

# FLASH

Volume 2, Issue 11

A Supplement to Sidelines

Wednesday, December 1, 1999



Why is this woman  
playing with dolls?  
Find out on page 4



# SIDELINES

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- Page 5 Looking for some live entertainment after hours? Check out our concert list for some of the area's best bands. One special concert this week: Boo Boo Bunny, which includes FLASH designer Justin Stewart as drummer, will perform their farewell concert this week at Main Street.
- Page 7 Video games can be a great way to pass your free time. Brad, the FLASH video game expert, tells you about the new wrestling video game, "Wrestlemania 2000." Also, music reviewer Daniel Ross fills you in on some classic rock 'n' roll from the '70s and '80s.
- Page 8 What's your sign? Find out what the stars hold for you this week in your horoscope. Also, we have a double dose of Lucas's "Burnt Orange Peel."

## Quote of the week

*"If a woman doesn't like McDonald's, she doesn't like you."*

*Derrick Wilson,  
 Sidelines  
 photographer*

# 'End of Days' a Schwarzenegger vehicle of Biblical proportions

## NATURAL TALENT

Aaron Tallent  
 Staff reviewer

There's a scene in "End of Days" where a psychiatrist who has devoted his life to serving the Devil is paid a visit during dinner by Satan himself. Satan (Gabriel Byrne) looks at the psychiatrist's wife and college student daughter and casts his spell on them.

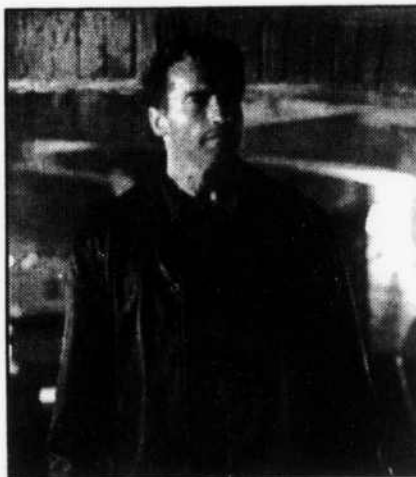
The next scene we see is Satan in bed with the wife and the daughter. Later in the film, the psychiatrist comes to Satan and informs him that he did not complete one of the tasks Satan assigned to him. Satan then punches a hole in the doctor's head. So the message to "End of Days" is don't give your life to Satan because he'll repay you by

sleeping with your wife and daughter and punching a hole in your head.

Okay, I am just joking. "End of Days" does not have a message just like "True Lies," "Eraser" and "Predator" do not have messages. "End of Days" is basically Arnold taking on the devil. People I have talked to said that the plot to "End of Days" looks preposterous but the logistics are no different than any of Arnold's other movies.

Arnold Schwarzenegger has become one of the top box-office draws of all time because he has some acting range, is likeable in every film he's in and works with talented directors and screenwriters. "End of Days" is a good Schwarzenegger film because it takes advantage of all three of these factors.

Schwarzenegger plays Jericho



'Ahhnold' in "End of Days"

Cane, an alcoholic ex-cop who has lost his faith. Cane is now working as a bodyguard for a highly paid, high-tech protection agency. He is forced to guard a Wall Street broker whose body has been taken over by Satan, and an assassination

attempt on the broker has been made by a priest.

The fact that it was a priest intrigues Cane and his partner, Chicago (Kevin Pollak). Their investigation leads them to a troubled woman named Christina York (Robin Tunney), who Satan has to impregnate before the millennium to bring darkness to the Earth. It's up to Cane to protect York and save the world.

"End of Days" follows the factors to make a good Schwarzenegger vehicle. Schwarzenegger is likable and believable as a broken man. The director is Peter Hyams, who has made entertaining films that include "Outland" and "Running Scared." The writer is Andrew Marlowe of "Air Force One." While the script is not as good as "Air Force One's," it is in the same league.

The cast is also up to par. Byrne is probably one of the best choices to play Satan. Pollak always plays a good wise-cracking sidekick. Tunney is good as the confused girl

being stalked and tormented by the devil. Oscar winner Rod Steiger gives the film a lift with his performance as the Cardinal of New York's Catholic Church.

Also interesting is the soundtrack, which features Korn, Limp Bizkit, Prodigy, Rob Zombie, Creed, Powerman 5000 and Guns N' Roses, minus all the members except Axl.

"End of Days" might make some viewers uncomfortable because some extremely evil acts are committed.

"End of Days" could not have come at a better time, since the millennium is a month away. I had heard that the distributors of the film thought about releasing the film on New Year's Eve. They were smart not to do so because their audience number might be smaller because of all the people hiding in bomb shelters and other places waiting for the end of days.

STARS: (out of four) \*\*\*

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# 'Anywhere But Here' earns its stars

College Press Exchange

**ANYWHERE BUT HERE.** Susan Sarandon plays Adele August, a divorced Bay City, Wis., mother with big dreams of the West Coast. Natalie Portman is Ann August, the daughter steeped in home and friends. It's an archetypal tale of a mother and daughter who quarrel and bond, but Sarandon takes the palm for sheer heart and guts and Portman wins us over with subtle, natural grace. It's a funny, less cutting "Terms of Endearment," and it features two of the best-looking, most appealing actresses on the planet. PG-13. 1:54. 3-1/2 stars.

**THE BACHELOR.** An updated version of "Seven Chances," starring Buster Keaton as a bachelor who will receive a handsome inheritance if he can find a bride within several hours. But in "The Bachelor," Jimmy (Chris O'Donnell) is not a funny schnook but a handsome, well-behaved ex-frat boy. British director Gary Sinyor isn't content to make us laugh, instead we have to listen to Jimmy prattle on about male commitment angst and about how bachelors are studs who love to run wild but are eventually roped into submission. PG-13 (language). 1:51. 1-1/2 stars.

**BEING JOHN MALKOVICH.** An unforgettable dark comedy of original mear s reflecting our times and place to a fault. Craig Schwartz (John Cusack) discovers a "portal" into John Malkovich (as himself) through which various characters enter and exploit Malkovich for 15-minute periods. The funniest episode reveals that Floor 7-1/2 of their office building is between Floors 7 and 8, created by its first owner who wanted to create a comfortable space for his wife, a midget. R. 1:52. 3 stars.

**THE BONE COLLECTOR.** Lincoln Rhyme (Denzel Washington) is a paralyzed super-detective with a highly intuitive assistant, Amelia Donaghy (Angela Jolie), in this elaborate cat-and-sadistic-mouse game. "Collector" is another witlessly convoluted story, a dark, dank, gory, bloody high-tech thriller about a hyper-active murderer. R. 1:58. 2 stars.

**CRAZY IN ALABAMA.** Lucille (Melanie Griffith) is certifiable for taking off her husband's head with an electric carving knife, but the filmmakers have some explaining to do if viewers are to figure out how her story parallels the plight of abused black civil-rights protesters in Alabama: It seems the civil rights plot is merely a setup for the resolution of Lucille's wacky adventures. PG-13 (some violence, thematic material, language and a scene of sensuality). 1:44. 1-1/2 stars.

**DOGMA.** Writer/director Kevin Smith addresses his relationship with the Catholic Church, that universal struggle to maintain faith amid the world's horrors and mysteries. Fallen angels Bartleby (Ben Affleck) and Loki (Matt Damon) have found a loophole back into heaven, but their success would prove God fallible, so an angel is

sent to thwart them. It's a comedy but not a very good one. Smith puts forth a good-faith effort, but the still-learning director is undercut by the overreaching writer. R. 2:05. 2-1/2 stars.

**ETERNITY AND A DAY.** Alexandre (Bruno Ganz), a dying poet in his final hours, sees his world as a terrible place, full of chaos and brutality. He remembers the past, the days when his beautiful, long-dead wife and he lived and loved. Regret washes over him; so do dreams: The perfect day beckons. Director Theo Angelopoulos' film was unanimously voted the 1997 Cannes Film Festival Grand Prize winner. No MPAA rating. 2:12. 4 stars.

**FELICIA'S JOURNEY.** Bob Hoskins' performance as serial killer Joseph Ambrose Hilditch should have locked up the Best Actor award at the last Cannes festival. "Felicia's Journey" is a psychological thriller of uncommon intelligence and strange compassion surrounding the relationship between a soft-spoken serial killer (Hoskins) and his next victim, Felicia, a pregnant Irish girl looking for the child's father in England. PG-13. 1:54. 4 stars.

**FLAWLESS.** "Flawless" isn't. The latest from flamboyant filmmaker Joel Schumacher is all about putting on a show. Robert De Niro stars as Walt, a retired security guard who ends up partially paralyzed from a stroke and seeks singing lessons to help bring back his voice. His choice of teacher: Rusty (Philip Seymour Hoffman), the big, brash, red-headed drag queen who lives upstairs. De Niro is believable enough, but in making a movie that preaches love for odd ducks, Schumacher has turned "Flawless" into the oddest duck of all. R. 1-1/2 stars.

**LEGEND OF 1900.** This fantastically beautiful yet kitschy movie by director Giuseppe Tornatore will reward AND try your patience. It's a romantic musical fantasy about a piano player named 1900 (for his birth year) who was found aboard a luxury liner as an infant. The self-taught virtuoso spends his entire life aboard, playing with the ship's orchestra, a life that symbolizes the solitariness of humanity, the loneliness of the artist, the flux of life, and the fading of beauty and love. R. 1:59. 3 stars.

**LIGHT IT UP.** This is a good-hearted movie that unfortunately is wildly implausible and makes no sense. Director Craig Bolotin showcases an attractive mix of new and veteran actors as students who seize a school guard and take control of the school. They negotiate with police in front of TV reporters, but guns and bravada get in the way. R. 1:43. 2 stars. —

**MANSFIELD PARK.** "Mansfield Park" is one of the most radical and social-minded of the Jane Austen movies so far. It's a sort of Cinderella story about a poor relation Fanny Price (Australia's Frances O'Connor) and the way she perseveres in a household of snobs and adventurers. It's the most

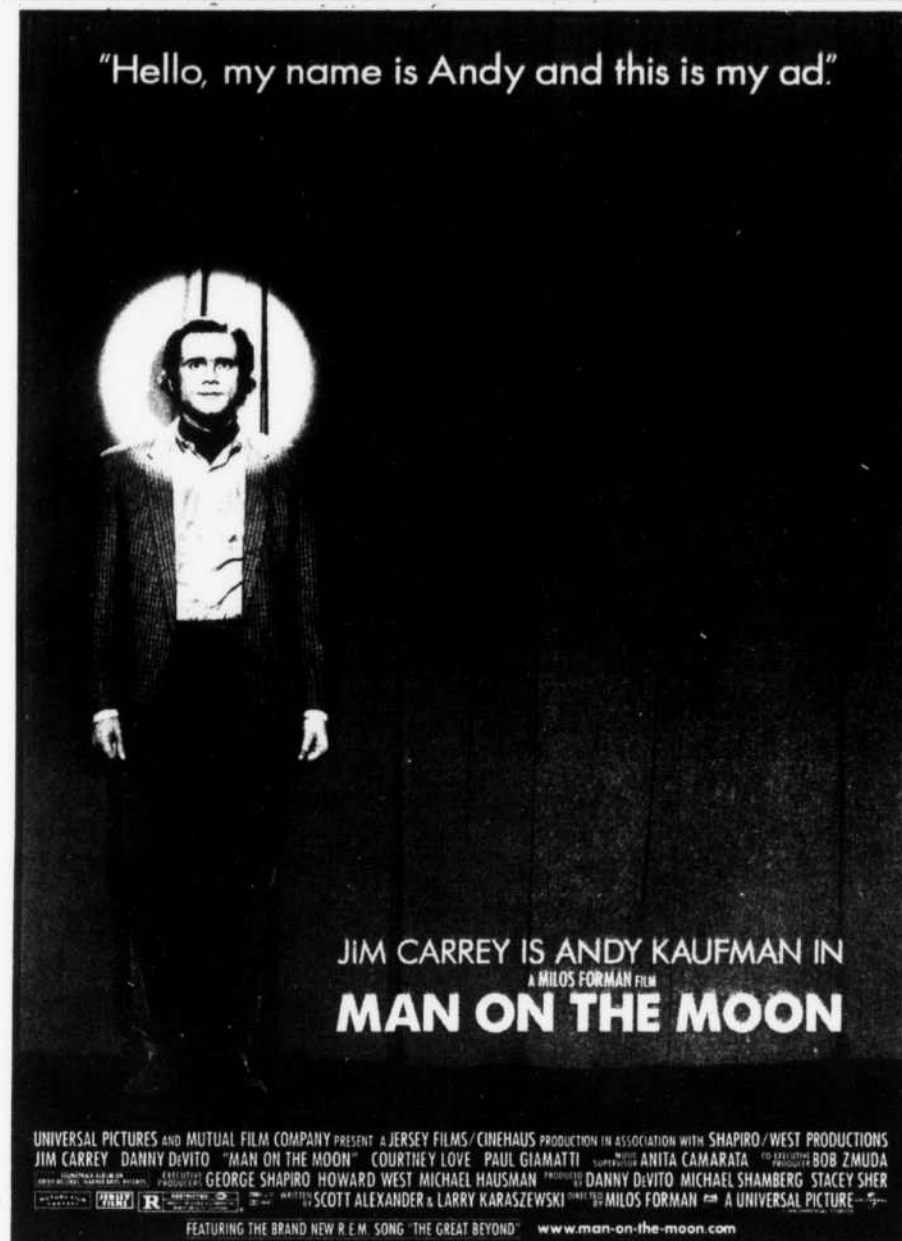
consciously political and the sexiest. The film whisks us back to that early 19th Century stretch of gentry-laden British countryside so beloved to fans of fine English literature ó and it's another more-than-pleasant trip. PG-13. 3 stars.

**MUSIC OF THE HEART.** Direction by the underrated Wes Craven ("Nightmare on Elm Street") and great

acting by Meryl Streep bring viewers one of the most heartfelt movies of the year. The sappy title belies the moving story of music teacher Roberta Guaspari's (Streep) tenacity in the face of school budget cuts. PG (brief mild language). 2:03. 3-1/2 stars.

**SLEEPY HOLLOW.** Director Tim Burton uses "The Legend of Sleepy Hollow" as a stepping-off point for a

radically reimagined ghost story. Ichabod Crane (Johnny Depp) is an upstanding New York City constable sent to investigate a series of mysterious decapitations. Ichabod 300-poos the Sleepy Hollow folks' tale of a Headless Horseman (Christopher Walken) until he himself encounters the ghost. The movie is visually sumptuous and playfully creepy. R.



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Voice Mail

# Feminist author searches for

by Valerie Takahama  
Knight-Ridder Newspapers

## She's ba-a-ack.

In "Backlash," journalist Susan Faludi lashed back at the forces that thwarted women's progress in the wake of the feminist movement. Now, in "Stiffed," the Pulitzer Prize-winning reporter shifts her gaze to the opposite sex and attempts to discover what's troubling men in these days of schoolyard and workplace shootings, steroid abuse and a "mortality gap" that puts men in the grave seven years before women — to name but a few modern male maladies.

In the process, Faludi examines '90s gender-wars flash points that have come to be known simply as Spur Posse, the Citadel and Tailhook. And she arrives at the surprising conclusion that men are the oppressed, and not the oppressors. In postwar America, she finds, traditional masculine virtues such as loyalty, a commitment to meaningful work and a willingness to play a role in public life have been rendered obsolete, partly because of corporate strategies that reward short-term gains. Instead, there is celebrity worship, a morphing of men into "brands" and surly, macho 'tudes, all elements of what she calls "ornamental culture," "the shiny flat surface of a commercial culture, a looking glass before which men (can) only act out a crude semblance of masculinity."

"Stiffed" — which got its name from a sports fan in Cleveland who was angry about his team skipping town for a better deal elsewhere — grew directly out of her work on "Backlash," published in 1991. The first book took the form of a fact-packed smart bomb lobbed at the fashion and cosmetics industries, the Reagan administration, sloppy journalists and others whom she saw as having misled women in the '80s into blaming the feminist movement for their problems.

The new one, six years in the making, is an epic (660-page) modern odyssey across the broad back of America that began as an attempt to find out

why so many men seemed so angry at women's gains. She returns repeatedly to Southern California. She attends a Promise Keepers rally at then-Anaheim Stadium and is greeted by a man who calls out, "Welcome to Testosterone Country!" She tracks downsized workers at the Long Beach Naval Shipyard and at McDonnell Douglas Corp. in Lakewood. She has lunch at a cigar club in Beverly Hills with Sylvester Stallone to discuss his plans for yet another Rambo movie, and at Chili's in Lakewood with Spur Posse members to talk about their 15 minutes in the media spotlight.

Subtitled "The Betrayal of the American Man," the new tome trades the first book's angry bite for a tone of sadness and loss. "Today it is men who cling more tightly to their illusions,"

power they imagined. "Famously soft-spoken and quick to laugh, Faludi recently answered questions about "Stiffed" from her home in Los Angeles.

Here are excerpts from the interview:

**Q.** You began your exploration in Southern California in the early '90s when men and women were being turned out of their jobs at the Long Beach Naval Shipyard and at McDonnell Douglas. Can you compare and contrast the ways that those workers dealt with their unemployment?

**A.** I looked at two contrasting stories of downsizing. McDonnell Douglas was clearly a very white, male bureaucracy in which men were encouraged to base their sense of manhood on having this sense of superiority based on exclusivity

So when both places were hit by the downsizing and restructuring of the '90s — McDonnell Douglas losing 30,000 employees and the shipyard, like so many military bases in the '90s, being shut down — the reaction of men in these two places was markedly different. At McDonnell Douglas, the layoffs inspired a round of anger and lashing out at false enemies, women. The sexual-harassment rate went way up in the plant.

There was a lot of talk I heard at the outplacement center blaming women, blaming minorities, blaming illegal aliens coming over the border. Whereas at the shipyard there was, relatively speaking, a remarkable equanimity. And that was because, first of all, the men at the shipyard pulled together to fight to save the shipyard and were successful two out of three times in staving off the closure efforts.

And then when the decision to close came, the men who had devoted themselves to caring for the shipyard turned their attention to caring for each other and as a result were able to weather the change. The bottom line seemed to be that as much as we like to believe masculinity is a matter of measuring one's wallet, ultimately a secure sense of manhood seemed to be based on much more bedrock concepts like public service and loyalty and belonging to a larger mission, all of which the shipyard men had, none of which the McDonnell Douglas men had.

**Q.** And that led you to looking at their children, their sons in the infamous Spur Posse. A lot of people would have seen those guys as a gang of rogue boys behaving badly, but what did you find was behind their behavior?

**A.** At the time the Spur Posse story broke, there was a lot of talk about how these arrogant boys who were just so egotistical and thought they could cut a wide swath through the female population of Lakewood High School. They were rightly denounced for

their misogynistic behavior. I don't want to minimize that, but what got ignored was the underlying motivation, which seemed to be not so much to seduce young women but to compete with young women for the spotlight.

These guys were frantic to get on TV and they used their notoriety to court the camera. They said to me over and over again that in order to be a man these days, you have to have a brand name. You have to market yourself. You have to get your name out on a worldwide basis. It was a line I heard from young men, especially, who had been raised and surrounded by this commercial culture built on image and appearance of celebrity. They'd been steeped in a consumer ideal of manhood, whether it's the Spur Posse or gang kids in South-Central (Los Angeles) who talked again and again about maintaining visibility and becoming a ghetto star by getting their most violent acts on the prime-time news.

Or, in a more extreme way, there were the Columbine High School shooters, who months before they went on their rampage were making videos of imagined rampages to such an extent that the day they came in shooting, some of the kids who were sitting farther down on the other end of the yard just sat there for a while because they thought it was pretend; they just thought these guys were making another movie. The whole idea of being seen and being looked at is at the heart of this new kind of commercial manhood.

**Q.** Why do you think men have been so susceptible to the lure of ornamental culture? It's almost as if the feminist movement inoculated women against that and now the remaining market is men.

**A.** We shouldn't underestimate the degree to which the consumer economy is now targeting men, most particularly the anxious, the younger men. Whether it's the lad magazines, programs like "The Male Show," ads for



**Pulitzer-Prize winning reporter Susan Faludi once lashed at the forces that thwarted women's progress in the wake of the feminist movement. In her latest book, "Stiffed," she turns to the opposite sex in an attempt to discover what's troubling men. (KRT photo by Nadia Borowski)**

she writes. "They would rather see themselves as battered by feminism than shaped by the larger culture.

Feminism can be demonized as just an 'unnatural' force trying to wrest men's natural power and control from their grasp. Culture, by contrast, is the whole environment we live in; to acknowledge its sway is to admit that men never had the

instead of based on the work they did. I'm talking most about middle management here. Vs. the Long Beach Naval Shipyard, which became increasingly inclusive over time and in which work was tangible and based on skill and craft and was handed down from a knowledgeable group of elders who were referred to around the shipyard as the fathers.

# roots of male anger

products like Brut aftershave now promoting the new Neanderthal, where these guys sit around and make churlish comments about women as a way to sell perfume.

The other part of it is that one relies on ornamentation to the degree that one is denied meaningful public work. And because of the feminist movement, a lot of women feel their efforts in the public arena are recognized and recognized even beyond their own individual achievements as part of a larger social purpose in which women are moving into their own. So you feel like a pioneer in a way that's community- and societal-based, whereas men don't have that.

**Q.** Couldn't it also be said, though, that men are taking on new roles in the family and that is fulfilling some of their needs?

**A.** Yeah. I think that is the one encouraging development in the last several decades. Newer generations of men to a larger extent are much more openly involved, caring fathers than their fathers ever were. And more tender and equal partners, and that's largely due to the women's movement, which championed those roles. The problem is those roles aren't particularly championed anywhere else. Other than

paying lip service occasionally to Mr. Mom in an ad here and there, most of commercial images of men are men alone, men dominating, and every once in a while, a picture of a guy holding a baby.

**Q.** Let me ask you about some of the critical responses to the book. What do you say to people who say that all the things you're talking about are outgrowths of the shift from a post-industrial economy to an information-based economy and that yesterday's shipbuilders are today's movie grips or computer programmers?

**A.** That just shows that these are comments made by people who have never worked in these industries. It's not at all the same thing to be building a ship and setting up some Web site for people to click and buy. Not just because one is industrial-oriented and one is information-based. The first is about serving a larger common world. It's about work that is immersing yourself in a collective activity in which craft and knowledge is carried down from generation to generation, in which you feel connected and embedded in the whole historical imperative.

Whereas so much of Internet money-making is about not

what you contribute, but whether you happen to be in on the initial public offering of some Internet company which is the darling of stockholders because of its image but has yet to turn a profit or show a tangible product that is really essential to other people.

So much of the new information age is about creating new opportunities to buy crap that nobody needs. Really, what we're talking about when we talk about manhood is a sense of leading a worthy, vital life. It's really about being a human being. If masculinity is what you arrive at at the end of finding your humanity, then hoping that you're going to become a Silicon Valley millionaire is not going to give you that sense of worth, whether you're male or female.

**Q.** So what you're talking about isn't exclusively generational, or do you think it has manifest itself most explicitly in the boomer generation?

**A.** I think this is a change that has been coming for a long time, since the 19th century with the rise of industrialism and the rise of mass manufacturing and therefore mass merchandising. But it's gone into warp speed in the last

several decades. I think there was an enormous break after World War II and the surge of prosperity that led to the present materialistic culture and the hope that the commercial American dream and the American dream could be the same thing, which the baby boomers discovered not to be the case in the 1960s and then seemed to promptly fall back into a dream again.

I think it's gotten worse with the baby bust generation, who haven't seen much of an alternative. I don't mean that they're worse; I think the circumstances are worse. There's less and less of a home-grown local community life. All the ways in which he would participate in an authentic way in public life have been seized upon by global corporate forces, whether it's politics that's basically a make-money corporate game now in which PACS have free speech and as a result most people don't vote. Or they have community life that's all franchised out.

On the other hand, because it's such a barren landscape, maybe it will be the younger people who will finally rise up.



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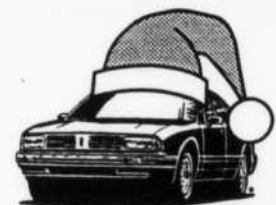
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# The Skinny



Who's playin' where and what's goin' down

## Wednesday, Dec. 1

- Penny beer is available till midnight at 527 Main Street
- The Nationals play the Boro. Also, \$1 draft is available from 5 until 9 p.m.
- Doug Powell, Freeman and the Wooten Brothers take the stage at 3rd & Lindsley in Nashville. The show starts at 6 p.m. Main act is at 9:30 p.m.

## Thursday, Dec. 2

- Boo Boo Bunny, featuring FLASH's own Justin Stewart as drummer, will play their farewell performance at Main Street. Also appearing are The Bronze and Junk Buddha.
- Insane Clown Posse and special guest Twiztid play 328 Performance Hall at 8 p.m. Tickets are \$18. This is an all-ages show.
- Mile8 plays the Boro. Also, two-for-one hot wings are available.
- The Leavin Brothers play 3rd & Lindsley in Nashville at 9:30 p.m.

## Friday, Dec. 3

- Brian McCullough takes the 3rd & Lindsley stage at 7 p.m. Al Andersor and Friends perform at 10 p.m.
- Rocketown and R2 productions present Man vs. Machine Part 1 at 328 Performance Hall. Showtime is 7 p.m. Tickets are \$5. All ages show.
- Penny beer is available until midnight at 527 Main Street
- The Glorious Return plays the Boro.

## Saturday, Dec. 4

- Nancy Lee Vaughan, Parry Spence and Trenna Barnes perform at 3rd & Lindsley at 7 p.m. The Bobby Bradford Blues Band takes the stage at 10 p.m.
- Johnny Jackson's Soul Satisfaction plays 328 Performance Hall at 9 p.m.
- Saturday is college night at Faces. College students receive \$2 off cover charge with valid identification card.
- High Water plays the Boro.

## Sunday, Dec. 5

- The Boro hosts Joe's Oper Mic Matinee from 4 until 8 p.m. Also, Roland Gresham Jazz takes the stage at 8 p.m. The special is bubbly burger brunch.
- G. B. Leighton performs at 3rd & Lindsley at 7:30 p.m. Dan Hicks takes the stage at 10 p.m.

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## Monday, Dec. 6

- The Boro offers buy one get one free premium drafts from 7 p.m. until midnight.
- Shayne Hill performs at 3rd & Lindsley at 6 p.m. The Edison Brothers take the stage at 8 p.m.
- Monday is Greek Night at Faces. The Greek organization with the most sign-ups by 11 p.m. (with a minimum of 15) wins a free pony keg.

## Tuesday, Dec. 7

- The Guy Smiley Blues Exchange plays the Boro.
- Hal Newman and The Mystics of Time host a CD release party at 3rd & Lindsley at 8 p.m.



Dreamcast Playstation  
**Brad's Game Corner**  
 Sega Genesis N64  
 Old School Nintendo

# Wrestling into the new millennium

Brad Whitaker / staff writer

Hello gamers and welcome back to another addition of the Gaming Corner. With Thanksgiving behind us, we can now set our sights on Christmas, and start thinking of a special holiday wishlist. There's no better way than to top that list with ... you guessed it, video games!

New games for all the major systems are hitting the shelves every day from the fourth "Tomb Raider" to the new "NBA Live 2000", there's one in particular that you shouldn't miss.

It's for the Nintendo 64 and it's called "Wrestlemania 2000." This game is THQ's first wrestling game under the WWF license.

As you may know, THQ is responsible for the ever-so-fame "WCW Nitro" and "WCW Thunder" for the Playstation. "Wrestlemania 2000" takes wrestling in an entirely different direction. For starters, there are over 50 wrestlers in the game. That's more than any WWF game on the market so far.

The game packs in all the crazy and wild excitement that you see on television every Monday night. All wrestlers have their own entrances, complete with Titan Tron videos and theme music. Hear the broken glass as Stone Cold struts to the ring, or hear the fireworks as Degeneration X brings down the house.

A create-a-wrestler mode lets you design your own superstar. When you give yourself different

moves, a training dummy will appear to show you how each move is performed. Don't know what a "side, belly to belly, off the top rope nut smasher is"? No problem. My favorite is the triple powerbomb into a DVD combo.

The meat of "WM 2000" is its long and frustrating season mode called "Road to Wrestlemania." After you pick a wrestler you start out at the first of June and battle your way to Wrestlemania which is in late March. Throughout the season you'll experience tag matches, three-way matches, and even the occasional cage match. You may even be able to win a belt or two if you're lucky.

Speaking of belts, all belts are included: tag, hardcore, even Stone Cold's personalized Smokin' Skull Belt. There is even a create-a-belt feature that lets you decide on a name and appearance of the belt. With this, you can always put a title on the line when you challenge your friends.

With all these features, my created wrestler, Elephant Sak, is still inter-gender champion and continues to climb the ranking. Watch out Undertaker. Even your non-video-game playing friends will like this one. You can pick it right up and start pulling off pile-drivers and suplexes like a champ. Since this game is for Nintendo 64, it may be a little expensive for some gamers. If you have the dough, buy it. You won't be sorry.

# Who was music's best of the '70s and '80s?

## Music review



Daniel Ross / staff reporter

Last time we met, I discussed the best of the 1950s and 1960s. While I'm sure many people don't agree with my picks, just wait because this week I'll give my picks for the best of the 1970s and 1980s. This category is sure to draw more criticism, but hear me out. I have decided that five picks are too limiting so this time there will be 10 picks from each decade in no particular order. Once again, let the hate mail flow.

### 1970s:

1. **LED ZEPPELIN**-*"IV" or "Zoso."* When an album hits like this one, it remains a classic. With the inclusion of "Stairway to Heaven," Zeppelin showed their critics that they could do much more musically than just steal old blues songs.

2. **PETER FRAMPTON**-*"Frampton Comes Alive"* Hold on, I know what you're thinking. I thought the same thing. Here's how it is, though. Frampton shoved the recording industry into believing albums could be sold by the millions. As Wayne Campbell said, "They issued 'Frampton Comes Alive' to every kid in the suburbs. It came in the mail with free samples of Tide."

3. **SEX PISTOLS**-*"Never Mind the Bollocks, Here's the Sex Pistols."* The birth of punk rock is epitomized here in the forerunners of '90s rockers like the Offspring and Green Day.

4. **PINK FLOYD**-*"Dark Side of the Moon."* Art rock at its very best.

5. **PARLIAMENT FUNKADELIC**-*"Tear the Roof off the Sucker (Give up the Funk)."* When this

"mothership" landed, funk would never be the same. The older cousin of hip-hop that would, later, rule the world.

6. **VARIOUS ARTISTS**-*"Saturday Night Fever"* Soundtrack. All you really need from this album is the bass line from "Stayin' Alive" by the Bee Gees to explain this choice. Also, since disco was the big musical statement of the decade, this album is the obvious choice.

7. **SUGARHILL GANG**-*"Rapper's Delight."* The first real rap/hip-hop song to break into the subconscious of white America. Irresistible.

8. **BRUCE SPRINGSTEEN**-*"Born to Run."* Blue-collar rock with honest lyrics filled with excellent imagery.

9. **LYNYRD SKYNYRD**-*"Freebird."* Yeah, yeah, I know. This is my argument for it's inclusion: What other song has lasted in the public consciousness this long? I challenge you to go to any rock concert and not hear some blunder-head yell "FREEBIRD!" Plus it's an orgy for guitar lovers everywhere.

10. **EAGLES**-*"Hotel California."* Southern California country-rock at its best. And no, it's not about Satan.

### 1980s:

1. **MICHAEL JACKSON**-*"Thriller."* With hits like "Beat It," "Billie Jean" and the title track, Jackson proved to the world that he was the real star of the Jackson 5. One of the most creative artists to ever live, Jackson, unfortunately, fell prey to his own success and never truly finished his work.

2. **U2**-*"The Joshua Tree."* Alternative rock's best work ever. Filled with Bono's spiritual lyrics and the Edge's fabulously different guitar work, this also could be considered an all-time best.

3. **GUNS 'N' ROSES**-*"Appetite for Destruction."* The rawest, purest form of energy ever displayed in

hard rock. Axl Rose's shrapnel-filled vocals and Slash's down-and-dirty guitar are the epitome of what hard rock should be. Too bad they didn't build on this.

4. **BRUCE SPRINGSTEEN**-*"Born in the U.S.A."* The Boss' finest hour. Countering the "greed is good" movement, Bruce represented a sector of America that was forgotten in the '80s.

5. **PRINCE**-*"Purple Rain."* Picking up where George Clinton and Jimi Hendrix left off, the man with no name, along with Michael Jackson, was one of the two most creative artists of the decade.

6. **GRANDMASTER FLASH AND THE FURIOUS FIVE**-*"The Message."* "Don't push me 'cause I'm close to the edge, I'm trying not to lose my head." The birth of gangsta rap.

7. **MADONNA**-*"Like a Virgin."* The Material Girl's big break. Madonna constantly found ways to change her skin. The best female artist of the decade.

8. **RUN DMC AND AEROSMITH**-*"Walk This Way."* The birth, along with the Beastie Boys to a lesser degree, of rap/metal. Aerosmith's comeback song.

9. **THE POLICE**-*"Every Breath You Take."* New Wave's best band. Too bad Puff Daddy ruined the song with his horrid remake. The Police also had one of the best jazz sounds of any band in the '80s.

10. **BON JOVI**-*"Slippery When Wet."* What would the '80s be without hair metal? (Don't say "much better.") The ultimate '80s band because, not only did they bring heavy metal into the mainstream, they managed to survive the genre and transform into a solid rock 'n' roll band in the vein of Aerosmith or the Rolling Stones. Excellent sing-along choruses too.

Next time, it's the 1990s best and a look into the new decade.

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## Horoscopes

By Linda C. Black  
Tribune Media Services

**Aries (March 21-April 19).** On Monday, expect a slowdown. Don't expect to get the job done then. From Tuesday through most of Thursday, contemplation and meditation are recommended. On Friday, the pace picks up, but you still have obstacles through Saturday. Keep a lid on your temper. That's easier on Sunday.

**Taurus (April 20-May 20).** Partnerships are important. Defend your position on Monday. Do your planning from Tuesday through Thursday. By Friday, you may start to worry that the job won't get done on time. You'll kick into high gear then, through Saturday. Sunday's your most relaxing day this week.

**Gemini (May 21-June 21).** Service to others is still your overriding theme. There's a snag on Monday, but be patient. From Tuesday through Thursday, speak less and listen more. Actions speak louder than words then, anyway. Friday and Saturday, a team effort works. If you're stuck again on Sunday, breathe deeply and make the tough choice.

**Cancer (June 22-July 22).** It may be hard to have fun on Monday, but Tuesday through Thursday look good for love and travel. If possible, avoid a dominant person on Friday and Saturday. This weekend your house is the best place for the party on Sunday.

**Leo (July 23-Aug. 22).** Plan with your partner on Monday. Get the best value for your dollar from Tuesday through Thursday. Travel looks easiest on Friday and Saturday, and those are your best days for a break. On Sunday, go along with somebody else's agenda even if you don't feel like it.

**Virgo (Aug. 23-Sept. 22).** Monday's your best day for getting organized. Get a partner's feedback from Tuesday through Thursday. Do your best to listen. Get your finances into order on Friday and Saturday so you can take a trip on Sunday.

**Libra (Sept. 23-Oct. 23).** Get your finances whipped into shape this week. Make a romantic commitment on Monday. Do creative work from Tuesday through Thursday. Accept an exciting invitation on Friday or Saturday. Take care of practical matters on Sunday.

**Scorpio (Oct. 24-Nov. 21).** Start new projects this week; don't put them off any longer. Focus on home and family Monday. Schedule romance for Tuesday through Thursday. Don't plan a date on either Friday or Saturday. Sunday might be good, especially if you're in a committed relationship. If you're not, that could happen, too.

**Sagittarius (Nov. 22-Dec. 21).** Hopes, dreams and fears are on your mind. The sun's going into your sign next, so finish old projects this week. Study on Monday. Fix things at home from Tuesday through Thursday. Schedule a date for Friday or Saturday. Go ahead and get serious, too. Check things off your list on Sunday.

**Capricorn (Dec. 22-Jan. 19).** On Monday, find ways to make money, or at least to stir things up. From Tuesday through Thursday, you may find the answer you're seeking. Change things around at your house on Friday and Saturday. This week your best day for romance is Sunday.

**Aquarius (Jan. 20-Feb. 18).** You'll be tested again this week, and then you'll move on to the next phase. You're strong on Monday; evaluate a tough problem. You'll have an intuitive edge this week, so ponder from Tuesday through Thursday. Things should come together on Friday and Saturday. Stay close to home and rest on Sunday.

**Pisces (Feb. 19-March 20).** Travel if possible this week. Monday may be difficult, but you should be able to get away from Tuesday through Thursday. If you can't leave, at least make contacts with foreigners then. Study ways to make money on Friday and Saturday. Meditate on your problem on Sunday, and you could have an inspiration.

# Oops.....

We forgot to tell our wonderful cartoonist, Lucas Antoniak, that there wasn't going to be a *Flash* for the week of Thanksgiving break. He gave us a way cool cartoon and he really didn't need to. So instead of shelving his great work, we decided to run the two cartoons together, what would've been last week's and this week's. So enjoy!

(p.s. we apologize to the fans of the crossword puzzle and promise that it will return next week.)

