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**BRAZOS VALLEY MEDICAL CENTER
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ORIENTATION AND SIGN-UP**
Wednesday, Sept. 8 6 p.m.
Thursday, Sept. 9 2:30

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Nighttime is the right time for The Rose Lady

By Melissa Holubec
THE BATTALION



Nicole Rohman/The BATTALION

Every night at work is something new and different for Carol White. Tuesday through Saturday nights, White carries baskets of red, yellow and pink, long-stemmed roses and sells them to interested club-goers.

White, a second year graduate student at Texas A&M, is a rose lady. She and A&M freshman Michelle Wheeler work for Linda Autrey, owner of a floral business simply called The Rose Lady.

"Ed Holdren, a friend of mine, owned this business before I did," Autrey said. "He needed help one Valentine's Day because a girl didn't show up to work.

"I sacrificed myself and offered to help out for the night. A few months later, I bought the business."

That was more than five years ago. Since then, Autrey has expanded the business and hired White and Wheeler to help out. During the day, she runs Custom Frameworks in Bryan. After hours, Autrey processes roses and prepares baskets for the night's work.

"It's fun to play Cupid," White said. "I like seeing people get together."

White said working as a rose lady exposes her to entertainment she would never have sought.

"I get to go to different clubs, listen to good bands and make money too," she said.

But employees are more than vendors. They also serve as the business's advertisers.

"Having an employee in the particular club or dance hall with the roses is what makes the business work," she said.

However, the rose ladies were not always successful. When Holdren began the business in 1985, many club owners were skeptical about allowing them into their busi-

nesses because of incidents in nearby cities.

"They had heard about trouble with rose ladies in Houston and Dallas harassing customers to buy roses," Autrey explained. "We approach nobody; our job is to let everybody see that we're there."

Currently, the local rose ladies stop at the Texas Hall of Fame, Crossroads, The Cowboy, The Ptarmigan, Third Floor Cantina, Stafford Opera House, Retro, Sundance, Hurricane Harry's and Club 202.

"We can make 10 to 12 stops on

a Friday or Saturday night," Autrey said. "The girls sell about eight roses an hour."

Going from one place to the next can sometimes press the rose ladies for time. But, Autrey says being able to leave the different businesses can also be a welcome relief.

"It's nicer than cocktail waitressing because you can get away from the drunks," she said. "Because we can make up to 12 stops a night, we can get away from the situation. Waitresses have to put up with the drunks all night."

Customers often have the rose

ladies deliver the roses to different people with messages instead of making the delivery themselves.

"Most people will have us say something like, 'This rose can only enhance your natural beauty,'" Autrey said.

While Autrey does not provide customers with message cards, the rose ladies will deliver any messages the buyer requests. Colorful and suggestive messages often set the stage for a quick getaway.

"We'll say anything," Autrey said. "The trick then is leaving fast."

'Calendar'

Continued from Page 3

Predictably - Priestley's character never fully develops, nor does his acting.

It's sort of like watching him in "90210" except this time he's a much meaner version of Brandon.

As for Scott and Ned, they basically follow Roy like little puppies. And as for their acting abilities, it could easily make a dog yawn.

Not only does "Calendar Girl" start out slow, it drags on.

The majority of the scenes that

contain bland dialogue and bad acting are consistently accompanied by background music which is even more annoying than the screechy guitar sound featured in numerous episodes of "90210."

The production quality is unfortunately the equivalent of that of a slide show.

As far as substance goes, nothing touches the ground and nothing fills up the screen.

Even if the average person were stuck in bed for one week without anything else to watch, he or she would probably want to pass this one up.

It's that bad.

'Dylan'

Continued from Page 3

including their collaboration on Dylan's Grammy Award-winning "Nashville Skyline."

But this time, Cash and his musical partner/wife, June Carter Cash, choose to give a hill-billy rendition of Dylan's slow paced "It Ain't Me Babe."

Thankfully, Johnny's trademark deep base purr along with the accompanying quick-picking guitar overpower June Carter's nasal vocals and give the song the rousing quality it deserves.

The country music keeps rolling with divas Rosanne Cash, Mary-Chapin Carpenter and Shawn Colvin who give a blissful rendition of "You Ain't Going Nowhere" first recorded on Dylan's "Basement Tapes" and later on the Byrd's "Sweethearts of the Rodeo."

Again, the three Dylan fans show that his music infiltrates all groups, performers and genres.


And still another pair of musicians that perform to pay their respects are Pearl Jam members Eddie Vedder and Mike McCready. On a powerful "Masters of War," Vedder combines his gut wrenching vocals with McCready's acoustic guitar play to show that the Seattle sound is also hardly void of a Dylan influence.

And finally, Tom Petty & the Heartbreakers, who toured with Dylan in the eighties, rip through a raucous "Rainy Day Woman #12 & #35" with comic style and fervor. Even the 18,000 member audience thunderously joins in on that classic chorus, "Everybody must get stoned." It's perfect.

Amazingly enough, the list of artists and talented take continues on and Dylan's presence is heard in all of them.

Hopefully, the aging but persistent songwriter will continue to record his work for yet another 30 years influencing still other generations of artists.

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