

Candlebox Lights up Area 51 Stage

Sold-out concert brings 1,600 fans to jam to the hard-rock band

BY JAN WILLIAMS
A & EDITOR

Fans were lined up early at Area 51 and KOMP was on the scene with banners and blasting jams, pumping the audience up for the sold-out Saturday performance of **Candlebox**.

Opening with a "was-sup?" from the dark, the heavy-rock sound of **Seaweed** filled the room. "You look pretty dead for a Saturday night," **Seaweed's** lead singer taunted the crowd. "I thought this was Vegas."

This got the rather mellow crowd pumped up, and soon the fans, who were bedecked in T-shirts and jeans as well as silk blouses and short skirts, woke up and took action. Although it was almost impossible to understand the spoken or sung word, their musical quality was decent, even befitting, to pave the way for the main attraction of the evening.

The choreography was in typical rock fashion—pogo-stick jumping while blasting lyrics into the mic. This, of course, prompted the crowd to do likewise. Sitting behind the



Bardi Martin and Kevin Martin, members of Candlebox, play at Area 51.

PHOTO BY HYUN-HO HAN

"pit," I could see the bodies of various fans surfing from one wave group to the next.

After about a 25-minute intermission, "Viva Las Vegas" boomed from the dark and Kevin Martin and Scott Mercado, founders of the Seattle-based Candlebox, led the group onto the stage. The crowd went acid with screams, whistles and howls of approval.

Guitarist Peter Klett and bassist Bardi Martin had to get verbal with the audience for throwing bottles up on stage. "F—k you," Klett said, admonishing the fans for their violence. Martin was a little more philosophical. "We must

learn to play together, not against one another."

With that, not another incident plagued the evening, and the audience enjoyed hit after hit from the group's two albums. The band even let a couple of surfers from the pit get up on stage, diving into the audience below.

The encore, which included the smash hit, "Far Behind," was dedicated to all the friends Martin and the band missed.

Overall, despite not being able to understand the majority of the lyrics, the music and artists were quite superb. The sound, although really loud (when isn't a rock concert loud?), was elegant in its clar-

ity. Although the ticket prices were very reasonable (\$16.50 in advance), the drinks were way too expensive, but hey, what's entertainment in Las Vegas without the price tag?

After the concert, Martin cited the Las Vegas crowd as "crazed, die-hard fans."

He indicated the band would go into the studio this summer to record a new album, and talked about the diversity he hoped would be brought to the new venture.

"We're taking a different direction than our first album or *Lucy*. The fans don't want to hear the same thing over and over again. We wouldn't write another *Far Behind*."

Black Box Theatre

Ten-Minute Play Festival opens

BY JAN WILLIAMS
A & E EDITOR

The Department of Theatre Arts opened up its Ten-Minute Play Festival Wednesday in UNLV's Black Box Theatre. Six actors play 20 roles in eight plays, covering the emotional gamut from despair to exuberance.

Plays featured in this year's festival include *Beer Chaser* and *Steep 10 Minutes* by Jennifer Ell; *Shooting Stick* by Gregory Vovos; *Waxed Fruit* by Anthony Del Valle; *Duck Crossings* by Joseph Zeccola; *Traction* by Erik Ramsey; *Prodigals* by Cheryldee Huddleston and *No Sanctuary* by Jenny Laird.

The series director is Jan Lewis, who has worked professionally in theaters since 1981. Also the director of literary programs for the *Odyssey Theatre Ensemble* in Los Angeles, her directing credits include a contemporary adaptation of August Strindberg's *The Stronger*; the world premiere of Bou Tillisch's *Aspects of the Obscene* and *The Lost Vegas Series* for Mark Taper Forum's New Work Festival in Los Angeles.

Julie Jensen, head of the UNLV playwriting program, is pleased the festival is being repeated. Last spring, the department produced "Menage a Ten," which met with rave reviews. According to Jensen, her goals for the program are two-fold: "to prepare them to be produced in the professional world, and prepare them for the difficulties of making a living as a writer." She calls the playwriting program "three years of the best experiences of their lives."

The director for the two years, Jensen is proud of the program, which she claims is the best program in the country. "Last year, we produced 28 new plays, 10 of which were full length."

As for the actors, they will be seen in multiple parts. Shannon Hammermeister lends her talents to *Beer Chaser*, *Steep 10 Minutes* and *Prodigals*, while

Combo Uno performs

BY JAMES KIM
STAFF A&E WRITER

Jazz fans were given a treat Friday night when UNLV's Combo Uno performed at the Whitney Library Concert Hall. The performance, the first in this year's Whitney Jazz Festival Series, was sponsored by the Las Vegas Jazz Society, the Clark County Library District and KUNV radio.

Combo Uno, a six-member contemporary jazz band made up entirely of UNLV students, skillfully played with a great deal of poise and enthusiasm. Amid musical pieces entitled "The Cave" and "The Inner Trout," the audience was introduced to non-traditional jazz selections that left much to the imagination.

The group plays professionally at local nightclubs and has performed at the Honolulu Jazz Festival. The combo was formed under the guidance of Rocky Winslow and Stefan Karls-



PHOTO BY MIKE LACY

Combo Uno will soon release their first CD.

son, who are both members of the UNLV music department.

The band is in its second year under the leadership of its tenor sax player Doug Wright. Other members of the talented group include: Bob Stone (alto sax), Nathan Tanouye (trombone), Kevin Thomas (bass), Chris Benham (drums), and Etsuko Koba (piano). There are presently four to five jazz combos in the UNLV music department, but Combo Uno is viewed by many as the best, hence the name.

Combo Uno recorded their first compact disc last fall, and it is scheduled to be released in three weeks. The CD, entitled *Mr. Yesterday*, is a compi-

lation of traditional jazz works, and it can be purchased either through the university or via the local music stores.

According to Wright, the group plans to "just keep playing the stuff we do and if we can keep turning over new leaves, then the combo has a bright future." The future does indeed look very promising for these talented jazz musicians.

Jazz fans can call the KUNV concert line for complete club and concert listings regarding Combo Uno or any of the other groups at 895-3691.

Rock's trashy tribute to Sesame Street

BY CHAD SIMMONS
STAFF A & E WRITER

Maybe we can blame our parents for this. Everything else is their fault.

If they had spent more time with us youngsters instead of letting the television babysit us then maybe we wouldn't be asking such silly questions now; like how many beer bongs can Cookie Monster do before he loses his cookies? Or how much bird seed do you have to smoke before you get to see a Snuffaluffagus?

A recently-released collection of songs, *20 Bands Trash 20 Songs To Find the Way to Sesame Street*, is a loving punk rock dedication to the memory of those afternoons past when you were too young to play outside on your own. You were forced to watch "Sesame Street," with adventures of numbers and letters, via PBS. Strangely, this was more fun than four square sometimes.

While "Electric Company" had Spiderman and "Captain Kangaroo" had Mr. Green Jeans, neither of these shows

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