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THE REBEL YELL

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Local film critic visits journalism class

by Daniel W. Duffy

Carol Cling, film critic for the *Las Vegas Review-Journal* visited UNLV last week to discuss philosophies on movie reviews with students in Vicki Bertolino's "Forms of Journalistic Writing" class.

Cling said a film critic serves two functions when critiquing a film. First they perform a regular newspaper reporter function by being the "eyes and ears" of a certain film so as to give the readers who couldn't attend (or haven't yet seen) the basic idea behind the film. Second, they serve a con-

sumer function by giving readers their perspective on why they should or shouldn't see a particular film.

First and foremost, Cling expressed the idea that she is there for the reader and doesn't subscribe to the "oracle" theory where the critic says, "I'm right and you're wrong because I'm the film critic."

"I hate it when the critics think they're more important than the film they're reviewing," Cling said. "(Every) critic has to develop (their) own set of standards and list of ideals to look for" when evaluating a film.

Cling poses the question

when viewing a film, "What are the filmmakers trying to do and do they achieve this?" This question is used as a major criterion for determining a film's worth. She said film reviews are subjective, so it is of the utmost importance to justify any "expressions of your taste or opinion" with detailed explanations for a particular reaction. She also mentioned the necessity for consistency in critiques, so readers can learn to understand the critic's perspective over a period of time.

"Give the flavor, but don't ruin the taste," Cling said in reference to reviewing the ba-

sic plot structure or story of a film. "Try to never give away any of the salient details."

Cling said her reviews can be used as a measuring stick for the reader to judge whether or not they might enjoy a certain film. Some readers might agree with her "verdict" on most films and say, "If Carol Cling likes it, then I probably will too." But there are others who disagree with her perspective and say, "Carol Cling liked it, that means I probably won't like it. I don't think I'll see that particular film."

For students who are inter-

ested in a possible career as a film critic, Cling mentioned it's a "good idea to get a background in film history and criticism at the university level." She cited another benefit of studying film in college is it "exposes you to a much wider range of movies."

To further the point of expanding viewer's horizons above and beyond studying film in school — in tune with the abundance of art and independent films in the Las Vegas area right now — Cling mentioned it is "(a) critic's duty to introduce people to movies that they might not have heard of, but might like to see."

Dave Mason 'Metz' merizes Las Vegas' music scene

by Rick Nielsen

Dave Mason, a founding father and mainstay of rock n' roll in the 60's and 70's mesmerized a large and enthusiastic crowd at Las Vegas' newest upstart nightclub garden, *The Metz*.

Mason may not be a familiar name to many *Yell* readers, but his songs, former bands and recording appearances are legendary.

Mason started the band Traffic, a band from which Steve Winwood emerged into stardom. Mason is responsible for songs like "Feeling Alright,"

which has been recorded by numerous artists, most notably, Joe Cocker.

Mason has sung, recorded and jammed with Jimi Hendrix on songs like "All along the Watchtower" and "Cross Town Traffic" and even on the Beatles tune "Across the Universe..." All of this is in addition to 10 solo albums.

Lately, Mason has been virtually silent on the music scene. His talented new band consists of Guy Dominic on keyboards and vocals, Wally Hustin on bass and Mark Ott on drums. Mason plays a combination of guitars and

sings lead vocals.

The show opened with "Let it Flow" a Mason classic which got the crowd in an upbeat mood. After a heart-warming rendition of "You are Every Woman in the World," the band jammed on "Feeling Alright." It was obvious by the audience's reaction they had missed the long absence of Mason's performances.

Other impressive numbers included a bluesy "Stormy Monday," Mason's own version of "All Along the Watchtower" and "As I Turn Round to Look

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Machines of Loving Grace and attitude

by Jared Dean

Among the slew of bands to perform at local clubs last week was a band from Arizona named Machines of Loving Grace, taken from a Richard Brautigan poem, "All Watched Over by Machines of Loving Grace." Brautigan's poetic balance of the apparently incompatible, nature vs. technology, makes up Machines' basis for the industrial-meets-classical mix.

While most would consider this particular blend oxymoronic, the unique crossbreed has worked in the past with Skinny Puppy and

In The Nursery. Although neither of the mentioned have completed the formula save the occasional sample, Machines takes pride in their interpretative chaos.

Another field of pride for Machines should be the live show. Although the Shark Club/Sue Hahn have booked better performers, as yet they have failed to produce a band with a better attitude. While their first visit was cancelled due to an equipment malfunction, Saturday's show was not without its technical difficulty. Bass and vocals

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New West Theatre spread some 'Rumors'

The New West Theatre presentation of Neil Simon's comedy, *Rumors*, directed by Barbara M. Brennan, will open at 8 p.m. Friday at the Charleston Heights Art Center.

Rumors centers around a couple's 10th anniversary party to which four other couples have been invited. They arrive to find the hostess missing and the host wounded from an apparent suicide attempt.

"A farce such as *Rumors* is really a challenge to direct," Brennan said. "The timing is so very important, and when it all does come together, the effect is hilarious."

Brennan's previous stage directing efforts include, *Arsenic and Old Lace*, *The Elephant Man*, *I'm Not Rappaport* and *Crimes of the Heart*.

Performances are at 8 p.m. April 3 and 4 and 7-11 with two Sunday matinees at 2 p.m. April 5 and 12. General admission is \$10, discounted to \$7.50 for students, seniors and handicapped. The Charleston Heights Art Center is located at 800 South Brush St. For further information, call 876-6972.

It had to be Shlomo Mintz

by William Holt

Last Wednesday, the Israel Chamber Orchestra with conductor and violin soloist Shlomo Mintz performed the "Concertino for Strings" by Odeon Partos, "Divertimento" by Bela Bartok, "Violin Concerto in E minor" by Felix Mendelssohn and three "Hungarian Dances" by Johannes Brahms at Artemus Ham Hall.

The performance was meditating. Mintz and his players sent the audience a precise rendition of each work in continuous clusters of emotion.

The Chicago Tribune said of Mintz, "...he plays like a poet kissed by a fiery muse."

The Jerusalem Post said, "That Shlomo Mintz has established new norms of perfection and excellence with the Israel Chamber Orchestra is indisputable... unflinching precision was combined with deep understanding and profundity."

Mintz, born in 1957, was raised in Israel where he began his violin studies at age six, making his first Carnegie Hall appearance at age 16. With such alliances like Zubin Mehta and Isaac Stern and appearances with the Chicago Symphony and the Deutsche Gram-

mophon record label, he has fast become an international star.

The regimen of his childhood discipline paid off. "Basically, I was subject to my parent's will. They didn't over-torture me, but they put me under rather strict discipline," Mintz said.

"It has long been one of my aspirations to give back to the society. It is one of the reasons that I've taken on this job. The other is, of course, to develop myself as a musician."

The Partos concertino is different from a concerto in that concertino is defined as a free-style chamber piece. It is a short piece composed in A-B-A form characterized by its density of progression and its transparent polyphony. It is said that stringed instruments were the composer's favorite means of expression.

"Divertimento" was a work commissioned to Bartok requiring specific resources and technical demands. While the piece took him only 15 days to compose, he wrote it in anguish over the second world war.

He explained in a letter: "The poor peace-loving loyal Swiss are [even] forced to glow with war fever. Their daily papers are full of articles on protection of the country... Luckily, I can banish these anxiety-provoked thoughts, if necessary



Internationally renowned Shlomo Mintz performed last week at Ham Hall.

— while I am at work, it doesn't disturb me."

Mendelssohn's piece was intended to create music that was designed perfectly for the instrument and would charm the listener. He wrote: "I would like to write a violin concerto for you

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