



## Wanderers exhibit at Joslyn

By Michael Stock  
Staff Reporter

*"It is the people I want to depict; when I sleep I see them, when I eat I think of them, when I drink, they appear to me—integral, large, unvarnished... What an inexhaustible ore for grasping everything that is real in life." —Modest Mussorgsky, Russian composer (1839-1881)*

In 1870, a group of young Russian painters violated the cultural, social and political norms to depict the truth about their country. Through a series of realistic paintings about Russian life, the "Itinerant Society for Circulating Art Exhibitions" decided to share its vision of everyday life — through accurate visions of nature and images of living conditions.

Right now, this exhibition of 97 paintings has reached the United States. Most of the paintings are entering the country for the first time. Curiously enough, the exhibition is only being shown in two cities — Dallas and Omaha.

The exhibition only recently reached Omaha's Joslyn Art Museum, and will remain until March 24th.

Many of the paintings feature a pastoral

sense of serenity, which at times seems surprising to see, considering Russian economics in the 19th century.

Portraits call great attention to gritty, realistic details. Many of the eyes of the men and women in the paintings seem stricken with concern — presumably representative of the artists' concern — as is especially apparent in the paintings of Ivan Nikolaeovich Kramskoy.

Calling themselves the Wanderers ("peredivizhniki" in Russian), the group defied government attempts to stifle the artists' efforts, and successfully circulated the exhibitions throughout the country.

Ilya Repin, the most significant member of the group, said that "the artist must believe in what he paints. . . , the viewer. . . should be captured by the image, the live people, and the drama of life."

The Wanderers embraced the notion of the Romantics, creating honest images about social interactions and human personalities through paintings showing many scenes of peasants and the social effects of the poverty of the Russian nation.

Associating Realism with a sense of national identity, the Wanderers embraced the Romantic philosophy of an accessible and truthful reflection of life.

The paintings "wandered" primarily to cities in Russian provinces, contrary to the government-sanctioned Imperial Academy of Arts, which remained in Moscow.

The exhibition was arranged in 1988 through a group called Intercultura. This foundation, established by D. Gordon Smith out of Fort Worth, Texas, was created to draw nations together through cultural and art exhibitions.

"In those days, the Russians were very keen on everything being equal," said Graham Beal, director of the Joslyn.

Originally, Dallas was the only city to be involved in an exchange of art exhibitions with the Soviet Union. However, the exchange never worked out.

Since 1988, things have changed dramatically. Although the Wanderers exhibit with Russian art museums now function quite differently.

"The individual museums have now been empowered by Gorbachev to work separately from the center — so everybody is making their own rules and their own stipulations — getting from it whatever they want," Beal said.

See JOSLYN on 11

## Drivin' N Cryin' rockin' to peak

By Robert Richardson  
Senior Reporter

Buren Fowler likes his current job. He likes it a lot better than digging ditches.

Fowler, a guitarist with the band Drivin' N Cryin', said all the members of the band used to do some form of construction work.

Consisting of Fowler, Kevin Kinney, guitars and vocals; Tim Nielsen, bass, mandolin, back-up vocals and Jeff Sullivan, drums and percussion, Drivin' N Cryin' is a relatively new band.

Formed in Atlanta in 1986, the band has only two of the four original members. But Fowler has been with the band for about three years and drummer Sullivan for three and a half years. Fowler said the band is content to keep doing what they're doing.

"We'd just like to keep playing and making albums," he said.

Touring in support of its fourth and latest release, "Fly Me Courageous," on Island Records, Drivin' N Cryin' will give a concert tonight at the Ranch Bowl in Omaha, 1600 S. 72nd St.

Like most bands that want to make a name for themselves, Drivin' has hit the road a lot. Fowler says he thinks the members have been touring ever since the band has been together.

"We've been constantly on the road the whole time. You can ask my wife, she'll vouch for me," Fowler said.

But Fowler recognizes that being in a band is his chosen job. He said he works hard, sometimes 15 or 16 hours a day.

"There are some nights that I go to bed and I'm just as tired as when I used to dig ditches for a living," Fowler said. "Course I don't have the dirt on my feet."

But being in a band also has its advantages. Knowing he played a good show is a satisfying reward for Fowler. He said it happens, maybe every three or four nights.

"When you're playing and you can hear everything great and you're playing a great show, that's when you know it's all worth it," Fowler said. "It all boils down to that hour and a half of your life every night where you're playing."

And the playing has gotten better, much better. Fowler said people have started to open their eyes to the band. He credits Polygram Records' promotional staff for putting in a lot of the extra effort.

Fowler said that the band is finally starting to make contacts and shake some hands, which means that its music will start getting more play.

Already the University of Nebraska-Lincoln's campus radio station KRNU 90.3 has Drivin' N Cryin' listed at number 12 in its list of top 35 bands the station plays.

"All we need is a fair shake. At a lot of the shows I've gotten to where I watch the exit

See DRIVIN' on 11

## He can't sing — but he's got great hair

By James Finley  
Staff Reporter

Anyone who includes his stylist and hairdresser in his album cover credits needs to seriously rethink his priorities. Singer Chris Cuevas needs to stop worrying about how he looks and start worrying about how he sounds.

To start with, Cuevas should take voice lessons. His voice is weak and he sings through his nose. This gets annoying quickly. Maybe this will go away when he finishes puberty and his voice drops. He also has problems enunciating, making it difficult to understand the lyrics.

The lyrics on Cuevas' album, "Somehow, Someway," have been written with the mentality of a twelve-year-old. This is probably good, because that seems to be his target audience.

Such wonderful lines as "Give our love a chance/I know we'll make it last/Give our love a chance/Together forever/You and me, oh girl," don't display much depth. There's a lot going on in the world, like homelessness, the environment and the Persian



Chris Cuevas  
Somehow, Someway  
Atlantic Records  
Rating: 1

Ratings are 1 (bad) to 5 (excellent).

Gulf war. It's too bad Cuevas is oblivious to it.

Debbie Gibson co-wrote one of the tracks, "Hip Hop," and she plagiarizes Duke Ellington with the line "Don't mean a thing/Without that swing." Granted, most of her audience wouldn't figure this out, but I'm sure Duke is spinning in his grave.

On the tracks where Debbie joins Chris for vocals, she overpowers his voice. Is this a good thing or a bad thing? You decide.

Musically, this album is mundane, and the synth-pop backing is boring. In fact on some tunes, like the title cut, it even manages to detract from Cuevas's warbling. The high points of most of the tunes are the solo sections. Chris does get credit for one thing — he does use real saxophones and guitars on the solos. Other than that, it sounds entirely like preprogrammed electronic music.

Stylistically, Cuevas does succeed in producing energetic dance tracks. Energetic, but bad. The best (least bad) of these are "Hip Hop", "Dance Party" and "Positive Motion." Even these aren't that good. When he tries to rap in these tunes, it sounds stupid. It is an insult to real rappers.

On the ballads, it gets worse. They just expose the sugary, meaningless lyrics and Cuevas's weak voice even more. On the title song, Cuevas tries to sound like a mix between Elvis and Dion, but only sounds like a pale imitation of either. It would help if he would stop trying to express fake emotion with "Whoa," "Yeah" and

See CUEVAS on 10



Courtesy of Atlantic Records