

Hanna

Continued from Page 7

to say before every transaction. "Hello, would you like to try our Young Lovers Special? Two popcorns and two Cokes in a lovely heart-shaped container for only \$7.95?" Your stomach tightens, and you ignore her blunder. "No thanks, I'm not that thirsty."

I'll just have one Coke and one popcorn."

The counter help instantly realizes her error and looks at you as if witnessing a car accident.

"Oh dear, I'm so sorry. I didn't realize you were here alone. That was so rude of me to point out a fact that obviously must be painful to you."

A few more of the lovebirds in the lobby look up at her mention of the word "alone."

Quickly, you accept her apology and hand over the \$5 you owe.

As luck would have it, they haven't removed the impregnable velvet ropes that allow access to the movie theater so you are forced to stand in the crowd and reek of aloneness.

When the ropes are finally moved, you must face the ticket taker. You silently wish they would get rid of this particular employee who is getting \$4 an hour doing a job you easily could do yourself.

The undergrown undergrad who takes your ticket tries to give you a smile of support, but the expression cannot hide the sympathy that lies beneath.

The last shred of certainty you have left that seeing a movie alone is an acceptable option is crushed when you walk into the theater.

The cooing couples have absorbed every row except the front one. You are now forced to walk in your profound isolation to the front of the movie theater.

You pass row after row of tittering twosomes and try to look nonchalant. You almost can hear the creak of 100 heads as they follow your path down the aisle.

Then, perhaps, you crack.

"What are you looking at! Is it a sin that I'm here alone? I want to be alone! I could have a date just like any of you! But I want to see this movie all by myself! IS IT A CRIME TO SEE A MOVIE ALONE!?"

The crowd's silence and glances



Hyouae Blankenship/Daily Nebraskan

of avoidance answer your question with a resounding "yes."

In resignation, you realize you've lost your battle. With head hung low in shame, you saunter sadly out the

exit near the movie screen and mope in solitude to the closest bar.

As you walk, you mumble a prayer to some higher power that you'll see someone you know at the bar — anyone

who will spare you the horror aloneness can bring.

Hanna is a senior theater arts major and a Daily Nebraskan senior reporter and columnist.

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The Young Executives manage balance between live covers, in-studio originals

By Jim Hanna
Senior Reporter

Since music in the 1990s is more a business than an art form, it seems only appropriate that one of Lincoln's most gumptious bands goes by the enterprising name The Young Executives.

With the release of their first album, "Compositions from the Shelving Company," these young entrepreneurs say they hope to move beyond the local party circuit where covers reign supreme and into the recording studio, where financial success may not be as immediate.

"If we're doing it to make money, then we're going to starve," said Mike Ropp, a bassist, keyboardist and vocalist for the band.

Along with the band's other members, Eric Medley, Dave Marks and Greg Bashford, Ropp has been playing for parties and other affairs for the last few years. Recently, Bashford had to leave the band for

personal reasons, and Brad Reed replaced him as lead guitarist.

The album is composed of original work written by members of the band. As they move from covers to originals, the band is acquiring its own unique sound.

"It's collegiate rock 'n' roll. It's edgy but it's not hard," Ropp said. "We have a very, very big sound."

As their personal style emerges, comparisons to other bands are inevitable.

"We've been compared to so many bands that I don't think sound anything like us. We've been compared to Rush. We've been compared to Yes. We've been compared to The Outfield," Ropp said. "These don't sound anything like each other."

If music fans in Lincoln want to make their own decisions about the band's sound, they will have to buy the album. When The Young Executives play live, they don't play their original work, Ropp said.

Most people who hire them for parties only want to hear covers, Ropp said. Few places in Lincoln allow local bands to play live and experiment with their own music.

"The only place you can really play live in Lincoln is Duffy's," Ropp said. "We've always wanted to play Duffy's, but the crowd that goes there is really, really alternative."

So for now, the band will stick to covers live and to originals in their studio work. Ropp said they hope their first album will help them get a major label to produce their second.

"What we're trying to do right now is use that album as a demo to get someone to pick up our next one," he said. "It looks like we're going to be successful with that."

Since the album, available at Twisters and Pickles, isn't raking in the big bucks yet, The Young Executives will continue to play local parties and may even tour this summer, Ropp said.

Zoo

Continued from Page 7

songs like "Born Under A Bad Sign" and "Tobacco Road." Both his arms shook as he leaned back and bellowed with his gravelly voice, which was surprisingly in tune.

Murphy and Foster entertained the crowd with some onstage antics. Foster

would sing, and Murphy would play the exact line with amazing accuracy. It was back and forth. They worked the audience up to the final song of the first set — "Soul Man." As the audience sang and people danced, Murphy had a big grin on his face. He obviously loved what he was doing.

"That's it, man. The first thing you got to have is love for the music,"

Murphy said. "When I was a kid, I loved music."

As he played, Murphy often closed his eyes, focusing on his music and on his guitar.

"What you have to do is try to build a feel within yourself," Murphy said. "Because the stuff that you've done, you practice it and try to do different stuff instead of playing the same thing all the time."

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Sheldon

Continued from Page 7

Sheldon's theater currently doesn't offer student discounts because it receives no subsidies from student fees, as programming for the Lied Center for Performing Arts or University Program Council does.

In response to recent inquiries for student discounts, however, Ladely said that policy may change.

Student discounts are not the only changes that are possible in the theater's future. With the imminent construction of new theaters, the Sheldon's film possibilities could grow.