

KUCV auction proceeds to cover expenses

By Bryan Peterson
Staff Reporter

Money raised by the first annual KUCV art auction Sunday, featuring works by Chagell, Miro, Picasso and many others, will be used for the radio station's existing expenses rather than to expand the current budget.

The auction's proceeds will supplement the station's other sources of income, which include two annual membership drives, underwriting and national grants.

KUCV station manager Lisa Wick said the station has an annual operat-

ing budget of about \$250,000. About \$14,000 of this total is provided by local grants which are not guaranteed, so the station needs a source of back-up revenue.

Because the sources of KUCV funds are not always reliable, advance estimates of incoming money may not match the money that actually comes in. Money raised by the auction is supposed to cover any shortfalls.

However, all auction proceeds will cover station operating expenses immediately, KUCV membership director Michele Smith said. Ex-

penses include buying new albums and paying affiliation dues to two national public radio networks.

The auction will begin at 7 p.m. and will be preceded by a wine and cheese reception at 6 p.m. Works of fine art from internationally famous artists and emerging new talents will be available for viewing and bidding.

More than 100 works will be available in the \$30 to \$500 range, Smith said.

Smith added that there would be about 50 works of "collector art" in a special corner where people could

"expect to spend a lot of money." KUCV had planned on receiving some works by Dali, but these works are unavailable because of a recent influx of Dali counterfeits.

The works of art will be supplied by Art Auctions, Inc., of Los Angeles. KUCV will receive either a percentage of the proceeds or a guaranteed \$1,000, whichever amount is more.

Wick said there was no monetary goal for the auction, and she hoped "many people would come out and have a good time."

The Wick Alumni Center was

chosen to host the event because KUCV staff members had attended previous functions at the center and enjoyed the atmosphere, Smith said.

Wick said the center provides an ideal setting which is available to all. KUCV is an auxiliary organization of the university, so it paid no rental fee for the use of the Wick Alumni Center.

Tickets to the reception and auction are \$8.00 and can be purchased in advance by phone. Contact Smith at KUCV (486-2520) for more information.



Courtesy of Sheldon Film Theater

Keith Carradine, Linda Fiorentino and Genevieve Bujold in "The Moderns."

'The Moderns' links today with yesterday's war woes

By Micki Haller
Senior Editor

Paris in 1926 must have been an extremely romantic, yet sad, time.

The world was attending a party to forget the horrible tragedy of World War I, and was unaware that a second war was on its heels.

movie REVIEW

"The Moderns," showing at the Sheldon Film Theater, paints a picture of Paris in the mid 1920s. Filled with art luminaries like Hemingway, Gertrude Stein and Matisse, Paris was the place to be trendy and modern.

Nick Hart, a struggling American painter played by Keith Carradine, makes his living by cartooning for Oiseau, a gossip columnist. While in a cafe, he sees a beautiful woman with Bertram Stone (John Lone), a wealthy man who has made his fortune in the prophylactic business.

Hart convinces Oiseau, played by Wallace Shawn, to introduce him to the woman, but then is mysteriously turned off by her.

Later, it's discovered that Rachel, the beautiful woman played by Linda Fiorentino, left Hart years ago.

For the rest of the movie, Hart tries to convince Rachel to leave Stone, and return to America with him.

Of course, there are plot complications: Hart is asked to forge three Cezannes by a woman planning to leave her husband, Oiseau wants to leave Paris to cover the Hollywood gossip scene, Stone wants to present to Paris society the finest collection of modern art ever and Rachel doesn't know what she really wants.

The cast turns in a fine performance, with John Lone being particularly noteworthy. Lone portrays the passion of a madman; a wealthy Philistine who would be cultured. In one scene, Lone has been rejected by the Parisians because his Cezannes were declared forgeries. He burns one and slashes ferociously at the two others with a knife.

The art critics are stunned; but one points out that the paintings are, after all, just forgeries. It brings up a question about what art really is.

Cameos by characters from literary history are scattered throughout the film. Hemingway, played by Kevin J. O'Connor, makes the most appearances, often for comic relief. O'Connor plays the drunk and often-

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Kronos String Quartet to play Kimball for third year

By Micki Haller
Senior Editor

The Kronos String Quartet is coming to the stage of Kimball Recital Hall for the third year.

Part of the 1988-89 University of Nebraska-Lincoln Performance Series, Kronos has become a "non-traditional tradition."

The group consists of David Harrington, founder and first violinist; second violinist John Sherba; violist Hank Dutt and Joan Jeanrenaud on cello.

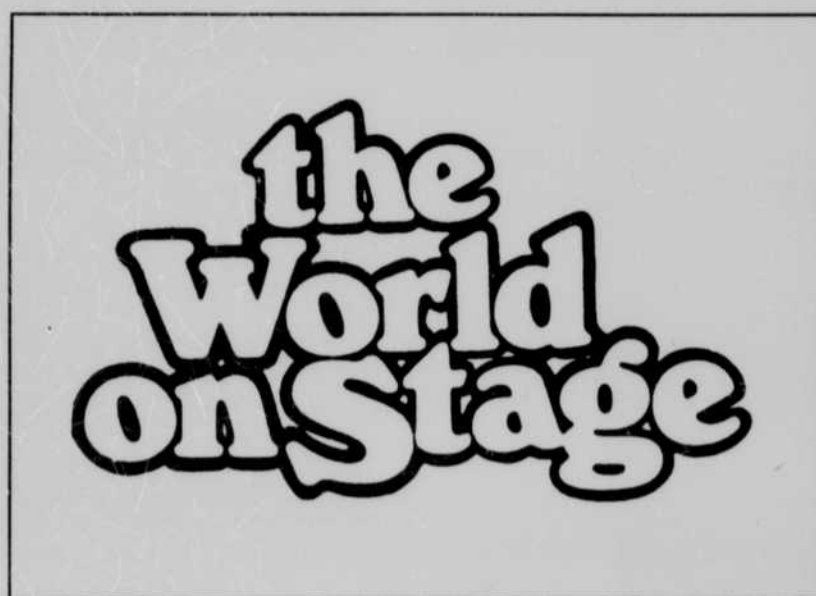
Rebels of the classical world, even their dress on stage is different. Instead of tuxedos and evening gowns, they wear black spandex and near-matching tops. Stage dress flouts the tradition of chamber ensembles. Their hair is even spiked.

Kronos was founded in 1973. The name is based on a Titan in Greek mythology. In 1977, two performers left the group. It was a low point, but by 1984, Kronos recorded four albums in a 12-month period, and audiences have grown steadily.

At home on the concert stage, the group has also recorded sound tracks for Paul Schrader's "Mishima" and David Byrne's "True Stories."

In addition, they performed a soul version of "The Star-Spangled Banner" at home plate before a San Francisco Giants game and interpreted James Brown's "Sex Machine" while accompanied by an eight-foot singing robot.

The quartet plays 20th century and contemporary music exclusively. For many, listening to Kronos is the only way to hear the very newest music composed by artists who are still breathing.



The group does play some classics of the 20th century, by composers like Shostakovich, Bartok, Shoenberg (father of atonality), Webern and Ives.

Kronos continually commissions, receives and performs new works by composers all over the world. They play the work of people like Phillip Glass, Terry Riley, Peter Sculthorpe, Avo Part, Ge Gan-ru, Morton Feldman, Kevin Volans and Lutoslawski.

Kronos also ventures into the world of jazz and popular music. Its playlist includes works by Bill Evans, Miles Davis, Ornette Coleman, Thelonius Monk, Jimi Hendricks and Frank Zappa. The first time Kronos came to Kimball, the group played a memorable encore of Hendrick's "Purple Haze."

The group also commissioned an arrangement of television theme songs by Steve Riffkin, including "I Love Lucy" and "The Flintstones."

Kronos plays a paradoxical role in the world of the music: They are a classical string quartet in rebellion and they make available works that are not ordinarily heard, understood or enjoyed.

The Kronos Quartet is a Jelineck Memorial Concert with the support of the National Endowment for the Arts and the Nebraska Arts Council.

A pre-performance talk on Kronos and contemporary music will be given in Room 119, Westbrook Music Building at 7:30 p.m. Sunday.

Kronos will perform at 8 p.m. Sunday. Tickets are \$8 and \$10. UNL students get a 50 percent discount.



Courtesy of Kimball Hall Box Office

KRONOS