

'Aladdin' Not Just Kids' Stuff

BY JAMES KIM
STAFF REPORTER

Aladdin, the latest edition of Walt Disney's "World on Ice", premiered at the Thomas & Mack last Tuesday. The show was a dream come true for the thousands of children who were lucky enough to attend. These youngsters had an opportunity to see their favorite characters from the animated Disney film of the same title come to life. Many children also realized that the *Aladdin* experience would not be complete unless they could somehow persuade their unsuspecting par-

ents to buy them at least a few of the many trinkets that were being actively sold in the arena. From the sheer number of glowing swords and officially licensed *Aladdin* flashlights, it was obvious that they had succeeded in their endeavor.

The show itself, however, was more than enough to occupy the attention of the adults in the audience, as it featured some relatively impressive acrobatics and special effects. The spectators were amazed by the stuntwork of teeter-board gymnasts slyly posing as characters in the show. Much to the delight of the

audience, some of the skaters performed a few jumps during the course of the evening. These displays of athleticism were no triple axles, but they still managed to entertain.

The special effects were equally engaging. An overhead track system allowed Aladdin (Jaimee Eggleton) and his romantic interest, Princess Jasmine (Cynthia Coull), to take a magic carpet ride. A scene that involved a perilous journey into the Cave of Wonders was even more impressive because it involved a talking cave and a skating rug.

The final segment of the show

was the most entertaining. At the end of the performance, the Genie (Jimmie Santee), was followed out into the rink by more than 25 look alike genies. This dizzying number of blue genies then performed a thoroughly disorientating, but enjoyable series of synchronized skating moves that left the audience of 8,500 begging for more.

There was, however, one aspect of this ice performance that left something to be desired. The characters did a terrible job at lip syncing to the pre-recorded

Please see Aladdin—9



Dick Dale

This Saturday at the Fremont Street Reggae and Blues Club the undisputed "King of the Surf Guitar," Dick Dale will knock down the doors this weekend. Wake-up Vegas, this is the first real show of the year and it will be worth every dollar! Don't miss the chance to see a living legend in action. You may be familiar with Dale through his work on the *Pulp Fiction* soundtrack. Below are some obscure facts about one of the greatest and most influential musicians in the short history of rock-n-roll.

- Got the first "state of California permit" to play rock-n-roll at teen dances (if he supplied neckties).
- Started his own record label back when it was unheard of, and sold 80,000 records at his concerts alone, before selling out to Capitol Records.
- Was the first rock-n-roll performer to appear on the *Ed Sullivan Show*.
- Played guitar, sang and appeared as himself in four of the "Beach Blanket" movies with Frankie and Annette.
- Was the first rock-n-roll performer to grace the center spread of *Life Magazine*.
- Appeared in promotional ads for the 1964 Mustang, riding a stallion.
- Toured around Memphis in Elvis' Presley's Stutz Bearcat and enjoyed "the Kings" hospitality at Graceland.
- Played Vegas and Reno for many years with the *Dick Dale Review*.



UNLV Film Studies student Dave Scofield was invited to work in Auburn, Washington on the set of Northern Exposure over the Winter Break.

Not All Bruises Hurt

BY MICHELLE SHENSKY
STAFF REPORTER

The Theatre Department at UNLV has one of the hottest, up and coming playwrights of our time, graduate student Nicole Thomas.

The very gifted, very young Thomas, has written several plays including: *The Sexual Nature of Cappuccino*, and most recently, *The Color of Bruise*.

Bruise, well received this past October, has been invited to compete at the Region 10 American College Theatre Festival which takes place Feb. 27 thru March

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Stop the Presses: 'The Front Page' a Hit!

BY SHARON GERRIE
STAFF REPORTER

The Front Page, a comedy written by Ben Hecht and Charles MacArthur, opened Thursday at the UNLV Judy Bailey Theatre. The production will play Feb. 2-4 and 9-11 at 8:00 p.m. and Feb. 5 and 12 at 2:00 p.m.

To begin with, *Page* is a hit. Make time to see this play. It's a treat, you won't be sorry.

Page premiered on Broadway in 1928. It portrayed Chicago news writers and publishers as unprincipled, careless and sometimes unscrupulous liars, which didn't sit well with the newspapers of the day.

That the play used comedy to shed some light on the underbelly of political graft ("You don't need money for food. Watchya got a badge for.") and sensational journalism in the Windy City didn't help much either. Sandburg's "City of the Big-Shoulders" was in its rough and tumble heyday in 1928. That public figures could be made and destroyed by what version of the truth was printed was privileged information until *Page* hung the press out to dry.

The brain child of two ex-newspaper men, Hecht and MacArthur (husband to Helen Hayes), *Page* is set in the press room of a Chicago courthouse. Reps from all the Chicago papers are waiting for a criminal, Earl Williams, to be executed. Williams has made the mistake of

shooting one of Chicago's finest police officers. Perhaps because the victim was black, one of the reporters tell another that "He (Williams) admits killing the guy he just thinks he shouldn't get hung for it."

From there the play unfolds like the early edition—crisp and hot off the press. As the news hounds listen, one of their own, Hilde Johnson, announces he's in love, moving to New York, and quitting the news business. Just as he dangles his new contract with an advertising agency in front of everyone, the next big

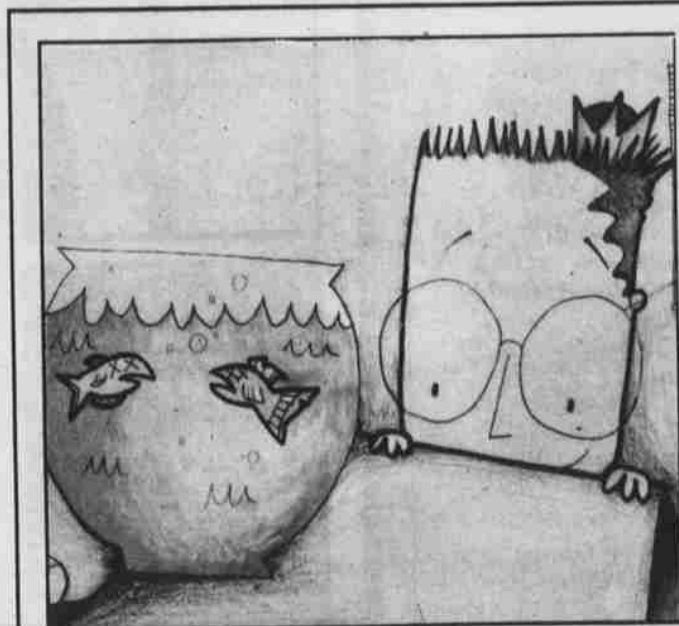
story hits. When fellow reporters rush to the phones, putting their not-exactly-accurate spin on the turn of events, Hilde can't stay out of the game. He goes for the scoop one more time and the play takes on the staccato of an old Underwood typewriter that's in a hurry to sing a new song.

To make a play like *Page* work, pace and timing are crucial. The play has to move with energy, not speed, and the UNLV production team has that down pat. And while there are some acting parts larger than others, the success of the production relies not

only on one individual performance but on the efforts of the ensemble. This is a strong collection of actors across the board. Nobody drops the ball. However, some extra kudos should go to: Michael Buin playing "Jimmy Murphy" for the *Journal*, Jay Duffer playing "Ben Singer" from the *Tribune* and Curtis C. as the governor's messenger.

Hats should also go off to director Davey Marlin-Jones. His casting was rock solid and his instinct for directing comedy was

Please see Front—10



All this week, the Huntridge is showing the Spike & Mike's Sick and Twisted Festival of Animation.

