, the satisfaction that comes with sacrifice.

Cathay Wyder is superb as Mother. She begins the play as the obedient wife of a domineering husband. However, when he leaves her alone for a year, she has to deal with situations that force her to evolve into a person in her own right. When he returns she is not the person he left behind.

A highlight of the play is the duet between Mother and Tetch, played by Jim Corti. The song "Our Children" celebrates the growing friendship between the immigrant's daughter and Little Boy, who is Mother's son.

However, deep feelings between Mother and Tetch become more and more evident as the song progresses, until in the end, both realize the futility of the situation and turn away.

The performance of Nicholas Boak as Little Boy was astounding. He remains totally believable

*continued page 10*

#### Dance review

by Nathalie Mornu  
Staff Writer

## Best moves of a decade

The mirror-lined rehearsal hall acted as a canvas for the designs of the Blue Moves Modern Dance Company as they practiced for their upcoming March 24 and 25 performances.

Instead of paint, though, Blue Moves' choreographers use the dancers as mobile brush strokes on the stage. In constantly-changing patterns, the dancers utilize all the space, including the floor and the other performers sharing the boards.

The dancers rehearsed a collection of the company's most popular choreography for their presentation next week of "Greatest Hits," a show commemorating Blue Moves' tenth anniversary. Most of the dances have not been performed for several years.

The Murfreesboro-based company formed over a decade ago to provide a professional level, local outlet for committed modern dancers to create and perform innovative choreography. The majority of members either attend or graduated from MTSU. After dancing with the troupe for a year, members may choreograph dances for performance by the company.

"The great thing about Blue Moves is everyone choreographs, which leads to diversity," said Angela Armstrong, a dance teacher at MTSU and senior member of the group. "It prevents the stagnation of ideas."

"Some people may think we're an eclectic combination, but it works for us," Armstrong added.

For "Greatest Hits," the company will revive

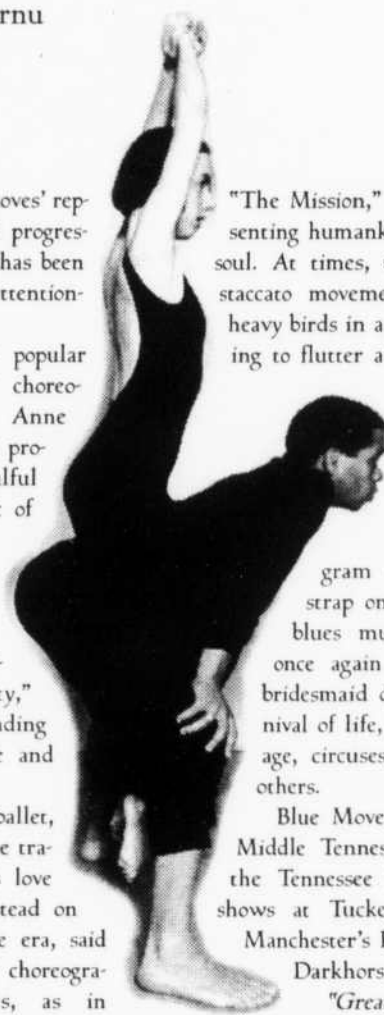
dances which helped build Blue Moves' reputation for insightful, daring and progressive modern dance. The company has been described in the local press as an attention-grabbing hidden treasure.

One of the company's most popular dances, "Mind, Body and Soul," choreographed by co-founder Lee Anne Carmack, will be featured in the program. The surreal, sultry and soulful trilogy is performed to the music of Tom Waits.

"Mind, Body and Soul" tries to encompass many realms of humanity — the anguish of thought, the confinement of physicality and the hope of spirituality," said Carmack. "It is a very demanding piece that reflects both the grace and athleticism of the dancers."

While it stems from classical ballet, modern dance breaks away from the traditional themes of ballet, such as love stories. Modern dance focuses instead on the emotional and reflects on the era, said Armstrong. Some of Blue Moves' choreographies explore primal struggles, as in "Timeless," by co-founder Amanda Cantrell Roche.

In this multi-sectioned dance, accompanied by music from "The Last Temptation of Christ" and



"The Mission," dancers struggle for flight, representing humankind's quest for the freedom of the soul. At times, the dancers hold poses, or make staccato movements. At others, they stalk like heavy birds in a primal swamp. But they keep trying to flutter away gracefully.

Roche also choreographed another piece in the program, "Other Seas," a dance wishing respite for her grandparents as they slowly died.

Not all the dances on the program are serious. The company will strap on tap shoes for "No More," set to blues music. In "Ride," performers will once again don tattered prom gowns and bridesmaid dresses for a dance about the carnival of life, with evocative flashes of the jazz age, circuses, rodeo and side shows, among others.

Blue Moves has danced at theaters around Middle Tennessee, including a performance at the Tennessee Performing Arts Center, major shows at Tucker Theater, and appearances at Manchester's Parnassus Theatre and Nashville's Darkhorse Theatre.

"Greatest Hits" will appear at the Murfreesboro/Rutherford County Center for the Arts on March 24 and 25 at 8 p.m. Tickets cost \$8 for adults, \$5 for students. For information, call 904-2787.

by Robin Wallace  
FLASH! Editor



## From Georgian peach to Californian hard core

# Julia Roberts is Erin Brockovich

Delivering a stellar performance that went beyond the low necklines and short hemlines, Julia Roberts was brilliant in the true story of "Erin Brockovich."

Since the opening of the film Friday, theaters have been packed coast to coast, critics have been raving and magazine covers screaming in multiple ways about the "comeback" kid - Roberts.

All the hype first has to do with her career, which has been gaining momentum from her "mid-nineties slump." Now with her latest film, "Erin Brockovich," Roberts is distancing herself from the competition to clearly become the best actress in Hollywood, that is of course based on her salary.

Roberts, playing a single mother, twice divorced and in desperate need of a job, gives dozens of quick-on-the-draw, in-your-face, don't-go-there, "Yes, I'm a woman and I've got boobs,"

hard-core with an attitude type of lines that leaves you reeling with amazement.

Yet, not only did Roberts have incredibly dizzying rapid fire lines, so did Albert Finney, who played Ed Masry, Erin's former unsuccessful lawyer and also her disheveled, burnt-out, near-retirement boss. Although not as long winded, Finney commanded the screen by dropping loaded short and sweet phrases.

Directed by Steven Soderbergh [Out of Sight], "Erin Brockovich" depicts a woman who finally lands a clerical position at a Los Angeles law firm, where she mounts a personal crusade against the major corporation responsible for poisoning a community's water supply. As Roberts digs deeper into the corporation's coverup, she becomes emotionally attached to the hundreds of people affected and/or dying from the poisoned water.

This attachment brings a much-

softer element to the film as well as to Roberts' role as a mother and girlfriend, whose relationships are jeopardized by her involvement with the case.

Through ups and downs in the relationships, her family and boyfriend [Aaren Eckhart] are there for her in the end when her case results in one of the biggest arbitration settlements in U.S. history.

The combination of the highly acclaimed Roberts and Finney, plus the extremely well-written script, brought countless rounds of thundering applause, eruptions of laughter and howls of delight from the entire audience.

Erin Brockovich is by far the best movie Roberts has done and promises to be one of the best films of the year, particularly when Oscar time rolls around.

My Grade: A

## Video review

by Marty Spears  
Staff Writer

## New release: Godmoney - Never heard of it? Don't bother

Quick, what is another word for "crap?" Give up? Godmoney.

Usually when I go to my local video store, I try to find something that looks interesting and hasn't been overly done time and time again. Godmoney seemed to easily fit that criteria from just a simple glance at the cover box.

Great, so what's it about? After reading the back of the box, the plot was still left unclear.

That hint right there should have been a warning flag. After all, if the distribution company can't find a way to put the plot into a few sentences on the back of a little ol' box, then it's probably not worth wasting my viewing time.

Another warning flag should have come up when the check out clerk honestly believed that he has never seen anyone rent this movie the entire week that it had been released. So, being the brave soul that I am, I decided to give it a try. BIG MISTAKE.

In my opinion, Godmoney has to be the worst movie that I have ever seen...and that includes watching those late night HBO movies. The story is about a twenty-something year-old guy who is now living in California. After almost being captured for a crime, his friends are all gunned down in his apartment by a SWAT team and he is the only one left alive. By moving out to California, he hopes to start life over and stay on the right side of the law. That is until he runs into money problems and is asked by the local drug king to help him snuff some competitors out.

I'd tell you more, but I stopped watching after that. That's right, after an hour into the movie I got fed up and turned it off, which is something I never do.

I thought about continuing to watch the rest of the movie so that I could develop a more complete review, but no man should go through that sort of torture more than he has to.

What was so bad, you ask? The dialogue between char-

acters was terribly derived. It seemed the director couldn't decide if he wanted this to be an artsy project or a run-and-gun Tarrantino-esque flick, so he included both, only to mesh them horribly together. It took them an hour to advance the story to where you knew it would be heading fifteen minutes into the flick.

I could go on, but I think you see my point. Unfortunately, this is the type of movie that gives independents an undeservingly bad name.

But, alas, there is ONE good aspect that came about from the movie: a kick-ass punk soundtrack.

Somehow they were able to attract such punk bands as Pennywise, Blink 182, Strife and Ten Foot Pole, to name a few, which became the only point of enjoyment. In my opinion, forget the movie and just buy the soundtrack. You'll be a lot more pleased.

My Grade: F-

by Nathalie Mornu  
Staff Writer

# Tennessee Rep 'nose' Cyrano

Since much of the plot and dialogue in the play "Cyrano de Bergerac" center around his Pinocchio-like schnozz, it seems obligatory to make some pun in reference to it, as an introduction to my review of the Tennessee Repertory Theatre's performance of the piece. However, I could never outdo Cyrano himself in either describing his nose or making jokes about it.

Since Steve Martin acted in "Roxanne," a film loosely based on "Cyrano," the plot should be familiar to most people. Cyrano, a proud swordsman and eloquent poet, secretly loves the beautiful and intellectual Roxanne.

Because of his bizarre nose, he has no confidence that she might return his affections. Indeed, Roxanne confides to him that she's quite taken by Christian, a cadet in Cyrano's regiment. Christian babbles foolishly when he's around Roxanne, but Cyrano so loves Roxanne that he wants to see her happy, so he helps the young cadet woo her by supplying the love letters and silver-tongued speeches that she falls in love with. The two marry, but Christian dies in a battle shortly afterwards, so his widow retires to a convent, keeping the last love letter written by Christian [so she believes] always tucked in her dress.

For 15 years she receives weekly visits from Cyrano, who continues to love her, at the convent. Since Cyrano continually makes enemies because of his intolerance of falseness, his pride and his boasts, one day he comes to see Roxanne mortally wounded. They talk about Christian, and as Cyrano reads the last letter aloud, Roxanne realizes that the eloquence and poetry she fell in love with was authored by him, not Christian. She falls in love with Cyrano, but everything ends tragically as he dies.

The playwright, Edmond Rostand, was originally trained as a lawyer, but was impassioned by poetry and wrote a number of other works besides his 1897 masterpiece "Cyrano."

A wordsmith can't help but be enchanted by Cyrano's fluency, wit and style, especially when David Grapes carries off the role - and the nose - so effortlessly.

"I have never fought to win," says Cyrano. "The most glorious cause is one that is doomed."

The Rep's performance has nothing dooming it.

The entire cast acted professionally, although other than Grapes', none of the performances shone. The impeccable crowd scenes appeared to have tons more actors on stage than there really were, because of the well-orchestrated flurry of activity and the cast's level of enthusiasm.

Disappointingly, the weak fight choreography by Michael Chin didn't reach the level of swordplay so cen-

tral to the swashbuckling Cyrano's reputation. At times, the actors nicked their hats or other members of the cast by accident, as if not quite in control of their weapons.

Sian Heder, as Roxanne, sounded a little forced, as if she had to strain to get her voice to carry. Yet Polk Theater, at the Tennessee Center for Performing Arts, is quite an intimate hall, with phenomenal acoustics.

Because I arrived late, I watched the first half of the performance from the back row, and could hear every murmur from the stage as well as in the audience. Evidently these audience members who talked, didn't turn off the alarms on their watches and unwrapped candy during the performance confused attending the theater with going to the movies.

After intermission, I sat toward the front. The unnecessary microphones that had been placed at three points on the stage caused a distracting resonance whenever the actors spoke near them.

Lane Fragomeli's impressive costumes, a glorious explosion of glowing color and billowing plumes in the first act, set off well against the simple, unadorned sets.

The set, designed by Gary C. Hoff, was fascinating because of a revolving central piece of architecture that acted as the wall of a courtyard, moved 180 degrees to become the back of a bakery, and with another quarter turn became the balcony of the pivotal love scene. The sets changed subtly, much of it visible as the performers brought on or removed furniture unobtrusively in conjunction with the unfolding action. The actors made no distracting clomping sounds while walking around onstage.

When the central set needed rotation between acts, a lit color-drenched screen at the back of the stage showed the silhouettes of stagehands and performers gracefully carrying out the work.

As the lights came back on, the actors, already on stage, immediately resumed the drama.

The sound effects added much to the battle scene against the Spanish, but judging from the reactions of the audience near the stage, the deafening gun shots might have needed to be toned down.

Some of the jokes may lose contemporary audiences unfamiliar with the period of Louis XIV. Cyrano gets pompous at times, and the tragic ending dragged on. But the Tennessee Rep "nose" how to put on a great show.

Sniff out this deal: students under 24 with a valid college i.d. can get in for \$5 by showing up 30 minutes before the performance. *Cyrano de Bergerac* continues through April 2. Call 255-ARTS for more information



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## Christian Music

continued from page 6

about extensively. There was "Laws" - incredibly talented. Had a contemporary Janis Joplin or Bob Dylan feel. He was very powerful, serious and entertaining - people were quite captivated by his performance. Then there was veteran performer

Alex Ogburn, who showed his unique songwriting style of blues and rock. Then I heard the unique sound of Seth Timbs, who also plays with the band Fluid Ozs. Finally, I heard Elliot Currie, an extremely talented guitarist who added a nice diversion that night doing some excellent jazz stuff.

You may not be aware of these and other talented musicians who are providing this community with excellent musical art. Particularly for those who really appreciate the art of music and songwriting, I recommend you to check them out. This is a unique opportunity to get behind the scenes of this musical underground - to get to know these songwriters and musicians on a "live" basis. They're very real, friendly and open to the audience - and like any performer, they appreciate a knowledgeable and hip audience with which they can share their music and talents. I highly recommend you check them out.

You can see the previously mentioned artists, along with many others not mentioned, every Sunday from 4-8 p.m. at The Boro in Murfreesboro.

## 'Ragtime'

continued from page 7

throughout, but his scenes with Little Girl and a scene at a baseball game with Father are especially delightful. This talented 10-year-old from Westport, Conn. debuts professionally in this show. We will hear much more from this young man.

"Ragtime" is based on the novel by critically acclaimed author E.L. Doctorow. It is currently playing on Broadway in the Ford Center, and is the recipient of four 1998 Tony awards, as well as many others.

The play will continue in the Jackson Theater at TPAC nightly through March 26 at 8 p.m. Tuesday through Saturday and at 7:30 p.m. on Sunday. There are matinee performances Saturday and Sunday at 2 p.m.

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by Coach Mark Williams

Contributor

# MTSU Rugby - past, present, and future

## IN THE BEGINNING

Bart Butler officially founded the MTSU Rugby Club in the fall of 1980. As with any start-up venture, the club had its share of ups and downs, and many times the team had to pick-up players from opponents at home games. The club survived and slowly built up a roster of colorful characters that helped to mold the team. In those early years the club was filled with many non-students, and the team did not participate in the official collegiate competition.

## SUMMER SEVENS

In the summer of 1982, a core group of active players began to play sevens. While the team had trouble competing in fifteen a side matches, it excelled in the sevens game. Throughout the early and mid-eighties the sevens team shocked well-known clubs all across the region and won many tournaments. The team developed a style of open running and aggressive play that remains with the club now. Every summer since 1983, the club hosts a sevens tournament on the third weekend in June. Many times the Moosemen finished in the top four of the Mid-West TU and today players from the program are actively competing every summer for the national championship.

## THE MID-EIGHTIES TRANSITION

In 1984 and 1985 MTSU competed as a club-side and finished in the top four of the Mid-South LAU. After the fall of 1985 the club decided that, no matter the cost, the club should become a collegiate team. The next few years the team struggled as a brand new batch of young players filled the ranks. Steadily the team got better and soon became competitive in the hunt for the Mid-South collegiate title. It was also in 1985 that the MTSU Rugby Alumni Foundation was formed.

## THE NINETIES

From 1988 through 1997, MTSU always played in the finals of the Mid-South Tournament. It won the tournament three times and came in second a heart-breaking seven times. While there was great success during this period, there were also turbulence in the early and mid-nineties. Like most rugby clubs of the time, parties and rowdy behavior were the norm. The club's reputation on campus generated little support from university officials. In the mid-nineties this attitude changed as the Alumni Foundation became more involved. We now have an excellent relationship with the university, and operating expenses are funded through student activity fees. The club has established ties to the community and a positive relationship with the university officials. Players have access to the state-of-the-art Recreation Center, which includes weight rooms and an indoor practice facility for winter training sessions. There are also plans in the works to build a new high-quality playing field.

## WOMEN'S RUGBY

In 1998 the alumni pushed for the formation of a women's program, and the following fall the MTSU Women's Rugby Club played its first game. The Lady-Moose, or Moosewomen, won only one game that season, but their spirit and determination showed. In just two years the program has developed into one of the top teams in the South Territory.

## SOUTH CHAMPIONS

The spring of 1998 men's team finished second in the newly-formed Southeastern Collegiate Conference. The

team was one point away from its first birth in the national championship. The loss left the program hungry. MTSU won the 1999 U.S. South Championship with an overall record of 17-2 during the 98-99 season. The fall opener was a one point defeat at the end of the game against Nashville RFC, a top-level Division 2 men's club. The team went on to win 15 games in a row and earned a spot in the U.S.A. Rugby Sweet Sixteen traveling to play California-Berkeley in the first round. California, who went on to win its ninth consecutive national championship, defeated us. MTSU defeated Colorado 61 to 29 in the consolation round, which placed us ninth in the country.

## A PROUD RUGBY TRADITION

The MTSU program has produced rugby players who have competed competitively all across the U.S. So far we've had one super-league player, and multiple players participate in All-Star play. In 1999 the Alumni Foundation awarded a full and partial scholarship, a feat unheard of in most rugby programs. Lance Houfa, a scholarship recipient, went on to become our first All-American. Next year, additional scholarships and financial support, such as book scholarships, will be offered on a limited basis. The key to the program's success is no doubt the alumni.

In addition to supporting MTSU Rugby, many MTSU graduates have been leaders in many other rugby clubs across the region and volunteered their services to become union officials, referees and coaches. The club has three level three coaches, two level two coaches and five level one coaches certified through the U.S. Rugby Coaching certification program. In addition, the coaches are active in All-Star programs for the Mid-South LAU and South TU.

## CELEBRATING 20 YEARS

In 2000 the club will be celebrating its twentieth anniversary. Through the years many individuals have sacrificed a lot of time and energy to insure the success of the program. Without a doubt, the club has come a long way in a short amount of time. Rugby is truly one of the best team sports in the world that requires dedication on and off the field. Join us as we celebrate twenty years of successful team building and as we look forward to future success.

## MTSU MEN'S RUGBY - 1999 FALL SUMMARY

This fall season shows the disparity between the level of teams across the country, and it proves that we are on the right track in competing on the national level. We dominated every team we played in the South and lost two games on a historical road trip to play nationally-ranked teams.

While it was disappointing to lose both games on the Fall Break Tour, it was great to travel on the MTSU motor coach and to be able to compete against the number two team in the nation - Penn State. Ohio State was a hard defeat and one that we knew we let get away, but the trip was an overall success, and it was great to see two quality programs first-hand. The Georgia Tech lopsided victory was also nice as it avenged the near-miss of the South Championship game - the one we almost let get away. The LSU game turned out to be our best outing, as we played to our potential against a quality program.

Overall, the season was a success. The B-side record was disappointing, but the results are not an indication of some of the quality new athletes who have a bright future with this team. We still have a lot of work ahead of us as we prepare to compete for the 2000 national championship.

## Special Events This Week

March 25

Laws Rushings will perform live at the Red Rose at 9 p.m. On Saturday, Mar. 25. Admission is free.

April 4

The seventh annual "Quest for a Cure" dinner, sponsored by the American Lung Association of Tennessee, is set for Tuesday, Apr. 4 at The Stadium Club on the Vanderbilt University campus. The dinner will feature a free-wheeling adventure theme in the Indiana Jones tradition. Call 329-1151 or 1-800-432-LUNG for more information.

April 2-12

Armed with only his rich baritone and an acoustic guitar, Aashid Himons will be giving a solo performance at 4:15 p.m. during the International Square Fair (Festival of Cultures) to be held Sunday, April 2 from 12 p.m. to 5 p.m. on the David Lipscomb University campus.

April 28

Kiss's Farewell Tour, with special guests Ted Nugent and Skid Row, will be performed at the AmSouth Amphitheatre Friday, Apr. 28. Tickets range from \$33 to \$60.50, and are on sale at all Ticketmaster locations, or charge by phone at 255-9600.

Ongoing

The Parthenon in Centennial Park will be holding an exhibition until Mar. 25 featuring Lanie Gannon, a professor at Belmont University, who creates painted figures that tell whimsical stories. The event will be held in the West gallery.

The Society Cabaret at Jody's Dining Hall & Barcar meets Wednesday nights. A weekly "meet and greet" for songwriters, artists, poets, industry and local personalities, it features continuous entertainment from what host Dennis Britt calls "the pick of the litter" of Nashville talent. Food, drink specials, backgammon, dominoes and cubilets will be provided in the back parlor. Showtime is from 8:30 p.m. to 2 a.m.

This spring season will also be vital regarding recruitment of new players, as we must attract new players now for future success.

### MTSU MEN'S RUGBY - 1999 SPRING SUMMARY

Below is a breakdown on what has to be the greatest MTSU season ever. For the first time ever we won the Southeast Championship, made an appearance in the U.S.A. Sweet Sixteen National Championships and finished in the top 12 in the nation.

If you go back to combine the fall and spring season, we made an impressive effort, losing by one point to Nashville in early September, then winning the next fifteen in a row before we were defeated by Cal-Berkeley, the best collegiate team ever. Most of the time we won with an impressive and dominating style. A few times it was close, like the last play victory over the Old Boys, a feat that has not happened since 1991.

Also it should be noted that the B-side played well with a 4 - 1 record that included a victory over the Old Boys. The future looks very bright as these young players come into their own.

**This Week:** The Moosemen are off. ON MARCH 25 IT'S OFFICIALLY MARCH MADNESS FOR RUGBY, when MTSU will host the first round [quarterfinal] of the SOUTH CHAMPIONSHIP against North Carolina. The winner of this game will go the South Final Four Championships in Huntsville. Bring friends and let the boys hear you - the Moosemen need your support!



## WEEKDAY FEATURES

MORNING BEAT (6-9AM)

ASSOCIATED PRESS NEWS

"FRESH AIR" WITH TERRY GROSS (4-5PM)

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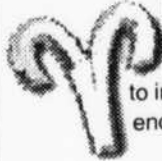
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**11**

# HOROSCOPES | MARCH 22-29

## Aries (March 21-April 19)

A problem might arise on Monday and Tuesday. You are strong and good looking, but you still have to mind an older person. Playing with a team works well on Tuesday and Wednesday. Watch your expenditures on Thursday. No point in trying to impress anybody by going into debt. This weekend will be perfect for a private conversation.



## Taurus (April 20-May 20)

You're going to deal with some uncomfortable things this week, but it'll be good to get them out of the way. Try something new on Monday and Tuesday, but don't go too far out on a limb. Take safety precautions. Finish an old project on Wednesday. Take Thursday one step at a time. Most of the problems should be solved on Friday.



## Gemini (May 21-June 21)

Groups of people are important in your life this week, even more than usual. Juggle between something you have to do and something you want to do on Monday and Tuesday. There'll be more time for fun and games on Wednesday, but complications could arise on Thursday. Friday's about completion, so wrap everything up. Visit the folks this weekend.



## Cancer (June 22-July 22)

You're going to be more interested in pushing toward success this week. A partner can help on Monday and Tuesday. Do your accounting on Wednesday and watch out for a bad deal on Thursday. You should be able to relax by Friday, and travel looks good for the weekend. Go somewhere by boat, if possible.



## Leo (July 23-Aug. 22)

You may have to work on Monday and Tuesday, which messes with your other plans. Be thankful you have a job to do and don't complain. A partner will be glad to help on Wednesday, as you finish something you've worked on together. Delegate on Thursday; you won't have time to do it all. Think about what kind of treat you want on Friday and get it for yourself over the weekend.



## Virgo (Aug. 23-Sept. 22)

Schedule your big date for Monday or Tuesday. Those are good days for a family council meeting, too. From Wednesday through Friday, watch for a mechanical breakdown. Don't take any chances, especially with machinery or computers.



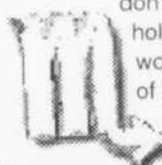
## Libra (Sept. 23-Oct. 23)

On Monday you and your mate, or roommate, should decide what changes to make at home. Then, on Tuesday you can shop for all the neat new stuff you'll need. Resolve an old issue with your sweetheart or a dear friend on Wednesday. A problem on Thursday will most likely be resolved by Friday. Don't stress out about it.



## Scorpio (Oct. 24-Nov. 21)

This week you may be a little edgy and busy. You're learning quickly on Monday and Tuesday, but take care. You don't know what you're doing next. Handle a household mini-emergency on Wednesday and juggle work and home responsibilities on Thursday. Most of the hard stuff's over by Friday. A quiet weekend with the person or people you love would be perfect.



## Sagittarius (Nov. 22-Dec. 21)

Romance, games and children are your major themes this week. There's not quite enough money on Monday and Tuesday, however. You still have love, so you're wealthy anyway. You can learn whatever you need to know on Tuesday and Wednesday. The lesson on Thursday's a tough one, but it should be clear enough by Friday. This is a good weekend to stay home and work in the garden.



## Capricorn (Dec. 22-Jan. 19)

Put your latest ideas out for discussion on Monday and Tuesday. You'll probably win the argument. On Wednesday and Thursday look around for new ways to make money. Compromise between what you want and what you can afford on Friday. This weekend you can learn how to do something you've never done before.



## Aquarius (Jan. 20-Feb. 18)

This should be a fun week for you, especially if you can get together with your siblings. Finish old business on Monday and Tuesday. You'll be feeling large and in charge on Wednesday, but watch where you're going on Thursday. By Friday you should have everything under control again. Look for ways to get more money over the weekend.



## Pisces (Feb. 19-March 20)

Focus on finances this week. A friend's advice about love is excellent on Monday and Tuesday, but use your common sense. Take care of business on Wednesday and work patiently with a big company on Thursday so you can resolve a difficult situation by Friday. You're creative, imaginative and affectionate over the weekend.



The Student Publications Committee is now taking applications for

### Qualified candidates should:

- Be an MTSU student registered for coursework at the time of application.
- Have a 2.0 cumulative GPA at the time of application.
- Have worked on staff at least two semesters. Comparable media experience applies.
- Provide three letters of recommendation, a current transcript and no more than five examples of their work, professionally submitted.

Editors receive a full tuition scholarship and a salary tenure. Applications may be picked up from the Student Publications Office, JUB 306, 8am-4:30pm, Mon-Fri.

## SIDELINES SUMMER EDITOR FALL EDITOR

Applications may also be considered for a 9 or 12-month appointment as Sidelines editor.

## MIDLANDER '00-'01 EDITOR

## COLLAGE '00-'01 EDITOR

**Deadline for Applications:**  
4:00 pm, April 3, 2000