

Homers relies on personability

HOMERS from page 5

things that other stores didn't," Erbuspacher said, "like having a lot of listening stations, having a knowledgeable staff, being able to special order for people, having a wider selection, having used music, buying used music and focusing on the things that we did that set us apart from the other stores," she said.

Perhaps a prime example of a way that Homers sets itself apart from major chain stores is the 27th and Dudley streets location that specializes in urban and under ground hip hop music

along with the music scene in other stores.

Isaac Nolte, a supervisor and buyer at the 27th and Dudley store, said that some of the urban and hip hop music in his store came about from experimentation and adaptation.

"It started out with me buying music for myself and through talking to a lot of hip hop fans around town. I found most of them were getting their stuff online and I knew that if there was a place in town that carried it, people would come," he said.

Some of that adaptation will take fruition soon in the form of

the relocation of its 14th and O streets store.

Galusha said that the lease on the 42,000 square foot downtown location will be up in May.

"The place just has too much room for what we need," he said.

Although Galusha would not say where the new location would be, he did confirm that the store would remain in the downtown area. At one time, Homers considered a spot in South Pointe mall, but that option is now out.

"We are committed to finding a downtown location that will be attractive and better suited to our needs," Galusha said.

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Marz Bar chef Joel Lamson tosses back a drink while bartender Tammy Lee cleans up the bar and bottles at the Marz bar, 1140 O St. Nate Wagner/DN

Becoming more 'Cosmopolitan'

MARTINI from page 5

Rogues Gallery
Location: 122 N. 11th St.
Taste: 3 1/2 olives
Atmosphere: 3 1/4 olives
Variety: 3 olives
Price: 3 olives

Rogues does a great job mixing contemporary art with black and white photos of famous jazz performers. The location, near the Lied Center and some of the theaters, makes it a classy place to

go to after a play or a movie. Couches as well as a piano that doubles as a table are nice touches.

Perfect place to: Go after Tori Amos plays at the Lied Center (we can only hope).

Honorable mention: Barrymore's: 124 N. 13th St.

Now out of commission, Barrymore's will re-open under the same name in the alley where the old Stuart Theater is. Here's

hoping the bar keeps the charm of the original as well as the value.

Of course, it is not recommended you sample any of these martinis after your taste buds have been numbed from drinking other assorted intoxicants. As with anything else in life, moderation is the key to enjoyment. If you are going to shell out enough for a martini and a decent tip, it may as well be a memorable experience as opposed to a blurred one.

Taking the Land to the Heart

TUCK from page 5

information about the photos but also to add flavor, Tuck said.

"Cowboys" and "Split Image" are two of Tuck's favorite pieces. They show strong contrast between light and shadows, are strongly composed and seem to just fit together, Tuck said.

"While shooting 'Split Image,' I saw a truck moving out of the corner of my eye," he said. "It was just one of those moments photographers dream of."

"Split Image" shows a grain truck in front of an elevator with the truck's reflection gleaming off standing water.

On Jan. 24, Tuck will give a lecture on the exhibit and other elements of photojournalism as a part of the Paul Olson Seminar Series. A few extra images will be shown on slides that weren't in the exhibit, he said.

Tuck has worked as a staff photographer for the Abilene (Texas) Reporter-News and a picture editor for the Associated Press



Courtesy of George Tuck
Tuck traveled more than 10,000 miles while shooting more than 160 rolls of film during his sabbatical to work on Flat Places: A Look at Landscapes and Interesting People from the Great Plains.

and the Houston Chronicle. He is currently the web-editor of the Nebraska News Photographers Association.

"Most people will like or dislike the exhibit for legitimate reasons," he said. "Others will dislike

it because they're either uncomfortable with or dislike flat spaces."

The exhibition will be displayed until March 16. The lecture and display are both free to the public.

The Puppets are back for meat

ANDREW SHAW

After a five-year hiatus, The Meat Puppets are back, singing sweet "Golden Lies" and staying true to their roots.

The Meat Puppets of the 21st century have only one member of the original threesome, but the sound has been captured and preserved with all of the tasty treats found on "Too High to Die," its only album to see mainstream success.

In true alternative rock fashion, the lyrics on "Golden Lies" are cryptic and perceptively pointless. The melodies fly by in short memorable spurts, and the Puppets have always featured harmonies

Meat Puppets ★★★

as unique and tight as vocal Spandex.

As the album progresses, the songs hang close to the same sonic concepts as the original Puppets but deviate high and low to create a well-varied album.

"Pieces of Me" houses the creepiness of Phish's "Rift" album, harmonies so tight that it seems one voice is singing both tones. Shandon Sahm is all over the trap set without ever throwing off the mood of the song, always in connection with where the song is going, whether it be leading up to the anxious chorus or sliding back

to the laid-back verses.

On the flip-side, "Push the Buttons" features a calliope-esque guitar riff turning the Puppets' attention to the center ring of a harmonic circus. Part cheesy traveling music, part country, a touch new wave, "Push the Buttons" captures the bouncy and happy aspects of the Puppets' sound.

As a whole, "Golden Lies" shows why The Meat Puppets have a small, faithful following. None of the songs are immediately or widely accessible, but the album's appeal comes from its variability paired with its dedication to the traditional Puppets sound.

Meat Puppets "Golden Lies" 2000 Atlantic Records

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For Detailed Information:

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