

## The Week in Preview

### MUSIC

Duffy's Tavern, 1412 O St.

Wednesday: Gaunt

Thursday: Live karaoke with Shithook

Duggan's Pub, 440 S. 11th St.

Monday: open stage with Dangerous Dan

Tuesday: ACE

Wednesday: Julius and the Eye of the Storm

Thursday-Friday: Nine Live Cats

Knickerbockers, 901 O St.

Tuesday: (19 and over show) Flick and Cadmium

Wednesday: (19 and over show) China Digs and Brown Paper Bags

Friday: (19 and over show) The Bishops and Eighth Wave

Saturday: Floating Opera, Sara Kavanda and Black Dahiliias

Unitarian Church, 6300A St.

Saturday: Third Chair Chamber Players present "Octet, Septet Schlepset," a performance featuring the works of Schubert, Glinka and P.D.Q. Bach

The Zoo Bar, 136 N. 14th St.

Monday: C.A. Waller

Tuesday: open stage

Wednesday: Natty Nation

Thursday: Blue House (CD release party)

Friday and Saturday: Little Ed and the Blues Imperials

### THEATER

Howell Theatre, Temple Building, 12th and R streets

Thursday-Saturday: "Look Back in Anger" opens Thursday night with a student preview and continues Friday, Saturday and Feb. 26-28

Lied Center for Performing Arts, 12th & R streets

Friday: Hubbard Street Dance Chicago, modern dance

Lincoln Community Playhouse, 2500 S. 56th St.

Thursday-Sunday: The Playhouse Children's Theatre presents "A Wrinkle in Time" starting this week and continuing into March

The Week in Preview runs Mondays in the Daily Nebraskan and is compiled by members of the arts and entertainment staff. Send all listings to The Week in Preview c/o Daily Nebraskan, Nebraska Union 34, 1400 R St. Lincoln, NE 68588-0448.

### Concert Preview

## 'Underwater' surfaces in Omaha

■ The current tour is in support of the album, 'Life in the So-Called Space Age.'

BY JASON HARDY  
Assignment Reporter

Tonight in Omaha, hardware-generated music fans will have the chance to experience "Life In The So-Called Space Age" as God Lives Underwater surfaces for a performance on the Ranch Bowl's stage.

The band is touring in support of its upcoming release which is set to hit the stores on March 24.

Jeff Turzo, musician for the group, said "Life In The So-Called Space Age" was recorded entirely in his bedroom. To some that may sound a bit unusual, but to Turzo and the rest of the group, it was nothing new.

"We've just always recorded at home. It's just the way we always wanted to work," Turzo said. "It's more comfortable that way."

Turzo said recording at home gave the group a unique "lo-fi" sound that set it apart from other studio-based groups.

"There are benefits to the sound you get at home. It's a little more unique," Turzo said. "Most bands record in a studio, so doing it at home automatically separates you from that."

While God Lives Underwater has traditionally been associated

with the techno musical genre, vocalist David Reilly said he saw hardware-generated music as "another level of music altogether."

He said the new album further blurred the lines between musical genres with its unique sound.

"There are still guitars on this record, but not like on our other albums," Reilly said.

Turzo said the album's sound was so unique that rather than trying to reproduce it on stage, God Lives Underwater lets the music set the tone of the performance.

"We don't try to do the show exactly like the album," Turzo said. "There's a different energy than on the record; it's louder and harder. That's just the way we like to do it live."

He said the band usually stripped down its sound a little for live shows but that the context of the music remained true.

"Some of the music actually gains something by the way we do it live," Turzo said.

After a year without touring, Turzo said he was anxious to get back on the road and to get back to Nebraska.

"We're excited to play the Ranch Bowl; it's always been a highlight," Turzo said. "Omaha was one of the first cities to sort of embrace us, so it's always been really cool."

The Ranch Bowl is located at 1600 S. 72 St., and the show starts at 9 p.m. Tickets are \$11.



COURTESY PHOTO  
GOD LIVES UNDERWATER will make a stop in Omaha tonight at the Ranch Bowl. The band's lineup is Jeff Turzo (left) and David Reilly.

## Sandler soulful in sentimental film

BY JEFF RANDALL  
Film Critic

Ever since Adam Sandler first graced America's televisions on "Saturday Night Live," he has held a dual place in his viewers' hearts.

Scholars and critics have lambasted him for his lowbrow approach to comedy while masses of fans have applauded him for the same.

Films such as "Billy Madison" and "Happy Gilmore" furthered this theory, simultaneously raking in big money and bad reviews.

But with "The Wedding Singer," Sandler's newest star vehicle, it appears that the man-child is beginning to mature into a comedy force.

The film stars Sandler as Robby Hart, a wannabe rock star who makes a living as a wedding singer in small-town America, circa 1985. As the story begins, he is the happy-go-lucky sort, readying himself for an impending marriage and entertaining happy couples.

But when his would-be bride abandons him at the altar, his performances lose their charismatic gleam and become bile-filled rants on love. Suffice to say, he soon loses his job.

He also finds himself falling in love with Julia (Drew Barrymore), a waitress who enlists his help in planning her wedding. The rest of the film follows their relationship from co-workers to much more.

Sandler shines, as usual. Watching his character move from a puppy-eyed fool for love to a man scorned and back is not only funny, but touching.

Barrymore complements Sandler nicely, lending her own sense of humor to many scenes.

But "The Wedding Singer" becomes much more than a typical love story, it becomes an homage to the '80s.



COURTESY PHOTO  
ADAM SANDLER plays a struggling musician who ekes out a living by performing at weddings in the new comedy "The Wedding Singer."

### Movie Review

#### The Facts

Title: "The Wedding Singer"  
Stars: Adam Sandler, Drew Barrymore  
Director: Frank Coraci  
Rating: PG-13  
Grade: B  
Five Words: Sandler grows up... a little

Filled with obvious pop culture references, it works as a parody and an appreciation of the decade that spawned Sandler's biggest fans.

"The Wedding Singer" still contains many of the crotch jokes and obscenity-filled rants that made Sandler a star, but it also contains enough heart and sentiment to make him a critical success, too.

Let's keep our fingers crossed.

Various Artists  
"The Wedding Singer" Motion Picture Soundtrack  
Maverick/Warner Bros.  
Grade: B+

The decade may have ended only eight years ago, and nostalgia for the 1980s is not only a well-established phenomenon, but an increasingly polished art form.

Dozens, nay, hundreds of "Totally '80s" compilations and their ilk have flooded the music market, and most of them feature the same tired new wave hipsters and their equally tired tunes. And most of the producers of these compilations have failed to realize that the '80s were not defined by "Tainted Love" alone.

Adam Sandler is no such producer.

For the soundtrack to his new film "The Wedding Singer," Sandler and executive soundtrack producer

### Music

Guy Oseary have managed to make an '80s-saturated soundtrack that touches on only the occasional tried-and-true hit.

As only two music lovers who were reared in the '80s could, Sandler and Oseary scavenge that decade's music for all it's worth.

They grab relatively obscure tracks such as The Smiths' "How Soon is Now?" and New Order's "Blue Monday" and place them alongside bigger-name hits such as "Do You Really Want to Hurt Me" and "White Wedding" by compilation staples Culture Club and Billy Idol.

Tossing in "Everyday I Write the Book" by Elvis Costello and David Bowie's "China Girl" didn't hurt, either.

The soundtrack's original - using that term's loosest definition - material includes a cover of "Video Killed the Radio Star" by now-defunct joke band The Presidents of the United States of America and a karaoke-type mix of the Sugar Hill Gang's "Rapper's Delight" by senior citizen extraordinaire Ellen Dow.

Adam Sandler's only audible contribution to the soundtrack comes in the form of "Somebody Kill Me," a mildly amusing angst-filled tune that would have sounded more fitting on one of Sandler's comedy albums.

Overall, the soundtrack to "The Wedding Singer" proves that '80s nostalgia may be tired, but it doesn't have to be redundant. And in a few years, we can all get ready for '90s nostalgia. Woo-hoo.

- Jeff Randall