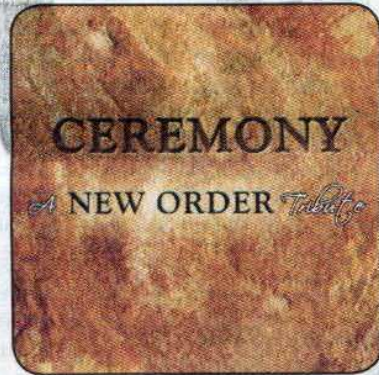


songs really start to blend together. All in all, the album is one everyone should listen to at least once, and Allan deserves credit for co-writing the songs, but it sounds like the songs were written more to be commercialized for a large-radio audience, than to be enjoyed by a small group of fans.

--Kristina Kercher

**Various artists – Ceremony
- A New Order Tribute
(24 Hour Service Station)**

★★★★



Featuring a host of artists who, for the most part, I'm unfamiliar with, this extended-length double-album is a tribute to one of the most influential electronic/pop acts ever, and is dedicated to famous Factory Records founder/New Order manager Tony Wilson. A portion of the proceeds from sales go to the Salford Foundation Trust's Tony Wilson Awards, which benefit the education and nurturing of school-age artists. So you get a good cause, and a good set of tunes! That aside, the moody dance-pop of New Order's classics emerge fresh and re-imagined here, with a selection that balances comfortably between indie rock and club techno (both of which New Order pioneered back in the early 80s). Standouts include Yes But No (consisting of 10-and-13-year old sisters Brianna and Skylar Ward) and their splendid and faithful version of the resonant "Ceremony," The Dark Romantics' U2-like "Crystal," Christian Webb & Adam Knowles' lovely "Run" (what an amazing song), The Sheaks' dusky Western-shoegaze take on "Ceremony" (Can you tell this is one of my favorite New Order songs?). Other notables include Light Yourself on Fire, who shockingly convert "Chosen Time" into a growly metal monster, Xoxo's solemn "Every Little Counts," and Win Win Winter's plaintive piano-driven "Regret." And that's not to mention a spoken intro from Peter Hook (of New Order) himself. So, you have some radical reinterpretations, plenty of (true?) faithful covers, and plenty of reverential and respectful tributes. A superb set for any New Order fan, and plenty of solid material for novices just as well.

-- Todd Zachritz

**David Olney – Dutchman's Curve
(Deadbeat Records)**

★★★★



When *Dutchman's Curve* arrived at *News 4U* command control, I was reminded – upon reading the liner notes – of another album right away: Southern Illinois-based singer-songwriter Stace England's *Salt Sex Slaves*, an album based upon the events at what was known as "The Old Slave House," located near the insanely ironically-named town of Equality.

The reason? Both albums' songs are strung around a framework of real historic events, and both reveal their creators' passion for their subject; in the case of *Dutchman's Curve*, Olney draws upon the events of July 9, 1918. On that day in Nashville, the worst train wreck in American history took place. It killed over a hundred people and injured nearly 200. *Dutchman's Curve* was the name of the spot where it happened.

Olney's effort here is strong but subtle; each of the 13 tracks show a restraint you hear from really great musicians who realize that often it's not what you play but what you do not play that makes a song work.

And what of the songs? Fans of roots and Americana-folk, with a tinge of blues here and there will enjoy the album, which is at times somber but ultimately hopeful. Olney's composition makes the songs somehow seem both airy and dreamlike, while at the same time having a front-forwardness to them that makes it sound as if he (and his collaborators) is in your own living room.

-- Dylan Gibbs

**Muse – Under Review DVD
(Sexy Intellectual)**

★★★

Muse are a band I've enjoyed, but their predilection for sounding like other bands has been their ultimate downfall, in my eyes. Their earliest records (never released here in the states) echoed Radiohead far too closely, and in more recent times, Muse have done the unthinkable, and referred painfully to Freddie Mercury and

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