Entertainment 1991-04-03

University of Alabama in Huntsville

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PART II: Is It a Monopoly or Not?

by Marian Delaney Sampson

Last week the entertainment staff wrote an article concerning the leasing of WKQD by WZYP. This article also included comments from UAH students. Due to an oversight on the part of the editor, the unedited version of this article was printed. The exponent would like to apologize to Bob Dunnavant for identifying him as the WKQD's general manager. We regret any inconvenience this has caused to Mr. Bob Dunnavant.

Bob Dunnavant is a fine print journalist and the former news director of WZYP.

I would rather listen to Rock, 93 was the best station. This is bringing it down to trash.

Chris Lombard

According to Bill Dunnavant, the exponent article was "yellow journalism in its purest form." He said that he was "taught you get both sides of the story." Bill Dunnavant claimed that it was bunk that he could not be reached by exponent staffers for comment saying that he took every phone call that came into the station even when he was in meetings.

Bill Dunnavant said, "I do not know the financial condition of Fortune Media. If this was not good for Fortune Media they would not have done it."

He continued, "The station has been for sale for two years and was sold to WTAK and somehow the deal fell through."

"We are going to provide a stable format for the station. That is something my family has been involved in for forty-three years," he said.

According to Bill Dunnavant, the exponent article was "yellow journalism in its purest form."

I don't like country, so I quit listening to 93 FM.

Katherine Cantor.

18 to 34. "What we wanted to do with our marketing study was figure out what segment of that group could pull and what format would take to reach the largest segment of that group."

"What it showed was the largest saleable group of people that were being underserved wanted an upbeat contemporary format and that's what we're getting."

"Before I can fire you you must be in my employment. No one worked for Tennessee Valley Radio Inc. — a wholly owned subsidiary of Athens Broadcast- ing."

"Fortune Media made their own determination about terminating their employees. What I was told happened at 34 Dunnavant said Monday through Tuesday.

I think it's a monopoly.

Holly Rymut

"Fortune Media made their own determination about terminating their employees."

What we did over the weekend — we found out late Friday.

"We ran construction noise to the radio."

I like a classic Rock station.

ZYP eliminated our choice with their bucks.

Barry Wright.

WZYP and WVNN are owned by the Tennessee Valley Radio Inc. a subsidiary of the Athens Broadcasting Corporation whose president is William E. (Bill) Dunnavant. This is the corporation that has leased twenty hours of 93.3 (now WHVK) from Fortune Media.

Bill Dunnavant returned the exponent's calls on Friday, March 29.

He said that the exponent article was libelous and "yellow-dog journalism."

Bill Dunnavant responded, "WKQD had changed formats four times in the last two years. The last one was this AOR format in October of 1990."

"At one time WKQD had the same format (as WZYP) but they found we were too dominant. When they changed they like country, it makes me ill we only have one Rock station."

"We don't have any choice in the matter. Heather Weaver"

they were going after a different audience — men 18 to 34 — than WZYP," he said.

"WZYP targets itself to a wider base — male and female, 18 to 49 with the real core 25 to 34," according to Bill Dunnavant.

"In the fall we had a dramatic increase — about 28 percent — in our adult numbers," he said.

"I see no validity to these figures 18 percent or 22 percent. There are all different areas you can look at in these numbers. The general rule in trending is twelve plus," Bill Dunnavant continued.

The fall Arbitron numbers Monday through Sunday, six a.m. until midnight showed WZYP with a 17.2 percent share and WKQD 5.5 percent share of the total audience according to him.

In the target male audience of men 18 to 34 Dunnavant said Monday through Tuesday.

I don't like the change, I listened to ZYP for one day. I didn't like it. I now listen to Classic Rock 99 in Birmingham.

I think it's a monopoly.

Yan沤 Garcia

Due to an oversight on the part of the editor, the unedited version of this article was printed. The exponent editor was called to the radio.

The petition protesting the format change. A reliable source has informed the exponent that the Nov-Dec-Jan Arbitron trends for all listeners 18 to 34 for middays had WKQD with 16.4 percent and WZYP with 15.7 percent.

I think ZYP has the legal right, but it is morally wrong because Power 93 has a lot of fans being deprived of a choice of what type of music to listen to.

Felix Egbe

It has been impossible to reach Ron Bailey, general manager of WKQD, for comment. A number of UAH students have been upset by the format change. This does not include the exponent editor who only listens to WLRH - when she listens to the radio.

I think it's a monopoly. ZYP can do anything they want to now. I liked the classic hour. ZYP repeats their songs too much.

Todd Howard

"I like a classic Rock station. ZYP eliminated our choice with their bucks."

Barry Wright.

However, according to listeners of WZYP, a number of disc jockeys have been making on-the-air derogatory remarks about the exponent. Including...

I don't like the change, I listened to ZYP for one day. I didn't like it. I now listen to Classic Rock 99 in Birmingham.

Cindy Shirah.

I think it's a monopoly. ZYP can do anything they want to now. I liked the classic hour. ZYP repeats their songs too much.

Todd Howard

"I use Taxis for," DJ Steve King declined to tell the exponent's editors what those uses were saying only that it was humor. It was reported that there was a demonstration at WZYP on Saturday and that a large number of people have signed the petition protesting the format change. Sunday's Huntsville Times carried three letters to the editor against the change. Additional student comments are on this page.
This week's RoLLiNg StUnK is really not the stunk, and it should probably fall under the heading of "column." I'm not going to blast any particular artist or group, but take the soap box about a topic which one of my professors brought up in a recent lecture. Those of you who have or have had Mr. Hand will recognize this lecture, an enlightenment in a unique way about sensitivity.

There are several meanings for the word sensitivity: the degree of caring and interest one has for fellow beings and their feelings, the level of one's awareness to their environment, the particular depth of emotion that one is able to experience. These meanings may be applied to a personal experience of the fine arts, or to one's fellow man. Further goes the lecture that the arts are an education in feeling, and vital in helping people learn sensitivity.

In today's society, most individuals fail to fully appreciate the humanities and spiritualism. This has happened because we, in American society, do not support the arts well enough. Even though humans have progressed technologically in the past century more than they have in the past five millennia, there is a vacuum in human emotional and spiritual advances. We hardly reach the arts in our schools, and society generally shuns artists and musicians. Organized religion has suffered, and attendance at churches is down in recent numbers. We have a tendency to push the arts aside because, after all, they are not bread and butter, nor clothing and shelter, nor electricity for our homes. We find it unacceptable to ignore the humanities because our wealth and economic livelihood (the gods of this country) do not depend upon them.

Mr. Hand's lecture connected this lack of learning to appreciate the emotion and feeling involved with the humanities, religion, and involved interaction with others. When people are not exposed to these things, their ability to interact compassionately weakens. People see horrible statistics, but have become anesthetized to them. We simply do not or cannot care about the humanities or each other.

In a society where people have become coarsened to one another, the problems are quite evident. Crime rates have skyrocketed, courts spill over with lawsuits, there are great problems society faces concerning substance addiction, teenage suicide statistics are staggering... Sensitivity is multi-directional. In the humanities with today's lack of emotion towards others. There are three levels of feeling for others: sympathy, in which one feels for others without having experienced their situation; empathy in which one feels for another, having had the same experience; and compassion, in which one makes an effort to feel for another whether they have had this person's experience. People learn to feel and empathize by experiencing their world with sensitivity. Sensitivity is something which is fostered in communication is what the artist seeks to bridge, to communicate emotion to others. Art serves two needs: that of the artist to emote, and that of the viewer to understand. A fine example of what has happened to the arts exists here at UAH. Though millions (that really don't exist) are given projects, the audience Saturday. They are playing at Spring City Cafe this Thursday night.

Next up was Lonesome Lovers, a group that has a Cajun folk-bluegrass sound. Their antics were fun to watch, and the many uses of non-traditional instruments (i.e. kazoo and a washboard) made the music appealing and fun.

Following Lonesome Lovers, a couple of speakers and a tape gave the audience some information on the humanities' situation. (See Section A of this issue for more on this.) Then Swanky Llama took the stage. One of my favorite local bands, Swanky Llama also the offspring of original material. By this time, the cold had become colder, but the audience (not to mention the band) stuck it out. The show wrapped up around 5 p.m., and people felt that something had been accomplished. They were satisfied. The overall rating for this concert is ⭐⭐⭐⭐⭐ (even though it was rather chilly).
Sweet Bird of Youth Goes Sour

by Johnny West

entertainment editor

Last weekend, University Playhouse presented Tennessee Williams’ “classic” drama Sweet Bird of Youth. The presentation was held at the VBC Playhouse and was part of the association of Campus Entertainment’s drama group which holds this season.

The play is a dramatic presentation of the tragedy of old things. Chance Wayne (played well by Gary Gey) is the anti-hero of the drama and is haunted by his past, the fear of growing old and the loss of the love of his life, Heavenly Finley (Holley Siggs in a good performance).

Other main characters to jump in and out of Wayne’s life are Princess Kosmonopoli (Penny Kramer in a below par performance), Boss Finley (Anthony Balch - excellent) and Heavenly’s brother, Tom, Jr. (Greg Carlisle - more later).

The University Playhouse production of Williams’ Youth was more than a little disappointing. To name the good things about this production would include three performers: Carlisle, Danielle Patterson and Beverly Ketchum.

Carlisle, who played in quite a number of productions, was superb in the role of the angry youth. After seeing him in A Man for All Seasons, I was looking forward to much good things from this actor and was somewhat disappointed with his performance in Death of a Salesman. Carlisle, however, bounced back with this performance and deserves much credit for presenting a **** performance in a less-than-par production.

Danielle Patterson stole the show. She played one of the smallest roles in the production, yet came out front and grabbed the audience. Patterson in her big scene played the part of an inebriated young lady in a bar who was helped to stagger into the palm garden outside the bar. Patterson was so hilarious in just playing the part of the tipsy lady that the members of my party (including myself) were laughing so hysterically that tears came to our eyes.

Unfortunately (not for Patterson) this was the case with the remainder of the audience. There were some very important things which happened in the play which were completely lost by the audience. One patron leaned to her husband and asked, “How did Chance get on the floor?”. This was in reference to the action occurring that caused Wayne to be tossed from his seat.

(Answer the from the teary-eyed husband - “I don’t know, I was watching her (Patterson).”) One local theatre veteran said that he thought a unicycle and a trained seal would have made this side show complete.

As for Ketchum in the role of the sultry Miss Lucy, professionalism is the most appropriate word that comes to mind. The extremely talented singer has been in many productions I have had the pleasure to see, but this was by far her best performance. Even the times in which she wasn’t speaking, Ketchum kept her character a focal point of the scene. Congratulations to director Anthony Argo for the choice of casting in this part. Ketchum, Patterson and Carlisle all should be commended and each deserves the roar of thunderous crowd applause which was lacking at the end of this production.

There were so many minor things that caused the failure of this production and combined with the major problems, this show never got started. The set design was very appealing to the eye and very appropriate to correct in the area of interior design but was very wrong for the play and very unworkable for the actors. I had the understanding that U.P. was hurting financially; if this is the case, I hope they were able to sell the thousand or so yards of chiffon used gaudily over the stage of the playhouse to a large barrel of harem girls.

The chiffon was draped from one corner of the stage to the other to connect the hotel room, Boss Finley’s porch (aka the ballroom), the palm garden (aka the beach), the exterior of the bar and even sometimes through misdirection of the actors, part of the bedroom) and the bar. The “maiden” chiffon often got in the way of the actors, blocked the scenes and caused confusion of where one room began and another ended.

Enough about the chiffon; other things causing problems were entrances and exits, for example, entering stage right behind the hotel room to visit Wayne and the princess, (correct) to later in the performance when actors came from the interior of Finley’s home to arrive at the hotel room. The problem with this is that the home and the hotel are not next door. Also, the palm garden was used for so many different reasons that the performers themselves were wearing question marks.

In addition to this a few more examples would be: the pianist sitting in front of the hotel room (why not by one of the tunnels); Kramer constantly changing accents, going from weak and frailly hardly capable of walking to tipping across the bar, in his bedroom in spiked heels without a sign of ever having been dizzy - all within a matter of a minute or less; the sound of a door knock on a fake door and then walking through without opening the door; new faces enter the script (where’s the credit in the program) for a play set in the time period of this play; once, Wayne was looking out the window, shortly after leaving the window, Princess requested he open the shutters because it was dark - Do you often stand and stare at the shutters?

I stop this because I think anyone can get the point and before any feelings of the actors who work so hard on plays get their feelings hurt. Don’t be discouraged!!!

The problems weren’t your’s. With the exception of Kramer, the actors in this production seemed to give as much as was expected from them. Even Gey, when not performing with Kramer, was excellent. The problems with this performance lie in the technical areas.

As with the good things, the number of errors are the same in three set-designs: the script (Williams has written many good things, however this is one that U.P. should have left on the shelf); and direction.

In actors, tech crews and even if they play itself are only as good as the direction they are given. In the case of Sweet Bird of Youth, the director must have been taking a bird’s-eye view of things. Actors don’t make this many mistakes if they are shown through the rehearsal schedule where they should be, to open doors and to look each other in the face. The

To sum up in the words of an elderly lady at the lobby during intermission, “This is bad, it hurts.”

This performance rates *

entertainment editor’s note: Why in a cast of 26 in a University Playhouse production, were there only two UAH students (one used only as an extra)???

Cathy Braaten: Live in Concert

by Karin Licht

entertainment reporter

Ladies and Gentlemen, meet the future! By saying that, I mean the next thing you just may hear on the radio was "MOM’s" Thursday night. Her name is Cathy Braaten and she is a songwriter and a musician (and very talented one at that).

Braaten grew up in Minnesota but said she is from Chicago. She also said that she went to college in Minnesota. Her major was Advertising and Public Relations with music being a “fantasy career.” She has been writing songs since she was young, but she never gave her age so that she didn’t tell us much! And she’s been recording since 1985.

Braaten currently has two albums out and is working on a third. Her music is a combination of classic rock and blues, played on acoustic guitar.

Braaten usually plays at college campuses, clubs, festivals, and fairs. She also performs with other people at these places, so she is not entirely a solo artist. Her music is impressive, her appearance is unique, and her career is serious.

Braaten opened her show with two very popular classic rock pieces, I Can See Clearly Now and Stop, Hey What’s That Sound. Both songs got the audience moving and a beat to a boat of immense pleasure for the sound of Braaten. Braaten then did a few of her own pieces mixed in with a couple other classics. Most of her personal works are written about people that she has seen or met and occurrences in her lifetime. Some of these are very topical, such as a song about炅eorgia to a musician who played on her album, The Fragile Man.

Her songs tell stories to different people, like I Can See Clearly Now, a song that is a math favorite, although Braaten claims to be "mathanahma!" And after hearing Feelings, Braaten tried to get it out of her head by changing the words around a little and using Hormone.

A big crowd pleaser was a song written to Braaten’s mother titled So I Don’t Get Burnt. This told about how her mother wanted for her to be successful in life and be happy. This was Braaten’s way of telling everyone that she is happy (and she even told a little about her family. For example, her mother working in a Hormel factory and her older sister marrying a fireman).

One of Braaten’s final songs was about her desire to grow old and marry an old man and have 120 children!! Good Luck Cathy!

This performance rates ****

Reporter’s note: Check out the new "MOM". The stained glass window looks wonderful.

Entertainment Editor’s note: After listening to Cathy Braaten’s tape, I missed the performance at "MOM’s". I also highly recommend you buy this music where available...it’s great!
Hey Far Out Girl, What Are You Gonna Do?...
by Johnny West

Entertainment editor

UAH has some very talented students and on exception to that is the group, The Daisy Chain. The heart of this group is made up of a UAH alumni and a current student, the duo, C. Hopper (Cyrilla) and J. Meier (Cassena) have known one another since each was six. With the assistance of other UAH students and grads The Daisy Chain can be "linked" to some good sounds.

"We do our own stuff," says Cyrilla. "We also do remixes. We call them remixes and not cover songs because we completely change them."

The group get its name from a song by The Beatles and remix in recent years by Siouxsie and the Banshees called Dear Prudence. "I didn't know the true meaning of 'Daisy Chain' at first," said Cyrilla. The song has serious Homosexual (sorry Marian) undertones. "Given the popularity of the issue on campus recently, maybe we should accept the contrarvity for publicity," added Cassena.

Each member of the group has taken on alias' and it is interesting to hear some of the stories behind the alias'. The two got their names from "Local Flora."

The Daisy Chain was on the Take 'Em show (WTAK) Monday and replied that it seemed to be the only station that plays local bands. "We'd like to see Huntsville sure. The worries were for null, however, to the level of the original version from my youth. The next cut is totally different. I was a bit apprenhensive of this song, because it is one of my all time favorites, The Lion Sleeps Tonight. I was not sure the group could bring this song to a new level of the original version from my youth. The worries were for null, however, as the Chain did a wonderful job in spicing the tempo and emphasizing heavily on bongos, the rhumba sound. It gives you the feeling of the tropics and is one of my favorites on the presentation."

Next up is another remake of an old Brit Pop and Hopper titled She. This version is highly innovative and very well presented. It is almost satirical in its use of conversations dubbed over the vocals. It is very hard to please me with remixes, reference my RoLiNg SiUnK column in the Mar 6th issue; however, this group did it and did it well.

And just when I thought I couldn't be more pleased in the area of remixes, guess what? Right, another wonderfully done remake of White Rabbits Grace Stick will be glad to hear this version and may I say, so will you.

The influence of The Shang-Ri-La and The Cherie Horse is highly evident in the next cut (remake) of Glad All Over. Cyrilla does the lead and shows her outstanding vocal talents in this song.

Please don't let me mislead you, The Daisy Chain is not an all remake band. Firstly, the changes in the remixes make these songs their own. The arrangements on these records by Hopper and Hopper themselves is highly commendable. Secondly, the original songs carry this extremely talented local group to a plateau all of its own.

Two side of the presentation is basically the group's original compositions. I stop is much like a release of The Go-Go's or perhaps a female version of The Ramones. Very high energy, head shaking music.

Another interesting cut on side two is Oliver Clad. This song brought reminders of the first time I heard Pink Floyd's The Wall. This cut is an experience, not just in the ear but, within the mind.

Other cuts include, Goin' Nowhere, I Stop, Pretty Faces, Morning Dew, King Crimson and The Haunting. These songs mix the sound of The B-52's, The Ramones, The Beatles and Grace Stick...what a mix.

The only unmentioned cut happens to be personal favority, You Need Us. Some of you may remember this song from a Gilligan's Island episode in which the "girls" sang this song for the "gays" on the island. In this version, Cyrilla portrays Ginger, Cassena is Mary Ann and Isis is Mrs. Thurston Howell III. This song proves to be the enormous range of talent this group possesses. The song is cutesy, corny, well arranged, and the vocal characterizations are presented professionally.

It is unfortunate that this is a written review because as I was comparing one group with another, however the written word must be familiar to the reader, and how better to describe something than through comparison. The reason for bringing this to your attention is that The Daisy Chain deserves much more than comparisons. The group has a sound that is obviously individualistic and deserves to be recognized for it.

Cyrilla stated that music is basically just to make them happy. She said, "we keep our feet on the ground. You lose a lot when you start trying to sell your work." However, she continues, "if someone wants to pay us...that's okay."

My advise to the Daisy Chain, back your tracks up to the vault because the money's gonna start coming in. This group is GOOD!!!

Go by Sundurst Records, CD's Etc., Hornblucke Records, Sam Good's or The Record Bar and pick up a copy of Loves me Loves me not. Tell them the exponent sent you...You won't get a discount, but what you will get is a musical experience.

The Daisy Chain and Loves me Loves me not rule.

...Go Farther Out!!!
The Soul Painter and the Shape Shifter: "Born to be a ballet"

by Johnny West

The Huntsville Community Ballet in combination with the Youth Orchestra will present the world premiere of Robert Silverberg's Majipoor Chronicles: The Soul Painter & The Shape Shifter. The performance will be held at the VBCC on April 6 and promises to be extremely interesting.

The Majipoor Chronicles is book two of a trilogy by one of science fiction's most respected authors, Robert Silverberg.

In the Chronicles, Silverberg writes about the travels of Hisnome, a clerk in the House of Records of the Labyrinth of Majipoor. In chapter six of the book, Hisnome discovers the story of "a man who fell in love with a Metamorph."

Therion Nismile is the soul-painter. After being summoned to paint the gardens of the Coronal Lord Thraym, he refuses because he feels his services are useless as the gardens will remain "forever in time without being painted."

Nismile travels to an area of dark wilderness to live his life in peace and solitude, whereupon he meets a series of Metamorphs. Metamorphs are those that can change their shapes and were believed to be extremely dangerous to humans. Nismile, however, tries to befriend the "creatures" and to show he is not their enemy. His attempts fail.

After realizing that he was destined to be alone, a young lady appeared. "She was slender, and young and naked, with thick auburn hair, narrow shoulders, small high breasts...seemed altogether unafraid of him."

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The story continues through the couple's love affair and Nismile's realization that Sarise is a Metamorph. Although the thought of Sarise's beauty being a lie, he wished to paint her.

It will be interesting to see how this wonderful tale of love without bounds has been transformed from a wonderful literary work to a visual portrayal.

Joanne Forman is the music writer for the April 6th presentation.

"I first read the Chronicles in 1984. It seemed to me even then that it was born to be a ballet. It seemed to me that the fantasy is the twentieth century granddaughter of the nineteenth century story-telling ballet. I was very taken with the literary aspects that I recognized...Sarise struck me as very similar to the heroine in W. H. Hudson's novel Green Mansions," said Forman.

It is via another science fiction figure that this whole thing came to pass: Annie McCaffrey, who co-authored the ballet Dragonsong with Forman. Jack Lundy spoke with McCaffrey about a science fiction writer to compose music for a story. He was introduced to Forman and the rest is history (as of the Saturday performance).

Forman lives in northern New Mexico, "in a cottage in the woods alone for days at the piano."

When asked how the ballet will follow the story in Majipoor Chronicles, Forman quickly responded, "Emotionally it follows it very closely. I think it does follow closely. What we did is ballet, the format of ballet offered us a chance to expand the other creatures in Majipoor. Each has its own music and personas and it adds to the whole picture of the planet."

She says she grew up in the south and is always glad to have the chance to come home.

Performances of the ballet will be April 6, 1991 at 2:15 and 8:15 in the VBCC Concert Hall. Choreography is by Loyd Tygett. Conductor will be Fred Mayer, and the principles are Steve Todd Miller, Bradley King and Tracy Newman.
Hall's Wet Willie Sound Alive at Classic Cafe

by Ken Sheltin

entertainment reporter

April 3, 1991, Wednesday

Hall's Wet Willie Sound Alive at Classic Cafe

Teenage Mutant Ninja Turtles, With No Shells!!

by Monica Simmonds

assistant news editor

April 3, 1991, Wednesday

Poetry society forming!

If you are interested in listening to and/or participating in readings of original works, call Stacey at 461-0857

Entertainment

HALL'S WET WILLIE

Sound Alive at Classic Cafe

by Ken Sheltin

entertainment reporter

HALL'S WET WILLIE

A Second Time

by Marti Thurman

entertainment reporter

Around 8,000 people showed up at the Oak Mountain Amphitheater on the night of March 26. The weather was good, not too hot, with a nice breeze blowing. A crowd of varying age was ready to rock (actually, I don't know what the parents were ready to do, probably to go home). At seven o'clock, the house lights went down, up came the stage setup, with the keyboards and drums sharing the back center of the stage. A ramp was placed sideways in front of the drums techs hell by wrenching his kit apart and pushing it down to the stage. Paul Mirkovich (formerly of the Alliance Brothers) and rhythm guitarist Joey Cathcart. These guys played like they had been together for years and had no intentions of doing otherwise.

The only failing of the evening was a slightly underbalanced lead microphone which caused the low end of the vocals to come through a bit weak. That, of course, was easily ignored.

Power Tool

Aka: POWER TOOL

right into Fill You Up from their debut LP After The Rain. Gunnar Nelson (the one without bangs) introduced most of their songs and took a majority of the lead vocals. Matthew Nelson (the one with bangs) laid down the bass line as well as the lead vocals. Their harmony couldn't have been better rehearsed.

Rounding out the band were keyboard wizard Paul Mirkovich (formerly of the Continental Live house band) and rhythm guitarist Joey Cathcart. These guys played like they had been together for years and had no intentions of doing otherwise.

The only failing of the evening was a slightly underbalanced lead microphone which caused the low end of the vocals to come through a bit weak. That, of course, was easily ignored.

Nelson presented a rather interesting stage setup, with the keyboards and drums sharing the back center of the stage. A ramp was placed sideways in front of the drums techs hell by wrenching his kit apart and pushing it down to the stage. Paul Mirkovich and some very dramatic lighting provided intense musical and visual imagery (especially the backdrop that went so far over... well, you get the picture). I couldn't understand why so many members of the audience sat down during the instrumental solos (well, it was the first concert for most of them).

After a short break (read: for the encore) and a really hilarious Southern chant of "Nelsons, Nelsons" Nelson returned to the stage; Matthew and Gunnar were wearing matching long coats with a U.S. flag pattern. Talk of how this was going to be the decade for helping each other unfortunately fell on young ears.

The closing song was Everywhere I Go, which went from a "power ballad" (who made up that term, anyway?) to a real rocker, fit to send the people home and satisfied (sort of).

I was probably one of maybe five people who appreciated the musicianship of the band who took the stage that night. The lighting and special effects didn't overshadow the music. For a first tour, on one LP, and as a headlining act, Nelson turned in a remarkably tight, clean performance. When they came through again opening for Cinderella at Oak Mountain, I highly recommend attendance. I promise, if you like good music, you will not be disappointed by the twins and their band.

Entertainment

by Monica Simmonds

assistant news editor

April 3, 1991, Wednesday

Teenage Mutant Ninja Turtles, With No Shells!!

Despite this insignificant flaw of a turtle with no top shell, I must say I was pleased with the visual elements throughout the concert. The costumes were excellent, the light works effective, and the stage was what I expected, cartoonish but good. Giant screens depicted off stage activities which was a good idea except, I kept wondering why the Turtles had rounder, greener heads and SHELLS on the screen and not on stage. Can't they jam with shells on their back?

Another disappointment was waiting for Splinter, you know, the giant rat that talks, to come out of the screen and on to the stage. He never did. Can Huntsville's sewer system be that messed up? I paid $17.50 a ticket so my kids could see their favorite rat and he couldn't figure out our sewer system. Oh Well!!!

Did I enjoy the concert? Wellll, yes and no. What little music there was, was good, O.K., as good as turtles who only sing on the side can sing. That puts them about two notches above those New Kids On The Block and the Turtles have better bodies. What I most disliked, besides the story line that I have forgotten, was the fact that April and Splinter sang solos. 1-o-o-g, 1-o-o-w, message-packed solos that gave my kids the chance to notice I hadn't bought them one of those great light things the kids sitting behind us had.

If your are anywhere between four and eight years old, most of the concert was either over your head or you were BORED!!

Too much story line and too little music. So Raphael, Donatello, Leonardo, and Michelangelo if you are just a kid, go to a pop concert, put a gag on April and Splinter. Oh, and lastly, PUT ON YOUR SHELLS!!!!!! This performance rates **.

This performance rates **

aka: POWER TOOL

right into Fill You Up from their debut LP After The Rain. Gunnar Nelson (the one without bangs) introduced most of their songs and took a majority of the lead vocals. Matthew Nelson (the one with bangs) laid down the bass line as well as the lead vocals. Their harmony couldn't have been better rehearsed.

Rounding out the band were keyboard wizard Paul Mirkovich (formerly of the Continental Live house band) and rhythm guitarist Joey Cathcart. These guys played like they had been together for years and had no intentions of doing otherwise.

The only failing of the evening was a slightly underbalanced lead microphone which caused the low end of the vocals to come through a bit weak. That, of course, was easily ignored.

Nelson presented a rather interesting stage setup, with the keyboards and drums sharing the back center of the stage. A ramp was placed sideways in front of the drums techs hell by wrenching his kit apart and pushing it down to the stage. Paul Mirkovich and some very dramatic lighting provided intense musical and visual imagery (especially the backdrop that went so far over... well, you get the picture). I couldn't understand why so many members of the audience sat down during the instrumental solos (well, it was the first concert for most of them).

After a short break (read: for the encore) and a really hilarious Southern chant of "Nelsons, Nelsons" Nelson returned to the stage; Matthew and Gunnar were wearing matching long coats with a U.S. flag pattern. Talk of how this was going to be the decade for helping each other unfortunately fell on young ears.

The closing song was Everywhere I Go, which went from a "power ballad" (who made up that term, anyway?) to a real rocker, fit to send the people home and satisfied (sort of).

I was probably one of maybe five people who appreciated the musicianship of the band who took the stage that night. The lighting and special effects didn't overshadow the music. For a first tour, on one LP, and as a headlining act, Nelson turned in a remarkably tight, clean performance. When they came through again opening for Cinderella at Oak Mountain, I highly recommend attendance. I promise, if you like good music, you will not be disappointed by the twins and their band.

This performance rates **

by Monica Simmonds

assistant news editor

April 3, 1991, Wednesday

Teenage Mutant Ninja Turtles, With No Shells!!

Despite this insignificant flaw of a turtle with no top shell, I must say I was pleased with the visual elements throughout the concert. The costumes were excellent, the light works effective, and the stage was what I expected, cartoonish but good. Giant screens depicted off stage activities which was a good idea except, I kept wondering why the Turtles had rounder, greener heads and SHELLS on the screen and not on stage. Can't they jam with shells on their back?

Another disappointment was waiting for Splinter, you know, the giant rat that talks, to come out of the screen and on to the stage. He never did. Can Huntsville's sewer system be that messed up? I paid $17.50 a ticket so my kids could see their favorite rat and he couldn't figure out our sewer system. Oh Well!!!

Did I enjoy the concert? Wellll, yes and no. What little music there was, was good, O.K., as good as turtles who only sing on the side can sing. That puts them about two notches above those New Kids On The Block and the Turtles have better bodies. What I most disliked, besides the story line that I have forgotten, was the fact that April and Splinter sang solos. 1-o-o-g, 1-o-o-w, message-packed solos that gave my kids the chance to notice I hadn't bought them one of those great light things the kids sitting behind us had.

If your are anywhere between four and eight years old, most of the concert was either over your head or you were BORED!!

Too much story line and too little music. So Raphael, Donatello, Leonardo, and Michelangelo if you are just a kid, go to a pop concert, put a gag on April and Splinter. Oh, and lastly, PUT ON YOUR SHELLS!!!!!!!

This performance rates **.
Events

April 11, 1991

Doors open at 7:30 pm
Show at 8:15 pm
Admission $1.00
Free Refreshments

Mom's Presents
Amateur Night with Chris Kelly

April 11, 1991

Doors open at 7:30 pm
Show at 8:15 pm
Admission $1.00
Free Refreshments

Strait Jacket, "Mom's", Thursday,
8:15 pm. Admission charge.

Pathways to Change, fine arts
exhibition of Tennessee Valley Women's
Conference, UAH Church Gallery,
through May 3.

Association for Campus
Entertainment, presents Rocky Horror
Picture Show, April 5 at 11pm, UAH
Exhibit Hall. Admission charge.

UAH University Center Gallery,
presents an exhibit of Anita Butler, April
8 through May 11.

Mark Childress, author will present a
lecture at the Administrative Science
Building, UAH, April 12 at 8pm.
Admission charge.

UC Family Night Out Program,
presents Charlotte's Web by the Unicorn
Theatre Company, April 19 at 7pm, UAH
UC.

Canadian Brass, April 13 at 8pm,
VBCC Concert Hall. Admission charge.

Yam '91: Exhibition for Youth
Art Month, Huntsville Museum of
Art, through April 7.

Twickenham Repertory
Company, One Flew Over the
Cuckoo's Nest, April 11 - 13 at 7:30 pm
at the VBCC Playhouse. Admission
charge.

Momma Don't, Huntsville Chapter of
Continental Societies, Inc., April 11 and
12 at 8pm, VBCC Concert Hall.
Admission charge.

The Film Co-Op, presents Mountains
of the Moon, April 12 and 13, 8pm,
Huntsville/Madison County Public
Library. Admission charge.

Hal Artist of the Quarter, Mark
Waldrop, works on view in the Arts
Council's board room through May.

Giant Screen Film, Blue Planet,
shown in Spacedome Theater at U. S.
Space & Rocket Center every fifty
minutes.

This week's question: Friday
evening, March 29, 1991, WZYP
announced the five uses for the UAH
exponent. Name these uses and the DJ
who announced them.

Every Saturday The
Classic Cafe celebrates
New Year's Eve with an
unlimited Prime Rib and
Seafood Buffet from 5
until 9pm at only $10.95.

Montgomery Museum of Fine
Arts Events:
A Courtyard Apart: The Art of
Elizabeth Catlett and
Francisco Mora, through April 28.

A Symphony of Color, through
May 19.

The Drawings of Bill Traylor,
through April 7.
Crew Team Gears Up for Duke Invitational

by Jennifer L. Grace
sports editor

The UAH crew team is gearing up for the Duke Invitational crew competition to be held on April 6 at Duke University in Durham, North Carolina. UAH crew will enter a Men's Novice 8, Men's Novice 4, and Women's Novice 4 in the respective races at Duke. The Men's Novice 8 is coxswained by Peter Wozny with stroke Tony Thorpe. Other rowers include Jay Darling, Wess Manship, Matt Iley, Tim Cobb, James Krale, Eric Bliss, and Steve. The Women's Novice 4 is coxed by Jennifer Walker with stroke Lainie Krotzer, and crew members Julie Christel, Kaycee Martin, and Shari McCormick. Cate Deleon is the coxswain for the Men's Novice 4, with rowers Thorpe, Darling, Manship and Iley.

The team is coached by sisters Anne and Irene Fleischman, who expect the athletes to perform well this weekend at Duke. The team has had a few eligibility problems, which ultimately caused the termination of their Women's Varsity 4 Light. Two of the three remaining members from the Varsity 4 Light will now form an uncoxed pair. They are Tonya Kennel and Cate Deleon. The pair may compete this weekend in Duke, if pair competition is available.

The remainder of the Crew schedule is as follows:

April 13 Atlanta Invitational
Atlanta, Georgia

April 20 Governor's Cup
Charleston, West Virginia

April 27 S.I.R.A. Championships
Oakridge, Tenn.

May 10, 11 Dad Vail Regatta
Philadelphia, Penn.

A reminder to all UAH Students:
Every Tuesday evening in Spragins Hall gym is Open Volleyball night. Any UAH student, staff, or faculty member is welcome to come and participate in open volleyball matches from 6:00 p.m. to 10:00 p.m. Generally, two or three volleyball nets are set up depending on how many players are present. Skill levels range from beginning to advanced, with teams chosen at random. Conventionally, winning teams stay on a court until defeated, or until they are too tired to move, whichever comes first. As no referees are present, "honor" net and other calls are in effect.

The exponent is proud to present the fall and winter Charger team pictures. Congratulations to all the athletes and Thanks!
UAH Tennis Team drops two Matches
by Joseph Larney
sports reporter

The University of Alabama-Huntsville men’s and women’s tennis teams both dropped their record to 2-7 on the year as they were defeated by Berry College and the University of the South last week. Tuesday, both the men and women lost 6-3 to the U. of the South. Winners for the men were Darren Otten and Chris Shearben. Otten and Shearben also won the only doubles match.

For the women, Stacey Condra and Sybil Peterson won both their singles and double match.

The Berry match was very similar as the men were defeated 2-7 and the women were blanked 9-0. Milo Cameron defeated Berry’s Peter Psenicke 6-4, 6-3 and Otten and Shearben won their doubles match 6-1, 6-2.

UAH/COCA-COLA PLAYER OF THE WEEK

The UAH/Coca-Cola Player of the Week for March 25 through April 1 is men’s tennis player Milo Cameron. Cameron earns the award for his play in the match against Berry College on March 26.

Against Berry, Cameron won his first match of the season defeating his opponent 6-4,6-3. Cameron is the number three seed for UAH currently.

“Milo has had a tough season to date,” commented coach Mike Weekwarth. “He has had many close matches that went many long hours. Against Berry, he kept his head in the game, played hard and won.”

Cameron is majoring in Biology.

1990-91 Hockey Team

1st Ever A.C.E. Scavenger Hunt

Saturday
April 13, 1991, 12:00 noon
at the University Center
First Prize $100.00
Registration for the groups will close at 5:00 pm
Thursday, April 11, 1991
Lost and Found

Unknown to many UAH students, the University Center has a lost and found. It is located at the Information Desk, also in the UC. An abundance of items have been turned in and remain to be claimed. Such items include sunglasses, eye glasses, keys, watches, jewelry, wallets, scarves, jackets, school supplies, etc. If you have lost anything, please come by the Information Desk and see if it has been found. The Information Desk hours are Monday - Friday 8:15 a.m. - 10:00 p.m. and Saturday 10:00 a.m. - 10:00 p.m.
Rocky Horror Picture Show

April 5, 1991
UC Exhibit Hall, 11:00 pm

Admission:
$5.00 general public
$1.00 UAH Students with a valid I.D.

Bring Something to Sit on!