

R.E.M. vs. T.K.K.: Here's a comparison:

CONCERT:	Thrill Kill Kult/Eve's Plum	R.E.M./Luscious Jackson
PRICE:	\$15	\$40
VENUE:	The Palladium	Thomas & Mack Center
EST. TIME:	5 hours	3 hours and 30 minutes
PERFORMERS:	3	2
CROWD SIZE:	Several Hundred	Myriads
AGE RANGE:	19-28	14-38
EST. DISTANCE:	8 feet	400 feet
SOUND QUALITY:	Good (Not loud enough)	Good (Stipe was undermiked)
MOST POPULAR SONG HEARD:	"Sex on Wheelz"	"Losing My Religion"
EVENING HIGHLIGHT:	Women lighting themselves on fire and engaging in wild sadomasochistic activities.	Michael Stipe doing his best Elvis impression.

Concerts

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scattered over the stage at least 15 times without even a glimpse of Traci Lords.

Mercifully, the Thrill Kill Kult made their way onto the stage, as their new female lead vocalist, Cinderella Pussie laid out in front of a cut-out Cadillac with the number '69' in the fender.

In grossly stylish glittering vinyl pants, hokey cowboy hats, and leather galore, the Thrill Kill Kult made a strong impression with "Glamour is a Rocky Road," the first track off of their new album, *Hit and Run Holiday*.

Consisting of the aforementioned Cinderella Pussie, veteran guitarist Buzz McCoy, co-female vocalist Jacky Blaque, male vocalist Groovie Mann, instrumentalists Levi Levi and Dick Fury, the Thrill Kill Kult creates a very unique brand of music. Playing virtually in the order of the album's tracks, Groovie Mann and Cinderella Pussie exchanged lead vocal roles throughout the set.

Honestly, some of the songs were overkill; the horns and multitude of vocals made the songs too convoluted to enjoy. While listening to the Thrill Kill Kult, I came up with a revolutionary description: Lounge Industrial.

Of their entire performance, the most excitement came when they performed their

ever popular "Sex on Wheelz" from their hit album *Sexplosion!* and the track off *The Crow* soundtrack, "After the Flesh."

Friday Night:
R.E.M.

with Luscious Jackson

Fully recovering from Thursday night at the Palladium, I left at about 7:30 p.m. for the Thomas & Mack Center to see R.E.M. In the enormous sell-out arena, Luscious Jackson promptly took the stage at 8 p.m.

With Jill Cunniff's strong vocals, Gabby Glaser's groovy low-key singing reminiscent of Lady Miss Kier-speak, Vivian Trimble's casual keyboard playing, and Kate Schellenbach's (the original Beastie Boys' drummer) steady beat, Luscious Jackson played somewhat of a short set. Very cool, but short ... about eight songs, no encore.

After the first song, either Jill or Gabby addressed the crowd, saying that it was their first night on tour. Subsequently, Jill told the sound guys to turn up the samples volume.

As Luscious Jackson continued to play their set, I was further impressed by the relatively young band's talent. Blending sounds from the '70s disco scene, contemporary street music, and just a touch of punk, they were successful in bringing the crowd to its feet.

My particular favorite was

"Here" from the *Clueless* soundtrack, which was played incessantly on MTV over the summer, but I liked it nevertheless. They also played "Deeg Shag" from their second release, and debut LP, *Natural Ingredients*.

After a relatively short break of 30 minutes (nothing can top Traci Lords' hour/no-show routine), R.E.M. took the stage. Featuring two 35mm projectors and one 70mm projector, a rotating floor-based strobe, about seven stage-mounted clusters, a bunch of hanging lights with track lighting in the cords, and a couple of mega-powerful overhead light clusters, the stage was set for R.E.M.

Boy, the groupies and teeny boppers were out tonight. A chorus of adolescent screams came over the crowd when Michael Stipe and R.E.M. walked on stage. Among the opening songs were "What's the Frequency, Kenneth?" and "Crushed With Eyeliner" from their most recent album, *Monster*. After a few songs, Michael Stipe addressed the crowd with his hoarse voice, in his typically sincere and honest fashion.

Highlights from the next hour: "Man on the Moon" captivated me with its nostalgic feel, "Losing My Religion" brought back images from the fantastic video from a few years back, and "The One I Love" swayed my otherwise exhausted conscious.

The various images on the background mesh included looped spinning mechanisms, a man and woman walking around naked in water, and most significantly, flying fish. Don't ask me why, it just was.

The most energetic and exciting moments came during their classic final song, "It's the End of the World as We Know It." All of the lights lit up, the entire crowd was on its feet, and just about everyone was singing along to the lyrics. Aside from the irritating junior high school girls in front of me, and being about 400 feet back from where I had been the previous night, the concert was a nice little experience.

Epilogue

Of the two concerts, I didn't really find any trouble determining which one was more entertaining. It wasn't so much the performers as it was the atmospheres of the respective venues. Being in seats kinda took away from the experience of the R.E.M. concert. In the Palladium, the furthest back you could get from the stage without walking out of the club would be about where I was sitting. If I could have only attended one of the two, without a doubt, the Thrill Kill Kult concert would be my pick. Well, okay maybe being utterly sober for one concert didn't help.

Calendar of Events

Thursday
Women in Transition: "Working Out Anger," with Shannon West, Jean Nide-tch Women's Center, 7-9 p.m. For info: 895-4475.

Friday
Guy Davis "In Bed With the Blues," Reed Whipple Cultural Center, 821 Las Vegas Blvd. North, 8 p.m. Tickets: \$10/\$8. For info: 229-6383.

Jane Goodall, Nicholas Horn Theatre, Community College of Southern Nevada, 3200 E. Cheyenne Ave., 7:30 p.m. Tickets: \$20/\$10. For info: 651-LIVE.

Alumni Event: Homecoming Reception, Richard Tam Alumni Center, 7 p.m. For info: 895-3621.

Saturday
Chamber Music Southwest: Chestnut Brass, Judy Bayley Theatre, 8 p.m. For info: 895-3801.

Concert: Nevada Symphony Orchestra, Artemus Ham Concert Hall, 8 p.m. For info: 895-3801.

Sunday
Music Department: Jazz Ensemble I, Judy Bayley Theatre, 2 p.m. For info: 895-3801.

Monday
University Forum: "Hiroshima and Modern Memory: The Decision to Use the Bomb and Subsequent Debates, 1945-1995," given by Martin J. Sherwin, professor of history at Dartmouth College, Barrick Museum of Natural History Auditorium, 7:30 p.m. Free. For info: 895-3401.

Tuesday
Film: *Raise the Red Lantern*, Charleston Heights Arts Center, 800 S. Brush St., 7:30 p.m. Admission: \$2. For info: 229-6383.

Wednesday
Constancia Gafeney's "Traditions & Play: Bronze in Form, Terra Cotta in Rhythm," through Dec. 3, Clark County Library, 1401 E. Flamingo. For info: 733-7810.

Curators

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early 1800s. They have a tremendous collection of historical brasses, including Renaissance cornettos and sackbutts, and original 19th Century keyed bugles.

Along with their passion for the music of old, the group is also a pioneer ensemble in the promotion and performance of new works for brass quintet, having commissioned pieces from Theodore Antoniou, Richard Wernick, Warren Benson and Thomas Wells. They have the distinction of being the only ensemble in the world that performs regularly on both modern and historical brasses.

Now touring the world with almost 100 concerts a year, the Chestnut Brass Company came together originally as an informal street band in 1977 on Chestnut street in Philadelphia, Pa. The group is comprised of trumpeter Bruce Barrie, tubist Jay Krush, horn player Marian Hess, trumpeter Chris Moore, and trombon-

ist Brett Shuster. Barrie has appeared with the Orchestra of La Scala, the Concerto Soloists, and the Levin Baroque Ensemble. He is a graduate of the Philadelphia Musical Academy. Moore has a master's degree in music performance from the University of New Mexico and is pursuing a doctorate at Eastman School of Music. Hesse has a master's degree in music from Yale. Shuster is a graduate of the New England Conservatory of Music and has a master's degree from Northwestern University. Krush holds a composition degree from Eastman School of Music and he performs regularly with the Pennsylvania Ballet Orchestra.

Their versatility enables them to perform concerts of classical, pops, children's, and new music, all with equal mastery.

Tickets are \$15 general admission, available at the Performing Arts Center box office, 895-3801. The concert begins at 8 p.m.; so why not try something new?



Jazz Playlist for week of Oct 3-10

Jazz Traditions

1. The Michael Wolff Trio
Jump Start
2. Eddie Henderson
Inspiration
3. Freddie Hubbard
MMTC
4. Shawn "Thunder" Wallace
And the Music Lives On
5. John Fedchock
NY Big Band
6. Marc Copeland
Quintet Stompin' with Savoy
7. Maynard Ferguson
These Cats Can Swing
8. Dave Brubek
Young Lions and Old Tigers
9. Kenny Burrell
Lotus Blossom
10. Steve Grossman
Time to Smile

Jazz Progression

1. Fourplay
Elixir
2. Bob James
Sampler
3. Brian Simpson
Closer Still
4. Bob Mamet
Day Into Night
5. Michael Franks
Abandoned Garden
6. Tom Grant
Instinct
7. Lionel Hampton
For the Love of Music
8. GRP Artists
Celebrate Beatles
9. Boney James
Seduction
10. Frank Gambale
Thinking Out Loud

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