

Philippe Entremont leads Vienna Chamber Orchestra at UNLV

The Vienna Chamber Orchestra, led by French pianist-conductor Philippe Entremont, will perform at 8 p.m. April 30 in the Artemus Ham Concert Hall.

This is another in the series of Charles Vanda Master Series concerts presented by the Performing Arts Center at UNLV.

The orchestra, celebrating

more than 40 years of existence, has won world praise for its impeccable and stylish performances of the works of Mozart and Hayden. Entremont, who has won international acclaim for his performances, has earned the distinction of lifetime music director of the Chamber Orchestra.

Tickets are available at all Ticketmaster ticket centers. Information can be obtained through the Performing Arts Box Office at 739-3801. The box office is open Monday through Friday 10 a.m. to 6 p.m. and Saturday 10 a.m. to 4 p.m.

The Performing Arts Center is the home of the Charles Vanda Master Series which has offered outstanding classical music for 14 years.



Vienna Chamber Orchestra

Neil Young and Crazy Horse ride into town

by Bret Skiba

Neil Young proved Saturday night that some things only improve with age, like music. Playing a concert that was originally scheduled for March 24, Neil showed that you can play your old songs and still gain new fans.

He opened with the "National Anthem" while a 12-foot microphone was set up on stage with a yellow ribbon for the troops, something he's been doing since the Ragged Glory tour began last year.

His set included many timeless classics such as "Cinnamon Girl" and "Hey Hey My My" along with a few of his newer political awareness songs such as "Rockin' in the Free World" and "Mansion on the Hill." Young was backed by

his old band Crazy Horse and his "haircut of the month."

Young's set lasted for two hours; 30 minutes of which was due the feedback-oriented, over-extended song endings which also included instrument destruction. He just proved to many that after 25 years of playing nothing really changes, we just get older and wiser.

The second band, Social Distortion, was phenomenal. They attracted many of their own fans, but also captivated a large portion of Young's followers. Although many of Young's fans didn't understand the lyrics to Social Distortion's earlier songs like "Mommy's Little Monster," they did enjoy their version of Johnny Cash's hit "Ring of Fire" from the

band's latest album.

Neil Young picked the opening acts himself, showing an interest in today's different musical styles. Young could have played all night with his great amount of hits, but the songs he played were enough.

The concert was nearly flawless except for a minor skirmish in Section 103 during Social Distortion's set and an unknown Mr. Green Jeans-looking guy who ran around the stage during Young's performance with a two-foot carrot.

It was an excellent show and everyone was amazed. Who knew that music could sound good at the Thomas & Mack Center?

The Grateful Dead return to Las Vegas

It's their own brand of music, showmanship and "Deadhead" fans

by Ross Thomas Kurzer

Veteran rock band Grateful Dead will make its fifth excursion to the Las Vegas area with appearances April 27 and 28 at the Sam Boyd Silver Bowl. Both concerts will begin at 1 p.m. and feature opening act Santana, led by Bay Area guitar virtuoso Carlos Santana. Both gigs are completely sold out.

The Grateful Dead emerged in 1965 from San Francisco's frenzied LSD orgies, known commonly as Acid Tests. At a time when powerful synthetic "acid" had not yet been deemed illegal, the band played historic concerts that lasted for hours. With Jerry Garcia on lead guitar, Bob Weir playing rhythm guitar, Phil Lesh on bass and Bill "Rockin' K" Kreutzmann on drums, the Dead forged a complex blues-rock musical style. Concertgoers attending author Ken Kesey's Acid Test parties were encouraged to freely smoke pot, trip on acid, take off their clothes and dance wildly in a sea of colors, incense and love. Adding to this unlikely symbiosis were members of the Hell's Angels motorcycle club, known for always enjoying a good party. The Angels looked after the fans, and the Dead powered the crowd night after night with such fiery chestnuts as "Can't Come Down," "Mindbender" and "Caution."

Since those early gigs, right

up to the present day, the Dead has never relied on a song list. Some tunes, such as hits "Touch Of Grey" and "Truckin," are played once a week. Other classics like "Casey Jones" and "St. Stephen" haven't been performed for seven and eight years respectively. In fact, when the Dead launched into "New Speedway Boogie" from the LP *American Beauty* this February, it was the first time in 21 years they'd performed it! This versatility keeps the music fresh, as the band can easily grab from their cache of several hundred songs.

The Dead has always allowed "Deadhead" fans to bring in microphones and cassette machines, and record each concert. Band members are of the opinion that once a song has been performed, that version of it has become public domain. Each time the Dead plays a song they play it differently and Deadheads enjoy the opportunity to collect and trade the different versions.

To this day people unfamiliar with the Dead's sound incorrectly assume that the band plays heavy metal music. In actuality, the Dead relies on many influences, including bluegrass, country, rock, folk, soul, funk and space music. Sometimes the "karma" is just right and band members tune out, allowing the music to speak for itself.

The band has always classified their performances as ongoing experiments, purposely creat-

ing flaws in the expected and filling in the spaces extemporaneously as the audience watches.

In addition to 26-year veterans Garcia, Weir, Lesh and Kreutzmann, Mickey Hart has contributed percussion to the mix for 21 out of the last 24 years. At the electric piano is newcomer Vince "Spider" Welnick. Welnick, former player for The Tubes and Todd Rundgren, joined the band one year ago after the fatal drug overdose of longtime keyboardist Brent Mydland. The band has also added Grammy Award-winning acoustic pianist Bruce Hornsby to the lineup. While quite busy with his own successful group The Range, Hornsby manages to sit in with the Dead most of the time.

Bill Graham, the band's pseudo-promoter for a quarter century, has also felt the power of the band and its music. Graham is promoting the Silver Bowl concerts in association with Evening Star Productions.

The Grateful Dead and its traveling communal scene is not without its troubles. Drug use at shows is as high as it has ever been, and the media generally bad raps the band and the audience as relics from the 1960's. Through all of this, however, the Dead has made a commitment to its fans to continue playing their special brand of amorphous dance music.

Sandy Hackett headlines Comedy Night at UNLV

The Student Government Entertainment and Programming Board in association with the Comedy Stop presents Comedy Night at UNLV. The laughter will begin at 8 p.m., April 26, in the MSU Ballroom. Best of all, admission is free.

Headlining the event is longtime Las Vegas entertainer Sandy Hackett. The son of co-

median Buddy Hackett, the younger Hackett has performed at many of the major hotels on the Las Vegas Strip as well as hosted his own local television show. Appearing with Hackett are performers known as 976-SING and comedian Joe Pellegrino.

For more information, contact Mike Bunin at 458-0416.



Sandy Hackett



Joe Pellegrino



976-SING

Charles Vanda Master Series presents James Galway

by William Holt

The Charles Vanda Master Series concert of the I Solisti Veneti was conducted by Claudio Scimone, starring James Galway.

The performance of the Vivaldi concertos, a Rossini sonata, a Rolla concerto, and a Mercadante concerto, played in part by Galway, was crisp, on time, and was not an effort.

Regarding the music in this edition, the concertos by Vivaldi, Rossini and the lot were not as dramatic and as exciting as some of the other pieces in previous

editions. It was very light and frothy, however very creative, thoughtful and pleasant.

With the addition of James Galway, the famous solo flutist, the concert had the added quality of being charming.

Perhaps Galway is charming in all of his appearances, but he was very smooth and comical ("dancing with" and playing his flute in the ear of the conductor. He was almost flirting with the audience). He added to Friday night's symphonic performance class that might be found in a Mathes or a Sinatra show.

CORRECTION: The article entitled "NC-17, just another name for X" should have been credited to Suzanne Roragen. We apologize to our readers and the writer for any inconvenience.

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