

Whistler's art sings flamboyant tune

On the 150th anniversary of his birth, a collection of James McNeil Whistler's prints is showing at the Sheldon Memorial Art Gallery. The show is a good cross section of the artist's wide range of printing techniques, including drypoints, etchings, wood engravings and lithographs.



Billy Shaffer

Whistler was born in Massachusetts, but traveled abroad with his family. His father was a West Point graduate and the maverick engineer commissioned by the Czar to build the Moscow railroad. Whistler developed a brash style and eccentric demeanor fighting the brass at West Point. He was dismissed for demerits and soon left for Paris to study art and live the life of a dandy. He later settled in London.

Whistler's art is usually of great sensitivity and subtle shadings, but his personality was one of flamboyance and biting retorts.

"My nature needs enemies," he said, and he was not usually disappointed. He had a reputation for a lightning-quick wit. When asked if he thought genius was hereditary, he replied "I can't tell you, madam...heaven has granted me no off-spring." When he shot a dog once, he explained that the animal had "placed itself badly in relation to the landscape." Commenting on the people of England (where he lived for most of his adult life) he called them snobbish, patronizing, insufferably complacent, dull and stupid. During the Boxer Rebellion, Whistler sided with the Chinese.

"All the Englishmen in the world are not worth one blue china vase," he said.

Whistler's etchings and other prints (such as the show at Sheldon) were generally praised by the critics of his day, but his paintings were soundly planned. The thinly-painted and reworked canvases were called mere blotching, daubs and drabs. The critics cries were strikingly similar to the early outbursts against Jackson Pollock's paintings. The

WEEKEND

LIVE BANDS

Bill's Saloon, 1020 P St. — The Wrex, tonight and Saturday, no cover charge.

Chesterfield, Bottomsley & Potts, 234 N. 13th St. — The Tri-Tones, tonight and Saturday, no cover charge.

Drumstick, 547 N. 48th St. — The Zoo, tonight and Saturday, \$3 cover charge.

Green Frog, 1010 P St. — Alpha Street Band, tonight and Saturday, no cover charge.

Judges, 2639 Cornhusker Highway — High Heel and the Sneakers, tonight and Saturday, \$2 cover charge.

Little Bo's Center, 2639 Cornhusker Highway — Sneak Preview, tonight and Saturday, \$2 cover charge.

The Mountains, 311 S. 11th St. — High Flyers, tonight, \$1 cover charge.

Rivers's, 1920 West O St. — New Decade, tonight and Saturday, no cover charge.

Royal Grove, 340 W. Cornhusker Highway — MX, tonight and Saturday, no cover charge.

Skyline Bistro, 235 N. 11th St. — Newton and Sayre, Saturday, no cover charge.

Tucker Inn, 3235 S. 13th St. — Free Ride, tonight and Saturday, \$2 cover charge.

Zoo Bar, 135 N. 14th St. — Hip Linkchain with Zora Young, tonight and Saturday, \$3 cover charge.

MOVIES

(Asterik indicates Saturday and Sunday times only.)

Cinema 1 & 2 — "Rhinestone," 1, 3:10, 5:20, 7:30 and 9:40 p.m.; "Gremlins" 12:30, 2:45, 5, 7:15 and 9:30 p.m.

Cooper — "Star Trek III" 12:30*, 2:45*, 5, 7:15 and 9:30 p.m.

Douglas 3 — "Top Secret!" 1:20, 3:20, 5:20, 7:20 and 9:20 p.m.; "Karate Kid" 3:10, 5:20, 7:30 and 9:40 p.m.; "Cannonball Run II" 1:40, 3:40, 5:40, 7:40 and 9:40 p.m.

East Park 3 — "The Muppets Take Manhattan" 1:20, 3:20, 5:20, 7:20 and 9:20 p.m.; "Rhinestone" 1:05, 3:15, 5:25, 7:35 and 9:45 p.m.; "Gremlins" 1:10, 3:10, 5:15, 7:20 and 9:25 p.m.

Joyo — "The Natural" 7:30 p.m.

Plaza 4 — "The Last Starfighter" 12:30, 2:45, 5, 7:15 and 9:30 p.m.; "The Muppets Take Manhattan" 1, 3, 5, 7 and 9 p.m.; "Bachelor Party" 1, 3:15, 5:30, 7:45 and 10 p.m.; "Conan the Destroyer" 12:45, 3, 5:15, 7:30 and 9:45 p.m.

Sheldon Film Theatre — "Touch of Evil" 3*, 7 and 9 p.m.

State — "Indiana Jones and the Temple of Doom" 12:30, 2:45, 5, 7:20 and 9:40 p.m.

Stuart — "Ghostbusters" 1:30, 3:30, 5:30, 7:40 and 9:45 p.m.

84th and O — "Conan the Destroyer" and "Firestarter"

West O — "Friday the 13th"

critic John Ruskin wrote that Whistler was "flinging a pot of paint in th public's face." These public battles led to court cases, and legal fees eventually led to Whistler's banruptcy.

In time, Whistler regained funds, fame and a new family, and was even elected president of the Society of British Artists. The artist continued his life of controversial ways and lawsuits until his death in 1903. His work remains a testament to the Bohemian artist who remains true to the ideals and courage it takes to create new artstyles and live one's own life.

The prints of James McNeil Whistler will hang at Sheldon through August 1.

Breads add touch

By Judi Nygren

Tired of "loafin'" all summer? Well get out of the lawn chair and try the following bread recipes. They're both easy and delicious additions to any meal.

Speedy Caraway Rye Bread

3 to 4 cups bread flour (self-rising flour is not recommended, but all purpose or unbleached

Eats

flour can be substituted. Decrease kneading time by 5 minutes and omit resting time.)

- 1 tablespoon caraway seed
- 2 tablespoons salt
- 1½ tablespoons onion powder
- 3 packages active dry yeast
- 2¼ cups water
- 3 tablespoons brown sugar
- 3 tablespoons margarine or butter
- 2½ cups medium rye flour
- Egg white, beaten
- Coarse salt, if desired

Grease cookie sheet. Lightly spoon flour into measuring cup; level off. In large bowl, combine 2 cups bread flour, caraway seed, salt, onion powder and yeast; blend well. In medium saucepan, heat water, brown sugar and margarine until very warm (120 to 300 degrees). Add warm liquid to flour mixture. Blend at low speed until moistened; beat 3 minutes at medium speed. By hand, stir in rye flour plus enough bread flour to form a stiff dough. On floured surface, knead in remaining bread flour until dough is smooth and elastic, about 10 minutes. Place in greased bowl; cover loosely with plastic

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Hitch Hiking...

After one of the few pauses in the music, "For the First Time Today, Part 1" softens the play to a desperate take-my-bags-and-leave tone. "Dunroamin, Duncarin, Dunlavin" parts the play, taking it into a short sexual excerpt in "The Pros and Cons of Hitch Hiking." Then again the theme turns to desperate loneliness, but not before Clapton gets in a few licks.

Before "Every Stranger's Eyes," Waters gives some confusing messages to Yoko Ono and then his dream ends.

Water's consciousness in "The Moment of Clarity" awakens us to the dream and the play ends with a relieved Waters awakening from reality to the seemingly better unreal world he is trapped in.

The Pros and Cons of Hitch Hiking grabs your attention but never gives you any relief from Waters' agony, which is in part reason for Pink Floyd's and Waters' success.

Not a sensational album, but a collector's item for those who enjoy Waters' art.

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