

Houston sweeps Vegas at the Mack

by tasha mayers

staff writer

Whitney Houston: Review



Whitney Houston, with a voice as beautiful as she is, provided an audience of over 12,000 with a splendid evening of entertainment.

The minute the lights in the Thomas and Mack Center were dimmed and the spotlight was focused

while the band played a few bars of some of her popular songs.

Finally, Whitney was escorted on stage by two bodyguards and immediates began to sing *How Will I Know*, one of the top hits from her first album, *Whitney Houston*.

She then wooed the audience with a selection of love songs from both albums; included in the line-up was her current single, *Didn't We Almost Have It All* from the album simply entitled, *Whitney*.

The stage set-up focused the attention of the audience on the performer alone. The band and back-up singers were below and behind her to enhance the idea of the star being center stage.

Although the spotlight was on her alone, the creative lighting that swept through the audience and occasionally focused in on her added a sense of drama to the performance.

The back-up singers did a good job in not overpowering the lyrics.

The main criticism of the concert was that between songs, silence would fill the auditorium as Houston took long sips of water to ease her "Vegas Throat." She should have thrown in a few words to fill those moments.

Her mother, Cissy Houston was present in the audience and Houston took time out to sing *Happy Birthday* to her since her birthday was the following day.

Following her "time out," Houston closed her performance and roused the audience's attention by singing, *I Wanna Dance with Somebody*. This was the only song in which the audience stood up, danced, and sang along with.

She did, however, return for one encore and sang *The Greatest Love of All*. After the end of that song, she left the stage and did

not return.

All in all, it was a great concert, except for the fact that she did not sing a few more songs such as

Somebody for Me and *All At Once*—just to name a few, and that she did not do much talking with the audience.

Menagerie

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Jr., alternates in the roles of narrator of the present (1940's) and participator in the action (1930s). Toller showed maturity in his performance throughout the play and brought us close to tears in his closing monologue.

Alison Windsor in the role of the mother was splendid with her St. Louis drawl and relentless obsession to act as matchmaker for her handicapped daughter. The reminiscence of her young days when she had gentlemen callers pouring over her was delivered with girlish stillness that was delightfully funny and her perfectionist ways toward her son were hilarious.

Tifani Jackson as the crippled daughter displayed careful concentration as she escaped to the world of her glass menagerie and Greg Zuniga, as the gentleman caller, succeeded in breaking through the girl's shyness.

The dialogue was delivered with wit and good timing. The first few scenes on opening night were slow in getting the audience involved but as actors warmed up, they were successful in engulfing us in the story. The props were brilliantly selected by Pamela Murphey and Keith Tolleer as an extension of the character's tastes and personalities. The musical interludes between scenes were not always smooth and somewhat distracted us from the storyline as the style of music did not seem to fit the time period.

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