



Daryl Hall and John Oates

Hall and Oates returns to Caesars Palace

Daryl Hall and John Oates will make their Caesars Palace Circus Maximus Showroom debut March 28-30, performing in concert. Their 19th career album, *Change Of Season*, was released in 1990, with its first single, "So Close."

Change of Season, like their current tour, focuses on an acoustic sound—a more traditional approach to the Hall and Oates rock/soul style.

"It's a return to band-oriented music, as opposed to machine-oriented music," Oates said.

Hall and Oates joined forces in the late '60s and began their ascent in the '70s, with three Top 10 singles: "She's Gone," "Sara Smile" and "Rich Girl." A *New York Times* article later described them as "pop music's number-one singing duo."

In the '80s, they enjoyed an unbroken string of platinum albums—*Voices*, *Private Eyes*, *H2O* and *Soul Part II*. Their hit singles that included five No. 1 songs: "Kiss On My List," "I Can't Go For That (No Can Do)," "Private Eyes," "Maneater" and "Out of Touch."

In 1985, Hall and Oates pursued separate interests before coming together again to record *Ooh Yeah!*, their debut album for Arista Records in 1988.

For show reservations, call Caesars Palace at 731-7333.

Tricia and I were disappointed at the Symphony

by William Holt and Tricia Goldberg

I was talking to my friend Daniel Lewin, the Las Vegas Symphony's concertmaster, and he said that a musician from our own Las Vegas orchestra had composed his own piece of music to be performed March 9 at 8 p.m. in the Artemus Ham Hall. Played beside this premier was Mozart's Concerto No. 25 and Sibelius' Symphony No. 2.

I asked Tricia to go. I was both excited to see her and to hear a new symphonic piece called "Sonant Voyage (1991)" by Walter Blanton, a L.V. Symphony trumpet player.

I regret to inform that Tricia and I were gravely disappointed after it was all over.

I act as music critic in this article, but I also happen to be a composer of the same genre. Often, composers have an affair with each other by being involved with what one another is doing in composition. To describe my reaction to Blanton's piece, my

feelings were hurt.

Tricia said that the piece sounded like her concert band warming up, rather than a piece of music.

I can also use a metaphor. In art, there are generally two (among other) forms of painting: that of "portrait" and that of "abstract." There is another form of art where a person will dip his or her fingers into paint and fling it at the canvas. If we are calling the latter "art," I could then comfortably describe "Sonant Voyage" as "music."

Throughout history, there have been debates as to what freedom of expression should be allowed. Whereas I feel that freedom should be a "given," I feel that Blanton's piece was freedom with no other intention but to be free.

As we all know, anyone can blow through a horn or pitter on a piano. A large group of friends could also get together and strum instruments to have fun hearing the different sounds.

But music, via the bountiful

means available and not yet invented, is the use of the noise produced by instruments in such a way that something is said (music being the "universal language"). This is achieved, for example, by the infinite uses of structure, chord changes, melody lines, dynamics, tone, texture, and many more.

The vocal chords mean nothing unless something is actually said, whatever it may be. In Blanton's piece, there were many participating instruments, but in my opinion, they all did very little but merely "be instruments."

There was obviously almost no structure (in this case, Blanton may have in part tried to create the image of a schizophrenic experience). Yet, there have been many pieces in history described as lacking structure; however, most of them actually do have a structure, produced by the mood (or tone and texture) or the idea that they create, instead of being dynamic in rhythm or in melody.

Halfway through the piece, a creatively dressed gentleman appeared stage left carrying a saxophone. I wondered why he was there until he moved to center stage and began blowing away in either 64th or in 32nd intervals.

A man in the audience commented "Nice sax."

I had to agree. It was nice and shiny, and it sounded like a good sax. It didn't do anything, though. And so, for the most part, the wonderful L.V. Symphony musicians had to do nothing but to follow their sheet music to see when each member had to "giggle" his strings or "flutter" his woodwinds. One drummer, I think, had to carry some beats with an indistinguishable "chant."

If this is a sign of what is to come in new symphonic music, some work needs to be done.

But Tricia and I had fun anyway.

Meet Monkey Meet

by Shannon Phillips

Monkey Meet—the name alone dazzles you. This diverse band did dazzle its audience on March 13, as the Spring Concert Series continued on the Moyer Student Union stage.

As the cold wind blew harshly, determined students stayed to listen. With wonderfully unique sounds and a reggae-rock beat, Monkey Meet belted out original songs and danced in synchronization despite the uncooperative weather.

Based in Los Angeles, this peace-promoting band is comprised of vocalist Renard Luke, guitarist Ted Grimes, percussionist Steve Biondo, bassist

Chris White, keyboardist Bobby Sox, and Arthur Thompson on drums.

Although not signed with a major label yet, Monkey Meet plays and promotes their songs throughout the states.

"We're a traveling band," said drummer Arthur Thompson.

With upcoming dates in areas from St. Louis to the dry desert of Arizona, Monkey Meet will be on the road for some time.

The Spring Concert Series, now on its third band production, will continue. Despite the variation of weather, student turnout and participation has been quite high.

Shakin' Dominos 1991 winner of The Battle of the Bands

Band known for their onstage antics

by Terry Stolz

Last December the "Shakin' Dominos" beat out 29 bands to win 1991's Battle of the Bands. When the Dominos play, they are sure to shake the house with good music and exhilarating stage antics. They take their audiences on a nostalgic trip back in history, to the early 1950s when rock 'n' roll was young.

There are four members in the band. Brett Andow is the lead vocalist and backs up Nick Skouras on the guitar. Jimmy Decker plays stand-up bass and sings backup vocals. Eric Cellini keeps the beat on the drums. Decker and Andow met

while hanging around bars and watching other bands perform. About three years ago they formed The Shakin' Dominos with two other guys who have since left the band. Skouras and Cellini joined the band a year ago.

One of the band's stage antics includes a balancing act—Decker stands on his bass and Andow balances on top of Decker's back while they play. Recently, while playing a dance at the Thomas & Mack, Andow fell offstage while trying to balance on Decker's back.

The Shakin' Dominos are currently in the studio working on an album that should be re-

leased soon. In the near future, they'll be going on a road tour sponsored by Miller Genuine Draft. The tour will take them to Utah, Arizona, Colorado and Texas. Negotiations are being made to arrange dates for a tour in Japan and Guam.

They can be heard in Las Vegas on radio stations such as 93.3 KOMP and 91.5 KUNV.

They appear every Sunday at 10 p.m. at the Escape Lounge I, located at 4821 Spring Mountain Road, and on Wednesday nights at 10 p.m. at the Sports Pub on Maryland Parkway, across from UNLV. On April 17, they will appear at the MSU on the UNLV campus.



The Shakin' Dominos

photo by Terry Stolz

Music from the Middle Ages comes alive at the Excalibur

Whittier choir to perform music of the past

Excalibur Hotel/Casino will present the Whittier College Choir in a special Madrigal Concert on the Court Jester's Stage in the resort's Medieval Village (Level II) on Wednesday, Mar. 27 at 1 p.m.

The concert is free and the public is invited. The 42-member choir, under the direction of Dr. Stephen Gothold, will be

garbed in medieval costumes (some of which are pictured) and will sing all of their selections acapella.

"What sets madrigal music apart from other choir selections is each song is a four-part piece with repetitive segments within each piece," said Leigh Ann Cardenas, choir business manager.

The Whittier Choir has been performing madrigal music at what is termed, "A Madrigal Feast" for the past 10 years. At Christmas, the group performs their madrigal song selections while the audience feasts on traditional medieval food.



Some members of the Whittier Choir in costume



CONCERT EVENTS: Jeffrey McDonald, Steven McDonald, and Robert Hecker of Redd Kross featured at Calamity Jaynes.

'Are You Now or Have You Ever Been?'

by Gary Puckett

Dashiell Hammett could have written it himself. The brutality displayed was ceaseless and altogether as fierce as that in Hammett's own novels. The heavy-handed bloodshed used by Hammett was avoided in this play, but the end result was historically as fatal. Hammett himself was a prominent victim. The lucky ones escaped with their lives, although it has been pointed out that these lives weren't worth much afterward.

Are You Now or Have You Ever Been? is indeed a brutally realistic reenactment of the inquisition imposed on members of the arts in this country from about 1947 through about 1958. The object of this inquisition was to stamp out communism in the United States. The victims were, in many cases, not even involved with communism. And even if they were, the involvement was frequently only peripheral.

An evening spent taking in this play could not be described as relaxing. Neither author Eric Bentley nor director Jeff Koep had relaxation in mind. Dr. John Bowers of the English Department at UNLV described the play as "a classic 'talking heads' play, except that the heads weren't talking—they were yelling." This proved to be an apt description.

The tension is deliberate and, with few exceptions, unrelenting. Bentley and Koep do allow for audience and actor

fatigue, with the provision of a brief intermission.

Eric Oram, as the chief investigator, put in a marathon performance. He relentlessly hounded the many protagonists and in some cases (notably Tim Graham as Larry Parks) actually sweated them out.

Oram, however, was not the dominant antagonist. This grim role was performed by the tireless and faceless aspect of an ever-present and irresponsible media. From beginning to end, flash attachments fired off, reporters scribbled on note pads and live television monitors hung from the ceiling, all lifelessly recording the events as they transpired. As a reporter in the audience, my note pad seemed to double in conspicuity and size.

Tim Graham, as Larry Parks, turned in an admirable performance. He was constantly dogged by the volatile investigator (Oram) and the tenacious media. His lawyer provided very little relief as Parks is, bit by bit and piece by piece, broken down.

"It is doubtful whether, after appearing at this committee, my career will continue," said Parks, who later added, "I think that my career will be ruined because of this."

At this point, it has become obvious to the audience that the character is pitted in a struggle for his life. During a court recess in the scene, the investigator offers to light Parks' cigarette. A stunned Parks at first refuses, but acquiesces. It is the final offering of the executioner to the condemned.

There were many fine performances. Abe Burrows, played by Christian Fisher, was great and effectively drew some of the few laughs in the play. Jerome Robbins, played by Carmine Di Fulvio, was excellent as well.

"All of my works have been acclaimed for their American qualities," said an exasperated Robbins to his accusers.

"Well let me suggest that you put some more of that in," replied a committee member in all seriousness.

Student Government at UNLV was very ably represented by both Mike and Joe Bunin. Both turned in exemplary performances. Mike Bunin acted two parts, as Ring Lardner and as Arthur Miller. The two were of very different characters and Bunin was persuasive and convincing as both.

Lionel Stander, played by Joe Bunin, was a fighter. He insisted on, and was granted, removal of the lighting and of the nearly omnipotent media, before offering testimony. His treatment of the media here, and in allusions to the press in voiced lines, was tinged with irony.

"Because of newspaper headlines people get the wrong idea," said Stander.

"It's like the Spanish Inquisition. You might not get burned, but you can't help getting a little singed," Stander added deliberately, as my notebook doubled in size and conspicuity. Joe Bunin, like his brother Mike, performed in a consummate manner.

Edward M. Barker as Paul Robeson was positively stunning.

Barker was so convincing that the observer cannot help but be transported in time to the fifties that were not so fifty. Everything became real with Barker. It was as if Robeson were himself playing the role of himself.

His testimony begins somewhat humorously, with Robeson's obdurate insistence upon his stance on the Fifth Amendment. The humor is short-lived.

Both the obvious tension constructed throughout the play, and the tension inherent in Robeson's words, build to a gripping and suspenseful ending. Robeson takes what is already an infected and oozing sore and rubs handfuls of salt into the wound.

Those in the position of judge and prosecution (the descendants of slave traders) are forced to look at the filth of their history and the suffering of the oppressed blacks of this country. Consumed by self-constructed muck, the accusers begin to wallow in it. By defiantly forcing a mirror of history on those in judgment, Robeson (Barker) shows his accusers and the audience the truth. It is not a pleasing spectacle.

Then ... darkness ... sharply shattered by the shearing light from numerous flash attachments turned to bear on the unsuspecting audience. We were there! They have proof!