

Highly anticipated Rebelpalooza descends Friday

By Jason Sheehan
A&E Editor

Do you feel like acting wild and breaking out of your shell? If the answer is yes to this question, take a break from the daily grind of college life and attend **Rebelpalooza** Friday at the North Field, which is located near the softball field and CBC Building.

It's fun. The free admission can't be beat. And more importantly, it's the greatest night of music UNLV's hallowed walls will see until April 1999.

If anything, this year's version of Rebelpalooza promises to be better than the 1997 show that encountered hot temperatures, heavy winds and a **No Doubt** concert at the Thomas & Mack Center that drove people away from the UNLV gathering.

That won't happen this year. There have been no hot temperatures; spring has missed us. The T&M will be vacant. As for the winds, who knows? Wind has a way of not subsiding just because there is an event.

But make no mistake — wind or no wind — it will be fun.

Eight bands. Seven hours, 5 p.m. to midnight. And one important sponsor close to home, the UNLV Student Government, will throw all its neckties back in the closet and have a good time. Outside sponsors include: Bogus Productions, Costello Beverage, A+ Marketing Corporation and 103.5 The Edge.

It will be like Ross Perot dancing to Patsy Cline's "Crazy," with the only difference being that this is a 90s

crowd. The elderly need not apply.

Heavyweights **Harvey Danger**, **Buck-O-Nine**, **Cherry Poppin' Daddies** and **Los Fabulosos Cadillac** join **The New Morty Show**, **Floor 13**, **Upstream** and **Under Oath** for a memorable night of jams at UNLV.

Harvey Danger is a pure, basic rock band that entices listeners to its music by using creative vibes not found in most groups.

With any luck, this four-piece band will be a household name by year's end and should have their faces plastered on MTV. Major radio play also isn't out of the question.

Formed in 1994, This Seattle band consists of vocalist Sean Nelson, lead guitarist Jeff J. Lin, bass guitarist Aaron Huffman and drummer Evan Sult. They will be one of many highlights at Rebelpalooza and shouldn't be missed by any students that consider themselves to be true fans of rock 'n' roll. Just remember, it won't cost a dime to hear this dangerously awesome group hammer out a few nifty tunes.

More information, including full-length songs, on the dangerous quartet can be found on the Internet at www.blarg.net/~hdanger.

Buck-O-Nine counters **Harvey Danger** with musical stylings that range from apple sauce to barbecue sauce. Actually, their music contains a mix of ska, punk, reggae and includes a melting pot mix of other types of musical genres. Ska, however, is more prevalent in this band's repertoire than any of its other elements.



photo courtesy of Slash Records

Harvey Danger will be one of eight bands performing at Rebelpalooza.

This group also has been together four years longer than **Harvey Danger** and has subsequently released three albums — two more than its companions.

Buck-O-Nine's roster includes Jon Pebsworth, vocals; Jonas Kleiner on guitar; Scott Kennerly on bass; Steve Bauer on drums; Dan Albert on trombone; Tony Curry on trumpet; and Craig Yarnold on sax.

All three albums released by **Buck-O-Nine** can be heard on the Internet by pointing your browser to buck-o-nine.com.

Moving along, **Cherry Poppin'**

Daddies are well-known and liked in North America as a result of their unique combination of big-band swing and punk rock.

Although they rely more heavily on swing, putting the two elements together is like mixing cocktail sauce with milk. The combination just isn't supposed to work.

Luckily, this eight-piece band defies logic and uses its unique blend of music to gain popularity and respect from its fans.

Cherry Poppin' Daddies is signed to Mojo Records — the same label as the main acts at last year's

Rebelpalooza, **Reel Big Fish** and **Goldfinger**.

The Eugene, Ore. Band consists of Steve Perry on vocals and guitar; Jason Moss on guitar; Daniel Schmid on bass; Tim Donahue on drums; Dana Heitman on trumpet; Sean Flannery on tenor saxophone; Ian Early on baritone and alto saxophones; and Dustin Lanker on keyboards.

For more information on **Cherry Poppin' Daddies**, point your web browser to www.mojorecords.com/daddies.

Another genre of music, rock en español, surfaces with Rebelpalooza's only Grammy Award-winners, **Los Fabulosos Cadillac**. The band mixes traditional Jamaican ska, salsa, dub, reggae, rocksteady and ska-core to complete its sound.

Cadillac, based in Buenos Aires, Argentina, has gained most of its fan support in Latin America and Europe. But after winning a Grammy for Best Latin Rock/Alternative Performance, **Los Fabulosos Cadillac** hopes to use Rebelpalooza as a stepping stone to bigger and better gigs.

Besides winning a Grammy, the band's tunes have made it to Hollywood in **Grosse Pointe Blank** (John Cussack) and **Curdled** (Quentin Tarantino produced).

There seems to be an endless string of talent for these talented musicians. **Rolling Stone** magazine gave high acclaim to **Cadillac's** new album, **Fabulosos Calavera**, by call-

See **Rebelpalooza** page 7

Violinist Salerno-Sonnenberg performs at Ham Hall Tuesday

The Rebel Yell

Television audiences from CBS's *60 Minutes* and *Sunday Morning* to the acclaimed children's show, *Sesame Street*, are familiar with **Nadja Salerno-Sonnenberg**, who records for both Nonesuch Records and Angel/ENH.

Many people evolved with music, as *The New York Times* has stated, consider her "the most controversial American violinist of her generation."

Now, those who love classical music will be able to attend a concert by this world-famous violinist Tuesday at 8 p.m. in Artemus W. Ham Concert Hall. The program for the evening will include works by Stravinsky, Brahms, Poulenc and Gershwin.

She will be accompanied by Sandra Rivers, who enjoys a reputation as one of the foremost performing artists of her generation.

Salerno-Sonnenberg was among the first of a new breed of classical musicians who uses all the tools of pop-music marketing by wearing purple jump suits and grimacing and writhing on stage during her performances, according to *The New York Times*.

Still, her musical capabilities are renown and she has appeared with such legendary conductors as Mehta, Sir Andrew Davis, Shostakovich and Slatkin.

Her concerts have ranged from performances throughout the United States to Germany, Japan, Austria,



Violinist Nadja Salerno-Sonnenberg visits Artemus W. Ham Hall Tuesday.

Holland, Switzerland, France, the Philippines, Canada and Mexico. Among her numerous recital credits are Lincoln Center's Great Performers Series, New York's Tisch Center for the Arts Distinguished Artists Series, the Kennedy Center and the Library of Congress.

New York Times critic Anthony Tommasini wrote of a recent performance: "That Nadja Salerno-Sonnenberg exulted in the virtuosic fireworks of Ravel's 'Tzigane' at Carnegie Hall on Monday night was really no surprise. The kinetic violinist with her take-no-prisoners temperament was well suited to Ravel's frenzied evocation of Hungarian gypsy music."

At the conclusion of one musical rendition, a critic said she "trium-

phantly twirled her violin in her hand like a rocker spinning an electric guitar."

Born in Rome, Salerno-Sonnenberg moved to the United States when she was eight to study at the Curtis Institute of Music and later studied with Dorothy DeLay at the Juilliard School. She is a recipient of the prestigious Avery Fisher Career Grant and winner of the Walter W. Naumburg 1981 International Violin Competition.

The Charles Vanda Master Series is sponsored by radio station KNPR. KLVX Channel 10 is the official television sponsor of the UNLV Performing Arts Center 1997-1998 Production Series.

Tickets for the concert range from \$17.75 to \$43 and may be purchased at the UNLV Performing Arts Center Box Office, 702-895-3801, or at Dillard's department stores, 1-800-654-9545. Discounts are available for students, seniors, military, and disabled.

The UNLV Performing Arts Center features a special discount for all greater Las Vegas students; one hour prior to the performance, students may buy a *student rush ticket* for only \$10.

The Performing Arts Center Box Office is open Monday through Friday from 10 a.m. to 6 p.m. and Saturday from 10 a.m. to 4 p.m.

No Use For A Name

By Monica Whitney
Staff A&E Writer

Overall an annoying, mindless album, the band **No Use For A Name** put out an album full of a lack of creativity and originality.

Sounding more like a rip-off of **Green Day** or any other punk band that managed to be successful, **No Use For A Name** slips away from the listener into the "no use for an album" category. Punk grows and thrives in this culture because of its energy, distinct lyrical style and guitar mayhem, but none of these elements exist on this grating album.

Some of the lyrics on the album have meaning and show a twinkle of lyrical ability, but you have to make sure you read them in the jacket, because you can barely hear the singer underneath all the clamor of guitars.

One song addresses the problem of deadbeat dads and how they blame the girl when they really are both in it together. Somewhere faintly underneath the music the listener can also hear the faint hint of a decent voice from

lead singer, Tony Sly.

With further exploration a listener does discover that these guys just might have a firm grasp on life and might actually be good people to hang out with. One song in particular demonstrates the insight a person can get sometimes.

"Sidewalk" discusses your typical slacker hanging out watching TV all of a sudden realizing that his biggest problem is that there's nothing on TV. Just down the street there is a homeless man that has to drink his problems away.

The band writes the lyrics, "I wonder how it turned out like this, no one seems to care. The scales has tipped me fortunate, is this what we call fair? But I've never had the mind to know it, never had the guts to show it. I know one thing. His dream is my nightmare." Too bad the music isn't as intelligent.

One song seems to run into one another for the most part. No guitar riff stands out, no funky bass line, no great drum fill; it's just the same four-chord hum-

See **No Use** page 7



photo courtesy of Fat Wreck Chords

No Use For A Name starts slow but ends strong with a couple hidden tracks.