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THE REBEL YELL

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## Guns 'N Roses leave an indelible impression

by Daniel W. Duffy

Forget the W. Axl Rose tiaras and riots. Forget the unfashionably late starting times. Forget the drugs and all the hype surrounding Guns N' Roses. G N' R came and rocked the Thomas & Mack Center Saturday night like no other band of this generation could.

The band enthralled the sold-out crowd with an energetic stage show, little banter or drawn-out solos, and not to be forgotten masterful, self-willed tunes performed with a tactful balance of sound and musicianship.

G N' R stormed the stage around 11:15 p.m. with the raucous "Night Train" and "Mr. Brownstone," followed by a unique blend of songs from *Appetite For Destruction*, *G N' R Lies* and the two *Use Your Illusion* albums. The Johnny-come-lately fans

seemed absorbed by the more mainstream tunes like "Live and Let Die," "Don't Cry" and "Knockin' on Heaven's Door," while the die-hards preferred the more obscure "Rocket Queen," "So Fine," and the larger-than-life "Estranged."

Every time lead singer Rose came to the forefront of the stage to speak between songs, the fan's cheering was so intense and loud that Axl was like a visiting quarterback trying to audible in a dome. Thus he kept the preaching to a bare minimum and the band just kept the songs rolling.

Of course the Gunners played the songs that established them as a volatile band to reckon with, "Welcome to the Jungle," "Sweet Child O' Mine" and the traditional finale, "Paradise City." These tunes delighted diverse crowd in attendance that ranged from pretty-boys to full-fledged

skanks. G N' R also treated the audience to a few songs that Rose proclaimed they hadn't played in a while with "Yesterdays" and "My Michelle."

The only downers of the show were that the play list was too heavily weighted from 'Appetite' and the back-up singers shrieked too loudly on "Patience," but they actually enhanced other songs like "November Rain." The Gunners were also joined by a buxom horn section that was a novelty at first and proved it could jam. After a while, however, they were tiresome and cluttered the stage with their overbearing libido.

Guitarist Slash and drummer Matt Sorum added a unique twist to their solos by having various members of the band accompany them on stage, thus turning the individual solos into more of a free-form jam session. Rookie rhythm guitarist Gilby

Clarke didn't exactly stand out as a performer, but he seemed to be enthusiastic and tried to fill the vacant shoes of Izzy

Stradlin as best he could.

Guns N' Roses proved to

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## Soundgarden unleashes brand of Seattle rock

by Tricia Romano

The Thomas & Mack Center was a garden of sound Saturday night when Soundgarden hit the stage before headliner Guns N' Roses.

Starting a half hour later than scheduled, they kicked off their hour-long set with "Searching With My Good Eye," sequencing into "Jesus Christ Pose." Lead singer Chris Cornell wailed and stomped appropriately throughout the eight song set. Highlights of the evening included "Big Dumb Sex" and

their latest single from *Badmotorfinger*, "Outshined." Disappointingly, the band did not play any cuts from their early Sub-Pop records.

Musically, the band provided solid grunge rock. Accompanied by Cornell's soaring vocals, guitarist Kim Thayil, bass player Ben Shepherd and drummer Matt Cameron hit with a solid one-two punch. Thayil threw in some interesting solo work for "Jesus Christ Pose" and "Rusty Cage." Cornell was

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What's the name of this band? It's not rap's Village People.

## The Hard Corps produce no stiffs

by Jared Dean

If rap is going to go anywhere in this rhythm-infested world, it needs more than tight rhyme schemes plagued with profanity about someone's mother in a ghetto somewhere. It needs drive. It needs ambition. It needs guitars.

Rap music needs The Hard Corps. So does Rock 'n' Roll, and so does alternative. In fact, The Hard Corps currently have their debut video, "Hard Corps," playing on MTV under each one of the categories. But that doesn't mean that they are compromising to try and please everyone.

It's just that their approach to rap has a universal appeal. And so does their live show.

The Hard Corps took the stage at the Shark Club around 10 p.m. Thursday and wouldn't perform until everybody got out of their seats and came up front. This motivated most of the crowd, but there were still some strays. After getting most of their disciples to crowd around them, they kicked into their set, practically amazing those in attendance who didn't know a Hard Corps from a hard corpse.

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## 'Under The Gaslight' opens at UNLV

Audiences will have the opportunity to cheer the hero and boo the villain in University Theatre's production of *Under the Gaslight* at the Judy Bayley Theatre.

"Entertainment begins the minute the audience walks through the door. The ushers, the house manager, the ticket takers are all part of the cast," said Anne McDonough, head of the Senior Adult Theatre and director of the play. "It's a fun family show. Young and old alike will be thrilled at the spectacular vaudeville oleos-tap dancing."

The high point of the show is the train scene in which

Snorkey the one armed civil war veteran is tied to the railroad tracks by the villain. Will he be rescued as the train comes roaring on stage?

The playwright, Augustin Daly, was known primarily as a theater critic. His debut as a producer came with his first original work, *Under the Gaslight* in 1867.

From that time until his death in 1889, he was one of the most



James A. Nuckles performs during the intermission of "Under the Gaslight."



Melissa Supera as Laura, Tony Costa (center) as Byke and Doug Earle as Ray

influential figures in American theater. He is considered by many experts to be the first modern American director, theater manager, original playwright, adaptor of foreign plays and he was the producer and manager of an ensemble of actors that toured Europe and the United States.

Daly created the historic climactic moment in the famous railroad scene in *Under the Gaslight*. Snorkey, a thoroughly likeable character played by Stan Dreyfuss, is tied to the tracks at the Shrewsbury Railroad Station. Laura, the heroine, played by Melissa Supera, is tied up in a shed. She frantically tries to escape in order to free Snorkey while the sounds of the train get progressively closer. Daly patented

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