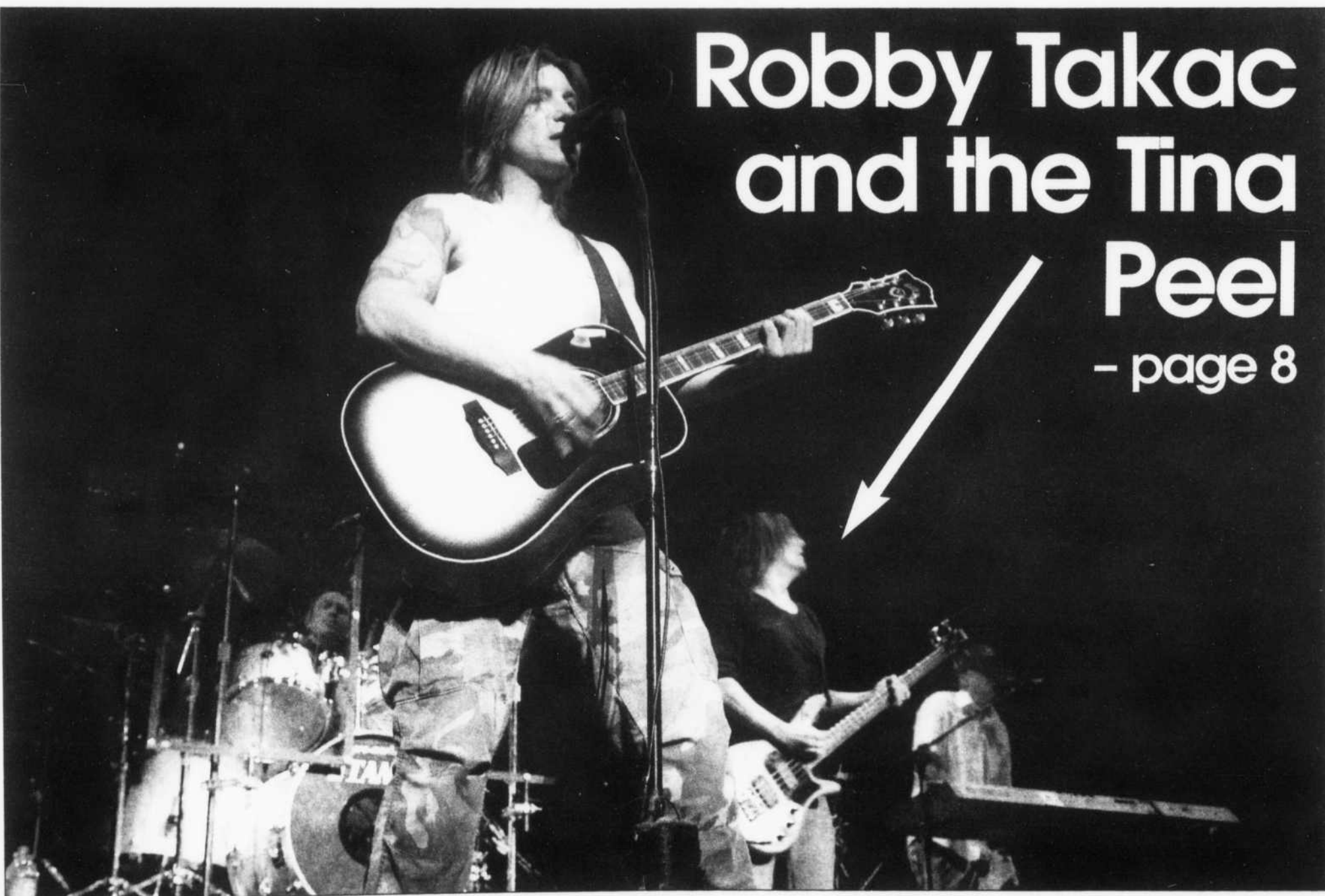




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and the Tina
Turner Band**

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'Out of the Flames' and onto the pages

Michael Servetus' 'Christianismi Restitutio' shown in a new light

The joke around my house is, whenever I can't find something it's probably under a book.

Can't find my keys? Look under Joyce. Lost my glasses' case? Look under Palahniuk. Can't find my credit card statement? It's probably holding my place in Marvell.

My girlfriend can't walk from the bed to the closet without tripping over eight stacks of books. I love it that way.

"This is the story of one book – Michael Servetus' book – an old book, a rare book. But unlike other old, rare books, this book was attacked almost from the moment of its publication, viciously and systematically, with the goal of total eradication, by forces of overwhelming power."

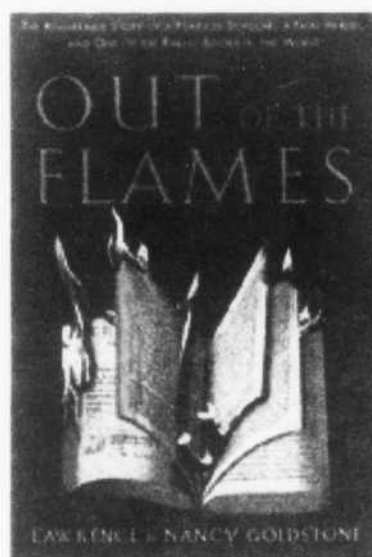
That is an excerpt from the most recent book-on-books by the married writers, Lawrence and Nancy Goldstone. Following up on the success of their book-collecting trave-

logues *Used and Rare*, *Slightly Chipped*, and *Warmly Inscribed*, the Goldstones give us a bibliophile's history of the world centering around an obscure protestant theologian in their latest book, *Out of the Flames*.

Michael Servetus, whose life occupies the first half of the book, was a Protestant reformer whose ideas were the basis of the Unitarian church. He also discovered this little thing called pulmonary circulation in the human body. He was the writer of a heretical book called the *Christianismi Restitutio*, which denied the doctrines of the Trinity and predestination.

Wanted by both Catholic and Protestant authorities, he was eventually put to death by fire, chained to what was believed to be the last copy of his book, by his rival John Calvin in Geneva.

The last half of the book concerns the rediscovery of Servetus' *Restitutio*. It traces the three remaining copies passed down through the centuries right up to their present



location in various museums and libraries.

Out of the Flames is a cross between a history book and a novel. It is full of side stories of revolutionary thinkers like Guttenberg, Voltaire and Erasmus, all radiating out from the center subject of Servetus. Instead of focusing on their deeds, this book focuses on the books they wrote. It traces the thought of one down through time until it strikes

another great mind that takes it in a whole other direction. It is full of oppositions. Calvin and Servetus. Catholics and Protestants. The Reform and the Inquisition. All these enmities based on words, on books.

The strong point of the book is the humane presentation of almost mythical figures like Luther and Copernicus in familiar and human terms. For example, this is the description of Luther in his younger days:

"In fact, so ignorant, superstitious, and timid was he that when a lightning bolt struck a tree near him he took it as a sign from God and hot-footed it into a monastery."

The Goldstones are fighting against the electronic tidal wave that is threatening to wipe out forests of bookstores and libraries. They describe the printing and binding of famous editions of great books in detail and with love amidst their general story. They share in what has been called the "gentle madness". It is the only form of collecting to have a mental disorder named after it: bib-

liophilia, the love of books.

That is really what they write about. It doesn't matter if their topic is a 16th century author or a modern second hand bookstore, the real focus is always the books. Their writing is simple and informal, almost chatty. You feel like you are listening to them speak instead of reading. Sometimes they let their excitement get away and their phrasing gets a little grandiose:

"What is a book? Paper, cardboard, vellum, calfskin, glue, ink? The embodiment of our ideas, the corporeal representation of our souls?"

But they always get back down to earth and bury our collective noses in the pages of some forgotten but worthy book. *Out of the Flames* is an interesting and entertaining novel that immerses you in a world dominated by books and their creators. It is a nice escape from a world where so few and such hollow ideas dominate so many. It is a return to gentle madness, as opposed to the outright madness facing us today. *

review by chad hindman

slflash@mtsu.edu

Joey Hood, Vegas and The Grammys

Mr. Hood makes his predictions on who will take home the little gold things this year

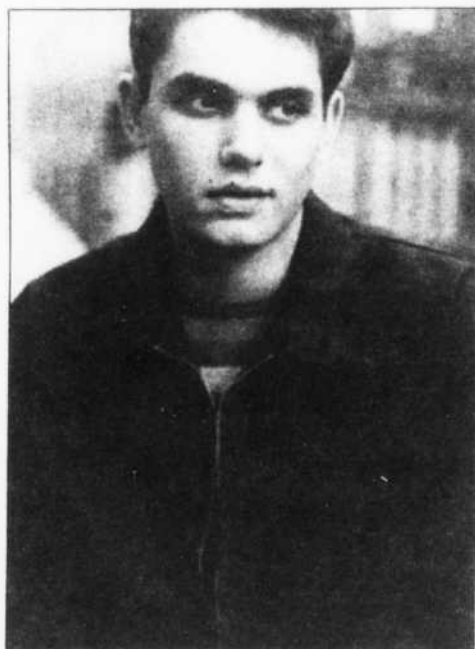


Photo acquired

John Mayer, Avril Lavigne and Eminem are among some of the artists predicted by Mr. Hood to win a little golden record player during this weekend's Grammys. (Mr. Hood's opinions do not reflect those of the **entire** "flash" staff, mind you.)

Award shows are usually placid affairs with mind-numbing tributes to posthumous celebrities and sugary Broadway-style production numbers.

The Grammy Awards are usually the exception to the rule, a hyperactive revelry of rock stars and excess.

And while the winners tend to become one-hit wonders (Milli Vanilli, Starland Vocal Band) or communal laughingstocks (Milli Vanilli, Backstreet Boys), the proceedings are manageable and somewhat enjoyable.

This year's Grammy nominees actually have gist, rather than bone. Critical favorites dominate the categories ranging from Album of the Year (Bruce Springsteen, Norah Jones) to Best Contemporary Blues Album (Solomon Burke), and even Best Contemporary Folk Album (Johnny Cash).

Vanessa Carlton, Avril Lavigne and Justin Timberlake's homeboy, Nelly, are the nominees for the more commercial music fanatic.

Below are predictions from Las Vegas oddsmaker and *Sidelines*' homeboy Joey Hood.

With any luck, a certain Boss will muscle out the piano-infused estrogen of Vanessa Carlton.

Sorry, Vanessa, in the terminology of two prophets from yesteryear, "Girl, you know it's true."

Album of the Year

Bruce Springsteen, *The Rising*
Eminem, *The Eminem Show*
Norah Jones, *Come Away With Me*
Dixie Chicks, *Home*
Nelly, *Nellyville*

Vegas Pick: Bruce Springsteen 3:4

*Flash Pick: The Grammys are likely to give the Album of the Year award to a veteran rocker. Recent winners have included Bob Dylan, Steely Dan and Santana. Consequently, Bruce Springsteen is a sure bet. It seems that Nelly would have fared better asking ladies with an AARP card to take their clothes off.

Best New Artist

Norah Jones
John Mayer

Avril Lavigne
Michelle Branch
Ashanti

Vegas Pick: Norah Jones 1:20

*Flash Pick: The ladies usually school the fellas in this field. Past winners include Alicia Keys, Christina Aguilera and everyone's favorite psycho, Mariah Carey. I am inclined to give Mother Jones the win but the songwriting genius of Ashanti might sway voters (note: sarcasm).

Record of the Year

Norah Jones, "Don't Know Why"
Eminem, "Without Me"
Nelly, "Dilemma"
Vanessa Carlton, "A Thousand Miles"
Nickelback, "How You Remind Me"

Vegas Pick: Norah Jones 4:5

*Flash Pick: America loves Eminem. And Eminem hates America. But isn't Marshall Mathers a lovable simpleton at heart? "Without Me" confirms that Eminem hates techno musicians (Moby: bad) and still has

Mama issues (Debbie Mathers: really bad). Speaking of Mamas, Mammy Hood even likes Slim Shady. You better believe that my Mammy can rep your block with her Escalades, sippin' on that lemonade.

Song of the Year

Bruce Springsteen, "The Rising"
Norah Jones, "Don't Know Why"
Alan Jackson, "Where Were You When the World Stopped Turning"
Avril Lavigne, "Complicated"
Vanessa Carlton, "A Thousand Miles"

Vegas Pick: Bruce Springsteen 7:5

*Flash Pick: Am I the only person who thinks "A Thousand Miles" sounds like a Folgers coffee commercial? Think about it.

Even though Bruce and Alan Jackson have the best chances with their Sept. 11 anthems, I predict Avril for the upset. That song will grip you like Bobby Brown after a bad case of the sweats.

The Grammys air this Sunday on NewsChannel5 @ 7 p.m. *

story by joey hood



Photos acquired

Above: Watling, Flores and their cool necklaces.

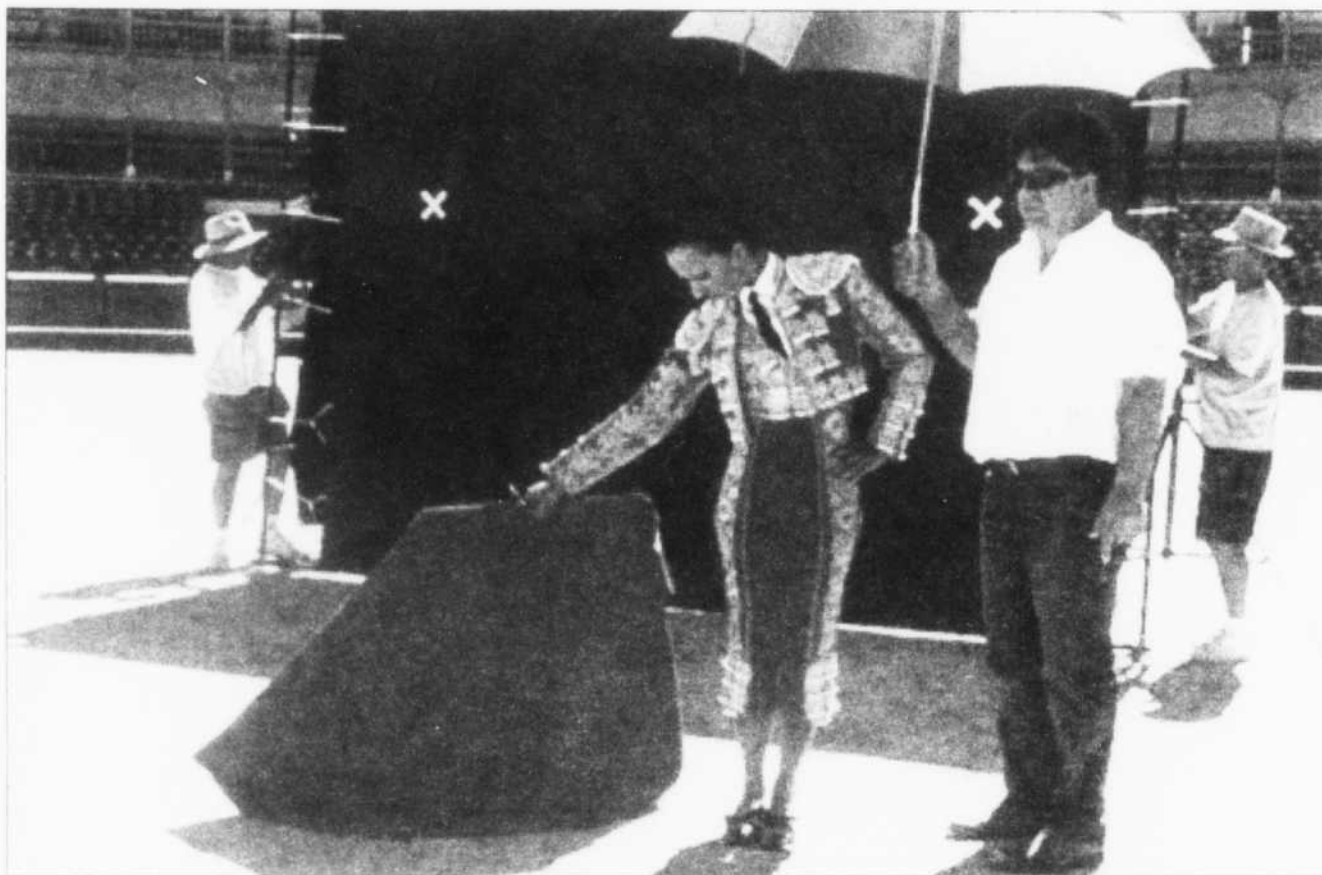
Right: Flores practices her Bull Fighting technique on the set of *Talk to Her*.

Below: Watling plays a comatose ballet dancer. This film receives **** out of *****.



'Talk to Her' speaks up

and it has a lot to say



Pedro Almodovar's beautifully crafted masterpiece *Talk to Her* was released in the Nashville area on Valentine's Day. It is a fitting coincidence considering that *Talk to Her* portrays the most intimate conditions of relationships and reveals the disturbing mechanisms behind this intimacy. Think of *Talk to Her* as the face behind that mask of love.

In fact, the two main characters, Benigno (Javier Camara) and Marco (Dario Grandinetti), are imprisoned by that mask with conflicting behaviors.

Benigno is an untroubled nurse who has spent his entire life caring for ailing women. The first woman was his mother, the second woman is Alicia (Leonor Watling), a sprightly ballet student in a coma.

To Alicia's father, Benigno declares

that he is a homosexual. But in that same frame, Benigno is seen massaging Alicia's upper thigh. Clearly, this relationship is personal and possibly sexual. After spending his life isolated with a sickly mother, Benigno has fallen deeply in love with a woman he barely knows.

In *Talk to Her's* contrasting vignette, "Marco y Lydia," Almodovar follows Marco's career as a fledging journalist assigned to interview a hardened female bullfighter (Rosario Flores). Marco begins to care for Lydia despite her cynical attitude toward men after a disastrous relationship with colleague Nino de Valencia (Adolfo Fernandez). The two rapidly become enamored in spite of a general difficulty with communication, a circumstance that degenerates after Lydia is gored by a bull and left in a coma.

The complementary storylines merge after Lydia is entered into the same hospital as Alicia. Inevitably, Benigno and Marco shape a firm friendship that delves deeper than the average male bond. Benigno's fellow nurses suspect a homosexual relationship, which further distorts Benigno's relationship with Alicia.

Talk to Her equally regards a male's love for another man. An underlying theme of *Talk to Her* is that some heterosexual men can have a harbored affection for another man, even as powerful and deep-rooted as an affection for a woman, albeit platonic.

While Marco and Benigno might not be likable characters, their actions and basic need for human contact are starkly frank. The level of pain and loneliness established in *Talk to Her* is relevant on an individ-

ual level.

In Benigno's relationship with a comatose Alicia, Benigno is able to talk candidly without aversion or disgust from the opposing party. This echelon of openness is usually reserved as self talk. Benigno is able to talk without fear or reservations, something that most couples strive for.

There is something equally disturbing and benevolent in Benigno's selfless devotion to Alicia. Throughout the course of *Talk to Her*, Benigno is able to care more deeply for Alicia despite never really knowing her as a person.

In one scene, Benigno describes a silent film titled *The Incredible Shrinking Man*. He narrates the story to Alicia, recounting a self-centered man that drank a potion made by his scientist wife. Instead of shrinking

the man's waistline, the potion made the man's person gradually shrivel away.

The moral behind *The Incredible Shrinking Man* gives way to implied lewdness and rote farce as the man climbs inside a cartoonish rendering of the wife's womanly parts. The man's love for his wife has consumed him. He wants to live inside her eternally.

Eventually, love consumes Benigno. The ending of *Talk to Her* is uncomfortable and callous and yet so is love. Still, a hope resides in the light of day.

Directed by Pedro Almodovar, *Talk to Her* is a ballet of stunning landscapes and wise words on the subject of love. And when you walk out of the theater, you begin to question the meaning of love and life as well. *

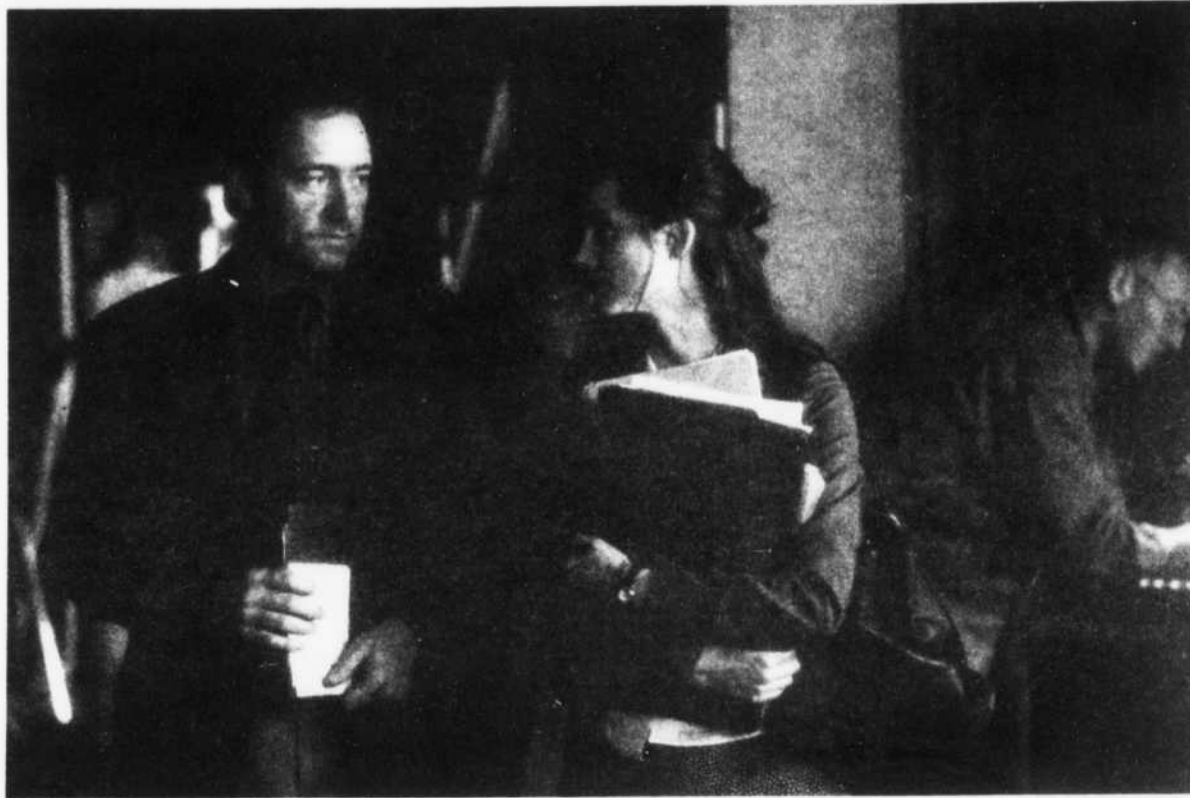


Photo acquired

Kevin Spacey, left, plays a David Gale, an anti-death penalty activist accused of a murder that he might not have committed.

'The Life of David Gale' questions America's justice system

Spacey and Winslet give memorable performances

A respectable, intelligent man sits on death row for a murder that he quite possibly didn't commit. His execution is nearing, and there are only four days left to prove his innocence. The setup is typical for many suspense thrillers, but *The Life of David Gale* has enough surprises and moral issues to consider it an above average and thoughtful drama.

David Gale is an ex-college professor whose life went from ideal to shambles very quickly. His wife was having an affair and finally left him for good after a sexual encounter between David and an old student is construed as a violent rape. He turns to alcohol and is excommunicated from Death Watch, his death penalty abolitionist group. When a colleague is killed in a bizarre ritualistic fashion, Gale is blamed and sentenced to death.

With just days to live, Gale calls in magazine reporter Bitsey, herself an infamous writer known for protecting any source, even child pornographers. In a display of trust, Gale grants her

the only interviews he has given, in hopes that he can set his story straight and clear his name for his son. Most of the film is told through flashbacks that explain how Gale was wronged and misunderstood.

A couple of points *The Life of David Gale* brings up make it a unique film that, unlike most Hollywood movies, actually has something to say. The primary idea is the paradox of Gale's situation. As an opponent to the death penalty, it is ironic that Gale of all people should end up on death row. The question of how accurate the American justice system is becomes quite relevant. When evidence of Gale's innocence is uncovered, there is an intense race to bring it to the authorities before he dies. If he is cleared of the charges but dies first, the system will be proven to be faulty. Yet, he would lose his life in return for such a breakthrough.

Also important is the question of journalistic morality and ethics. If Bitsey reveals significant information regarding the case, is it worth giving up in exchange for outing her sources?

Can she do whatever is necessary to find evidence? Does the end really justify the means?

Though the story, which begins as a realistic, plausible situation, keeps pulling out twist after twist and veers toward sex-tremities at times, it holds together surprisingly well and ties up all of its ends. The last scene isn't particularly surprising but is still effective. Kate Winslet, as Bitsey, is great as usual and Kevin Spacey turns in an outstanding performance as Gale, his first meaningful performance in a few years. And as Gale's fellow professor and abolitionist Constance, Laura Linney proves again why she deserves to be much more well-known.

Yes, *The Life of David Gale* has its faults, but its overall story and message is so strong that it easily overtakes its moments of implausibility. Considering the subject matter, it is also surprisingly and refreshing, not overly emotional or sympathetic. It is a remarkable film that, will undoubtedly leave a strong impact—though possibly in a negative way on its audience. *

review by zachary hansen

Leslie's mom reviews Imaginary Baseball League



Mrs. Boehms

Local rock aficionados Imaginary Baseball League have finally, after much ado, released a new five-song-EP. The disc, titled *Cardiact*, contains a few crowd favorites and a couple of surprises along the way.

My playful and attractive mother, Carol Boehms, was privileged enough to be one of the few to receive an advanced review copy of *Cardiact*. The following is an expressed opinion of this ravishing woman's rifled taste and love for music. My comments follow hers and, though warranted, just aren't quite as interesting as mom's.

Carol: Here is my review straight from my 49-year-old ears being exposed to all genres of music and to the best of my listening abilities. I loved the first song ("A Lot to Say"), and it was my favorite of all the tracks. What immediately endeared me to this song was the opening line because I like to talk a lot and that's how these lyrics begin.

Also, the sweet, lovely voice of the singer (Aaron Robinson) reminds me of a young Paul McCartney. The song also reminded me that my little Japanese mother used to say that I talked too much.

Leslie: This too is one of my absolute favorite IBL songs. When performed live I simply cannot conduct myself in any sort of professional manner. Therefore, acting sane when hearing this song repeatedly in the car could cause a collision. However, I am insured – just be careful when driving near me.

I love that Aaron is so passionate in this song. "A Lot to Say" reels me in to a place where I feel so free with the lyrics. I also love the echoing effect and harmony added by percussionist Ryan Rayborn. This is definitely a



File photo

rock 'n' roll song worth multiple spins. **Carol:** On track two ("Nuclear Winter") I like the bounciness of the music, but I would really need to read the lyrics of this song because I'm not sure what the singer is really saying.

So, I couldn't tell you what this particular song was about. It sort of sounded like something about nuclear war, but it could've been a love song. I'm anxious to find out.

Leslie: "Nuclear Winter" is one of the peppier songs on the EP and another of my live show favorites. One thing I would like to mention here is the order of songs IBL chose. They did a great job of song placement that allows the listener a full-circle listening experience. This is important, especially when producing a five-song album.

Carol: Boy, track three ("Needs") really

had a definite country feel with that lilting, sad tone. It was like something you might hear at one of those country western bars on Lower Broadway, late at night, when everybody's drunk, and thinking it was the next big hit. Not to say it was a bad song, but it did make me a little sleepy.

Leslie: More and more I see my listening choices getting heavy into my country and Nashville roots, and this is nothing to be ashamed of. So often the "non-country" musicians of Nashville and surrounding areas are reluctant to even add a twinge of country to their music. I applaud IBL for the expanded feel of this track due its rootsy, alternative-country feel.

Carol: Track four ("The Heiress") was probably my least favorite because my mind started wandering when I couldn't figure out

who the singer was singing about. Who is he talking about? Since I didn't really "get it," I remembered that I had to stop at the grocery store and get some things, so that's why I wasn't focused on this song.

Leslie: The melancholy feel of this track makes me sad, makes me reminisce about life and the triviality of things. But this is often a prevalent emotion I feel when experiencing Imaginary Baseball League. The softness of this song matched with Aaron's voice and prominent lyrics just inspire me.

Carol: The last track ("Roll Over you Worm") started out with a beautiful guitar intro. I loved it! But I didn't like the echo screech – is that New Age? It sort of brought Enya to mind, so I really think they should leave out that icky scratchy music and just keep the awesome guitar melodies, but maybe speed it up just a smidgen.

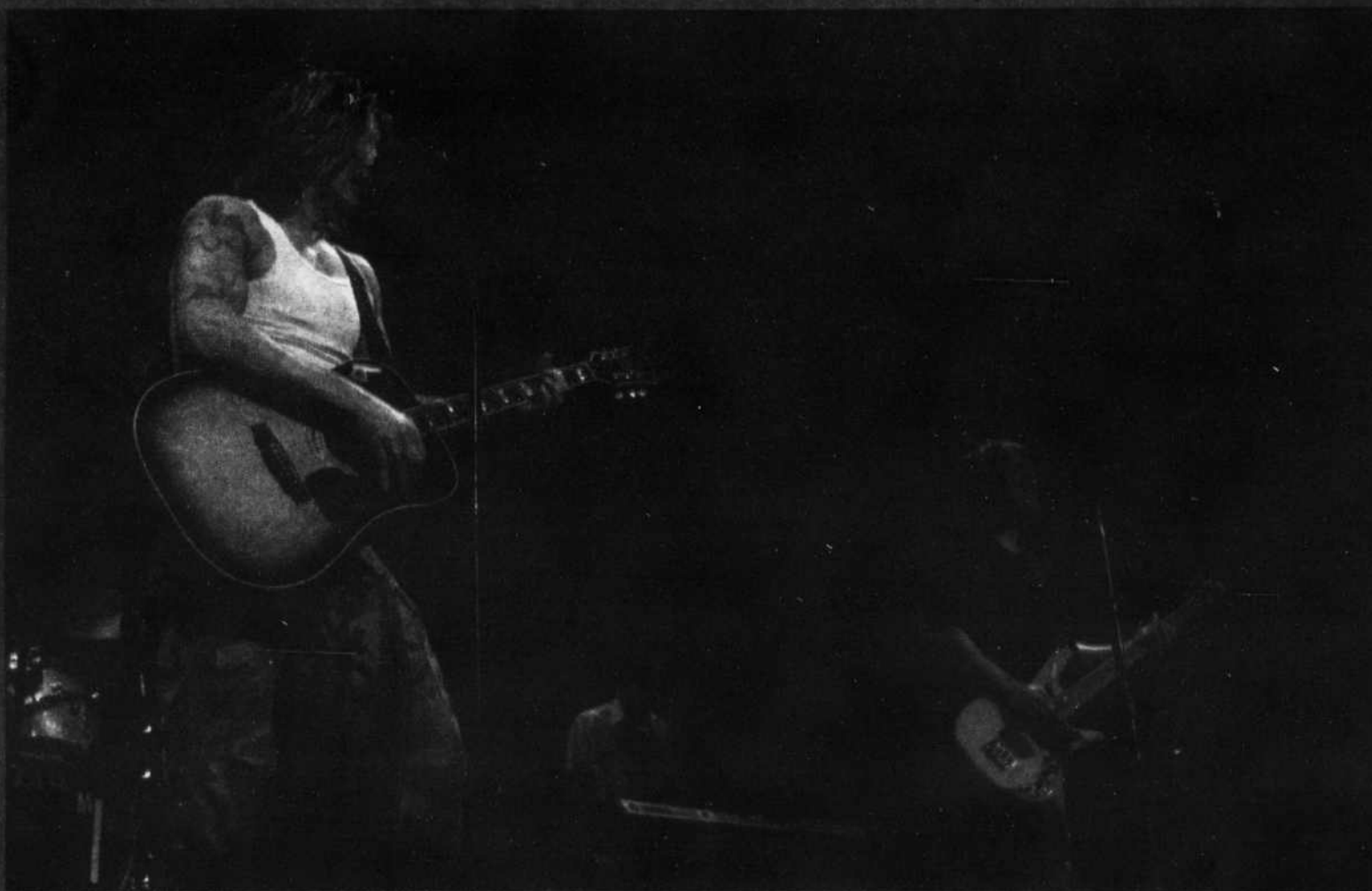
Leslie: One thing about *Cardiact* that appealed to me was the overall rawness of the album. This track just has a great granular appeal. Though my mom may disagree, I feel like the experimentation, done on this track especially, adds to the ambiance that is IBL.

Carol's Final Thoughts: Overall, if they were on Star Search and I was a judge, I'd give them four stars, because they're cute, too.

Leslie's Final Comments: Though I would have preferred a full-length album from the four immensely talented musicians that are Imaginary Baseball League, this EP will just have to satisfy my craving until they release a full album (which I hope you boys do sooner than later). *Cardiact* is a wonderful EP that truly shows the growth and diversification of a band that is one of Middle Tennessee's finest. *

review by leslie carol boehms and her mom, carol

Robby Takac and the Tina Peel



(an interview with the Goo Goo Dolls' bassist)

There is a predisposition that a "rock star" is some sort of arrogant, two-faced, conniving, drug-addicted fiend who only relies on groupies and cocaine to make it from show to show.

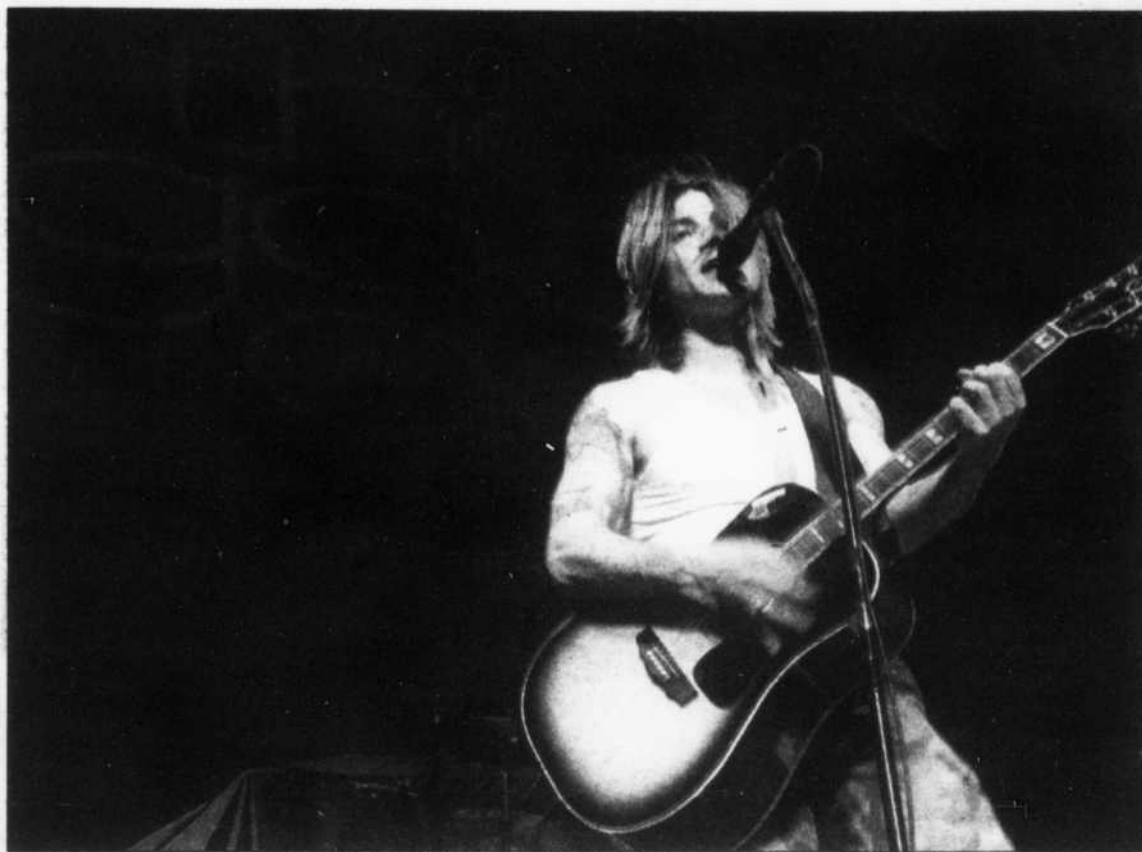
And then there are the "rock stars" who have, in most respects, made it to the top of the Billboard charts, sold millions of records and still have their wits intact, are humble and easygoing and who — in the end — just love life and their families (in the most rock

star sort of way, of course).

It is the second descriptor that is a perfect analysis of Robby Takac. He's bassist and vocalist for the pop/rock band the Goo Goo Dolls.

Robby, along with his band mates

story by leslie carol boehms



Far Left: John Rzeznick and Robby Takac front the Goo Goo Dolls, who opened for Bon Jovi in Nashville on Valentine's Day. **Left:** Rzeznick just goes by John, not "Johnny" now, a'la Lil' Bow Wow. **Above:** The Goo Goo Dolls perform their opening set for all the Bon Jovi fans at the Gaylord Entertainment Center.

(and their Nashville-native bus driver "Wild Bill"), strolled into the Gaylord Entertainment Center this past Valentine's Day. The show was sold out, with Bon Jovi as the headlining act.

However, it is the graciousness of Takac that has reinvested my belief in the rock 'n' roll system.

I decided not to do your standard "What are your influences" type of interview. The following is just a candid conversation between two people who just happen to have crossed paths.

Leslie Carol Boehms: My first question, which I'm sure you've gotten about 8,000 times, is, 'Have you ever eaten a Goo Goo?'

Robby Takac: Yeah, I have. I've actually met some of the people from the company too; they're really nice.

LCB: Because you know they're made in Tennessee.

RT: Yeah, I know that. I remember once Dick Clark gave us one. He thought it was really funny like we had never seen it before or something, you know? It was kind of cool. Yes, I've been pelted by hundreds of those in my life.

LCB: Because you know they're good and marshmallowy.

RT: Yeah, people whip them up on stage sometimes and I get peanuts in my hair.

I've
been pelted
by
hundreds
of those
in my life.

— Robby Takac,
on the chocolatey treat
known as goo goo clusters

LCB: I'm hearing a lot of weird stuff about Michael Jackson. So, I just wanted your opinion on it. Have you heard all of the weird stuff that's coming out?

RT: Sure have. I think he's a strange dude. I think he's been allowed to be very strange for a really long time.

So, due to that, he's very, very strange. And, I mean who the hell knows what goes on in his house. But he is a strange guy, definitely. And, is it worth looking into? I would venture to say, 'Yes'.

LCB: True, true, I agree.

RT: I mean, without making any enemies. I was just last night listening to "Off the Wall." I love the guy's music, man, but he seems a little mixed up.

LCB: Well, since it's Valentine's Day, do you have any best or worst memories of a Valentine's?

RT: Well, I collect Pez. On Valentine's Day they typically come out with new dispensers. So, when I think of Valentine's Day, I sort of think of Pez dispensers, so I guess I would put that in my fond memory of Valentine's Day. As most holiday's actually.

LCB: Pez?

RT: Yeah.

LCB: Who would've thought?

RT: I know. You know Valentine's Day is a little bit different in Japan than it is here. My wife's Japanese, right.

LCB: You know I'm a quarter Japanese.

RT: Oh yeah?

LCB: I am. My mom is half.

RT: So, there you go. Well, my wife's from Tokyo and

See Goo Goo Dolls, 14

photos by jenny cordle

Broadway makes contact with TPAC

and the result should be out of the ordinary

What is something that you do every day, despite the fact that you may not be aware that you are doing it?

Give up? You make contact with other people.

Yes, you make contact. You are making contact with me right now, albeit in an unusual way, by reading this story. You are making contact with the entire *Sidelines* staff by picking up this paper, and you are making contact with each person you pass just by passing them. Think of how many people you made eye contact with on the way to get this issue of *flash**

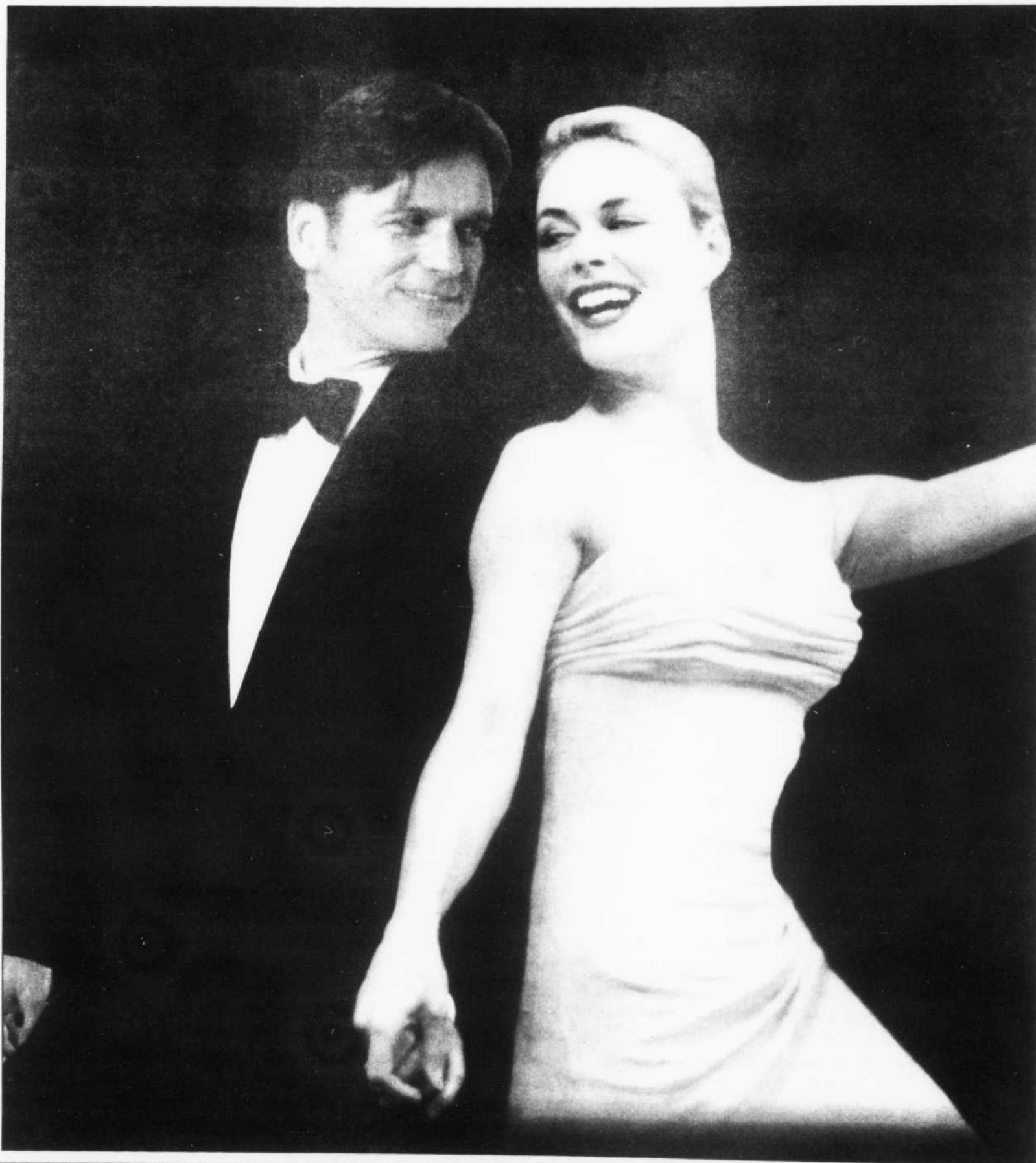
A couple of years ago, a playwright by the name of John Weidman decided to write a play about this very topic. Then, Tony award-winning choreographer Susan Stroman was asked to help conceive a full-fledged musical out of the play. The result is *Contact* the musical, a 2000 Tony award winner for Best Musical. Stroman would go on to direct and choreograph *The Producers* the following year.

The new *Contact* is a musical in three parts. The first part, "Swinging," tells the story of a young

See TPAC, 11

Photo provided

Contact will be showing at the Tennessee Performing Arts Center Feb. 25 through March 2.



story by rachel robinson

TPAC: Continued from 10

woman swinging on a swing while two suitors, a master and his servant, vie for her attention.

The second piece, "Did You Move?" takes place in a busy restaurant in New York circa the 1950s. It focuses on a wife who is trapped in a loveless and abusive marriage. The only way that she can be free is to escape to her fantasy through dance. The restaurant staff and patrons play out this fantasy with dance numbers by Tchaikovsky and others.

"Contact," the third installment to the musical, features Michael Wiley, a successful businessman on the verge of suicide. When he visits a bar and sees The Girl in the Yellow Dress appearing and disappearing, he realizes the urge that he has inside of him to dance with her.

Contact is not a typical musical. Most of the production is told through dance with minimal dialogue and singing.

Marcos Santana, who plays a waiter in "Did You Move?" and Joe in *Contact*, is making his theatrical debut in the national tour of *Contact*. Here is what he had to say about his experience thus far.

Rachel Robinson: *Contact* is not a typical musical with the majority of the story told through dance. What makes it work as a musical?

Marcos Santana: Actually, this is my first experience working with a musical. But, it is the way that it still tells a story. Through the dancing and a little bit of acting. The whole story is told through dancing, not singing, so anyone can understand it. It's really not about the show; it's about the feeling that the show creates.

RR: What is your favorite part of the musical?

MS: I really enjoy the second part, but I love the dancing in the

third part. The second part is more like what we see in the world. The only way for this lady to be free is through dancing.

RR: How do all three story lines connect?

MS: They are all about contact — the ability to connect with each other as married couples, friends or whatever. It is a human need to connect with people, not to be alone.

RR: How did you get involved with this musical?

MS: I auditioned in L.A. two years ago because I heard about the musical and knew it was by Susan Stroman. Six months after I auditioned, I found out that I was cast as a replacement. It has been amazing.

RR: Do you find it difficult to find work in theater as a Puerto Rican actor?

MS: Yes and no. I moved to L.A. two and a half years ago, and so far I have been blessed enough to be working. Minorities are not suitable for different characters. There aren't many Latin characters in theater. We are breaking the walls down.

RR: When did you start dancing?

MS: When I was 18 years old, kind of late, I know. Being Latin, I have music in my blood, but it wasn't until a friend invited me to watch his show, and oh my God, it was like magic.

RR: Did you ever want to do anything other than dance and act?



Contact will be at TPAC Feb. 25-March 2. For ticket information, go to www.tpac.org, call 255-ARTS or go to the TPAC box offices or any Ticketmaster location.

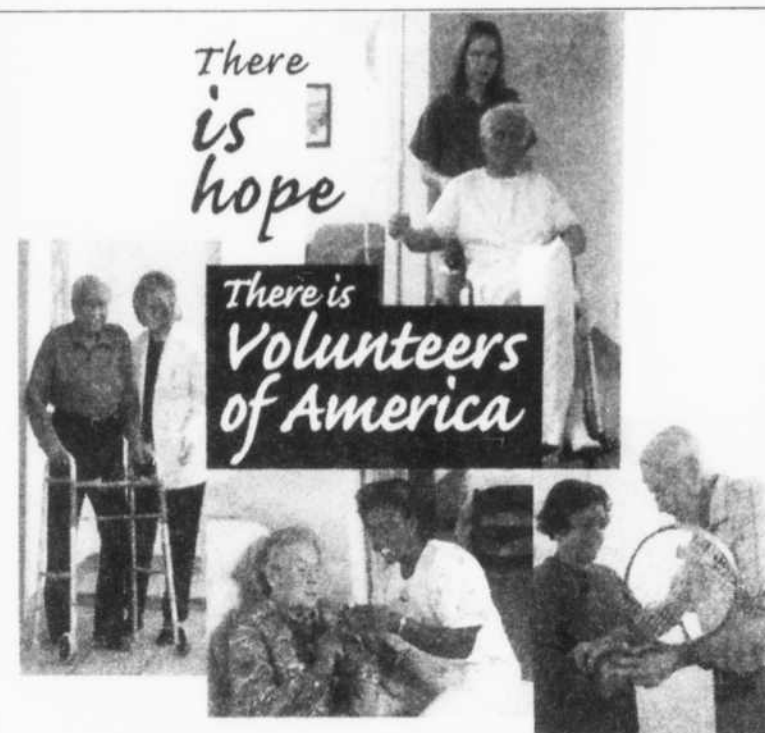
MS: I went to college for advertising actually. I have my bachelor's degree in advertising, but I don't know if I ever wanted to do it. I love theater. It's great to portray someone else.

RR: What is your ideal job?

MS: I would love to pursue choreography and direction and production. I really like to be involved in the creative process. I've always been a creative person. That's what I like to do. Dancing would be ideal.

RR: How important is contact of any kind, physical, emotional, etc., important in our lives everyday?

MS: Oh my God, I think it is one of the most important things. We would be miserable without it; we would be so alone. We are making contact every day, even at the grocery store. We go in and pass people, even if we give them a glance on the way to buy milk, that's contact. If you look, cross eyes, that's part of it. It's what keeps us alive. *



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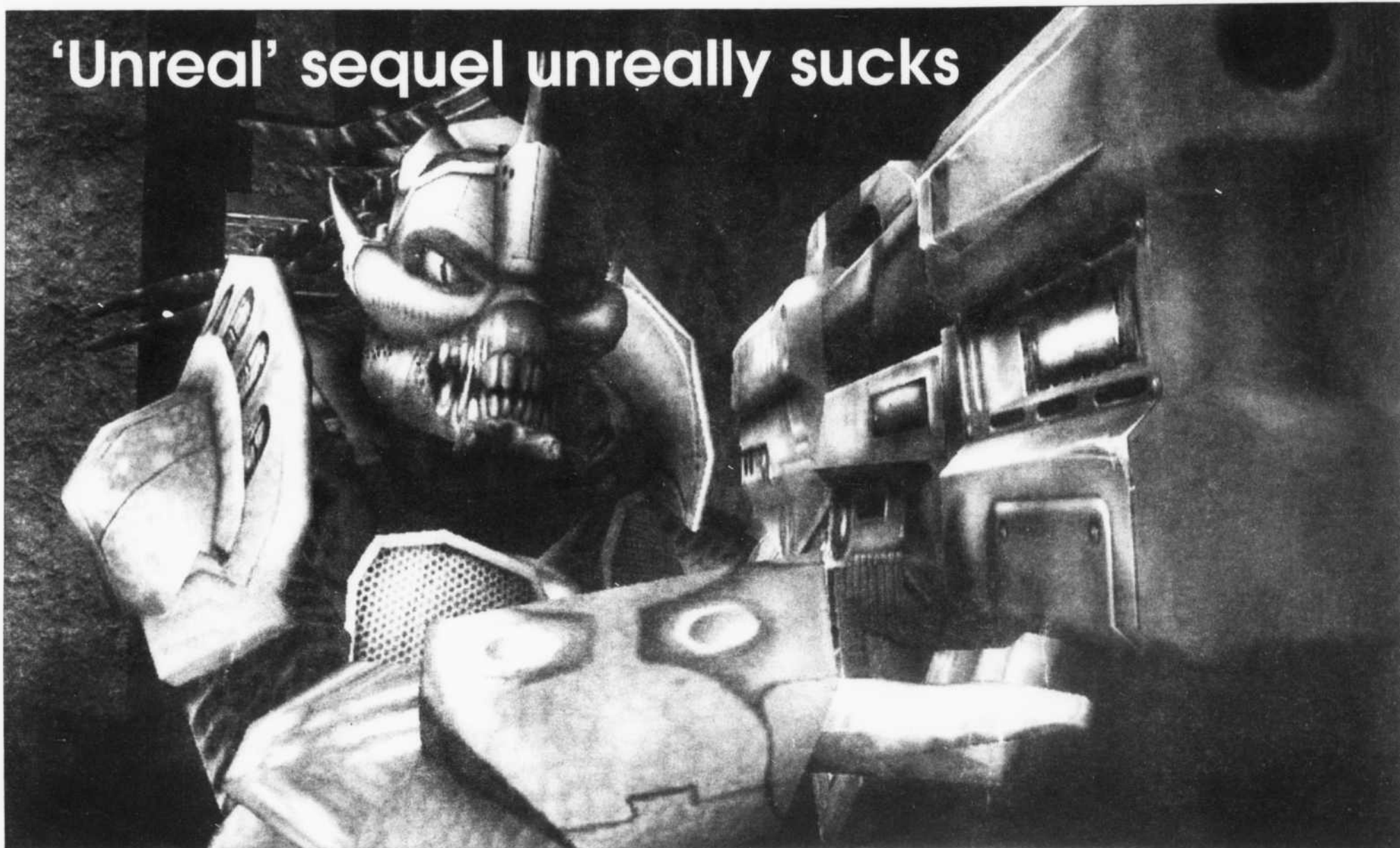
Here's a souvenir from a place the good times left behind. A hard place where one out of every eleven families in America is still struggling to survive. A cold place where one out of every six children still goes to bed wanting more, but fears awakening to even less. A little memento — but not for Americans caught in the grip of poverty. Because there are 32 million people who are desperately trying to break free.

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'Unreal' sequel unreally sucks



Unreal Championship

Tired of games with a plot? Are you bored with complex story lines and stuff like ... talking? Searching for a way to senselessly murder people you don't even know, bathe in their blood and then say, "How'd that feel?"

Boy, I sure am, and, by George, I've found a way! *Unreal Championship* is a new first-person shooter developed by Digital Extremes and Epic Games. *Unreal Championship* is the much-anticipated sequel to the highly successful *Unreal Tournament* released in 1999.

The points of both games are basically the same: get online and kill anyone in sight. Just the way I like it!

So, is *Unreal Championship* worth the \$39-\$49 consumers are going to dish out for it? Yes and no. *Unreal Championship* is launching on X-

box Live. That in itself makes this game a tempting buy for any X-box owner. Secondly, being a sequel to a groundbreaking game like *Unreal Tournament* leaves gamers expecting *Unreal Championship* to set the standard for future shooters in terms of graphics and game play.

But, I'm sorry to say that it does not. Visually, *Unreal Championship* has really failed to live up to all the hype. The game bombs your screen with characters, structures and messages that seem to just blur together at times. It's hard to see what's going on more than 15 ft away from your character. Did I mention that the level design in *Unreal Championship* sucks as well? The staff at Digital Extremes obviously put more thought into the levels' futuristic appearances than into its design and functionality. Think I'm done bashing this game? Keep

reading, folks.

Lets talk game play. The single player action predictably sucks but the principal quarrel I have with *Unreal Championship* is that a lot of key multiplayer features are not implemented. For example, players are given the option to create a profile, but not allowed to modify their player's looks by switching heads, bodies and/or choosing clothing, hair color, etc.

Instead they are given a selection of five different species to choose from that are supposed to have statistical differences in their speed, strength and so forth but are, in reality, barely noticeable.

This means that most of your opponents and teammates are going to have the same character as you, leaving you feeling like a 10-cent whore. I do like the fact that there are so many different styles of online play, from all out

death match to a futuristic version of combat football. But, it hardly makes up for all the game is lacking.

On the positive side, *Unreal Championship* is the only major shooter out for X-Box Live, so I guess it's an OK investment. It is just hard for me to endorse paying for this title when you have *Halo* and *Metroid Prime* out there, as well. When all is said and done, I have to say that I enjoyed the company of *Unreal Championship* for roughly the first week of play.

I really suggest renting this title before buying it, or you can purchase it.

Remember that hype is a gamer's worst enemy, so be smart when investing your money in this title. Personally, I think I'll keep my copy and wait to trade it in on *Halo 2*. *

*1/2 out of ****

review by jack stone

'NFL Fever 2003' – play alone or with a friend ... in Canada

NFL Fever 2003

It's that time of year again, sports fans, time to cry in our leftover Super Bowl beer as we are forced to watch golf and baseball to get our sports fix.

Will this torture ever end?

Surely, some kind soul will eventually come up with a cure to the off-season blues other than Vince McMahon and his damned XFL. But who could it be? What sort of magnificent creature has the power to deliver us from this hell?

Wait! On the horizon... it's... it's... it's Bill Gates holding a copy of *NFL Fever 2003* for the X-Box! God bless you Microsoft!

NFL Fever 2003 is the sequel to Microsoft's best-selling 2002 version. Game-wise, this year's edition really does not provide anything significantly new from last year's except an updated roster.

The graphics are just as amazing as the first game, and the sound still rocks. So, what is all the hype about? Why not just play your old game until something better comes out? The answer is a simple one my friends: *NFL Fever 2003* is online, baby! *NFL Fever* launched on X-box Live in November, and the online action gets cooler with

every play. With over 44,000 registered players and some great game options attracting more everyday, the competition for best *Fever* player in the world is just starting to heat up.

NFL Fever 2003 features many options that make online gaming all the more enjoyable, the first and most impressive of which is the headset.

That's right. Finally, you not only get the chance to play *NFL Fever* against thousands of opponents, but you can also talk trash to them while your doing it.

The communication, though sometimes slightly delayed, is crystal clear, leaving you free to talk about your opponent's mother from the comfort and safety of your own home.

The headset (which comes with your X-box Live subscription) plugs conveniently into the back of your X-Box controller and fits snugly around the ears, giving you that "I'm important and cool" look that all the

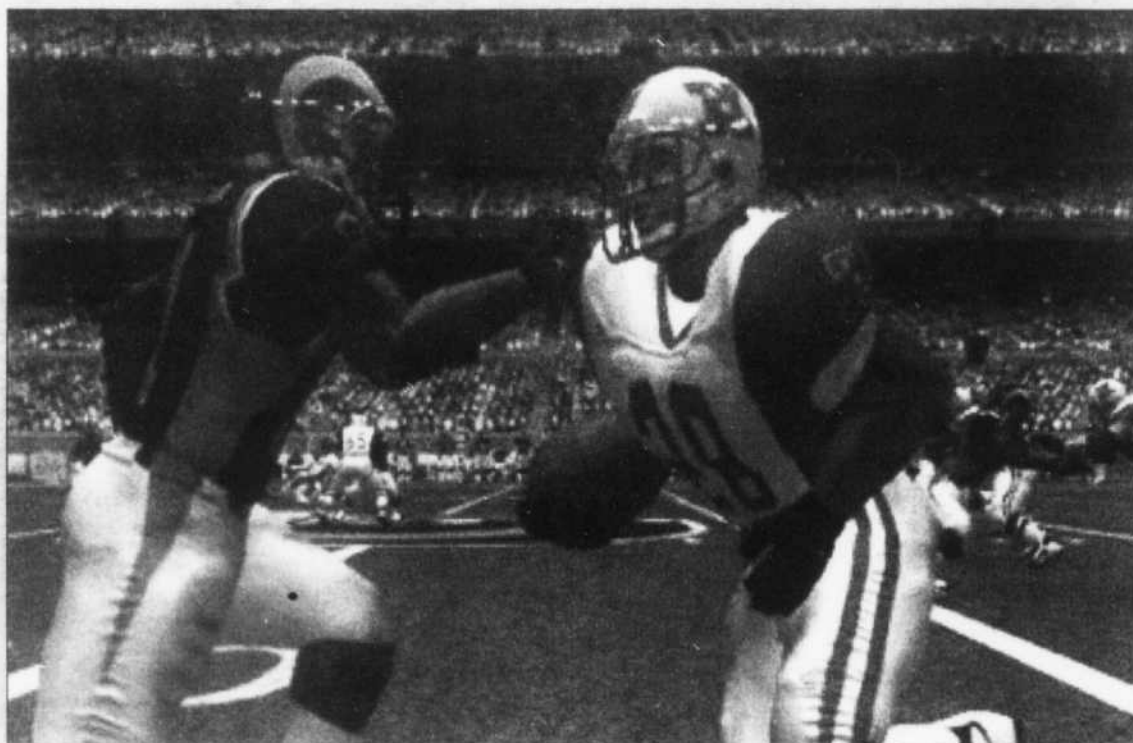


Photo acquired

Much like crack cocaine 'NFL Fever 2003' has the ability to give you that "I'm invincible!" feeling, and keep you coming back for more.

ladies love. The game also makes your online experience better by letting you play with your friends whether they are online or with you at your console.

This way you can verbally team up on your enemy. If you are looking to boost your individuality, while in the midst of 44,000 other players, *Fever* allows you to create your own team from scratch.

Gamers get to choose their player's height, weight, uniform design and much more. You can even draft actual NFL players from other teams to play for you without worrying about the salary cap!

I would have to admit that even though

this critic is not a fan of sports games, I'm still hopelessly addicted to *NFL Fever 2003*.

The live play is what makes this title so attractive. The only complaint made is that the graphics are not improved from last year's edition. But they still rock, so who cares. The boys at Microsoft get three and a half stars for this blockbuster! My suggestion is, grab some beers, grab some friends, talk some trash and make it a night with *NFL Fever 2003*. *

review by jack stone

how online
gaming is
shaping up

– jack stone

In the latter months of 2002, a new era of gaming began as the world's three largest consoles launched bids for online supremacy. Take a look at the PS2, Gamecube and Xbox to see how each individual system is shaping up.

PS2

Sony launched its online gaming hopes in August 2002 with the release of an Internet adapter for its Playstation 2 console. The device allows gamers to connect to the Internet via both

dial-up and high-speed broadband connections. Consumers should expect to pay around \$39.99 for Sony's online adapter. Sony does not charge its customers a subscription fee to play online, but many game developers are requiring a payment ranging from \$9.99-\$14.99 per month.

Some PS2 online titles

All Star Baseball 2004
Amplitude
ATV Offroad Fury 2
AutoModellista

EverQuest Online
Madden NFL 2003
Midnight Club 2
Mt Street
NBA 2K3
NBA Live 2003
NCAA Basketball 2K3
NFL Gameday 2003
SOCOM: US Navy Seals
Tony Hawk Pro Skater 4
Tribes: Aerial Assault
Twisted Metal Black Online

Gamecube

The Nintendo Gamecube is lagging behind in the online race. The company released a dial-up adapter as

well as a separate broadband adapter in the fall of 2002 but Nintendo's online plans seem to be almost non-existent. As of present they have not announced arrangements to release any online games other than Phantasy Star Online, which will also be appearing on the Xbox later this year. Buyers can expect to pay \$24.99-\$29.99 for their adapter and around \$9.99 per month to experience Phantasy Star Online.

Xbox Live

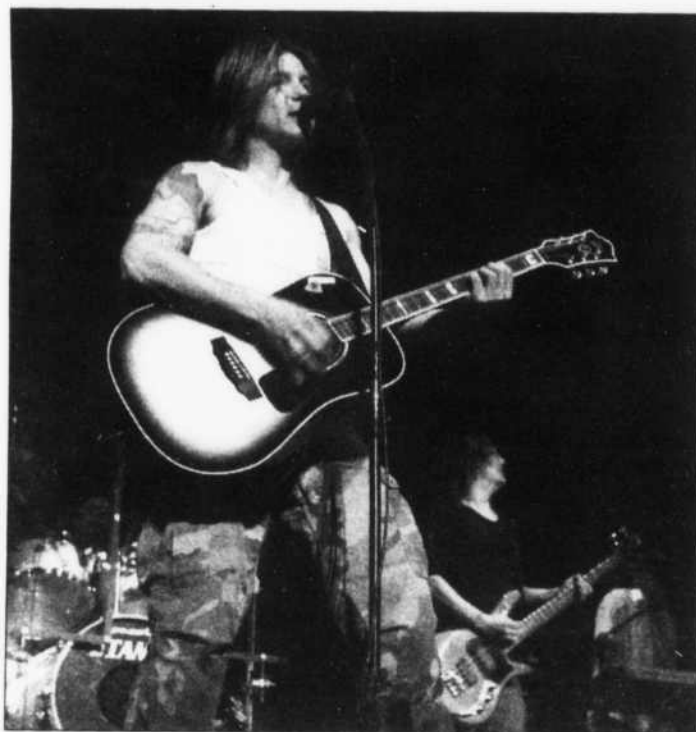
Xbox Live is Microsoft's

new online video gaming service for the Xbox. You cannot dial-up to Xbox Live. It works primarily by using the built-in Ethernet port on the console. The service lets you simultaneously play Xbox games and communicate by voice with others around the world. Live enables all gamers to locate their friends online and talk to other players during game play through the use of the Xbox Communicator headset, which comes with the Xbox Live subscription (\$49.99 per year). Live will

also let subscribers download current statistics, new levels and characters to their Xbox hard drive. Xbox Live launched on Nov. 15, 2002.

Some Xbox Live titles

NFL Fever 2003
Unreal Championship
Tom Clancy's Ghost Recon
Sega Sports NFL 2K3
MechAssault
Sega Sports NBA 2K3
Whacked
Capcom vs. SNK 2
Sega Sports NCAA College Basketball 2K3
Sega Sports NHL 2K3



Goo Goo Dolls bassist Robby Tacak, middle, gazes into the audience during the band's Feb. 14 performance at Gaylord Entertainment Center.

Goo Goo Dolls: Continued from 9

in Japan the girls buy candy for boys – chocolates for the boys. So, we're thinking of maybe doing that here instead.

LCB: My mom told me to tell you that you guys looked really cute on Regis.

RT: Aw, well that's nice. You know, it's always funny when you go on those shows. I mean it certainly does put you in front of a largely different audience than would normally see you. But, you know it's fun to do. We've been on it a few times already. We have a bit of a rapport with them.

LCB: Have you followed Joe Millionaire at all, and how do you think that girl is going to react?

RT: Yeah, we've got a theory that they're going to give her a million dollars at the end. That's our theory. I saw like two minutes one day when I was

flipping through the channels, and it sort of played like a paid commercial or something. A testimonial or something. We talk about it on our bus all the time. Everybody seems to think they're going to toss her a million bucks at the end and then everybody's going to live happily ever after. We'll see.

LCB: So you guys go on a tour bus, you don't fly?

RT: We fly sometimes, if the drives are too long.

LCB: Are there any funny tour bus stories.

RT: Yeah, we left our manager on the bus the other day and the bus took off heading towards the next city. And he was still sleeping and woke up in a different town than us.

LCB: Where were you guys?

RT: We were in our hotel. I guess. I can't remember where we were. This

tour's [with Bon Jovi] only like a week old. See, we've been out 40 weeks. So it's a little bit you know the tour just started but we're pretty fried already to be honest with you.

LCB: I'm interning at our radio station, and I need a radio name, and I need some suggestions.

RT: So you want to keep your first name?

LCB: I don't know.

RT: Tina Peel is good.

LCB: Like Tina, like Tina Turner? Like orange peel? That might work.

RT: It means you appeal to teens.

LCB: Right, that's what I kind of figured. I'm 20, though!

RT: Well, freshly out, I'm 38 man. I'm twice your age.

LCB: Not quite.

RT: Almost. Damn close enough, I'll tell you. But congratulations for making it to 20 anyway. *

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- Thursday Built for Comfort plays the Blues 10 p.m. - 1 a.m. \$2.50 pitchers \$4.00 Long Island Teas \$3.00 Cover
- Friday Shane & The Money Makers play 10 p.m. - 1 a.m. \$3.00 Cover Charge \$3.50 pitchers \$5.00 Grand Central Stations
- Saturday A collection of Musicians, Writers and Performers known as the Players for Paws are hosting a Benefit for the Rutherford County Humane Association 9 p.m. - 1 a.m. \$6.00 Cover Charge all of which goes to the Humane Society
- Tuesday Tim Bogle Hosts open mic night 10 p.m. - 2 a.m. 2 for 1 Draft Beer \$3.00 Sex On The Beach No Cover



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CLUB LISTINGS

WHO DO YOU CALL?

THURSDAY, FEBRUARY 20TH

JEFF HALL: 8 p.m., Lipstick Lounge \$7.
THE /FUN'IKI/ANDY BODEAN WHAT FOUR? & THE BOTTOM BOYS: 9:30 p.m., Slow Bar \$5.
MATT ROLEY: 9 p.m., Mellow Mushroom
KELLER WILLIAMS: 10 p.m., Exit/In \$15.
TOM MASON & CHICKEN SCRATCH: 8 p.m., Bunganut Pig, Franklin
SEAN MCNAMARA & SPORTIN' PADDY: 9:30 p.m., Mulligan's Pub & Restaurant
ADAM RODDICK: 8 p.m., Guido's New York Pizzeria
SWEET TOOTH/CHRISTY FIELDS/FLUID TUESDAY: 8 p.m., Blue Sky Court \$5.
OH MY GOD/POPULAR GENIUS: 9:30 p.m., The Boro Bar & Grill \$3-\$5.
EASTSIDE SOUL/THE GROUNDS: 9:30-11 p.m., French Quarter Cafe
JOYTOWN: 8 p.m., Bunganut Pig, Murfreesboro
JONELL MOSSER & ENOUGH ROPE: w/Melissa Mathes, 7:30 p.m., 3rd & Lindsley Bar & Grill \$10.
FLESH MACHINE/JUNE: 9:30 p.m., Springwater
BRUNK: 7 p.m., Bongo After Hours Theatre \$5.
JACOB MOHR: 10 p.m., Joe's Crab Shack
CHET HINESLEY & DAM SKIPPY: 8 p.m., The Double E Bar & Grill
LINGER/THE LUXURY LINERS: 9 p.m., The End \$5.
HOLLER & SWALLER NIGHT HOSTED BY DANIEL MCCLENDON: feat. Wayne Mills, 8 p.m., The Sutler \$5.
LUNA HALO: w/Jetpack, 9 p.m., 12th & Porter

FRIDAY, FEBRUARY 21ST

ROSIE FLORES & THE FALCONS: 11 p.m.-2 am, Jim & Layla's Bluegrass Inn
MILE 8: w/Teller & John Cox, 9:30 p.m., French Quarter Cafe \$5. Dennis' Band, 7-9 p.m..
JACOB MOHR & JASON CLARK: 10 p.m., Joe's Crab Shack
DON HENRY, BETH NIELSEN CHAPMAN, BILL LLOYD, & WILL KIM BROUGH: in the round, 9:30 p.m., Bluebird Cafe \$12. Joie Scott, Shelley Jacobson, Lorna Flowers, & Ryan Robertson in the round,

6:30 p.m.,
JIM GIBSON BAND: 9 p.m., Boardwalk Cafe \$5.
SARAH POPEJOY: 7 p.m., Borders Books & Music Cafe
JOYTOWN: 9 p.m., Bunganut Pig, Franklin \$5.
CODY SHIPLEY: 10 p.m., Blues Hideaway \$5.
RONDA & JONDA FEAT. CORI: 8 p.m., Lipstick Lounge \$7.
SPOKEN JAZZ WORKSHOP: 7-9 p.m., Kote's
ARIAN LLOYD AVERY: 7-9:30 p.m., Beethoven's Grille
WHITE BAY FREDDIE'S 15TH ANNUAL SURPRISE BIRTHDAY PARTY: 10 p.m., Sports Planet \$3-\$5.
DJ DANAHJA: 8 p.m., Spun Records
KITCHENS & BATHROOMS/BEN SWANSON/HEROES SEVERUM: 9:30 p.m., Springwater
THE AVENUES /CELLAR DOOR: 10 p.m., Pub of Love
JUMP LITTLE CHILDREN: w/Tinkers Punishment, 10 p.m., Exit/In \$9 in advance, \$12 day of show.
NATCHEZ SHAKERS/WEDNES DAYS/BOLTED DOWN/BLACK SOUL CHOIR: 9 p.m., Red Rose Coffee House & Bistro \$5.
CLIFFNOTES: 9 p.m.-midnight, Princeton's Grill
SHANE & THE MONEymAKERS: 10 p.m.-1 am, All American Sports Grill \$3.
MINK/MOKEY SLAP: 9 p.m., The End \$5.
THE FABULOSOS: feat. Raul Malo, Kenny Greenberg, Glen Wolf, Jim Hoke, Gordon Mont, Chad Cromwell, & Mat Nygren, 10 p.m., 3rd & Lindsley Bar & Grill \$10. Piper & The Hard Times, 7 p.m..
DUNCAN MAY: w/Mellow Down Easy, 10 p.m., Windows on the Cumberland
THE CLUSTER PLUCKERS: 9 p.m., The Station Inn \$7.
CASEY JONES & LESLIE DUDNEY: 9 p.m., Mellow Mushroom
COPA CABANA/IMAGINARY BASEBALL LEAGUE: 9:30 p.m., The Boro Bar & Grill \$5-\$7.
THE SINNERS: 8-11 p.m., Coach's Sports Grill & Bar
CHRIS BLIZZARD: 8:30-11:30 p.m., JAZZ+BAR">Chances Kool Jazz Bar \$10.
DOOM FACTOR: 9:30 p.m., Faces Restaurant & Lounge \$5-\$7.
TERESA COLLIER: 6-9 p.m., Mere Bulles
HEATHER (FROM STEREOBLIS):

w/Tin Charlotte & Luxury Stars, 10 p.m., The Church \$7-\$12.
ANTHONY CRAWFORD: w/Buzz Cason, 7 p.m., The Basement \$5.

SATURDAY, FEBRUARY 22ND

WORKING STIFFS JAMBOREE: 9:30 p.m., Springwater
OPRY AT THE RYMAN: 6:30 p.m. & 9:30 p.m., Ryman Auditorium \$30-\$42. For ticket information, call 255-9600 or go to www.ryman.com.
THE VINYL KINGS: 9:30 p.m., 3rd & Lindsley Bar & Grill \$10.
THE SECRET COMMON WEALTH: 8 p.m., The Sherlock Holmes Pub
AUTOHAUS/ROSEWATER FOUNDATION/WIFEBEATER: 9:30 p.m., The Boro Bar & Grill \$5-\$7.
CHRIS KNIGHT: w/Austin Cunningham, 10 p.m., 12th & Porter
CLARK: 8:30 p.m., Wildhorse Saloon \$10. For ticket information, call 902-8211 or go to www.wildhorsesaloon.com.
ADAM PERRY & SECOND HAND THRILL: 9 p.m., Mellow Mushroom
CHARACTER/FORGET CASSETTES/MERCATOR/EMERY REEL: 9 p.m., Blue Sky Court \$5.
ARIAN LLOYD AVERY: 11:30 am-1:30 p.m., Marriott Hotel, Cool Springs, 700 Cool Springs Blvd., Franklin
DENNY DIAMOND: 10 p.m., Slow Bar \$8.
CRAIG CAROTHERS, DANNY FLOWERS, JAMES DEAN HICKS, & ASHLEY CLEVELAND: in the round, 9:30 p.m., Bluebird Cafe \$10. April Amick, Ellen Britton, Kim Parent, & Sally Barris in the round, 6:30 p.m..
CLIFFNOTES: 9 p.m.-midnight, Princeton's Grill
FOGGY BOTTOM: 10 p.m., Windows on the Cumberland
2 CHIX & A DRUM: 8 p.m., Lipstick Lounge \$8.
TERESA COLLIER: 6-9 p.m., Mere Bulles
MINDY SMITH: 9 p.m., The Basement \$5.
ANNIE SELICK: 10:30 p.m.-1:30 am, Cafe 123 \$7. David Andersen, 7-10 p.m..
RIVERS RUTHERFORD, SONNY TILLIS, BONNIE BAKER, STEPHEN DALE JONES,

& ROXIE DEAN: in the round, 9 p.m., Douglas Corner Cafe \$7. Shevy Smith, Carter Little, Casey Koesel, & Melissa Pierce in the round (\$3), 6 p.m..
KILLA B: 8 p.m., Spun Records

JOE BIDEWELL BAND: feat. Casey Sanders, Mason Vickery, & Mike Whitty, 8:30 p.m., Brown's Diner, 2102 Blair Blvd For information, call 269-5509.
SKYLINE DRIVE: 9 p.m., Bunganut Pig, Franklin \$5.
THE JACKSON GANG: 9 p.m., The Station Inn \$6.
CHET HINESLEY & DAM SKIPPY: 9 p.m., The Double E Bar & Grill
THE QUEERS /TEEN IDOLS/ARMSTRONG: 9 p.m., The End \$10.
LOVE OVER GRAVITY: w/Rail & Fluid Tuesday, 8 p.m., Static
SUNNY JOE SLIM BLUES BAND: 10:30 p.m.-12:30 am, French Quarter Cafe \$5. Shiloh w/Jeff Dayton, 8-10 p.m..
DRIVING MISS CRAZY: 9 p.m., Bunganut Pig, Murfreesboro \$5.
SECOND SATURDAY: 4 p.m., Tower Records, Opry Mills
JACOB MOHR & JASON CLARK: 10 p.m., Joe's Crab Shack
CIRCUS DOG SERENADE: 9:30 p.m., Family Wash
JIM CALVIN STRING WIZARD SHOW: w/Royann, 2 p.m., Country Music Hall of Fame & Museum

SUNDAY, FEBRUARY 23RD

PETE SCHMIDT: 6:30 p.m., Bluebird Cafe
PEOPLE'S REPUBLIC OF MUSIC: 9 p.m., Slow Bar
3AM: 9:30 p.m., Blues Hideaway \$5.
"SECRETS OF THE HEART PERFORMANCE SERIES": feat. Judy Rodman, Rory Lee, & Karen Taylor-Good, 8 p.m., Saffire \$12.
RIDERS IN THE SKY: 2 p.m., Ingram Hall, Blair School of Music, Vanderbilt University. \$18. Benefits Gilda's Club & Cooperative Child Care. For ticket information, call 329-1124 or go to www.ticketweb.com.
TORI AMOS: w/Jeffrey Gaines, 7:30 p.m., Ryman Auditorium \$29.50-\$42.50. For ticket information, call 255-9600 or go to www.ticketmaster.com.
KELLY MORELAND: w/Vagrant Saints, 8 p.m., The Sutler \$5.

3rd & Lindsley Bar & Grill: 259-9891

12th & Porter: 254-7236

Blue Sky Court: 242-6033

The Boro Bar & Grill: 895-4800

Bunganut Pig, Franklin: 794-4777

Bunganut Pig, Murfreesboro: 893-7860

The End: 321-4457

Exit/In: 321-3340

Faces Restaurant & Lounge: 867-7555

Flying Saucer Draught Emporium: 259-7468

Gaylord Entertainment Center: 770-2000

Gentleman Jim's: 893-9933

Guido's New York Pizzeria: 329-4428

Indienet Record Shop: 321-0882

Moe'ka Cafe & Lounge: 467-6773

The Muse: 778-9760

Red Rose Coffee House & Bistro: 893-1405

Ryman Auditorium: 254-1445

Sebastian's & Diana's Brew Pub: 895-8922

Slow Bar: 262-4701

Sports Planet: 890-7775

The Sutler: 778-9760

Tennessee Performing Arts Center: 782-4000

Windows on the Cumberland: 251-0097

wmts top 10 albums

- (1) Roots
Phrenology
- (2) Dub Selector 2
Various Artist
- (3) Groove Armada
Lovebox
- (4) Gary Numan
Live At Brixton Academy
- (5) Nick Cave and the
Bad Seeds
Nocturama
- (6) Demon Hunter
Demon Hunter
- (7) Features
Buffalo Head 7"
- (8) Flaming Lips
*Yoshimi Wins: Live Radio
Sessions*
- (9) Strapping Young Lad
SYL
- (10) Badly Drawn Boy
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compiled by
jozeph ash

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