

Sean Kelly, guitarist and vocalist for the Samples, will perform an acoustic show at Omaha's Ranch Bowl tonight.

Samples singer goes acoustic

By Cliff Hicks Staff Reporter

While Sean Kelly's name may not click initially, all it takes is a mention

Concert Preview

of his band to perk any Midwesterner's ears. He's the guitarist and vocalist for the Samples, a band from Boulder, Colo., and his solo tour will hit Omaha's Ranch Bowl, 1600 S. 72nd St., tonight.

Kelly called to album, "Light House Rocket." And despite the melancholy countenance he wears on all of his press photos, he couldn't have been a nicer guy to chat

"Instead of trying to incorporate some acoustic like we do with the band, it's specifically acoustic," Kelly said. "It's a little more laid-back."

Touring with Kelly is Rob Somers. Somers plays guitars and bass, and he assists on vocals.

"Sean and I started playing guitar in Manchester, Vermont, when we were kids ... about 15. We continued to play in bands together through the time we were both in Vermont," Somers said. "It's great touring with Scan, play-

ing with an old friend. He flies me in ing on his own. from wherever I am. It's always worth it," Somers said.

Although the Samples are still very the Ranch Bowl. much together (10 years and counting), Kelly toured solo quite successfully last spring.

"It's fun to let people hear our verons of (Samples') songs, and it's a
orderportunity for yout new songs."

"I love bootlegs," Kelly said. "We have to be playing differently knowing laid-back to the point of drowsiness." sions of (Samples') songs, and it's a ood opportunity to try out new songs, he said.

A common misconception is that Kelly's solo album will sound like a Samples album, Kelly said.

"What our band does is so different than what I do acoustically," he said. Still, Kelly is the Samples' major songwriter, and some elements of the Samples' sound seep through. One of the songs off"Light House Rocket,""I

"It's fun to let people hear our versions of (Samples') songs, and it's a good opportunity to try out new songs."

SEAN KELLY

Samples guitarist and vocalist

from MCA Records.

At the show, Kelly will play work from his solo album, along with some talk a little about the show and his solo of his favorite Samples songs and some

Rocket" was recorded shortly after that. In comparison to the \$50,000 spent on the recording of "Autopilot,"
"Light House Rocket" was an abrupt

"It cost \$700 to make "Light House Rocket" and produce it, and it was a lot of fun that way," Kelly said.

While Kelly claims he has enough material to make two or three more solo albums, he is going to see if any of his songs will work with the Samples

But until he does get back with the Samples, Kelly is content to keep play-

the Ranch Bowl. I think every band play our show.

bring tape recorders, all except digital

people are recording. It makes sure that we're progressing forward.'

As well as making their own tapes, of buying low-cost cassettes of newly recorded material.

"It just keeps that grass-roots feeling," Kelly said.

Kelly and Somers aren't the only faces that will be at the show. In addi-Remember Dying," was redone by the tion to the occasional keyboards of Samples for the band's new album, Billy Sinatra, Kelly insists that the at the door. The doors will open at 8 "Outpost," which is due out in June crew plays a vital part for him.

"The crew is all part of the team," Kelly said. "They become part of the show. I'm used to being around such a big band; it's weird just having Rob's hairy chest looking at me. So Roscoe, our tour manager, comes up on stage.

The tour manager isn't the only one.

"Our stage manager, Brian, he's the salty dog. That night'll be his birthday night. We'll play 'Happy Birthday' for him," Kelly said.

Rounding out the crew is Jay Anderson, who does the sound for not only Kelly's solo shows, but also for the Samples' shows.

"He's been with us for years," Kelly said. "He's really a great guy."

Sherri Jackson, a Denver native who sings and plays both the guitar and the violin, will open the show tonight. She has been compared to a variety of artists, including Traci Chapman, Sheryl Crow and Dave Matthews.

Jackson has opened for a variety of big names, including Joan Osborne, Rusted Root and the Freddy Jones Band. Her debut album, "Moments In Denial," was released late last year.

Kelly said the show would go on, regardless of how many people at-

It did sell out in Chicago, but it "I'm just doing this because I have really depends on what night it is," he some time off. We always have fun at said. "Even if it's low-key, we still

"Acoustically, I like 'em smaller" At the show, fans are encouraged to venue, I mean. I would like a lot of people to show up in a small place."

And although Kelly likes to keep ings low-key, his shows won't be 200 Rides 203 Spring Break Trips 205 Career Events laid-back to the point of drowsiness.

"The show has a sense of humor to it. It's not just two sleepy guys playing concert attendees will have the option away. People should come to relax and have a good time," Kelly said.

"I don't know how to entice people any more than say if you want to hear a different angle and a different slant, you can expect the best."

p.m., and the show will start at 9.

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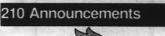
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CRUISE SHIPS HIRING-

Jazz artists heat up Lied Center

By Lane Hickenbottom Music Critic

It is beautiful to see a group of musicians, who have completely mastered their instruments, play together

Such was the case Saturday night when the Caribbean Jazz Project performed a showcase of tropic-style music to an impressed Lied Center audience.

The first set opened with a song that resembled what might be played in a

south-of-Florida island elevator. Then the gig started to really pick up. Solo jams performed by the cially powerful. The six-member group Project's three main artists brought

Andy Narell's steel pan excellence was a crowd favorite. Almost equally impressive were Paquito D'Rivera's enthusiastic saxophone solo and Dave Samuels' finesse on the vibes and ma-

Accompanying Narell, D'Rivera and Samuels, pianist Dario Eskenazi, nected with Eskenazi on his piano. bassist Oscar Stagnaro and drummer Mark Walker also exhibited their mu- ence gave its thorough approval with a

split up to allow for three duets, each the audience to a full-house applause. of which were split into solos.

D'Rivera coupled his sax and clarinet with Stagnaro's bass. Afterwards, Narell's steel drums along with Samuels' vibes and marimba provided for the most beautiful, delicate playing of the night. Delicacy was followed by sheer power as drummer Walker con-

When the set was over, the audisical prowess with brilliant execution. quick jump to its feet to applaud the The second set of music was espe- expert performers.

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