

High-energy rock bands roar in Omaha



Josh Ramos of The Storm jams on his guitar Wednesday at the Omaha Civic Auditorium. The Storm opened for Bryan Adams.

Jeff Haller/DN

Bryan Adams,
The Storm stage
dynamic concerts

concert REVIEW

By Jill O'Brien
Staff Reporter

The hard rock 'n' roll of Bryan Adams and the raging music of The Storm rang some 7,000 pairs of ears at the Omaha Civic Auditorium on Wednesday.

Adams, a younger, more hopped-up version of Bruce Springsteen, promoted his new release, "Waking Up the Neighbours."

Adams told his screaming fans he had been in Omaha twice during the 1980s.

"The third time was even better," he said, referring to Wednesday's crowd and the continuous standing ovation greeting each note Adams played or sang.

Lighters and matches lit up the darkness when Adams sang his song "Everything I Do," popularized by the movie "Robin Hood."

Opening for Adams, The Storm plugged its self-titled debut album, recently released on Interscope Records.

The Storm's keyboardist and singer Greg Rolie's dark hair and relaxed features showed little evidence of his having aged since he co-founded Santana in 1967 and Journey in 1973.

Fans roared their approval when Rolie sang the classic Santana hit, "Black Magic Woman," while singer Kevin Chalfant with his black hair, black leather pants, black vest and black boots paraded on stage, shaking the tambourine.

Rolie introduced Ron Wikso, The Storm's newest member, as "the drummer we stole from Cher."

"Cher was unhappy," Rolie said, "but we can't be happier."

Wikso wowed and won fans when he proved his drumming prowess

during a wild solo in the midst of an old Journey song, "Just the Same Way."

Josh Ramos' lead guitar burst forth in short, rhythmic licks on "Show Me the Way." Harmonizing with Ramos' guitar, Chalfant's mesmerizing voice melted the heart and soul of the crowd.

Former Journey-man and ex-member of the Steve Miller Band, Ross Valory lightened up the show with his clowning as he played bass and hammed it up on stage.

Closing the short set, Chalfant coupled his vocals with Rolie as the two lead singers sang the hit single "I've Got a Lot to Learn about Love."

Having two lead singers is nothing new, Rolie said backstage after The Storm had finished its set.

"The Beatles did it. The Eagles did it. There's a lot of dual-, even triple-singing groups," he said.

Rolie said when Mick Jagger came out as the only lead singer of the Stones, having multiple lead singers in a group suddenly became taboo. He laughed, recalling he had been approached about whether fans might be confused if two lead singers were featured in one group.

Rolie said his reply was, "What? You think somebody is going to sit there and go, 'Oh my God, there's another singer there. I'd better go home and think about it.'"

Chalfant said having two lead singers created a pretty powerful sound.

"I think that's what the record company saw in us right off the bat. Greg had already had a track record and I pretty much was a stranger to them, but they heard the combination of the both of us together with the other guys supporting it."

Having two singers in one band can be an advantage, Chalfant said.

He added, "There's nothing worse than having two singers and burning them both out and getting the gig of your life and then neither one of them has a voice."

To prevent that from happening, Chalfant said, "They work my voice for a while, then they work his (Rolie's) voice, or they work us together."

Chalfant said what really enticed

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Vocal 'wild man' leads Pearl Jam's opening act

Tribe After Tribe notorious for its political opinions in South Africa, singer says

concert PREVIEW

By Stacey McKenzie
Senior Editor

Once you cage a wild man in, he goes mad, said the lead singer of Tribe After Tribe, which opens for Pearl Jam at Nick and Eric's Place in Omaha Sunday night.

Robbi Robb is a wild man with a poetic tongue. He descriptively opened his interview last week from Los Angeles by saying: "L.A. is looking beautiful. . . . It's just gone mad — the flowers — too many flowers and too many birds and the air is actually clean."

"The breeze is blowing. It's put the spirit back in the earth."

But Robb was not allowed to be either poetic or wild in Johannesburg, South Africa, where Tribe After Tribe originated.

Robb and bass player Robby Whitelaw, with whom Robb formed the Asylum Kids in the late 1970s, left South Africa five years ago, bound for Los Angeles and, more importantly, artistic freedom.

After arriving in Los Angeles, Robb and Whitelaw hooked up with P.K., a drummer well-versed in both African and industrial percussion, to form a band that combines hard, emotional rock with African magic and rhythm. Robb and Whitelaw had their concerts in

Africa shut down by police, who carried rubber whips to disperse the mixed crowd, because Robb would get on stage and preach politics, including anti-apartheid messages.

"I was considered by the press to be the angriest young man in South Africa," he said. "I'd get up on the stage and just freak out at the people," he said.

Robb's outspokenness also created problems with concert promoters in South Africa. They told Robb they wouldn't book the band unless he shut up.

At multi-band concerts, Robb said, Tribe after Tribe stood out on stage because of its attitude.

"The (other) bands would get up to talk about love and peace and such. The press would say every time we got up that (we) would try to tear away the veneer. And the other bands would say, 'We haven't come here to change the world. We've come here to party.'"

Although Robb doesn't seem like a man out to change the world, he does seem like a man out to make a musical impact.

Tribe After Tribe hooked up with Megaforce records (Metallica and King's X) because the company accepted the band's sound as it was, Robb said. In 1991, the band released its self-titled debut LP and toured the states for about one month. The band now is working on its second LP, which will be less introspective and more "live," Robb said.

The band's plunge into the American music scene has not been as unrestricted as Robb thought it would be.

'Cozy' releases come in time to provide dead week relief



By Anne Steyer
Staff Reporter

Dead week is not really a dead week here at the university, and luckily, it is not a dead week for home video releases either.

The two major releases are both — well, kind of cozy. Neither is earthshaking, neither is perfect. But both are comfortable, cozy films that are worth viewing.

"Late for Dinner" (PG) At first glance, this film seems to be another initiate to the sci-fi category, but it turns out to be more about relationships than science fiction.

Willie Husband (Brian Wimmer of "China Beach") is an unemployed milkman whose home is being eyed for acquisition by an unscrupulous land developer.

When Willie and his slow-witted brother-in-law Frank (Peter Berg of "Shocker") try to reason with the crooked tycoon, they're framed for kidnapping and murder.

While on the run they hide out in a doctor's office and get caught up in a cryogenics experiment and are frozen. They remain that way for 29 years, until a freak accident thaws them out.

From there they rediscover life — and how drastically things changed in the interim between 1962 to 1991. Willie and

Frank make their way back home to their families and Willie tries to rekindle the loving relationship he shared with his wife Joy (Marcia Gay Harden of "Miller's Crossing").

Wimmer is wonderful as Willie — sensitive, affectionate and dependable. Berg is equally good and plays not to Frank's slow mental capabilities but instead to his heart-warming tenderness.

"Late for Dinner" is a delightful film that is part comedy, part romance, and all fun. (Available 4/29)

"Frankie and Johnny" (R) Directed by Garry Marshall ("Pretty Woman"), this Broadway-play-turned-major-motion-picture stars Michelle Pfeiffer and Al Pacino in their first starring roles together since "Scarface."

It's the story of two lonely New Yorkers: Johnny (Pacino), an ex-con turned short-order cook, and Frankie (Pfeiffer), a thirty-something coffee shop waitress who hides from life and love.

Based on Terrence McNally's award-winning play, this movie is full of witty dialogue, especially as Johnny tries to charm Frankie into trying to love again.

There is something — a shred of believability — missing from the movie as a whole, but that cannot be blamed on the leads. Pacino is solid, as always, and Pfeiffer shines in her first somewhat unglamorous role.

Also hampering the film is the all-too-quick wrap-up at the end. But regardless of these flaws, "Frankie and Johnny" is worth watching. (Available 4/29)

See TRIBE on 9