

ENTERTAINMENT

JOYOUS NOIZ

by john midby

Abeyance is a rockin' band that has been together for a year or two. They have a song *Lights Out* that has gotten considerable airplay on KUNV.

Their style shows a variety of influences, such as punk, heavy metal, and psychedelic, but their main distinction comes from the guitarist's style. He throws in a lot of structured melodic runs and has a smooth rhythm style all his own.

Some other bands are the *Atomic Gods*, *Triple Ripple* and *Heart of Thorns*.

Triple Ripple is three of the four members of A.W.O.L. and they are fun but don't quite generate the anarchic comedy and intense musical energy that A.W.O.L. generated.

Sampson's Army has a

new song, *Widowmaker*, that's being played on KUNV. It's one of their best with plenty of loud, wicked guitar work.

I spoke with their bass player, Lance, and even though they have been fishing around for a record contract, no label has offered them a satisfactory deal. This hits me as a bit surprising because their demos are great and they probably have the most commercial potential of any local band.

One of the reasons my information on local bands is spotty is because there was an intensification this Summer of the Las Vegas Police Department and City Hall's attempts to quash alternative "underground" type shows [gigs].

In particular, the city put a stop to gigs that occur way out in the middle of

the desert using a portable generator.

These shows are usually organized by people in local bands and/or their friends, and have been going on without incident for years. But this Summer the city deemed the shows unsafe and required licensing for all organizers, booking agents and "promoters." [Pick whatever name you want.]

This licensing involves acquiring insurance and paying for uniformed security. This whole thing was instigated by someone's objection to the names of the bands playing at one of the shows, and it is rumored that certain club owners may have helped this process. Besides the obvious and pernicious threats to personal freedom, freedom of speech and regulation of private enterprise, it also shows the city's contempt for people that are attempting to create their own

leisure-time activities.

Previously, many police officers' attitudes were "Don't congregate in parks or other public or private property in large numbers. Go out in the desert where no one cares."

Now the desert is also off limits, and we can assume that every young person should be at home, or in a theatre, or at church so they can be supervised.

On the other hand the irresponsibility of a few people at certain gigs has helped to reinforce people's worst expectations. It would seem logical that anyone putting on a show would probably want to cover themselves by getting insurance and hiring security.

But insurance rates are criminally high and often hard for non-corporations to obtain. In addition, most uniformed security only manage to heighten conflicts because they foster an "us against them" atmosphere. Every gig has

security but it is usually done by friends of the promoter. These desert shows are strictly low-budget because that keeps admission low and most bands don't require big sums when they play.

At the base of this problem is the inability of some politicians to judge promoters by their performance. Instead they rely on the assumption that gigs are organized by irresponsible people, while older club owners, etc., presumably are more capable.

Some promoters in each category are quite competent, while others aren't at all. In the end you can't take all of the risk out of attending a concert and you will never manage to eliminate self-made youth activities.

If you encourage self-sufficiency and responsibility and allow the associated freedoms, you will make those events more positive

for both the fans and the community at large.

Enough of this idealistic claptrap. It is only practical that, by including all parties in the coming hearings on promoter licensing and subsequently reaching a compromise, you have a better chance of all parties abiding by the decision.

"Streets that follow like a tedious argument

Of insidious intent

To lead you to an overwhelming question

Oh, do not ask, 'what is it' Let us go and make our visit."

T.S. Eliot-The Love Song of J.Alfred Prufrock

On Saturday, Sept.19, *Jane's Addiction* hit the stage and rather than asking "what is it?" I just enjoyed their visceral blend of hardcore, blues, psychedelic and dance music.

J.A. has a singer that sounds like Robert Plant on helium, while the band's songs are anchored by a strong rhythm. SEE PG. 8



DON'T YOU NEED SOMEBODY TO LOVE? — Grace Slick and Starship set down at the Thomas & Mack. photo by jon ansok/Rebel photo editor

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