

Raves offer alternative

Emphasis for Omaha-based experience includes appreciation for individuality

By Lori Witte
Staff Reporter

It sounds pretty average — dancing until dawn in a room filled beyond capacity under intense strobe lights. At least that's what I expected as I headed to Omaha for the Rave benefiting the Abogar Dance Theater.

But Rave has a life of its own. "It's the next biggest youth movement to the hippies of the '60s," said Justin Oldham, a University of Nebraska-Lincoln sophomore business major and frequent Raver.

Unlike the Raves of Europe, the emphasis for Omaha-based Raving Mad productions is not drugs, such as Ecstasy, but getting people together of every race and creed to experience the music and to be who they are, said Disc Jockey G-3.

"We don't condemn or condone," said G-3. "If you feel it, do it."

Raving is better sober, said Matthew Janem, a junior mechanical engineering major.

"There are so many people that you can't focus if you're drinking," said Jennifer Jaskolka, a junior political science major.

Rave music has evolved over the years. It has roots in hip-hop and disco and allegedly began in the Chicago and Detroit areas around 1984.

The music traveled across the Atlantic to England and was known as acid house. The drugs associated with acid-house culture prompted a change in California.

The music was sometimes sped up to 136 beats per minute, and it became Rave music. Once again, England picked it up, and the drug Ecstasy became an essential ingredient.

Rave moved back to the states, and the phenomena picked up in the Midwest.

G-3, who spent five years in London, said Omaha does not have true Rave.

Oldham agreed. "They're techno parties, not Raves," said Oldham.

"If you want to do drugs and naughty things, don't come," said G-3 at 3:30 a.m. The Rave was cut short from the advertised 9 p.m. to 4 a.m. times because of such behavior.

The average Raver "has a normal professional life but is seeking an abnormal social life," said O-Scar,

Rave producer.

Ravers said a successful Rave has essential ingredients.

- Respect for individuality. Ravers do not care about what is socially acceptable in dress or dance. J. Crew is not part of the regular Rave wardrobe, if there is such a thing.

- Props. Anything goes. Favorites are whistles, hats, laminates, body piercing and necklaces of all types. Creativity is the key.

- Televisions. Lots of them.
- A good DJ. They must know how to mix. The DJ is a distinctive element of Rave.

- Location is key. Warehouses are preferred, but a bar was used Saturday. "We'll never have it at a bar again," promised O-Scar. Tremendous applause.

Raves are not for the socially upright. Open minds and the uncontrollable urge to gyrate endlessly to extremely fast techno music in endless smoke under strobe lights are the basic prerequisites.



Travis Heying/DN

A dancer does her own thing at a Rave in Omaha Saturday.

Young paves road



Courtesy of Reprise Records



"Harvest Moon"
Neil Young
Reprise Records
By Matt Silcock
Staff Reporter

Let's face it, Neil Young is a legend. He's made great music for more than 20 years, and he's still on the cutting edge today.

Forget Pearl Jam, Nirvana and all of those grungy types. Neil was turning his amps up to 10 and wearing flannels while those guys were still in diapers.

Young, 47, has just released "Harvest Moon," the long-awaited follow-up to his classic and most popular album, "Harvest."

Released in 1972, "Harvest" was a mellow, country-tinged work that gained Young a lot of fans and paved

the way for the laid-back sound of '70s stars like the Eagles and James Taylor (who sang backup on "Harvest").

It also featured Young's only No. 1 hit, "Heart of Gold."

About that song and its success, Young later wrote, "'Heart of Gold' put me in the middle of the road. Traveling there soon became a bore so I headed for the ditch. A rougher ride, but I saw more interesting people there."

Written in 1978, this statement could today be a manifesto for the "slacker" generation — for people who are happier outside the mainstream of society.

It also explains the direction Young's music took after "Harvest" — a direction the many fans of that album weren't entirely happy with. Young began further exploring the electric side of the guitar on grungy, intense albums such as "Zuma" and the superlative "Tonight's the Night."

In the '80s he went even further, experimenting with styles as varied as old-time rockabilly ("Everybody's Rockin'") and Depeche Mode-like synth-pop ("Landing On Water"). In fact, he was actually sued by his record company Geffen for making "unrepresentative" albums.

But Neil Young never was predictable; in fact, after all of his experimentation, his finally releasing a sequel to "Harvest" is, in itself, something of a surprise. A welcome one, however: "Harvest Moon" is every bit as good as its 1972 predecessor, full of gorgeous acoustic songs about nature, love, loss and growing old with grace.

Artist's work spans 20 years

A brief Discography of Young: "Everybody Knows This Is Nowhere" (1970) This might be the first grunge rock album; Neil even sports a flannel on the cover. Contains the classic "Cinnamon Girl."

"Tonight's The Night" (1975) A haunted love letter to a dead heroin addict. The vocals are out of tune, the music isn't always pretty, but it is Neil Young's masterpiece.

"Zuma" (1975) Featuring his recurring backup band Crazy Horse, Neil turns up the guitars again. Contains "Cortez the Killer," an

eight-minute song in which Neil rails against explorers who "discover" cultures and then destroy them.

"Rust Never Sleeps" (1979) Two sides of Young: The first half is soft, acoustic heaven and the second is loud and fast, practically punk rock. Appropriately, the classic "Hey Hey My My" sings the praises of Johnny Rotten.

"Ragged Glory" (1989) The perfect title for this album of heavenly, loud guitar rock drenched in feedback.

Choreographer produces intimacy, leaves interpretation to audience



Courtesy of Michael Slobodian

Fortier

dance

REVIEW

By Sarah Duey
Staff Reporter

His world is a 6 x 8-foot platform.

Paul-Andre Fourtier, premiere artist at the Carson Theatre this weekend, took his audience on an hour-long journey through his enclosed world.

With his audience on all four sides of the platform, Fourtier, a choreographer from Montreal, played a character who had arisen from an ancient world and entered a new world.

"Usually choreographers want many dancers and lots of space," Fourtier said. "I wanted to do something in a confined space with only one dancer."

With the audience so close to him, members could easily become

involved in the inner struggles of the character's journey.

"When the audience is so far away," Fourtier said, "they don't see the effort, the exhaustion."

Witnessing the sweat, the shaking knee and hearing the breathing and the shouts of joy intensified the moments of failure, ecstasy, vulnerability and isolation the audience felt with the character.

The work, "LA TENTATION DE LA TRANSPARENCE," was not supposed to tell a story, Fourtier said. Speaking in tongues at moments during the performance, Fourtier said, keeps the images open.

Fourtier said it pleased him when people create their own images and story.

Fourtier said he changed little things about his piece to keep it alive. He dedicated this work to Betty Goodwin, a visual artist he collaborated with to create the work.

Brady pens folk album



"Songs and Crazy Dreams"
Paul Brady
Mercury/Fontana Records

You might be a Paul Brady fan and not even know it.

The Irishman from County Tyrone wrote two songs for Bonnie Raitt's 1991 "Luck of the Draw" album, the title track plus "Not the Only One." He also penned "Night Hunting Time" for Santana in 1982. He counts Raitt, Bob Dylan, Dave Edmunds and Eric Clapton (who accompanies Brady on occasion) among his admirers.

His traditional-based music has been popular in Ireland for nearly two decades, although he only appeared on the U.S. scene in 1991.

"Songs and Crazy Dreams" is a compilation of Brady tunes recorded in the 1980s, some in remixed form. The songs are a paean to dreams realized and broken. "Nothing But the Same Old Story" tells of the suspicion an Irish immigrant must live under in Britain. "Putting up with the hatred and fear in their eyes/You can see that you're nothing but a murderer."

Brady's roots in folk and traditional Irish music are displayed throughout the album. Nowhere are they better showcased than with his arrangement of a traditional Irish ballad, "The Homes of Donegal." The tin whistle alone is enough to stir the heart of anyone with ties to the old sod.

"Songs and Crazy Dreams" offers an opportunity for those already familiar with Brady to catch up on his work, and also provides an excellent introduction to neophytes.

— Sam Kepfield

Les Exodus rocks

If there were any doubts that Les Exodus is a reggae band on its way up, those doubts are now gone. The Minneapolis-based band hit the weekend Rockin' Robin crowd with more positive musical vibrations than have been felt in the Midwest since Steel Pulse was here last year.

Few unsigned bands with little name recognition can go on stage and draw an audience into a frenzy the way Exodus did Saturday night. Even fewer bands can keep an audience involved in a show that is riddled with technical difficulties.

Midway through the last set, Les Exodus had to keep its composure as feedback tore through the system.

Most bands would have called it quits with only 20 minutes until closing, but Les Exodus, led by front man Innocent, ripped through covers of Bob Marley and kept the audience jammin'.

As Innocent sang Marley's famous lines "Don't worry about a thing, cause every little thing gonna be all right," it became clear that professional musicians were on stage.

— Carter Van Pelt