

'NIGHTDREAMS''

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life is headed and if he'll ever find true love. The supporting cast provides all the different "fragments" of Rick's personality in a provocatively insightful manner. Part of him wants to bed "every woman out there," but then he also has a side that wants to settle down and yet another side that is scared to death of women.

Nightdreams explores the nature of man and how men are "lonely by nature." The female point-of-view is delved into with some thought provoking musical numbers as well.

The production of the entire show looks like something out of a stylistic music video. The song and dance numbers are hip and aimed at a contemporary young audience rather than the usual musicals which are generally reserved for blue-hairs and octogenarians. The light and stage show appears like the blend of a Pink Floyd laser light show with the dark sensuality of *9 1/2 Weeks*.

The cast is predominantly made up of men that look like they just got off the beefcake bus, but they actually can sing and dance. Michael Visconti shines as the sensitive part of Rick in the sentimental numbers, "The Rest of Me (The Best of Me)"

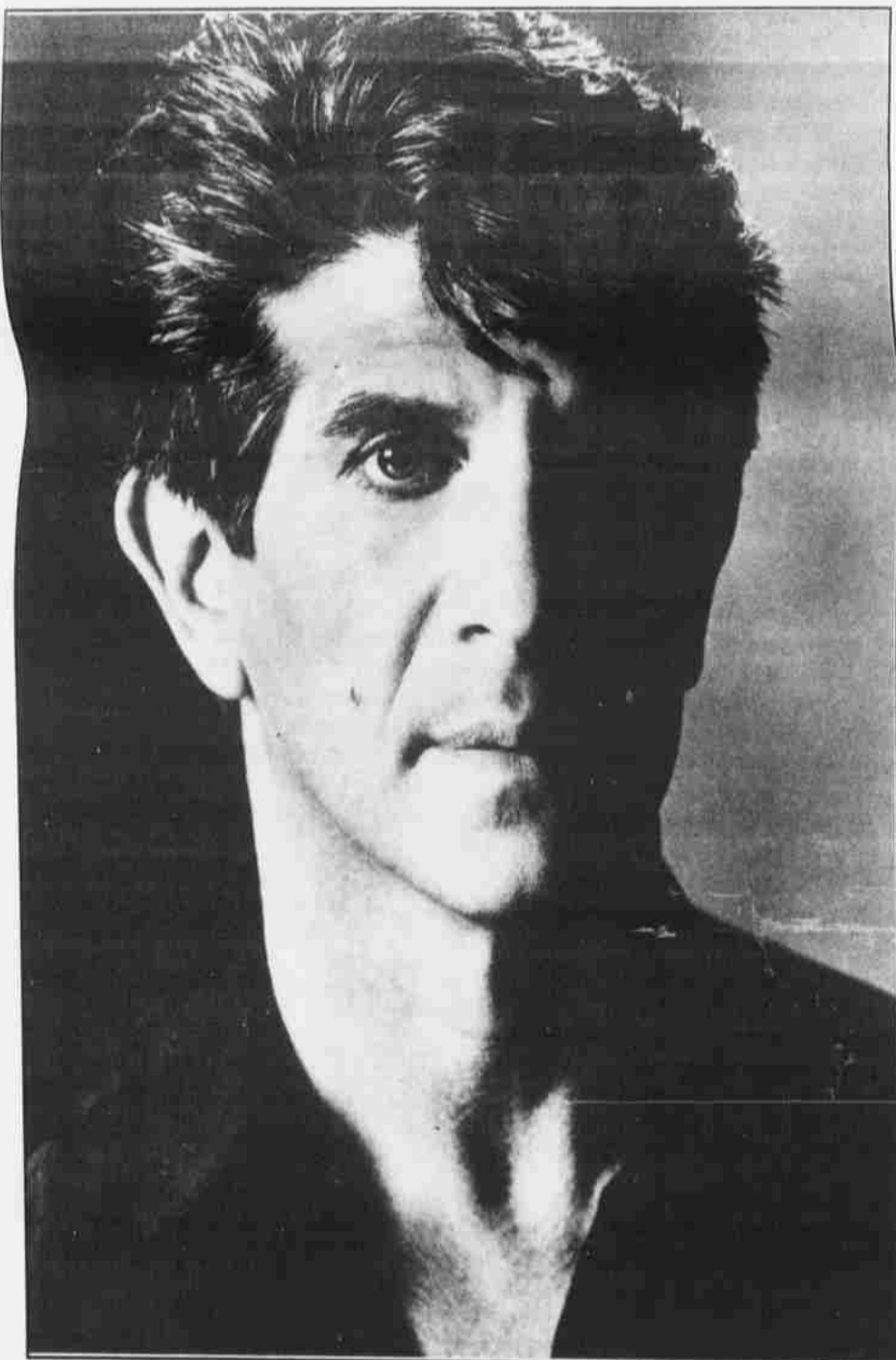
and "Once Upon a Time." Gary Paul Goldman and Paul Joynt add some pungent comic relief.

The house is brought down though, when Texas born singer Sally Moore sings of dire loneliness in the ballad "If You Only Knew." The final number, "Who Am I" is an introspective song that makes a man look himself in the face and accept who he is, and to let himself be loved. This song serves as an impromptu curtain call which utilizes the entire cast while showcasing Tavis' painstakingly honest vocals.

Merritt, who's past credits include *Beach Blanket Babylon* and *Dream Street*, brings an autobiographical touch to his latest work.

"It's the story of my life. Rick is me," Merritt said. He gave writer Mark Donnelly his own personal diaries and memoirs and the end result was *Nightdreams*. The cast will head into the studio to record the soundtrack within the next two weeks for a hopeful spring release of the album.

Nightdreams plays at the Dunes Hotel through Dec 1. Tomorrow night is UNLV night and student tickets for the event are half-price. For more information call 737-4741.



Steve Merritt brings his vision of the night to life in the new musical *Nightdreams*.

QUEENSRÛCHE

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Tate said, "The bands that got dumped on heavily with the advent of punk music."

But the influences don't stop there. QueensrÛche's sound has changed from album to album. From their self-titled art-metal EP to the wildly-popular ballad from 1990's *Empire*, "Silent Lucidity," the band's sound has grown while never transgressing from the QueensrÛche ideals.

"Silent Lucidity," a song complete with strings orchestrated by Michael Kamen, has increased the comparisons to Pink Floyd. The success of the single has helped propel the album past the 2 million mark in sales.

The band's headliner status has allowed them undertaken on their current

"Building Empires" tour. They are recreating the entire *Operation: mindcrime* album on stage.

On Nov. 5 they released *Operation: LIVEcrime*, a boxed set that includes a full-length CD and video. The entire 15-track *mindcrime* album has been reproduced.

One distinctive element QueensrÛche has always had is Tate's five-octave voice. Tate engaged in formal vocal training while growing up.

"I studied in school when I was younger," Tate said. "And then later when I was about 20."

Tate's voice will be ready Wednesday when the band plays takes the stage at the Thomas & Mack. Warrior Soul opens the show which starts at 8 p.m.

'Les Petits Riens' opens at UNLV

The UNLV dance arts department makes a leap into the past when it presents "Les Petits Riens" and Mozart's Compose-By-Numbers, an evening of "18th Century Enlightened Madness" at 8 p.m. Sunday in the Artemus Ham Concert Hall, as part of the Mozart Bicentennial Celebration.

The one hour event will include gaming in a Mozartian musical manner and a fully costumed performance of "Les Petits Riens," a danced entr'acte accompanied by music from the University Musical Society Orchestra conducted by James Stivers.

The provocative Mozart Compose-By-Numbers game will begin the evening. Mozart, according to Early Dance Specialist Angene Feves, "devised this composition exercise for a particularly unimaginative pupil." With the help of audience members, Mozart will con-

tinue composing in a form both historically and closely identified with Las Vegas. The throw of the dice will determine which measures fit together in compositions, which result from the chance selections of Mozart's measures, will receive their premier that evening.

"Les Petits Riens" was originally an entr'acte, or a little filler piece between acts of an opera. The original choreography was by Jean Georges Noverre, Marie Antoinette's ballet teacher, who staged it for the first time in Vienna in 1768. Ten years later, when Marie Antoinette had become queen of France, Noverre remounted "Les Petits Riens" for the Paris Opera. The young Wolfgang Amadeus Mozart wrote the overture and some contredanses to complete the score.

For this production, Feves has used 18th century

choreographies in Feuillet notation, a method of writing dances developed by Beauchamp, the dance master of King Louis XIV. To enhance this vision into the past, the dancers will wear 18th century style costumes complete with corsets.

Feves, UNLV dance arts artist-in-residence, has been stage director and choreographer for early dance performances, including those held to commemorate the tricentennial of the composer, Jean-Baptiste Lully's death in Italy in 1987 and a series of presentations celebrating the 200th anniversary of the accession of William and Mary to the throne of England.

General admission tickets are \$7 for adults, \$5 for students, faculty and staff, handicapped, seniors and military. For more information call 739-3801.

CLASS

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was treated to a night out on the town at the Flamingo-Hilton's *City Lites*. After watching the ice-capade extravaganza, the class headed backstage where they were shown the ropes. They learned about some of the technical aspects of the show, including how they transformed the ice stage to a regular wooden floor (it slides.)

Mind-boggling sound effects were explained. When twenty-plus dancers get on-stage and tap, what the audience is really hearing is two tap dancers off-stage, tapping into a mike.

In addition to their visit on the Strip, the class is treated with outside speakers as well, including radio station owners and different people from television.

They also toured Channels 5 and 10.

Ann Larimer, junior communications major and one of Bauer's students, said, "Being behind the scenes made it feel real-life, and a lot more down-to-earth, and not just the lights, glitz and glamour like they usually have in Las Vegas."

Rob Meese, an English major, explained why he enjoyed the trip. "Well, it's really good to be able to get backstage to see the optical illusions of it all, to see how much smaller the stage is in actuality in comparison to what it looked like. It really gives you a feeling about what it's like to be involved in a Las Vegas show."

"I gained a nice insight on how quick they have to move to get where they

have to go, how technical it is, and how experienced and talented the people have to be," said UNLV senior Audra Stewart.

Bauer himself has been involved with television and radio for many years. He was a radio disk jockey and he has a syndicated show on the Public Broadcasting System (PBS). Additionally, Bauer does voice-overs for many of the hotel commercials, including the Marriot and the Ramada.

He explained why he feels the need to put a little extra in his class. "The whole purpose is to give them a good real-life experience because you can't get it all from the book. I can tell them everything they need to know about radio and television, but until they see it, see what's backstage, it becomes a false impression."