

Economic slump hits art world

Sheldon director predicts minimal damage

entertainment
ISSUES

By William Rudolph
Staff Reporter

The recession potentially could have a "two-pronged" effect on the Sheldon Memorial Art Gallery. But according to gallery director George Neubert, the gallery currently is far from being impoverished.

Any effects of the recession would hit Sheldon from the two angles it relies upon for support: the university and the private sector, Neubert said.

Sheldon may not be able to do anything about any pricks from the recession's "prongs" on the university's budget.

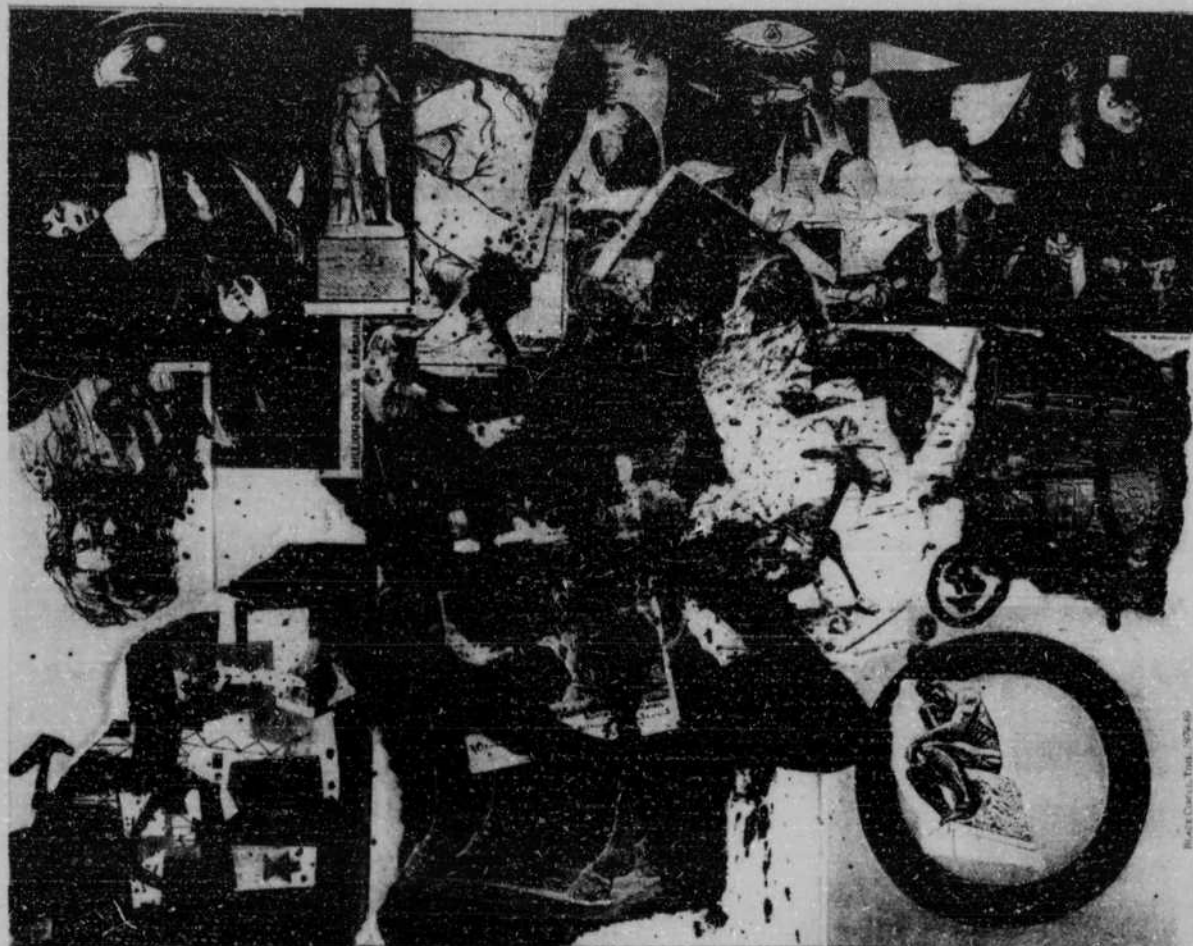
But the gallery definitely can combat the recession's damage in the private sector, Neubert said.

One step is to convince the public of Sheldon's value to the community, especially in times of recession, Neubert said.

Although a part of the university, Sheldon does not receive support from the state of Nebraska. In fact, Neubert said, the gallery gets virtually no program dollars from the university beyond money for staff salaries, utilities and phone bills.

Even then, the gallery operates on "about \$1,000 a month deficit just to open the doors," he said.

Instead of program money, Sheldon relies upon individual, corporate and foundation donations.



David Badders/Daily Nebraskan

And in the case of corporate support, the recession already has made inroads into the Nebraska art environment, partially because of some Nebraska corporations reacting to conditions already prevalent on the coasts.

According to Neubert, corporations "are being more conservative and ... less willing to give money and support of the arts right now. And we've seen a definite hesitation and reduction in amounts of support."

Fewer corporate donations means

less opportunity to bring exhibits to Sheldon, Neubert said.

A continuing recession could affect the quality of exhibitions, he said.

Because corporations tend to be conservative, "popular" exhibitions like those of the Impressionists or

Alexander Calder seem better bets for support than "more issue-oriented exhibitions," Neubert said.

He said that Sheldon's entire collection of 11,000 objects has been developed by donations, gifts and solicitations. No tax dollars or student funds go for acquisitions, he said.

The University Foundation does contain some donated funds specifically marked for support of acquisitions, Neubert said. But these amounts are not large and do not come from tax dollars.

"On an annual basis, in terms of purchase power, we average in terms of funds, donations, (and) solicitation between \$150 - 200,000 cash that we have able to acquire new works of art," Neubert said.

Besides affecting Sheldon in a private sector, the recession could hit the gallery from its university side. In effect, whatever happens to the university's budget in the legislature happens to Sheldon. This could affect the gallery's operation, Neubert said.

"We're always low on the totem pole in regard to priorities within the university system," he said.

And by politicians and the general public, arts often are considered a luxury, he said.

Although Sheldon suffered budget cuts five years ago when the state of Nebraska and the university experienced a recession, Neubert said that he hoped this would not be the case today.

"I would hope ... that between five years ago and now there is much more of an awareness of the role of

See NEUBERT on 10

Orchestra to play classics with period instruments

By Michael Stock
Staff Reporter

Tonight, audiences at the Lied Center for Performing Arts will be thrust into the world of classical music as it was intended to be heard.

The English Concert Orchestra performs its baroque and classical pieces just as audiences would have heard them played for the first time — on instruments constructed centuries ago, or reconstructed in the style of the period.

The instruments will not have the brilliancy or volume of modern in-

struments. The period instruments the orchestra will use have strings of gut rather than metal strings, which take away some of the harshness of modern instrumentation.

The brass and wind instruments are made for the period orchestra — sounding softer and more mellow.

Even the sound roles within the orchestra are different, providing a stronger balance for the winds than the strings.

Music director and harpsichordist Trevor Pinnock defends the use of

See ENGLISH on 11

Kinison amuses Lied audience

By Troy Falk
Staff Reporter

He was loud, obnoxious, crude, rude and generally obscene. He was, of course, Sam Kinison.

Kinison performed Monday night at the Lied Center for Performing Arts to an audience of 1,500. Not bad, considering he had to postpone the show from Friday.

Kinison started the show on a bent knee and ended with a patriotic scream of "Let's win the war."

His jokes on the war verged on the callous, referring to the future Persian Gulf troops who will suffer

from battle fatigue as the "Iraqi Wackys."

The jokes went on to suggest that some of the celebrities sent over to entertain the troops may be a bit old. "I suppose the troops would like to see it end," Kinison said in reference to the war, "before they have to sit through another Bob Hope USO show."

CNN's coverage of the war was given special abuse, in the form of treason, "Giving Saddam military ideas, like spilling oil into the gulf."

And, the abuse touched on Vice president Quayle's visit to Saudi Arabia and U.S. troops.

"Quayle's contribution to the war effort, (was) playing volleyball with some of the troops."

Quayle was chosen to receive several slams, some for his war effort and some for his own ability, or lack of it.

"Quayle is our first specially challenged vice president," Kinison said. He went on to list Quayle's major qualification as vice president, calling Quayle "the best anti-assassination weapon."

Kinison then switched gears and went on to attack The Home Shop-

See KINISON on 10

'Kitchens' album offers waves of fresh sound



One Little Indian/A&M Records

By Michael Stock
Staff Reporter

In 1990, music fans saw the domestic release of brilliant albums from beautiful pop music bands such as The Cocteau Twins, Lush and the Pale Saints.

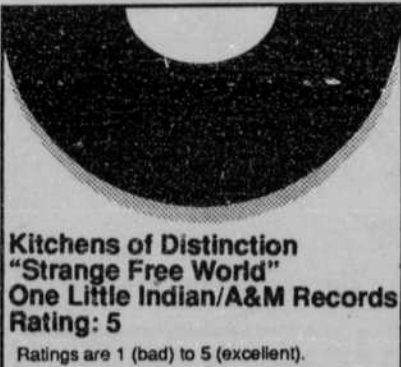
This year heralds the release of the incredible "Strange Free World," the latest by the Kitchens of Distinction, released Tuesday in the United States.

Although "Strange Free World" is the first domestic release from the Kitchens, the band has been around since early 1987 with its release of the small label single, "Escape."

In 1988, the Kitchens signed with the "One Little Indian" label for the release of two EPs. The "Indian" label has been responsible for the success of the Sugarcubes and the Heartthrobs.

The Kitchens' first album "Love Is Hell" was released in 1989, gaining critical praise. The "Elephantine" EP, also released in 1989, went Top 10 in England and many critics touted it as the best pop song of the year.

"Strange Free World" follows the band in its next step of evolution, featuring more mature songwriting



Kitchens of Distinction
"Strange Free World"
One Little Indian/A&M Records
Rating: 5
Ratings are 1 (bad) to 5 (excellent).

and an increased sense of emotion in sound.

Immersed in thick layers of guitar, "Railwayed" washes over the listener in waves, opening the CD with its urgency and sounding like some of the early Wake releases on Factory records.

Like Lush and the Cocteau Twins, the Kitchens lay claim to the "4AD" sound — featuring the high, ringing guitar characterized by Cocteau songs, "Sugar Hiccup" and "Pearly-Dew Drops' Drops."

The vocals on "World" have moved away from the more somber, darker

"Ian Curtis-esque" vocals of 1987's "Escape," toward the purer and more beautiful.

"Quick As Rainbows," the second song, is a rerecorded version that is much thicker than last year's original mix.

Howling transitions from guitar echo to effect make the song much more dense than the simpler shorter version. The comparison of the two songs is reminiscent of the two versions of "Thoughtforms" from Lush's 1990 compilation "Gala."

"He Holds Her, He Needs Her" and "Gorgeous Love" stand out as the best tracks and as prospective singles. The "Manchesterian" happiness of the syncopated rhythms and guitar harmonies recall the purity of Ride's "Vapour Trail" and the Pale Saints' "Half-Life, Remembered."

Both tracks are simpler in sound — happy and rich — but not as dense with the guitar sound that dominates the CD.

"Gorgeous Love" provides introspective vocals that lend powerful verses in the defense of love: "I fear

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