

## Key to getting on radio: Waste not, gloss not

BY NEAL OBERMEYER

This is a little personal favor to all of you out there in bands. If you want to "make it," as it goes, the first part of "making it" is getting your music heard. An easy way to get your music heard is to get it on the radio.

You can't start out on mainstream corporate radio. If you can, it's because you have insider friends in the business, and if you have insider friends in the business, you'll have that cheap kind of Limp Bizkit success that makes work irrelevant, so you can stop reading.

But if you have to rely on working for your success, college radio is your friend. College radio stations generally don't have the same restrictions or stupid politics as mainstream corporate stations and often have a bit of a bias towards unsigned, unheard of bands, especially if you hap-

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pen to be in their geographic area.

However, college radio stations tend to have a small music staff and receive dozens of new CDs a week, and getting your album to the top of the stack is a crucial part to even getting on the radio.

The logical thought here would be "I need something flashy to make my band's album stand out!" You know, that is logical. It makes sense.

But it is *wrong*.

It is sad how many bands invest in glossy folders embossed with their band logo, packing those folders with glossy band photos, multi-page biographies and booklets full of flattering comments from their friends and radio personalities.

These may look nice, and holding a glossy folder in your hands may make you feel like you have finally "made it," but in terms of practicality and how it's going to push your band in college radio, you've wasted your money.

Remember why you invested in the press kit – to separate your album from the dozens of others. If the station's reviewers have all these albums to review, do you think they're going to have time to read how your friend thinks you're the best band since Spizzenberg?

They don't read that stuff. They don't have time, and they don't care because this press kit, in spite of what you think, screams: "Our band is crap. Our music will not impress you but maybe glossiness will."

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## UNL laser show music to the eyes

BY CASEY JOHNSON

Smoke machines roared as the music blared for a Pink Floyd assault that played havoc with the central nervous system for the better part of an hour.

This could only mean one thing: The Mueller Planetarium was having another laser-light show, and those inside were being visually and audibly saturated.

Since 1981, people have been going to this type of spectacle deep within the confines of Morrill Hall to witness laser light shows based on a variety of music from Devo to Garth Brooks.

This Friday and Saturday night, the Mueller Planetarium, located at 14<sup>th</sup> and U streets, offers a laser-light show featuring the music of Dave Matthews Band at 9:30 and 11:00 p.m.

The show, which has only been given one time before, is something Planetarium Director Jack Dunn said was typical of the type of variety offered at the planetarium light shows.

Dunn, who has been at the planetarium since 1971, said working with so many different kinds of music, along with the innovation in technology, is what makes doing the laser-light shows so interesting.

"Dave Matthews is a band with such different sound that it makes for an interesting visual interpretation," he said.

The show, which was created by Dunn's son, is part of a long-time effort to offer shows with big name bands in order to finance the Planetarium, which is supported primarily by ticket sales.

The shows, which are com-

posed of both digital and analog elements, combine both the technology of computers and other more manual components.

"Most people assume that everything is done with computer, and that is not true at all," Dunn said.

In fact, the shows can be time consuming and frustrating to create depending on the skill of the composer and the amount of workable material the music offers.

"It's like writing in many ways," Dunn said. "You get blocked, and sometimes I come across a section of music that I don't know what to do with."

At the same time, Dunn said, light shows can be extremely easy to create if the music has a variety of melodies and lyrics to work with.

Dunn also said it is not a matter of whether the composer likes the music but rather what he or she can do with the music in creating a show.

"Sometimes, strangely enough, you can do music that you hate and come up with something really special," he said.

The laser-light shows are usually scheduled by the semester and can be accessed by calling the planetarium or going to the planetarium's Web site at [www.spacelaser.com](http://www.spacelaser.com).

Linconite Tim Nathan, a restaurant worker at Famous Dave's, said he liked the Pink Floyd laser-light show and that he had forgotten what a good time he had at laser-light shows when he was younger.

"It's not expensive, it's loud music and it's a good place to go and see something that is a little bit different," Nathan said.

The planetarium in Morrill Hall presents laser shows each weekend to the music of artists such as Pink Floyd and Dave Matthews Band.



Jennifer Lund/DN

## D.L. Hughley's comic relief can't save 'Brothers'

Four men's views, fears of relationships are too stereotypical

BY SEAN MCCARTHY

Movies are often used to emphasize a lesson for viewers. Driver's education instructors use the movie "Death on the Freeway" to convey a point. Vietnam War classes will use films such as "Platoon" and "Full Metal Jacket" to drive home the horrors of Vietnam.

When it comes to relationships, "The Brothers" can best be viewed as a textbook film. The story focuses on four tight-knit friends and their fears of commitment. Each character wrestles with the three prongs of relationships – loyalty, sex and intimacy.

Jackson Smith (Morris Chestnut) is a doctor who is battling recurrent dreams of a woman in a bridal gown, brandishing a pistol (commitment phobic?). Derrick West (D.L. Hughley) is frustrated with his wife, Sheila's (Tamala Jones) reluctance to satisfy "all" of his sexual needs – namely oral sex. Brian Palmer (Bill Bellamy) is the stereotypical eternal bachelor who initially vows never to date black women again. Terry White (Shemar Moore) is on the verge of marriage but gets a nasty case of cold feet.

If the background sounds like a sitcom format, that's because it is. All of these issues that have dogged these guys for most of their lives get neatly resolved at the end of the movie.

There is no doubt that "The Brothers" is one of the best ensemble casts of the spring movie season. However, most of the characters are so locked into their stereotypes that they have little room to inject any depth into their roles.

Gary Hardwick, who wrote and directed the movie, is an accomplished writer but has little experience in the realm of directing. That may be the reason why "The Brothers" would read like an excellent screenplay. But on screen, it is surprisingly tame.



Courtesy Art

"The Brothers" depicts the lives of four black professionals who battle with their respective females for understanding and love in their relationships.

Overly sensitive ears will no doubt be uneasy with the rampant misogynistic rantings of the main characters, but the female characters resort to the same sort of bashing. Hardwick seems to put these scenes in merely to keep a balanced perspective on relationships.

The biggest laughs of the movie come from D.L. Hughley. His frustration with his wife yields some of the film's best lines. To top that, Hughley does a great job at conveying his frustrations along with his insecurities and his genuine affection for his wife.

The other subplots are not as effective. At times, "The Brothers" seems like a long, African-American-centered version of "Sex in the City." People are already comparing this movie to "The Best Man," but it is not nearly as funny. You know you are in trouble when even the outtakes of a movie don't even register laughs.

"The Brothers" is a good, safe date movie. There is enough of a balanced perspective to get talking about some of the issues raised in the movie. However, you'll be hard pressed to remember the names of any of the characters in the movie, let alone care about what happens to each of them at the end.

"The Brothers" starring Morris Chestnut, D.L. Hughley and Bill Bellamy. Written and directed by Gary Hardwick. Rated R for adult situations and language. Playing at the Plaza 4.

Soundtrack makes more sense on CD than it did on screen

BY SEAN MCCARTHY

The Soundtrack to "The Brothers" is a great sampler CD for some of the best artists in modern R&B. In many aspects, the soundtrack is better than the movie.

One of the biggest problems of the movie, "The Brothers," was the lack of a cohesive soundtrack throughout the movie. Taken as a separate CD, the disc has a distinct flow

to it. However, in the movie, many songs appeared out of nowhere at unnecessary times.

Credit should go to the producers of "The Brothers." Unlike other soundtracks, where big names are frantically assembled to look good on the packaging, the focus is on quality.

Eddie Levert Sr. and Gerald Levert do an outstanding father-and-son duet on the track, "Two of a Kind." And Snoop Dogg, probably the biggest draw on the album, delivers one of his funkier cuts in a long time with "Hi 2 U."

But for the most part, "The Brothers" features lesser-known talents. Dave Hollister, Jaheim and AB provide strong tracks. Maybe this soundtrack will gain the artists a wider audience.

Like the movie, the soundtrack does its best to appeal to both sexes. The soulful croonings of Jermaine Dupri and Cassie are woven in with the confident boastings of DL and R.O.C.

Three tracks on the soundtrack do not appear in the film, which may be a good thing because they are among the weaker tracks on the album. The fact that the soundtrack needed four executive producers shows there doesn't seem to be major cohesion in it.

Regardless of the strength of the soundtrack, this lack of cohesion makes it seem like background music. "The Brothers" may be a great CD to get that special someone in the mood, but it's not a soundtrack that you are going to want to listen to from beginning to end.

## Flowers stops, smells Oleander's sweet success

BY ALEXIS EINERSON

After working their way up from Sacramento, Calif., to widespread recognition, Oleander is now on a national tour that is bringing them to Lincoln's Pershing Auditorium.

Thomas Flowers (vocals, guitar), Ric Ivanisevich (guitar), Doug Eldridge (bass) and Scott Devours (drums) make up the band Oleander, named after a beautiful, poisonous flower.

Oleander is about a month into the first leg of the tour that has paired them with 3 Doors Down and Fuel.

Flowers said after touring with so many different bands – Collective Soul, Candlebox and Creed just to name a few – there is something to be learned from each one. And an important lesson was to be learned from this journey, Flowers said.

"We've learned to stay grounded and to be down to earth with everybody and not take it too seriously," Flowers said. "I think the key to this tour is that it's all about having fun and making it fun for others."

Although they do have fun, one of the biggest misconceptions, Flowers said, is that being in a band is glamorous. Time on the road is difficult, he said.

Oleander toured previously to promote their 1999 album "February Son," which went gold.

After gaining experience from prior tours, Flowers said he feels Oleander has finally minimized the downfalls of being on the road.

"We're at a point now that even the negative aspects of touring don't get to be such a grind to us," Flowers said.

Although "February Son" is Oleander's most successful album to date, Flowers said he felt the group had grown musically with this album.

"Unwind," Flowers said, was a true collaboration from all members. They took all of their

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