

D.O.A. describes the band *Dead On Arrival* was exactly that



L TO R: CHRIS PROMOM BRIAN GOBLE JOEY KEITHLEY JON CARD
D.O.A.

by Bret Skiba
Reporter

A smaller than usual and unenthusiastic crowd showed up for last Thursday night's concert at a local club, featuring the band Dead On Arrival (D.O.A.). They lived up to their name — Dead On Arrival.

From the beginning this Vancouver-based punk band did almost nothing to get the audience into the show. Playing a 20-song set in under 75 minutes without many breaks to talk with or involve the patrons, made for a boring evening. However, the

band's music was enjoyed by fans who just came to be entertained and not involved with the usual type of action that takes place at these shows such as moshing (a somewhat violent form of slam dancing) and slamming.

D.O.A. played songs from all six of their albums and a few cover songs such as "Great Balls of Fire," "War" and "Midnight Special." The only excitement of the night came when they played songs written by Jello Biafra of The Dead Kennedys.

The two opening bands, Leper Bureaucracy and Self-Abuse, did little to get the crowd involved;

the latter was the most enthusiastic band of the night. Many people left the show during D.O.A.'s set for any number of reasons; because it was late, boredom or something better to do at one in the morning.

It was the first show of this type I was able to enjoy "musically" without having to defend myself against moshers. So I would have to say it was an acceptable show, but could have used a lot more excitement from the bands who lacked the adrenalin and high energy expected of this type of concert.

Mary's Danish food for the ears

by Tina Lyttle
Staff Reporter

The biggest surprise of the year in music came on Saturday, Nov. 17, with Mary's Danish, the fiery funk sensation from the L.A. underground.

Focused primarily on songs from their first album, "There Goes the Wondertruck," the band let loose their abilities by going far beyond the realm of ordinary composed talent. It was surprising to see a group giving it their all in a whole-hearted, mind-blowing experience without the use of vulgarities, sexual explicitness or abnormal stage presence to combat ailing musical problems (which has been the path to stardom for some groups).

Overall, the entire show worked out unusually well. Opening group Summer's Eve showed great musicianship. By giving a sound delivery of Jimmy Hendrix covers, they were given the crowd's approval. The second act, Endless Mindless, proved their essence by sounding stronger than usual. Their great set geared up the audience for the headliners.

From the moment Mary's Danish took the stage, the audience became enticed by their upbeat tempo. Led by singers Julie Ritter and Gretchen Seager (who used everything from cowbells to maracas), Mary's Danish performed musical art at its finest. "Don't Crash the Car Tonight" displayed Chris Wagner's funky bass rhythms, which had the crowd dancing in a frenzy. "It'll Probably Make Me Cry" showed the band's softer side and left the crowd swaying for more.

The big show-stopping shocker was their rendition of "Foxy Lady" by Jimmy Hendrix. The audience chanted, "We want more! We want more!" until it was given to them.

The encore brought the band back with some tunes from their new album, to be released in February on Chameleon Records. Although the lights were turned on and the show ended to the audience's dissatisfaction, the band promised to come back. The energy conveyed by these talented musicians proved Mary's Danish has a long way to go before their dynamic fuse burns out.

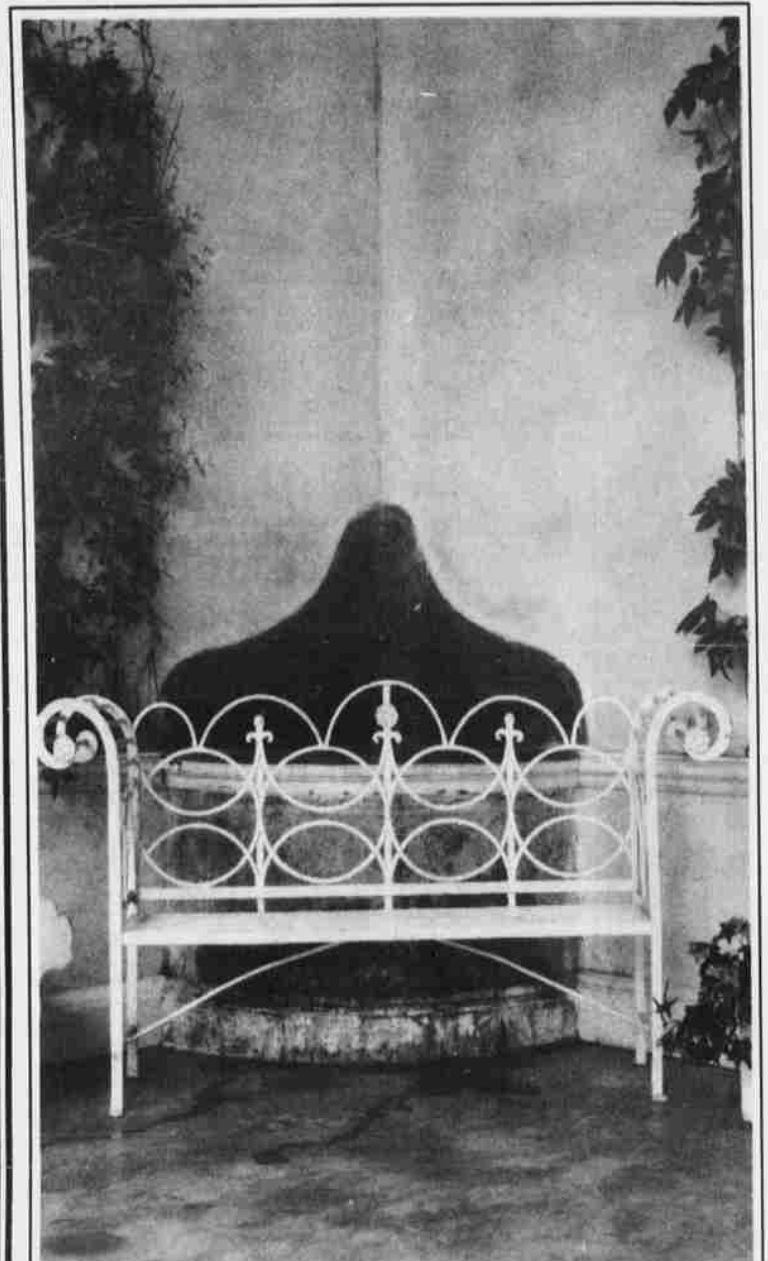
"Places for the Soul"

"Places for the Soul," a collection of silver gelatin prints by photographer Susan Blanchard, will be on exhibit in the Photographic Gallery, second floor of the Alta Ham Fine Arts building, UNLV, Nov. 1 through Dec. 10, Mon.-Fri., 8 a.m. to 5 p.m.

This exhibit consists of a series of photographs of unique

benches and chairs throughout the United States and England. Blanchard selects seats with interesting and artistic design elements that are in harmony with their environmental location.

The photographs in this collection portray a sense of tranquility, isolated from people and the congestion of daily life.



"Places for the Soul" - this unique print, along with several others are on display at Alta Ham Fine Arts building.

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