

Music Reviews



**Wakeland
"Magnetic"
Giant Records
Grade: C+**

Power pop is a field that seems to be left alone right now. Whether it's punk or metal, it's still not power pop. Wakeland tries to bring power pop back on its debut album, "Magnetic."

The problem with power pop, however, is keeping the listener's undivided attention. "Magnetic" has that problem, too.

A full album of power pop has got to have good hooks and strong vocal melodies to keep the listener listening. Only a few songs get both of those points.

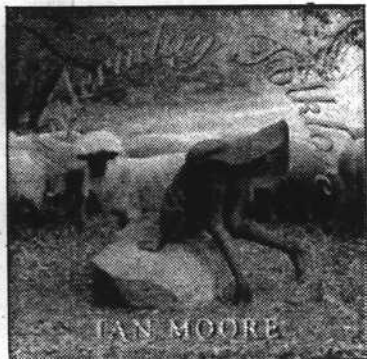
"Don't Worry (Star Song)," "Half Of You" and "Falling Again," which are the first three songs on the album, capture all of the best aspects of the album.

The rest of it just kind of blends into a blur of music. Not to say it isn't pleasant listening, just that it all kind of slides together with nothing distinct.

Everything else on the album becomes background music, not reaching out and grabbing, but sliding across, like oil on water, without making an impact.

A lot of flash and no substance, "Magnetic" simply isn't, or listeners are non-ferrous.

—Cliff Hicks



**Ian Moore
"Modernday Folklore"
Capricorn Records
Grade: C-**

Ian Moore wants the '60s back, it's plain to see.

"Modernday Folklore" stumbles between the folk aspects of the '60s to the basic blue oriented rock.

Some of his best stuff on "Modernday Folklore" is short, like the gentle "Daggers" which is almost two whole minutes long. When he carries on too long, such as in "Today" or "Lie," he tends to meander too much to get the point of the song across.

The album spans a bit too much music for my liking. One moment he's playing slide blues, the next he's attempting to bring crashing electric rock in and then he changes to just him and a simple acoustic guitar.

"Modernday Folklore" tries to encompass an entire era in the period of an hour. One does not span 10 years of music in an hour, at least, not well.

Moore's pacing also tends to fail, occasionally, with his songs feeling as if they were over four minutes before they were, or that they just started when they end.

"Modernday Folklore" is something to listen to in a store and see if you enjoy before you buy, but chances are, you'll pass.

—Cliff Hicks

Undergrad art makes impression

**By Patrick Hambrecht
Senior Reporter**

Wild, unfettered talent has been wrenched and squeezed out of young artists by the UNL Art Department and is now on display at the Annual Undergraduate Exhibition in Richards Hall.

Brad Callon won the Jean R. Faulkner Memorial Award for his "Self Portrait on a Chair," a sketchy painting of nervous, bright-orange and red brush strokes. The quick lines of the painting seem to twitch independently, while the work dares the viewer to surmount the distance between its enigmatic image and the artist.

Callon said the painting was just part of the slow journey needed to discover himself as an artist.

"I think you need to know yourself before you can start working on other things," Callon said. He spent most of last semester painting his own image.

"Last semester I found out what I wasn't, more than anything else," Callon said. "I found out I wasn't half

as dark and depressing as I thought I was. I'm still trying to figure out who the hell I am."

Callon said his search for self-identity had provided no easy answers for his artwork.

"It made me scatter artistically all over the place to try and find something I want to do for a while."

Nate Wedergren said he had tried a different sort of self-analysis in his work, as seen in his painting "Untitled X," done after he fell and smashed his head on cement.

"Last September, I fell off a railing in my apartment and hit the pavement," Wedergren said. "It ruptured an artery above my ear."

Wenderen said the injury had affected his art work.

"A lot of my paintings have been head-injury pictures, and it's basically about what stuff's been like, nausea and everything else," Wedergren said. "A lot of them kind of cut off right across the nose."

The accident victim said he painted

some of his head to represent the dimensions of his injury.

An especially strong showing of photography helped make the show a success, including works by Stephanie Lehman, Heather Phillips and Melissa Borman.

Borman's "Untitled" is an insight into the boredom and listless melancholy of college town culture: a dirty glass table displaying an empty cigarette package, an ugly out-of-season Halloween decoration and an empty bottle of alcohol.

Through the windows on each side of the table, a blunted view of the crammed cheap houses and white emptiness of a Nebraska winter captures succinctly the slow drag of a minimum-wage college town. Comparable to the exciting work of local Rob Walters, Borman is one to watch.

Art fans planning to see the show should visit before the exhibition's closing date of March 21.

The gallery is open Monday through Thursday, 9 a.m. to 5 p.m. Admission is free.

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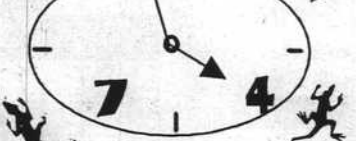
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