

## Nada Surf riding tidal wave to 'Popular'-ity

By Jason Sheehan  
Staff A&E Writer

Nada Surf's hard-rocking alternative beat enthused the crowd at the Drink Tuesday, ripping through every song with precision and accuracy.

What a difference a year can make.

Before the release of Nada Surf's latest album *high/low*, band members could literally count on one hand the amount of people who attended their shows. But that was before MTV and alternative radio stations across the country knew of them. Now, Nada Surf is the most popular commodity since the Internet. Oh, how times have changed.

"(Being famous) feels like a little icing on our cake," said backup vocalist and bass player Daniel Lorca. "Actually, being successful was totally unforeseen. But, so far, it's been a lot of fun."

Having fun while entertaining masses of people is exactly what Nada Surf did at the Drink. The band's early mission was to introduce the audience to musical selections that aren't typically played on the radio. They opened with "Treehouse" and quickly cranked the voltage up an extra notch with



PHOTO: Cheryl Dunn

Nada Surf enralls a full house at the Drink Tuesday with their MTV smash hit, "Popular."

songs "Deeper Well" and "Sleep." The band is hoping "Sleep" will crack the top ten in the near future.

As the end of the concert neared, the band shook the crowd with "Popular," a teenage guide to popularity. Audience members showed approval by singing the lyrics with guitarist/lead singer Mathew Caws.

Comical advice about becoming the most popular teenager in high school is spoken while the chorus is sung, making it a memorable hit and a likely reason for the song's success.

Lorca and Caws said they aren't worried about the song typecast-

ing them as a high school band.

"I think ('Popular') would misrepresent us if someone missed the irony," Lorca said. "If someone thinks that we are actually trying to give that advice, then it would be misrepresented. But if people understand the song, we're not being misunderstood."

Caws agreed. "If all we're ever known for is one song, it doesn't really matter what it is because it's our band."

"I think we definitely have songs as good as ('Popular')," Caws continued. "It's all up to the whims of pop fate. That's the only thing that matters."

When asked about the band possibly being a one-hit wonder, Caws quickly said, "Ask me next year. I don't know."

Caws and Lorca have been friends since they were teenagers. They met at a Manhattan school where every lesson was taught in French.

But life hasn't always been rosy for the twosome. In 1986, when they were roommates, Caws kicked Lorca out of their then-current band after fighting about dishes.

"We were young and stupid," Caws explained. "We weren't really getting along anymore. I basi-

cally had what should be known as your teenage spaz, which is when you do stuff that you don't mean to do."

"When you're that young, it's very hard to have an argument with someone and have something good come out of it," Lorca said. "Later in life you mature and get better at arguing. It gets to the point that if you have an argument with someone, something positive comes out of it."

Washington DC's *Tuscaloosa* made a valiant effort opening for Nada Surf, but failed miserably. Lead singers Melissa Farris and Margaret McCartney were drowned out by bass player Phil Satlof and drummer Jack Hornady.

Lack of movement from Farris and McCartney also contributed to the band's disappointing performance. Overall, the band, which sounded like the *Bangles* on an alternative buzz, didn't live up to the billing.

Still, Caws, Lorca and drummer Ira Elliot's enthusiastic performance saved the night. With Nada Surf's giant leap to popularity taking less than a year, there's no telling how popular the band will be in 1997. At this rate, the Rock 'N' Roll Hall of Fame in Cleveland, Ohio may not be too far off.

## Faculty Wind Ensemble performs at 'Ham Hall

### Wind Faculty Gives Chamber Music Recital

By Michelle Wall  
Staff A&E Writer

Students and faculty from UNLV's Music Department put their talents to use presenting the Faculty Wind Ensemble's Chamber Music Recital Monday at Artemus Ham Hall.

A piece written by UNLV jazz piano professor Stefan Karlsson was performed by the UNLV Jazz Combo, with Jazz Department Head Rocky Winslow on trumpet, Karlsson on piano, part-time instructors Bob Badgley on bass, Pat Sherrod on drums and MFA graduate student Doug Wright on tenor sax. The group performed "Infinite," which artistically highlighted the abilities of each mem-



PHOTO: Rebel Yell staff photographer  
UNLV MFA student Doug Wright played tenor sax with UNLV Jazz Combo

ber in the ensemble, followed by "Silver Train."

Professors Richard Soule, on flute, and Janis McKay, on bassoon, performed two movements from "Bachianas Brasileiras No. 6," a piece by Heitor Villa-Lobos. It means "Brazilian Bach."

Villa-Lobos' style reflects "native Brazilian folk music with a taste of Bach," said Soule.

The arrangement provided an interesting and elegant musical combination, showcasing the potential of these instruments that are too often lost in the background.

Next on the program schedule was a piece by Walter Piston, "Three Pieces for Flute, Clarinet and Bassoon." Performing again were Soule and McKay, along with professor and conductor Felix Viscuglia, on clarinet.

The final masterpiece of the evening's recital was Malcolm Arnold's "Quintet," performed by the UNLV Faculty Brass Quintet.

This ensemble consisted of Winslow and music instructors Walter Blanton on trumpet, Bobby Scann on trombone, Garry Russell on tuba and professor Lynn Huntzinger Beck on horn.

The first movement had a regal air about it, including a bold, brilliant sound.

This was followed by the Andante, which slowed the pace dramatically, almost to a mournful hymn.

Finishing off the piece and the evening's recital was the Allegro, which included a beautiful performance by Huntzinger on horn.

Expect a number of performances from these groups in the future. And jazz fans should be sure not to miss the Faculty Jazz Combo at the Riviera Hotel Oct. 21 at 9 p.m.

For more information on other upcoming performances, contact UNLV's Music Department at 895-3332.

## Band plays combination of old and new Yiddish melodies

By Pauline Villapando  
Staff A&E Writer

The world's most imaginative and adventurous Klezmer band has made its mark in Las Vegas.

The *Klezmatiks*, a Jewish folk band, performed Yiddish songs to 750 people of all ethnicities Saturday as part of the Clark County Government Center Amphitheater's Autumn Performing Arts Series.

The band opened with a slow, lamenting kind of tune, accompanied by some lyrical Hebrew chants. "This music is really spiritual and almost therapeutic even," said Vincent Di Filippo, 39. "It's a little different from the traditional Jewish music."

But sounds of mourning quickly changed into songs of celebration. The band picked up the tempo and played some festive tunes, bringing the audience to clap in unison. Some children and adult spectators jumped on stage for a traditional Jewish folk dance. They held hands in a circle and skipped around while clapping to the rhythm. "It makes you feel at home, like you're part of something," said DiFilippo.

"It's fantastic," said Maria Siebert, 60. "I love it!"

Klezmer music, which is from where the band derived its name, originated in the Jewish communities of Russia, Poland, Hungary and Romania. It incorporates

Middle Eastern melodies with gypsy music and has been infused with American pop and jazz throughout history.

In 1986 the *Klezmatiks*, a group of young musicians from the lower side of New York City, took the music one step further and added jazz, rock, and improvisation to this ancestral song and dance, becoming the world's only radical Jewish-roots band.

"It's the sounds you've grown up with in your head, like a language," said Alicia Svigals, the band's violinist. "We play it authentically, the way we heard it growing up and on the record."

"They've taken Klespan music and brought it up to date," said

Bernard Siebert, 60. "That last piece they played was pure jazz."

The band's strength lies in the diversity of the band members. Trumpet player and composer Frank London has recorded and performed with *Mel Torme*, *David Byrne*, *They Might Be Giants* and *LL Cool J*. Drummer David Licht has worked with bands *Bongwater* and *Shockabilly*, while fellow clarinetist David Krakauer is currently a member of the New York Philomusica.

The *Klezmatiks* have been featured in the Winnipeg Folk Festival and in the fifth annual Festival of Klezmer Music in Safed, Israel. They've also appeared on

"Nightwatch" on CBS, "Rhythm of the World" and "MTV News."

In 1995, a reprise of the band's acclaimed performance piece, "The Third Seder" appeared in New York's Jewish Museum. It was a multimedia extravaganza that featured other cutting edge artists from New York.

One of the songs that the band played later in the concert called for some audience participation. A chant of "oi, oi, oi" was used to bring the community together. "We are singing this song to symbolize our unity within our diversity," said Svigals.

Leo Schottenfeld, 68, said of the performance, "It's a terrific cultural experience."