



What does it mean to be a man?

by Daniel W. Duffy

"The loneliest nights are the ones spent alone" is the amiable yet profound essence behind director/choreographer Steve Merritt's, *Nightdreams*, a painfully realistic musical about men and women and relationships in the '90s. The show world premiered in Las Vegas last week and will run for an exclusive two week stint.

The story is set on a sleepless night of a man named Rick (Bernard Tavis) on the eve of his 30th birthday. Rick is not unlike most men; he wonders where his

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Class visits the set of show

by Tricia Romano

Showgirls, bright lights and glitzy costumes; sound like the average night out in Vegas? Think again. It's really Joseph Bauer's Contemporary Media class.

Contemporary media is exactly what its name implies: a study of the contemporary media (radio, television, video and film). Bauer's class, in addition to the book work, also practices the hands-on method of learning. Each semester Bauer takes his student's to a show on the Strip for an up-close behind-the-scenes look at what goes on backstage. Bauer has taken his previous classes to see *Legends in Concert* at the Imperial Palace.

This semester the class see CLASS page 14



Queensrÿche (from left to right, bassist Eddie Jackson, guitarist Michael Wilton, guitarist Chris DeGarmo, lead singer Geoff Tate and drummer Scott Rockenfield play the Thomas & Mack Wednesday night at 8 p.m.

Queensrÿche has slowly built its 'Empire'

by Ched Whitney

For the past 10 years, the rock group Queensrÿche has slowly grown from cult status to hard rock stardom. The band has achieved its success on its own terms, never sacrificing their artistic integrity.

The Seattle-based quintet started out, producing their own four-song EP in 1983. With local radio support the band soon signed a major-label record deal. They followed in 1984 with their first full-length album, *The Warning*. But it was not until 1988's *Operation: mindcrime*, a conceptual album which deals with a young man's seduction into an underworld of seedy sex and politics, that the

band really began to be heard.

Tate said that the story originally was planned as a movie idea. He and guitarist Chris DeGarmo hope to one day work on a film project.

Some of the characters are loosely based on people Tate has met during his travels.

"The story line originated from various characters," Tate said. "Sister Mary is based on a woman I met in a club in Amsterdam.

"The revolutionary element is based on a separatist group in Quebec, the Quebecois."

Operation: mindcrime earned the band their first gold record and at the same time a spot at the top of many rock critics' lists.

"We've always been a band that's liked to

experiment. We couldn't easily be labeled by the press and our record company."

Tate says that labels can get tiresome.

Still, many people have tried. Progressive, heavy metal, speed metal, thrash metal; the band has heard them all.

Queensrÿche was now characterized as a thinking person's heavy metal band. In a genre that plies teen angst (mostly male) with constant sex-and-drugs imagery, a truly intelligent, non-sexist band was something of a novelty.

Tate admits that they drew inspiration from various '70s so-called progressive rock groups such as Yes, Pink Floyd and Rush, as

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'Mozart in Harlem' opens Mozart Bicentennial

An original musical theater piece, *Mozart in Harlem* by Robert Brewer and Michael Mulder, will be featured as the opening performance of the Mozart Bicentennial Celebration at UNLV. The production is 8 p.m. Friday in Artemus Ham Concert Hall.

The play is set in Harlem and tells the story of Willy, a young black composer who is searching for inspiration. The cast of characters includes Leo, Willy's father, Mozart, Mozart's sister, Nannerl and Mozart's father Leopold.

"At first, it was frustrating, then enlightening and finally satisfying," said Brewer. "The story is allegorical. It's a nice opening for our Mozart Festival. Both Wolfgang and Willy were, for different reasons, social outcasts."

"It was a big challenge," said composer Mulder. "I had to integrate stylistic elements representing black music, Mozart, and my own style. The solution I adopted was having a negro spiritual represent the black composer. The negro spiritual is lyrical and so is Mozart. It

fit better than R & B, gospel or contemporary black pop."

Mulder and Brewer have collaborated on the project since last spring. They are both continuously working on *Mozart in Harlem*.

"There is excitement in doing opera and doing Mozart in two time periods," said Jeff Keep, director of the play. "The excitement comes from drawing parallels between Mozart's feeling for his art and Willy's feeling for his art. It's a short piece, very intense, with a great

deal of energy. What would Mozart be like today is an engaging question."

Edward M. Barker plays Mozart. Barker is currently pursuing his MFA in music theater performance.

"*Mozart in Harlem* is Las Vegas' unique and exciting contribution to the world celebration of Mozart's last works," said Isabelle Emerson, associate professor of music at UNLV, producer of "Mozart in Harlem." and co-director of the Mozart Bicentennial Celebration

with Virko Baley

The Mozart Bicentennial Celebration will run from Nov. 29 through Dec. 6, and will include concerts, films, dance, art exhibits and theater. A two-day symposium will feature prominent scholars from the fields of art history, literature, medicine, musicology and philosophy, who will discuss particular aspects of Mozart's art and persona.

For tickets or further information, call the Performing Arts Box Office at 739-3801.