

Reviewer undergoes change for concert

Bands electrify frantic audience at East Campus



The heavy sound of pounding bass filled the East Campus Union Saturday as the University Program Council welcomed three electrifying bands to campus.

The Dazzling Killmen of Kansas City, Mercy Rule of Lincoln and the Poster Children of Champaign, Ill., whipped the audience of about 150 people into a frenzy during the three-hour show. A mass of people constantly was crowded around the stage frantically working their bodies into an intense sweat.

I originally approached reviewing this concert with some apprehension as I usually don't listen to this type of music and as a nontraditional student by age, I was somewhat older than the average attendee.

To ease this apprehension, two friends helped me shed my usual attire. They proceeded to dress me in the proper clothes for this type of musical concert.

I traded my polo shirt for a concert T-shirt for the band Lard, and a tattered blue sweater with a sleeve being held together by safety pins. My blue jeans and casual shoes were shed for oversized brown pants and some overly worn combat boots.



Jeff Haller/DN

The crowd gets wild Saturday night while listening to the Poster Children in the Great Plains Room at the East Campus Union.

Once the concert began, though, my apprehension eased away as I found myself rocking my body to the driving music of the opening band, the Dazzling Killmen.

My experiences with techno-rave music helped me enjoy their sound as it was filled with a constant slamming bass that was hard to resist.

Thanks to the sound of the Dazzling Killmen, the local band, Mercy

Rule, opened to a well-primed audience. Mercy Rule didn't give the crowd any rest either as they raised the level of excitement another notch.

During this set, I found myself feeling completely comfortable and even wishing that I had longer hair so I could shake my head to the music like the rest of the crowd.

Also during this set, I spotted three

people who looked somewhat out of place at the concert. These three guys were wearing cowboy boots, Wrangler jeans and western-styled shirts. They were standing near the back of the concert not really taking part in the excitement around the stage.

Under further investigation it appeared to me that these three individuals were making fun of the music and the people at the concert. The

differences in students on this campus were highlighted to me. We not only have extreme clashes over race, but also in background and personal style.

Mercy Rule's sound pulled me back into the excitement of the concert as they clearly were having a great time on stage and this enthusiasm was overflowing into the audience.

I was feeling the urge to join the mass at the front of the stage and thrash and slam my body around with the rest of the crowd. Luckily Mercy Rule ended their set before the feeling overtook me. I now had the opportunity to calm myself down before the next set.

The featured band, the Poster Children, played songs from their latest release from Sire records, "Daisychain Reaction." I was somewhat disappointed in their sound after having enjoyed the first two bands so much.

The crowd seemed to differ with my opinion as they escalated into people diving off the stage onto the crowd. At one time there were five bodies riding a frenzied wave of arms. Clothes were being shed and sweat-covered bodies were appearing everywhere.

The intensity continued throughout the set and the crowd appeared to have a great time. I was surprised at the amount of fun I had and am looking forward to attending upcoming UPC concerts.

Future concerts include: the Dead Milkmen on Oct. 10 in the Nebraska Union with the Yardapes and Such Sweet Thunder opening, and later in the semester, a sub-pop band from Seattle, called Seaweed, will invade the campus. Both concerts will be sponsored by UPC.

Paul A. Moore is a speech communications senior and Daily Nebraskan reporter.

Rainy weather pulls cloud over festival

concert PREVIEW

By Stacey McKenzie
Senior Reporter

It's amazing how much power the weather wields.

Take this weekend's River Valley Music Festival in Lawrence, Kan.

Even a fine showing by the five national acts couldn't keep the ghoulish clouds from scaring off some ticket buyers.

Reed Brinton, festival promoter, estimated that 3,500 people turned out for the eight-hour affair.

But Brinton had hoped for about twice that.

Just 24 hours before Saturday's festival, the threat of rain forced Brinton to switch his setup for the stage and parking.

Everything — stage, crew, lights, porta-potties, beer booths, barbecue booths, parking — took to higher ground.

That ground was a brome field where cattle usually graze.

The cows marked their territory; but the cowpies added to the earthy atmosphere.

"Once it's dark, who cares?" Brinton said. "... It's still a great show."

And it was.

Baghdad Jones, The Red Devils and Soul Food Café warmed up the crowd as daylight dimmed.

Temperatures seemed to drop rapidly as BoDeans took the stage.

"We're gonna work our way up, so you can just grow with us here,"

— "We're gonna work our way up, so you can just grow with us here."

— Kurt Neumann,
BoDeans

Kurt Neumann, electric and acoustic guitars and vocals, told the crowd.

BoDeans played more than 16 songs — each one presented splendidly with acoustically-grounded sound.

Some of the highlights: "Brand New," "Good Things," "Naked" and "Do I Do" from their 1991 release, "Black and White."

From 1986's "Love & Hope & Sex & Dreams," they cranked out "She's a Runaway" and "Fadeaway."

They even covered Elvis and Prince.

The crowd spanned the spectrum — hippie throw-backs, motorcycle enthusiasts, western-wearers and students. There were generic people, too.

But the individuality melded into one shimmering mass as the music cut through the air.

Finally, Little Feat strolled across the stage.

This band, with its roadhouse rock, played a set that lived up to the band's strong history.

It was a great night, but as the concert neared its end, the rain closed in.



Courtesy of Def Jam Recordings

MC Serch, member of the now-defunct Third Bass, has released a solo effort, "Return of the Product."

Serch proves white guys can rap

Reviews



MC Serch
"Return of the Product"
Def Jam/RAL/Chaos

White guys can't rap? Where are you livin'?

Since the break up of Third Bass, rap fans have been waiting impatiently for the group's solo releases. MC Serch now comes back as the "baddest white boy to ever touch a mike."

Listeners may remember Serch as the better half of Third Bass, with co-leader Pete Nice and their infamous song "Gas Face" as well as the 1991 gold single "Pop Goes the Weasel."

Serch's hardcore album features mostly live instruments over samples to add a new dimension to the style. Unfortunately, in his quest to become harder than ever, Serch has lost some of his sense of humor.

Serch is still preaching his anti-sellout message. He is also trying to

keep hip-hop pure with blows against Hammer ("He'd be my bitch if me and him were in the slammer,") and an entire song, "Don't Have to Be," where we find Serch breaking out of stereotypes.

"Back to the Grill" gives us a taste of Nasty Nas' nun-gunning style, Red Hot Lover Tone's quick tongue, and of course, Chubb Rock's fat flow rollin' with Serch. And finally, Serch realizes his sport is hockey.

An underground flavor is shown on "Hard but True," a song backed by acoustic bass and street beats and fronted by Serch's rock-solid voice.

Serch saves the big guns for his politically tinted rap, "Social Narcotics."

Arguments over whose land is America make up the chorus while Serch takes aim at the "Crooks of Culture" and spits, "You never taught me true history/They killed the Indians and showed it as a victory/They brought the corn and the bread/And in return we gave 'em muskets to the head?"

On the lighter side, Serch breaks

out with two fat tracks, "Here It Comes," the first single, and "Return of the Product," the title track. Both songs flow, especially the title track, a tribute to '80s underground hip-hop.

When Serch comes back with the second half, listeners will be buggin'! Some might find the "we don't need no water/let it burn" chants corny in "Here It Comes," but it won't ruin the song.

More reminiscing occurs about the old school days of hip-hop and rap's origins on "Scenes from the Mind." Serch flows slow and mellow with "Once upon a time ago/long before commercialized beats became synthesized/And little girls were mesmerized/There was one mic and light in a hip-hop shack/And you moved the masses or they moved you out the back."

So who says white guys can't rap? MC Serch proves 'em wrong again!

—Greg Schick