

entertainment



Perfect harmony

The Men's Glee Club of Capital University, Columbus, Ohio, will perform at Trinity Lutheran Church in Gibsonsia Sunday at 7 p.m. Here E. Richard Shoup, director of the university's Chapel Choir and Men's Glee Club, rehearses with his singers. The free concert includes barbershop, novelty and popular tunes and solos.

Trinity Lutheran plans Glee Club music concert

Trinity Lutheran Church in Gibsonsia will present a musical concert Sunday at 7 p.m. with the Men's Glee Club of Capital University, Columbus, Ohio.

The church is located at 3832 Gibsonsia Road. For more information call 448-8110. The concert is free and open to the public.

The Glee Club, under the direction of E. Richard Shoup, is on a six-day tour of the northeastern United States. It will present selections of sacred, classic and popular music.

The Varsity Quartet will perform barbershop, novelty and popular tunes and contraalto Sandra Topy and pianist Tim Brown will do solos.

The Glee Club is one of nine performing groups of the noted Conservatory of Music of Capital University. Shoup, a Capital graduate, is director of both the Chapel Choir and the Men's Glee Club. His musical career has spanned more than 36 years. He was state supervisor of music for the Ohio Department of Education before retiring in 1979 and returning to Capital.

Exhibits

Mixed Images — The North Hills Art Center, 3432 Babcock Boulevard, has an exhibit of "Mixed Images," paintings by Norman Brown, Pat Fragola, Sharon Newman and Janine Primus. Gallery hours are Sundays from 1 to 5 p.m., and Tuesdays through Saturdays from 10 a.m. to 4 p.m. Evening appointments can be arranged by calling the center at 364-3622.

Photographs — A photographic retrospective of work by the late Marvin Rabinowitz opens on Saturday, Jan. 7, from 6 to 9 p.m. at the Pittsburgh Center for the Arts, Shadyside. The exhibition continues through Jan. 29. Gallery hours are Tuesdays through Saturdays from 10 a.m. to 5 p.m., and Sundays from 1 to 5 p.m. The center is located at the corner of Fifth and Shady Avenues. For more information, call 361-0873.

Photographs — A collection of photographs illustrating the emotional impact of the immigrants, first contact with the United States at Ellis Island will be on display at Robert Morris College through Jan. 20. The photographs were taken in the early 1900s by August F. Sherman, Ellis Island's official photographer. There is no admission charge for

the college's exhibit, "Learning to Breathe Free," located on the corner of Fifth Avenue and Sixth Avenue, downtown.

Photography collection — A selection of works by such well-known photographers as Ansel Adams, Margaret Bourke-White, Walker Evans, Lewis Hine and Eugene Smith will be exhibited in Gallery 10 of the Museum of Art, Carnegie Institute through Feb. 19.

"Highlights From The Photography Collection" includes 48 black-and-white photographs (1874-1982) selected from the museum's collection by Curator of Fine Arts Henry Adams. Visitors may view the exhibition during regular museum hours Tuesdays through Saturdays from 10 a.m. to 5 p.m., and Sundays from 1 to 5 p.m. The suggested admission contribution is \$2 for adults and \$1 for students. Saturdays are free of charge for students and children; members are admitted free of charge at all times.

Modernist painter — An exhibition of the works of Lancaster native Charles Demuth will be featured through Sunday, Jan. 22, at the Museum of Art, Carnegie Institute.

Thirty-eight paintings and drawings of the modernist painter reveal a strong sense of Demuth's relationship to the eastern Pennsylvania German community and depict or were inspired by Lancaster subjects. Demuth died in his native city on Oct. 23, 1935, and was buried in the Lancaster Cemetery near his father's grave.

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Royal drawings — "Great Drawings from the Collection of the Royal Institute of British Architects" can be seen in Gallery A of the Carnegie Institute Museum through Jan. 29.

Organized by The Drawing Center, New York, this exhibition presents masterpieces from the collection of the most important archives of architectural drawings in the world. The 82 drawings comprise a miniature history of architectural draughtsmanship from the Renaissance to the present.

Collections — The special exhibition program of the Museum of Art, Carnegie Institute, will continue "Statements in Collecting: Recent Acquisitions of European and American Decorative Arts" through Jan. 8. The exhibition features porcelains, black basalt ware, furniture, textiles and ceramics.

Collecting during regular museum hours Tuesdays through Saturdays from 10 a.m. to 5 p.m., and Sundays from 1 p.m. to 5 p.m. Admission is \$2 for adults and \$1 for students. Members are admitted free. For more information, call 622-3313.

Watercolors — The paintings and field sketches of conservationist Henry Wood Elliott will be displayed through Jan. 30 in the Changing Exhibits Gallery of Carnegie Museum of Natural History. The museum, which owns 56 of Elliott's watercolors, is assembling the display of the Ohio-born artist's work in conjunction with the December opening of a major new exhibit, "Polar World."

Oasis — "An Arctic Oasis," an exhibition of 60 color photographs featuring the natural scenic beauty of the Arctic, is currently on display in the Carnegie Museum of Natural History Gallery through Jan. 31.

The exhibit, which was photographed by Stewart D. MacDonald, curator of vertebrate ethnology at the National Museum of Natural Sciences in Canada, is a plea for the protection of the ecological reserves in Northern Canada.

Many colorful plants and animals from that region will be featured.

What else

Symphony lectures — Musicologist Alexander Noyberg will give a series of lectures on the symphony Jan. 15 to March 4.

Music lovers and professionals will meet once a week for two hours from 6:30 to 8:30 p.m. for eight sessions. The history, structure and development of the symphony will be discussed.

Noyberg holds degrees in musicology from Glier's Music College in Kiev and Gynesin's Institute of Music in Moscow. He is the author of numerous radio broadcasts on the great composers and musicological works. Before moving to this country from the Soviet Union, he was an associate professor of music at the Institute of Culture in Kiev. He teaches and lectures on musical subjects in Pittsburgh.

For more information, call 621-9961 or 323-0641.

Informal classes — The University of Pittsburgh's Informal Program of winter weekend classes runs Jan. 10 to Feb. 19.

Classes are in art, literature, film, computers, money, games, food, fitness and travel. For more information call 624-6829.

Music

Chamber music — The Pittsburgh Chamber Music Project will present the fourth in its series of eight concerts Jan. 10 and 11 at 8 p.m. at 601 Amberson Ave., Shadyside.

There is no admission charge. For more information, call 241-4243 or 682-1746. The program will include a quartet for oboe and strings by Mozart, Duos for violin and bass by Beethoven, Gunther Schuller's Fantasy for solo cello and the Sonata for violin and piano by Richard Strauss.

Symphony — Charles Dutoit, music director and principal conductor of the Montreal Symphony Orchestra, will hold the baton Jan. 6-8 when he conducts the Pittsburgh Symphony Orchestra at Heinz Hall for the Performing Arts.

The all-orchestral program includes the Pittsburgh Symphony No. 83 in G minor ("The Hen"), Brahms's Variations on a Theme by Haydn, Op. 56a, and Stravinsky's masterpiece "The Rite of Spring" ("Le Sacre du Printemps").

Performance times are Friday at 8:30 p.m., Saturday at 8 p.m., and Sunday at 2:30 p.m. Tickets are available at the Heinz Hall box office, 600 Penn Ave., downtown. For general information, call the Heinz Hall Information Line at 281-5000.

Summer apprentices — The Civic Light Opera is taking applications for its Summer Apprentice Program. The educational program provides professional behind-the-scenes training to musical theater students age 17 or older.

Throughout the six-week summer season, apprentices work closely with CLO production and administration staff members in such areas as costume coordination, directing, musical direction, set design, administration and general management.

Application forms are available in the CLO business office, third floor, Heinz Hall. Applications should be completed and mailed with a resume to the CLO office no later than Feb. 10. For more information, call the office at 281-3973.

Pittsburgh rock promoter says you live on your reputation

By REX RUTKOSKI
Staff Writer

He has helped bring the legends and the bright new hopes of the entertainment world to Pittsburgh's doorstep for well over a decade.

He has been responsible for helping to broaden our musical tastes.

But when Rich Engler, Western Pennsylvania's most active promoter, speaks of the satisfactions of his job, he talks not of the many memorable moments for which he has been responsible, but of the totality of his work and the good feeling of "doing things right."

"Our business is like that," he observes. "It is so quick and it keeps going, you never really have a chance to step back and look at it."

The Variety Club of Pittsburgh has selected Engler and partner Pat DiCesare "Men Of The Year" in entertainment for 1983.

After having lived in the North Hills for several years, Engler recently moved to Swissvale. His booking agency — DiCesare-Engler Attractions — still is in the North Hills, and he is providing the comedy acts for the New Jester's Court in Ross.

Engler teamed with DiCesare in 1973 to form DiCesare-Engler Productions, and they purchased the 3,600 seat Stanley Theatre, Pittsburgh, a few years later. DiCesare now devotes the majority of his time to his and Engler's real estate interests, while Engler concentrates on entertainment.

In 1983, Engler promoted the August Police-John Jett bill at the Civic Arena. Pittsburgh voted the concert of the year in this newspaper's "Vibrations" year-end readers poll. His September Neil Young concert at the Arena tied for second in the poll. The Stanley was named second favorite concert hall.

From 1978 through 1981, the theater and DiCesare-Engler Productions received national recog-

nition in a major industry trade publication (Billboard) in year-end awards, which were discontinued in 1982.

For four years, the Stanley was selected the top theater in the country for auditoriums with seating under 6,000 and DiCesare-Engler was named one of the leading promoters in halls of that size.

Ask Engler what is that makes a good promoter, and he replies "Everybody has a dif-

ferent definition of a promoter. But he adds that while a promoter, booking agent or manager of an act each might have their own response, "credibility is number one" in terms of qualifications.

He suggests that the name DiCesare-Engler Productions is synonymous with the words "professional," "experience," "effective" and "credibility."

"We are reliable, we pay our bills, our word means something," Engler says. "There really is nothing in this business where you can go out and get a diploma and stick it up on your wall."

"The only thing you have on your wall is your credibility and your professional reputation. If you start messing up people, not giving the acts what they want, not sticking to your word, being late on deposits, not being reliable, that's how many promoters harm their reputation."

He adds, "I've watched many promoters come and go. It's basically the old thing. You've got to be good for your word. I'm sure a lot of these acts, would their lawyers allow, would play for us without a contract."

Engler assistant Ed Traversari says of his boss, "I've learned a lot from him. He's very good with agents and he treats everybody very well. Rich is very calm. He can accomplish things in a nice way."

DiCesare-Engler Productions played between 110 and 125 dates in 1983, which Engler says "was

probably a little less than other years."

While still a musician playing locally in rock bands, Engler got into the business side of entertainment with his booking agency, Go Attractions, once booking Bob Seger into Knoch High School, Saxenburg.

About two years later, he and a partner formed Command Performance, and Engler wore a promoter's hat while still holding onto the musician's.

As a promoter, he was responsible for the Pittsburgh market debuts of such acts as David Bowie and the Spiders from Mars, King Crimson, Yes and Genesis.

The names he has since brought to Pittsburgh really do read like a "Who's Who" of entertainment, including The Band, Eric Clapton and Todd Rundgren on one bill at Three Rivers Stadium; Simon and Garfunkel at the Stadium; and Bob Dylan at the Stanley.

Engler, 37, sees Pittsburgh as a good entertainment town.

"I never wish to leave here," he tells. "I really like and enjoy the town. I think the town appreciates good entertainment. They are also a little bit brutal on bad entertainment, but that's the way it goes. They are paying."

Of the city's tastes, he comments, "What you hear on radio is what you sell. If I would get adventurous and promote something that I think may be real big soon, and the radio stations are not on (playing) it, we will fall on our face. Radio educates the public. Everybody (the stations in the market) are so structured. They are only playing hits."

Regarding what appears to be the impending sale of the Stanley to become part of a downtown cultural district, Engler says he can provide no details.

He does assure that his company "will continue on and be as strong in the market. Hopefully we will be stronger."

Love put singer over a barrel

By SANDY NEESE
Gannett News Service

It was Reba McEntire's striking good looks that first caught the eye of her husband, world-champion rodeo rider Charlie Battles — it was her proficiency at barrel racing that did the trick.

"I was running barrels and he was bulldozing, and he came by and said, 'You made a good run last night.'"

Battles knew from the first that he'd have to share McEntire with the music world, so her ambition to make it as a country music singer has never been an issue between them.

"I knew who he was for a long time because of the rodeo, but he didn't know who I was. But we met, and the same year he made the national finals rodeo in Oklahoma City was the first year I sang the National Anthem there. That's where I met Red Steagall, and Red got me my contract with Mercury Records."

The couple was married June 21, 1976, and instead of going on a honeymoon they left for Houston, where they spent the next day promoting the bride's first single, "I Don't Want to Be a One-Night Stand."

Then there was a rodeo for Charlie and a singing engagement for Reba. In fact, they traveled so much that

they lived in a Chevrolet pickup equipped with a camper for the first three months of wedded bliss.

"We've grown together with music and rodeo ever since we've been married," she says.

Even though McEntire didn't win the industry-voted CMA Horizon Award or Female Vocalist of the Year accolade, the nominations were an honor, not to mention the exposure on national TV.

"Being nominated means that my peers have finally accepted me."

There's no doubt about the fact that the cowgirl's career has taken quantum leaps since she began back in the mid-1970s. Reba was the first artist to rack up a No. 1 single on the Billboard charts in 1983 with her smash "I Can't Even Get the Blues," which she followed up with "You're the First Time I've Thought About Leaving." It, too, occupied the top spot on Billboard's Hot 100.

A label change earlier this year has made Reba even more enthusiastic about her chances for superstardom. Although she had achieved success on Mercury, she opted to go with MCA for a simple reason.

"MCA offered us the best commitment. I was looking for someone to say, 'By golly, we think you're the

best and we're gonna make you a superstar," and they said it," she says.

Her last LP is "Behind the Scenes," which spawned the hit single, "Why Do We Want What We Know We Can't Have." A new single release from that album is "There Ain't No Future in This."

The slender, freckle-faced McEntire won't be going into the studio for MCA until January. Producing her new record will be Norro Wilson, who is responsible for the Charly McClain-Mickey Gilley smash, "Paradise Tonight."

Despite the change of producers, the little gal with a great big voice has no intention of altering her musical direction.

"I want to stay country," she says. "If a song crosses over like Kenny Rogers' 'Lucille,' that's fine."

For the future, Reba is looking for more guest spots on television and would like to make a foray or two into acting. In the meantime, she'll keep up her hectic schedule of recording and touring.

"The good Lord must love me 'cause he just keeps me going," she says. "Sometimes I don't even know how But I get a big kick out of it. I love it, it's what I've always wanted."

'Commodores' fight for image

By BRIAN DONLON
Gannett News Service

For 15 years, the Commodores have kept feet tapping and fingers snapping to hits "Brick House," "Machine Gun," and "Lady (You Bring Me Up)."

But now members feel they are facing the toughest year of their career.

Since the late 1960s (the band's fledgling days at Alabama's Tuskegee Institute), the Commodores have been a six-man unit pumping out solid rhythm & blues tunes.

In recent years, however, Lionel Richie became more than just one of the band. His lead vocals, production chores for other artists, and various outside projects pushed him more and more out front, nearly eclipsing the rest of the band.

Richie is now out on his own. And while you can't turn on the radio today without hearing a Lionel Richie song, the same cannot be said of his ex-bandmates.

"People don't want to accept that Lionel is gone," says Commodore drummer and lead singer Walter "Orange." "And by people, I mean deejays and (radio) programming directors." He says that radio stations across the country would rather play old Commodore records featuring Richie than the band's new LP.

Orange's disappointment with the airplay the album is receiving is understandable. But he says it's compounded because the band worked hard on "13."

The group went back to its roots, using the brassy sound "We feel that this is where people wanted us to go, to get away from the ballad syndrome — because the people always want to party with the Commodores," he said.

Orange says the original plans for the band after Richie left two years

ago) called for a replacement. "We did try to bring in a sixth man, but people we know and respect came up to us and said the new guy is great but he just doesn't fit. So we had to take a step back and look at what we were doing."

That reflection forced members to realize that the focus was on Richie's replacement and not the band.

"It's hard to replace Lionel Richie and it probably would have been more damaging to the band ... (to replace him)," Orange says.

He says he and the rest of the band — guitarist and founder Thomas McClary, keyboardist Milan Williams,

bassist Ronald La Pread, and trumpeter, William King — are actually enjoying the work more now than they did when they were riding the wave of success.

"I think it's a little more fun because we have a challenge and a goal. At one point it got to be a bore, the songwriter of 'Brick House' recalls.

"We would put out a record and I knew it was going to sell well, and all I would have to do is show up, play a gig, and I'd make a million."

The Commodores are now on the road touring, Orange says that he doesn't mind touring because he meets people.

Group soars with Christian music

By LORRIE J. QUINNELLY
Gannett News Service

It's been nearly 15 years since rock 'n' rollers David Huff, his twin brothers Rayburn and Clayburn Huff, and Keith Thibodeaux signed a recording contract with Capitol Records as David and the Giants, one of the most promising new groups of 1969.

Today, their popularity peaks — not as rockers, but as one of the hottest bands to appear on contemporary Christian music charts.

"We play more now than we ever did in rock 'n' roll," David Huff said. "It's funny how the Lord works things out."

Since they started recording Christian music six years ago, they have appeared in concert throughout the United States. They have recorded two major Christian albums — "David and the Giants" and "Riders in the Sky" — and will complete work soon on a third to be released in 1984; they have their own recording studio near Laurel, Miss.

"A lot of people thought we were tired of rock 'n' roll and went to gospel," Huff said, "but that's not

what happened. Keith (Thibodeaux) found the Lord first. We thought he'd flipped out."

"It seemed my whole life was going nowhere," Thibodeaux recalled.

He said he had been through the whole scene with drugs and alcohol after he rocketed to child stardom as Little Ricky on "I Love Lucy."

At a time when he admits drugs were "killing me," Thibodeaux's mother took him to a service in a little church in Louisiana, "and I was converted to the Lord Jesus Christ."

"They (the Huff brothers) didn't accept what I believed," he said. "They didn't understand where I was coming from."

After much consideration, Thibodeaux felt there was a problem for him in performing secular music. He decided to leave David and the Giants.

It was after the split that the Huff brothers became Christians, and automatically their music turned to Christian lyrics. Thibodeaux stayed the fold, and David and the Giants have been together since.

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