

state
OF THE ARTS
By Joshua Gillin

Entertaining ads end with campaigns

Today marks the temporary end of perhaps the most entertaining form of advertising in the history of broadcast media.

I am referring to, of course, the dreaded campaign advertisement.

These little tidbits of near-slanderous sound bites and mudslinging have graced the airwaves since earlier this year, and they've gotten more and more creative as the campaigns have progressed.

This candidate said this. This candidate voted for that. So-and-so is a liberal. What's-his-name is a conservative. This guy is a right-wing extremist who married his third cousin. That guy is a left-wing extremist whose father was a communist sympathizer during the Vietnam War.

The most peculiar thing about these ads is that they all say their candidate is the one who will lead this city or state or country or whatever to the best of their ability. The ads all claim that the person they are endorsing will be better than the other candidate, who already claims the other person is a no-good, two-timing, double-dealing, mudslinging liberal or conservative.

This year campaign ads have addressed the "new" phenomenon of voter dissatisfaction with negative campaigning. Several commercials and slogans have tried to steer the public toward the candidates in question by establishing them as worthy and upstanding members of society ... not like that "other" guy.

This may sound strange, but isn't that negative campaigning?

It's not like the good old days, when candidates went at each other with two-fisted and foul-mouthed campaign ads. My personal favorite was a Republican ad for Gene Spence when he was running against incumbent governor Ben Nelson.

You know the one — an elderly woman talking about Nelson's record on property taxes or health benefits or some such issue, chastising that evil Nelson guy for the radical liberal changes he wanted to enforce on the good citizens of Nebraska.

Now all I have to look forward to is Chuck Hagel standing around a bunch of bales of hay, addressing the state's farmers. Hmmm? not quite the urban setting I'm used to.

And I'm reluctant to even mention the presidential ads. I just want to grab Bob Dole by his ears and say, "What's wrong with being a liberal?"

And the answer is, there's nothing wrong with it, and that's what campaign advisers will say on MY commercial if I run for political office. That is, of course, if I don't run as a Republican.

Otherwise, it's a negative point on my platform, right?

Gillin is a junior news-editorial and English major and the Daily Nebraskan arts and entertainment editor.



MATT HANEY/DN

Largest doll factory still best-kept secret

NEW YORK (AP) — This is no storybook castle.

The nondescript brick building is wedged between a meat warehouse and an auto repair shop in Harlem, with elevated train tracks looming nearby. The old, rickety elevator opens onto a shabby, blue and pink lobby.

But beyond the door lies the fantasyland of every little girl, and many a big girl, too: the Alexander Doll Company.

Three huge floors hum with activity as hundreds of workers paint faces, glue eyelashes, coil hair, sew minuscule sequins on elaborate costumes, cut patterns and cobble tiny boots and shoes.

Completed, the sweet-smiling, innocent faces of some 200 different types of dolls peer out from all around the cavernous room.

"We're the best-kept secret in New York City," said Patti Lewis, the president and CEO of a company that has brought magic to generations of doll lovers for 73 years.

Alexander's founder, Beatrice

Alexander Behrman — known as Madame Alexander — was the daughter of Russian immigrants who ran New York's first "doll hospital" above their Brooklyn tenement.

Madame, as workers still affectionately refer to her, was a petite woman who gave herself a grand name to fit her grandiose ideas at a time when women's suffrage was just beginning.

Madame Alexander "survived all the economic downturns of the company," Lewis said. "She survived working with unions. She got a manufacturing organization operating in a very challenging city. She sold products to very tough retailers. She bid for fabric, secured designers ... all this in a day when women didn't do it."

After Madame Alexander died in 1990 at age 95, the company remained a family held enterprise until 1995, when it was purchased by Kaizen Breakthrough Partnership, a New York private capital fund managed by Gefinor Acquisition Partners.

Please see DOLLS on 10

Honored music professor to play cello at Kimball

The UNL School of Music presents guest artist David Littrell tonight at Kimball Recital Hall.

The cellist will play various pieces for the solo cello at the 8 p.m. recital, which is free.

"He's going to be playing everything on the modern cello," said Karen Becker, assistant professor of cello. "His pieces exemplify a wide range of techniques."

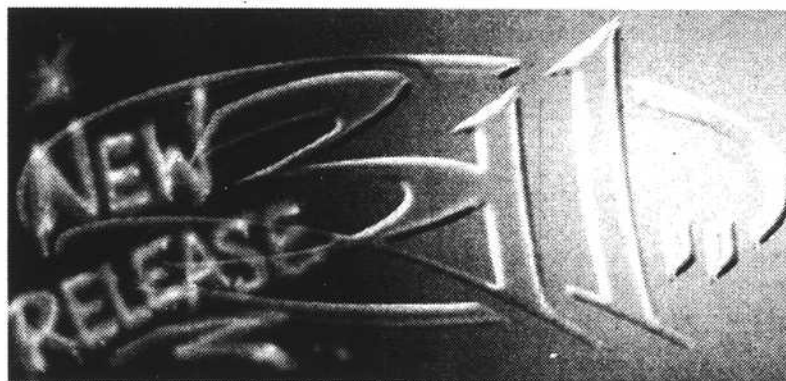
That range includes Littrell's performance of two complete Bach suites played in the Baroque style, Becker said.

Littrell serves Kansas State University as an associate professor of music. He teaches cello, bass and viola da gamba and conducts the KSU Orchestra.

He also conducts the Gold Orchestra, a youth string orchestra that will tour England in June 1997, in addition to directing the String Fling, which attracts over 800 string students from Kansas.

Littrell has received numerous awards and honors, including the Kansas Chapter of the American String Teachers Association's highest honor, the Certificate of Merit.

—Emily Wray



311 does their fans right with new package release

By PATRICK MINER
Music Critic

The ska band 311 is a group that shows true dedication to their fans — they'll do anything to get their product out to the public.

"Enlarged to Show Detail," a collaboration video and accompanying EP, is the fourth major label release from the band in the last four years. The package hits the stores today.

The video is a 50-minute collection of concert footage, backstage antics and interviews with the band members. The film was shot from shows performed over the summer at Red Rocks, Sandstone and a show in San Francisco.

The band uses the video as a vehicle to show fans what the band is all about. Highlights include the tremendous drum solo from the song "Applied

Science," as performed by Sexton at recent shows. P-Nut reemphasizes his role as the band's main madman, and Tim points out he is not the nice guy everyone may think he is.

Live performances permeate the video. "Do You Right," "Freak Out" and "Visit," among others, are performed in front of huge crowds at the venues. The videos to "Down" and "Homebrew" are also in the video, as well as interviews with people who make the band what they are, from manager Adam Raspler to drum and guitar techs Yetti Ward and Trevor Cole.

The four-song EP contains songs not yet released, like "Gap," "Firewater" and "Let the Cards Fall," as well as "Outside," a song that appears on the "National Lampoon's Senior Trip" soundtrack. The album will only be available with the video for a limited time.

Three-band show punks up Omaha crowd

Too Skinnee J's, the Urge and Phunk Junkeez enliven their audience.

By PATRICK MINER
AND CHRIS THOMAS
Music Critics

OMAHA — The Urge's drummer John Pessoni described his band's sound in five words last Wednesday as the band awaited the show with the Phunk Junkeez.

"It's rock music with horns," he said.

Also featuring the Too Skinnee J's, the three-band show has toured since Oct. 4, with the final show scheduled

Concert Review

in Omaha.

The Urge opened with "Take Away," a song written in December of last year and featured on the new version of their fifth album, "Receiving the Gift of Flavor." The song sums up the Urge's style of ska, metal and reggae, and the crowd was wild right from the start.

Heading into such songs as "Open All Night" and "Brainless," the band had to save some of the audience's energy by not playing their punk song, "Drunk Asshole." Performing what lead singer Steve Ewing calls "their most jammin' song," "Gettin' Hectic," as well as renditions of "Ali Baba and the 40 Thieves" and "Gin and Juice," the Urge easily made up for the \$12.50 admission on their own.

The Phunk Junkeez were not to be outdone, however. They jumped to the stage and kicked off their set with "B-Boy Hard," a song off of their second album "Injected." To keep the adrenaline flowing at high levels, they then responded with "Radio Sucks," a track off of their first release, "Phunk Junkeez."

Their set featured a good mix of songs from both of their albums, as well as four tracks off their upcoming record, which is due out in March. New ones like "Paranoid" and "It's On" should be highly anticipated.

"White Boy Day" was a definite highlight of the show, with Soulman rapping about trailer parks. "Chuck" is always a great song to bounce around to (especially live), and "Me and Yer Girl" dished out the funk.

Soulman was very impressive by not only rapping, but occasionally get-

ting on the speakers and showing all that he is the break dancing king. DJ Roach Clip is one of the best on the turntables around, as he cut it up and got the crowd into a frenzy.

Too Skinnee J's, a funk/rap band with a trombone out of New York city, opened the show. Frontman Special J, a graduate of Omaha Central high school, got the crowd bouncing well before the Urge and Phunk Junkeez hit the stage. Their final song, "Seven One Eight," shook the hall and left several young fans running over to their booth to buy the J's first release, "Return of the New and Improved."

The Phunk Junkeez are awaiting their upcoming album, while The Urge are set to shoot their new video, "All Washed Up." They also started a tour with Korn last Friday. Too Skinnee J's are planning to release their next record in two weeks.