

New Releases

Return of Nelson leads new releases

By JIM ZAVODNY
Staff Reporter

Alice In Chains guitarist Jerry Cantrell today joins a growing list of artists going solo with the release of his new album, "Boggy Depot."

Stone Temple Pilots singer Scott Weiland, former Guns 'N' Roses guitarist Izzy Stradlin and James Iha of the Smashing Pumpkins are three musicians who have already put out solo records this year.

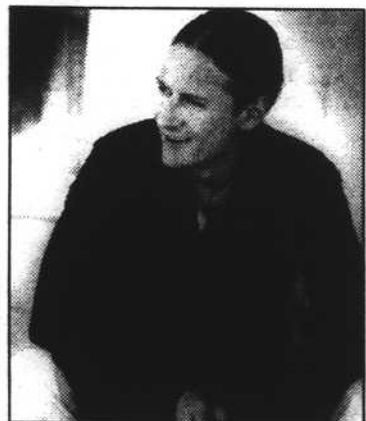
Back after a long hiatus, those blonde twins — no not the Hanson brothers — Gunnar and Matthew Nelson have finally returned to the face of the earth with the release of their second album, "Imaginator." The only thing is, did anyone notice they were gone?

A few of today's punk and indie rock releases aim to gain some attention. Avail's latest offering, ex-Galaxie 500 members Damon and Naomi, the Suicide Machines' "Battle Hymns," one of Matador Records' latest discoveries, the Bassholes, and Epitaph's Zeke make up the core of this group.

A compilation of ska bands, cleverly titled "Ska After Ska After Ska," makes its debut today. The album, culled from the Treasure Isle label, contains music from ska pioneers the Skatalites, the Silverstones and the Dominoes.

New Releases: April 7, 1998

- 2 Live Crew: "The Real One" (Lil' Joe)
- Avail: "Over the James" (Lookout)
- Bassholes: "Long Way Blues 1996-1998" (Matador)
- Jerry Cantrell: "Boggy Depot" (Columbia)
- Joe Cocker: "Across from Midnight" (CMC Int'l)
- Damon and Naomi: "Playback Singers" (Sub Pop)
- The Fixx: "Elemental" (CMC Int'l)
- Tom Jones: "Greatest Performances" (32 Pop)
- Taj Mahal and the Hula Blues: "Sacred Island" (Private/Windham Hill)
- Nelson: "Imaginator" (Fuel 2000)
- Bonnie Raitt: "Fundamental" (Capitol)
- Various Artists: "Ska After Ska After Ska" (Heartbeat/Rounder)
- Stabbing Westward: "Darkest Days" (Columbia)
- Suicide Machines: "Battle Hymns" (Hollywood)
- Zeke: "Kicked in the Teeth" (Epitaph)



COURTESY PHOTO
JERRY CANTRELL, former songwriter and guitarist for Alice in Chains, releases his first solo album, "Boggy Depot," today.

Messin' with Mahler

Haydn also to be played tonight

By BARB CHURCHILL
Assignment Reporter

Tonight, the Lincoln Symphony Orchestra wants to experiment with the classics.

Tonight's concert by the LSO carries the theme of "Majestic Mahler" because the LSO will perform Mahler's "Das Lied von der Erde" (The Song of the Earth) in a little-used arrangement by Arnold Schoenberg.

This is significant because the chamber version of "Das Lied von der Erde" calls for only 13 instrumentalists, instead of the 100-plus musicians called for in the Mahler-orchestrated version. "Das Lied von der Erde" also features two singers: alto Lisa Ramos and tenor Bo Song.

The Schoenberg arrangement has rarely been heard in the United States, mainly because it was not completed at the time of Schoenberg's death. Composer Rainer Riehn finished the arrangement in 1983, and the Schoenberg/Riehn arrangement was first performed on July 23, 1983.

"Even if you've heard (The Song of the Earth) before, it'll be like you've never heard it before," said Jeth Mill, executive director of the LSO.

Using an arrangement of "Das Lied von der Erde," as opposed to the original score, was a no-brainer for Mill.

"The Lincoln Symphony just

doesn't have the musicians to do the whole, big piece. By doing (the Schoenberg arrangement) instead, we can showcase our best players and perform a major work," Mill said.

"Besides, for my money, none of the emotional power is lost in the Schoenberg arrangement."

Emotionalism was the key to Mahler's music and life, Mill said. Mahler, who died in 1911, was known more as a conductor than a composer during his lifetime, conducting the high-powered Vienna Philharmonic and the Vienna State Opera.

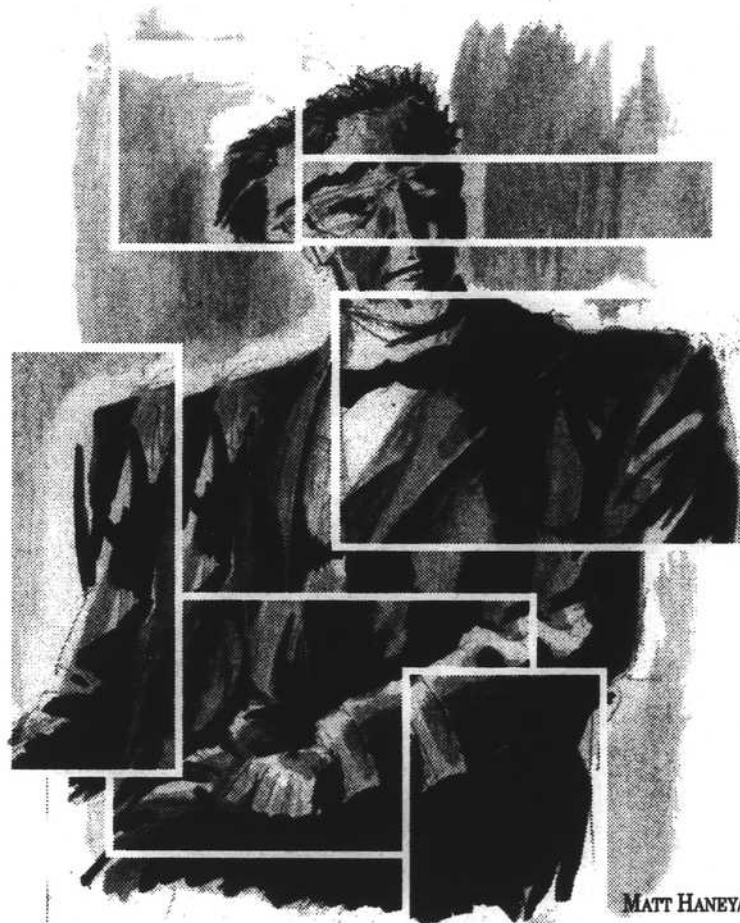
Mahler wanted to be known as a composer, not just as a conductor. However, because Mahler's music wasn't appreciated during his lifetime, Mahler's life was characterized with depression, identity and image problems.

It took the persistence of Leonard Bernstein, while he was the conductor of the New York Philharmonic in the 1960s, to get Mahler's music known and appreciated. Bernstein performed Mahler's music as often as he could, Mill said.

And that's a good thing, Mill said, because "there is a wonderful humor and range of emotions running through Mahler's music. It really connects on an emotional level."

You definitely can sense Mahler's unease and gradual acceptance of his own mortality throughout his music, Mill said.

"Mahler's music goes through the



MATT HANEY/DN

darkness and triumphs in the light," he said.

To close the evening, the LSO will play Joseph Haydn's "Symphony #94" (The "Surprise" Symphony). The choice of such a cheerful, lightweight piece to close such an ambitious program seems unusual, but

actually was well-planned, Mill said. "After the heaviness and weight of the Mahler, ("Symphony #94") would be a nice dessert," Mill said.

The LSO concert starts at 7:30 p.m. in Kimball Recital Hall. Ticket prices are \$30, \$24 and \$18, with student tickets at half-price.

UNL graduate's images in Sheldon

By JASON HARDY
Senior Reporter

Art Exhibit

Sometimes life changes so quickly that subtle details are overlooked.

This spring, the Sheldon Memorial Art Gallery will showcase a collection where the details are of utmost importance.

Today through June 14 the gallery will feature "The White Paintings" by Carol Haerer as part of its "Sheldon Solo" series, which focuses on the art of nationally recognized contemporary artists.

Also tonight, Haerer, who is originally from North Platte and a graduate of the University of Nebraska-Lincoln, will be back to visit the gallery at 5:30 for a public reception of her artwork.

Haerer, who lives in New York, said she was excited to have her work showcased at her alma mater.

"It's delightful. I'm very pleased at that," Haerer said. "I feel that it was here that I really learned how to make serious art."

"I'm extremely grateful to all the professors and teachers I had at the art department here. I feel very grateful that the Sheldon invited me to show."

The collection on display is called "The White Paintings." The art was painted between 1965 and 1976. At first glance, the paintings appear to be just white canvases. However, upon further inspection, the paintings feature a multitude of subtle colors and shapes hidden within the layers of paint.

Dan Siedell, curator for the gallery, said Haerer's paintings have to be experienced firsthand to get the true effect.

"Her paintings really defy reproduction," Siedell said. "It's really artwork that you have to see and experience."

He said the elements of each painting become apparent only when viewed

in person.

"There are subtle images that emerge," Siedell said. "They begin to yield all kinds of other complex things."

Haerer said her paintings are very interactive with the viewer and that over time the elements of each painting have a tendency to change for each particular viewer.

"When you first look at it, it might look just white with some fuzziness, but as you look at it you begin to notice different colors," Haerer said. "You have to really stand and let the painting come to you."

Most of the paintings are fairly large and they range in shapes. Haerer said the inspiration for the sizes and shapes came, in part, from her growing up with the enormous Nebraska sky above her.

"I was wanting to paint walls," Haerer said. "Some of the shape paintings were meant to echo someone's field of vision."

Also on display will be two of Haerer's new pieces, which are white paintings on both sides of sanded pieces of Plexiglas. She said these pieces also are meant to be very interactive with the viewer.

"The new paintings change as you move past it, and as the angle of the light changes they will change," Haerer said.

She said change is a recurring theme in her work because it is such a big part of life.

"That's what lives are about — constant change," Haerer said. "You think you know something and you look at it from a different angle and, oops, it's changed."

For more information about the exhibition or the reception call the Sheldon at (402) 472-2461.

Music



**Jerry Cantrell
"Boggy Depot"
Columbia
Grade: A-**

Consider this record Jerry Cantrell's autobiography.

For those of you living under a rock for the past eight years, Jerry Cantrell is the longtime guitarist and secondary vocalist for Alice in Chains. Alice in Chains was known for its emotional nature, powerful lyrics and excellent musicianship. Cantrell felt the need to release a solo album because AIC hasn't been active for the last two years.

Cantrell's solo effort is a good, solid album that is reminiscent of AIC but obviously isn't an AIC release. Cantrell just doesn't have the vocal power or range to do justice to all of the disparate song styles on this album, although he tries his best.

However, Cantrell's album is good enough that it should succeed in the current "pop happy" culture. It succeeds on its own terms, achieving a true marriage between music, lyrics and expression rarely seen anywhere except in the music of AIC and other "Seattle sound" bands.

Whether or not the record-buying public will buy into Cantrell's troubled, despondent take on relationships, friendships and life in general is another story. But hardcore AIC aficionados, as well as others looking for a more sophisticated musical outlet for their unbridled

nihilism, will enjoy this album immensely.

Cantrell's album creates and sustains a disconsolate, down and depressing world view. From the words to the music to the orchestration, this album delivers a satisfying, sympathetic and even rhapsodic musical take on despair and agony in all its forms.

The best song on this album is the current hit single "Cut You In." "Cut You In" refers to the phenomenon of fair-weather friends. There are several unusual features that add to the complexity and fun of this song, including the ska-type rhythms imposed against troubled lyrics such as "I call you up whenever I'm stoned. ... You wonder when I'll go away. If I could deal with it, I would have stayed."

The second-best song on this album is "Jesus Hands." The music is extremely expressive here, ranging from quiet declamations by Cantrell to clashing power chords in the refrain. This is an excellent and extremely powerful song, which reminds you that sometimes it takes a miracle to get someone to admit a different point of view.

Other songs of note include "Satisfy," "Hurt A Long Time," "Cold Piece" and "Devil By My Side." One common thread running through all of them are references to AIC lead singer Layne Staley and his pervasive, well-known drug problems. Cantrell uses many of his lyrics to convey extreme worry about Staley's condition, even asking once (during "Satisfy") "One request — choose to live. ..."

"Boggy Depot" is relentlessly downbeat, full of references to failed relationships and Staley's drug problems, making it a good record to play on rainy days, depressing days — or any days, for that matter.

— Barb Churchill