

Sir Isaac's Duel opens at UNLV

Rand Higbee's original play, "Sir Isaac's Duel," will open at 8 p.m., April 24, in the Black Box Theatre at the University of Nevada, Las Vegas. The play, which explores the nature of genius, takes place in the late 17th century in England.

"The duel is a duel between two minds—one a genius and one a great mind," said Robert Brewer, director of the play. It is both passionate and humorous. The major theme of the play is the possible moral misuse of genius.

"I like the play because it feeds both the intellect and the emotions. It walks a very good balance as

does 'M Butterfly' and 'The Heidi Chronicles,'" said Brewer.

Isaac Newton is a reclusive genius who develops scientific theories and then puts them in his desk drawer and forgets about them. A fellow scientist, Edmond Halley, becomes aware of the genius of Isaac Newton and decides he must do whatever possible to bring forth Newton's theories...for the public good. Halley's task is next to impossible, as Newton is enormously distrustful of the entire human race.

Kevin Troy Darling plays Edmond Halley and Michelle Caudel plays his wife Mary. Ri-

chard Romito plays Isaac Newton, with Destiny Esposito as his niece Catherine. Dax Pagan is Jonathan Swift and Kevin Stevens is Gottfried Leibniz. The production is being directed by Robert Brewer, with scenic and lighting design by Brian Curtis and costume design by Gail Lehtinen and Sas Stover.

Performances are at 8 p.m. April 24-27, with a matinee at 2 p.m. April 28. Tickets are \$3. For ticket information call the Performing Arts Box Office at 739-3801. Box Office hours are Monday through Friday from 10 a.m.-6 p.m. and Saturday from 10 a.m.-4 p.m.

Mary Wilson is standing on her own

In 1977, when Diana Ross left The Supremes, many people thought Mary Wilson's career was over. After several years of an uphill battle, Wilson is proud to say, "I had a second chance. I started over at the bottom and made my way back to the top, on my own name."

Friday, February 5, Mary Wilson hosted an informal rap session at the Judy Bayley Theater. She has written two books and is currently headlining with Jay Leno at Caesars Palace.

It all started in Detroit during

the '50s, in a place called Brusters housing project.

"This was a happy time," Wilson recalled. "I could open my window and hear groups in the streets, singing Drifters' songs. I heard Frankie and the Teenagers when I was 11 years old. They were the Jackson Five of that time. I thought 'I can sing like that.' My school was holding a talent show. I entered, singing a song called 'I'm not a Teenage Delinquent.'"

After the show, a twelve-year-old girl named Florence Ballard approached Wilson and said, "You really sing good."

Three months later Wilson, Ballard and Diana Ross formed a "sister" group to The Primes called The Primettes. The Primes grew to become The Temptations and The Primettes became The Supremes.

"The first time we sang together it was like we had been doing it for years," Wilson said. "It was great."

The Primettes didn't go into the studio right away. They concentrated on playing dances and disc jockey parties. "We became known as the best group that wasn't recording," Wilson said.

Wilson was 15 years old when the group tried to record with Motown. Wilson said, "They brushed us off, telling us to come back when we graduated from high school."

This didn't stop the group from continuing their efforts to make a record. They were determined to succeed. "Every day we would hitchhike to Motown and sit on the steps out front," Wilson said. "At first all we were allowed to do were hand claps. Later on they let us sing back up vocals."



In 1961 the band signed their first contract. They recorded 10 songs before their first hit in 1964, entitled "Where did our love go?" The group's first album included "I want a Guy" and Wilson's favorite, "Buttered Popcorn."

After Ray Charles broke racial barriers in 1962, The Supremes' records became universal, and were marketed in stores catering to white people. "This allowed the world to see black women in a different light," Wilson said.

In 1977, Diana Ross left The Supremes.

"I didn't know if I was going to make it," Wilson said. "I started over. I started from the bottom up, a new Mary Wilson. For me to be an opening act meant Mary Wilson, not Mary Wilson from The Supremes."

Wilson is setting her goals and sticking to them. She said, "If I have to invest my own money to record, I'll do it. We need more romance music in the world."

The Industrial Revolution

by Jared Dean

Like all music, Industrial has a central core of emotion. It seems this core is mostly of an angered nature, for the outcome is often violent and usually painful. But it does have a warped "love-songish" feel, at times. A good example is "Something I Can Never Have," by N.I.N. This song will present the listener with a definite facet of love.

After much contemplation, KUNV DJ Andy War gave his definition of Industrial Music as "hard-core techno dance." A worthy definition. Lance Reber, a student and avid Industrial listener, said, "Industrial music is the blood that falls from the sword of the cutting edge." This is also an attempt to define one of music's most—if not the most—important thrust.

Industrial music is a blatantly violent sampling of life's raw emotion.

This definition can be applied to such Industrial groups as: Nine Inch Nails, Nitzer Ebb, Skinny Puppy, and Ministry. Chances are you have probably heard Industrial in one form or another. If you've heard the first song at the beginning of the new Information Society CD, than you've experienced Industrial in one form.

I have a hard time defining Industrial, because I feel the name "Industrial" defines itself. There is a lot of metal involved—not "heavy metal" like the group Metallica, but more like the sampling of a car wreck mixed with the pulsating beat of corrugated steel blended into the driving sound of a train slapping its track at 60 miles an hour.

Maybe this definition can be used; maybe not. One thing is for sure: Industrial is impossible to ignore because it devours and takes no prisoners. Industrial eats its own.

Underground party filled with disillusionment

by Brian Stransky

As my friends and I entered the thunder-pounding Cashman Field Center we were immediately struck with disillusionment.

Intriguing fliers had promised the biggest underground party ever to hit Vegas, with live bands and multiple DJs. What was actually there was an over-bassed disco track, a lot of blinding bright lights, and quick sets by short-circuited bands.

In addition, Staff Pro security was on hand to immediately halt anyone attempting to have too much fun—some party.

The party was the "Musical Collage of the Uncommon 2," the name given to a late-night musical extravaganza put on by an entertainment promotion group called The Ride. The event, an 18-and-over-only show, was the second such event in recent months put on by Ride Productions to include both a concert and dance atmosphere.

Unable to attend the first such show, I eagerly awaited this one. With a group of friends I happily handed over \$10 to enter the enormous echo-ridden cement room.

At the front of the room was a

large ominous stage, which was also the center of an enormously bright multi-colored light stand, and a sound system roaring out small bits of synthesized music between the reverberating bass.

The few hundred people attending were scattered around the room in sparse collections, making it seem nearly empty. As security systematically admitted people after a polite frisking, the stage area began to fill rapidly.

A constant stream of clamor continued from the sound system until the first band, Summers Eve, began their set. They played for about 30 minutes, with the same booming overtones blasting from the speakers the whole time. And then the pounding disco continued.

When the second band, Endless Mindless, started their set, constant technical problems plagued their playing, including a total loss of bass guitar during the last ten minutes of their show.

The absolute ludicrousness of the night began when Home Cookin' took the stage. Home Cookin' is arguably one of the best bands in Las Vegas but The Ride even managed to ruin their show.

"With Love from the Musical Arts Singers" to be presented

The Southern Nevada Musical Arts Society will present "With Love from the Musical Arts Singers" at 3 p.m., Sunday, April 21, at Christ Church Episcopal, 2000 S. Maryland Parkway.

The 26-voice select choral ensemble, under the direction of Dr. Douglas R. Peterson, will weave a tapestry of love songs through the centuries with madrigals, romantic part-songs, folk songs and contemporary ballads.

"The Wedding Cantata" by Daniel Pinkham will be the featured work on the program. The

Singers will perform a wide range of folk songs including "Annie Laurie," and "When Love is Kind." Lighter selections will include music by Victor Herbert, Jerome Kern and Leonard Bernstein. The Musical Arts Singers will be accompanied by Alice Hohenthaler.

This is the fifth concert in the Musical Arts Society's 28th Season. Tickets may be purchased at the UNLV Performing Arts Center Box Office at 739-3801 and Bullocks Credit Department at 731-5111, ext. 365.

"With Love from the Musical Arts Singers"

Sunday, April 21 st, 3:00 p.m.
Christ Church Episcopal
2000 S. Maryland Parkway

Madrigals, Romantic Part songs,
Contemporary Classics or Ballads
by: Farmer, Brahms, Schubert,
Schumann, and Pinkham

Dr. Douglas R. Peterson,
Director

Tickets
UNLV Performing Arts Box
Office (739-3801)
Bullocks Credit Department,
Fashion Show Mall
(731-5111, ext. 365)

Admission
\$10.00=Adults
\$7.00=Seniors, Military,
Handicapped, Students

This program is funded in part by
a grant from the Nevada State
Council on the Arts, a state agency.



The Grateful Dead

Appearing April 27-28 at the Silver Bowl