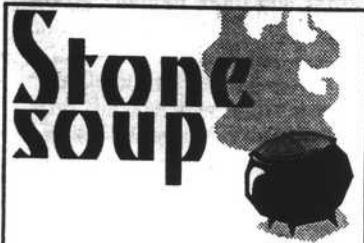


A&E

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By Patrick Miner

Goldfinger can't save Edgefest

Get up and get get get down. Edgefest '96 is a joke in "O" town.

Maybe that's being a little sarcastic, but Public Enemy is a far cry above the bands set to perform at the 1996 Edgefest. The collection of one-hit wonders will congregate at Aksarben in Omaha Sunday with the show starting at noon. Tickets are \$12.50.

I'll start off with the good news. This year's show features the relatively little-known but entertaining band Goldfinger, and I have to admit last year's Edgefest was a success. Bands including 311, The Urge, Phunk Junkeez and Shovelhead made the show worthwhile. Bands like the Nixons and God Lives Underwater gave fans much needed rest during the work-out.

Of all the bands to invite back from last year's show, the wizards at the Edge opted for the Nixons. I heard last year these guys incited a riot at an Oklahoma City show. The people who attended that show probably hadn't heard anything as painful as the Nixons in their entire lives.

A headlining band for One-Hit Wonderfest was originally Filter. But, because the band is so good, the drummer left them to play with the Smashing Pumpkins, giving The Edge an opportunity to get a decent band. Of course, they didn't take advantage and chose Seven Mary Three. I liked this band the first time I heard them, when they were called Live.

Other artists include the Toadies, Local H, The Refreshments, Semisonic, Reach Around, the Verve Pipe, the Why Store and the dirt of '80s music, Flock of Seagulls.

Also appearing are Poe and Tracy Bonham, who should hook up with Alanis Morissette to form a band called Three Women Who Aren't Good.

Of course, I could do better. If I selected the Edgefest lineup, it would be slightly different. First, I'd invite back 311, Phunk Junkeez and The Urge. I'd add No Doubt and Boogie Shoes, some punk with NOFX, Bad Religion and Rancid, get A Tribe Called Quest and De La Soul, with the possible addition of the Beastie Boys and Rage Against the Machine, if there was some cash left over.

Unlike the Edge, I wouldn't turn my back on local acts. I'd get rid of the worthless shops and build a side stage, which would feature such bands as Grasshopper Takeover and Echo Farm.

This year's show can best be summed up using a line from a song by Edgefest artist The Refreshments: "The world is full of stupid people." Reading into it, I'd have to think they are talking about people who bought tickets.

Miner is a sophomore pre-dentistry major and Daily Nebraskan staff reporter.



R.E.M.'s 'Hi-Fi' gets mixed reviews

BRET SCHULTE
Staff Reporter



R.E.M.
"New Adventures in Hi-Fi"
Warner Brothers

Despite the kaleidoscope of songs and sounds R.E.M. has released since their first album, "Chronic Town," one thing never changes: the utter frustration of interpreting Stipe's vocals. This remains constant in "New Adventures in Hi-Fi," but this album is tremendously varied, beautifully produced and indulgently long. The evolution of R.E.M. is quite apparent when comparing this album to their last, yet "Hi-Fi" still possesses the flavor and feel of "Monster" while progressing with anger, resentment and even love.

Much of "Hi-Fi's" "Monster" feel comes from many of its live recordings from R.E.M.'s recent tour, and even more songs are products of ran-

dom jam sessions that took place during concert sound checks, which were later produced in the studio.

A few cuts can easily be dismissed as "Monster" leftovers, i.e. "Binky the Doormat" and "So Fast, So Numb." But although many songs have tints of that sound, most transcend the comparison with their intensity and instru-

Please see SCHULTE on 10

LAURA CAPITANO
Staff Reporter

When a band records an album during a major tour it seems the new material suffers because the live shows receive top priority. Such was the case with U2's "Zooropa" release during their Zoo TV tour, and the same misfortune has befallen R.E.M. with their

new album, "New Adventures in Hi-Fi," which was completely recorded during the recent Monster tour.

Michael Stipe and his band of merry men attempted to create new music in the midst of concerts and hospital visits. This leads to 14 songs that any longtime R.E.M. fan has heard exact replicas of on past albums. The collection is mediocre at best, easy to ignore and is neither new, nor adventuresome, as the title suggests.

This album begins on a rather depressing note with "How the West was Won and Where it Got Us," a sleepy song featuring an incredibly eerie piano solo.

The tempo picks up a tad with "The Wake-Up Bomb," which sounds like an outtake from "Monster" only with

Please see CAPITANO on 10

Rodin bronzes capture abundance of emotions

BY FRED POYNER
Art Critic

Unlike his contemporaries, critics today can't argue that Auguste Rodin was a sculptor incapable of rendering the agony, triumph, strength or desire of the human spirit in bronze form.

A selection of 50 such sculptures currently on display at the Joslyn Art Museum in Omaha span the lifelong career of Rodin, from his humble beginnings as a twice-rejected art student to his never-quite-finished "Gates of Hell" portal for the Museum of Decorative Arts in Paris.

Immediately apparent to the visitor is Rodin's ability to render the human figure on a heroic, grand scale, regardless of the size of the sculpture. The majority of pieces are bozzetti or maquettes, which are smaller versions of public monuments that were to be the products of city and other patron commissions.

Another point the exhibition emphasizes is how Rodin often would borrow elements from one work, either for incorporation into another bronze in progress or for creating an entirely new vision. Examples of this practice include "The Call to Arms," where Rodin's figure of a female fury is later used to represent victory in his "The Genius of War." Another example is

"The Three Shades," a trio of bronze females in mourning intended as the capping portion for the "Gates of Hell" doorway.

Rodin's interpretation of how a finished sculpture should represent a person or event was often at odds with the versions promoted by his patrons, a conflict the Joslyn goes to great lengths to explain.

The individual bronzes representing the six "Burghers of Calais," which seem to guard the entrance to the rest of the collection, remind the viewer of Rodin's original intention to present figures for the public monument separately, even though he was directed to unite the figures of the sculpture.

Again, in the various preliminary sculptures Rodin created to embody French author Honore Balzac, one sees

the stages the artist went through to complete his final monument to Balzac's prowess as a writer and a man. This sculpture, which is not displayed with the Joslyn collection, ultimately was rejected by the French public and artists alike.

The Rodin bronzes provide a glimpse of how sculpture has evolved through the failures and successes of one sculptor, who looked into the human psyche and molded what he saw.

Rodin: Sculpture from the Iris and B. Gerald Collection, will be displayed through Sunday.

JIM MEHLING/DN