

# Arts & Entertainment



The Connells will play tonight at Tooth's Gallery.

## Six-string hypnosis

# Connells play KZUM benefit

By Charles Lieurance  
Divisions Editor

The Connells have been kicking around the dark side of the southern alternative music scene for two years now, scoring a stupendous series of near-misses in England and the United States.

## Concert Preview

No one could deny the Connell brothers' and their three accomplices' talent. That hound for talent, Elvis Costello, nudged their first single, "Darker Days," a respectable distance up the British independent charts. Their only LP, not surprisingly titled "Darker Days," gradually sells out of the nation's import racks.

The North Carolina quintet's two videos show up on MTV's hopelessly repetitive "120 Minutes" and are never seen again. I mean, this is the same show that has played the Rainmaker's "Let My People Go-Go" every Sunday for the last three months.

Now, they're touring into the hinterland and playing at Tooth's Gallery tonight for a KZUM benefit, an appropriate

four days before their illustrious peers, REM, grace the cavernous Pershing Auditorium.

The Connells have never quite burst into the light they've been tunneling toward since 1984. Perhaps they are unwitting victims of the college charts' REM overload, roadkill tire-striped by the tons-over-capacity semi-truck of "American" bands.

All in all, the Connells sound prettier than REM, a little more coherent than REM, more elegant than REM and a little less exciting, mature and original than REM.

However, comparing the Connells and REM is both unfair and critically belligerent. The Connells are younger, and they are obviously steering their sound in a different direction (lyrical, soft-edged pop). Their only real similarity with the pride of Athens, Ga., is their blatant homage to the almighty guitar band.

The Byrds. Television. The softer side of the Velvet Underground.

"Nuff said. Cathedral chime guitars swallow up swan-graceful melody after melody. "Darker Days" is as beautiful an album and single as you're likely to come across. There's nothing particularly adventurous or intense about the

whole thing, just reverent acts of guitar worship. Worship the way monks worship, not pagan bacchanalia.

Occasionally, the Connells pull out of the standard Feelies/Winter Hours/Primitons/Recreation Bones... guitar rut (see "1984" with its anglo-edge that almost manages to produce something like tension to replace the omnipresent psychedelic euphoria), but they easily slip back in before they can truly surprise anyone.

As with many of these bands, the Connells' live show is much less clonish. On stage the band chooses their influences more specifically, opting for the endlessly recyclable guitar clarity of "adventure" era television.

If you can take massive doses of this kind of six-string hypnosis without your head snapping back, your facial features going agog and your posture dissolving into the consistency of plankton, then use the Connells as a warm-up for REM.

If you have to choose...

Well, the Tooth's show is a benefit. A noble band playing for a noble cause at a venerable venue for \$3, a pittance by live show standards.

The opening acts will be the ever-evolving Playground and Necktie Party.

# Culture is more than a kegger; visiting artists fight hillbillyitis

By Matt Van Hosen  
Staff Reporter

Culture. Art.

Many Nebraskans equate these two words with a kegger where Prince is played and the general subject of conversation is where Nebraska will be ranked in the AP and UPI ratings next week. Luckily, for those of us who aren't members of the Big Red Cult, there is an antidote to the disease of chronic hillbillyitis that has been

## Art Preview

plaguing the aesthetic mentality of Nebraskans for years. This antidote is none other than the UNL art department's visiting artists program.

The visiting artists program is a series of six exhibits from six different artists around the country. The works of each artist will be displayed at the Richards Hall Gallery, open from 8 a.m. to 5 p.m., Mondays through Thursdays. Each artist will conduct discussions of

their work at the Sheldon Memorial Art Gallery. Times and dates will be announced. Contact either gallery for further information.

The work of Judith Roode, an artist and faculty member at the Minnesota College of Art and Design, is presently on display. Roode's works are drawings focusing on the relationship between inner and outer human expressions, displayed in a variety of positions.

Roode, told the audience at the Sheldon on Friday, that she "digs down deep beneath the surface" to properly express the "struggle of the two sides of the self."

This idea of expression began in Roode when she was a child. The house she lived in was being renovated and there was much urban housing development in her neighborhood. From these two factors, she came to view the house as a human body. She was used to seeing the "skeleton" of the house. The frame became the "skin." Her line of thought is similar to the slogan of architect Louis Sullivan that "form follows function," but Roode is more con-

cerned with displaying the two sides of the self, not just human architecture. Roode commented that she was influenced by the Baroque period of art. Comparing one of Roode's drawings with the corpse in Rembrandt's painting, *Dr. Tulp's Anatomy Lesson* will verify the influence of Baroque art on Roode. Furthermore, Roode said she draws rather than paints because drawing is a "more personal medium of expression." Last of all, Roode said of her own work "that it is a struggle to relate, not dissimilate." Roode's work will be at the Richards Hall Gallery throughout October.

The other artists in the visiting artists program include Thomas Barrow, who teaches at the University of New Mexico; Phyllis Branson, an artist from Chicago; Louisa Chase, a New York City artist; Robert Reed, a teacher at Yale University; and Jaune Quick-To-See Smith, an art teacher in Albuquerque.

A variety of art will be displayed: paintings, photographs, charcoal drawings and pastel drawings.

# Herbie's just too ugly

It's time we got rid of Herbie Husker. It's time to burn that ugly, misshaped, hideous fleabag, moth-eaten rag that embarrasses our state every time it appears on national TV. Please, somebody, take that irascible, louse-infested mascot and burn it. (Not with the guy who wears the suit inside it, of course) but burn it and spread the ashes over anywhere but Nebraska — Herbie has done enough harm to our state's image.

Stew  
Magnuson



Let's face the facts. Herbie is the ugliest mascot in the Union. Have you seen those frightening eyes? It's the only mascot I know of with a thyroid problem. I beg the sports department to take just a tiny portion of their massive budget and get a new mascot. Or at least they should spend a little money on mothballs for Herbie's summer storage.

OK, maybe I'm just a little too sensitive. Maybe I have one of those Midwestern inferiority complexes. But I've traveled all over this great land of ours, and I know that the only impressions most Americans have of Nebraska are of our football team's TV appearances and one bad Bruce Springsteen album. And the only Nebraskans shown on TV during games are old hayseeds wearing red polyester from head to toe, our anorexic cheerleaders with rouge on their face brighter than their uniforms and the Moth-Eaten One,

Herbie. And what better time to get rid of Herbie? The louse-infested one is currently knee-deep in controversy. Herbie did a big no-no and went to a political rally for Kay Orr and gave President Reagan a Big Red jacket. Obviously, the fellow who wears the suit didn't realize he was helping endorse a candidate who certainly will be less than generous to UNL's already tiny budget.

Well, the White House specially requested that Herbie appear with the Prez. The reason why the White House wanted Herbie is obvious. The presidential aides wanted something more wrinkled than Reagan on stage.

So now is the time to get rid of Herbie! He's malformed. He's ugly. And what's wrong with being ugly? you might ask. Well, I've watched small children run away in terror from Herbie. He's probably given hundreds of innocent children nightmares and bad cases of fleas as well.

If we can't burn Herbie, let's at least give him a facelift. Let's make his hideous face somewhat symmetrical. Let's get him deloused and put some new fuzz on him. Let's give Herbie a complete make-over just like they do on PM Magazine. Let's take some pride in our state's image and do something about Herbie. If we can get rid of Moe Iba, we can get rid of Herbie.

**Editor's note: Herbie, don't be alarmed by my columnist's diatribes. You can be beautiful and glamorous with the right makeup and hairstyle. We need you for "The Divisions Halloween Celebrity Makeover." Contact Scott Harrah or Charles Lieurance at 472-1756 if you want us to create a new you.**

## Pozzatti art on display at Sheldon

Internationally acclaimed printmaker and artist Rudy Pozzatti returned to Lincoln Oct. 1 for Haydon Gallery's opening of "A Celebration of Memories," a 30-day show and sales offering of 40 of his prints, drawings and watercolors.

The distinguished professor of fine arts at Indiana University at Bloomington taught at the University of Nebraska in the early 1950s.

A retrospective exhibition of his works was held at Sheldon Memorial Art Gallery in 1970. His work was the subject of the book "Rudy Pozzatti: American Printmaker," by Norman A. Geske, Sheldon's director emeritus.

Pozzatti has had more than 150 one-man exhibits in museums and galleries throughout the United States, Italy and Germany. His work is represented in more than 200 U.S. public collections, including New York's Museum of Modern Art, the Library of Congress and the Smithsonian's Archives of American Art.

Other works are in museum collections in Paris, London, Sweden, Australia, Canada and the U.S.S.R. and in private collections of the Mayo Clinic, Nelson Rockefeller and J.C. Penney & Co. among others.

Included in the works offered by Haydon Gallery are original engravings of the illustrations for "Darwin's Bestiary," a collection of 11 poems by Philip Appleman, distinguished professor of English at Indiana University, and 11 lithographs and five woodcuts by Pozzatti. One copy of the 175 limited-edition books will be for sale.

Pozzatti was born of Italian immigrant parents in Telluride, Colo. raised in a small mining town educated at the University of Colorado.

The gallery is operated by the Nebraska Art Association in the support of the programs at the Sheldon Memorial Art Gallery. The exhibit will continue through Nov. 2.

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