

OUT OF THE '80s

Despite detractors, metal band thrives

BY BRET SCHULTE
Music Critic

As defenders of the trailer-rock faith and heavy metal Highlanders, Pantera now stands among the few survivors of a brighter age of popular music: the '80s.

Pantera released its first album, "Metal Magic," in 1983, amid a milieu of crimped hair, blue eye shadow and snake tattoos. Only a few groups managed to weather the late-'80s shed of so much bottle-blonde hair. Among them is Pantera.

Despite its struggles for legitimacy within the heavy metal community, "Spanish Panther" (dubbed such by rival Dave Mustaine of Megadeth) will bring its cat-growl vocals, leather bands and jubilant F-words to Omaha's Mancuso Hall Wednesday. Tickets for the 7:30 p.m. show are \$23.

The group is touring in support of its recently released live album, "Official Live: 101 Proof," a reference to the group's affinity for hard liquor.

But Pantera's hard-rock edge doesn't stop with booze. The band also smokes pot and swears frequently, encouraging its fans to do the same.

Although some metal acts have accused Pantera of everything from stealing songs to copying hair styles, the group's success is indisputable. Heavy metal almost gasped its last breath with the advent of grunge, but Pantera's popularity continued to grow.

A testimony to the persistent popularity of unqualified hostility, Pantera's fame is largely the result of teen-agers' constant excitement at explicit lyrics and guitar noise even they can play.

Pantera persisted through the late '80s and early '90s, releasing heavier and heavier albums with pop-culture defying glee.

Although most of us associate the word "heavy" with the adorable Michael J. Fox character in "Back to the Future," Pantera is redefining the term for the '90s, and the meaning is clear, as stated on the new album: "May you get high, may you drop acid, may you get laid and all that good sh*t."

Heavy.



PANTERA, a band that has been building a fan base for more than 15 years, will perform at Omaha's Mancuso Convention Center Wednesday night. The band's lineup is (from left) Phil Anselmo, Dimebag Darrell, Rex and Vinnie Paul.

COURTESY PHOTO

Pearl Jam, Blues Brothers back on shelves

BY JIM ZAVODNY
Staff Reporter

A solid group of new releases coming out today includes albums from Pearl Jam, ex-Throwing Muses singer Kristin Hersh and two original movie soundtracks.

Pearl Jam, widely regarded as one of America's favorite rock bands, has managed to stay together to record their fifth full-length album despite the break ups and deaths of a few Seattle bands, including Soundgarden and Nirvana, that helped them mold the "grunge"

sound that is typical of the northwest. The new album is titled "Yield," and includes 13 tracks, two of which were included on the "Given To Fly" single that was released in December.

The two soundtracks debuting today are from the movies "Blues Brothers 2000," a sequel including Dan Aykroyd and John Goodman, and Adam Sandler's new film "The Wedding Singer." The "Blues Brothers 2000" soundtrack includes music from the Blues Brothers Band, Blues Traveler, Erykah Badu and a solo track from Blues Traveler lead singer John Popper. The bands and performers on "The Wedding Singer"

soundtrack include many cult favorites, including the Police, the Smiths and Elvis Costello.

New releases for Feb. 3, 1998

- The Allman Brothers Band: "Mycology" (Epic)
- Big Joe Turner: "Very Best of Big Joe Turner" (Atlantic)
- Various Artists: "Blues Brothers 2000" soundtrack (Universal)
- Solomon Burke: "Very Best of Solomon Burke" (Rhino)
- Kristin Hersh: "Strange Angels" (Rykodisc)
- Judas Priest: "Livin' After

Midnight: The Best of Judas Priest" (Legacy)

Ben E. King: "Very Best of Ben E. King" (Rhino)

Various Artists: "MTV 120 Minutes" (Atlantic)

Various Artists: "Party Jams Vol. 1" (Dancin' Music/Island)

Various Artists: "Party Over Here '98" (Elektra)

Pearl Jam: "Yield" (Epic)

Various Artists: "Ultimate '50s R&B Smashes" (Rhino)

Jody Watley: "Flower" (Big Beat/Atlantic)

Various Artists: "The Wedding Singer" soundtrack (Maverick/WB)

Music

Pearl Jam
"Yield"
Epic Records
Grade: A

"Grunge is dead."

These words, spoken by the late Kurt Cobain, never rang more true than with the advent of Pearl Jam's fifth album, "Yield." The torchbearers for a disillusioned generation continue their crusade against MTV, Ticketmaster and redundant music.

Pearl Jam, as one of the sole survivors of the Seattle-sound overkill, have managed to successfully rein-

vent themselves again and again, each time renewing their resolve to fight for what they believe.

Not since "Ten" has Ed Vedder exercised his golden pipes with such an earnestness and longing; the listener can't help but be drawn into the feel and emotion of the music. The musical diversity evidenced in "Vs." makes an unparalleled return on "Yield." The band's experience, together and independently on side projects, has allowed them to build on what got them started, without drawing on the support of anyone else.

What you won't find on the album

is - in point of fact - what made them famous: angst. The new album has power, emotion and soul-searching lyrics, all sans torment. The self-centered, feel-sorry-for-me rock-anthems give way to well-written, thought-provoking songs.

As a stylistic collage and dynamic album, "Yield" is almost a statement against their past, where the politics overshadowed the music. Even the album cover itself, devoid of anything but an empty road and a yield sign signifies the band's lethargy with the presence of the political spotlight on everything it does.

The 13-track disc still contains hard-rockin', guitar-driven tracks in "Do The Evolution" and "Brain of J," as well as the ever-present acoustic ballad, this time found as "Lowlight." Extensive guitar work was done by Stone Gossard and Mike McCready to texture and layer guitars, evidenced in cuts like "MFC." The percussion-driven "Push Me/Pull Me" only continues to enliven the album, which compliments itself masterfully.

But the true gems of this disc come in the form of "Given To Fly" and "In Hiding." Clean guitars, tight

Student art exhibition opens today

BY SARAH BAKER
Senior Reporter

One of them may be the next Rembrandt. Or the next Warhol.

But they're definitely all University of Nebraska-Lincoln students.

The Master of Fine Arts Biennial Exhibition, sponsored by the UNL Department of Art and Art History, opens today at the Sheldon Memorial Art Gallery.

The exhibit includes the work of 20 graduate students in the department. Each student has one or two works in the show.

George Neubert, director of the Sheldon, said the exhibit is installed every two years as a courtesy for students.

"The show exhibits the art of our first-, second- and third-year students who are working toward their master of fine arts degrees," he said. "The exhibit includes works of painting, sculpture, printing, books and ceramics."

Susan Arthur, a graduate student whose work is showing in the presentation, said she thought the Sheldon allowing students to exhibit their art was a generous offer.

"The Sheldon is a beautiful venue," Arthur said. "I am very fortunate to be able to show my art there."

Neubert said these showings are usually well-received by the UNL student body.

"There are more students interested in art done by other students," he said.

"Some of these student artists are the best in the country, and we are pleased to be able to show their work."

Neubert said the exhibit includes a wide variety of art and expression.

"The pieces have a really diverse range of subject content," he said. "The work really shows the different natures of the artists."

Arthur said she hopes many UNL students attend the exhibit.

"It might give them some insight into the art department," she said. "It gives them a great chance to see what types of things grad students are doing."

The UNL Department of Art and Art History Master of Fine Arts Biennial Exhibition runs from Feb. 3 to April 5 at the Sheldon Memorial Art Gallery, 12th and R streets.

An opening reception for the artists will be held Wednesday at 5 p.m. The public is invited to attend.

percussion and amazing hooks imbibe the songs with strength unavailable in conventional rock.

Pearl Jam is back - then again to those who know them, they were never gone. Vedder is singing as though he has something to say again, and along with drummer Jack Irons, bassist Jeff Ament, McCready and Gossard the band is playing more coherently than ever.

Pearl Jam stop trying to make a difference in and with their music? No way.

- Chris Thomas