

New Releases



Various Artists
"We Will Follow - A Tribute to U2"
 Cleopatra Records
 Grade: C-

OK, get this. A bunch of techno, new wave and industrial bands get together and do a cover album of — wait, this is the best part — U2 covers.

No, seriously. Stop laughing.

All right, sheer comic value aside, is it any good? Eh... it's so-so. Mostly, this is going to be a collector's piece for diehard U2 fans and a novelty for anyone else.

But, hell, you get Tiffany on it. This is the hard part about reviewing this album. Describing any one track is like the setup for some colossal joke for music critics.

Envision this: Information Society covering "One."

Giggling profusely yet?

Here's another one: Tiffany teaming up with Front Line Assembly to cover "New Year's Day."

Stop it, you're killing me here.

Even better, though, both songs are actually pretty good.

Each track on "We Will Follow" can be divided up into three types: reasonably good, mediocre and just plain wretched.

For reasonably good: Heaven 17 shows what "With Or Without You" would have been like if Simple Minds had written it; Information Society fiddles with "One" just

enough to make it sound unusually different, but not enough to botch the song; Front Line Assembly tears "New Year's Day" and reassembles it with Tiffany singing in an interesting fashion; Spahn Ranch provides a despondent cover of "I Will Follow"; and Rosetta Stone experiments around with "October" to give it a fascinatingly Enigma-like mystical appeal.

As for mediocre, the album only has a few: Silverbeam and Ann Louise cover "Where The Streets Have No Name" not even a third as well as the Pet Shop Boys did years ago; Bang Tango merely bores with their cover of "Even Better Than The Real Thing"; and the Polecats' rockabilly version of "Desire" just feels wrong.

Now for the really rotten garbage: Razed In Black shows what "Pride" would have been like if KMFD tried to cover it in 30 minutes; Dead or Alive can't do anything more than disco-ize "Even Better than the Real Thing" nor can Intra-Venus with the already '70s-ish "Discotheque." Die Krupps doesn't add anything to "Numb" and takes the fun out of it. And the Electric Hellfire Club seems to be at odds if it's making fun of "Sunday Bloody Sunday," itself or both. Mission UK also can't pull together "All I Want Is You."

The biggest complaint with "We Will Follow" is just that there's too much damn following going on. Many of the performers stick to the songs as if they were religious texts, and the people who were willing to tamper with the mechanics, the song structure and everything else came out on top.

U2 completists will buy "We Will Follow" regardless. The rest of you can wait until you see it used before picking it up — if you're interested in hearing U2 covered by new wave and Goth techno.

Sorry, that still kills me.

—Cliff Hicks

Sheldon searches for director

SHELDON from page 9

laboration between the museum, the university and the community.

"My main concern — what I think most about — is reaching a conversation within the larger community on what direction we want to move in and what is valued most in the institution," he said.

Accessibility of the director is another concern Siedell said he had.

"I'm not worried about getting someone who is qualified," he said. "But a director has to be able to communicate and create a dichotomy that everyone can deal with. We need someone who is 'top-notch' — whatever that means."

One challenge that won't affect the search is the recent universitywide budget reallocations. Moeser said the cuts won't affect the gallery or the timeline for the director search.

"The museum has been essentially insulated from the budget reallocation," he said. "Much of the support comes from non-state sources and large endowments."

Siedell agreed, saying the museum has never received much money from the university.

"There are really no funds here to reallocate," he said.

Aside from the search, Moeser said he has other goals in mind for the future of the museum, some he hoped the new director would be able to fulfill.

One of those goals is the long-planned gallery expansion.

In 1980, the gallery and the Board of Trustees of the Nebraska Art Association began discussing the need of expanding the museum to meet the changing needs of the campus community.

In 1981, university administration and the Board of Regents authorized funds to develop a plan for expansion. A program statement and design plans were updated in 1985 and are being reviewed and revised with help from the University of Nebraska Foundation's Campaign Nebraska.

Moeser said he'd like to see the new director eventually work with architects and designers and see through the process of construction.

"It's a big job," he said. "This is one of the major collections in the U.S., and this is a big position."

Siedell said the expansion is much needed because the space constraints the museum faces are getting worse.

"The facilities are very cramped," he said. "We are facing a major storage crisis. That creates a big problem because it's hard to acquire new work when there is no room to store it."

"I have no clue what we are going to do with any new work we acquire," he said.

Siedell said not only is there a lack of space for art but a lack of space for the staff of the museum as well. The offices are small and chock-full, and he said some of the staff members don't even have their own space to work in.

Siedell said the building itself is suffering from some structural problems — most recently, a large panel of broken glass forced the museum to temporarily close one of its two public entrances.

"(The building) is a very visual symbol, and these are problems that need to be taken care of with expertise," he said. "Sooner rather than later."

The expansion project has been on the table for the past 16 years, and although some have been skeptical regarding its completion, Siedell believes it will soon become a reality.

Terry Fairfield, president and CEO of the University Foundation, said Campaign Nebraska — the branch of the University Foundation that is handling the expansion — is working to raise the \$9 million it will cost to make the project a reality.

"The plans to expand the Sheldon are certainly a priority of Campaign Nebraska," Fairfield said. "We have (\$9 million) as an objective, and we have some support for the project at this time. We hope to be in a position before the year is out to have some positive

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 curator of the Sheldon

information to share."

Fairfield said the project has been on the table for a long time, but as the need for space at the gallery grows, so do the efforts to make the project happen.

"It's been a long time, and clearly it is something we want to accomplish," he said.

The Sheldon's permanent collection has expanded to three times its original size, he said, and it is only possible for the gallery to exhibit 3 to 4 percent of the collection at one time.

The proposed expansion, which Fairfield said has been approved by the Sheldon's architect, Philip Johnson, would be located west of the building, all underground.

The expansion would also add space to the north side underneath the building for needed office space and storage room.

"It will double the gallery space," he

said. "Now it is just a function of attracting private gifts to make it feasible to move forward."

Moeser said he has other more personal goals for the future of the museum as well.

"One is the expansion of the facility, combined with educational programs," he said. "I'd like to see the collection not only in the building but take it on a tour nationally — to spread its reputation."

When it comes down to it, Siedell said he thinks the collection itself will speak loud enough to bring in a qualified leader for the museum, a person who will utilize the changes in a positive manner to ensure the success of the gallery.

"I look at the museum, and I see how the location makes it special and how it makes the people in charge have to deal with it in a unique way," he said. "You have to do it that way. It's just another one of those challenges."

Ross Film Theater gets new location

BY SARAH BAKER
 Senior editor

Soon, the reels of film will slow down and the Mary Riepma Ross Film Theater will roll its final showing in its space at the Sheldon Memorial Art Gallery.

As the Ross prepares to relocate to its own building at 12th and Q streets by March 2002, a new era of programming in its former space will begin — programming with an agenda based on the Sheldon Gallery.

Dan Siedell, curator of the Sheldon, said he looks at the departure of the theater as an opportunity to bring more collaborative projects into the gallery — something that has been hard to coordinate with the Ross in the past.

"It will drastically increase the potential for us to try things," Siedell said.

Once the Ross is gone, its old space will belong solely to the Sheldon.

Karen Janovy, education curator at the Sheldon, said it was difficult to predict what would happen to the theater once the Ross moves.

"It all depends on how we decide to program the theater ourselves after it is vacated," she said. "We may use it for different things — lectures, seminars — there are many possibilities."

Although the Ross does draw people into the Sheldon, Siedell said most of those people only venture into the museum to see movies, not to see art.

"We will be losing that traffic but gaining a lecture hall that will be ours to use every night of the week," he said.

In the past, there have been few opportunities for the Ross and the Sheldon to work together.

Dan Ladely, director of the Ross Film Theater, said the space in the Sheldon could be used for a great variety of things.

"There is going to be lots of demand for that space after we are

"It will drastically increase the potential for us to try things."

DAN SIEDELL
 curator of the Sheldon

gone," Ladely said. "Things like lectures and presentations relating to exhibitions will probably go on there, and a lot of other university departments will use that space for a great variety of programs."

Ladely said the space that is now the Ross was used originally as a film theater but had a different mission.

"Films were shown there a long time before I was director here," Ladely said.

The original mission of the Ross began with the gallery's opening in 1964. The theater was used only on a limited basis until 1973, when the Sheldon began a full-time program in the theater under the name of the Sheldon Film Theater.

In 1990, Mary Riepma Ross, a longtime sponsor of the theater and a resident of New York City, established a \$3.5 million irrevocable trust with the University Foundation for the purpose of building and endowing the theater.

The Sheldon Film Theater was then renamed the Mary Riepma Ross Film Theater in honor of the gift.

Because the Sheldon's programmers view film itself as an art, Janovy said, different kinds of films may be implemented in the theater after the Ross's departure.

"We don't want to compete (with the Ross), but (the theater) would definitely work to augment exhibitions in the Sheldon," she said. "It's been and is going to be an interesting journey."



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