

Mogwai "Young Team" Jetset Records Grade: A-

Various artists "Kicking A Dead Pig" **Jetset Records** Grade: A

The words "verse-chorus-verse" mean nothing to Mogwai. In fact, Mogwai doesn't have much use for words at all.

That's what happens when no one in the band wants to sing.

It's easy to see why the Scottish instrumental quintet has drawn comparisons to noise-rock geniuses My Bloody Valentine and Sonic Youth as well as aural landscapers like Tortoise and Brian Eno.

"Young Team" starts with two-

Music

and-a-half minutes of low-key harmonics and delicate melody before a blistering shard of explosive distortion bursts out of nowhere. This sets the see-saw pace for the whole record.

While the album changes gears every few minutes between subtle effects and overdriven sonic muck, it doesn't follow any discernible pattern, all for the better.

Incredibly obscure titles such as "Yes! I am a long way from home" and "R U still in 2 it" don't offer any focus either, but that's the point. It's the sound that's important, not the concept.

And what sound it is, too. From the wailing moans of bass lines to the lingering squelch of guitar, this is not your parents' rock 'n' roll.

Mogwai takes noise-pop up a notch and sets the standards for a lot of bands to follow in their wake.

While "Young Team" is a great record, the double-CD set of remixes, called "Kicking a Dead Pig," is still better.

The first disc comprises a majority of tracks from "Young Team" re-mixed by all sorts of people, including Third Eye Foundation, D.J. Q, Max Tundra, Alec The Empire and Arab Strap. While the original tracks are somewhat familiar, for the most

part, this is a whole new album of songs.

Easily the most stand-out track of the first disc is Alec The Empire's re-mix of "Like Herrod," which could be the soundtrack for a UFO abduction. Seven second bursts of energy split among 20- to 30-second stretches of calmness before the song hits a steady frenzied pace.

The second disc, which becomes veritable battle of the bands, consists entirely of remixes of the last track on "Young Team," "Mogwai Fear Satan." Here, even bigger names in music prove they can push the boundaries even further.

While Mogwai takes a crack at it itself, the other three remixes far overshadow that band's. M-zig's attempt is strong, but the Surgeon's mix is the best of the three mixes that fall under 10 minutes.

The final mix, clocking in at almost 17 minutes, is from the nearmythical My Bloody Valentine frontman, Kevin Shields. This track alone is reason enough to buy the

It's a sprawling epic of aural gristle, and while it isn't as mind-blowing as his remix of Primal Scream's "If They Move, Kill 'em," it's still an essential addition for anyone interested in noise-pop, as well as "Young Team."

- Cliff Hicks

Megaplex to show only mainstream films

MOVIES from page 12

said. "I hope (art films playing in the cineplex) happens someday."
Foster agreed it will only hurt

Lincoln's film market.

"It's only going to get worse," she said. "Instead of one screen running a horrible movie, we are going to have two or three screens running a horrible

Kinney said Douglas Theatres bought all the downtown venues as part of an effort to keep the downtown community thriving.

"It wasn't deliberate," he said. "We didn't pursue it. The city came to us. It's part of a comprehensive downtown

Douglas Theatres also took up the idea of building the potential 20-theater complex because it wanted to do it before any other companies did, Kinney said

"Other companies don't want to come to Lincoln because they don't want to fight the rules," he said. "Downtown limits size and location, and other companies want to do whatever they want and not worry about those regulations."

Dixon said he didn't think the monopoly of theaters or the proposed megaplex will hurt small theaters like the Ross.

"Once the theater is built, it will offer stadium seating with no blocked view, and it's great," he said. "But if the 24-plex only runs commercial, mainstream films, those people who want to see quality films are still going to go to the Ross.

Instead of one screen running a horrible movie, we are going to have two or three screens running a horrible movie"

> **GWEN FOSTER** UNL film instructor



Unwritten Law "Unwritten Law" Interscope Records Grade: B+

Rocket from the Crypt "RFTC" Interscope Records Grade: B-

Unwritten Law was actually signed to Sony while making this album but was dropped during recording. After finishing it up on their own, the band presented it to Interscope and landed themselves a new deal.

Switching labels ended up being a blessing for Unwritten Law. Interscope has publicized them better, and the band now is a regular contributor to MTV's 120 Minutes.

The band has also returned to the Vans Warped Tour. At the Lawrence, Kan., show July 19, Unwritten Law drew one of the biggest crowds at the event while playing a mix of songs from their previous album "Oz Factor" and the latest release, a self-entitled effort.

"Unwritten Law" is a quality album from start to finish. With the crunchy guitar of "Lonesome," the funky ballad "Before I Go," and the comedy of "Sorry," there's something for everyone.

In the secret song "418," Brandon Boyd and Michael Einzinger, from hard funk-rock act Incubus, lend their skills. With Kelly Gray contributing scratches and mixing to the record, the additional players add even more diversity to the formula of pop/rock that doesn't get tired throughout.

Music

The latest single and video from "Unwritten Law" is for "Holiday," the standard positivemessage track that avoids being cheesy with very addictive guitar and an occasional tempo change.

The real star of Unwritten Law undoubtedly is vocalist Scott Russo. His quality, sing-along lyrics accompanied by the band's strong rhythm section make this a great act to listen to and see live.

Unwritten Law's labelmate. Rocket from the Crypt, is a straight-forward rock 'n' roll act that adds a trumpeter and saxophonist to the usual rock nugget mix. The band's latest release, the 13-song "RFTC," is the band's way of proving just how much the members are Elvis people.

The band is centered on guitarist N.D. with the horn players taking a back seat. This rock-nhorns sound is very colorful, while complementing vocalist Speedo.

Speedo's voice is very similar to the Pietasters' Stephan Jackson. Scratchy and lively, the vocal gravel suits the Rocket from the Crypt sound well.

The band performed several cuts from "RFTC" at Memorial Day's Rockfest at the Westfair Amphitheatre. The most notable of these songs was "Break It Up," which featured surprisingly good crowd participation by people who were more enthused to see Creed.

The songs on the album are about basic rock 'n' roll subjects. Such songs as "Eye on You,"
"Lipstick" and "Let's Get Busy," deal with the topic of romance. "Break It Up" and "Run Kid Run" take on another subject of equal Harlequin value: rebelling.

As you may have guessed, these most basic of themes can get old as the record goes on. Also, with most of the choruses being two lines that are repeated numerous times, some of the songs start to sound alike.

However, this is a good record for those who are looking to find some new anthems and an oldschool rock 'n' roll feel.

-Patrick Miner

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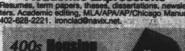
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