

DMA

POST MODERN

DMA

April 1997
volume 1 • number 3

Where *STAR TREK* and
Japanese Animation collide



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Cover photo: crew of the U.S.S. Cherokee (l to r):
first row, Roy Lonewolf Martin, second row, Mylena
Quinones, Autumn Sundman, Brooke Anderson,
third row, Fred Quinones, and Bill Ramsey

Post Modern is a student written, editorially independent publication of Middle Tennessee State University and is published monthly during the academic school year, excluding summer. The opinions, comments and ideas expressed in *Post Modern* are not necessarily the views of Middle Tennessee State University, student publications director Jenny Crouch or even our Moms and Dads, although we think they'd be proud of us no matter what we wrote.

STAFF

PM from the
editor

Dear loyal readers,

Since I was just flooded with letters and calls from people wanting to help me out with this wonderful magazine (HA!), I thought I'd lay down some ground rules. I know rules suck, but they're a lot better than chaos—trust me.

Post Modern Submission Guidelines

To submit just any old story idea: Write me (MTSU PO Box C-949) or email me (m_c_00b1@frank). Your letter should contain the basic idea in a paragraph or two. Include a list of contacts, and any necessary dates or times. Suggestions for photographs or other art are welcome as well. Story ideas are accepted at any time.

To submit story ideas that you are willing to write:

The query letter should include all the stuff above, and a guesstimate regarding length. Suggest a deadline for yourself and don't forget to include a way for me to contact you to finalize the details. Queries are also accepted at any time. (If you're gonna be around this summer, I NEED YOU! I am begging this time! Please Help Me!)

Cover stories should be 800-1200 words. All other stories can vary. You don't have to know one stinking thing about journalism to write for the *Post Modern*. If you have an idea or wanna do a story let me know. I would like to stay away from campus events and organizations and explore the other side of college life, but feel free to run ANY ideas by me. I'm an open-minded kinda gal. If you wanna write but don't have a clue what to write about, drop me a line anyway. I can probably dig something up for you.

Your friendly editor-in-need,
Heather Hybarger

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Shortly after finishing my daily round of 'white trash' horseshoes, I embarked on a mission— somewhat like that of other superhero/reporters in American culture. But unlike Peter Parker and Clark Kent, I wore no jumpsuit and even entered Concert Productions through the front door. My mission was simple, to expose a local Murfreesboro band. The interview went like none that I have ever conducted before. It began with a response instead of a question. What the response was to, I do not know. I do know who it was from: Aggy Coloured Karma.

Aggy Coloured Karma Q&A

By Chad Gillis

Victor Marin—guitar: Tony and I met in Dayton, Ohio. We were really young.

Tony Dickenson—vocals/percussion: What was the question?

Marin: He didn't ask a question.

Dickenson: Ask him a question.

PM: I like it.

Dickenson: OK, go with it.

Marin: Tony and I met in Dayton, we were really young. I had just moved to the area, and I told him that I was going to get a guitar for Christmas

and he said 'man I'm going to get drums for Christmas as well' and the next thing you know we were trying to jam. Neither of us new anything about it, I was like twelve and he was like eleven. And that's when the friendship began. So, we skateboarded and played music and then Tony moved to Virginia A few years went by and I decided that I was going to uproot and move to Virginia to start the band again. This is where the name Aggy Coloured Karma came from. He was playing drums, I was playing guitar and that was it. We met

two other members, then also in the Tri-City area.

Dickenson: You know where that is at, don't you? Johnson City, Kingsport and...

PM: And what else?

Dickenson: Bristol. Are you familiar with that area?

PM: Well, John is from Johnson City.

Dickenson: That's right! He is from Johnson City. How about that.

Marin: So the two other members and me and

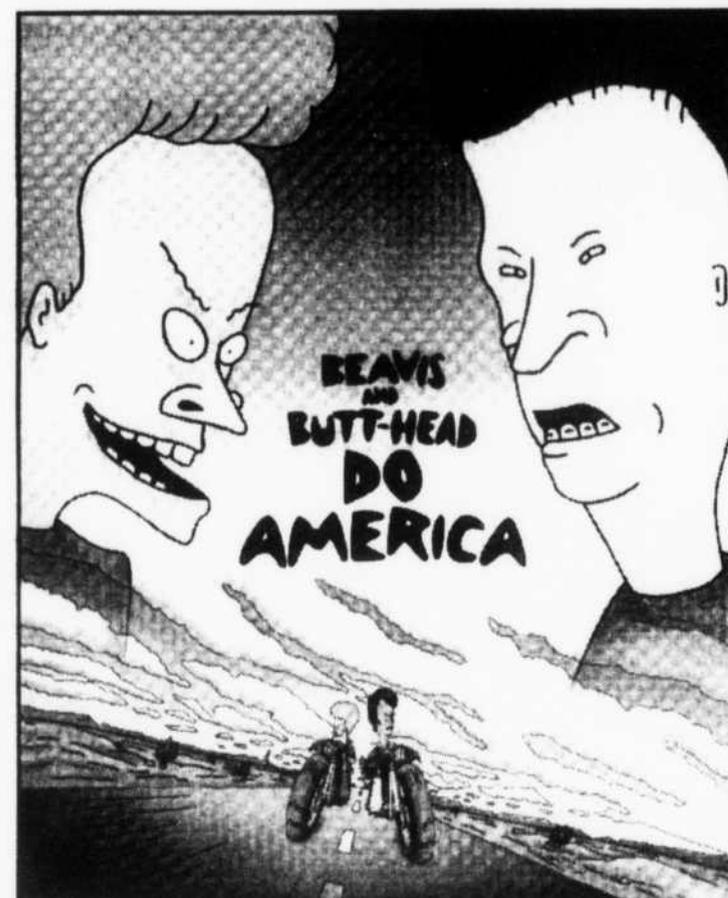
Continued on page 7

The 88.3 FM WMTS DJ Calendar for Spring '97

Time Slot	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6AM-8AM	AUTO	Morning News	Morning News	Morning News	Morning News	Morning News	AUTO
8AM-10AM	AUTO	AUTO	John Roberson	AUTO	Modern Rock Blocks	AUTO	Steve Mitchell
10AM-Noon	Kevin Eadlin	AUTO	Mike Shepard	Jake & The Druid	AUTO	AUTO	Gary Cantrell
Noon-2PM	Ben Strain	Youth Gone Wild	Karla Ladd	Bingham Barnes	12:30-1:30 Acoustic Break / Spin College Radio	Ron Pedigo	Mostly Music
2PM-4PM	Cold Cuts	Sean Keen	Elroy's... Theme Show	Stupidity on the T-Table	Romper Room	The Matrix	Liquid Lequeor
4PM-6PM	Comedic Rotation	Hip Hop Show	Un-named w/ Katie	Music For Yer Mom	The Spectrum	RPM	Jay Phillips
6PM-8PM	Sunday Funnies	Dedrick Lewis	Indie 500	Locals Only	Andrew Walker	Jimmy Mack	Alex Livingstone
8PM-10PM	The Wizard	Red & Black	Cosmic Balance	The Grocery Store	A.D.D.	The Blues Show	Saturday Night Classics
10PM-Mid	Crazy 80's Dance Party	Hereticordia	Miles Longer & Naked Dave	Bizarre 80's	Strap It On	3 Skinny Guys	Generation X
Mid-2AM	Free Noise	Jason Schwartz		C. A. Copenhaver	Improv	The 4th Tower	Laboratory Of Sound
2AM-4AM	AUTO	AUTO	AUTO	AUTO	AUTO	Herbal T	AUTO
4AM-6AM	AUTO	AUTO	AUTO	AUTO	AUTO	AUTO	AUTO

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Music on The Knoll

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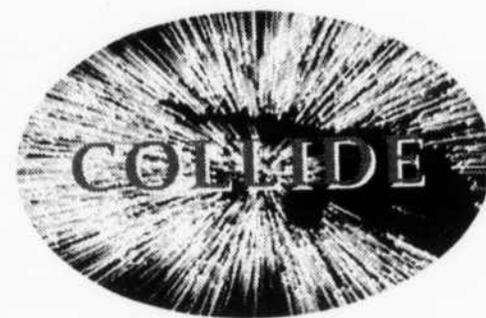
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Where

STAR TREK andJapanese
AnimationBy Lee
Murphy

Pay close attention to the set designs and computer displays of your favorite Star Trek series, and you just might discover the influences of anime (ann-a-may)—the art form that is Japanese animation.

For instance, do you think Cmdr. Riker had any idea that the Japanese characters of the fighting "ambo-jitsu" ring in "The Icarus Factor" episode were actually borrowed from a popular anime series called "Urusei Yatsura?" Probably not, and if you're not among the millions of anime fans worldwide, you probably didn't make the connection either. You're probably not an "otaku."

An "O-what?" Now we've all heard of trekkies before, but just what in the world is an otaku? It's a Japanese word that's meaning has developed over the years, sometimes bearing negative connotations, into colloquial usage to refer to an obsessive fan.

These days, otaku is most commonly used to describe an avid fan of anime. Trekkies and otakus have pervaded an international pop culture and become icons for generations both young and old.

But for the husband and wife team of Fred and Mylena Quinones of Nashville, who share a common zeal for both Star Trek and anime, the labels trekkie and otaku don't phase them. The scope of their passion for the two "hobbies" transcends mainstream commercialism into an appreciation for what they consider highly stylized art forms.

"We're not talking 'Looney Tunes' or 'Bugs Bunny' here," says Fred.

What he is talking about is their devotion to the Anime Nashville and the USS Cherokee clubs. The former was started in January and is dedicated to the art of anime and manga, which is the Japanese comic book form from which most popular anime originates. The USS Cherokee is a Star Trek club, whose vision was conceived last September after the Quinones's trip to Huntsville, Ala., for the 30th anniversary Star Trek convention.

While Mylena, currently a junior studying wildlife management at MTSU, candidly admits her specialty lies within the sci-fi world of Klingons and Vulcans, Fred shuffles his allegiances between both pastimes.

Born and raised in Puerto Rico, Fred developed a fascination for anime at the age of 10 and has embraced it ever since. As he describes the details that distinctly separate anime from American animation, it becomes overwhelmingly apparent that calling them "cartoons" is a major faux pas.

"Cartoons are what come out of the United States like Bugs Bunny and GI Joe and Transformers," he says. "It's not the kind of thing where you can just sit there with some popcorn and coke in one sitting and go, 'ooh, ahh, impressive.' Most anime make you think."

It is precisely this thought provoking aspect of anime that Fred finds uniquely refreshing and challenging. The character-driven plots and the precision behind each frame of anime combine to form a tantalizing world where fantasy and realism reside simultaneously.

"What makes them [anime] so special is the subject. They take a more realistic approach to their animation, to their subject matter. You'll notice that the detail involved in it is so immense, so technically correct—each frame is a piece of art," Fred explains.

Whether it's a gruesome grimace or a loathsome laugh, these characters express the gamut of human emotions. Although computers may be used to mix the graphics, anime is still created the old-fashioned way—by hand. The excruciating detail that goes into each frame is reflected in the art.

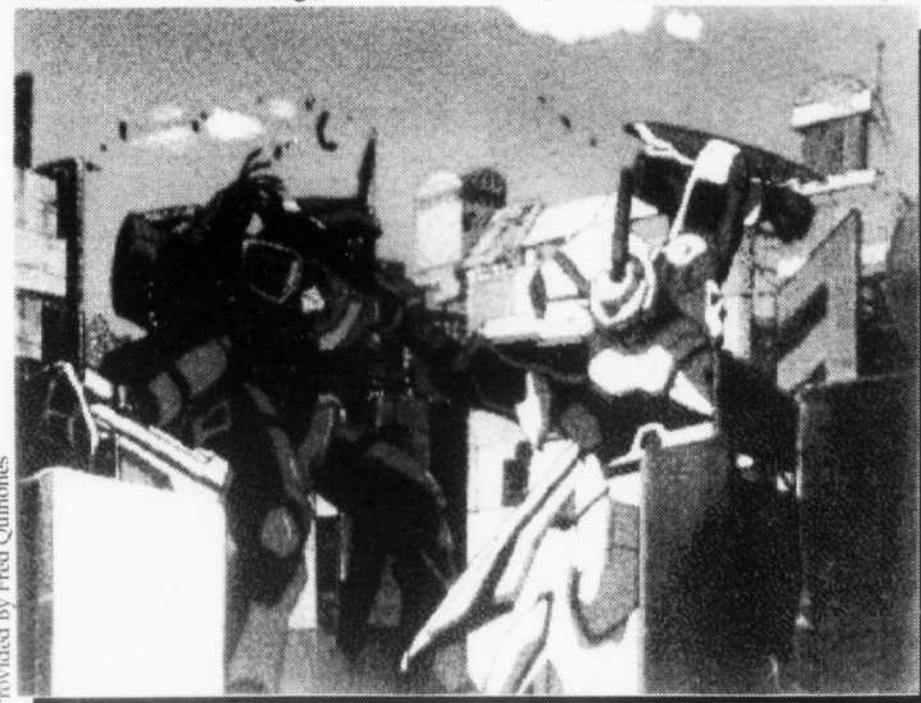
"You look at the facial expressions of the characters, and you can tell each frame was done with an exacting

detail—it's not just something that these guys are getting paid to do. It's a love of the art," Fred says.

He is, of course, referring to the "manga-ka," the writers and illustrators of anime and manga. Each artist combines a unique style with an original script, yielding a very in-depth, two or three hour film or a 20 to 25-part series. Concepts for most anime and manga are born out of the imagination of one or two artists and not some large

animation that start and end. It's the kind of thing where they always leave some sort of door open—it might be a subtle door, but there's room maybe for a sequel because the characters are so popular."

Indeed, anime has matured over the decades from simple titles during the early years of "Astro Boy" and "Star Blazers" to highly sophisticated epics like "Akira." Fred's current challenge, "Ghost in the Shell," embroils complex



Provided By Fred Quinones

production company. It is from this intimate exchange between the artist and his or her creation that protagonists are humanized and fantasy reified.

"The Japanese aren't afraid to take chances with the characters. If a scene calls for one of the major characters to get killed, they'll do it. It's not like some of the silly cartoons you see like GI Joe where you go through all these battle scenes, but he comes out unscathed," Fred says.

It's the blend of realism with pure fiction that keeps anime fans both challenged and entertained. Villains are sometimes heroic, and heroes and heroines often fall prey to their own character flaws. The characters develop along with the script and live in a world where everyone is subject to good and evil, and where consequences are as real as their actions. And as Fred elaborates on the mythical-like following that anime has achieved, it becomes clear that anime is no stranger to cliff-hangers:

"It's not like the Lion King or Disney

characters and creative scenarios within a futuristic fight for survival.

"Speed Racer and Akira are probably the most popular and the ones everyone knows about, but it has graduated to include every single subject you can think of now days—everything from battling robots to horror. They've even adapted classics like Tom Sawyer and stuff like that," he says.

From rival biker gangs in a futuristic Tokyo during World War III to a world run amuck by a computer network operated by a terrorist "Puppet Master," anime is not your traditional Sunday morning cartoon. There has been controversy over some of the violence in anime, but as Fred explains, the target audience isn't children.

"If you're going to watch it for the nudity, adult content or profanity, go rent a Schwarzenegger movie. You watch anime for the artwork, the plot, the content."

Anime includes a broad variety of genres, and there are categories designed



Photo By Heather Hybarger

Captain of the USS Cherokee
Roy Lonewolf Martin
"Quo Mar-Ti-A"



Photo By Heather Hybarger

Chief Engineer
Bill Ramsey
"Ko Tok Devwi-nesh"

specifically for children. Much like the Motion Pictures Association of America, anime is subject to a ratings system based on the content. Fred does admit, however, that "some of it is very dark," which is one reason his wife hasn't reached his level of enthusiasm for the art form.

"If I'm watching a cartoon, I want a little humor," Mylena says with a smile.

Fred doesn't have to worry about finding ardent fellow fans. His club, Anime Nashville, serves as a "forum and an outlet" for anime comrades. The club meets every second Tuesday of the month at 7 p.m. at the Hickory Hollow Media Play in Nashville. It's an environment where anime fans can exchange ideas, view anime and manga and learn about new products.

"For anybody who is interested in the genre, it's fascinating. Right now, we have half a dozen regulars, but it's not a dues paying club yet," Fred says.

Media Play serves as an ideal backdrop for the club because of the nature of its business. Aside from catalogues and overseas sources, Media Play carries the largest inventory of anime and probably the best selection for novices, according to Fred.

"They probably have about 200 copies—some are good, some are not, but for somebody who's starting out, the stuff that Media Play has is really perfect because it really shows you a little bit of everything—horror, the comedies, the robots."

The price for an anime videotape can range anywhere from \$10 to in excess of \$40, with the subtitled anime being the most expensive as they are direct editions from Japan.

Media Play also hosts the USS Cherokee meetings in the form of a corporate sponsorship. Named for its admiral and founder Roy Lonewolf Martin, a Cherokee American Indian, the Star Trek club holds general meetings every third Tuesday of the month at 7 p.m. Weekly meetings are held every Sunday night at Martin's business, The White Wolf Trading Post, for dues paying members who make up the "core

crew" of the ship.

Since childhood, Fred and Mylena have been loyal fans of the legacy that is Star Trek. From the classic episodes of the original television series to "Star Trek: The Next Generation," "Deep Space 9" and "Voyager," as well as eight motion pictures, this science fiction tradition has earned the status of an international culture. Or as Fred puts it, "It's a lifestyle."

"There's no real generation gap with Star Trek. A 50-year-old and a five-year-old can sit down and talk about it," Mylena adds. The membership roster of the USS Cherokee can attest to this, as it includes both adults and children.

For Mylena, a childhood monomania with monsters stimulated her interest in the science fiction genre. While other kids were hiding from the monsters that lurked behind the doors of their imagination, Mylena stood guard, hoping to catch a peek.

"At age seven, my favorite thing was to see the guest alien/monster of the week. I loved monsters...my dad used to take me to all kinds of sci-fi movies," she recalls.

Although she confesses that she's still a "monster person even as a grown-up," Mylena's fascination with Star Trek has elevated into a respect for the thematic elements behind the stories.

"It's about race relations within different alien races, but you can relate it to what goes on in the here and now. It's very relevant," she explains.

Behind the imaginatively ingenious depiction of such space aliens as the Ferengi, Borg, Bajoran and Klingon, there is a futuristic formula that has enticed fans for decades. The plots have developed beyond simply fighting the guest alien of the week.

"They touch on a lot of real life situations, like drug abuse, and I think it can send an undercurrent message to young people who watch it," Mylena says.

And that is precisely one of Star Trek's greatest appeals—its ability to entertain, yet educate. Its capacity to connect generations and cultures through a universal language places Star Trek in a realm of its own.

And that is precisely one of Star Trek's greatest appeals—its ability to entertain, yet educate. Its capacity to connect generations and cultures through a universal language places Star Trek in a realm of its own.

"We've been praised by a few parents of the kids in the club because we're promoting something positive. Star Trek has some stylized violence, just like anime...you know, you shoot people with phasers and we're blown up by photon torpedoes, but for the most part, the show is positive about the future," Fred says.

"It's intrigue, treachery and all kinds of good stuff," Mylena adds with a devilish grin.

To participate first-hand in this "intrigue and treachery," core crew members of the club meet every Sunday night. Primarily a "combat vessel," the USS Cherokee has seen its fair share of intergalactic battles and sci-fi characters.

"You have a set character that you are when you walk in that door. You are that character and you act as that character would act," Mylena explains.

Getting into character includes full-

"We're not talking 'Looney Tunes' or 'Bugs Bunny' here."

dress uniforms for this crew. It isn't unusual to find them decked out in the costumes that appear on "Star Trek: The Next Generation." All dressed up with somewhere to go, the crew of the USS Cherokee enter a new frontier on Sunday nights.

Mylena plays a Bajoran named Lasare Kaymin who is the chief of security for the USS Cherokee. Fred, on the other hand, is the only human character on board, Lt. Col. Jeffrey Harper.

"My character has a twist because I'm not Star Fleet—I'm Federation Army. Actually, I'm her [Mylena's] superior officer on the ship," Fred adds. Mylena quickly clarifies that, technically, their characters are not of the same division.

"He's military, I'm security," she adds.

Do their alter egos every cross frequencies over into real life? Both readily admit that they have a lot of fun with the role (and roll) playing aboard the USS Cherokee, however, the chain of command stops after the uniforms come off.

"It's a hobby, pure and simple," Fred says. "We explore strategies on an intellectual level. We talk about different ideas for different scenarios, but we're all friends who socialize together outside the club too."

Some of the club's virtual-reality scenarios are so intense that they sound like an episode right off the screen. Just

a couple of weeks ago, the USS Cherokee wandered into Romulan territory in search of some missing dilithium crystals. Crew members were greeted with "a nice little fire fight," as Mylena describes it. The ship has also encountered medieval planetary dragons and even court-martialed one of its own Klingons for spying. It's all in a day's work for the crew of the USS Cherokee.

"It can get serious, but we have a lot

of fun," Mylena says.

A big part of this "fun" for both Fred and Mylena are their treks to thrift-shops and garage sales in search of memorabilia. While he is motivated by the technical wizardry, she is fascinated by the anthology of the aliens and planets that make up the world of Star Trek.

"Whether it's a new movie that's coming out or they design a new ship, we've got to find out all the technical schematics of it," Fred says.

From technical ship manuals and encyclopedias to Christmas tree ornaments and autographs, their Star Trek collection is a science fiction sanctuary. Fred recently came across the blueprints to the original USS Enterprise for the bargain-basement price of \$4.95. He says he would have easily paid over \$70 for it at a convention.

"I refuse to pay collectors' prices. It's not that they're not worth the money, it's just that I know if I look hard enough, I can find the stuff cheaper and that's part of the fun," Fred says.

"We go for more of the unique stuff," Mylena adds.

But their unique collectibles don't hold a candle to this distinctly original couple. The proud parents of four cats, the Quinoneses have a passion for animals and nature—on Earth, that is.

Continued on page 7



Photo By Heather Hybarger

Fred Quinones and Bill Ramsey have a phaser fight with Mylena Quinones at the White Wolf Trading Post in Goodlettsville, where a core group of the USS Nashville Star Trek club gather to role play.

Variety the key to Art Center's creative cornucopia

By Christi Underdown

Haven to many a muse, the Murfreesboro Center for the Arts provides a home for the creative works of artists in the Rutherford County area.

The building that houses the center has only been used since December, 1995. The Arts Commission, a group concerned with providing Rutherford County with more exposure to music, theatre and the visual arts, had no established meeting place until the city decided to move the Linebaugh Public Library from West College St. to its present residence on West Vine St.

When the library moved out, the commission which formed the center moved in and began renovating.

Not only does the building now have improved staff offices within its walls, it also holds a 112-seat performance hall and a gallery.

"We would like to be the center of the arts community," said Lee Blair, the administrative assistant at the Center. "We have the facility and ability here for even more variety in arts."

The Center can lay claim to hosting various prominent artists and organizations.

An exhibit from the Smithsonian visited a few months ago, and recently the Nashville arts group, untitled, graced both the gallery and the performance hall.

The Murfreesboro Little Theatre, a local drama troupe, and the Stones River Chamber Players, composed of musicians from the Middle Tennessee State University faculty, have both taken residence in the Center.

When the Center is not hosting events, its staff works on various educational outreach programs.

Two weeks ago, the Center finished its first outreach performance series, "The Adventures of Flumpa and Friends." With a grant from Pillsbury and the Arts Build

Community Commission, the Center took Flumpa, a rain forest tree frog, to 15 elementary schools in Smyrna, LaVergne and Murfreesboro, educating students about environmental wildlife concerns through music and drama.

Plans for upcoming productions include "All in the Timing," a series of six Off-Broadway one-act plays by New Yorker David Ives, which will premiere this May.

"It's is geared towards the younger college audience," said Blair. "It's a comedy that's a little off-center, odd."

Then to add some contradictory variation, "Night of the Iguana," a serious drama, will be performed by the Murfreesboro Little Theatre around the same time.

"I think people will like the variety it will provide," said Blair.

The Blue Moves Dance Troupe, composed of students from MTSU, will also be performing in May for a two night performance.

A photography exhibit of portraits and architectural subjects colorized by Laine Cantrell is being displayed currently.

On April 27, a high school art competition will be held in the gallery space. The exhibits will be judged by area citizens and artists. Artwork from the winner will be presented on the cover of next season's playbill.

In the works for the upcoming summer, the Center is planning a summer theatre camp. Last year, the camp, composed of kids ranging in age from 6 to 16, was two weeks long. Because of its popularity, the ages will be separated into three one-week long sessions this year.

Business and gallery hours are Tuesday through Saturday, 10 a.m. until 4 p.m. The gallery is also open during any night performances. For more information about the Center for the Arts, call 904-2787.

Photo By Steve Purington

A Ghostly Reminder

Weir proves there is life after the Grateful Dead
His new band RatDog performs at 328

By Jim Bauer

Jerry Garcia is smiling down on Bob Weir and his new group, RatDog. Weir carries the torch of the Grateful Dead and he does so gracefully.

Before the April 10 show at 328 Performance Hall, this fact was not all too clear in my head. It must be tough for someone to travel for 30 years with a band that sometimes played to crowds of over 100,000 and then just jump, full-force, into this new band, playing much smaller venues to much smaller crowds.

The show started off with a splash of an old Grateful Dead traditional, "Good Morning Little School Girl." The old 'Dead show vibes' crept



Bob Weir, lead, and Rob Wasserman, bass, of RatDog jam at 328 Performance Hall April 10. The show proved RatDog can fill the void left by Jerry Garcia's death.

up and smacked me in the face. Then came "Take Me To the River," to which everyone was dancing up a storm.

"Young Blood" and "Fever" kept their hips shaking and brought out Vassar "Old and in the Way" Clements on fiddle. Then things slowed down a bit and they played "Twilite Time."

One female in the audience felt so uninhibited that she took all of her clothes off and got up on stage. She danced for what seemed to be 30 seconds or so and then drove into the crowd evading the clutches of a security official running toward her.

That's the good thing about 328. You can get away with stuff like that.

They played "Victim or the Crime," one of Weir's last contributions to the Dead, and then they went straight into "Maggie's Farm," the first of three Bob Dylan songs of the night. This brought out Kingfish's Bobby Cochran on guitar and Susan James, the opening act, on background vocals.

The music was thundering, reckless, and hot. Next came "Howlin' for my Darlin'." Johnnie Johnson, "Johnnie B. Goode" himself, took us into "Drinkin' Tanqueray," an old Muddy Waters tune.

His keys sounded just like a ringing bell. A tear was shed for Jerry, with "I Know You Rider." The ex-Kingfish harpist, Matthew Kelly, sang Jerry's lyrics.

"Red Rooster" and "Samson and Delilah"

precluded some improvised jamming by the drummer, followed by an impressive bass solo by Rob Wasserman, that teased "Lovelight," "The Other One," and "Amazing Grace."

Just like a Grateful Dead "Drums/Space" jam, the rest of the band joined Wasserman and they lead into one smokin' version of "All Along the Watchtower."

Nothing puts a smile on your face like "Sugar Magnolia," and that's exactly how they finished out the set.

Through 16 songs, the band didn't slow down one minute. The music never stopped. After a quick drink of water, they were back on

stage to close out the night with "Josephine" and "Knockin' on Heaven's Door."

RatDog is nontraditional in the sense that they play one set, rather than the typical two sets that the Grateful Dead (and all the bands they left in their wake) played.

"Knockin'" was melodic and dreamy. It was a sweet sad ending to a show that gave the fans a happy substitute for the space that the Grateful Dead left.

The compulsion to follow the RatDog tour didn't tug on me as some Dead shows had. The vending was minimal and the 'RatDogeers' didn't seem to be touring with the band.

Nobody was collecting gas money to get to the next show. There weren't as many smiling

hippies, driving VW minibuses, to play hacky sack and freak out with.

RatDog gave its own performance, different from the Grateful Dead experience. Still, the night was mysterious, as if a hint of the robust spirit carried by the Dead was out there watching and admiring.



Susan James opened the RatDog show and later came out to sing back-up vocals on a rendition of "Maggie's Farm."

Photo By Matt Woodward

Photo By Matt Woodward

Q&A from page 3

Tony decided to move close to Nashville. We had a little bit of trouble with the two other members: with dedication—going to school and things like that. That's when we found John and that's when we found Scooter. Scooter has been with us for, about what four of five months Scooterama?

Scooter DeLong—drums: Five months.

Marin: Five months, and John, you've been with us for what eight months now?

John Lazenby—bass: Almost a year.

Marin: Almost a year now, so basically this is the core of the band. This is what we call Aggy Coloured Karma. The rest is history. Now we practice every night here at Concert Productions. Basically we are just working on new material and getting tight.

PM: How long have you guys been playing in Murfreesboro?

Marin: Two years, a year and a half.

Dickenson: We moved here in August of '95. We just now got the core of the band. This is a good beginning.

Anime-Trek from page 5

"Sometimes we get a bad name because there are actually people who live, breath and eat Star Trek, but we have other interests too," Fred says. "Like Shatner says, 'Get a life!'"

Anyone interested in either club, Anime Nashville or USS Cherokee, should contact Fred or Mylena Quinones at 883-6677. Any correspondence should be addressed to 2133 Sanborn Drive, Nashville, TN 37210.

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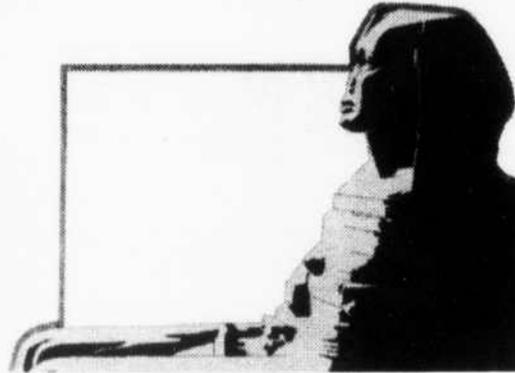
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7:00	Campus Talk	-----	-----	-----	-----
7:30	Music Alley	-----	-----	-----	-----
8:00	The Dawn Tittle Show	-----	-----	-----	-----
8:30	Onyx	-----	-----	-----	-----
9:00	Canned Hams	-----	-----	-----	-----
9:30	Seriously Alternative	-----	-----	-----	-----
10:00	1st half Spin Cycle	-----	-----	-----	-----
10:30	2nd half Spin Cycle	-----	-----	-----	-----
11:00	The Creep Show	-----	-----	-----	-----
11:30	Happy Hour	-----	-----	-----	-----
12:00 am	Tuned In	-----	-----	-----	-----
12:30	The Conspiracy	-----	-----	-----	-----
1:00	Campus Talk	-----	-----	-----	-----
1:30	1st half Spin Cycle	-----	-----	-----	-----
2:00	2nd half Spin Cycle	-----	-----	-----	-----
2:30	Music Alley	-----	-----	-----	-----
3:00	The Conspiracy	-----	-----	-----	-----
3:30	Onyx	-----	-----	-----	-----
4:00	Campus Talk	-----	-----	-----	-----
4:30	1st half Spin Cycle	-----	-----	-----	-----
5:00	2nd half Spin Cycle	-----	-----	-----	-----
5:30	Music Alley	-----	-----	-----	-----
6:00	The Dawn Tittle Show	-----	-----	-----	-----

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