

**PIMPS:** *The music started and a dark layer immediately formed over the stage.*

what seemed like a pre-Halloween concert.

Immediately following Linoleum was a long half-hour set of techno, drum and bass music. This was supposed to get the crowds wired up and excited.

Unfortunately, the opposite effect occurred as most people stood around and chatted as they waited for the bands they came to see in the first place.

The Sneaker Pimps graced the stage before Aphex Twin. Lead singer Kelli Dayton looked stunning in her short black dress. The rest of the band was in the shadows, while a video screen backstage displayed various images of a technology theme.

The music started and a dark layer immediately formed over the stage.

Dayton stayed in place for every single song, except for some swaying back and forth from time to time. The only thing that could possibly entertain the audience were the video monitors.

The Sneaker Pimps sang many songs from their debut CD *Becoming X*, including the current hit "6 Underground" and "Spin Spin Sugar."

Both live versions were far inferior to the versions on the album. They both sounded extremely disorganized, but according to the Sneaker Pimps, they do not want to be defined in any one genre.

If that was their goal, they did not achieve it, because sev-



photo courtesy of Virgin Records

**Sneaker Pimps lead singer Kelli Dayton**

eral boos indicated a new format that cannot be printed in this article.

The group has been known to experiment with sounds that have been used by John Carpenter in his masterpiece *Halloween*. They also used other tones that might sound familiar if the needle on your old record player slowly scratched an album's surface.

Overall, the Sneaker Pimps' performance was a unique experience. They tried several new

concepts that were done many years ago.

Their 45-minute set ended with a longing that the rest of the show would be more exciting and interesting. Unfortunately, the latter came true.

After an hour's wait, Aphex Twin came on stage. He was in the center of the stage, mixing up a variety of sounds on his equipment.

Two enormous panda-bear-characters came on stage playing and fighting each other. They both had Aphex Twin's picture where their face was supposed to be.

Another man came on stage, appearing to be dressed as an Indian. He lit a lighter and let the flame go up and down his body, while the two bears played on stage.

The music was a continuous rhythm that did not have a beginning or end. It just went on and on while the bear characters played onstage.

A woman dressed in a revealing outfit then appeared on stage. She soon played with the bears, and started to get frisky with the animals.

There were several sexual positions displayed. The woman even revealed that she did not wear underwear or a bra.

Aphex Twin and the Sneaker Pimps put on a very strange show. If you are interested in a quirky, dark style of entertainment, this would have been a great experience. But if listening to high-quality techno-jams is your musical pleasure, this concert failed miserably. It wasn't pretty.

**CROWS:** *Every song performed during the Counting Crows set was artistic.*

played was slower and more melancholy than the one that is still a mainstay on many radio stations in Las Vegas. This probably symbolizes how life as an icon is not exactly what it seems.

Duritz seemed like he was still lonely, even though he was surrounded by millions of fans.

Many other songs were played from both albums including "Omaha," "Raining In Baltimore," "I'm Not Sleeping" and personal favorite "Have You Seen Me Lately." Every song performed during the Counting Crows set was artistic and professional.

Unfortunately, the anticipated performance of Jakob Dylan's band, The Wallflowers, was rather disappointing.

They sounded great live, with Dylan looking as seductive and intense as ever, but there was a lot of showmanship missing from the set.

The audience-band connection that is so crucial to a concert's success was not present at the Aladdin when The Wallflowers were playing. The only time the audience as a whole was on their feet was while they played the major hits.

The musicians in the band performed good as far as the music was concerned.

Keyboard player Ramie Jaffe did an excellent job. The organ-like sound vibrated throughout the theater, giving the band a unique sound that has made them popular.

However, the raw edge to Dylan's voice still sounded dy-

amic and lush. The rest of the band followed the lead and played well.

Many reports in the past have depicted The Wallflowers as a personable, fun band to watch. But everyone has an off-night, and Thursday evening must have been theirs.

In all fairness to The Wallflowers, touring with a group as introspective and attentive as the Counting Crows is going to make a lot of bands look emotionally stale.

The opening act, **Gigolo Aunts**, was an interesting act from Boston, Mass. A nice thing concerning this band was that Duritz personally came on stage and thanked the small-time band for opening the show.

Gigolo Aunts sang several songs including "Super Wicked Mega Love," which was actually a cool song. They had lots of stage charisma and charm.

Overall, the Aladdin managed to put together a great night a rock n' roll fun. The Counting Crows made the show more than a concert. They turned it into an experience.

Even though The Wallflowers weren't up to the reputation that preceded them, a look at Jakob Dylan in person definitely can't be all bad and the music was good. Even the opening act for this show was quality entertainment.

If the tour ever returns to Vegas in the future, fans are sure to go see the show again without a moment's notice.

**LIVE:** *As the night progressed, much of the crowd remained standing*

While many people stood in the aisles and boogeyed to the heavy beat, lead singer/guitarist Ed Kowalczyk got his own groove going on the stage.

Kowalczyk bounced, skipped and contorted into rhythmically spastic movements as each note was played to its fullest ability.

Now it was the women who shrieked as Kowalczyk took off his jacket. He later greeted the audience in a humble manner and said it was great to be back. Completing the band's awesome sounds were Chad Taylor, background vocals/guitar; Patrick Dahlheimer, bass guitar; and Chad Gracey, background vocals/drums.

As the night progressed, much of the energetic crowd remained standing and yelling what verses they remembered. Some of the most enjoyable songs were "Lightning

Crashes," "Turn My Head," "Tired of Me," and "Freaks."

The band played a good combination of old school tunes from "Throwing Copper" and new releases from their latest album "Secret Samadhi."

"The concert was really exhilarating, like a thrust of energy," commented Julie Brach, 20. "The lights and setting were really awesome, too. Somebody who was high would've really enjoyed it."

But the audience members weren't the only ones enjoying the concert.

"We're hungrier for this tour than we've ever been," commented Kowalczyk in a previous interview. "The U.S. theater tour, Australia tour and European festivals all feel like foreplay compared to this."

Well, from the crowds satisfactory response, LIVE took the audience all the way to home plate.

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