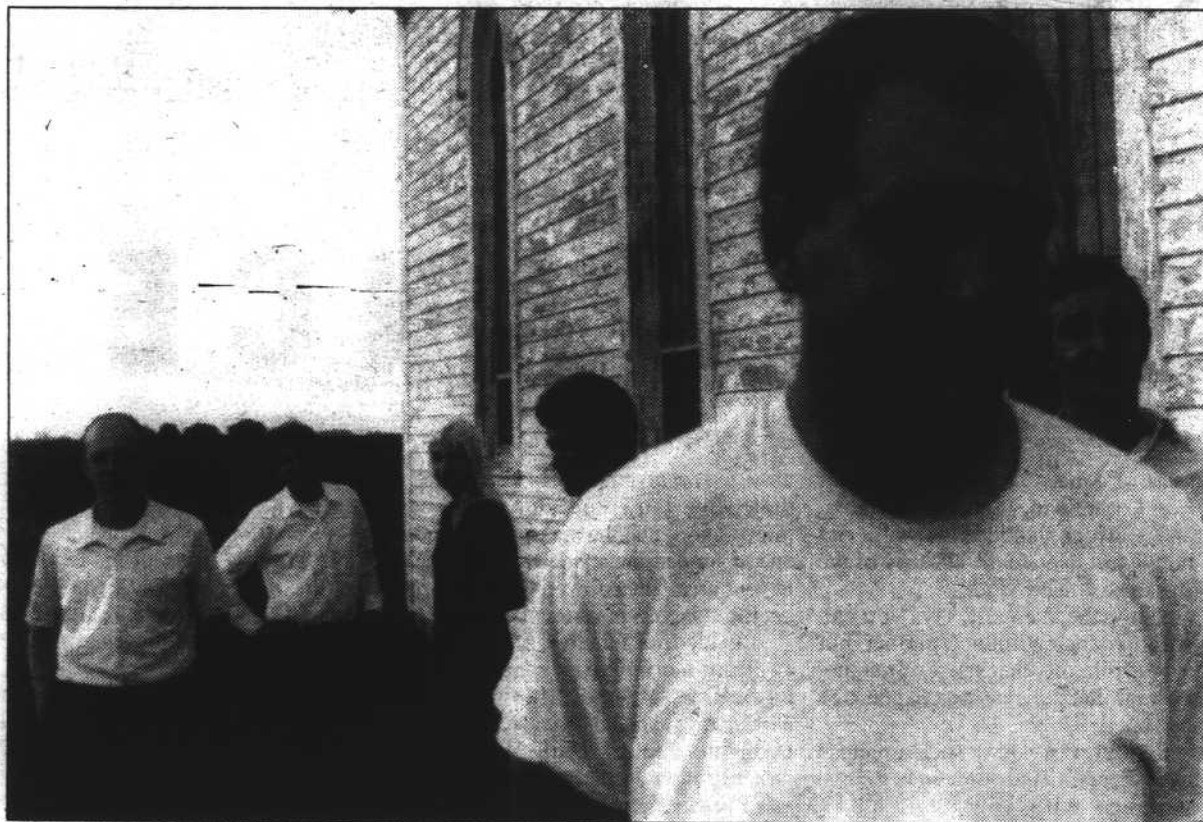


New Releases



Lincoln's own Lullaby for the Working Class brings their sound, which defies classification, to Duffy's, 1412 O St., on Sunday. COURTESY PHOTO

Lullaby For the Working Class
"Song"
Bar/None Records
Grade: A+

In Lincoln, a town known for little more than its football team, resides one of the greatest secrets in the music industry: Lullaby For the Working Class.

The ensemble names as its inspirations groups such as Sonic Youth, Metallica and folk guitarists Leo Kottke and John Fahey. Lullaby cannot be placed in a single genre of music. Nor should one wish to label it for fear of downplaying the immense power the band's fragile music conveys.

The music is based around various stringed instruments (guitar, bass, banjo, mandolin, dulcimer) and a steady backbone of conservatively erratic drums, all accented by long-winded harmonies from brass instruments.

If you didn't know better, you would think the band was intent on living an acoustic lifestyle, shunning modern technology and the capitalistic empire of the music industry.

In fact, the members of Lullaby own their own studio, Whoopass, and record label, Saddle Creek, which lays claim to local musicians who hold the same creative philosophies.

Though the group has no set line-up of musicians, Ted Stevens' lazy, impas-

sioned vocals paint the faded pictures on all tracks of the band's latest release, modestly titled "Song."

Mike Mogis submits most of the stringed instrumental segments along with his brother, bassist A.J. Mogis.

The songs are drawn together by an observant percussionist, Shane Aspegren, whose reactions are as quick as the swiftest jazz drummer and whose ear is as attentive as the most delicate conductor.

While listening to "Song," one can become frustrated attempting to pick apart the complicated compositions—or one can simply lean back and enjoy the poetry and musicianship.

No track feels unfinished, but, at the same time, no track is excessively mixed or contained by overzealous artists. The tones are pure, the arrangements are genius and the entire picture is strongly emotional.

Lullaby For the Working Class needs to be heard by every ear at some point. The creativity of this local crew is boundless.

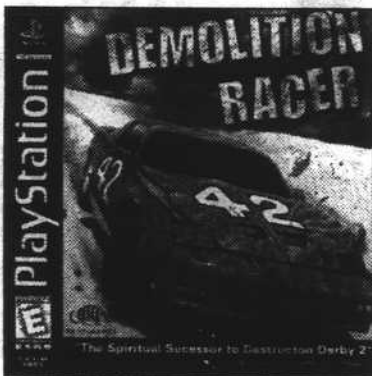
"Song" begins and ends with a sound that is hard to place, yet is soothingly familiar. The sound is a sample of how the band's tour van sounds as it travels the highways of the Midwest. It creates the most fitting bookend of one of the most intriguing albums this year.

Do not miss a chance to experience Lullaby for yourself.

—Andrew Shaw

Game Reviews

Better than race cars



"Demolition Racer"
Developer: Pit Bull Syndicate
Publisher: Infogrames
System: PC/PlayStation
Grade: C+/B

There really isn't a whole lot that's more fun than just smacking race cars into the wall until they don't run any more.

Demolition derbies have become great spectacles, where people come and watch to see the combination of skill and luck that lets one car keep running until the end.

Now is about time for you to get in that car.

"Demolition Racer" has its ups and downs, but mostly, it's about the ups.

At first glance, it might seem like a standard race, but in fact, the number of points you have at the end also makes a big impact on your score.

Say, for example, you finish 5th without even scratching another car—you'll come in last. Now, say you come in 5th with a total of 800 points from ramming cars into walls, dropping your car on top of someone else's and rear-ending anyone who gets in your way—those points will be multiplied, and you'll probably finish first.

It's not just about the race. It's about who you trash along the way.

The game offers up to 16 cars on the track at any given time and, eventually, 16 different cars, including a van and a hearse.

Explosions are nice and crunchy, with a "death from above" award being handed out when you drop your car on others.

The ability to trash others at will makes for endless amounts of fun, and the joy of slamming another car into the wall ruthlessly is a joy hard to equal.

"Demolition Racer" is out on both PC and on PlayStation, and a lot of you might be asking why the PC version got a lower grade. Well, there are a couple of reasons.

In both versions, everyone on the track is driving the same car. For the PlayStation, this is completely understandable—each model is highly deformable, so having 14 copies of the same model is the only way to get by high memory usage. For the PC, this excuse doesn't hold up. The PC version should have had the ability to have one of each type of car running on the track.

The PC version also doesn't add a whole lot to the game. In the PlayStation version, you and a friend can go at it head to head. The PC version doesn't even have LAN support, much less Internet play. What's up with that?

And the high-resolution graphics of the PC actually take away from some of the appeal of the game. I prefer the murkier PlayStation—it has grime like these kind of cars would, and it fits. The PC version is too clean, too crisp.

On the downside for both versions, however, the game isn't too hard, but the replay value is always there, especially when you and a friend go at it.

It's a great game to kill a few hours with on a Saturday afternoon, and everyone can use one of those.

—Cliff Hicks

Internet site offers lessons in dancing

DANCE from page 13

second time. Finally, we gave it a shot, and to my surprise, it wasn't that bad. I was actually dancing. Now, I wasn't Fred Astaire or anything. I wasn't even Fred Flintstone. But I was dancing nonetheless.

Inspired by our initial success, we set out to master other moves associated with the waltz. We got as far as the turning waltz (only the second move) when we decided to skip the rest and move directly on to the coup de gras of bustamove.com's arsenal of dances—the Salsa.

Now, the Salsa is historically one of the most sultry, sensual and exotic dances around, so it's not something you want to screw up. Luckily, before diving into the dance, www.bustamove.com fills you in on some important information. Take this excerpt for example:

"You may notice the hips moving around on our animated instructors. The hip movement is called 'Cuban motion,' but don't worry about it now. There is plenty of time to work on that later (we will have a 'Cuban motion' workshop coming soon)."

More than anything, the idea of "Cuban motion" scared us, so we just started with the basics and went from there. Again the diagrams and the animated figures fully illustrated the subtle elements of each move and made it pretty easy to get going.

After about 15 minutes, we were

already doing a side step with a spin, and by the time we got done, we were amped to learn more. But we were also pretty tired, so we just watched television.

Overall, www.bustamove.com is a pretty easy way to learn dance basics. The examples are very thorough in their instruction. There is a strong emphasis on developing style, which is nice because no one wants to look like a jabroni on the dance floor. To keep one from becoming a dork, the site includes a "Hall of Shame" section that shows tasteless adaptations of each dance.

One of the main detractors from the site is that there is no music playing while you're dancing. For Pyeatt and me, this meant chanting "one, two, three" or "cha, cha, cha" over and over. It does, however, list examples of good music to use for each dance and has a way to order it online.

The other problem is the simple fact that without a trained instructor watching over you, it's hard to realize exactly what you're doing wrong.

That being said, the basics are still pretty easy to get the hang of, so if you're too shy to take lessons or lack time, www.bustamove.com is a good way to ditch the wallflowers and blow up a dance floor.

And to keep America on its toes, www.bustamove.com is constantly adding new moves and entire dances.

Maybe someday they'll even add the "digger."

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