

STOMP to spend weekend making music at Lied

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Shead has had a chance not only to see how audiences in different cities react to STOMP, but also how audiences from different countries react. Because the performers are continuously being interchanged from each troupe, Shead has had a chance to perform internationally.

Shead said the audience in Mexico was most like America, but added that the reception for each

show differed vastly from city to city. For example, a big city like Chicago could still have a conservative audience, he said.

"But San Francisco and Seattle were just crazy," Shead said.

Though the reactions to the shows were different, Shead said, as a whole, STOMP still had a broad appeal that resonated for all audiences.

"To be a musician, people used to think you needed a piano, a horn or

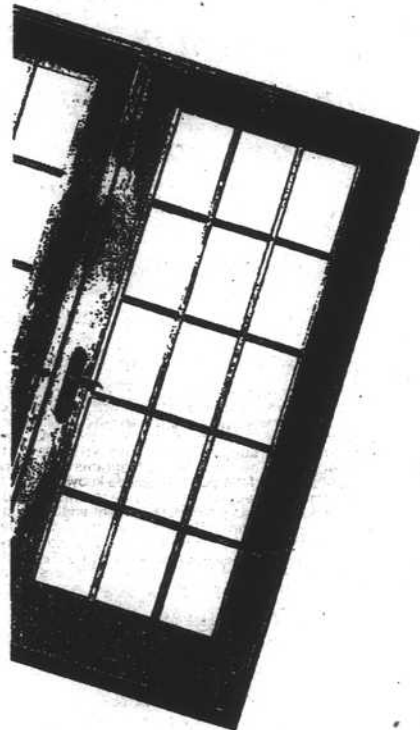
any traditional musical element," Shead said.

"With STOMP, you can pick up anything and make music."

Tickets for the 6 p.m. show on Sunday are sold out.

Limited seating is still available for tonight's show at 8 p.m., Saturday's shows at 5 p.m. and 9 p.m. and Sunday's show at 2 p.m.

For ticket information and prices, call the Lied Center box office at (402) 472-4747.



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New Releases



UNKLE
"Psyence Fiction"
Mo' Wax Records
Grade: C

Despite all the hype, projections and rumors, most people realized that the collective genre known as electronica would never really thrive in its purest form.

Within a few short years, many of the artists who made underground rumbles as the so-called stars of electronica's future have tailored their music to make it more palatable and marketable.

And at first glance, it would appear that UNKLE's debut album is attempting to do the same. With guest spots by Radiohead's Thom Yorke, the Verve's Richard Ashcroft and even Mike D. of the Beastie Boys, compromise and pop music seem inevitable.

But UNKLE makes no such promises. The group is comprised of Josh Davis (a.k.a. DJ Shadow) and James Lavelle (the head honcho at Mo' Wax Records).

Davis' solo albums have reflected his pure love for DJ culture and sound, with little in the way of compromise. His debut "Entroducing..." comes across as a 21st-century sym-

phony, complete with repeating motifs and recognizable themes.

Lavelle's work with Mo' Wax has been equally experimental and edgy. The fact that DJ Shadow has been his most commercially successful artist is a testament to that.

And even with big-time rock stars up front, UNKLE never flirts with commercial sentiments.

Most of "Psyence Fiction" jilts traditional song structures, favoring wailing sounds and slow-building grooves.

The opening track, "Guns Blazing (Drums of Death Part I)," begins with a quiet hum of computerized noise, then explodes into a break beat that is typical DJ Shadow. An elaborate series of verses by Koolha Rap only makes the song more explosive.

"The Knock (Drums of Death Part II)" is less impressive, with seemingly leftover rhymes by Mike D. It appears that "Hello Nasty" drained this Beastie Boy of all his creativity for a spell.

"Rabbit in Your Headlights," the Thom Yorke track, closes the album with the sonic emotion and simplicity that Radiohead used throughout the magnificent "OK Computer."

But overall, "Psyence Fiction" comes across as an experimental and disjointed effort that was obviously intended as a side project.

Davis' DJ stylings rarely gel completely with Lavelle's technical sensibilities, and the result is an album that has its moments, but fails to capture the rhythm and continuity that make nearly every other Mo' Wax release a joy to hear.

In short, it's a bit disappointing.

— Jeff Randall

New Releases

'Colorprint U.S.A.' opens at union gallery, across country

As a rule, an art exhibition can be in only one place at a time. But some rules are made to be broken.

"Colorprint U.S.A.," a national exhibition of original prints by more than 50 artists, opens today in the Nebraska Union's new gallery — and in 49 other states.

The exhibition was conceived by Lynwood Kreneck, an artist and curator of the Landmark Gallery at Texas Tech University. It contains 53 different pieces created by 53 artists, and every state is represented by at least one artist.

Karen Kunc, an art professor at the University of Nebraska-Lincoln, represents Nebraska in the exhibition.

"Colorprint U.S.A." is based on the tradition of printmakers' exchanging portfolios, which are circulated among artists. For the exhibition, the artists submitted editions of prints to Kreneck, who then combined all of the works into one cohesive exhibit. Copies of the collated exhibit were sent to each artist's home state.

The shows are intended to reveal the variety and vitality of the printmaker's art and contain examples of lithography, woodcut, etching and screenprinting, among others.

"Colorprint U.S.A." opens today and runs through the weekend in the gallery at the Nebraska Union. Admission is free.

Semisonic plays Omaha tonight

Semisonic, a band featuring a percussionist who can play drums and keyboard simultaneously, has slowly made itself an audible national act.

The Minneapolis rocksters have scored major airplay with "Closing Time," and recently "Singing in My Sleep." With its tales of bar-hopping misadventures and romantic yearnings, the trio has found an audience among college students and recent graduates.

Semisonic will bring its dangerously sexy suggestions to the Sokol Auditorium, Omaha's classic Bohemian venue, tonight. Doors open at 8 p.m., with special guest Guster as the opening act.

For more information, call Sokol Auditorium at (402) 346-9802.

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Our company directors will be interviewing candidates on the University of Nebraska campus on **Tuesday, November 10.** Please visit the Business Career Placement office to schedule an interview. Also, we invite you to attend an **open information session and reception on Monday, November 9** in the Union from 7-8 p.m.

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