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INSIDE



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STAFF

Sidelines Editor Randall Ford
Managing Editor Angela White
Photo Editor Pam Hudgens
Copy Editor Elizabeth McFadyen-Ketchum

FLASH! Editor Robin Wallace
Graphic Designer Becky Curtis
Ad Designer Marisa Calvin
Ad Manager Suzanne Franklin

Advertising Representatives Tilope Joyner, Allison Pruette, Andrea Gillotte,
Bette Walker and Kristopher Jones

Student Publications Director Jenny Tenpenny Crouch

CONTACT INFORMATION: P.O. BOX 42, Murfreesboro, TN 37132 e-mail: sflash@mtsu.edu
FLASH! 898-2917 • EDITORIAL: 898-2337 • ADVERTISING: 898-2533 • FAX: 904-8487

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Here's to you...

Looking back and stepping forward

GO FLY a kite

So midterms have come and are nearly gone. Stress levels have waxed and waned. While life as a student maybe in a constant state of flux, remember this — it's not what you do, but how you do it.

Study hard. Work hard. Play hard. Keeping all three in a system of checks and balances is a difficult feat that sometimes turns into a blurring daily routine.

Besides being too short, life is too intricate and beautiful to fit neatly into a day planner. So do something spontaneous — go fly a kite. Do something relaxing — go take a nap under a tree. Do something liberating — go do cartwheels. Do something rewarding — go have a picnic with a friend.

But just remember that whatever you do, do it well and with much gusto! After all, life's but a chalk drawing on a sidewalk. So don't walk over it but rather jump in just like Mary Poppins.

Robin Wallace
Flash! Editor

NOISE FROM

WHAT WOULD YOU DO FOR A MILLION DOLLARS?

THE KNOLL

"I would do anything for a million dollars."

Ryan King
Junior, English
Dyersburg, TN



"As for daredevil stuff and getting naked, no way. But for everything else I'd consider doing it — just short of killing someone."

Grace Henriksen
Freshman, RIM
Marietta, GA



"I would never disgrace myself — like going to the extremes of those stupid talk shows or something very embarrassing."

Katja Kuchner
Sophomore, Aerospace
Bretten, Germany



"I wouldn't marry anyone for a million, that's for sure."

Heather Hensley
Senior, CIS
Smryna, TN



"I would cut off a testicle — either one."

Graham Jacob
Freshman, Pre-Med
Montreal, Canada



"I'd jump off Corlew or from an airplane for a million dollars."

Brian Stuckey
Senior, Corporate Engineering
Memphis, TN



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he said...

A Man's Man
by Josh Ezzell

Equal Opportunity. It's been an issue for the last 30 years.

During those 30 years women and minorities have struggled to gain equality—socially and professionally. But how much equality is there?

Democrats say little, Republicans say tons. Democrats want to keep affirmative action, Republicans want to get rid of it. But which side is right?

While I usually side with the Democrats, on this issue I agree with the Republicans. Affirmative action has run its course, and the playing field is level.

Everybody has the same opportunities. It's just that some people choose to squander them, while others bitch when things don't go their way. Want examples?

In some cases the groups that are supposedly oppressed have added advantages. For instance, there are minority scholarships. That's not oppression—that's special treatment. I've never heard of a white-person scholarship. If one existed, people would piss and moan.

Education is another example. Everybody goes to school. Even though some people go to more expensive schools, the opportunities are still there to be successful.

If you work hard and do well, college will be a possibility regardless of your financial situation, race, gender, etc. But of course that doesn't always happen.

Some people do well and go to college, while some do poorly and work hourly jobs. Some don't even finish high school. And many of these people blame the system, saying it's somebody else's fault they made mistakes.

What's really sad is when these people expect society to pay for their blunders. Welfare is a perfect example. While welfare is a great thing in certain situations, it's unfair in others.

It's unfair when women have multiple children and expect society to pay for them. Of course society pays for them because it would be mean not to.

What a crock! If you make a bad decision, it's your fault. If you choose to quit school, you must reap the consequences. Why should society have to suffer?

Then you have people like Angela who think that women get screwed. Yeah right.

She says that women don't get the best jobs and they don't get paid as much as men. Then, she says that men don't treat women as equals.

That isn't always true. Three of the last five editor-in-chiefs of "Sidelines" have been women. Angela got the managing editor position over male applicants.

It's obvious that everybody has a chance, but some people want things to be a little more equal. This won't change, because people want to get their way.

she said...

Atypical Woman
by Angela White

It's easy to believe everything is equal in this society. The advancements made in the past few decades have made many in our generation believe that the fight is over—equality has been achieved and now we simply need to bask in the glory of uniform balance between all human beings.

Bullshit.

Despite the Equal Pay Act passed in 1963, women still are paid around 75 cents to the man's dollar.

The glass ceiling is apparently made of titanium. According to "Fortune," in 1997 only two of the Fortune 500 companies' CEOs were women.

Minorities are still overwhelmingly more likely to live below the poverty line. It's hard to have the same opportunities when you can barely afford the same necessities, much less sky-rocketing college tuition.

So much for equality. Now that that's settled, how can we combat the problem?

Affirmative action was a nice idea...in theory. Problem was nobody took it seriously enough. Instead of finding someone just as qualified for a job, but who was a minority or a woman, employers simply grabbed the first convenient person they could find—experience be damned. And with that affirmative action fell promptly on its ass.

Minority scholarships are another great idea, and in many ways are being properly used. But in many ways they're not. Some minority scholarships will grant a full ride to a student who earned just a 2.0 in high school. With such low standards that some of these scholarships will accept, they are often hard to respect.

While welfare is abused frequently, too many families who need a boost to get out of poverty would be greatly damaged without it. As for women having "multiple children," if the same Republicans who bitch about welfare would be more accepting of family planning, both in the form of insurance-paid birth control and easier-to-obtain first-trimester abortions, it wouldn't be nearly as large of an issue.

Josh seems to credit the equality of women pretty much solely on my appointment as managing editor of this fine publication. Alrighty then...

This is college. The real world, that's over there somewhere. The real world is full of people from the "old school." You know, the golf-playing-secretary-butt-pinching-racial-slur types. We don't have as many of these here in college. Men of our generation have been raised in a time where women have always been in the workplace. Most of them have at some point had a female boss. This world, the college world, is a bit different.

This shines hope that some day, it will be different. We will finally have that uniform balance. But don't get too comfortable—we're not there yet.

FEEDBACK

letter to the editor

In response to Robin Wallace's "Unpopular Sports Strike Out," Title IX has addressed the problems of gender equality in college athletics, but has not done anything to solve it except institute more women's teams on college campuses in other diverse sports, while not examining the real issue at hand.

The unfortunate fact is women's sports teams are still completely under-funded and receive little or no new equipment or supplies. I have first-hand experience seeing the inequality in gender-differentiated sports.

I am an ex-football player from a very successful division I-A school.

While we received new helmets, uniforms, add-ons to the stadium and steak dinners, the women's soccer team at my school did not even possess their own locker room. They had to make use of the visiting football team's locker room for practice.

Yet another problem addressed by Ms. Wallace is the institution of arbitrary gender fairness.

It is true that the men's football and basketball teams bring in much more revenue than many other sports teams, and because of Title IX, these men's organizations keep many of the less popular women's sports funded.

Unfortunately, many of these women's programs do not bring in the crowds to pay for the extraneous costs of funding a college sport.

Yet because of Title IX, even the unpopular women's sports at many colleges must be kept, while other men's sports that would draw a popular crowd are put by the wayside or turned into "club" teams.

Not to say there is anything wrong with "club" teams, but I am sure these athletes would rather be competing at a sanctioned NCAA collegiate level.

One example of this right here on our own campus is the men's soccer team [or lack thereof].

We have many competent players that would be willing to make the commitment to step the team up to an NCAA collegiate level, yet the university cannot

sanction the act because of funding problems and the ratio of men's teams to women's teams.

This sport might draw more crowds and more money for our university than other women's teams if they were sanctioned. Then again, maybe not.

I commend Ms. Wallace for pointing out the fact that certain male sports are also slighted, as in gymnastics and volleyball.

I am not a "male sport bigot," and I do not think that male sports should be held in higher esteem than women's sports just because of the gender difference. Yet, I do know that sports are not just American pastimes, they are American businesses. PRIMARILY businesses.



They are sold to make people money more than to provide people with entertainment, no matter how much the media tells you otherwise.

Unfortunately, this is the sad truth. Athletes play for money [not all, but most; e.g. salary hold-outs, need for all-expense-paid college scholarships, etc.]. Coaches coach for the money, and owners [including colleges] own for the revenue the tickets and products bring.

And unfortunately, in our capitalistic society, whoever makes the most money is going to rule the day.

Mike Amrozowicz

Sick of Robin's Disney editorials?

Please, please for the love of God,
send us your feedback!

Nobody's Perfect: Especially the designer, who inadvertently flip-flopped the writing credits for last week's music reviews. Daniel Ross wrote "Shepherd 'Lives On' with latest release," and Kevin McNulty wrote "Artist on the verge of a big break."

Life On The Rails Becoming More Dangerous

by Tom Lasseter
Knight-Ridder Tribune

LEXINGTON, Ky. — "You've got to treat everyone on the tracks with respect or they'll hurt you, they'll kill you. That's our common bond, our law."

Kerry Williams paused for a moment after speaking those words.

Flicking his cigarette ashes outside the downtown Lexington library, the homeless man shook a little from the cold weather, and a little from drinking the night before.

The 41-year-old from Oklahoma City said he's traveled through about a dozen states and seen mean things happen in boxcars.

"There're some bad men on the trains now," Williams said. "And some of them just like killing."

For a city of 240,000, Lexington has in the past few years experienced the reality of Williams' words more than most towns.

University of Kentucky student Christopher Maier was beaten to death during the night of August 29, 1997. He died on a set of railroad tracks and Angel Maturino Resendiz, the man charged with murder in the killing, was a rider of the rails.

Then, in May of last year, 13-year-old Haley McHone was found a few blocks north on the same tracks, raped and killed. Her body lay in a group of bushes.

The man alleged to have taken her life, Tommy Lynn Sells, is a drifter who used the railroad to move from state to state.

Stories like that are a significant shift for a country where the hobo lifestyle has for more than a century been an adventure that fueled young men's Huck Finn-like daydreams.

The hobos are the ones, the story goes, who hopped trains in search of the gritty life as told by authors Jack London, Ernest Hemingway and Jack Kerouac.

The reality, of course, was not as easy as the writers' words, but the dream has lived on for generations.

"You kind of wish you could go with them sometimes, with all of the stories they tell," said John Swenson, owner of a hardware store and president of the National Hobo Foundation in Britt, Iowa.

But these days the folks riding the "dirty faces" — slang for boxcars because one's face gets dirty by the end of the trip — seem to have more of a violent bent than ever before, Williams said.

There have always been killers on the rails, but a feeling of

increased danger has some boxcar transients traveling in pairs and others not traveling at all, said Bob Hopkins, founder and director of the National Hobo Association, an organization of 5,000 members.

Although no one knows how many there are, the "hobo killer" has become a media darling, said Hopkins, also known as Santa Fe Bob, who hoboed across the country for 25 years.

That sense of apprehension clashes with a time when "the term hobo was a term of respect that grew out of social reality," said Charles Hoch, a professor in urban planning at the University of Illinois. "It became part of the American romance."

In the late 1800s, many hobos labored in the ever-expanding West, said Hoch, the author of "New Homeless and Old," a book examining the role of the homeless in America. Hobos were an important part of America's nation-building work force, Hoch said.

Then, as labor markets changed, opportunities shrank for the

"—the hobo lifestyle has for more than a century been an adventure that fueled young men's Huck Finn-like daydreams."

jobs they traditionally took, Hoch said.

During the 1930s, the number of hobos ballooned again as the Great Depression hit. After the passage of a couple of decades, they became the stuff of beat-generation diatribes and, a little later, a motif for backpacking hippies.

But today, many streetwise people say they equate trains with death.

"I'll panhandle and get a bus ticket before I go steel-tramping," said Glenn White, a homeless Lexington man.

Holding a plastic bag with boots he planned on selling later, White, 42, said what was once a tightly knit community of men traveling and looking for work has broken down.

Many homeless men, he said, avoid "jungles" — camps in the woods alongside the railroad. During the hunt for Resendiz, trees and undergrowth were razed along much of Lexington's tracks.

Even in the town of Britt, where annual Hobo Conventions have been held since 1900, attitudes are shifting, Swenson said.

As Britt's population becomes younger and filled with more out-of-towners, the convention of up to 20,000 people has met with increasing disapproval, Swenson said.

The problem, Swenson said, is that a "new breed" of transients — more violent and prone to drug abuse — have been riding the trains along with hobos.

People don't know the difference between killers who slip out of town on trains and hobos who ride in looking for work, Swenson said. So the two groups have been lumped into one and the public is wary of anyone who comes off the tracks.

It's not always easy to tell who's who on the boxcars, said C.W. Etherton, a special agent for the Norfolk Southern railroad company's police department.

Most of the riders that security officers come across are Hispanic laborers traveling to farms and make no trouble, Etherton said. But "you never know who you might be faced with the next time you get someone off the train."

Rail officials deal with people ranging from weekend-warrior types, referred to as yuppie hobos, to the Freight Train Riders of America, whose members are infamous for brutalizing victims they come across on trains.

"It's way worse than it used to be, take [Resendiz]," White said. "There're too many people out there and I can't guess their motives."

Neither can Williams, but he plans on going south to Atlanta to visit his sister in a couple months. He said he'll take a familiar route.

"If somebody kills me, ain't nothing going to happen, ain't no one going to say a thing" Williams said. "But I'm going to catch me a dirty face and hope it turns out OK."

by Kevin McNulty
Staff Writer

the score

Reckless Kelly

has a hell-bent live show and razor-sharp songwriting which carries over to their Americana music beat formed by noisy strings and rambling, warm vocals. Appearing with Guy Smiley Blues Exchange at Jack Legs' on Friday. Call: [615] 255-1933.

Guy Smiley Blues Exchange

is a band with "a wicked cayenne-spicy mix of brassy salsa, New Orleans jazz, P-funk, and cocktail erotica," - Ben Taylor, Nashville Scene. Appearing with DJ Viper at Jack Legs' Fridays and at The Boro on Saturday. Call: Jack Legs' [615] 255-1933 or The Boro [615] 895-4800.

Roland Gresham

has a great vocal versatility and range that is backed not only by his writing ability, but also by his soul-touching, contemporary, inspirationally strong gospel style that blends both jazz and blues. Appearing at The Boro Sunday, 8 p.m. Call: [615] 895-4800.

The Canadians are coming!

Among other distinctions, the 60's brought with it the British invasion of music.

Well, the 90's to the present seem to be bringing us the Canadian invasion. Shania Twain brought down some country, Celine Dion brought some pop and now the Mike Plume Band is bringing down some serious rock and roll. It should be stated up front, you'll want to check out their debut album, *Song & Dance, Man* - released by Nashville's Eminent Records - it unquestionably rocks.

This four-piece rock and roll band is currently touring the U.S. and Canada, and they must be feeling pretty good sportin' a really tough CD.

About the CD, I must inform you that track one, "Rattle the Cage," is set-up! It's so good that if all the succeeding tracks weren't, you wouldn't notice. It just so happens that the entire menu in *Song & Dance, Man* is an excellent selection of tunes.

Lead man Mike Plume is on vocals, guitar and harmonica. He's got a terrific voice. It's a raspy

and sometimes deep penetrating voice that was made for the microphone. Some vocalists have a range and a quality that hits the frequencies just right - to the point that there is crispness - thus it vibrates and echoes in the air. This is Plum.

The band is in your face. They definitely have a good mix of energy, good vibes and authenticity that create a variety of emotions that hit deep, down.

In fact the bands style and the music itself definitely reminds me of Springsteen and John Cougar Mellencamp. They have a blue-collar sound that somehow feels "authentic." It's kind of middle-of-the-road too - that is the music has broad reach and will definitely crossover into different generations and styles.

Another impressive thing about the band as musicians is that they only sound average in terms of their capabilities. For instance, the lead guitarist is

not playing incredible solos, but he plays inside his limits and puts the guitar licks in the right places - always putting the song in a really good place. In fact, they're true to their own words, as I quote Plume who said, "the Mike Plume Band is about serving one master: the song."

Back to the songs. Simply put, they're really good. Each of them was very carefully crafted. Each song is distinct with its own mood. There are lots of nice, simple touches, yet there is also good variety - a slide guitar on one song, a harmonica on another and a trumpet on yet another. Perhaps most importantly about the songs is they're all attached to excellent lyrical compositions. These are songs that talk about real things happening in real life, only with a poet's touch ... "If there ever was a fool in this world, then I'm the one and I keep falling, calling, crawling deeper inside myself." That's real, and many of us can look back at points in our lives and relate.

The Mike Plume Band just might be on the cutting edge of resurrecting a rock-n-roll style that was thought to have left the planet - only with a contemporary flavor. It's the style that, as it passes through time, leaves a legacy of our past. It's the style that when we hear the song, we remember a moment in time. If you like good rock ... I take that back. If you like good "music," then *Song & Dance, Man* by the Mike Plume Band should be a part of your collection.



Theater review

by Ruth Peltier
Staff Writer

'Trip' to Murfreesboro theater reaps 'Bountiful' results

"The Trip to Bountiful" provides Murfreesboro theatergoers with a revealing glimpse of life through the eyes of a woman coming to the end of her allotted years.

Carrie Watts knows that she is dying, and she has one desire before she goes. She wants to return to the home she left 20 years before in search of a better life for her son. For Carrie, Bountiful Texas represents all that she does not understand about her life. As her life ends, she needs to search for answers to her unanswered questions.

Nelda Pope does a marvelous job of portraying Carrie's longing to reach back into the past and dig in the dirt of Bountiful just one more time. Throughout the play, she draws the audience into her confusion, her anger and her frustration. Then, when Carrie finally reaches home and she sees and hears a scissors-tail, the audience shares her delight in this experience as well.

Susan Pinkerton plays Carrie's daughter-in-law, Jessie Mae. Pinkerton does a masterful job

of demonstrating that this petty, ill-tempered shrew has no depth of character at all. Her interests fluctuate between getting her hair done, drinking Cokes at the drugstore and attending

Bob Gamper's interpretation of the role forces us to share Ludie's dilemma. He feels deeply his inability to provide well for his family. He seldom speaks up for himself either at home or

Goodwin, director of "The Trip to Bountiful."

Amber Herzer plays the role of Thelma, a young woman who aids Carrie as she attempts to escape the clutches of her family and return to Bountiful. Herzer brings to the play a refreshing youth and idealism that is a perfect foil to Carrie's deteriorating physical condition, Jessie Mae's evil temper and Ludie's inability to cope.

Charlie Parker plays the county sheriff of Bountiful. Parker struggles between his duty as a law enforcement officer and the wishes of Carrie's objecting family and his understanding of her need to reach Bountiful, if only for a little while. Parker also composed original music for this play, both a theme song and adaptations of several hymns. "Music is my life," Parker said. He is the organist at First Cumberland Presbyterian Church on Main Street in Murfreesboro. This is Parker's first appearance on stage in more than 20 years, he admitted. "I just got talked into it," he said with a laugh.

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Goodwin is using a very simple, mostly black and white set to focus attention on the characters. "I want to let the characters carry the story," he explained. "The set and costuming also attempt to reproduce the feel of a 1950s world," Goodwin revealed.

the picture show. Her only interest in her mother-in-law is gaining possession every month of the woman's pension check. She seems intent on making the lives of everyone around her as miserable as possible, and she is very successful.

Carrie's son, Ludie, trapped between his mother and his wife, does his best to please both

with his employer. His futile attempts to deal with the situation between the women often only makes matters worse.

Pope and Gamper also gave memorable performances as mother and son in the recent Murfreesboro Little Theater production of "Driving Miss Daisy," in the opinion of Bill

by Daniel Ross
STAFF WRITER

Will someone please kill the video star?

If you've read my column any over the past two semesters, you've noticed that I have an intense dislike for cookie-cutter, industry-bred "artists." These "artists" [I use the term lightly here] are used and manipulated by the puppet-master record companies to move product off of the shelves and into the homes of as many consumers as possible. They not only sell their music, but they also sell themselves and their image.

I realize that music has always been geared toward a younger audience. Ever since Elvis hit the scene, the teenybopper market has been the driving force behind many musical acts. Today's market is saturated with such acts.

Turn on any Top 40 radio station and you will hear an endless stream of Britney-Backstreet-NSYNC-RickyMartin-Aguleira, not to mention the fading [not gracefully] Mariah-Whitney-Cher-Dion diva brand of music. While I have less of a problem with the latter brand, I have a big problem with

the first style. This stuff is being force-fed to the masses while many very deserving bands and artists go completely unnoticed.

In this day and age, it is no longer good enough to have great songs. Now it is mandatory that you have the right look to go along. MTV just celebrated playing its one-millionth video, The Buggles "Video Killed the Radio Star." The sad thing is that the song was oh so prophetic.

Would Britney Spears be a household name by the strength of her songs alone? I would venture to say no. But by donning a Catholic schoolgirl persona and selling her image as a teenage sexpot, she has turned the music world on its ear and significantly increased her bank account.

My point is, when did music start becoming less important than the clothes the artists wear? It seems the songs are just background noise while the artist sells their current look. These videos are mostly a waste of space and millions of dollars.

I applaud groups like Pearl Jam, who for many years boycotted videos and still flourished. Unfortunately, this is not a possibility for most artists.

Still there is a place for the video. Every so often a video will take a song to a new creative level.

Video directors such as Spike Jonze every so often produce a small miracle in the form of a music video. "Sabotage" by the Beastie Boys and "Buddy Holly" by Weezer are two examples. These videos took better-than-average songs and made them memorable.

While MTV and VH-1 are not total wastes of airtime, they do push the limits of mediocrity. I just hope that someday in the very near future, our civilization can live without some media conglomerate telling us what music to listen to. Don't worry though, MTV will soon be airing nothing but "Real World/Road Rules Challenges" 24 hours a day anyway.



Theater
review

by Nathalie Mornu
Staff Writer

'Magic Flute' lyrical lightness, humor impresses

Having no knowledge of opera does not prevent one from enjoying it. Classical music might seem intimidating or even boring, but with an open mind and ear it doesn't have to be either an acquired taste or a cerebral exercise.

"The Magic Flute" by W. A. Mozart has a lyrical lightness to it that makes it accessible to an opera novice. The humorous storyline and the vocal exploits of the performers keep your attention.

Briefly: Prince Tamino and Papageno the Bird Catcher must rescue Pamina, the daughter of the Queen of Darkness, from Sarastro, a mystic who has kidnapped her. Tamino and Papageno receive, respectively, a magic flute and a set of magical bells, to aid them in their mission. The prince falls in love with Pamina after seeing her portrait, while Papageno dreams of finding his own true love. The two heroes easily find Pamina and her incompetent guards, led by the evil Monostatos, but during the rescue attempt Tamino is captured and taken to Sarastro's temple. He learns that the Queen has lied about Sarastro's evilness, and agrees to be tested by the mystic to prove his worthiness of Pamina.

Papageno and Pamina are in turn re-captured, and the two heroes together submit to trials of their merit. To show their wariness of the wiles of females, the two must remain silent when women appear, a task especially hard for the chatty Papageno.

After that the plot wanders, not so much tying loose threads as weaving in smaller sub-plots that are quickly resolved. Amidst all the ensuing silliness, Tamino and Pamina unite, Papageno finds his mate Papagena, the Queen of Darkness and Monostatos [who allies with her after being punished by Sarastro for his wickedness] are defeated by goodness and light, and everyone lives happily ever after while belting out arias.

The Nashville Opera's recent performances of "The Magic Flute" [Feb. 25, 27, 29 and March 4] were a visual as well as aural treat. The meandering plot was easy to follow because of its translation into English. Marie Anne Chiment's wonderful costumes, developed for the original Nashville Opera production in 1996, reflect the imaginative playfulness of the libretto. The

dramatic lighting, designed by Chuck Schmidt, set off Peter Dean Beck's stunning scenery designs.

The set transitions between scenes, however, seemed distracting and clumsy at times. The noise of shoes on the wooden stage also detracted from the performance. While quite effective visually, the smoke machine produced a bothersome hiss audible from my fifth-row seat.

Don Davis, as the hilarious Papageno, stole the show. Davis, obviously comfortable on stage, projected well and sang beautifully. His duets with Susan Tilbury in the role of Pamina shone as the best of the performance. Tilbury's crystalline and effortless singing meshed perfectly with Davis' strong voice.

Joseph Hu, who sang Tamino, had an inconsistent voice that was difficult to hear at times. He had little stage presence as a hero, and his acting seemed stiff. Most of the time he appeared impassive, although during the moments when he smiled while singing, his passion for opera peeked through.

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The Chicago Conspiracy Trial

Peter Goodchild's play is political theater in its truest sense: an adaptation of actual transcripts taken from the 1969-70 trial of the Chicago Seven, which pitted activists Abbie Hoffman, Bobby Seals, Tom Hayden, Jerry Rubin and attorney William Kunstler against the flummoxed Judge Julius Hoffman over the disruption of the 1968 Democratic Convention. Performed March 9-12 at Montgomery Bell Academy. Call [615] 298-5514 for show times.

The Fantasticks

First performed in 1960— and still running off Broadway— Tom Jones and Harvey Schmidt's evergreen musical experience, and the changing of the seasons, as the son and daughter of feuding fathers find love through heartbreak, dashed dreams, and the machinations of the crafty Narrator. Performed March 9-10 at The Renaissance Center. Thursday-Saturday, 7 p.m. and Sunday 2 p.m. Tickets: \$15 adults and \$12 students. Call [615] 749-5600.

The Rivals

Richard Brinsley Sheridan's 1775 comedy of star-crossed lovers, honor-bound duels, mistaken identities and mangled language receives a new production from ACT 1, directed by Rick Seay [ACT 1's The School for Wives]. Performed at Darkhorse Theater until March 18, Friday-Saturday 8 p.m. and Sunday 2:30 p.m. Tickets: \$10 adults and \$8 students. Call: [615] 726-2281.

The Trip to Bountiful

This classic family-oriented production that focuses on the troubled life of Texas native Mrs. Watts as she aspires to return to her birthplace. The play will be performed by the Murfreesboro Little Theater at the Murfreesboro/Rutherford County Center for the Arts March 9-11, 10-18 at 8 p.m. and March 12 at 2 p.m. Tickets: \$10 adults and \$5 students/children. Call: [615] 904-2787.

by Jared Wilson
Staff Writer



Everyone knows someone like Mona Dearly. Everyone

knows that one bitter person who seems to exist only to make others miserable. The test is: would you laugh if that person died? This question of conscience is the linchpin of "Drowning Mona," in which a small town's local banshee [Bette Midler] drives her car off the road and into the river, sparking investigations into foul play by the sheriff [Danny DeVito]. Everyone in the town has a motive, though, so everyone's a suspect. It doesn't help that everyone finds something incredibly amusing about Mona's death.

This is where the trouble begins. Mona may be the vilest witch these folks have ever known, but the statement this picture makes about human life is deeply disturbing. I recall the "Seinfeld" episodes in which George's fiancée Susan dies, poisoned by old glue on wedding invitations. The scenes developed with a wry humor, not because it was funny that Susan died, but because the blase reactions of George and the others said something about our own selfishness. The laughs emerged from a somewhat shaded, uncomfortable place in the viewer's psyche. This may be overstating the depth of a stand-up comedian's sitcom, but "Seinfeld" contained more psycho-social gems to mine in 30 minutes than "Drowning Mona" did in its 90 or so.

Nick Gomez, an indie auteur considered Tarantino-esque even though his first splash into cinema, "Laws of Gravity," was pre-Tarantino, directs "Mona" with a sure hand, but he's playing the wrong game. The film is a quirky tale



told in a quirky town about quirky people — the key word here is "quirky." The layered goofiness of the film becomes too much, and the overall effect is that of Gomez trying to out-goof each preceding scene with the next. The result is more of a meta-film, as "Drowning Mona" is more about the pop culture it draws from than about any contained story of its own.

The most savvy of film buffs will notice the influences of "Short Cuts," "Murder on the Orient Express," "Rashomon," "Fargo," and even television's "Northern Exposure" and "The Andy Griffith Show." This malodorous melange stum-

bles mainly because its legs are tied with its sour take on Mona's death. I have little problem with dark comedies, but there is a fine line between the Seinfeldian contemplation mentioned earlier and the outright provocation in "Drowning Mona." Gomez steps bravely over that line.

All the laughs in "Mona" are guilty ones, and I only say this because I both laughed and felt guilty about it. Other viewers around me seemed to not be as concerned with the ethical issues the film blithely stomps around on. The film's cast is made up of terrific talents, but most seem to just be going through the motions. Neve



Campbell plays the sheriff's daughter in a role

so inconsequential, it's a wonder she even accepted it. Jamie Lee Curtis appears as a tough, chain-smoking waitress, but she is still typecast as the insatiable sex kitten. "Saturday Night Live"'s Will Ferrell has an amusing, albeit minuscule, role as the town's mortician, but he gives the impression of having wandered off the set of a SNL sketch without knowing it. I'm still waiting for a smart director to give Ferrell the meaty comedic role he deserves. Besides last year's "Dick," he's always had the cameo that upstages the leads in the films in which he's appeared.

The only true standout among the performers is Casey Affleck [Ben's little brother], who plays the prime suspect, Bobby. His understated offering blows away the more accomplished actors he shares the screen with, and every second he graced the screen was a joy to watch.

For the most part, though, the cast meanders through the film — like me, I assume, waiting for it to end. Gomez tries to bring some unity to the hybridization his film really is, but despite his efforts, he falls short.

"Mona" tries to fly with the levity of an empty conscience, but drowns with the weight of its too-broad ambitions and ho-hum performances. It's not a bad film per se, but it's certainly an insignificant one.

My grade: C-



Music
review

by Shawn Whitsell
Urban Music Society

Marley's revolutionary music crosses generational lines

During the 60's and 70's, Bob Marley took reggae music from the ghettos of Jamaica and brought it to the rest of the world. Although he wasn't the first reggae artist, he was the biggest — his name is almost synonymous with the term.

Like hip hop, reggae was originated from the streets. Both genres of music were youthful, rebellious and revolutionary. Both were even considered by critics to be fads that would pass in time. Well, hip hop just celebrated 20-plus years, and reggae has been around even longer.

Over time, these very similar but yet different genres of music have crossed each other's path many times. Some of hip hop's most celebrated artists have incorporated reggae into their music [Lauryn Hill, Busta Rhymes, Mos Def]. And who could forget the Fugees' remarkable remake of Marley's "No Woman No Cry," featuring Ziggy Marley and the melody makers?

Although there have been some great hip hop/reggae collabos, there has never been one such as the latest addition to Marley's musical dynasty, 1999's "Chant Down Babylon."

The best way to describe it would be to say that hip hop and reggae had a baby. In an attempt to bring his father's revolutionary message to today's hip hop's youth, Stephan Marley invited some of hip hop's most prolific emcees to remake 12 Marley hits. The younger Marley mixed new hip hop beats with his father's Jamaican "riddims," touched up Bob's old vocals and layered vocals by the hip hoppers, resulting in music just as powerful as the originals.

The album includes duets with Erykah Badu, Krayzie Bone, Guru, Busta Rhymes and Spliff Star, Mr. Checks, MC Lyte, The Marley Brothers and the Ghetto Youths Crew, Chuck D, Black Thought, rappers Steven Tyler, Joe Perry

and Marley's own daughter-in-law-to-be, Lauryn Hill.

Although I do tend to skip over a couple of the tracks [Rebel Music and Survival], I do appreciate them. My favorites are "Johnny Was" and "Turn Your Lights Down Low."

On "Johnny Was," Marley wails about a good man who was killed because he was in the wrong place at the wrong time: ["Woman hold her head and cry/ Because her son had been shot down in the street and die/ From a stray bullet...Oh Oh, Johnny was a good man"].

In his rhyme, Guru asks, "Why brothas die over dirty dreams?," then later adds, "some men travel down twisted roads/ And innocents lives been lost/ May Jah bless his soul." It definitely goes down as one of the most intelligent rhymes in hip hop history.

On "Turn Your Light Down Low," Lauryn

and Marley both passionately sing the hook, "I wanna give you some love/ I wanna give you some good good lovin'." The way their voices carry over the melodies, you can tell that they truly want to give some good good lovin'. Then when you thought it couldn't get any better, Lauryn delivers one of her most poetic rhymes, "Every chord is a poem/ Telling the Lord how grateful I am cause I know 'em/ The harmonies possess/ A sensation similar to your caress/ And if you asking then I'm tell you it's yes/ Stand in love/ Take my hand in love/ Jah bless."

Although the album begins with the sirens and news report that were heard when Marley was gunned down in an attempt to kill him, and even though Marley flew "away to Zion" in 1981 due to cancer, his music lets us know that his spirit and soul is still on earth with us.

May Jah bless his soul.

'The Trip To Bountiful'

continued from page 6

Lionel Bohme, Tim Hillhouse and Tom Harris all play bus ticket sellers that Carrie encounters on her journey.

This is the second play with MLT for both Bohme and Hillhouse. They first appeared in the MLT production of "It's a Wonderful Life" last December.

Described by Goodwin as "an incredible man," Harris was involved with the MTSU theater arts department for many years and founded Murfreesboro Ensemble Theater three years ago. He has either acted in or directed more than 50 shows. Goodwin declared Sarah Markham also plays a small role in this play, as an impatient woman in line behind Carrie at the bus station. Markham has been involved in theater over 40 years, since the age of four. Her principal job in this play is prop designer, but when another actress withdrew from the cast, she agreed to take her place.

Markham praised Goodwin very highly.

"Bill is one of the best directors I have ever worked with," she insisted, "and since I have been on the stage since age four, I have had a lot of experience with directors."

Goodwin graduated from MTSU in 1977 with a degree in theater arts. He spent five years at the Kennedy Center for the Performing Arts in Washington, D.C.

"The Trip to Bountiful" is the third play that he has directed since his return to Murfreesboro.

Goodwin is using a very simple,

mostly black and white set to focus attention on the characters. "I want to let the characters carry the story," he explained.

"The set and costuming also attempts to reproduce the feel of a 1950s world," Goodwin revealed.

'Magic Flute'

continued from page 7

Menestatos and his flunkies came off as wonderfully buffoonish villains in very amusing costumes reminiscent of "The Wiz." As Menestatos, Timothy Swain's slimy obsequiousness and the way he kept caressing his misshapen, bloated belly was extremely entertaining, but he sang weakly except in a solo where he attempted to steal a kiss from the sleeping Pamina. In their swollen costumes, his subordinates, played by Jeremy Easley, Paul Bracy and Eric Molgard, displayed roly-poly mannerisms that worked hilariously well with their singing and dancing.

Anna Vikre portrayed the Queen of the Night. Her acrobatic singing earned her cheers and clamorous applause when the company took its bows after the performance.

The musicians acted relaxed, and the orchestra played smoothly.

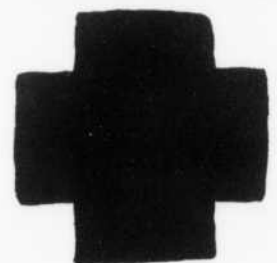
I had not seen "The Magic Flute" before. Because of the quality of this show, I'm very interested to see how other cities stage this production, and will make a deliberate effort to see other performances. □

"All furniture and props are things the Watts family could have bought in the '50s or things that could have been in their family for generations."

Horton Foote wrote "The Trip to Bountiful" in 1952. □

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WEEKDAY FEATURES
 MORNING BEAT (6-9AM)
 ASSOCIATED PRESS NEWS
 "FRESH AIR" WITH TERRY GROSS (4-5PM)
 OVERNIGHTS WITH BOB PARLOCHA

The Student Publications Committee is now taking applications for

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

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.

the sketch

Baldwin Photographic Gallery

Showing "Isadora Duncan Dancers," works by Margeretta Mitchell. Displayed through April 13, Monday-Friday 8 a.m.-4:30 p.m.; Saturday 8-11:45 a.m. and Sunday 6-9:45 p.m. Call: [615] 898-2085.

Murfreesboro/Rutherford County Center for the Arts

Showing "Pauses: A Personal Encounter with the Ordinary," paintings by Marty Walsh. Displayed through April 1, Monday-Friday 8 a.m.-4:30 p.m. Call: [615] 904-2787.

Velvet Salon

Showing "Japan," photographs by Marie Ullrich, and "Desert Southwest," etchings and paintings by Janet Jarzynka. Displayed through April 30. Call: [615] 256-9997.

Visual Arts Gallery of the Renaissance Center

Showing papier-mache works by Rose Littrell. Displayed through March 25, Monday-Saturday 9 a.m.-9 p.m. Call: [615] 740-5600.

Book
review

by Robin Wallace
FLASH! Editor

'Throwing Knives' grabs a slice of everyday loneliness

"'Throwing Knives' is a compendium of lonely characters in various stances of isolation, caught avidly leaning toward connection. Divorcees who refuse to be hurt again, self-dramatizing children, a disillusioned navy wife - their sadness is redeemed for us by Molly Best Tinsley's acute attentiveness and the calm, somewhat amused patience with which she considers their uneven progress toward fulfillment." - Rosellen Brown

With a rare blend of precision and shimmer, these finely-crafted stories trace the heart's hairline fractures, the small indignities that foreshadow tectonic shifts. A fifteen-year-old girl in the grips of an eating disorder, the new wife of a weapons engineer, a widow who signs up for a figure drawing class - the diverse characters who populate Tinsley's world crave safety and connection only to be faced with "the truth of forever and alone."

Quirky and resilient, they refuse victimhood, drawing instead on their savvy and sense of humor for creative ways to assert themselves even in extremity. A cancer survivor in a loveless marriage dons a snorkel mask and flippers before she slips into the sea. A woman with a history of panic attacks, abducted by a bumbling version of the man of her nightmares, plunges beyond her terror. In the five linked stories of the volume's title, a "navy brat" displaced overseas forges through early adolescence against a background of emotional disruption and neglect.

In language as luminous as cut glass, Tinsley's stories capture both the poignancy and the absurdity of our post-modern lives.

Molly Best Tinsley lives in Ashland, Oregon, and is the first professor emerita in the history of the Naval Academy. Her stories have appeared in such periodicals as *Prairie Schooner*, *New England Review*, *Shenandoah* and the *Pushcart Prize Anthology*. She is also co-author of "The Creative Process."

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HOROSCOPES | MARCH 1-8

Aries (March 21-April 19)

You may want to think things over on Monday, so make some time for that. Look at things differently on Tuesday. You'll be in the mood to fix things around the house, including your relationships with family members. You may feel a tad vulnerable on Thursday and Friday, but it'll look good on you. You'll be rested most likely by this weekend, so chores will be easy.



Taurus (April 20-May 20)

Play with friends as much as possible this week; you'll have to take care of business soon. Don't spend too much on Monday, though. Communications should get easier after Tuesday, and you'll learn new skills then and Wednesday, too. Tidy up your place on Thursday, just in case you decide to have friends over Friday. Hang out with the kids and other favorite loved ones this weekend.



Gemini (May 21-June 21)

You could get a lucky break in your career this week. The odds improve, starting on Monday. Something that was stalled could come through for you on Tuesday. Your partner could be a little difficult to understand. Stick to a familiar routine. Study on Thursday and Friday and do your thorough spring housecleaning this weekend.



Cancer (June 22-July 22)

This could be an interesting week for you. Love and travel get easier on Monday, possibly simultaneously. Push hard to achieve a goal on Tuesday and Wednesday while the moon's in your sign. You could work a good deal on Thursday and Friday if you pay attention to the bottom line.



Leo (July 23-Aug. 22)

You need to get your financial affairs in order so you can go on vacation next week! Finish old business from Monday through Wednesday. Take on a new project Thursday or Friday. You can probably handle more responsibility and more money, too. Speaking of money, watch for an excellent bargain over the weekend.



Virgo (Aug. 23-Sept. 22)

Follow orders on Monday. You won't be a mind-numbered robot; you'll influence the outcome. You'll be productive working with a group on Tuesday and Wednesday. Finish up old business on Thursday and Friday so you can play all weekend. Closest family members are your best companions.



Libra (Sept. 23-Oct. 23)

You've got more work to do before you can relax. Concentrate on making positive changes to your workload on Monday. Comply with an older person's request on Tuesday and Wednesday. Ask for your team's support on Thursday and Friday. Clean out your closets over the weekend. Reward yourself with some quiet time to do something you enjoy.



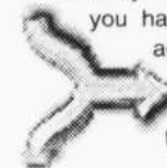
Scorpio (Oct. 24-Nov. 21)

This week should be a lot of fun, especially if you set it up that way. Don't spend too much on your loved ones on Monday, though. Only spoil them a little bit. Your intuition is excellent on Tuesday and Wednesday. A problem you've had could simply dissolve, too. Go along with what an older person wants on Thursday and Friday.



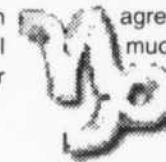
Sagittarius (Nov. 22-Dec. 21)

Your love life is about to improve. Fix up your place on Monday in preparation. A compromise may be required if you have a partner or roommate. Get what you've agreed upon by Tuesday or Wednesday. Work interferes with travel on Thursday and Friday, but go anyway. Prove you know what you're talking about this weekend.



Capricorn (Dec. 22-Jan. 19)

You know it's going to be another interesting week. Do busy work on Monday, in preparation for a new project. The confusion should start to clear up by Tuesday. Work out an agreement on Wednesday. You won't have to give up much of what you want. Be cautious about how you spend other people's money on Thursday and Friday, including those charge cards. Get out of town this weekend.



Aquarius (Jan. 20-Feb 18)

Resolve as many financial issues as possible this week. You should be able to find what you need on Monday. A hassle could clear up on Tuesday. You could find the right job to make the money flow in around Wednesday. A partner is helpful on Thursday and Friday. Shop and get yourself a little reward over the weekend.



Pisces (Feb. 19-March 20)

This is the last week the sun's in your sign, so use your advantage while you have it. You'll be able to get through where you were turned back before after Tuesday. Wednesday should be excellent for romance, too. You're creative on Thursday and Friday, especially if you work at it.



United States Census 2000

ALL students who live here, whether on campus or off, should complete a Census Form here. They should notify their parents that they are being counted in Murfreesboro/Rutherford County and should not be counted at their parents' residence. Those students living off campus should receive a form by mail. Those students living on campus will be counted through an on campus campaign.

The United States Constitution mandates a census every 10 years to determine how many seats each state will have in the U.S. House of Representatives. But community leaders use it for everything from planning schools and building roads to providing recreational opportunities and managing healthcare services.

When is it?

1998-1999: Developing the address list for Census 2000 and recruiting workers for census jobs
Beginning mid-March 2000: Census questionnaires delivered
APRIL 1, 2000: CENSUS DAY

Five BIG Reasons Why you Should Fill Out Your Census Form

- 1. Help your Community Thrive.** Census numbers can help your community work out public improvement.
- 2. Get Help in Times of Need.** Census information helps health providers predict the spread of disease through communities with children or elderly people. When floods, tornadoes or earthquakes hit, the census tells rescuers how many people will need their help.
- 3. Make Government Work for You.** The numbers are used to help determine the distribution of over \$100 billion in federal funds and even more in state funds. We're talking hospitals, highways, stadiums and school lunch programs.
- 4. Reduce Risk for American Business.** Because census numbers help industry reduce financial risk and locate potential markets, businesses are able to produce the products you want.
- 5. Help Yourself and Your Family.** Individual records are held confidential for 72 years, but you can request a certificate from past censuses that can be used as proof to establish your age, residence or relationship, information that could help you qualify for a pension, establish citizenship or obtain an inheritance. In 2072, your great-grandchildren may want to use census information to research family history.

Why Should You Answer the Census?

Answering the Census is important for your community.
Answering the census creates jobs and ensures the delivery of goods and services.
Answering can save your life.
Answering the census is safe.

This is Your Future. Don't Leave it Blank.

For additional information about Census 2000, visit the Census Bureau's Internet site at <http://www.census.gov> or call one of our Regional Census Centers across the country.

Every year over \$100 billion in federal funds are awarded to localities based on census numbers.

The questions asked represent the best balance between your community's needs and our commitment to reduce the time and effort it takes you to fill out the form.

by Coach Mark Williams
Contributor

Double victory for Moosemen

After a brief ceremony inaugurating the new game field, the men's rugby game between Middle Tennessee State University and Ohio State University kicked-off on Saturday afternoon.

MTSU came out hoping to gain an advantage against the weary road visitors. It started off well for the boys in blue as Pieter Van Vuuren slotted the first points with a penalty kick. Minutes later, Handre Basson dove over for the first try and Pieter converted. Only ten minutes into the match and the Moosemen had a commanding lead. Throughout the first half, the Moosemen kept the pressure on, and most of the half was played in OSU territory.

Due to simple handling errors, MTSU missed multiple scoring opportunities. Throughout the game the boys in blue had well over 10 unforced errors, most of them simple knock-ons with open space to run. These errors not only ended scoring opportunities, but also served to erode confidence in our ability to spread the ball wide.

At the end of the half, OSU broke out of their own end and after an 80-meter movement scored in the corner. Momentum swung and gave the visitors inspiration after they were on defense for over 30 minutes. The score at half-time 10 - 7.

The second half remained fast and furious. After sustaining pressure for several minutes, OSU came away with a try and conversion putting them on top. MTSU battled back and after a long goal line stance, Adam Anders found a small crack in the OSU defense and scored a try, and Pieter converted putting MTSU back on top. Our front row and tight five again turned out a good performance as many times we pushed them and stole their scrums. The game continued to sway back and forth with neither team able to dominate. It was a very physical match like two heavy weights slugging it out. OSU were much bigger in the forwards but MTSU held their own, with the ending score being 22-22.

The over-time period lasted approximately eight minutes until MTSU was able to put together a movement that went fifty meters. It started when Juan Diaz found space on the weak side and sprinted down the sidelines where support took over, and the movement was finished

off with Adam Anders diving over to finish the game off in style. Pieter slotted the conversion for the seven point victory, 29-22.

The second game was every bit as intense as the first. OSU had no plans to come away empty-handed, and both clubs had full sides plus extras. MTSU was out-matched in the scrums, but managed to hold their own in other phases.

MTSU struck first as Hodgen Mainda scored a try. OSU battled back and got a try and a conversion. Momentum swung again as MTSU fought back and rookie sensation Derek Wolfe scored a try after a powerful run. The game went back-and-forth and the pace was fast especially for second teams.

The quality of play on both sides was good overall. OSU took back momentum with a try and conversion at the end of the half to lead 10 - 14.

The second half turned out to be a defensive battle with neither team able to sustain offensive momentum. Finally MTSU recaptured the lead when Phillip Maddox went over for what turned out to be the game-winning try. The game ended at dusk with OSU pounding on our try-line. It was a great defensive stand. At times the Moosemen pack was getting pushed, but during this last stance they found the strength to hold OSU out and win the game, 15-14.

There were several brutal tackles and many players sustained black eyes and stitches - needless to say that everyone that played came away very bruised and battered. It was a clean sweep against a quality opponent on the Moosemen's brand new field.

A big factor in the win was the support of the home crowd. It was one of the biggest crowds ever, making their presence known during the entire game with boisterous cheers of support. It was the end of a great day of rugby.

NEXT WEEK: Penn State. Another powerhouse is coming to MTSU. PSU finished 2nd nationally last year and beat the MTSU Moosemen by 16 during the 1999 fall-break tour. It promises to be a very good game, so come on out with your friends and let the boys in blue hear you - they need "the 16th man to get the job done."

Championship win advances Lady Moose in title quest

Special to *FLASH!*

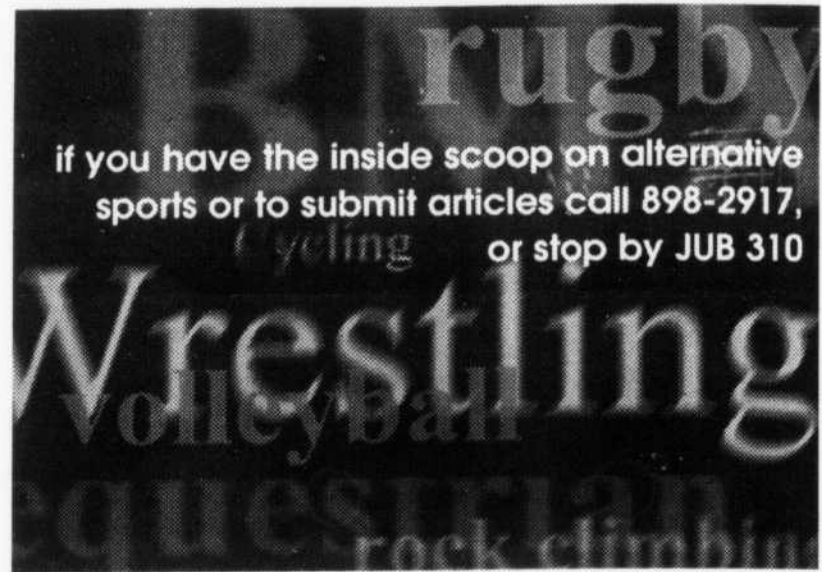
The MTSU Women's Rugby team hosted the women's Mid-South Rugby Championships February 26th. The Lady Moose secured wins over Western Kentucky University and Vandy to advance to the upcoming South Rugby Championship in Huntsville. A victory would mean a birth in the sweet sixteen for the National Championship.

The Lady Moose dominated the first game against WKU, resulting in a 32-0 victory. Co-captain Nicole Wallace started the game off with one of her two tries in the first minute of the game. Pack player Quinn Brandon and rookie Mary Luttrell each added a try before half-time, and Shelley Christian tacked on two points with a conversion kick. The Lady Moose continued their pack and backline dominance in the 2nd half despite an injury to wing JD Gross. Veteran pack player, Stephanie Pfeffer was inserted at wing and performed like a natural, scoring a try. Heather Barnes made sure the pack got in the action, adding the last try of the game. Nicole Wallace's

offensive effort earned her "Player of the Game" honors.

The second game against Vandy was a roller-coaster ride with each team swapping tries. Vandy jumped to a 14-0 lead, when Co-captain Lori Woodruff took matter into her own hands, resulting in two tries. The Lady Moose took the lead in the 2nd half when Wallace scored and Christian made the kick conversion. Vandy answered with a score and a conversion of their own, but Barnes and Christian teamed up to put MTSU back on top. With only 8 minutes left Vandy scored a try, almost dashing the hopes of the Lady Moose, until Quinn Brandon drove through the Vandy defense to score. Shelly Christian's conversion kick made the final score 31-26.

The Lady Moose were elated over their championship. Coach Douglas Wolf awarded Lori Woodruff "Player of the Game" honors for her efforts in the Vandy game, and Nicole Wallace received MVP honors for the tournament. Special mentions went to Mary Luttrell, Tara Scheidegger, Julia Rodriguez and Leslie Martin.



Special Events This Week

March 10 & 11

It's a tour de force for Maestro Kenneth Schermerhorn and the Orchestra when The Nashville Symphony masterfully performs Tchaikovsky's popular 5th Symphony in its Sun Trust Classical Series. "Fate come knocking" at the Tennessee Performing Arts Center's Jackson Hall's door when Schermerhorn leads the Orchestra through Richard Strauss's Death and Transfiguration, and world-renowned cellist Wendy Warner performs Bloch's Schelomo in dual concerts Friday and Saturday at 8 p.m. Call: (615) 255-5600.

March 11

Legendary railroader John Henry yells "All Aboard," the Little Engine for Central Parking System Pied Piper Series finale. So take a seat on Duke Ellington's "A" Train - the departure is set for Saturday at 11 a.m. in Tennessee Performing Arts Center's Jackson Hall. Tickets: \$8/10 adults and \$6/8 for children 15 & under. Call: (615) 255-ARTS.

March 12

David Copperfield's "Journey of A Lifetime" returns to TPAC Sunday at 6 and 9 p.m. Call: (615) 255-ARTS.

March 13

SFX Nashville/Gaylord Entertainment presents Brian McKnight Monday at The Ryman Auditorium. Tickets (\$40 and \$34.50) are on sale Saturday at 10 a.m. at all Ticketmaster locations including: Proffitt's, Sound Shop, Kroger, Cat's Music and Tower Records. Call: (615) 255-9600 to charge by phone.

March 15

SFX Nashville/Gaylord Entertainment presents Jonny Lang Wednesday at The Ryman Auditorium. Tickets (\$25) are on sale Saturday at 10 a.m. at all Ticketmaster locations including Proffitt's, Sound Shop, Kroger, Cat's Music and Tower Records. Call: (615) 255-9600 to charge by phone.

Ongoing

An arresting exhibition of painter Marty Walsh's recent work based on this deceptively simple premise of everyday, ordinary scenes, displayed until April 1, at the Murfreesboro/Rutherford County Center for the Arts from 10 a.m. to 4 p.m. Call: (615) 904-2787.