



Las Vegas pulls together at KCEP benefit

by Victor Ingram

What happens when a community pulls together in a joint effort to save a radio station? The results can be staggering. That's exactly what transpired at the KCEP "Keeping the Voice Alive" benefit concert Saturday night at the Thomas & Mack Center.

The evening featured a variety of artists performing for the purpose of raising enough money to help the non-profit KCEP radio sta-

tion move their transmitting tower, so their signal can be heard throughout the valley.

It would be difficult for one to miss the huge ethnic flavor evident in this production. The concert featured a virtual collage of musical talents. There was also a strong sense of community in the air with local as well as national artists performing.

Bebe and Cece Winans opened the evening with their mixture of gospel and popular music. Other performers included the The Emotions, who played some of their hits from the '70s like "I Don't Want to Lose Your Love." For jazz enthusiasts, The Earth, Wind and Fire All Stars featuring Al McKay brought back the days of vintage horn and guitar collaboration.

One of the better known artists to perform during the evening was James Ingram. Ingram performed some of the songs that have earned him 14 Grammy nominations during the last 10 years

including the top 10 hit "One Hundred Ways." Ingram cited deep ethnic reasons for joining the effort to help KCEP.

"In order for equality and freedom of speech and culture to exist, we must have alternative and diverse methods of music dissimulation. KCEP provides this service for the black community of Las Vegas," he said.

Two prominent rappers, Big Daddy Kane and Kool Moe Dee provided the hip-hop portion of the show.

Each rapper responded, during after-concert interviews, that it took a mere phone call to persuade them to aid KCEP. They said it was a combination of the station's needs and their responsibility that prompted them to participate.

The culmination of the evening was felt when the concert headliner Barry White performed. White, for many years, has been considered one of the premiere romantic singers of the last few decades with his deep

spiritual and soulful voice. When asked about what committed him to the project, White expressed a feeling of cultural responsibility. He said he feels a great responsibility in terms of giving back to the community from which he came. Growing up in the Los Angeles ghetto of Watts, White said he remembers the struggle he was confronted with to succeed; it is that same struggle that he parallels with KCEP's struggle to "keep the voice alive."

Desert Jam '91 is a cry for peace

Desert Jam '91 is a showcase of local talent in a day-long celebration of music and peace. The event will take place this Sunday at the Starlite Pavilion, 1401 E. Flamingo, behind the Flamingo Road library from 1 p.m. to 8 p.m.

The show is being called "a music festival dedicated to the expression of world harmony and peace!" The cause of the concert is to stop nuclear proliferation in Nevada and the rest of the world. Proceeds from the benefit will go to local non-profit organizations Nevadans for Peace, Nevada Desert Experience and American Peace Test.

Mary Lehman of the Nevada Desert Experience said all three organizations are working for peace

issues and that her group as well as the others are trying to stop nuclear testing as a step towards disarmament.

The all-day extravaganza will feature local acts, Penelope's Boyfriend, Hostage Symphony, Mad Planet, The World, Mark Huff, Phil Westmoreland, Cries and Whispers, the Hitmen Blues Band (formerly known as the Blues Attack), and a reggae all-star jam featuring Stan Rankin' T.

There will be food and beverages available, but proof of ID must be furnished to purchase alcohol. Tickets can be purchased for the event for \$5 at the Underground, Benway Bop, Vans outlets or at the door.

Kerri Anderson is the new kid on the college music scene

by Tricia Romano

She was just like any other kid, singing into an old hairbrush while listening to Pat Benatar songs, but for Canadian Kerri Anderson, it was the beginning of a career.

The 23-year-old singer/songwriter has come a long way from those hairbrush lip-synching days. Her debut album, *Labyrinth*, is about to be released on Impulse Records and she is scheduled to do a string of dates in the Los Angeles area to promote her first effort.

Anderson, whose sound conjures up comparisons to Kate Bush and Suzanne Vega, may soon be a fixture in the college radio scene. Her songs range from soft, surreal folk ballads, to down-and-dirty rockers. All of the tracks were written by Anderson who cites early influences such as the Po-



lice, Peter Gabriel, Tears for Fears, the Fixx and Japan.

Anderson pointed out maturity and sophistication do not necessarily come with age, saying, "I tend to look at maturity as not so much as being an age thing. I don't

think I've been through a lot, so much as that I'm very melodramatic about what I have been through. I'm getting much better now, though."

Labyrinth is not the singer's first record. Anderson had made a record shortly after quitting high school when she was 17, and the result was comparable to a "Madonna record," says Anderson.

"I didn't really know what I was doing," Anderson reflected. "I had not really found my musical direction. The producer on that record did not have the same vision as I did."

When Anderson focused on a direction for her music, *Labyrinth* was the outcome. She doesn't seem to mind the Kate Bush comparisons, calling Bush "a moodstress." She also credits Tracy Chapman and Suzanne Vega as key female artists in the alternative scene.

"If it hadn't been for the Tracy Chapmans and the Suzanne Vegas, I don't think I would have gotten this record deal," she said.

She wouldn't mind any Madonna comparisons, someone for whom she has developed a great deal of respect.

"I saw *Truth or Dare*. I discovered a whole new respect for Madonna," she said. "There's no question of her being a dumb, blonde, bimbo, because she's not. I think she knows exactly what she wants and how to get there."

If nothing else the Edmonton native has picked up the same kind of assertiveness that took Madonna to the top and has used it for herself. When teachers discouraged her musical dreams, Anderson became fed up and dropped out. She pursued what she loved most. And in the end, it has proven to be a worthwhile journey.

One Act Play Festival premiered

by Ginna S. Nicolas

University Theatre's One Act Play Festival premiered last week. The plays presented included Bob Mayberry's "Eating Memory," Robert Paxton's "A Sense of Things" and Charles Supin's "Hickory Cut".

Walking into the theater, I was assaulted by a poster of Janet Jackson pinned up and well lit. Later when the lights came up I was given the big picture, so to speak, and realized this was a piece of the set of Paxton's "A Sense of Things,"

where actor Christopher Edwards and female lead Nicole Sottile battled their way into and eventually out of each other's arms. The casting made this a play to remember. Even though it was a one-act, the audience was left wanting more. Who doesn't enjoy a little anguish, especially in the eyes of, again, the stunning leads, Edwards and Sottile?

The sound of terrible winds blew into Mayberry's "Eating Memory" which focused on the emotions concerning the "circumstances" surrounding the cannibal-

ism of the notorious Donner Party. Actor Tim Graham was relentless in his pursuit to acknowledge what happened. Sometimes his powerful voice made him the only person in the room—~~and~~ ~~other~~—other. It was a charming little play that seemed a bit slow, but the acting was not shy of a thing. The cast should be credited: Bradley Goodwill, the super believable Danielle King—we all know a girl like her character and Eric Kaiser for great performances. UNLV Theatre is off to a terrific start already.

Justification has its place in this play. The actors broke through the fourth wall with "lawyer-jury" type addresses. It is uncertain if Mayberry or the directors, Ernie Hall and Linda McCollom, were trying to convince the audience of any-

thing, but they were sure listening.

Finally, Supin's "Hickory Cut" was about some people down on their luck who find hope and detect a bit of sensibility in each other. It was a charming little play that seemed a bit slow, but the acting was not shy of a thing. The cast should be credited: Bradley Goodwill, the super believable Danielle King—we all know a girl like her character and Eric Kaiser for great performances. UNLV Theatre is off to a terrific start already.