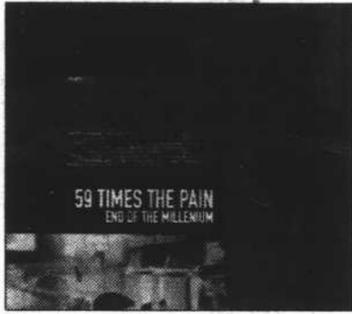


**New Releases**

**59 Times The Pain**  
**"End of the Millenium"**  
 Epitaph/Burning Heart Records  
 Grade: A-



There seems to be a new trend in punk rock these days.

Certain bands are playing poppy-punk riffs and pretending they're hardcore riffs while yelling catchy vocal melodies instead of the usual technique - whining.

This is a very good thing. Bands such as Dillinger Four, Kid Dynamite and Hot Water Music are taking the predictability out of punk rock and replacing it with a more precise aggression that is still hooky enough to snag any pop fan.

Apparently, the trend is worldwide as Epitaph and Burning Heart records have just released the newest addition to the aforementioned sub-genre - Sweden's own 59 Times The Pain.

Though the band's debut EP is entitled "End of the Millenium," the sound is purely progressive and represents more of a beginning than an end.

Coupled with the heavy, in-your-face hardcore elements are the also noticeable "Oy!" and street punk roots done so well they dare you to sing along.

It's refreshing to hear a band do away with the self-imposed limitations of being strictly New York-style hard-

core and the repetitiousness of street punk/rock and roll. With "End of the Millenium," 59 Times The Pain takes a big step in the right direction toward the future of punk rock with a sound that is impossible to ignore.

The album has a nice variety with each song though all the while maintaining a form true to the band's style. They go from mid-speed rock beats with intricate leads and tempo breaks in songs such as "Working Man Hero" and "Need No Alibi" to fast and abrasive train wrecks such as "Broken Unity" and "Make It Go Away."

The band continues to chart new territory with tough and punchy tracks such as "Turn At 25th" and "Weakend Revolution," both of which have slower tempos but still carry a lot of energy.

Another notable aspect of "End of the Millenium" is that most of the songs offer thought-provoking lyrics smarter than the average girlfriends-and-bubble-gum substance of most pop-punk tunes but with a more poetic interpretation than a lot of today's hardcore.

"End of the Millenium" is an exciting album, and 59 Times The Pain is sure to push the punk rock/hardcore envelope well into the next millennium. Keep your eyes on these Swedes.

- Jason Hardy

**Superchunk**  
**"Come Pick Me Up"**  
 Merge Records  
 Grade: B

Superchunk is indie-rock's Old Faithful.

For 10 years, the Chapel Hill, N.C., quartet has turned out one consistent

album after another filled with smart, complex post-punk pop. Singer/guitarist Mac McCaughan and bassist Laura Ballance have also run the band's independent label, Merge, for a decade.

Though Superchunk has been delivering great songs for years, and Merge Records has turned into one of the most successful indie labels in the often evil world of the music industry, the band gets taken for granted.

That's because Superchunk has never released a five-star, brilliant, classic, one-of-the-greatest-albums-of-all-time album. But it hasn't released a bad or even mediocre record either.

The band has largely stuck to a formula. Extremely melodic pop vocals are couched in tightly compressed, aggressive punk instrumentation. The songs are more anthemic than "Oh, Canada" and a hell of a lot catchier.

But something happened on the last album, "Indoor Living." The songs became gentler and poppier. Keyboards and vibes were added to a few songs. McCaughan, who possesses the most musical yell in rock, showed more vocal range and even used falsetto on a few songs.

The band keeps moving in that direction on "Come Pick Me Up" but with mixed results. The album was produced by Jim O'Rourke, who has collaborated with Tortoise, Gastr Del Sol and Sonic Youth, and some of O'Rourke's experimentation creeps into the music.

"So Convinced" has a drumbeat that is heavily manipulated by studio effects, "Hello Hawk" includes strings and a horn section, and a handful of other songs contain expanded instrumentation. The oddball touches provide some

of the album's best moments, which bodes well for Superchunk's future.

Despite the changes, "Come Pick Me Up" sounds a lot like the Superchunk of old. The band, even at its loudest, shows off a subtle interplay between the instruments that can be achieved only through years of playing together. The songs are smartly written and are still based in indie-rock, punk and pop. And "Good Dreams" is as loud and intense as any of the old stuff.

Unfortunately, the melodies don't always stick. McCaughan softly croons most of the time, and his melodic yell would better propel some of the lesser songs. "Pink Clouds" in particular suffers from singing that is too understated.

McCaughan isn't the only band member who's holding back. Drummer Jon Wurster, who previously assaulted his drums like our commander in chief assaults his interns, doesn't get to stretch his musical muscle. The songs don't give him much room to play.

These are minor quibbles, though. "Hello Hawk" is an excellent example of what new directions Superchunk is capable of; it has fierce guitars, difficult but rewarding pop melodies and a use of strings and horns to add texture to the palette. "So Convinced," "June Showers" and "Tiny Bombs" also show that this band won't wear out its welcome.

"Come Pick Me Up" is a transitional album and sounds like the soundtrack to an unfinished novel. The novel is not without its rewards, though, and any Superchunk fan should want to read it.

- Josh Krutner

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 The 1999-2000 University of Nebraska-Lincoln Student Directory will be on campus mid-October. Your name, campus address/phone, and home address/phone will automatically appear in the directory. If you do not want to appear in the directory, you must restrict your directory information **before Friday September 10, 1999**. You can restrict directory information by going to the Records Office, 107 Canfield Administration Building. Please have your student ID available. If you have previously requested directory restriction on a Change of Address Form, you do not need to take any further action.

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**Dropped Notes**

**'Hello, Dolly!' comes to town**

It's a role inextricably linked to Barbra Streisand and Carol Channing: Dolly Levi, the meddlesome matchmaker in the musical "Hello, Dolly!"

But this Friday, the Lincoln Community Playhouse, 2500 S. 56th St., opens its own production of this classic musical comedy.

Based on the novel by Thornton Wilder, the musical includes such well-known songs as "Before the Parade Passes By," "It Only Takes a Moment" and "Hello, Dolly!"

"Hello, Dolly!" tells the story of Dolly Levi and her hilarious attempts to run the lives of Horace Vendergelder, his daughter and his employees.

"Some people paint, some sew... I meddle," Dolly says.

The musical opens Friday and runs Sept. 11-12, 15-19, 22-26, 29-30 and Oct. 1-3. Curtain times are 7:30 p.m. Thurs.-Sat. and 2 p.m. for all Sunday performances except a 7 p.m. performance on Sept. 19.

Ticket prices are \$9 for students and \$23 and \$25 for adults. For more information, call the Lincoln Community Playhouse box office at (402) 489-7529.

**UNL to hold piano gala**

The School of Music at the University of Nebraska-Lincoln will present a Piano Gala at 8 p.m. on Sunday.

The concert, which will recognize current and former piano faculty members, will include the dedication of a new Steinway piano.

The program features works by Beethoven, Rachmaninoff, Brahms, Bach, Liszt, Chopin and Schumann. Also included is the world premiere of "Tentacles," a piece composed by UNL composer-in-residence Randall Snyder.

Paul Barnes, Ann Chang-Barnes, Mark Clinton, Harvey Hinshaw, Larry Lusk and Nicole Narboni will perform.

The concert is free and will be held in Kimball Recital Hall.