

# BURNIN' 'EM DOWN

## Harper shocks audience with variety of tunes

BY GEORGE GREEN

In the tradition of a true Renaissance Man, Ben Harper gave listeners a taste of loud rock and roll tunes, searching soul songs and inspiring solo acoustic guitar jams.

Harper, along with his band, the Innocent Criminals, played their way through musical barriers Friday at the City Market in Kansas City Mo.

They showed fans their high musical aptitudes and their love of performing throughout the show.

The crowd waited, at times impatiently, for Harper's arrival for nearly an hour, passing the time by gulping beers and smoking joints.

But when Harper made his entrance, the delay quickly faded from fans' memories.

Seated comfortably at the front of the stage near his listeners, Harper was both a mighty king on a throne and a humble shoe-shiner on a stoop.

The show opened with a rendition of "Oppression" that slid perfectly into "Get Up, Stand Up" by Bob Marley. Percussionist Ervin Pope punctuated the opening song with rumbling drum beats and jubilant smiles.

Following Pope's jamming lead, Harper soon switched from an acoustic guitar to a lap-slide guitar, a staple of his arsenal.

With the lap-slide, Harper captured fans with roaring guitar solos reminiscent of the works of guitar greats such as Jimi Hendrix and Jimmy Page.

A lap-slide guitar, as Harper explained to the audience, is a six-string guitar that is played while sitting down instead of standing.

After the explanation, Harper joked about performing while seated, saying that if playing seated makes him a nerd he is glad to be one.

Plumes of pot smoke from the audience filled the air when Harper returned to the acoustic guitar, to play his classic pot-head anthem, "Burn One Down."

Harper needed six guitars to establish the sound variety he wants for his shows.

He used two lap-slides to jam on loud and wild tunes, an acoustic guitar to strum mellow songs and two regular electric guitars along with a 12-string guitar to purge his soul in bluesy, rock jams.

Harper played each tool as only a true craftsman can: with finesse and a willingness to experiment.

Throughout the show, Harper and his Criminals danced around the stage interacting with the audience and demonstrating their affection for their fans and each other.

Such an open and loving performance style is

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Melanie Falk/DN

# Pinate strikes into diverse atmosphere

■ The creator of Poetry Slam shared lyrics about societies hardships with students.

BY JOSH NICHOLS

Students file into room 29 in the basement of Andrews Hall at 10:30 a.m. expecting another day of reading literature or analyzing poetry.

But little do they know, they're about to get slammed.

In walks a casually dressed, boyish looking man from San Jose, Calif.

After a brief introduction by the instructor, the boyish-looking man starts pacing the room and waving his arms as he recites lyrics like "Look at me mama with my PHD on the wall and my big house. I'm the shit." and "When the revolution comes, there ain't gonna be no cappuccino with it."

He stares at each individual attentively listening to his words.

His gaze penetrates while he powerfully recites his political and frequently vulgar words. At one point, he has the students stomp and clap their hands as a back beat to a poem he recites.

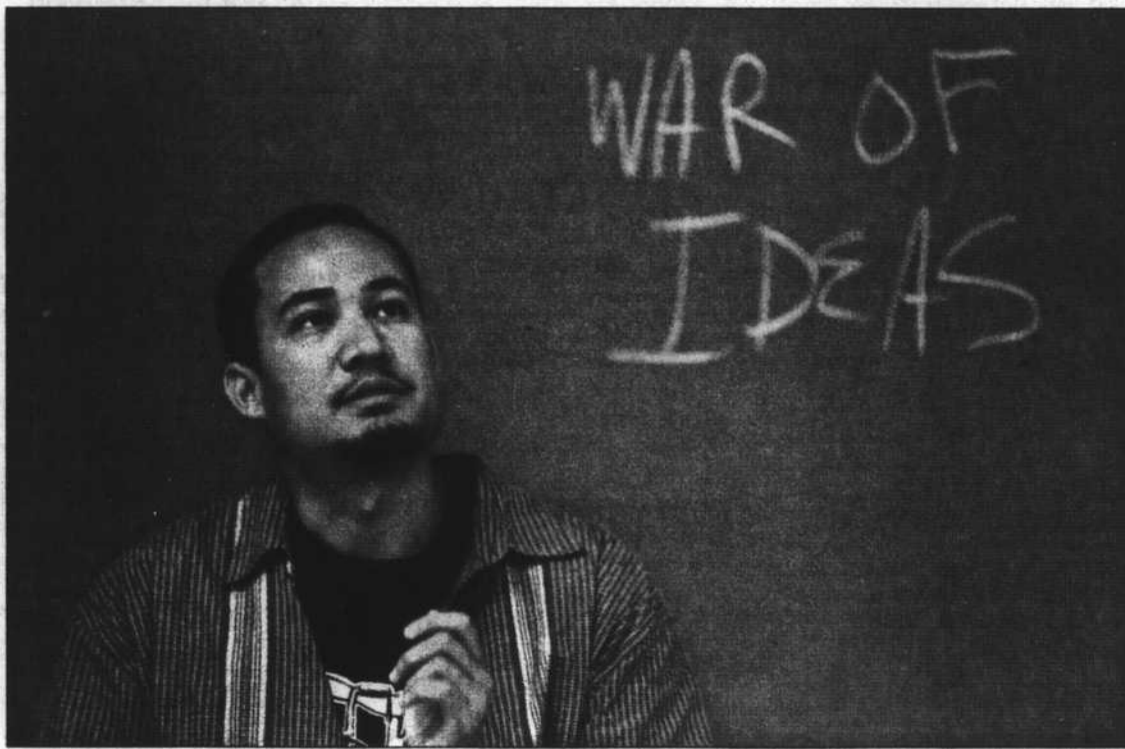
He speaks in some English, some Spanish and even sings some of his words.

The man providing this engaging performance is Marc Pinate, who has found success in the art and competition of Poetry Slam.

He spent last week reciting his poetry to classes as part of the University of Nebraska-Lincoln's Artist Diversity Residency program.

Ron Bowlin, Kimball Hall director, who was part of bringing Pinate to campus, described him as a very personable individual who won the admiration of many students whom he performed for last week.

"Every class I was in with him, the students came to him to talk after class," Bowlin said. "There is a sincerity in him that people can see."



Marc Pinate, a slam poet from San Jose, Calif., discusses the revolution of ideology he envisions with students in Avery Hall Friday. Pinate spent last week on campus as a part of the Artist Diversity Residency Program.

He described Pinate's work and words as a language that is very youthful with simple, understandable words.

"When he did his poetry, the students were able to connect with him," he said.

They connected, despite the fact that many UNL students probably aren't familiar with Poetry Slam, a relatively new, underground form of expression.

Poetry Slam can be described as an in-your-face kind of poetry, in comparison to normal coffee house poetry readings.

It appeared in the mid-1980s when Chicago poet Marc Smith came up with the idea of a poetry competition to entertain patrons on Sunday afternoons at the Chicago bar, The Green Mill.

Audience members were chosen at random to judge the contestants.

Since this simple beginning, these competitions have spread throughout the United States, and

now, a national competition is held.

Last year, the San Jose Slam Team, of which Pinate was a member, won the national championship held in Chicago.

Pinate graduated with a bachelor's degree in communications from Santa Clara University in Santa Clara, Calif., in 1994.

He is currently working on his master's degree in Theater Arts at San Jose State University in California and also is director of Literary programs at the San Jose Center for Latino Arts.

A proud Latino himself, Pinate also started the first Latino-based poetry and music open-mic series in San Jose, Calif., and co-founded Grito Serpentino, a spoken word and music ensemble.

Pinate's dedication to his heritage shows through in his poetry.

He uses contemporary language and present day news events that affect Latino people in the United States.

*Every class I was in with him, the students came to him to talk after class. There is a sincerity in him that people can see.*

Ron Bowlin  
Kimball Hall director

"He uses his art to address issues important to Latino people," Bowlin said. "He talks about issues like profiling and police brutality."

He also talks about the difficult lives led by many Latino people in the United States.

One poem he shared with the class was about the hardships of a Latino boy named Humberto Rivera.

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# Dred I Dread produces confident, sure sound

BY CRYSTAL K. WIEBE

The Zoo Bar is a renowned blues bar, but sometimes it provides music that isn't so blue.

Tonight, it goes astray with the reggae band Dred I Dread, and despite the blues expectations, drummer Rawley Gopie hopes to see an audience.

"It's going to be a very, very active show," he said.

Bass player Art Eriksson said, "We just get down. I get off on just sprinting from side to side on the stage."

Although they are known as a reggae band, drummer Gopie said Dred I Dread's unique sound isn't easy to pin down.

Calling the sound a "hybrid," with hints of funk, blues and even hip hop showing up in the music, you can hear a lot of reggae influence in Dred I Dread's sound, Gopie said.

"We are like Fishbone because we are very hard to define," he said.

When the Minneapolis-based group came together two years ago, Gopie had come to Minnesota for a break from the New York scene.

There, the Jamaican man had been writing and performing punk rock.

"It's pretty amazing for Americans to see a Jamaican singing punk rock," he said.

But reggae has always been his first love, and when he met Peewee Dred, Gopie, who has been writing music for 15 years, was glad to come back to his roots.

Even though he had known founding member Peewee Dred from college, Eriksson first heard about Dred I Dread at a street festival where he was handing out flyers. Someone came up to him and said the band was looking for a bass player.

Eriksson had recently graduated college and said he was "looking for something to keep it

Performance Preview

<b>Dred I Dread</b>	
Where:	Zoo Bar 136 N. 14th
When:	Tonight @ 9
Cost:	\$3

interesting" between working at a music store and teaching.

"The first time I performed for them, it was a live performance," Eriksson said.

Although the band has had trouble keeping a steady line-up—they are currently in between keyboard players and have a new female vocalist—they recently released their debut album, "Listen to the Revolution," partially thanks to Eriksson's efforts as band manager.

"When you're a new band, people don't give you much attention," Eriksson said.

After he realized the band's potential, he decided to take on the dual role of bassist/manager.

"I was working part-time at the music store, but it gradually got to the point where I was at work and I was trying to get shows booked," he said.

For the past few months, Eriksson's life has been more or less devoted to "just doing band stuff," he said.

Eriksson attributes much of the band's success to the originality of their music.

"We don't do cover after cover of Bob Marley," he said.

In the twin cities, Eriksson said Dred I Dread's music can be heard on stations ranging from hard rock to light rock.

"We cross all those sides," he said.

"There's a pop-like influence.

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