

Nothern exposure

UNL graduate's still life comes alive in exhibition

BY SARAH BAKER
Senior staff writer

They're not still life in any traditional sense of the word except for their subject matter.

Laura Nothern's paintings, most of which are portrayals of everyday, commonplace objects, blast the viewer with their bright, cheerful color and interesting composition.

Yet at the same time, their underlying tone of tranquility cannot be ignored—in the art or in the artist.

A 1994 University of Nebraska-Lincoln graduate, Nothern now makes her living through her art. After graduation, she said, her life reached a turning point.

"I basically started over," Nothern said. "I thought still life was a good place for me to start because I wanted my paintings to be based on something free that can be easily understood."

Most of her paintings are based on natural, organic designs, such as gourds or pears, which she favors for their feminine forms.

"I'm not interested in elitist art," she said. "Art should be universal."



ART COURTESY OF LAURA NOTHERN

Nothern's works go on display Wednesday in a solo exhibition at Gallery 9, 124 S. 9th St. Her pieces will be featured throughout the month.

Kate Speicher, another member of the Gallery 9 co-op, said viewers of Nothern's work will be enriched immensely and added that the sense of color and vision in the paintings are "both very rich."

Nothern's artistic exploration is a key part of the show, and her work with different colors and subject matters makes for a unique combination.

"This show is different than her past shows," Speicher said. "It has different subject matter and shows growth. It's just stunning."

Nothern's collection has continued to grow since the Gallery 9 show was assembled, and she recently ventured back into portraiture after a five-year hiatus.

Her show is more than just pretty pictures, though, and Nothern said she hopes people take away more than just what they see at the show.

"I work in isolation much of the time, but this is not just for me. It's for others, too," she said.

Nothern said she couldn't predict what people's reactions to the show may be, but she hoped their feelings would include personal inspiration.

"The mere joy of the work for myself is the real growth," she said. "I do this over and over, and I am constantly fine tuning the process. It's always exciting to see what I am going to do next."

Nothern also is giving a gallery talk in accordance with the show that takes place Nov. 19 at 7 p.m. in the gallery.



ART COURTESY OF GALLERY 9

The talk will center on Nothern's work in the current exhibition as well as some insight into her past work and where she hopes to go in the future.

Nothern's solo exhibition opens Wednesday at Gallery 9 from 7 p.m. to 9 p.m. and can be seen through Nov. 29th.

The gallery is open Wednesday through Saturday from 10 a.m. to 5 p.m. and Sunday from noon to 5 p.m.

Rock format may live

Station backs down from changing to classic rock

CLEVELAND (AP) — Buzzards are no longer circling "the Buzzard."

The pioneering station, WMMS-FM, had been telling listeners for the past month that it was dropping its long-time nickname and changing its "classic-rock" format as of Sunday.

On Friday afternoon, station officials backed down. What would the rock 'n' roll city be without rock 'n' roll?

"That is excellent!" said Ed Kiernozeck, 33, who sent an e-mail to the station protesting the change. "I've been a listener since I was in middle school."

Back in the '70s, WMMS-FM was the radio station all the cool kids listened to. It played records by rockers hardly anyone had heard of: David Bowie, Heart, Bruce Springsteen.

It put on midday concerts you could check out if you had the guts to cut class. And it helped whip Clevelanders into a frenzy that won the city the Rock and Roll Hall of Fame and Museum.

But ratings have been way down from the 1970s and '80s, and the audience has changed. On Sunday, after 30 years on the air, 100.7 on your dial had planned to drop its longtime nickname "the Buzzard" and change from classic rock to an unspecified format.

Jim Meltzer, Cleveland group manager of Jacor Communications Inc., the station's owner, said faxes, e-mails and calls from diehard fans made executives change their minds despite

ratings that put WMMS in 11th place out of 24 local stations.

"It's a Cleveland icon," said Konopka, a 35-year-old photographer. "It's like tearing down the Terminal Tower," a Cleveland skyscraper.

In its prime, WMMS was seen as a trendsetting station, both by radio industry insiders and listeners.

"The Buzzard" was probably the most powerful brand name a radio station had in the country," said B. Eric Rhoads, publisher of the industry magazine Radio Ink. "It was not just a radio station. It stood for a lifestyle."

When WMMS started playing rock 'n' roll in 1968, FM radio was less common and was just starting to rise in popularity.

Simultaneously, some young people were turning away from Top 40 toward album-oriented rock and groups such as the Grateful Dead and Pink Floyd that could fill a record side with a single song.

The station met its big with a daredevil strategy of non-commercial bands and heavy-hitting hard rock.

So popular was WMMS that when it urged listeners get behind a campaign to lure the Rock and Roll Hall of Fame to Cleveland in 1985, locals signed 650,000 petitions and flooded a phone-in poll with 110,000 calls in less than two days.

Not long after that, the station started its decline. WMMS changed hands several times, and many members of the programming and on-air staff left.

"It was not just a radio station. It stood for a lifestyle."

ERIC RHOADS

Radio Ink magazine publisher

The biggest problem may be the music itself. A recent half-hour on WMMS featured early songs by Aerosmith, AC/DC, Led Zeppelin and Van Halen.

"The generation they were reaching is not in the same mental place anymore," Rhoads said. "The music doesn't serve their current needs."

On Friday, Meltzer pledged to "build a station Cleveland can be proud of" but keep the rock format, ending a month of sad reflection for fans.

Konopka recalled how she would skip class to see WMMS' midday "coffee-break concerts," which were broadcast live. Between songs, her pals would get close to the microphones and yell, "Hey Cyndi!" knowing she would be listening back at school.

One of those concerts was replayed recently, and Konopka heard her friends yelling to her across the years.

"I got chills," she said. "All the sudden I'm back in my commercial art class, and I'm thinking, 'Why am I not 16 again?'"

Latest vampire movie thirsty for originality

BY LIZA HOLTMEIER
Staff writer

For most actors, an Academy Award nomination usually means an end to the "yes-man" role.

As requests from more noteworthy directors and producers come in, actors can begin to discriminate between projects, choosing films for artistic value as opposed to price tag.

With that in mind, James Woods' decision to appear in the puffed-up "John Carpenter's Vampires" leaves one searching for answers.

Woods, who received an Academy Award nomination for playing Byron de la Beckwith in "Ghosts of Mississippi," is a holistic actor: the kind who dives into a part and emerges as a full, unified character.

But "Vampires" didn't provide him with that chance.

Woods plays Jack Crow, a modern-day gun-totin' vigilante cowboy who slays vampires instead of cattle-hustling bandits.

With the help of his fellow vampire slayers, Crow has declared open-hunting season on the vampires in New Mexico. Apparently, vampires can't stand humidity, so Woods and his team have been tracing their logarithmic attacks in the southwestern United States for a number of years.

MOVIE REVIEW

The Facts

Title: "John Carpenter's Vampires"
Stars: James Woods, Daniel Baldwin
Director: John Carpenter
Rating: R (nudity, language, violence, adult situations)
Grade: D
Five Words: Sucks life out of you

Following a lengthy raid of a nest in rural New Mexico, "Team Crow" retires to the Sun-God Motel for an evening of beer and prostitutes. However, the victory celebration ends abruptly when master vampire Valek (Thomas Ian Griffith) shows up to play a bloodier version of Suck and Blow.

The sole surviving members of Valek's gruesome attack are Crow, fellow slayer Tony Montoya (Daniel Baldwin) and Katrina (Sheryl Lee), a prostitute bitten by Valek.

Crow and Montoya decide to use—and I mean use—Katrina as bait to find Valek. Within the next 15 minutes, Katrina is slapped, pushed, knocked down, dragged, stripped and

Please see **VAMPIRES** on 14