

'Don Giovanni' Passes Through Las Vegas

BY DANNY KIM
STAFF WRITER

In the 1800s, wealthy people attended operas by Robert Wagner and Wolfgang Amadeus Mozart for entertainment. In 1994, most people attend mainstream movie theaters.

Once in a while, it is refreshing to be whisked away to the past, in order to grab the sensation of the 18th century populous. On Oct. 1st, the Western Opera Theater 1994 National Tour and the San Francisco Opera Center performed the prolific Mozart opera, *Don Giovanni* at the Artemus W. Ham Concert Hall.

The professional cast featured David Okerlund as Don Giovanni, Svetlana Sech as Donna Anna, and Patrick Blackwell as Leporello. The opera was done entirely in Italian, with an overhead subtitle screen to inform the audience of the dialogue.

The opera begins with Leporello, Don Giovanni's servant, waiting outside a house. Suddenly, the handsome Don Giovanni runs out the front door, along with Donna Anna, the Commendatore's daughter. The audience soon discovers that Don Giovanni has just raped Donna Anna.

While Don Giovanni continues to harass Donna Anna, the Commendatore arrives to defend her. Giovanni seals his

fate by slaying the old man, as Donna Anna and her fiance vow to avenge the Commendatore's untimely death.

We soon find that Giovanni is an 18th century Wilt Chamberlain, as Leporello reads a list of how many women Don Giovanni has romanced, somewhere in the neighborhood of 3,000. Donna Elvira, a jealous and buxom victim of Don Giovanni's seduction, vows to reveal Giovanni's treacherous manners to all eligible women.

Eventually, Donna Anna discovers that Don Giovanni had murdered her father. As Don Giovanni gains more detractors, he is forced to flee from his party. The

arrogant Giovanni escapes punishment a few more times before Leporello is forced to betray him. In the conclusion to the opera, Giovanni is dragged into hell by the Commendatore.

The wonderful music, which is composed by Wolfgang Amadeus Mozart, complements an excellent cast of singers. The rich score is played by a lone piano, but provides the underlying tone throughout the opera.

The fantastic and humorous opera has already made its way through Las Vegas, but it may return here sometime in the future, so stay on your toes for its return in the coming years.



Collective Soul is Ed Roland, Ross Childress, Dean Roland, Will Turpin and Shane Evans, and will be opening up for the aging Aerosmith next Wednesday.

Small Town Band Makes Good

Collective Soul to Open for Aerosmith

BY SCOTT JEFFREY OSBAND
CONTRIBUTING WRITER

Most band's rise to success are due to airplay on commercial radio stations.

But *Collective Soul*, with the help of a college radio station has a story to tell that will inspire the spirits of both young and old, struggling college students or dropouts.

Ed Roland (vocals and guitar), Ross Childress (lead guitars), Dean Roland (guitars), Will Turpin (bass), and Shane Evans (drums) make the soulful sounds of *Collective Soul*.

After seven years of trying to make it, this local band was on the verge of breaking-up. They had been playing together since high school, and although they had enjoyed limited success in their small hometown of Stockbridge, GA, and played some clubs in Atlanta, no one even dreamed what was about to happen next.

Ed Roland, the band leader, songwriter, and lead vocalist, now at least 31 years old, had not found the success he wanted for the band, and decided he might find success in writing songs for other artists.

The band recorded the songs for a demo and, just as an after-thought, gave the tape to the local college radio sta-

tion who had always played their music.

The station listened to the tape, and picked "Shine" as the single (from the album titled *hints, allegations, and things left unsaid*), to give air-play to. With no promotional push, this song became the radio station's most requested song.

"Shine" was soon picked up by other college radio stations which, in turn, sparked record sales that could rival most big artists'.

Sensing the band's potential, Atlantic Senior VP, Jason Flom flew to see them perform live. Impressed by their muscular show, he signed *Collective Soul* on the spot.

In a recent interview we spoke to Will Turpin, the band's bass guitarist.

What was the band's reaction to your sudden success?

"We had been dreaming about this since high school, sitting around at Ed's house playing monopoly. I mean, coming from a town of only 3,000 people, just playing 20 miles away in Atlanta made us famous."

What kind of pressures does overnight success bring?

"Well, now that we are touring with *Aerosmith*, we play to full stadiums, 10,000, or 20,000 people at a time. You'll know right away by the reaction if they like you or if you suck! We're not playing to 25 of our friends at a club anymore."

What kind of response has your band been receiving?

"We seem to get a louder and more energetic response from our

faster rocking style songs like "Scream." Not to say that people don't like our more soulful tunes, because even though they don't scream and shout, we can see them sit back and think, man that song spoke to me! Sometimes that is more rewarding than the screams."

What advice do you have for the struggling artist out there?

"I think the most important thing is determination. I mean, if your not serious about sticking with it, you'll never make it. Plus you got to have some confidence in yourself. I can't tell you how many times we left a club with our tails between our legs, but we never gave up."

True, this story might sound like something out of *Wayne's World*, but this presumptuous band even turned down "Late Night with David Letterman," because he wanted them to cut their song down to the three minutes given them. Whoa!, the song seems to be about 2 minutes too long to the average joe. I guess Letterman hasn't learned anything in the few years he has been in show business.

Still enjoying the success of their first album, *Collective Soul* has already cut five new songs for their next one. *Collective Soul* will be opening up for *Aerosmith* at UNLV's Thomas & Mack Center on October 12 (sorry, as usual, there is no student discount), on what is presumed to be *Aerosmith's* last tour ever.

Play Ball Just in Time for the World Series

Well sort of. What do you get when you combine the power of Frank Thomas, the control of Greg Maddux, and the throwing speed of Randy Johnson?

Well, you get Steve Nebraska, "the greatest ball player to ever live." If you have Steve Nebraska, then you have the 20th Century Fox release, *The Scout*.

All the crazed baseball fans who can't wait until the strike ends may be able to get a little baseball to tide them over with *The Scout*. Beware though, you may not get what you expect.

The film opens with scout Al Percolo, played by Albert Brooks, looking for some new talent for the New York Yankees. Things don't go his way and he quickly gets on the wrong side of the higher-ups. Instead of firing Percolo, they send him south. All the way to Mexico.

After countless horrible experiences, Percolo stumbles across Steve Nebraska, played by Brendan Fraser (*Encino Man*, *School Ties*). Nebraska is a baseball god with ridiculous talent. Percolo persuades the eager and gullible Nebraska to come to the Yankees, and after some deliberation, Nebraska signs a huge deal.

Percolo persuades the Yankee management to start Nebraska the next season, unless the Yankees get into the World Series. Real good chance of that, right? Nebraska, who feels safe in the fact that the Yankees were not even near the Series, goes on with his obligation to see the



BY TODD RODGERS

The Scout
(1994, 95 Minutes)

Cast

Albert Brooks
Brendan Fraser
Dianne Wiest

Directed by Michael Ritchie

(out of 10 possible)

Art Direction/Cinematography: 7

Acting/Character Development: 9

Soundtrack & Sound Effects: 7

Overall Rating (Not Averaged): 8

The Ticket Price: \$6.75

psychiatrist, who is to clear him to play. His doctor, played by Dianne Wiest, uncovers all sorts of buried problems that Nebraska then has to deal with.

Percolo becomes a father figure to Nebraska and their problems escalate. Nebraska vents his frustration from his own childhood toward Percolo. Everything comes to a head atop Yankee Stadium before game one of the World Series.

Director Michael Ritchie has a

Please see *Scout*—9

Mudsharks to Play in Alumni Amphitheatre

The *Mudsharks* will be playing on the UNLV campus today at 12:00 a.m. at the Alumni Amphitheatre.

This was supposed to be a phone interview with the bass player Rich Ray, but unfortunately we got stuck on the phones with The Rolling Stones' management. We were trying to explain to them how the ticket prices were way too much for the average student, and that they should send us 10 pairs of tickets to give away to you, our fellow students.

Instead they offered to send me two copies of *Steel Wheels* on tape and a used bottle of Mick Jagger's Geritol prescription.

It is a shame we didn't get to interview *The Sharks*, because this is the first time in years that there will actually be a decent band with raw talent performing on campus. We hear a lot of complaints about the crop of

weak bar bands that CSUN keeps wasting money on. Quit complaining, because finally there is a band coming to campus worth mentioning.

In the short history of the Alumni Amphitheatre, *The Sharks* will be the first band with any talent to get up on the stage. They are a Reno-based band who merge the styles of ska, reggae, jazz, R&B and funk. Their new release, entitled *Crackin' Porcelain*, is doing well on the charts across the country.

The new album is produced by Neill King, whose past credits include Green Day and Elvis Costello. They have opened up in the past for such big name acts as Jimmy Cliff, Pato Banton and The Mighty Mighty Bosstones.

The *Mudsharks* will also be appearing at Fremont St. Reggae & Blues Bar tonight, and The Huntridge on Friday.