



# ARTS & ENTERTAINMENT

COMING THURSDAY...

The Cult's new album 'Ceremony'

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October 15, 1991

The Yellin' Rebel

## Theatre performs 'Kiss Me, Kate'

by Natalie Lutz

University Theatre made a spectacular show of Cole Porter's 1948 Broadway musical, *Kiss Me, Kate*.

The leads, Fred Graham, played by faculty member Patton Rice, and Lilli Vanessi, played by Dana Roppolo, did an outstanding and convincing job of the

fight scene in Act I Scene 5. Especially spectacular was the duet, "Wunderbar," by Rice and Roppolo. The continuous fighting between both Rice and Roppolo's characters was highly realistic.

Penelope Walker's Hattian and Carmine DiFulvio's Stage Doorman.

"Kiss Me, Kate," sung by the entire cast, was a fantastic ending to the first act. The singing and dancing of all the numbers by the ensembles were spectacular and very precise. Jacque Jaeger did a great job in choreographing so many dance numbers with such precision.

The music, provided by The Jack Eglash Orchestra, was thoroughly professional and a must on the show.

Set design and costumes were thoroughly authentic.

The entire cast did a spectacular job of the play.

This a great beginning to University Theatre's season.

*Kiss Me, Kate* will continue with performances 8 p.m. Saturday and 2 p.m. Sunday. Unfortunately, both are sold out.

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Rice's solo's, "Where Thine That Special Face" and "Where is the Life That Late I Led?" were sung with a resounding baritone. Roppolo's solo's, "So in Love" and the comical "I Hate Men," were sung with a beautiful soprano. Both Rice and Roppolo's stage presence were intense.

Terri Boca as Lois Lane, and Roger Friedli as Bill Calhoun, gave an excellent performance. Boca was es-

pecially sassy in her rendition of "Why Can't You Behave." Friedli was outstanding in both song and dance. "Bianca" was the most endearing of his pieces. Friedli's character held the heartstrings of the audience. The audience's favorite characters were the First and Second Man, played by Bobby Glenn Brown and Christopher Keefe. Their transformation from mobster-type thugs to warm intellectuals concluded with the charming and comical rendition of "Brush Up Your Shakespeare." Jeffrey Middleton's highly comical and very fat character, Harry Trevor, almost had the audience rolling on the floor with laughter.

The character of Harrison Howell, played by Gregory Schott, had a very convincing laissez-faire attitude and southern drawl.

Other strong characters were Robert Blonski's Ralph,

## Warrant Rocks Las Vegas

by Tricia Romano

Warrant's "Blood, Sweat and Beers," tour should have been called "An intimate chat with

performed with emotion and "Uncle Tom's Cabin" was well-received.

Pauly Shore joined the band singing his theme song from MTV.

### COMMENTARY

Trixter, the official opening

Jani Lane." That is what happened for a large portion of the time during Warrant's performance Wednesday night at the Thomas & Mack Center.

While Lane had many legitimate and interesting things to say, he slowed down a fast paced concert with his onstage tirade devoted to bands using tapes and censorship. And those

are just two of the issues he touched upon. Lane also told his audience to "really listen" to the lyrics of the ballad "I Saw Red," for about five minutes. And believe it or not, Warrant still managed to fit a few tunes in there.

If anything, Warrant demonstrated their inability to headline. They do not have enough material to hold an audience's attention for an hour and half. This is evident because they played three cover songs. As for what else they played, they were so-so. They put on a stronger show in February when they came with Poison. They did shine in a few areas. "I Saw Red" was

act, got the audience on their feet only after playing a cover of Metallica's "Enter Sandman." Singer Pete Loran stepped away from the mike and bassist P.J. Farley took over the lead vocals. It was a surprising move, but it worked. They closed their set with their biggest song "Give It to Me Good."

The most solid band of the evening, the band billed as an "extra attraction," was Firehouse. The North Carolina-based rockers put in the most professional performance of the night. They worked like dogs to get a very lazy Vegas crowd on their feet, and by the end of their set, they had succeeded in winning the audience over.

The night did end on a good note, with all three bands and Pauly onstage for a jam of the Beastie Boys' "You Gotta Fight For Your Right to Party."

Next time around, Lane should keep in mind that a party is no place to complain about life's woes.

## Unique electronic group will play at Ham Hall, Saturday

The prize-winning Prism Saxophone Quartet will create some rather out-of-the-ordinary musical sounds Saturday at Artemus W. Ham Concert Hall.

Perhaps the claim is manifest because during their concert, the group usually switches at some point to the M.I.D.I. stick, or musical instrument digital interface. Physically, it resembles a clarinet; its plastic reed responds to lip pressure and its fingering system is modeled after that of the saxophone.

Prism features Reginald Borik, Matthew Levy, Timothy Miller and Michael Whitcombe. The group was founded in 1984 by four University of Michigan School of Music graduates. The group is part of the Western States Performing Arts Tour, a program of the Western States Arts Federation.

In addition to performing as a traditional saxophone quartet, Prism also ventures into an electronic instrument medium more closely associated with rock music groups, the Yamaha WX11 Wind Controller. With this instrument, the quartet is able to create a

range of sounds such as an organ, string instruments, piano, a baroque orchestra or percussion instruments.

Some claim that the saxophone quartet is "charting fresh, unexplored musical territory," which seems unusual since the saxophone quartet delves mostly in classical music.

Winners of the Fischhoff National Chamber Music Competition and voted Outstanding Young Artists of 1989 by *Musical American*, the Prism Quartet has performed in Chicago, Detroit, New York and Los Angeles. Their repertoire draws from classical music, jazz and avant garde 20th-century

works including compositions by ensemble members.

General admission tickets are \$10. Discount tickets are \$8 for students, faculty and staff, handicapped and military. Tickets are available at the Performing Arts Box Office. For more information call 739-3801.



The Prism Quartet to play Saturday at Artemus Ham Hall

## Gwendolyn Watson to visit campus

Internationally acclaimed improviser, cellist and composer Gwendolyn Watson will present a series of master classes and workshops Thursday through Saturday, as part of the Southwest Gas Distinguished Artists Series.

On Thursday, Watson will present a discussion on improvisation at 8 a.m. and two master classes on improvisational techniques at 9:30 a.m. Her workshop titled "Music + Dance = Intimate Friends" will be held 7:30 p.m. Friday, in the Paul McDermott Physical Education dance studio, Room 302. At 9 a.m. Saturday, she will conduct a seminar on techniques of improvisa-

tion as a form of accompaniment in the Alta Ham Fine Arts dance studio, Room 110. All events are free and open to the public.

Watson specializes in chamber improvisation, a process whereby dancers and musicians learn to tap their creative reserves by utilizing such music and dance fundamentals as rhythm, melody, tonality, phrasing, texture, emotion and visual/verbal stimuli as points of departure for improvisation.

Classical training in cello and composition provided a firm background for

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