

The Return returns with new tape release

concert

By John Payne
Senior Reporter

Lincoln's favorite pop clamor, the Return, will unveil its newly-recorded six-song tape, "Don't Go Breakin' My Heart," tonight at Duffy's Tavern, 1412 O St.

In addition to releasing the tape, the band is scheduled to give two performances, an all-ages concert at 6:30 p.m. and a 21-and-over show at 9:30 p.m.

The band comprises former members of Out of Habit and one original member of the Return. Its sound is anchored in Replacements-tinged harmonies and the swirling guitars of Dan Kaspari and Randy Watson. The Return's sound is pure pop — but often reveals the

band's penchant for intricate melodies.

If tonight's show is anything like what the band captured on "Heart," it should be quite good.

"We spent an awful long time on it," drummer Ted Alesio said of the recording. "It turned out to be something pretty satisfying, and we're real happy with the end results."

"Heart" is the Return's first recording with new bassist Bob Dale, a lineup change that Watson says makes the band "rhythmically better."

Most of the group's older material has been scrapped, Watson said, so fans will be hearing a lot of new tunes.

"In a sense we are breaking new ground," Alesio said. "We're experimenting with some different sounds and time signatures, and I think Dan and Randy's songwriting styles are developing."

Watson described "Heart" as a concept tape

that took shape accidentally. The tape mines the familiar field of adolescent angst: boy loves girl, boy loses girl, girl won't return boy's phone calls, boy eventually gets on with life.

"It wasn't intended to be a concept tape," Watson laughs. "But the progression from song to song just seemed natural."

The Return began working on "Heart" last June, laying down the rhythm tracks around which the band would eventually structure the songs. The six tunes yielded by the months of studio work represent the band's maturation, Watson said.

"The biggest thing we've had to do is just curb our tendency to overplay," Watson said. "Especially because Dan and Bob are such good musicians. So we've done a lot of paring down."

Because band members used their own equipment to record "Heart," they were able to

work at a pace that suited them. Alesio estimated the band invested about \$1,500 in the recording.

"We're all a little too perfectionist, which is good. But it also led to a few arguments because we wanted to get it done," Alesio said. "It's just nice when you're doing your own recording, because you don't feel hurried."

The next step for the Return, according to Alesio, is to circulate "Heart," in hopes of being booked for future performances.

"Right now, we want to get the word out that we're looking for gigs," he said. The Return also plans to start working on a new tape in the coming weeks.

Opening tonight's show will be folkadelic tempo-changers Middle Monkey. Cover charge is \$2. Copies of "Don't Go Breakin' My Heart" will be available for \$5 each.

"Crazy From the Heart"
Courtesy of Blockbuster Video

1. "Terminator 2"
2. "City Slickers"
3. "Backdraft"
4. "Silence of the Lambs"
5. "Naked Gun 2 1/2"
6. "What About Bob?"
7. "Doc Hollywood"
8. "Robin Hood: Prince of Thieves"
9. "Soapdish"
10. "F/X 2"

Rising quickly: "Thelma and Louise"

■ Billboard Magazine

Lisa Pytko/DN

Newvid

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other social drama to the screen.

Based on the 1939 novel by English satirist Joyce Cary, "Mister Johnson" takes place in 1923 West Africa.

Maynard Eziashi is the title character, a native clerk to an English colonial governor (Pierce Brosnan of "Remington Steele").

The intricate plot, lush scenery and atmosphere should provide a thoughtful social drama under the guidance of Beresford. Cary also is known for witty dialogue and Brosnan for charming performances. (Available 1/29)

"Mobsters" (R) Organized crime's infamous leaders are immortalized on celluloid by

Christian Slater (Lucky Luciano), Patrick Dempsey (Meyer Lansky), Richard Grieco (Bugsy Siegel) and Costas Mandylor (Frank Costello).

The young gangsters are propelled into the big league when their prohibition-era bootleg-whiskey league becomes big business.

The story is close to nonexistent, however it is stylish and pleasant to view. But it's difficult to buy these guys as heavy-hitting mob boys — the leads are in their twenties but they still look like teenagers.

The rise of organized crime resting on the shoulders of a bunch of would-be brat packers? It's a little farfetched, but hey, that's Hollywood. (Available 1/30)

Artists squeeze city's sound into bold, wide-ranging album

Reviews



"Juice" Original Motion Picture Soundtrack S.O.U.L. Records

The sound of the cinematic inner city has come to vibrant life only a few times on records before. The soundtracks to both "The Harder They Come" and "New Jack City," for instance, stand out for their originality, diversity, and up-to-the-minute hipness.

Claiming a rightful place among those albums is the original soundtrack to "Juice," Ernest Dickerson's film about the pleasures and perils of the city as viewed through the wide eyes of a young man. It is an exceptional collection of tracks by artists who capture that perspective deftly.

The soundtrack's gangster tales have a dark side, offset with an element of cheeky innocence that is brilliant to behold. Naughty By Nature's call-to-arms, "Uptown Anthem," builds on their trademark sound of tough rhythms and piano breaks, creating a strange mix of poignance and foreboding. Similarly, M.C. Pooh's credo "Sex, Money, & Murder" has some vicious lines, but they're delivered through Pooh's snot-nosed nasal, so they have a wit native only to arrogant teenagers.

On the same level, the album's best track,

"Juice (Know the Ledge)" finds Erik B. and Rakim sampling a simple flute melody under a pulsing groove and Rakim's forceful delivery. Rakim spins the story of a gangster who hopes to know his limits, or "know the ledge" (knowledge — get it?) before it's too late.

On the more sensitive side, a number of tracks are about nothing more serious than teens in love, such as Teddy Riley's solid reworking of Heavy D's "Is It Good To You" and Rahiem's ditty about lovers' indiscretion, "Does Your Man Know About Me." The songs elevate themselves over more common R&B slop through lovely melodies and smart production, courtesy of the Bomb Squad's input.

Tracks that ride the new musical wave of forceful soul with a street attitude balance the collection. Both Salt-n-Pepa's "He's Gamin' On Ya" and "People Get Ready" by the Brand New Heavies are tailor-made for the club scene — not gritty enough to bum you out, not sugary enough to classify themselves as pop songs, but booming, nonetheless. They bring the collection around full circle, and make the record something appealing to varying musical tastes.

Sometimes you listen to soundtracks and wonder exactly where that song was in the film. With the "Juice" soundtrack, you really don't care.

Just pop in the tape, cruise down the avenue and get with the picture. No pun intended.

— Paul Winner

Evita

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at its peak during the "Rainbow Tour" number.

Tom Curtright's lighting design was also incredibly successful. The "Charity Concert" scene places the audience on the wings of the stage rather than in the audience, an effect accomplished primarily through lighting.

"Evita," as a whole, is a gripping evening of

musical drama.

"Evita" continues its run of 8 p.m. performances Thursday through Sunday and Feb. 6 through Feb. 8. The Feb. 9 performance will be at 2:30 p.m. The Lincoln Community Playhouse is located at 2500 S. 56th St. Student tickets are \$6.50 for Thursday and Sunday and \$7.50 for Friday and Saturday. Tickets at regular price are \$16 for Thursday and Sunday and \$18 for Friday and Saturday.

Reed

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"No Chance: Regret," he is confessing more to himself than to anyone else: "If I was in your shoes/so strange that I am not/I fold up in a minute and a half."

Vocalist Little Jimmy Scott, who sang at Pomus' funeral, chimes in on the wonderful "Power and Glory: The Situation," before the languid "Dreamin': Escape" is ushered in.

Many of the tunes, especially "Magician: Internally," gather pace before hitting full force, reminiscent of old VU tunes like "Heroin."

Since his days with the Velvets, Reed has been among his generation's most literate songwriters, delving into the seamy topics most of his peers have avoided ("New York," "Street Hassle"). But while his music has always prodded the American conscience, it has never had much of a soothing effect, all of which makes "Magic" even more rewarding.

"What's good?" he asks, before resolving that, "Life's good — but not fair at all." For anyone who has been through the "loss" that Reed is talking about, and is still looking for the "magic," his words will ring true.

— John Payne

Janovy

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should be brought to the people.

"We have let science get out of our intellectual control, so that politicians are making decisions without any knowledge of the gen-

eral nature of what they're doing," he said.

Consequently, Janovy said he hoped that more young people would be drawn to the sciences and that people in general would have at least a feel for what was going on in the scientific world.

This way, he said, human beings might have the information they need to make the decisions that affect life all over the planet.

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