

Atmosphere make LIVE concert entertaining

By **Pauline Villapando**
Staff A&E Writer

While Wednesday's LIVE concert was certainly a musical haven for rock n' roll junkies, there was just as much action before their performance as there was during it.

At around 8 p.m., the night was still young and the party was only beginning as eager women and men trickled down the crowded steps of the Aladdin Theatre for the Performing Arts.

Outside, in the lobby, the hazy, smoke-filled room was bursting with the boisterous chatter of excited, young adults mixing and mingling with strangers.

To put it nicely, the words "meat market" are definitely an accurate description of Wednesday night's festivities.

Maybe it was the disenchanting effects of alcohol or the sweet stench of fat stogies and thousands of cigarettes, but mating season was unmistakably in full bloom.

The strong, cologne-scented mating call of man was met with the high-heeled, skimpily clad echo of woman. And together the two species engaged in small-talk and exchanged phone numbers before returning to their designated seats two hours later.

Meanwhile, on stage, the passionate antics of the opening band, **Manbreak**, kept the other one percent of the audience entertained. The British band from Liverpool, England actually dished out some pretty decent tunes while giving a highly-active performance.

Later, as **Luscious Jackson** took the stage, more and more people filtered into the auditorium. They were greeted with a fairly warm applause, overpowered by high-pitched whistles and resound-



Phot courtesy of Radioactive Records

LIVE

ing jeers.

The all-woman band took control of the stage from the outset with an outrageously funky song that had no words, but was filled with soothing bouts of "ooh's" and "ahs" by lead singers and guitarists Jill Cunniff and Gabby Glaser.

The audience was highly participative to Cunniff. When she shouted the word "Go," the crowd yelled a resounding chorus of screams, becoming an integral part of the song.

Completing the feminist regime on stage were Vivian Kimble on keyboards and Kate Schellenbach on drums. And their

token slave boy was Alex Young on turntables. Together, Luscious Jackson plus one created a musical mixture everyone could enjoy; even for those who were still busy creating their own entertainment in the lounge area.

But the real highlight of their performance occurred when a guy ran on stage and mooned the audience. There's nothing quite like a good flash to get the crowd laughing.

Fortunately, butt-man was wrestled off the stage by security guards before things got too hot.

Speaking of steam, Cunniff definitely gave the men something to hoot and holler about. The sexy

front-woman wore a slinky black skirt slit up the sides, matched with an equally seductive hot pink blouse. But this fact didn't take away from her musical talent.

She sang some original hits, such as "Mood Swing" and "Naked Eye," two powerfully alluring songs. And of course, the more she danced, the more the men shouted.

But the ladies were given a treat of their own.

By the time 10 p.m. rolled around, the ambitious crowd was yearning for some LIVE action.

The band delivered all that and much more with their intensely explosive musical opening.

This time, everyone franti-

cally ran into the auditorium, drinks and smokes in hand, to hear what they had come for. People crowded to the front of the stage, pushing and pulling, like a herd of anxious youngsters. Compared to earlier in the evening, now there was what looked like an unending sea of jovial faces screaming back at LIVE.

The auditorium was now jam-packed with rambunctious people holding up lighters and green glowing neon lights. The lighting crew put on their own awesome light show as a multitude of bright colors flashed and flickered around

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Wallflowers eat Crow

By **Monica Whitney**
Staff A&E Writer

The music scene in Las Vegas scorched fans throughout the city Thursday night when **The Wallflowers** and **Counting Crows** played at the Aladdin Theatre for the Performing Arts.

Audiences may have expected the traditional concert from these entertainers; a set of songs, a few choice words, and a smash from the group cleverly left till the end so that the audience can beg for more.

For one of these bands, The Wallflowers, this assumption would be right on target. For the Counting Crows, however, a traditional concert does not exist in their vocabulary.

The Counting Crows gave an amazing musical and emotional performance. Every lyric escaping Adam Duritz's lips portrayed vulnerability, loneliness and disillusionment beautifully.

Giving a lot of himself as a person, the performance felt more like having a beer with an old friend than staring in wonder at a star.

Even though he sings of the previous feelings mentioned, the



photo courtesy of Sean McCloskey
Counting Crows upstaged The Wallflowers Thursday night.

audience never feels like pitying him, because he never seems to be asking for that. Basically, he is just unveiling his feelings and takes the time to share them with his fans. That is the definition of a true artist.

Musically, the Counting Crows are far superior to many of the bands out there today. The most versatile member of the group is Charlie Gillingham.

Throughout the evening, Gillingham showcased his skills

on a variety of instruments including the harmonica, accordion, and keyboards. Duritz also shared his piano skills with the audience.

Most notably, he tickled the ivories elegantly on the encore performance of "A Long December." Even bass player Matt Malley had a dual role. Besides playing the bass, Malley also played the cello.

The highlight of Counting Crows' set had to be a long, powerful version of "Round Here." The amazing thing about the performance of this song was that he repeated lots of key phrases and built the words into a dramatic plea. The women mentioned in the song and the people in the audience were hypnotized.

They also played an acaustical version of their smash-hit "Mr. Jones." Before playing the tune, Duritz said "Mr. Jones" is about young men with dreams of stardom, who believe everyone would love them and think they are beautiful if they could just become stars.

The version the group

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Aphex Twin and Sneaker Pimps take techno to new levels

By **Brian J. Kuchar**
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Two words can best sum up the appearance by **Aphex Twin** and **Sneaker Pimps** last Friday night at the Joint.

How Bizarre!

Some say that their music is alternative. Some might say that it is techno. Whatever the critic might call their music, it is simply way out there.

If you are looking for a harmonious rhythm or upbeat lyrics, this is definitely not your cup of tea.

But if you are looking for dark rhythmic patterns, this is your cup of arsenic.

The Sneaker Pimps and Aphex Twin mix several elements of music into a mess of sounds only a serious open-minded experimental music afi-

cionado or diehard fan could enjoy.

500 curious concert-goers attended this double-billing, which is well below the 1,400 capacity at The Joint. The crowd was mostly in their teens and 20's, with a few older stragglers.

The show got started right away with the opening alternative act **Lino-**

leum. Lino-leum was the most structured group of the night and they received more applause than the Sneaker Pimps.

However, like the rest of the bands, they were not impressive.

Each song started to sound the same, containing droll, dry lyrics and each band member looked like they were zombies from the cult film **Night of the Living Dead**.

This was only the start of

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