

New Releases

Soundtracks, ska dominate new releases

BY JIM ZAVODNY
Staff Reporter

After seeing the list of new albums released during the last two weeks, you'll wish you hadn't spent all of your money on that silly spring break trip.

Last week's lot of releases featured many big names, including some older groups, a few bands on the up and up and enough ska to bring a grown man to his knees.

"Meet the Deedles" is a ska/surf soundtrack with new tracks from the Mighty Mighty Bosstones, Goldfinger, Save Ferris, Hepcat, the Cherry Poppin' Daddies and a band named Homie, which includes members of Weezer.

Matador re-releases three albums from the generally offensive thrash/trash band Pussy Galore, which was Jon Spencer's crew before he formed the Blues Explosion.

Compared with last week's eruption of new music, today's releases seem kind of tame.

English pop group Pulp leads this week's group with the release of their new album, "This Is Hardcore."

The new release column from two weeks ago incorrectly stated that Scott Weiland's new solo album came out March 17. Unfortunately, the release of "12 Bar Blues" was pushed back to this week, and it wasn't the first time the album's release date had been delayed.

EMI Records debuts three more albums this week in its series called "The Essential." Duran Duran, the Pet Shop Boys and the Red Hot Chili Peppers are EMI's featured artists, and the albums are said to include old material, unreleased tracks and some live stuff.

And finally, the music from the motion picture soundtrack "City of Angels," Nicolas Cage and Meg Ryan's new film, contains new music from U2, Sarah McLachlan and Paula Cole.

New Releases: March 24, 1998
Cornelius: "Fantasma" (Matador)

DAS EFX: "Generation EFX" (EastWest)

God Lives Underwater: "Life in the So-Called Space Age" (1500/A&M)

Reverend Horton Heat: "Space Heater" (Interscope)

Journey: "Live" (Columbia)

Movie Soundtrack: "Meet the Deedles" (Mercury)

Pussy Galore: "Dial M for Motherf***er," "Right Now!" and "Sugar S*** Sharp" (Matador)

SEMISONIC: "Feeling Strangely Fine" (MCA)

The Specials: "Guilty 'Til Proved Innocent" (Way Cool/MCA)

Superdrag: "Head Trip in Every Key" (Elektra)

New Releases: March 31, 1998
Various Artists: "Butter" Soundtrack (Relativity)

Various Artists: "City of Angels" Soundtrack (Reprise)

Duran Duran: "Night Versions: The Essential" (EMI)

Montel Jordan: "Let's Ride" (RAL/Mercury)

Pulp: "This Is Hardcore" (Island)

The Red Hot Chili Peppers: "Under the Covers: The Essential" (EMI)

Scott Weiland: "12 Bar Blues" (Atlantic)

Enhanced 'Grease' strong on style

BY JASON HARDY
Film Critic

Hot rods, horny girls and goofy guys were a recipe for film success 20 years ago, and the re-release of "Grease" shows little has changed since then.

In 1978 "Grease" debuted on the big screen and grossed more than \$340 million, becoming the biggest-grossing movie musical in the history of film. Now, celebrating its 20th anniversary, "Grease" is being re-released in theaters around the country to bring back the moves and the music that made it famous.

Though most people have probably already seen "Grease" on television, seeing it in theaters is a new experience. The colors have been enhanced, and it features new digital sound.

For die-hard fans, seeing it on the big screen is a must. But what about people who thought it was good, but don't have a Web page dedicated to it? Is it worth it to pay \$5 to see it again?

Yes. Seeing this film in the theater is like talking to an old buddy who's cracking new jokes. Though the lines are the same, seeing them done in vibrant new color and enhanced sound on a huge screen makes them seem funnier than the first time they were delivered.

The big screen highlights sometimes-overseen "Grease" details by making them larger than life. When Leo (Dennis Stewart), the leader of the Scorpions, makes his first appearance, the pits on his face seem big enough to get a



OLIVIA NEWTON-JOHN (left) and John Travolta star in "Grease," the most successful film musical of all time. The film was re-released March 27 in honor of its 20th anniversary.

COURTESY PHOTO

truck stuck in. The pants look tighter, the dance scenes are overwhelming, and Kenickie's (Jeff Conaway) car, Greased Lightning, looks more bitchin' than ever.

The enhanced color and digital sound also help to make this re-release worthwhile.

From the bright whites and reds of the Rydell High Rangers' letterman sweaters to the pink shades of Frenchy's (Didi Conn) hair, the colors create a '50s feast

for the eyes. The white of Danny Zuko's (John Travolta) teeth is almost angelic.

The digital sound not only enhances the songs, but also makes the roaring engines and squealing tires sound incredibly real.

As a whole, seeing "Grease" on the big screen is a great time for people who've loved it for years and people who are just now taking notice.

All of the elements that made it

The Facts

Title: "Grease"
Stars: John Travolta, Olivia Newton-John
Director: Randal Kleiser
Rating: PG
Grade: A
Five Words: "Grease" is better than ever.

famous 20 years ago are back and bigger than ever.

Concert to offer music students' original works

From Staff Reports

Tonight, the University of Nebraska-Lincoln School of Music presents Graduate Student Composers night at 8 in Kimball Recital Hall. Students of professors Tyler White and Randall Snyder will offer original works composed predominantly in late 1997 or early 1998.

Pieces include Barb Churchill's "The Promise," featuring Churchill, clarinet; Rafael Mevorach's "Duet for Clarinet," featuring Erica Corwin and Todd Alva, clarinets; Julie Johnson's "Shahkazyan," featuring Janene Sheldon, soprano, Marcos Krieger, organ and Deena Reedy, flute; Sheldon's musical settings of "Prayer 2," (text by Christina Rosseti) and "O Burning Mountain" (text by Mechtilde of Magdeburg), both songs featuring Sheldon, soprano, Krieger, organ, and Reedy, flute; Mohd Ramil Buyong Kahar's "Tun Fatimah Srikandi Bangsa," featuring En Liang Ching, vocal, Becky Smith, violin, Susanna Lee, harmonium, Kahar, percussion and Eric Smith, percussion; and Nonglak Prasopsook's "The Hermit Crab," featuring Milvia Rodriguez, piano and Patricia Bastos, piano.

Admission to the performance is free.

CORRECTION

In Monday's edition of the Daily Nebraskan, an article listed an incorrect location for Saturday's performance by the St. Petersburg Quartet. The group is performing at Sheldon Memorial Art Gallery.

Music

Mark Eitzel
"Caught in a Trap and I Can't Back Out 'Cause I Love You Too Much, Baby"
Matador Records
Grade: C+

Before collaborating with R.E.M.'s Peter Dinklage on last year's critically acclaimed album "West," Matador records approached former American Music Club frontman Mark Eitzel with the idea of recording an EP that would help Warner Bros. promote Eitzel's music.

Warner Bros. agreed under the condition that the record didn't interfere with the production of "West," and after Eitzel and Buck wrote and produced the album, Eitzel began work on "Caught in a Trap." Matador's EP idea turned into an album after Eitzel started writing the songs for "Caught in a Trap," which was named after an old Elvis mantra and is Eitzel's fourth solo album and 11th overall.

The songs for the two records were actually recorded around the same time, but the difference is incredible. "Caught in a Trap" is just as good if not better than "West," especially because Eitzel wrote, recorded and played nearly every track on the new album.

"Caught in a Trap," which is less optimistic than the poppy and R.E.M.-like "West," is mostly a one-man show, with Eitzel and his acoustic guitar accounting for six of the album's 11 tracks. Eitzel gets back to the basics on the new album, and like most of Eitzel's music, the lyrics are quite depressing.

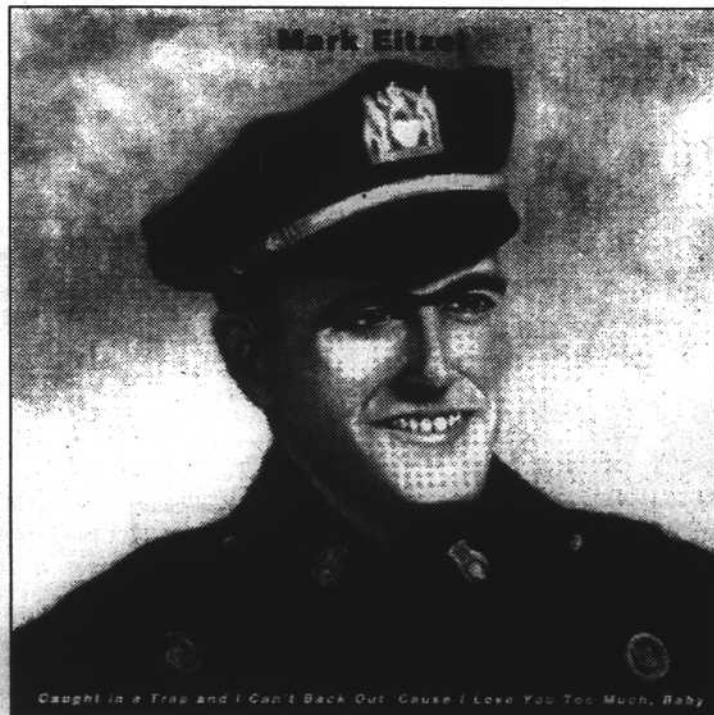
The acoustic tracks that grace "Caught in a Trap" are worthy of praise, but the album shines during the four numbers in which Eitzel brings in James McNew of Yo La Tengo on bass and Sonic Youth's Steve Shelley on drums. The songs "Queen of No One" and "Cold Light of Day" are where the album gets interesting, as Eitzel relaxes because all of the songs' attention isn't on his voice, and it soars.

While listening to "Caught in a Trap" you feel as if it is just Eitzel and you sitting in a room while he pours his heart out. Eitzel should have considered finishing the album with McNew and Shelley, but then it would have lost all of the intimacy that Eitzel worked so hard at during the album's recording.

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- Jim Zavodny



Caught in a Trap and I Can't Back Out 'Cause I Love You Too Much, Baby