Entertainment 1991-04-17

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The Crusaders Get The Cooties -- "Mom's" Amateur Night

by Johnny West
entertainment editor

Last Thursday evening, "Mom's" held yet another Amateur Night and once again it was a success. Chris Kelly was the emcee for the event and added quite a touch of comedy to the evening. Kelly is a DJ at Huntsville radio station WTAK. Kelly said, "I work for the station that didn't buy anybody else out...Be nice to me!"

Kelly is the host and emcee for The Morning Show on TAK and often does short stories for Wany Too Early. He started the show with a short, very humorous stand-up routine.

A quick explanation of the rules and then on to the contest..."Ladies and gentlemen, Contestant #1, Mr. Tim Cobb." Cobb did a short comedy routine about the sixties and told what is strange and went into a musical interpretation of The Doors: People Are Strange. Cobb was funny and quite strangely "made up" for this routine.

This performance rates **1/2.**

Next up was the only impersonation act of the evening. Jonathon Yost did an a capella tribute to Al Jolson. Yost, a member of the Al Jolson International Club, did his version of On Top of the World (which had the audience clapping along) and Rainbow Round My Shoulder.

When I say Yost did his version, I kid you not. Perhaps having to use a microphone caused him not to be able to do all the movements of Jolson, but the ones he was able to do were excellent.

Also, Yost's vocals were in key at the right volume with all of that infamous Jolson flair. Congratulations to this talented lad! Impersonations are extremely difficult and require talent in the areas of observation, critiquing and characterization and Yost possesses them all.

This performance rates ****.

Contestants #3 were Gina Vaughn and Alette Holcomb, a duet singing to We Belong to the Night by Pat Benatar. The two failed to reach the power needed to bring this song to life.

In the beginning, the music overwhelmed the voices and the duo seemed very uncomfortable with being on stage.

This performance rates **1/2.

Earlier in the show, Cobb expressed his feelings about what are strange. Contestants #4, The Cooties, gave us strange.

Eden and Derek presented the Pee-Pee Song, Ear in My Beer, Roadkill Blues and Sold My Soul to Santa Claus. These two are wild.

Derek was wearing a caution cone (like those you see on the street) and Eden wore a witch's costume complete with the large pointed hat.

As Derek sang and picked the guitar, Eden gave back-up support, as well as dramatization. There was no fear of the stage in this group.

This performance rates ****.

Contestant #5, Chris Williams came to the stage and began to sing after some problems with plugging his guitar and knocking the microphone off the stage. Williams did a song by a guy he had met on an island, Hand of Love. Williams plays a very mean guitar and is pretty strong in the area of vocals as well. Perhaps this wasn't it for his night due to all the earlier difficulties, but, try again!

This performance rates **1/2.

A folk duo was next on the agenda and featured Jim Holcomb and Laura Holcomb. The two presented an impromptu performance from the repertoire in good style.

B. Holcomb has a very nice, soft voice that unfortunately was not strong enough to reach the power needed on their last song. This caused her to go off key on occasion and brought the performance down some.

This performance rates **1/2.

This act was funny. The two danced on the small stage and at times had the audience laughing. When asked if he entered Amateur Nights to win, Cobb said, "No, I just do it to have fun." And that's just what they had.

This performance rates **1/2.

The performers were done and Kelly returned to the stage where he presented more jokes about Arab and oh yes, the hottest topic in town, WZYP. Kelly asked the audience if they "rang the letter in the exponent" from Bob Dunnavenport? Can you imagine your own brother saying that? I guess now we know what's behind every ZYPer.

He added that he was going to "take over ZYP and was going to turn it to reggae gospel tomorrow." The roar of the crowd was phenomenal.

Kelly once again told the audience that it was their applause that decided the winner and he announced the prizes of $100 to the winner and $50 to second place.

As Kelly ran through the list of contestants it became pretty evident that the two finalists were The Cooties and The Crusaders (speaking of strange combinations.)

After a few minutes and having checked the "Clap-o-meter", Kelly announced second prize "goes to...goes to...The Cooties."

"The winner of tonight's Amateur Night is...[was there any doubt on the good ole 'clap-o-meter]...The Crusaders."

Given my personal choices of the evening, I would have chosen The Cooties second and Jonathon "Jolson" Yost first; however, audience response is the determining factor at Amateur Night and The Crusaders brought in a truckload of fans.

Congratulations to all of the contestants. This event is supposed to be fun for those brave enough to go on stage, as well as for the audience. It seemed everyone had a good time. Kudos to Kara Herlick for the wonderful job she does with "Mom's."

If I may interject one small suggestion (as I usually do, sorry...) About what the people out there talented in dance, gymnastics, juggling, twirling, etc? The stage at "Mom's" is great for small groups and comedians but lacks the space for the other talents. My suggestion, why not Amateur Night Live from "Mom's" via the Exhibit Hall?

The evening's overall rating is ***1/2.***

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Chris Kelly of WTAK

The Crusaders before -- see page B-3 for the after

Chippendales before -- see page B-3 for the after

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Rolling StUnk
by Katherine Ceci assistant entertainment editor

Boy, my first week working for the exponent, and it's already my turn to write Rolling StUnk. I'm not really that worried because something has recently come up that I feel is not right.

In the Friday, April 5 edition of USA Today, there was a small article about a recent National Endowment for the Arts controversy. This controversy is about an independent film that "NEA critics have called... pornographic and another example of the agency's outrageous use of taxpayer's money."

Excuse me, but what exactly is considered an outrageous use of taxpayer’s money? I personally think that my money is being used in more outrageous ways.

First, what about the use of taxpayer’s money to build up a nuclear arms defense? Taxpayer’s money can be used to fund weapons that will eventually kill hundreds of thousands of people?

Please don’t get me wrong, I’m all for national defense, but this superpowers game is an extreme misuse of my taxpayer money. I want my hard-earned tax dollars to feed people, not kill them.

Which brings me to the second misuse of taxpayer’s money. What about the infamous “Robin HUD” scandal?

An employee of the Housing and Urban Development was lining her pockets with hard-earned taxpayer’s money. And where were these NEA critics when this scandalous use of taxpayer’s money was being perpetrated? One has to wonder.

What will I mention here is a possible solution to the way people want their taxpayer money spent.

Give them a choice!! On the Alabama State Tax Forms there is a list of choices where a portion of your taxpayer’s money can go to a specific charity.

Why not use the same system on the federal tax forms? Here’s what we’ll do. Make a list of all services from defense to the arts to human services that are funded either wholly or partially with taxpayer’s monies.

One of the options could also be to line the pockets of your favorite politician or government worker...just fill-in-their-name.

See, wouldn’t that solve the problems about how taxpayer’s money is spent? Then these critics of the arts won’t have to worry about their precious money going to fund art that would not generally be privately funded.

Instead they can spend it on arms, or lining pockets, or whatever they feel is justified. And mine can go towards giving artists a chance to express themselves.

While we’re on the subject of how taxpayer’s money is spent, let’s also remember that even that which is funded with private money is not safe from criticism.

The not-so-popular with the critics movie, The Last Temptation of Christ, was criticized as being blasphemous, among other things.

According to what I read about the movie and its production company, it wasn’t funded by taxpayer’s money. This movie was privately funded, yet received a greater amount of criticism (and free publicity) than most NEA projects.

I personally do not understand, why all the hoop-la? Before the big controversy, I hadn’t really thought about seeing the movie. After all the free publicity though, I just had to rent the video to see all the “bad” and “sinful” and “blasphemous” scenes that were in it (yes, I’m that type of person—paying for something just to find out why it’s so terrible to everyone else).

Sitting through the almost three hour movie, I thought “what a waste of my money. People actually were rioting over this being blasphemous?”

Please note that the only tie in between this topic and the previous NEA topic is that all-familiar word: CHOICE.

I had a choice to see this film. Upon choosing to do so, I was very disappointed. What drove me to my choice? All the criticisms of how the film should be banned.

This film probably would have gone to rest in the back of my mind.

But instead, it became a very prominent choice.

Yes, I hear you. All of you out there are saying “But you had a choice to see it... we don’t have a choice on how our taxpayer’s money is spent.”

Well, I agree with that. My only response to that is to realize that paying taxes is a way of life (unless you want to spend time in the big house for evasion, and I don’t mean a mansion.)

And we don’t always get choices in life...sometimes we have to make do with what we have.

These are banal cliches, but they’re true (which I’m just now starting to discover, but that’s another story.)

So, to all those NEA critics (or defense critics, etc.) accept what is there. One day it may change, but probably not in the near future.

And I’m sorry, but I have a lot more pressing and closer concerns to worry about, like tuition increases, how I’ll pay for school next quarter, and whether or not my car will suffer through another year of torture. You get the picture.

For now, deal with what you’re given. You aren’t given the choice about whether or not your taxpayer’s money is funding the next Robert Maggiletherpe art exhibit or the next artistic film that’s deemed obscene.

Just like I’m not given the choice about my money being used for weapons.

You are given the choice about whether or not to see them.

I would never go to see the silos in Kansas or a nuclear submarine, but I accept the fact that my taxpayer’s money funds them.

Maybe one day we will be given the choice of how our taxpayer’s money is spent. Until then...

The entertainment staff is proud to induct the aforementioned into this week’s Rolling StUnk. Rolling StUnk located in Morton Hall Room 230. ‘Til next week... Where’s Dink?

The Missing Dink

The Sandestin Beach Hilton and the exponent present "The Missing Dink." The entertainment staff mascot, Dink is missing somewhere on the UAH campus. Find him and be the first to bring him to the exponent office, UC 104 and win a trip for two.

The trip includes accommodations for three days and two nights at the Sandestin Beach Hilton, Destin, FL.

The RULES
"The Missing Dink" contest is open to all UAH students, staff, faculty, and administration only. Employees of the exponent and their families are not eligible to win. The winner will be the first to find "Dink" and bring him to UC 104. The exponent will run clues each week in the entertainment section and you will be led to "Dink’s" Mysterious Whereabouts, so read, enjoy and have fun in Florida!

(Dink can be found easily without destroying UAH property. Due to availability, the trip must be taken after the Labor Day Holiday)
An Evening with the Chipendales

by Katherine Ceci
assistant entertainment editor

Huntsville's nightlife got a little steamier for women on Tuesday night. The world famous Chipendales dancers performed two shows at the University Inn.

This was my first time to see the Chipendales and I was nervous about what to expect. I found out that there was nothing about which to worry.

Several women were given the chance to purchase Chipendales merchandise before and after the shows. Also, the audience had the opportunity to have their calendars personally autographed by the dancers before the show.

"Nice ladies can go out for a respectable time," is how Susan Kelsey of Yorktown, VA. described an evening with the Chipendales.

Kelsey was at the second show with her mother, Jan Bradley, and younger sister Kathy Stutts, from Fort Worth, TX.

The ladies were in town to see the dancers as a birthday treat for Stutts and had been to the earlier show.

"Enjoy, enjoy, enjoy," is how Stutts replied when told that this was my first show with the Chipendales. So I did.

At the very beginning of the show, four of the Chipendales were brought out to sign calendars. They then returned backstage.

As the lights went down, the music Oh Yeah started and smoke began to cover the stage area. Strobe lights started flashing and the men came out on stage for the first production number of the evening.

This production number was a teaser. The group of seven men in jeans and t-shirts did a running move lifting their shirts to reveal their chests.

There was no real stripping in this first number; it was a showcase of dance. This was my first surprise of the evening...men can really DANCE!!

Robert Olivan was the host and master of ceremonies for the evening. "Wild women were at the first show," and "partying women are at the second show."

They were going to lock the doors and "no one is leaving unfastened," according to Olivan. He promised to be our "Tour Guide" for the show. And he was.

The first solo number to open the show was a Michael Bolton song, How Am I Supposed to Live Without You. A chair was the only set piece on the stage and did not distract at all from the dancer who did a slow strip number.

I was amazed that someone could strip to a slow number, but this and the several other performances to slow songs proved me wrong.

The Chipendales were Polaroids.

Charles Caleos, Dan Carone, James Christ, Eric Drury, Dan Garrison, Michael Good, Tor Kristensen, Robert Olivan, David Oney, Jim Rice, and David Tagg were the men of Chipendales.

Carin Lazarus, of Knight Heat Productions, talked with me by phone after the show. She said that there are four groups of Chipendales. Two of the groups are club-based in Los Angeles and New York City. Then there are two touring groups, one based in the United States and one based in Europe.

The Chipendales travel about 40 weeks out of the year, and perform 240 show dates, according to Lazarus. Their next performance was Thursday, April 11, in Memphis, TN.

Efforts to interview some of the Chipendales after the show were kind of botched as there was an after the show party in the Wooden Nickel Lounge.

One dancer, Eric Drury, was kind enough to consent to an interview. He had been with the tour for thirteen weeks.

"Most people have to audition," said Drury, even though he was asked by the owner to dance. Previously, Drury had been a card dealer in Las Vegas at the Excalibur.

"This job is full-time, 44 weeks out of the year," said Drury, when asked if he had another job.

Steve Merit is the choreographer for the Chipendales, according to Drury. Merit has the longest running show off-Broadway called Beach Blanket Babylon.

Drury is married to two children and (thank you God) the other dancers are single.

The total evening was a blast. I enjoyed the show, but had a problem with it being so short. It was only an hour long.

Huntsville Police Department's Vice Squad had been to the first show, according to Drury. The Chipendales were forced to cut several numbers from the show, which usually runs an hour and a half.

Tipping was also not allowed by the vice squad, and any ladies who participated from the audience had to be paid, according to Drury.

"The full show is even better," said Drury.

Another problem with the show was the amount of smoke used, but that is something personal. I am not inclined to sit and watch smoke, and that night I wanted to see the men more than the smoke.

Overall, the show and afterhours party were fantastic. The Chipendales looked as good in their clothes as they did in their swimsuit style trunks (not the usual g-strings orongs - censorship reference ReLLInG ShLNk in the 4/10 issue) to which they stripped.

This performance rates: *****

reporter's note: Special thanks to Eric Drury and Carin Lazarus for their kind assistance with this review.
A classic for the young (and not so young)
by Johnny West
entertainment editor

An enchanting children's tale is being brought to UAH by the UC Family Night Out program on April 19th at 7:00 pm. The play, Charlotte's Web, is E. B. White's story of Wilbur, the runt pig, and his quest to be spared from death. Unicorn Theatre Company, a Chicago-based theatre group, is staging the event which features veteran actor Rick Fenwick as Wilbur. Charlotte, the spider who befriends Wilbur and makes him famous, is played by Rosemary Willhide.

The producer for this stage classic is Bette Bloemker and the director is Brent Young.

This event is free to the public and will be a fun-filled evening for young and old alike. Be sure to mark your calendars to see the stage performance of a longtime children's (and adult) favorite.

On your marks...get set...go! The first official Scavenger Hunt at UAH begins.

Saturday at noon, six groups from UAH began the "treacherous" journey to find 52 items ACE's Special Events Director, Kathy Wilson had assigned. Items for the hunt included an expired driver's license, an Elton John 8-track tape, a picture of John Wayne and black lace panties (reference title above) and were due back at 3:30 pm.

Three groups: exponent, Doktors of "Bob" and SEDS tied for first place, collecting 43 of the required items.

When asked what was the strangest or most unusual of all the items turned in, Wilson replied, "Probably the retainer [a well-known dental apparatus] from the exponent." The "creative" journalists (no plug intended) signed a retainer for the services of Patrick Haden to head the Scavenger Hunt team. An ingenious use of creativity, I would say.

Wilson added that "creativity played a big part in this contest."

Other groups participating in the extraordinarily fun event were the German Club (29 items), Jay/Kay (42 items) and Anonymous (42 items).

Wilson said that "it went over really good," and when asked if the event would be held again in the future, she quickly replied, "I hope so." So do I.

A lot of fun was had by all and it is unfortunate more teams did not participate. If this event is truly held again, be sure to take part, just be sure to have the maid over the next day...searching for old items can be messy. The next event for the ACE group will be a paintball tourney during Springfest, May 18.

Wilson said that the deadline for applications for the event would be May 16.

Note: To Sean Chenoweth and David Anderson, we hope you are having a good time working on your assignments in the Rainforest. Hopefully the mosquitoes are kind to you...traitors!

Straight From

Trump Plaza magician
Steve Rodman

April 18 - MOM's Coffeehouse - UC 146
by Mary Wallace

Nativ Alabamian and novelist Mark Childress spoke before the Huntsville Literary Association in the Administration Science building on Friday, April 12.

Childress is the author of three novels: A World Made of Fire, V for Victor, and Tender. He also has extensive experience in the field of journalism having worked for the Atlanta Constitution, Birmingham News, and Southern Living.

At Friday's lecture, Childress read first from A World Made of Fire. He explained that he wrote this novel over a four year period while working as features editor for Southern Living. He said, "Basically, I wrote it on Holiday Inns. You can only play 'Piano Man' so many times, and in the hotel bar before you have to find something else to do."

Describing his version as a Gothic Southern novel, the story follows a sister and brother who survive a fire which kills the rest of their family.

Next, he read from his second novel V for Victor which he called an adventure story. The novel takes place in Mobile Bay during World War II. Victor, a young boy, spots a German U-boat which wanders into the bay, and Victor tries to capture it.

A marking himself, Childress wrote his next novel Tender about Leroy Kirby, a fictional Elvis Presley. Quoting Walter Pater, he said, "All art aspires to the condition of music, so I wanted to write about the musician's point of view." He said, "I tried writing novels about Hank Williams, then decided his life was too boring."

Reconsidering his subject, Childress claims, "Childress was one of the most famous non-fiction books and allowed me to write about music without being a biographer."

Childress also explained where he got the name Leroy Kirby. "This portion is really about Leroy inventing himself all over again," said Childress.

Childress read, "Leroy found his way to the world mirror."

"What he saw stunned him."

"The first thing was his hair. That was truly successful hair."

"The slinky black shirt clung to his chest. The narrow-hipped pants floored out in the leg from something like a Vietnamese movie, with that flash of yellow electricity zapping up the legs."

"He draped the yellow tie around his neck."

"'Cool,' he said."

Childress spent two years writing Tender and six months promoting it. Currently, he is working on a series of children's books.

After the HLA reception for Childress, he spoke briefly with the exponent.

Q: Because you were born in Mobile, AL, home of both Harper Lee and Truman Capote, are there expectations already set on your writing?

A: No, but those writers have influenced me because they wrote about places I had been. I remember reading To Kill a Mockingbird as a child in Monroeville. I could look around me and the town which [Harper Lee] described was there. I guess most people don't get to make that leap between what's rendered as fiction and what's real. To me it was really organic really early on.

Q: People have said that often there are elements of mysticism in your work, and I noticed that in Tender with your use of visions. What attracts you to mysticism?

A: I'm very interested in the idea that whatever we believe to be real can become real and also that place where reality intersects with what we call magic. It's not that I'm such a true believer in magic but if I can make the reader believe, I've done something interesting.

Q: While reading your book, I noticed how closely the events in Leroy's life paralleled the life of Elvis. How much research did you do?

A: I read standard biographies of Elvis, but most of those with his childhood in just a few pages, but I thought that was the interesting part. His childhood was the first 400 pages of my book. A lot of the detail I added to the basic facts were guesses as well as imagination. I don't know what Elvis listened to on the radio, but I know that he was being played. I guess it's all about what you can get the reader to believe. That's what impressed me about writing a fictional biography.

Q: What I enjoyed in particular were the characterizations of Agnes and Ray [Leroy's parents]. When Ray is pacing the porch while Agnes is in labor, the reader is standing right there. Scenes like those were pure imagination?

A: Yes. As far as I know, there's no biography of Vernon Presley. I felt like he was kind of a maligned figure. He was always just "white trash," but I had sympathy for him. It must have been tough being the father of Elvis Presley.

Q: Although you did stick so quickly to the biographical element, were you tempted to save Leroy from the fate Elvis met?

A: In a lot of ways I did change Leroy's character from Elvis'. Leroy is a more sympathetic character. That's the job of the fiction writer as opposed to the biographer — to sympathize with all your characters.

Q: In terms of your goal for the novel, were you trying to take a myth and give him a person?

A: Well, I also contributed to the myth. But, I did feel like whoever Elvis as a person was, that person is lost. In America, we destroy people when we make them famous. They have no private lives. By changing his name and changing his story, I wanted to give Elvis back his life and recognize that he was a real human being.

Hinton's Blues
A Mighty Field of Vision
by Ken Shelton entertainment reporter

Ed did Hinton is a legend much like Aretha Franklin and Percy Sledge.

Rock producer Jerry Wexler said, "Alabama public television produced an episode on my favorite Hinton cuts are aleged to Bring Mom's"

Admission is $1.00 which includes a drink and chips.

To witness Hinton's blues, tapes may be ordered for $12.00, Mighty Field of Vision, Drawer A, Decatur, AL 35602.
Who Were the Real Crazies?

One Flew Over the Cuckoo's Nest

by Marti Thurman

I entered The Playhouse to the strains of piped-in Muzak, including rhumba versions of The Sound of Music and other popular musicals. I knew then where the mental ward was. Signs were posted with arrows pointing in the direction of the ward and stating what times the patients were to be in the day room. Two men were seated on the floor, one watched television while the other held the back of his head and rocked back and forth. Just a guess, but this was not your normal play.

The J. Wasserman’s One Flew Over the Cuckoo’s Nest was presented by the Twickenham Repertory Company April 11–13. I attended Thursday’s performance (what a way to break up the week!). TRC gave a fine, fun, and touching performance.

Sam Marsh, playing the role of Randle McMurphy, did the audience the service of NOT co-opting Jack Nicholson’s portrayal. Jo Marsh, while not as physically intimidating as the movie version of Nurse Ratched, was vocally and verbally a force with which to be reckoned. Keith Prumam, as Chief Bromden, holds the story together with the glimpses into his thoughts and memories.

While some of the “irratic” actions seemed a bit forced, the acting itself was to be respected. I thought I recognized some of the characters from my hometown. The scenery, I would assume, was accurate for the period, considering I’ve never seen the inside of a mental hospital. At intermission, I realized the walls were painted the same color as my high school. (Is anybody besides me starting to wonder about my childhood?) I noted only a few technical errors. At one point, a light came on too soon, blinked off, then came back on. Later, the lights came up on a scene, went off, then came up again (a bit of a strobe effect never hurt anybody...eh...no...excuse me—anybody). The sound was good, even the off-stage dialogue came through clearly. The lights outside the “window” gave the impression of nighttime, early morning, and afternoon. The costuming was notable without being obvious, as was the makeup.

My main gripe, as always, was the audience. Comprised mainly of, shall we say, the elder generation, the audience took the play at face value. The irony was lost on these people who lived through the time of insanities toward the mentally ill. They laughed at rather inappropriate moments, such as the last scene. McMurphy has had a lobotomy, a very poignant scene, and the audience was laughing at the dialogue. They simply didn’t see the serious undertones.

Regardless of an ignorant audience, the play was great. Yes, John Robinson, as Mike Williams, your fall was quite realistic, though you needn’t hit your head so hard. We got the point.

The Thursday night performance of One Flew Over the Cuckoo’s Nest was a success for TRC and for the more appreciative members of the audience. Two acts of an hour and ten minutes each with a fifteen minute intermission were timed just right for this modern TV society. But you have to wonder, who were the real crazies in The Playhouse Thursday evening?

This performance rates 4/4.

Lee High Does It Again...

You’re a Good Man, Charlie Brown

by Kathryn Clark

The witty, musical comedy You’re a Good Man, Charlie Brown was performed at Lee High School last weekend. Written by Clark Gesner, it is a takeoff on Charles M. Schulz’s well-known comic strip.

The actors’ flawless performances, in addition to the out-of-the-ordinary school play, made the production a great success. Gesner’s script manages to include every plot of the comic strip. It centers on Charlie Brown’s miserable life caused by his inability to do anything well. This theme is exhibited only at the beginning and the end of the musical. The rest of the comedy detracts from the theme through numerous sub-plots that lead away from the principal idea. Although this discrepancy confused the audience, the sub-plots were what made the play successful.

The characters of Linus, Schroeder, Patty and Snoopy were outshined by Lucy, played by Tami Boettcher. She managed to confuse every child in the audience in Little Known Facts when she proceeded to teach Linus, played by Jason Pike, absurd assumptions of nature. A child in front of me looked up at her mother periodically to say “Really?” throughout the scene.

This performance rates 4/4.

Mama Don’t

by Emalee Craft

On April 11 and 12 at the VBCC, Continental Societies, Inc., presented the L2LB & Rainbow production of Michael막宏观’s Mama Don’t. Mama Don’t, alași denying the evils of crack cocaine while upholding the power of God. Mama Don’t featured incredibly talented artists in this story of the Rice family.

The story begins with a black gospel church service which the Rice family is attending. The first scene feature gifted soloist Dwayne Whitehead as the pastor. In the next scene, the audience is brought to the inner-city home of Linda Rice (Lizzie Berry), who has resorted to prostitution to support her crack habit. Linda and her friend Kim (played hilariously by Wanda Denise Jones) are helpless as her pimp and dealer, Tony (Ernest Harden, Jr.), has violently reprimanded Linda for $200 that she “owes” him.

After venting his threats, Tony leaves and moments later, Linda’s mother, sister, and brothers return from church. Linda’s mother (played by Jennifer Holiday) chastises her for letting her life go, for not attending church and for not taking care of her children Judy (Michelle Robinson) and CoCo (Cheryl “Pepsi” Riley). Linda argues with her family, who suspect Linda’s affairs, but can do little to help.

The third scene introduces undercover police officer Juicy Slash (Gwendolyn Fox). Juicy, whose younger brother was murdered by Tony, has gone undercover as a prostitute to catch him.

The play continues to switch between Linda’s crumbling world, and the seedy underside of the streets. Eventually, Linda is seen on the street by her family while she is prostituting and they implore her to stop. However, it takes being shunned by her daughters and the shooting-death of her friend Kim for her to mend her ways.

In the end, Tony is caught by Officer Slash and Linda gets the help to turn her life around and is united with her family and church.

Mama Don’t was wonderfully done by incredibly talented musicians. With their vocal skills, the singers gave performances that sent chills down my spine. There was also strong backing by the band, directed by Glynis J. Martin, Sr. The performances were heartfelt and sincere and the actors brought across the emotions of the play effectively, in a very touching way.

This performance rates 4/4.
HYO's Cultured Pearls

by Schuyler S. Sampson, Jr.
guest reviewer

Sunday, April 14, the Huntsville Youth Orchestra produced its spring concert, entitled Cultured Pearls. Four orchestras presented a total of nine pieces.

The Beginning String Orchestra appeared first under its conductor, Leoma Cotrudo. They played Introduction and Waltz arranged by Matesky and Womack, and When the Saints go Marching in, arranged by Stoutamire and Henderson. This orchestra has come a long way and is producing a good solid sound and good intonation within sections.

The only uneasiness I felt was with people who weren't there, namely violists. I remembered the beginning strings as having more of them, and the viola is a lovely and important instrument. In fact, there is a story that the young Mozart, expecting a violin for his birthday and receiving a piano, uttered a remark later plagiarized by an American cartoonist: "I say it's spinets and I say the Hell with it." (This may not be true.)

The Concert Orchestra appeared next. They played Pulling Strings by Lennie Niehaus, Marcello Suite by late baroque Italian composer and arranged by Sienicki, and Fiddler Tune, an arrangement by James Ployhar of a song called Soldiers' Joy. The sound and the response were very good on the first and last selections, less so on the Marcello piece. There really little difficulty in shifting cultural gears.

The Philarmonia Orchestra is the junior full orchestra, in the sense of having woodwinds, brass, and percussion. They performed a seventeenth century Dutch tune, Merck Twacht's Sterntrekk, arranged by Kindler, the Minuet movement from Mozart's G-minor Symphony, and the March from Carmen. The arrangement of the first featured the woodwinds during the WWII occupation of Holland, and is a great big patriotic affair, exactly what was called for. The Mozart, of course is among the better known classical symphonies. The best playing was in the Bizet march. This is the well-known Toccata section. Just as many excerpts run the song by buffing and buffing rather than singing, there are many concert transcriptions ruined by playing it as if it were written by an inferior student of Sousa. Nothing of the kind happened. The orchestra under Mr. Meyer produced a good spacious, connected sound and the result was a fine coherent performance.

The brass had already played their second piece, one of the most poignant central European folk stories. It is admirably fitted to visual presentation and Lord Teight made full use of local ballet forces in bringing it to the stage. The music is in a solid twentieth-century idiom that is crisp and representative without simply creating disconnected effects for the sake of effect. All in all, the performance was well served by all connected with the plot. The playing was fine and deserves special praise, because there is an extension of ensemble playing discipline necessary whenever other forces must be coordinated. This reviewer congratulates everyone connected with this major activity.

After the intermission, the Huntsville Youth Symphony and the Civic Ballet Association appeared. The first piece (ballad music but not danced) was Valse Lyrique from Shostakovich's first ballet suite. It is a real tribute to the human spirit that after so many years of being propped up on a stick as a wretched superfluous in a propaganda game Shostakovich remained capable of writing as simply happy a piece of music as this. The playing was fine, and it was an admirably chosen curtain raiser for the main event, which was the short ballet The Soul-Painter and the Shapeshifters, written by Joanne Forman after a story by Robert Silverburg. The story is about events on a planet that has somehow acquired a multiplicity of intelligent species as well as a hostile indigenous population, the Shapeshifters.

The ballet opens with a jubilee celebration, attended by all the species, who seem to be getting along with each other. Each species performs a characteristic dance, to include an appropriately sinuous tango, shamelessly lifted from Bizet, and done by a reptilian life form. Naturally this gives each section of the orchestra its own chance to shine, and they all did. After the dance company has been introduced, the soul-painter appears. It is his task to produce a painting by psychic projection. Because of boredom with civilization and fatigue amounting to burnout, the painting is a failure, and the painter, Therion, goes into self-imposed exile in the jungle as Act I ends.

The concluding act opens with the Shapeshifters performing a war dance indicating their hatred of humans and their intentions to avenge themselves. Therion, meanwhile has become a hermit. He encounters, and becomes infatuated with an apparently beautiful human, who is in fact the particular Shapeshifter assigned to kill him. As a result of his respite from court life, his talent has returned, and when he does a psychic portrait of her, he discovers that she is not human. Therion finds that he loves her original form as well, and although the other Shapeshifters separate them, he spends his life painting her from memory.

These are very old, very tough storytelling ideas. The ending may be considered as a variant of the Shapeshifter, one of the most poignant central European folk stories. It is admirably fitted to visual presentation and Lord Teight made full use of local ballet forces in bringing it to the stage. The music is in a solid twentieth-century idiom that is crisp and representative without simply creating disconnected effects for the sake of effect. All in all, the performance was well served by all connected with the plot. The playing was fine and deserves special praise, because there is an extension of ensemble playing discipline necessary whenever other forces must be coordinated. This reviewer congratulates everyone connected with this major activity.

Brass with Class

by Karin Licht entertainment reporter

"WOW!" That's the first impression of the Canadian Brass concert at the Von Braun Civic Center this past Saturday night. And the evening continued throughout the entire evening.

Canadian Brass started their show by entering through a side door to the concert hall and, unusually, no white shoes, they started to please the audience and fill everyone with laughter.

The brass's first song, Johann Christoph Pezel's Selections from Funf-stimmigte Blasende Musik, according to one of the players, is usually an encore piece, but there is never enough time to play it at the end and there is always time at the beginning, too.

Their second piece, one of the most popular classical songs, Johann Pachelbel's Canon in D, was played in a much different way as the tuba player plopped himself on the floor, sitting Indian style, and the rest of the ensemble pulled up chairs and mini-musicians stood around him. In this way they showed the "under melody" of the tuba.

The third piece was Antonio Vivaldi's Concerto in C major for Two Trumpets and Strings. It featured the two trumpet players in solos. The fourth piece, Johann Sebastian Bach's Toccata and Fugue in D minor, was first fully explained to the audience how it is played before they actually performed the piece. The final song before intermission was an ensemble of jazz pieces, there to be exact. The group felt they needed to play these pieces because of the history of the brass instruments in jazz.

After intermission, the Canadian Brass walked on the stage and explained each of the instruments they were playing. They then continued the concert with Giacomo Puccini's Musetta's Waltz and Giuseppe Verdi's Simege libera from two different operas. Gioacchino Rossini's Largo al Factotum, from Il barbiere di Siviglia, was the next piece and was performed as if the audience were at the opera house itself. Rossini plays were there performing; instead, they used the tuba player, Charles Doellenbach. With the tuba, the low notes were the highlights of the piece. As previously mentioned, Pachelbel's Canon in D is a very popular piece. The record sold thousands of copies but nobody ever listened to the flip side of the record, which was as equally popular in record sales (?!?). So, the brass played this un­known "popular" piece. Thomas Albinoni's Adagio. Sonny Koman's A tribute to the Ballet was the next piece. To add to the effect, the brass "imitated" the dances that corresponded with each selec­tion. This kept the audience laughing as the brass ''danced'' their way through the piece.

The final piece, as explained by one of the members, was a mixture of everyone of their favorites and one of the Queen of England's favorites. This was a mixture of When the Saints go Marching In and Handel's Hallelujah. They received a standing ovation from the audience.

But the brass had already played their encore in the beginning! So they selected another piece. This one was about what a tuba would look and sound like in outer space. And, once again, the group received a standing ovation.

In truth, the evening was fun-filled, entertaining and very well-performed. 

This performance rates ****.

OMS FILM FEST

TUESDAY, APRIL 23, 1991
8:15 P.M.
UNIVERSITY CENTER CAFETERIA
FREE ADMISSION
FREE POPCORN
NEXT MOVIE MAY 14, 1991

Spring Open House
Wed. April 17, 1991
Place: U.A.H. NecJin House
Time: 3-3:30 p.m.

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Trivia

Each week The Classic Cafe and exponent will award a $25 gift certificate for dinner. Entries must be submitted to UC 104 (c/o the entertainment editor) by noon Friday. In case of a tie, a drawing will determine the winner. Entrants are allowed to win only once per term.

Last week’s winner: There was not one. The question: In the 1960’s Dick Clark was known for his work with American Bandstand. He however, produced two other popular musical week-day shows. Name the two shows. The answer: Happening (1968 - 69) hosted by Paul Revere and the Raiders and Where The Action Is (1964 - 67) hosted by Dick Clark.

This week’s question: J. P. Richardson had a major hit in 1958 about a particular girl. This was his only major hit. Richardson was known by another popular name. What was his performing name and name his only hit.

Concerts -
- April 17th - ZZ Top
- Birmingham Civic Center
- April 20th - Bob Dylan
- Oak Mountain Amphitheatre
- April 24th - Harry Connick, Jr.
- Oak Mountain Amphitheatre
- April 26 - Lewis Grizzled
- VBCC Concert Hall
- Burritt Museum and Park
- Earth Day Celebration, Saturday, 10 am until 5pm. Admission charge.
- Huntsville Symphony Orchestra, with guest violinist Cho-Liang Lin, Saturday, 8:15 pm, VBCC Concert Hall. Admission charge.

Tenth Annual Spring Fling, Saturday and Sunday, 10 am to 5 pm, Ditto Landing.

Metro Youth Orchestra Spring Subscription Concert, VBCC Concert Hall, Sunday at 3 pm. Admission charge.

Sanctuary, black and white photographs by Emmett Given, Alabama A&M Gallery of Art, through May 3.

Huntsville Museum of Art Current Exhibitions:
- Encounters Sixteen: Helen Vaughn, through May 12.

Huntsville Museum of Art special events:
- Thursday - Exploring Animation for Grades 5-8, 3:30 - 5 pm.
- Saturday - Animation & Cartooning, various class with varying times for Exhibition of works by Hal Artists in customer service area of Parisian’s at Madison Square, Castner Knott and Connie Ulrich Creative Jewelers.
ACE is now accepting applications for all positions for the 1991-92 term.

Applications may be picked up in the ACE Office or at the UC Info Desk and must be returned by April 30th.

The Positions are as follows:

Special Events: All films, lectures, and special events such as Spring Fest.

Performing Arts: In the past, this position has been responsible for the University Playhouse productions at the VBCC; however, there are other options for this position.

Publicity: This person will be responsible for publicizing through the *exponent*, flyers, and radio all of the events that ACE sponsors.

Cabaret: This director is responsible for booking performers and in general, managing Mom's.

President: Must be able to handle it all!
ACE Film Series presents a "Dive-In Movie"

Scares! Thrills! Chills!

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*No one under 12 allowed!
*Please bring a flotation device
*Dressing rooms will be available
For more info, call 895-6428
Men's Novice 4, having just passed Vanderbilt, at the finish line

Crew Team Improves at Atlanta Invitational

by Joseph Larney

sports reporter

The University of Alabama-Huntsville crew team traveled to Atlanta last weekend where they competed in the Atlanta Invitational. Teams competing in the event were The Citadel, Clemson, Furman, The University of Tennessee-Chattanooga, The University of Tennessee-Knoxville, and Vanderbilt.

All three of UAH's boats, the Men's Novice 8, the Women's Novice 8, and the Men's Novice 4, gained valuable experience as they placed in their heats. The Men's Novice 8 boat which placed third was led by Coxswain Peter Wozny, Stroke Tony Thorpe, Jay Darling, Wess Manship, Matt Iley, Tim Cobb, James Kvale, Eric Bliss, and Steve Mukais.

The Men's Novice 4 boat also pulled off an impressive upset placing 4th in their heat and defeating Vanderbilt. Leading the Men's Novice 4 was Coxswain Kate DeLeon, Stroke Tony Thorpe, Jay Darling, and Wess Manship.

"We're doing a real well so far," UAH crew coach Anne Fleischman said. "This is one of the best groups we've had so far, they are a very strong team."

The UAH crew team is presently training for the Southern Intercollegiate Rowing Association Championships held at Oak Ridge, Tennessee on April 27.

****Special Notice****

Free Ice-skating at the Ice Palace

UAH Students are invited to ice skate at no charge at the Ice Palace on Governor's Drive.

From 1:00 - 2:00 p.m. on the following dates:

April 18, 23 & 25

May 7, 9, 14, 16, 21, 23

Men's Novice 8 holding their cox, Peter Wozny.

President's Cup to be held April 22

The 1991 UAH President's Cup Golf Tournament will be held on Monday, April 22 at Valley Hill Country Club. A major fund-raising event for the UAH Athletic Association, the tournament has become one of North Alabama's most prestigious, attracting business and industry sponsorship, plus playing participation by the PGA Dixie Section golf professionals and many local business leaders.

This year's tournament begins with registration and brunch followed by clinics and supervised practice. Eighteen holes of tournament play will be followed by an awards reception.

A tournament high-light is the team drawing and dinner, which will be held on Sunday evening, April 21 at the Radisson Suite Hotel. At this time, teams will also choose a playing professional from the Dixie Section Golf Association to participate on their team. Also included in this year's list of activities will be a practice evening at the new Madison Golf Center today. Participants are invited to the new golf facilities to warm-up for the big day on the 22nd.

Tournament entry spots are limited, so anyone interested in playing should contact the UAH athletics department at 895-6144. Sponsorship levels are also available. Anyone interested in a tournament sponsorship should contact any committee member of UAH Athletics.

Dave Slifka

by Jennifer L. Grace
sports editor

What type of person is it that at a very early age would become dedicated to a sport played on a slippery surface, in which hockey pucks and bodies fly at amazing speeds in one's general direction? A sport in which the name of the game is to "shove or be shoved" and in which mid-game brawls are a common occurrence? It turns out that the type of person who might enjoy this sport is just as likely to enjoy things such as working with young kids and putting in volunteer time for a good cause, as in the case of the subject of this Player Profile.

Dave Slifka, of Darien, IL, is currently a freshman majoring in Business Administration at UAH. Recruited as a defenseman for the hockey team, Dave is happy with his decision to come to UAH. "The weather is great, there's a nice school atmosphere, and the academics are good as well. Huntsville is a growing city, and it has that 'southern hospitality;' you can't beat it!"

Dave has had the chance to both receive and give that "southern hospitality" since coming to UAH last fall. As a volunteer coach for the Termites, Dave, as well as many other hockey team members, have worked with young hockey hopefuls who are learning basic skills and techniques of the game.

The Termites are the youngest division of HAHA, the Huntsville Amateur Hockey Association. Dave worked with 4-5 year olds and commented, "There were some real characters in the group. Coaching was a lot of fun, and it was nice to meet some of the people who support us [the Termites parents]."

Dave also participated in a Cerebral Palsy telethon in January, with hockey players Don Burke and Darryl Bosnec, head coach Doug Ross and assistant Dino Ferrante. They took pledges by phone while the telethon was televised locally. "Rumor has it that a few ladies called these gentlemen for reasons other than to make a pledge, but that's just a vicious rumor."

Aside from hockey, Dave's interests include fishing, hunting, cars, boating and a little water skiing. He has two sisters; Lynn age 21, and Mary age 17. At age 19, Dave's plans for the next few years are not rigid. "The recent interest the NHL has shown him adds a new dimension to Dave's career plans. "I'd like to stay and finish my four years of college, but if by some odd chance I have the opportunity to play in the NHL, I'll take it."

And who wouldn't? Dave mentioned briefly following our interview that he likes to keep a low profile. Sorry dude, but I think I just blew it.
**Mother Goose & Grimm**

*by Mike Peters*

---

**Hooter**

*by David Swann*

---

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---

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---

**OH, YEAH, AND IF YOU AttEND CLASS AT LEAST 30% OF THE TIME?**

---

**WHAT?!**
The Lighter Side

...and those 5 term papers won't be due until next class session! That's all for now. Leave the 5,000 word essays here!!

F-Milkerson, passes!!

What? Not passes, classes!!

Huh? You missed them all again.

WHAT DO YOU MISS FOR YOURSELF?

Guess I'm finished for the day!

Gosh! G-Wilbers, wh-heck, chip!!

I can't believe you missed all your classes this morning!!

The Lighter Side
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For further information about Peace Corps, write Box 896, Washington DC 20526

INSTRUCTIONS: The U.S. Peace Corps has volunteers serving in more than 70 nations around the world. By solving this puzzle, you will learn about one of these countries. Solve the four numbered puzzle words and then unscramble the letters in the squares to produce a nation adjacent to South Africa which gained its independence in 1990.

1. Acronym for title of black separatist group now in control of this country's government.
3. A very valuable, colorless gemstone.
4. Flesh of an adult cow.

Answers for April 10 puzzles

Can you find the hidden chemical elements?

ALUMINUM
ARSENIC
BARIUM
BORON
CADMIUM
CARBON
FERMIUM
FLUORINE
FRANCIUM
GOLD
TITANIUM
SULFUR
TIN

NAMUI D RFULUSCM A
IMUNDMILEKCNUR
C UIOYRUCREMREII
KT DUNOMNMUNOXNU
EOA ORUMUISENGAM
NNRISAACUMENUTU
NONEXUNMUPUIMII
BECGTEGITNDLCTT
LNUIRUAUULKIAKKN
KEBWLSENOMNAREO
REALIEEGGETYBNR
YLRDUMSOSIPFOIT
PRIMMUERATEINDS
TMUIMDACOXENNOOR
ORMMUICNARFNXIB

MAGNESIUM
MANGANESE
MERCURY
NEON
NEPTUNIUM
NICKEL
RADIUM
SILICON
STRONTIUM
SULFUR
IRON
KRYPTON
LAMACIUM
LEAD
TITANIUM
TUNGSTEN
URANIUM
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