

Buffalo Tom members to roam into Omaha

Concert preview

By Paula Lavigne
Senior Reporter

Far away from home and missing his cats, Tom Maginnis, drummer for upcoming musical stampede Buffalo Tom, reflected on the pros and cons of climbing the charts.

Buffalo Tom shares its recent success on a nationwide tour with a stop in Omaha tonight.

Maginnis, by far the shyest and quietest member of the group, said he was embarrassed when the Buffalo Tom article appeared in the Rolling Stone issue with a partially exposed Janet Jackson on the cover.

"All my relatives were going out and buying it," he said, "even my aunts and everything."

A twist on Buffalo Bill, the band members wanted to bring their drummer out of the shadows by naming the band Buffalo Tom.

"I'm not Buffalo Tom," Maginnis laughed. "I'm kind of shy and I don't like being up front."

He may not have much of a choice. Although stardom has been taking Buffalo Tom out of the local college scene and into the international market, Maginnis said band members

planned on remaining real people. "It's kind of amazing you can make a living out of it," he said. "There's not a huge amount of pressure, and we're not expecting great things."

Maginnis said the band members wanted to keep the attitude they had from the beginning.

"We want to keep everything going at a rate we're comfortable with, without too many outside influences coming in," he said.

Started as a typical college rock band, the trio — Maginnis, bassist Chris Colbourn and singer/guitarist Bill Janovitz — met at the University of Massachusetts.

After sending out a demo in search of a label, the band received several rejections and then was picked up by a Dutch indie label. After releasing its first album, the band toured Europe in 1988. That was followed by a not-so-productive tour in the United States.

"It's was cool though, because we played at all these small clubs and got better as a band," Maginnis said.

Mainstream press and a MTV video has helped the band a lot in past years with its two latest releases, "Let Me Come Over" and "Big Red Letter Day." Contributions to benefit albums "Sweet Relief" and "No Alternative" have also brought Buffalo Tom in from the lonesome prairies.

The reality among band members comes through in their lyrics as well. With strong emotional overtones and driving musical force, Buffalo Tom offers a musical palette open to inter-



Courtesy of EastWest Records America

Buffalo Tom, an alternative rock trio, will perform at Omaha's Ranch Bowl tonight. From left: Bill Janovitz, Tom Maginnis and Chris Colbourn.

pretation. "People can sort of look at it in different ways," Maginnis said. "The lyrics aren't so obvious and you can't read it as a narrative."

He said a lot of personal expression came through from main songwriters Janovitz and Colbourn.

"It's kind of a catharsis, like trying to work things out in your subconscious," he said. "It seems like a good

way to do it, and, combined with the music, it has a lot of power."

Maginnis said the band tried to portray a sense of honesty. He said he liked to see honesty reflected in the audience.

Maginnis said he wasn't concerned with success.

"I think you can see both sides of things," he said. "When things are going well, you don't have to worry

about people showing up at concerts.

"You also have a lot more pressure and a lot less control when money is being thrown around. You lose that family quality," Maginnis said.

Buffalo Tom will be herded into the Ranch Bowl Feb. 21. Doors open at 8 p.m. with opening band Saint Johnny starting at 9 p.m. Tickets are \$8.75 in advance and \$10.75 the day of the show.

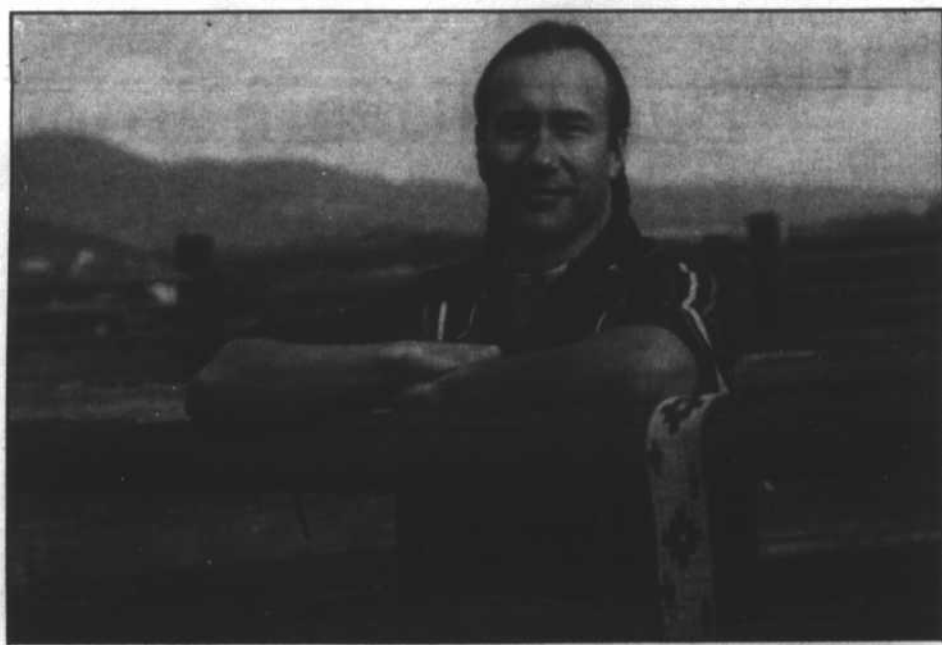


Photo Courtesy of Andy Geiger

Jack Gladstone, a musician from Montana, will perform in the Nebraska Union Tuesday at 11:45 a.m.

Show to have Indian theme

By Jill O'Brien
Staff Reporter

Montana songwriter and composer Jack Gladstone will perform Tuesday at 11:45 a.m. at the Nebraska Union.

His show, "Circle of Life," is sponsored by the University Program Council. It is free and suited for all ages.

Gladstone, who has performed since 1980, combines myths, music and visual images of American Indians. He adopted his style in 1989 after teaching for four years at a community college on the Blackfeet Reservation in Montana.

"I saw a market to present American Indian history, ecology and mythology in a unique fashion by combining songs, stories, narrative and visual slide presentations," he said.

Songs from his third record, "Buckskin Poet Society," are included in the program. Gladstone, an acoustic guitarist, doesn't play alone.

David Griffith provides special effects using keyboards, steel guitar, mandolin and flute.

Gladstone is also accompanied by his father, Trigger Man.

"Trigger Man is 70 winters old, runs the slide show, coffee drinking and merchandis-

ing." Gladstone takes his show to campuses throughout the country and has opened for other entertainers.

"I got a couple of lucky breaks being a higher profiled act in Montana," he said. "I opened twice for Bonnie Raitt and last year for Garrison Keillor."

Stories passed down from relatives were the first things that made him more aware of his heritage. Stories told by his grandmother, who was the granddaughter of Chief Red Crow, were especially enlightening.

While attending the University of Washington in Seattle, Gladstone received further instruction. He learned more about documentation and historic materials contributed by his father and Herb Barnes, a tribal elder and student of law.

Teaching at the community college introduced him to more Blackfeet mythology and history.

Gladstone blends the contemporary with mythology and romantic themes, he said.

"The style I present is closer to an earthy balladeer or troubadour," he said.

"I consider myself a strong lyrical poet, and this is how I paint my pictures of imagery, detailing whatever story I'm dealing with."

Voices carry 'Porgy and Bess'

By Gary Gregg
Staff Reporter

Audiences were treated to an outstanding production of "Porgy and Bess" this past weekend at the Lied Center for Performing Arts.

The American Opera by George Gershwin was presented by a Charleston, S.C., touring group, with spirited performances by major and supporting actors who brought the stage to life.

The most compelling performance was William Marshall as Porgy. Marshall's extraordinary voice was deep and full of emotion throughout the entire performance. Singing "I Got Plenty O' Nuttin'," Marshall had a smile and warmth that seemed to lift the spirit of the entire audience.

Vanessa Stewart as Bess was not as impressive in her role. Stewart seemed to force her performance and never relaxed into the role. Her vocal performance alone was excellent. However, her acting did not match the level of her voice.

Stewart lacked the physical and emotional

intensity provided by her leading man. Thus, the chemistry between the two main characters seemed empty at times.

Outstanding performances were also turned in by Angela R. Simpson as Serena and Marjorie Wharton as Maria.

Simpson was convincing as a grieving widow. The audience could feel the pain in her voice as she sang spiritual hymns such as "Heading for the Promised Land."

Wharton was equally impressive as the delightful Maria, who threatened a cocaine dealer with a butcher knife in an exchange that highlighted Wharton's talent as a singer and actress. Wharton was certainly a favorite among the audience members, who loved her sweet sarcasm and charming personality.

The production was complimented by the beautiful sounds of the Charleston Symphony Orchestra conducted by David Stahl. The music was as diverse as the individual performances. It ranged from uplifting spirituals to jazz to Grand Opera duets.

Onyx, Boss play for 400



By Malcom Miles
Staff Reporter

The music was loud and the bass was full Friday night as a crowd of about 400 gathered in the Nebraska Union Ballroom to see hardcore rappers Onyx and Boss.

Because both bands arrived late, the female group Boss played to an overheated crowd that waited for more than an hour between the local opening acts and the headliners.

Boss' four-song set was just long enough for the band to make its claim to gender equity. In the 20-minute set, members smoked, drank, and used enough insults and cursing to secure a place among the worst male gangster rappers.

Musically, Boss was tight except for some obvious technical problems stemming from its missed sound check.

The sound problems were eliminated by the time Onyx took the stage, and the crowd had forgotten the long delay.

Onyx put on an energetic performance. The rappers emphatically paced the stage, taking turns spitting out lyrics at a hectic pace.

During the first song, Onyx coaxed people in the crowd into putting their hands in the air with thumbs extended and two fingers pointing, in the shape of a gun.

Onyx members threw water, plastic bottles, insults and their middle fingers at the audience, which cheered and returned the volleys. The members of Onyx stood stiff and tall, apparently honored to accept the abuse.

All the extracurricular activity may have detracted from what was otherwise a powerful musical performance. Many audience members were less interested in the show than in the numerous fights in the area.

Devious Mindz, from Topeka, Kan., and two Omaha bands, Basement Society and K-Mac, also performed in the gangster style.

Ironically, in the midst of all this anti-social behavior, the most revolutionary performance came from the Lincoln-based Peace Nation.

The band's conscious lyrics provided an alternative to the abundant attempts to make social change (and money) through violence. The band's lyrics spoke of intelligence, self-respect and peace but never resorted to preaching. Their ripping music and power rap proved that the local music scene was not limited to grunge and was definitely not to be ignored.