



**Todd Grant**  
"Strangled Soul"  
-ism Recordings  
Grade: A

Not one aspect of Todd Grant's "Strangled Soul" shows weakness. Not one song is the runt of the litter, nor is one song a poster child for the entire release.

It's all just so incredibly strong. After the second time around, lyrics and rhythms are sticking in your head, and it leaves you with an inspiring, intense feeling.

Grant, whose name won't be found on any Billboard chart (yet) but whose name is familiar to local music fans, offers us a very polished, very solid 13 songs on "Strangled Soul."

It's always self-defeating to lock a musician into a specific sound, but it's fair to say that Grant has the monopoly on dark passion.

"Strangled Soul" is like the man trying in desperation to reach the light at the end of the tunnel, but not knowing why he's even going there in the first place.

Grant's use of a variety of instruments and backing vocals really give "Strangled Soul" an edge on variety. It allows for so much expansion within each song. It's a

perfected type of raw.

Everything is mastered perfectly. Sometimes it's hard to warm up to local music if you're a Billboard Top 20 buyer. But "Strangled Soul" is so addictive, it could change your mind.

— Paula Lavigne

**Bettie Serveert**  
"Lamprey"  
Matador Records  
Grade: A

After listening to "Lamprey," Bettie Serveert's second full-length American release, I'm ready to go out on a limb and say they're my favorite band from the Netherlands.

Okay, so they also happen to be the only band I know of from the Netherlands. But if Bettie Serveert is any indication as to what Dutch music sounds like, I'm ready and

willing to check out some more of it.

Chock-full of sugary guitar, catchy rhythms and bitter angst, "Lamprey" is a quality follow-up to "Palomine," which was arguably one of 1992's best albums.

But 1992 was a long time ago, musically speaking. If memory serves correctly, Nirvana sat atop the record charts, flannel was the Big New Thing and Bettie Serveert was being mysteriously touted as a "grunge quartet."

Wait a minute. Did I just put Bettie Serveert and grunge in the same sentence? Pardon me, I must have been smoking crack.

What Carol van Dijk, Peter Visser, Herman Bunscooke and Berend Dubbe are is definitely not grunge. It may have the occasionally fuzzy guitar and cynical tone that propelled Soundgarden and Mudhoney into the hearts of mil-

lions, or at least thousands.

But the surly growl and smoky scream of grunge is nowhere to be found in this band. Van Dijk doesn't groan her lyrics out nonchalantly; she releases them in a sweet and distinctive voice that is one of pop music's most beautiful possessions.

Guitarist Peter Visser cuts loose with a subtle barrage of guitar noise that engrosses but somehow manages to sneak up from behind at the same time. His style manages to elude any solid description, but I kind of like to describe it as clean and scrappy.

Overall, I'd have to say that "Lamprey" secures Bettie Serveert a steady place in the American music world. It proves "Palomine" was by no means beginner's luck and that the Netherlands has a lot more to brag about besides tulips and wooden shoes.

—Jeff Randall

## Sheldon's new program to attract fresh crowds

By Jeff Randall  
Staff Reporter

Instead of sleeping in this Sunday, students may want to consider stepping into the Sheldon Memorial Art Gallery.

Sheldon at Six, a special committee for the Nebraska Art Association, is sponsoring "Sundays at Sheldon" throughout March, said Kathy Piper, executive director of NAA.

"Sundays at Sheldon" will be every Sunday in March between 11 a.m. and 2 p.m. Visitors—the event is open to the public—will be treated to bagels and coffee, and live music will be present, Piper said. Admission is \$3.

"This is the first time we've tried this, but hopefully it will be just the beginning of an annual tradition," she said.

"Our main mission is to get people in here," she said. "Once they see the gallery, I think they will definitely want to come back. We just want to give them that initial experience."

Sheldon at Six's initial goal was to attract and provoke interest in the

Sheldon among younger people, Piper said. But the newer programs have not been as audience-specific.

"We want anybody and everybody to come," she said. "We have a very active and enthusiastic committee and they are dedicated to getting people interested in art and Sheldon."

"Jazz in June" is a program similar to "Sundays at Sheldon" that has been successfully held by the NAA for the past four years, Piper said.

"Nationally, programs such as this have worked tremendously well," she said. "It seems that the music is a real attraction for people."

The "Jazz in June" program has attracted hundreds of people in the past, Piper said, and she hopes "Sundays at Sheldon" will have similar results.

"This is just a trial balloon, really," she said. "But if public response is favorable we'll be happy to continue."

"We have one of the country's best art galleries right here in Lincoln, and people need to realize that. We don't want a great resource like this to go unnoticed."

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**Raphael**

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own experiences, Raphael said his writing was not entirely autobiographical.

In addition to a book of short stories and a novel, Raphael has published several non-fiction books. He also has completed a new collection of short stories and

a mystery novel with a gay, Jewish main character, which have yet to be published. Also in the works is a movie based on the short story "Dancing on Tisha B'av," for which Raphael already has signed a deal with a screenwriter.

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