

REGGAE

CONTINUED FROM 11

of a sparse three hundred people yearning to hear this reggae demi-god's warbling voice.

Frederick "Toots" Hibbert can indeed be considered a master of Jamaican music. His name is synonymous with the word Reggae. In fact he coined the term in his 1968 song "Do the Reggae." "It means comin' from the people," says Toots' son Zulu. From the people is right. Toots grew up a part of the Rastafarian movement hangin' around the tough streets of Kingston, Jamaica. He later became, along with such infamous names as Robert Marley and Jimmy Cliff, one of the most prolific exporters of Jamaican sound.

Although Toots and the Maytals suffered fatigue from traveling all the way from Kingston that same morning, they delivered a two hour set of simple, straight-ahead Reggae delivered with an enthused glee. For those devoted fans who stuck it out through the prolonged intermission, the experience was well worth the wait.

Those who chose to leave before they played can receive a refund if they bring a ticket stub to the Department of Parks and Rec. office at Sunset Park, 455-8278.

SYMPHONY

CONTINUED FROM 11

to expand the opportunities for the orchestra in an effort to reach new audiences and serve more parts of the community. Virko Baley, the orchestra's founding musical director, is a highly respected composer with many impressive credentials. He has received grants and commissions from both individuals and organizations, which include the National Endowment for the Arts, Project 1000 and the Winnipeg Symphony, and the Nevada Symphony Orchestra and Continuum. A few of his numerous guest conducting engagements include the Cleveland Chamber Symphony, St. Petersburg Philharmonic, Kiev Philharmonic, and the Shevchenko Theatre Opera and Ballet Orchestra. To find out more about the Nevada Symphony Orchestra's upcoming concert events, call 792-4337.

BAND

CONTINUED FROM 9

band. The drummer pumped up the audience with some very intense sub-rythms. He was very tight with Carvin and the bassist, who seemed to be the most reserved of the trio. Yet his talent was not diminished. One lover of funk observed, "It was much more thrilling to listen to the bassist than to watch him. His talent was obvious but his soul is yet to be liberated."

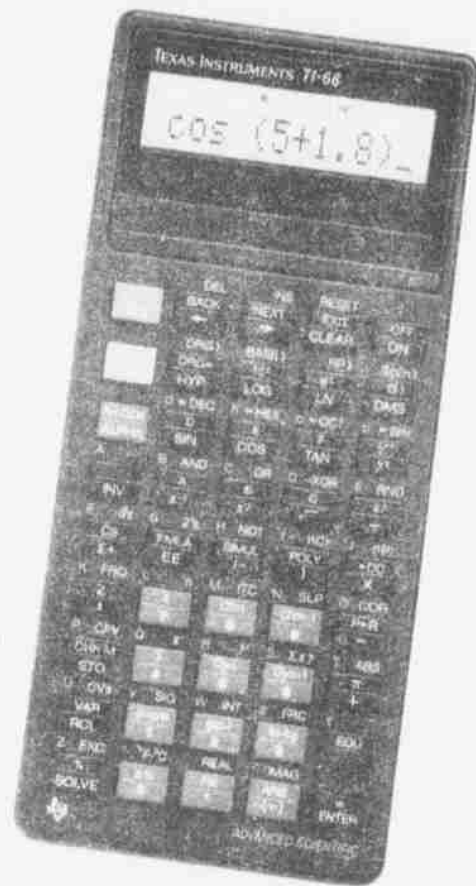
Jones himself was everywhere. On stage, off stage, dancing with a fan, talking to his drummer. His guitar did the same, in front of him behind him, one hand, two hands, he even played the frets with an empty beer mug in that hand.

According to Andrew Kiraly of Las Vegas New Times, "It's one thing to sound good and another thing to look easy doing it, and Carvin Jones did both."

The little dance floor at the pub was jampacked and slippery with the sweat of all those dancing bodies groovin' and movin' to the funk, blues rhythms pulsating from the stage as The Carvin Jones Band played on through the night.



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