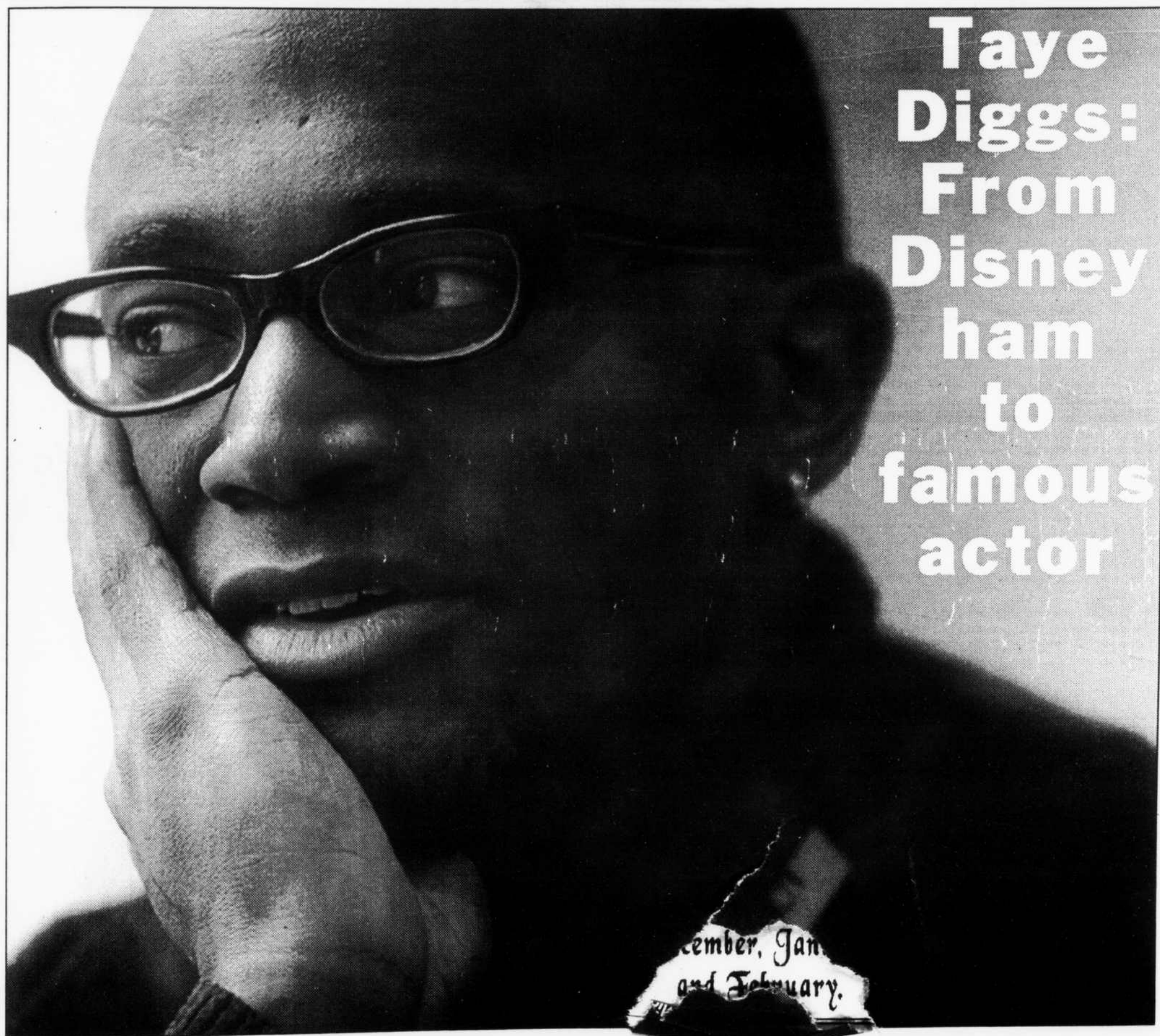


FLASH

VOLUME 2, ISSUE 10

A SUPPLEMENT TO SIDELINES

Wednesday, November 17, 1999



**Taye
Diggs:
From
Disney
ham
to
famous
actor**

ember, Jan
and February.

SIDELINES

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"Sidelines" is the non-profit, editorially independent student newspaper of Middle Tennessee State University and is published every Wednesday during June and July and on Monday and Thursday during the fall and spring semesters. FLASH!, the entertainment magazine, is published every Wednesday during the Fall & Spring semester. The opinions expressed herein are those of the individual writers and not necessarily "Sidelines" or the university.

In this issue

- Page 3 Even though Jared Wilson watches a lot of movies, he doesn't believe he's seen all there is to see. But that doesn't mean he can't make recommendations. In fact, he's made a list of his 100 most recommended movies of all time.
- Pages 4 He got his start on the job at Tokyo Disney. Now, he's an acting success in movies like "The Best Man" and "Gol." He's Taye Diggs, and he can now be seen in "House on Haunted Hill."
- Page 6 Looking for some live entertainment after hours? Check out our concert list for some of the area's best bands.
- 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 "prequel" sequel, "Resident Evil 3." Also, music reviewer Daniel Ross fills you in on some class rock 'n' roll from the '50s and 60s.
- Page 8 What's your sign? Find out what the stars hold for you this week in your horoscope. Also, bend your brain with our crossword and laugh at our student-produced comic strip.

Quote of the week

"There are many fine looking women in the world, but not all of them bring you lasagna. Most of them just cheat on you."

-Silent Bob from "Clerks"

'The Messenger' is confused about its message

NATURAL TALENT

Aaron Tallent
Staff reviewer

With stylish but also emotional action films like "La Femme Nikita," "The Professional" and "The Fifth Element" under Luc Besson's belt, it seemed only natural that this French filmmaker take on the task of telling the story of Joan of Arc. The only problem is that a weak script and a lack of direction cause "The Messenger: The Story of Joan of Arc" to be a muddled retelling of an interesting story of one person leading France against Britain's oppression.

The film opens in France in the early 1400s, when Joan is a young girl. Joan feels a close kinship to God, going to

confession three times a day and insisting that he is speaking to her.

When Joan is 8, she is also forced to live through the English army pillaging her village. She is deeply traumatized when she is forced to witness a nasty soldier murder and rape her sister.

A few years later, Charles the Dauphin of France (John Malkovich) is waiting to be crowned the king when he hears that the French peasants are discussing a woman who says God has told her to liberate France.

Charles is skeptical but Yolanda of Aragon (Faye Dunaway), Charles's mother-in-law, insists that they meet her. The woman is 17-year-old Joan of Arc (Milla Jovovich).

She goes out into the fields to lead the French troops to victory over Britain, until Charles is

crowned King of France. He pulls his support away from Joan and decides to make peace with England.

Joan is soon captured by the British. She knows she is guilty by British law but wonders if all this bloodshed is what God wanted. She consults with her conscience (Dustin Hoffman) to find out.

One of "The Messenger's" main problems is that it jumps from time to time without letting us know about time changes or resolving the earlier issues. For example, we see Joan traumatized at 8 and then we jump to the royal court talking about Joan having God on her side and being ready to lead France to victory. The sudden changes made us feel like we were watching the Cliff's notes to Joan of Arc story instead of seeing the actual movie.



Milla Jovovich stars as courageous Joan of Arc in "The Messenger."

The film is a two-hour and 10-minute film about a warrior, but we only get to see one battle scene. It's a great scene but we should get to see more than one battle sequence instead of watching royal hierarchy make decisions and Joan question her righteousness.

Another problem comes with the dialogue. It's too modern and sophomoric to make its way

into a period piece.

The performances are adequate but no actor or actress does anything exceptional. Hoffman and Malkovich are fun to watch as always.

Besson's direction is stylish and the battle sequence is incredible. His main problem is overlength and a lack of plot direction.

STARS: (out of four) **

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'List' tops recommended movies list

Jared Wilson/ Staff reviewer

I thought long and hard about what I would title a work like the one presented below. I wanted to list the top films of the 90s, but I'm not so arrogant as to believe I've seen everything there is to see. That rules out any "Best Of" list. For the same reason, I didn't want to call it "The Most Influential" or anything similar. Instead, all I can speak for is what I know.

I see a lot of movies. Not counting television viewings or video rentals, I see about 75 movies a year. On the average, that's more than one a week. So, speaking from experience, be it much or little, I have formulated the following list according to what films I most recommend (100 being the least; 1 being the most).

100. "Sonatine." (Takeshi Kitano, 1998)
99. "Ponette." (Jacques Doillon, 1997)
98. "Toy Story." (John Lasseter, 1995)
97. "Scent of a Woman." (Martin Brest, 1992)
96. "Dazed and Confused." (Richard Linklater, 1993)
95. "The Fugitive." (Andrew Davis, 1993)
94. "Trees Lounge." (Steve Buscemi, 1996)
93. "Jackie Brown." (Quentin Tarantino, 1997)
92. "Groundhog Day." (Harold Ramis, 1993)
91. "Awakenings." (Penny Marshall, 1990)
90. "Ed Wood." (Tim Burton, 1994)
89. "Waiting for Guffman." (Christopher Guest, 1997)
88. "Blood and Wine." (Bob Rafelson, 1996)
87. "Good Will Hunting." (Gus Van Sant, 1997)
86. "Akira Kurosawa's Dreams." (Kurosawa, 1990)
85. "Utomlenye Solnstem." (Nikita Mikhalkov, 1994)
84. "That Thing You Do!" (Tom Hanks, 1996)
83. "Babe." (Chris Noonan, 1995)
82. "Home Alone." (John Hughes, 1990)
81. "Eyes Wide Shut." (Stanley Kubrick, 1999)
80. "La Vie Revee des Anges." (Erick Zonca, 1999)
79. "Get Shorty." (Barry Sonnenfeld, 1995)
78. "Mother." (Albert Brooks, 1997)
77. "Office Space." (Mike Judge, 1999)
76. "What's Eating Gilbert Grape?" (Lasse Hallstrom, 1994)
75. "Babe: Pig in the City." (George Miller, 1998)
74. "Edward Scissorhands." (Tim Burton, 1990)
73. "The Godfather Part III." (Francis Ford Coppola, 1990)

72. "Conte d'automne." (Eric Rohmer, 1999)
71. "The Winslow Boy." (David Mamet, 1999)
70. "Clueless." (Amy Heckerling, 1995)
69. "Clockers." (Spike Lee, 1995)
68. "Dark City." (Alex Proyas, 1998)
67. "A Few Good Men." (Rob Reiner, 1992)
66. "Heat." (Michael Mann, 1995)
65. "Bullets Over Broadway." (Woody Allen, 1994)
64. "Honeymoon in Vegas." (Andrew Bergman, 1992)
63. "Flesh and Bone." (Steve Kloves, 1993)
62. "Shakespeare in Love." (John Madden, 1998)
61. "Titanic." (James Cameron, 1997)
60. "The Matrix." (The Wachowski Brothers, 1999)
59. "Heaven and Earth." (Oliver Stone, 1993)
58. "Emma." (Douglas McGrath, 1996)
57. "A Simple Plan." (Sam Raimi, 1998)
56. "The Sixth Sense." (M. Night Shyamalan, 1999)
55. "Seven." (David Fincher, 1995)
54. "Donnie Brasco." (Mike Newell, 1997)
53. "Scream." (Wes Craven, 1996)
52. "Everyone Says I Love You." (Woody Allen, 1996)
51. "Elizabeth." (Shekhar Kapur, 1998)
50. "Dances With Wolves." (Kevin Costner, 1990)
49. "Terminator 2: Judgment Day." (James Cameron, 1991)
48. "Reservoir Dogs." (Quentin Tarantino, 1991)
47. "Hoop Dreams." (Steve James, 1994)

46. "The Cable Guy." (Ben Stiller, 1996)
45. "Three Kings." (David O. Russell, 1999)
44. "Cape Fear." (Martin Scorsese, 1991)
43. "Sling Blade." (Billy Bob Thornton, 1996)
42. "Jerry Maguire." (Cameron Crowe, 1996)
41. "Short Cuts." (Robert Altman, 1993)
40. "Braveheart." (Mel Gibson, 1995)
39. "Apollo 13." (Ron Howard, 1995)
38. "Miller's Crossing." (Joel Coen, 1990)
37. "Beauty and the Beast." (Gary Trousdale and Kirk Wise, 1991)
36. "Swingers." (Doug Liman, 1996)
35. "Hombres Armados." (John Sayles, 1998)
34. "As Good as it Gets." (James L. Brooks, 1997)
33. "The Hudsucker Proxy." (Joel Coen, 1994)
32. "A Perfect World." (Clint Eastwood, 1993)
31. "The Shawshank Redemption." (Frank Darabont, 1994)
30. "Casino." (Martin Scorsese, 1995)
29. "4 Little Girls." (Spike Lee, 1998)
28. "The Usual Suspects." (Bryan Singer, 1995)
27. "Boyz n the Hood." (John Singleton, 1991)
26. "Forrest Gump." (Robert Zemeckis, 1994)
25. "The Apostle." (Robert Duvall, 1997)
24. "American Beauty." (Sam Mendes, 1999)
23. "The Thin Red Line." (Terrence Malick, 1998)
22. "JFK." (Oliver Stone, 1991)
21. "Amistad." (Steven Spielberg, 1997)



20. "Saving Private Ryan." (Steven Spielberg, 1998)
19. "The Spanish Prisoner." (David Mamet, 1998)
18. "Dead Man Walking." (Tim Robbins, 1995)
17. "Bottle Rocket." (Wes Anderson, 1996)
16. "Barton Fink." (Joel Coen, 1991)
15. "Silence of the Lambs." (Jonathan Demme, 1990)
14. "L.A. Confidential." (Curtis Hanson, 1997)
13. "Rushmore." (Wes Anderson, 1998)
12. "The Sweet Hereafter." (Atom Egoyan, 1997)
11. "The Ice Storm." (Steven Spielberg, 1997)

- (Ang Lee, 1997)
10. "The Player." (Robert Altman, 1992)
9. "Pulp Fiction." (Quentin Tarantino, 1994)
8. "Sense and Sensibility." (Ang Lee, 1995)
7. "Goodfellas." (Martin Scorsese, 1990)
6. "Life is Beautiful." (Roberto Benigni, 1998)
5. "Lone Star." (John Sayles, 1996)
4. "Unforgiven." (Clint Eastwood, 1992)
3. "The Truman Show." (Peter Weir, 1998)
2. "Fargo." (Joel Coen, 1996)
1. "Schindler's List." (Steven Spielberg, 1993)



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Cod Diggs: From introverted teen

by Mark Caro, Chicago Tribune

CHICAGO — Here are a few relevant points about Taye Diggs: You're most likely to know who he is if you have an appreciation for the male physique and have seen "How Stella Got Her Groove Back" (Diggs as steamy young Jamaican lover), or if you caught this spring's teen-flick-on-ecstasy "Go" (Diggs as tantric-sex aficionado) or the summer-fall African-American wedding double-feature of "The Wood" (Diggs as groom) and "The Best Man" (Diggs as title character in the movie that opened Oct. 22).

He's in his late 20s, about 5-foot-8, soft-spoken and currently sports a patch of chin stubble. But aside from his gleaming smile, as long as he keeps his shirt on, you wouldn't know you were in the presence of a sex symbol.

He grew up in Rochester, N.Y., as the oldest of five kids and now lives in New York City. His first name actually is Scott, but after a friend's uncle started calling him Scott-taye when he was in college, Diggs let the name stick. His first New York job was as a host at Pizzeria Uno on the Upper East Side. He worked as a performer at Toyko Disney. He was a regular on the soap opera "The Guiding Light." He played the evil landlord Benny in the original Broadway production of "Rent" and is still dating Idina Menzel, who played the lesbian performance-artist in the show. When he got his role in "Stella," he stripped and streaked through the mostly empty Nederlander Theatre, where "Rent" was playing. He has completed three movies since "The Best Man," including "House on Haunted Hill." Earlier this month to promote "The

Best Man," Diggs was laid-back cool as he recalled his progression from introverted teen to actor stud who still takes his craft more seriously than his image.

Q.- What's the weirdest

thing you've seen at a wedding?

Q.- How was working at Tokyo Disney?

Diggs: I had a ball there. I visited the country, learned the language, went to all the clubs. An amazing learning experience.

because I was accepted. I gained my confidence through the performing arts.

Q.- But when you went to the school of performing arts, you already had some interest in that, right?

the chorus rehearsing and walking past the dance studios. It made such a serious impact on my life.

Q.- Was your whole family into the theater?

Diggs: They were into the arts, and all my brothers and sisters played musical instruments. We all sang at church and whatnot. We'd have family songs that we'd always sing before bed or at prayer time or what have you. We'd have song time. My mom would play the piano, and we'd all gather around and sing all these songs from this song book. We were more of a musical family.

Q.- Were you always a performer-type personality?

Diggs: No, I started out actually very shy, very much a recluse. I needed to feel very, very comfortable around people before opening up.

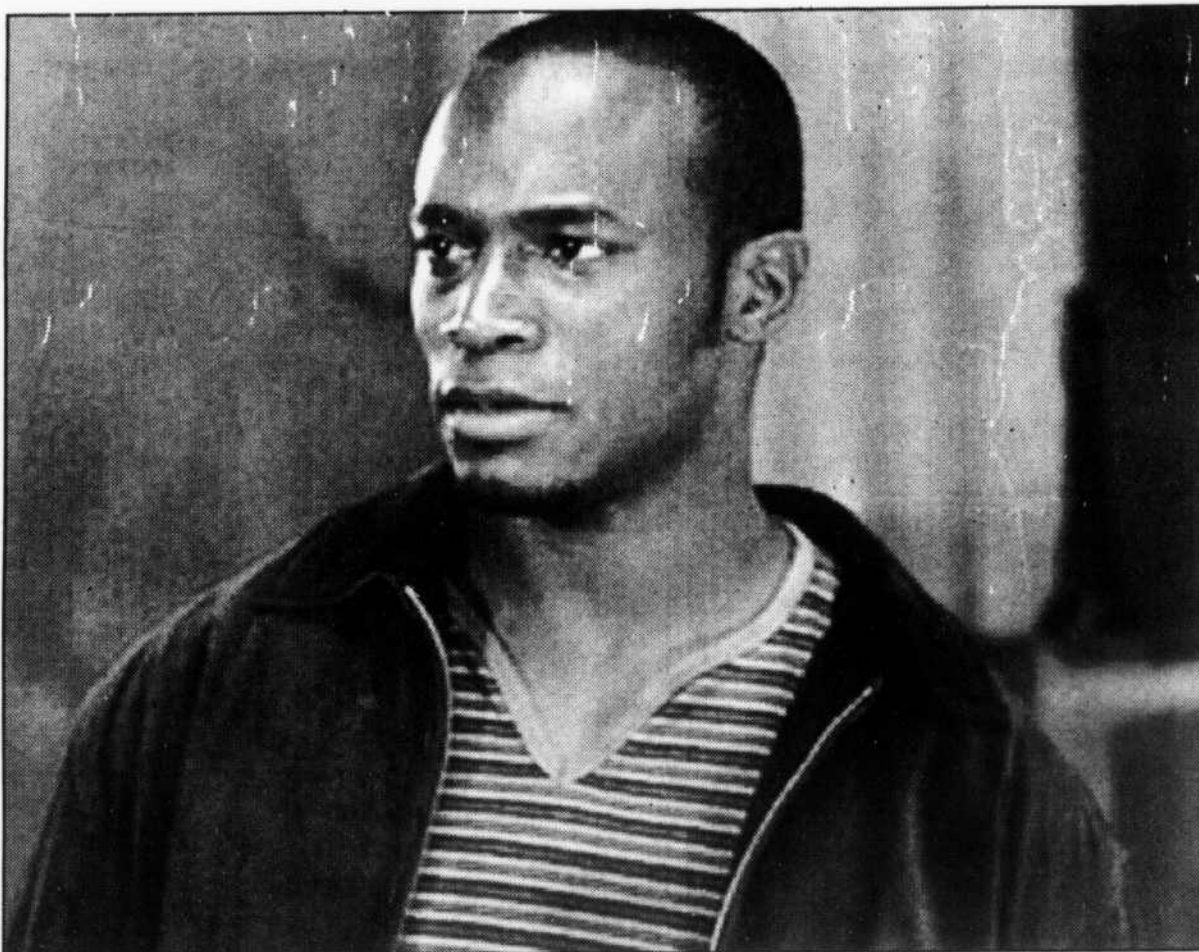
Q.- When you were growing up, what actor or performer did you want to be the most?

Diggs: My mother made me read a biography about Sidney Poitier, and from that point on he was like a permanent fixture that I would look up to. I remember distinctly my mother saying, "This is a man that you could be like. You need to aspire to do what this man did."

Being young and black, he was before your time and he took strides for African-Americans in the entertainment industry, so you could follow suit." So from that point on, he was definitely someone I looked up to, and I still to this day would love to work with him.

Q.- How do you feel about being considered a teen idol and sex symbol?

Diggs: Of course, I'm flattered. I think it's great whenever you hear people



Actor Taye Diggs is currently one of the hot actors in Hollywood. He has worked in roles ranging from the soap opera "Guiding Light" to Tokyo Disney. Diggs is currently starring in "The Best Man" and "House On Haunted Hill." (Chicago Tribune Photo by Milbert Orlando Brown)

Q.- Did you have to sing "The Banana Boat Song" in Japanese?

Diggs: Some parts were in Japanese, some parts were in English.

Q.- What's "Day-O" in Japanese?

Diggs: That would be the same, but some of the other lyrics I had to speak in Japanese.

Q.- When did you decide you wanted to be an actor?

Diggs: I guess you could say I stumbled upon it when I was in high school. I went to a high school of performing arts (in Rochester), and I did it just because it was fun and

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Diggs: Not really. Not past watching "Fame." My mother actually had to convince me to go to this performing arts school, because I was very much drawn to athletics. So after my mom twisted my arm and we moved locations, I gave it a shot and just fell in love with it. Because it was literally like "Fame." I went to audition and kids were dancing in the hallways. Aw, to this day it gives me goosebumps.

I remember walking down the halls and hearing the pianos and people rehearsing their music and at the same time hearing

to Tokyo Disney ham to actor stud

diggin' what you do. It's understandable in that the way I was introduced to the business was "Stella" and whatnot, being the quote-unquote male sex symbol. It comes with the territory. But when it all comes down to it, I find it humorous, very entertaining.

Q.- Did you ever think that your physique would become so much part of your image?

Diggs: No, not really. No, not at all. But that seems to be the turn that it's taken, and that's cool. (laughs)

Q.- What would you rather have, an Oscar or the cover of the People "Most Sexiest Man Alive" issue?

Diggs: Hmmm, lemme think about that. (long pause) I think ... I think the Oscar. You were kidding when you asked me that question right? (laughs)

Q.- Would you do a Robert De Niro-in-"Raging Bull" where you had to gain 60 pounds for a role?

Diggs: Now that's a good question. I would have to say if it was a part that well written working with a director of that caliber, I would definitely consider it. Seriously.

Q.- It would be hard, though ...

Diggs: To do? I don't think it would be hard to do. Making that decision might be a little bit difficult — just because literally things like that just are not healthy for your body, and acting I feel is fun and satisfies me on an artistic level, but I would never take acting to a point where I was compromising my own health. When you're fluctuating in weight like that, your body's not

meant to do that. So if it was a really, really good role, maybe once I would go the distance.

Q.- Were you always someone who worked out a lot?

Diggs: No, that came when I was in Japan, actually. They gave us this free membership to the gym. Before that point I had been staunchly against it. It just seemed really artificial and extra vain. But it was something to do, and I said, "Well, let me try it," and then it slowly becomes addicting when you realize the control that you have over your own body.

Q.- How did you wind up in two straight wedding movies?

Diggs: I guess you could say it was accidental. Both scripts are actually very diverse: "The Wood" focuses on the young people's story, coming of age, whereas "The Best Man" is a grown folks' movie. Adult situations, problems. I was drawn to both scripts at different times so it just turned out to work out that way.

Q.- Who do you play in "House on Haunted Hill"?

Diggs: I'm an ex-athlete that's looking for a million bucks from staying in a haunted house over night. It's very special effects heavy. It was strange because you're acting against a blue screen. You're acting against nothing when you're supposed to be running away from this terrible, horrible monster or specter or apparition. It's nothing. You have to contrive it in your head, so that made for an interesting choice.

Q.- What do you have to think about to be really terrified by some

imaginary thing?

Diggs: That's when you really have to act.

Q.- Did you think of

something specific when you were doing that?

Diggs: Sometimes. Sometimes I have to focus

on a very specific image and pretend. So much more is imagination. Other times you just scream.

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The Skinny

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

Wednesday, Nov. 17

- Penny beer is available till midnight at 527 Main Street
- MTSU presents "One Flew Over the Cuckoo's Nest" through Nov. 20 at 8 p.m. The show is free for MTSU students. For information, call 898-2267 or 898-2640.

Thursday, Nov. 18

- Faces, 2111 E. Main St., hosts Jerry V's Breakfast Club, a '70s and '80s retro dance party, every Thursday night. The \$5 keg party is from 6 until 11 p.m. and \$1 drafts are from 11 p.m. until midnight. For more info, visit

Friday, Nov. 19

- Train, Vertical Horizon and Old Pike play 328 Performance Hall in Nashville at 8 p.m. Tickets are \$10 in advance and \$13 at the door.
- Penny beer is available until midnight at 527 Main Street
- Jack Leg's hosts the Jazz Mandolin Project. Tickets are \$8 in advance at \$10 at the door. Show starts at 10 p.m. 18 over.

Saturday, Nov. 20

- Johny 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.
- Bloodkin and 27-B-Stroke 6 perform at Jack Leg's Speakeasy in Nashville. Show time is 10 p.m., door opens at 7 p.m. This show is for 18 and over.

Monday, Nov. 22

- 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, Nov. 23

- Guided By Voices and Those Bastard Souls perform at 8 p.m. at 328 Performance Hall. Tickets are \$10 in advance and \$12 at the show.
- Lane's Skating Goes Country, a mixing of country music and ice skating, will be held at the Gaylord Entertainment Center. The performance starts at 7:30 p.m. Scheduled to appear are Nancy Kerrigan, Surya Bonaly, Phillippe Candeloro, Sawyer Brown, Lorrie Morgan, Billy Ray Cyrus and Sherrie Austin. Tickets are available through Ticketmaster by calling (615)255-9600.

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

More bullets and mindless zombies than you could shake a severed arm at

Brad Whitaker / staff writer

Hello kiddies, welcome back to another addition of the gaming corner. With Halloween behind us, you would almost think finding a good scare would be hard. But that's not the case as Capcom once again dives into the world of survivor horror with "Resident Evil 3," the third game in the popular series that we have all come to know and love. Capcom pulled out all the stops with this one, as this time the game is set exactly 12 hours BEFORE "Resident Evil 2." So, instead of a sequel, it's really a prequel.

The game puts you as Jill, the one of only 3 S.T.A.R.S. members that survived the disaster at the laboratory mansion in the first game. Jill has returned back to Raccoon City to hang up her badge and leave town. Sounds simple, but when Jill gets into town, she finds it in ruins as mindless zombies and other creatures are on the prowl. Jill must somehow find a way out and discover the truth as to why the corporation known as Umbrella would infect everyone in Raccoon city with the deadly T-Virus.

From the start, "Resident Evil 3" will draw you in like a moth toward a fluorescent light. The gameplay is almost exactly like the other two games, but with a few additions. This time your character can have the ability to dodge creature attacks and can do a quick 180 degree turn, which is useful to escape a dangerous situation.

More weapons have been added to your arsenal like the mine gun. This will shoot an explosive dart that has a proximity timer on it and detonates when enemies get too close. "Resident Evil 3" also lets you play around with gunpowder so you can make ammunition to suite your style of play.

Rambos who like to kill everything in sight will have to use

all the gunpowder they find, but conservative players who save their bullets for stronger creatures will want to make enhanced ammunition from all the available gunpowder jars.

One of the better points of the "Resident Evil 3" story is the Nemesis. This guy is one bad killing machine! He was created by Umbrella to seek out and destroy all the S.T.A.R.S. members. And he does just that and he will be harassing all throughout the game. Killing him (knocking him out) every time you meet him will give you the chance to pick up the bonus items he drops. These can be anything from an assault rifle to a first-aid case. But bringing him down is no easy task. Unless you are good at dodging, you will find yourself trying to cheat death. Running away is an option, but don't look back because he will be right behind you.

You get many hidden surprises for finishing the game. First off, you get your choice of 5 different costumes for Jill. Unlimited weapons are also available if the game is completed fast enough. The mercenary mode is unlocked as well when you finish. This mode lets you take on the role as one of Umbrella's toughest mercenaries as you fight your way through the dark city to rescue hostages. The more people you save, the more cash you get to buy weapons with unlimited ammo.

Any fan of the "Resident Evil" series will want to pick this one up. The game is great, and all the extras aren't bad either. This game will at least keep us tied over until "Code Veronica" comes out for the Dreamcast. Until then, grab a controller, blast some zombies and listen to the screams of innocent civilians having their flesh chewed off their bodies.

Music review

Rock 'n' Roll's Best: The '50s and '60s



Daniel Ross / staff reporter

When the clock strikes midnight Jan. 1, 2000, it will ring in not only a new century but also a new millennium. Of course there are arguments on whether the new millennium actually begins in 2000 or 2001. Whatever the case may be, everyone is giving their "best of ..." lists and I'm certainly not going to be left out in the cold.

So, for the next few weeks, I will give my two cents about the best of the century. Since it would be impossible to give everyone their just credit, I will limit each decade to five songs or albums that made the most impact or were just plain better than anything else.

So without further ado, ladies and gentlemen, I give you the best of the '50s and '60s.

And let the hate mail come flooding in.

THE 1950's.

5. Little Richard: "Tutti Frutti." The man who really started it all, here's hoping he will quit whining about Elvis stealing his act. But what else can be said than, "A-Wop-Bop-A-Loo-Bop-A-Bam-Boom!"

4. Jerry Lee Lewis: "Great Balls of Fire." When he hit the scene, the world stood with mouths agape as Lewis did every imaginable thing to his piano. The early forerunner of showmen like Jimi Hendrix and Pete Townshend, Lewis, unfortunately, didn't have much sense and married his 13-year-old cousin to effectively end his career.

3. Buddy Holly: "Peggy Sue."

Along with his band, The Crickets, Holly was poised to take over the world until Feb. 3, 1959 when "the music died."

2. Chuck Berry: "Johnny B. Goode." Featuring one of the all-time classic guitar riffs, Berry's tale of a young rocker set the stage for the sixties and for guitar-dominated music in general.

1. Elvis Presley: "The Sun Sessions of 1954." When Elvis Presley walked into Sam Phillips' Memphis recording studio, Phillips knew the world would never be the same, or at least his pocketbook would never be the same.

Elvis set the world on fire with his gyrating hips and blues-inflected voice. As an added bonus, he was white, which in the segregated society of the 1950s, was his train to success.

THE 1960's.

5. The Rolling Stones: "Satisfaction." Featuring one of the simplest, and greatest, guitar riffs of all time, "Satisfaction" ushered in an era of sexuality that epitomized the sixties. This song also introduced the world to Mick and "Keef." Who would have thought, 30 years later, they would still be alive, much less selling out stadiums around the world?

4. Jimi Hendrix: "Are You Experienced?" This is the best psychedelic album of all time and, debatably, the greatest guitar album of all time. Hendrix is often defined by his radio hits such as "Purple Haze" and "Foxy Lady." What many people fail to notice is Hendrix's blues and jazz work. "Are You Experienced?" also boasted revolutionary ideas of using recording studios as another

instrument in the band. Hendrix was a once-in-a-lifetime artist.

3. James Brown: "Papa's Got a Brand New Bag." While many will argue another James Brown song for this slot, it cannot be denied that James Brown made people move. I challenge anyone to sit completely still while listening to this song. This is the root of hip-hop, which, in the nineties, stood poised to rule the world.

2. Bob Dylan: "The Times, They Are A-Changin'." While I labored long and hard about the number-two slot, I came to the conclusion that Dylan simply had more influence in the sixties than just about anyone. With just a guitar and words, Dylan changed the youth of America into something that would, in turn, change the world.

While he later misses the point with his garbled messages, Dylan was a revelation.

1. The Beatles: "Sgt. Pepper's Lonely Hearts Club Band." The obvious choice. The Beatles shaped not only music, but also the culture as a whole. When John, Paul, George and Ringo appeared on the Ed Sullivan show, things would never be the same.

While The Beatles were not always the best band, they wrote timeless songs that remain an influence on everyone who plays rock 'n' roll. They went from bubble-gum pop to psychedelic rock in a span of three years. No other artist or band could have pulled it off.

The Beatles not only pulled it off, but they did it with ease and in the process, made some of the best music ever.

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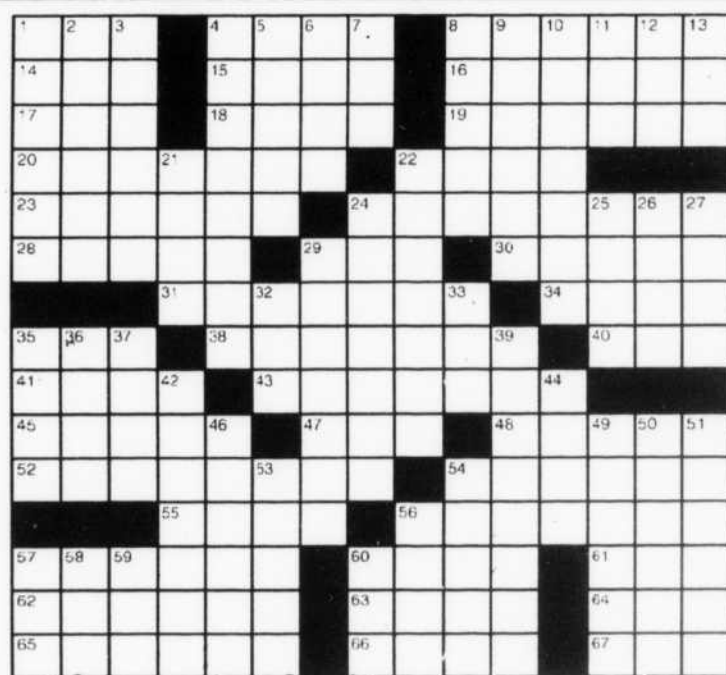


ACROSS

- 1 Wrestling success
- 4 That girl's
- 8 Leave the Union
- 14 Pres. Lincoln
- 15 Nabisco cookie
- 16 "___ Knowledge"
- 17 Stitch
- 18 Some vases
- 19 In conflict
- 20 Having a head of hair
- 22 Birdhouse nester
- 23 Like theaters and churches
- 24 County officers
- 28 Fills to excess
- 29 Falsehood
- 30 Asian capital
- 31 Lasses at luaus
- 34 Wrestling style
- 35 Sucker
- 38 Snarls
- 40 Grant or Majors
- 41 Junket
- 43 Protruding
- 45 Heavenly one
- 47 Holy smoke!
- 48 Merits
- 52 Use the pews
- 54 Falseness
- 55 Woad and anil
- 56 Holiday harmonizer
- 57 More tense
- 60 Spotted infrequently
- 61 Swelling retardant
- 62 Frequency selectors
- 63 Word before friendly
- 64 Two-finger gesture
- 65 Curriculum element
- 66 One Truman
- 67 Psychic letters

DOWN

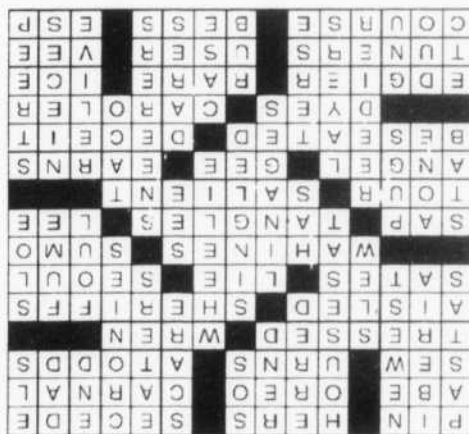
- 1 Spaghetti, etc.
- 2 Peninsula of Portugal
- 3 Latest
- 4 Guarded a vacationer's home



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- 5 Goofed up
- 6 Tear
- 7 Call for help
- 8 Panic
- 9 Consumers
- 10 Long-time companions
- 11 Finale
- 12 June honoree
- 13 Chicago transp.
- 21 Offed
- 22 Bicycle trick
- 24 Got a one-base hit
- 25 Putrid
- 26 Feel vexation
- 27 Blackthorn
- 29 Writers' payment rates
- 32 Holds
- 33 Get the point
- 35 Use a stiletto
- 36 Top-rated
- 37 Snub-nosed dogs
- 39 Lip curlers
- 42 More choked by marsh grass
- 44 Mexican fare



- 46 Coats
- 49 Experience again
- 50 Sibling's daughters
- 51 Actress Meryl
- 53 To the point
- 54 Defies
- 56 Patient to a doctor
- 57 More indicator, briefly
- 58 Twosome
- 59 Wildebeest
- 60 Polish

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 there. Study ways to make money on Friday and Saturday. Meditate on your problem on Sunday, and you could have an inspiration.

If You're Having a Birthday This Week ... Nov. 15: Settle in and make your dreams come true. A jolt in December wakes you from your lethargy. Nov. 16: Your planning pays off, and satisfaction's your reward. True love may be there, too. Nov. 17: Love is your prize and your salvation. Money's available, but don't take it if it's tainted. Nov. 18: This year you're in for major changes if you'll let them happen. Nov. 19: Your energy level's intense; take care you don't get burned. Nov. 20: Take on an impossible challenge this year, just for the fun of it. Nov. 21: Partnership's your theme. Give and take to create the future of your dreams.