

Space Monkeys "The Daddy of Them All" Chingon/Interscope Records

Well, their samples are good. Manchester, England's Space Monkeys are a nice, groovin' house/rave/trip-hop foursome. Tony Pipes lays down some decent Public Enemy and Wu Tang Clan samples for the group's latest album, "The Daddy of

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Don't expect the masses to get rocked by the politics of Public Enemy, though. The album is strictly a "Friday night, let's dance our asses off and fill the dorms with this loudness" type of

DJ Tony Pipes and drummer Chas Morrison provide a tight, tense rhythm section. Their production detonates such songs as "Sugar Cane" and "Ready for the Rampage." Their layering of percussion and samples are complex yet simple enough to keep your head bobbing.

Guitarist and lead vocalist Richard McNevin-Duff is somewhat less successful in giving the Space Monkeys a distinctive voice.

Part Noel Gallagher, part Bono, McNevin-Duff never really stands out on the album. His hollow, distorted vocals work on "Smile America" and

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"Sweetest Dream." Other times, you swear some of the songs were throwaways from U2's "Pop" sessions.

Lyrically, the Space Monkeys have a lot of introspection and book reading ahead of them. The band makes such revelations as "Life's a trip and then you get off ...," "I don't need no trip to set me free" and "We are the supercool." If there's irony in these lyrics, you need an electronic microscope to detect it.

Until they can develop their skills further, Space Monkeys are in danger of falling into the current, soulless void of most electronic/techno genre music. "The Daddy of Them All" would fit great as background music for a rave or while you're playing "Quake" on your PC. It is not a good release to listen to while sitting down and mulling over the structures.

But enlightenment is not the goal of the Space Monkeys; getting you to move is. And for most of "The Daddy of Them All," the Space Monkeys succeed.

-Sean McCarthy

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Student sounds send sophisticated strains

By LIZA HOLTMEIER

Senior Reporter

Mystic sounds of Thailand and contemporary tones from America will ring out tonight at Kimball Hall when 11 UNL music students premiere their original compositions.

The performance is a culmination of the students' composition courses with University of Nebraska-Lincoln music professors Randall Snyder and Tyler White.

At the beginning of the semester, students met with the professors to discuss the kind of music they wanted to compose for the concert. After researching different musical styles, the students composed pieces they rehearsed with UNL musicians.

Snyder said the students' progression could be seen through the variety of music included on the program.

"Most students start out with a background in only popular or modern music," Snyder said. "It's wonderful to see them progress to something more sophisticated. Because of that progression, there is no concert in the year that has more variety than this one."

One piece in the eclectic program is Nonglak Prasopsook's Thai-fla-vored "Awake," a three-movement reflection on meditation.

"I have seen the emotion and the nature of meditation," said Prasopsook, a doctoral student in music composition. "I wanted to indicate those emotions through my music.

The first movement by "Awake" represents the act of meditating, while the second signifies the peace of mind meditation induces. The third and final movement represents the alertness that follows meditation. "After meditation, your mind is

very active and alert to everything around you," Prasopsook said. "You awake inside.' Prasopsook said "Awake" repre-

sented a departure from the pieces she normally composed.

"I usually compose about nature and animals," she said. "This is the first piece I've done about mind."

The piece uses a wind quintet, a

Concert Preview

xylophone, a marimba and drums. Prasopsook said it drew heavily on the music of Thailand.

There are elements of the Thai melody," she said. "The character of the melody is full of the Thai gesture, and I also use a Thai drum beat."

Another Eastern-influenced piece is Bethany Vesely's "Khalida." Vesely, a junior music major, has composed pieces for the past three UNL student composers recitals.

She based this concert's piece on an Indian raga. Performed by a string quintet, the piece utilizes quarter tones and includes two solos where the cellist and violist have an opportunity to improvise.

"It has a unique structure in that it starts slower but gets faster as it progresses," Vesely said. "It really drives to the end of the piece."

Before composing the piece, Vesely said she listened to hundreds of recordings of Indian music. She also visited with people from Pakistan and India who were familiar with the style.

"I hope the piece makes people realize that it is possible to combine Eastern and Western music," Vesely

Kevin Boesinger, a graduate student in music, will present a religious piece based on three of his favorite psalms from the bible. Like Prasopsook, Boesinger composed his piece in three movements.

"The first movement and the first psalm is a praise to God. The second is a confirmation of your trust in God and the third is an affirmation of salvation," he said.

Boesinger wrote the piece for voice, viola and cello. He said its main influences were from popular

"Most of the music I write tends to sound popular in style," Boesinger said. "I try to go a step beyond an ordinary pop song by adding a few harmonies and rhythms.'

The 8 p.m. concert begins is in Kimball Recital Hall, and admission

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