



L.A. theater ensemble features UNLV grads

REBEL YELL STAFF REPORTS

UNLV alumni will perform on stage at the Judy Bayley Theatre as Studebaker Studios' production of David Hirson's "La Bete" opens Sept. 15. The production is the university theater's season opener, and part of the Southwest Gas Distinguished Artists Series held at UNLV each semester.

Alumni performers include Teresa Gilmore, Julie Artman, Riley Steiner, Jane Hamilton, Kim McKamy, and Todd Tjaden. A select group of UNLV graduate

students will be integrated into this production, which will later tour to Los Angeles.

David Hirson, a young American playwright, has written a contemporary verse play which simulates the wit and style of Moliere's comedy of manners *Tartuffe*. Hirson is a native of New York. He has studied at Yale and Oxford and has written for "The London Review of Books," and "Contemporary Literary Criticism."

The action takes place in 17th century France on the estate of Prince Conti, a pa-

tron of an acting troupe. The prince has decided the troupe needs an extra player, and his choice is a troubadour named Valere who is an obnoxious egomaniac. Elomire, an anagram of Moliere, tries to convince the prince that it would be a terrible mistake to add Valere to the troupe. The prince decides to have a contest between the two rivals which results in a duel fought in rhymes instead of swords.

The play was first co-produced by Andrew Lloyd Webber in 1991. The absurdly high-comic style, and

the giddy, slapstick action with rhyming couplets is performed at a maniac pace.

Todd Tjaden directs a fine ensemble of extremely talented actors. Tom Overmeyer plays the role of the troubadour that Prince Conti, played by Mark Cross, is trying to get into the company. Teresa Gilmore plays the leader of the troupe, and her sidekick is played by Riley Steiner. Julie Artman plays Dorine.

Performances are at 8 p.m. Sept. 15, 16, 17, and 18 with a matinee at 2 p.m. Sept. 19. Tickets are \$8.



Teresa Gilmore



Julie Artman

Hindsight is 20/20

BY JARED DEAN
STAFF WRITER

Now that the summer is finally over we can spare a moment to reflect on this summer's blockbusters. Only a moment, you don't want to waste too much time living in the past. Then again,

the three films that stand out the most are *Jurassic Park*, *Sleepless In Seattle*, and *The Fugitive*. All three deal with the past in one way or another.

Jurassic Park is a wonderful movie. It's connection with the past is obvious. Who cares if the book is better;

books are always better. The reason books are better than movies is because your imagination is more poignant than celluloid.

Well, *Jurassic Park* is pretty close to even the most vivid imagination. The story is a bit simplified because of

time constraints, but the characters are enjoyable in that Spielberg sort of way. Definitely a smily-face movie.

Sleepless In Seattle is not so much a remake of *An Af-*

see HINDSIGHT p. 10

The Evolution of Oleta Adams



Oleta Adams was discovered singing in hotel lounges in Kansas City.

BY JAMES WILSON
STAFF WRITER

Curt Smith and Roland Orzabal of Tears for Fears saw it first. Oleta Adams, crooning in a hotel lounge in Kansas City; singing to them, personally. That's what this Yakima, Washington native does; she makes each listener feel like there are only two people in the room.

Essentially discovered by Smith and Orzabal, Adams went on to tour with Tears for Fears and record back-up vocals for them. Her first LP, *Circle of One*, has sold over a million copies worldwide, and with *Evolution*, her latest album, Adams doesn't seem to be slowing down.

Evolution is pure
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style, jazzy, breathy, with lots of tenor sax and an unmistakable velvet voice.

Adams shows she can cop a beat, as with the initial groove, "My Heart Won't Lie." She flings herself along from there.

The potential chink in the musical armor here is Adams' cover of James Taylor's "Don't Let Me Be Lonely Tonight," which becomes slightly lost toward the end.

Adams nails Billy Joel's "New York State of Mind" right on the head, however. The song is heartfelt, intriguing, and maybe more soulful than Joel's rendition. Adams might even put a better piano to the song, too.

A singer and keyboardist by trade,

Adams penned six of the songs on *Evolution* herself, showing a certain versatility. "They (Smith and Orzabal) taught me how to relax and just do what I do best. And that's sing," Adams said. With writing like "Easier to Say (Goodbye)" and "Lover's Holiday," maybe Billy Joel covers of Oleta Adams songs won't be far down the road.

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