

Weekend Preview

The following is a brief list of events this weekend. For more information, call the venue.

CONCERTS:

Duffy's Tavern, 1412 O St.
474-3543
Saturday: Drive by Honky CD release show, No cover

Duggan's Pub, 440 S. 11th St.
477-3513

Thursday: Kris Larger Band \$3
Friday: FAC with C.A. Waller \$3
Friday & Saturday night: The Rocking Fossils \$4

Kimball Recital Hall, 12th and R streets
472-3376
Friday: Peter Collins 7:30 p.m.

Knickerbockers Bar & Grill, 901 O St.
476-6865
Friday: Westside Proletariat & Settle for Less
Saturday: Early all ages show Jank 1000 and 8th Wave 10 p.m.-1 a.m.; Lost Product and Mac and Don's Supper Club

Pla Mor Ballroom, 6600 West O St.
475-4030
Sunday: Southern Cross and Sandy Creek 8-12 p.m.
Dance lessons 7-8 p.m.
\$5 All ages show

Royal Grove Nite Club, 340 West Cornhusker Highway
474-2332
On the Fritz: Classic Rock

THEATER:

Mary Riepma Ross Film Theater, 12th and R streets
472-5353
Dancer in the Dark
Friday 6:30/9 p.m.
Saturday 1/3:30/6:30/9 p.m.
Sunday 4/6:30/9 p.m.

Star City Dinner Theatre & Comedy Cabaret, 803 Q Street
477-8277

Weekend of Cabaret
Friday: Brian Mathers
Saturday: Nancy Marshall and Steve Hansen
Shows 7:30 p.m. dinner at 6:15 p.m.
Dinner tickets \$25, Show \$15

GALLERIES:

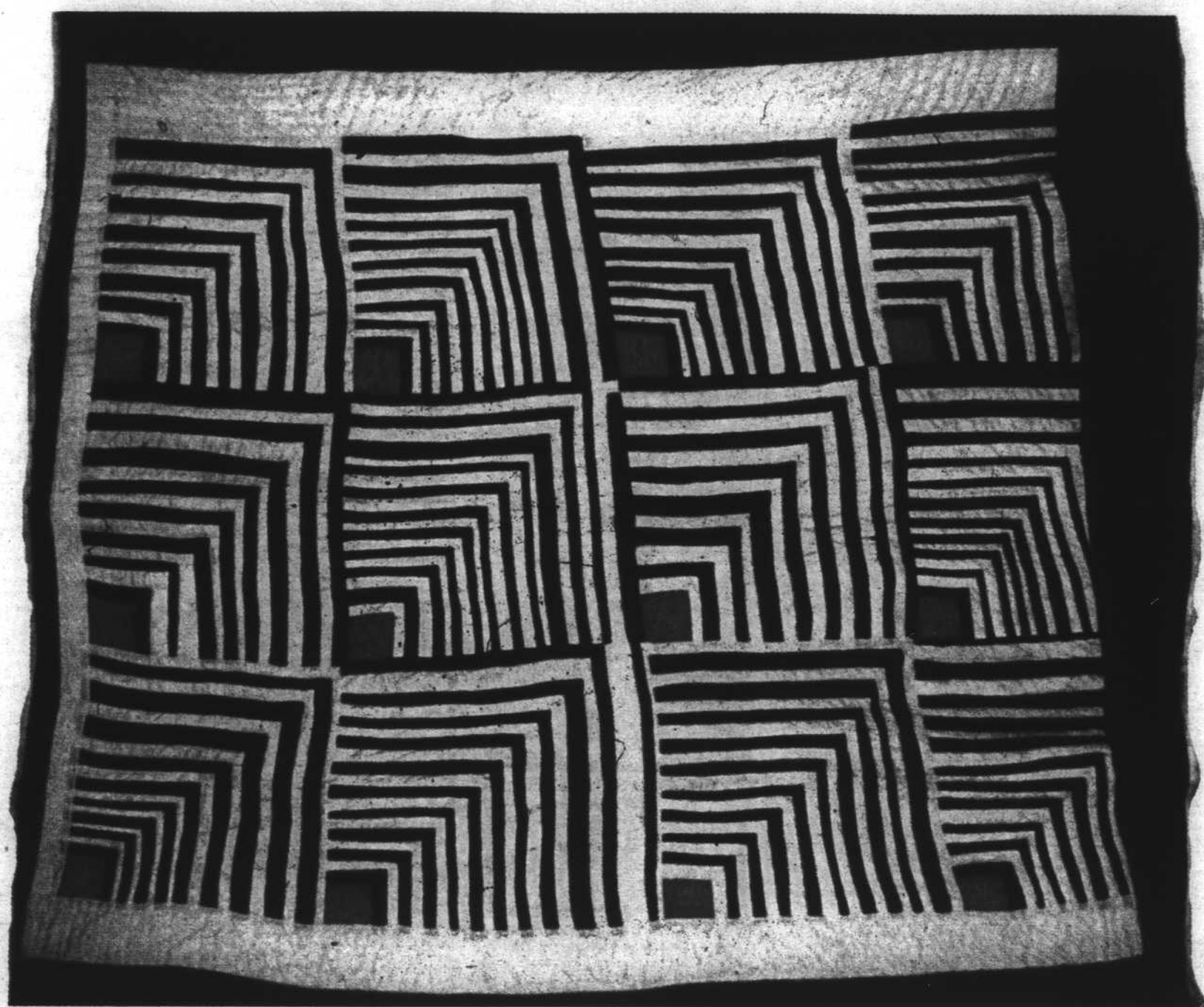
Gallery 9 Professional Artist Affiliation, Suite-4 124 S. 9th St.
477-2822
Yvonne Meyer: Transitions

Haydon Art Gallery, 335 N. 8th St.
475-5421
All weekend: Price by Kate Brook
Hours: 10-5 Tuesday-Saturday

Noyes Art Gallery, 119 S. Ninth St.
475-1061
All month: Focus gallery; Susan Palmer, Susan Barnes, Julie Willcock and Kay Cooper

Top 10 from 90.3 KRNU

- The Nation of Ulysses "Embassy Tapes"**
Their final recordings, released 8 years after they broke up.
- Echoboy "Volume 2"**
Space-age analog future pop is all the rage.
- Libraness "Yesterday and Tomorrow's Shells"**
Former Polvo and Helium member Ash Bowie's new project.
- French Kicks "Young Lawyer"**
Ultra-catchy indie rock.
- Oxes "Oxes"**
Math rock as math rock should be done.
- Versus "Hurrah"**
NY pop group's first release on Merge Records.
- Deltone 3030 "Deltone 3030"**
Dan the Automator and Del and a whole bunch of guest stars.
- Q and Not U "No Kill No Beep Beep"**
More DC post-punk on Dischord.
- Add N to (X) "Add Insult to Injury"**
The other space-age analog future poppers on the countdown.
- The Good Life "Novena on a Nocturna"**
Produced by Lincoln's own Mogis brothers.



artful improvisation

Sheldon exhibit features 20-year archived collection

BY MAUREEN GALLAGHER

Collecting quilts may seem an unusual habit to many, but former University of Alabama professor Robert Cargo certainly thinks otherwise.

Cargo was drawn to the techniques of black quilters from his home in the Deep South and acquired an extensive collection of those quilts over 20 years. Starting today, 30 of those quilts are now on display at the Sheldon Memorial Art Gallery through April 1.

Cargo initially began collecting quilts after inheriting several from his grandmother, but eventually shifted his focus to collecting quilts by black artists, primarily from west Alabama, that tended to use brighter colors and more variation than other quilts.

"It's almost as if the makers of those quilts set out to break the rules," said Cargo. "They show obvious signs of improvisation,

ART PREVIEW

African American Quilts

Where: Sheldon Memorial Art Gallery
12th & R

When: Jan. 12 - April 1

Cost: Free

use unusual color combinations and don't follow a traditional pattern."

A technique common to black quilters, Cargo said, is to use strips of material arranged vertically, deviating from common block-quilt styles. Often, they're asymmetrical and use large, eye-catching elements with many pattern variations.

"These quilts will often seem

bizarre," he said.

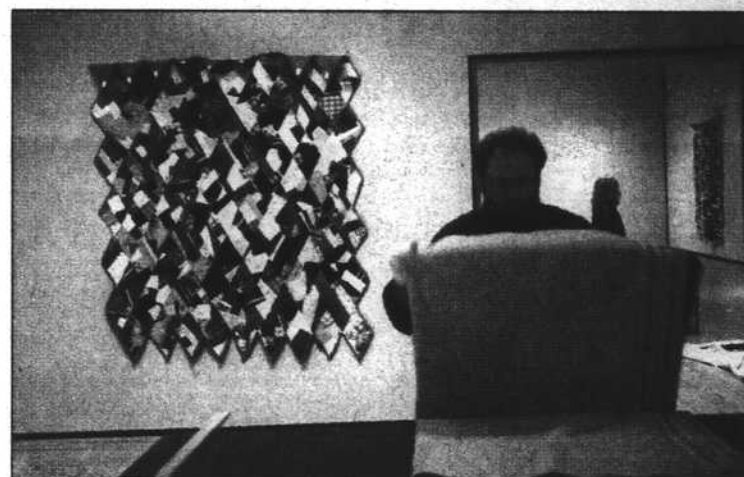
In all the quilts, Cargo said, the dominating characteristic is their improvisation.

"In a word, improvisation captures the essence of these quilts," he said. "In fact, I have heard them compared to jazz."

Over the course of 50 years, Cargo amassed an extensive collection of quilts, numbering nearly 300, and most were created by black quilters from Alabama.

Robert Cargo and his wife, Helen, donated 156 of their quilts to the UNL International Quilt Studies Center. Ultimately, 30 were selected for display, said Sheldon Director Janice Dreisbach.

"We had many difficult decisions, and we wanted to display more, but unfortunately the quilts' size prevented it," Dreisbach said. "In the end we tried to choose quilts that showed a cross-section of the



Nate Wagner/DN
Ed Rumbaugh, Assistant Preparator of the Sheldon Art Museum prepares one of thirty quilts to be displayed in the Robert and Helen Cargo Collection Showcase at the Sheldon from January 12 to April 1.

whole collection."

The quilts selected represent piece-work, story and strip quilts, and most date from the 1970s and '80s, said Dreisbach.

Dreisbach went on to name some of the quilters featured in the exhibit, among them Yvonne

Wells, who will be giving a lecture with Cargo at the Sheldon Feb. 23-24.

Wells and Cargo will lecture at 3:30 p.m. on Feb. 23, and on Feb. 24, Wells will conduct a Family Story Hour and Family Quilt Workshop at 10:30 a.m.

'70s colors girl' displays prints in new Doc's show

BY SEAN MCCARTHY

Though Aja Engel has not graduated from UNL yet, her artwork hangs in three countries: Italy, Bangladesh and the United States. In the U.S., Engel's paintings are displayed at Louisiana State University in Baton Rouge. Her latest exhibit is at Doc's Place, 140 N. Eighth St., until Jan. 31.

Engel, a senior art major from South Sioux City, specializes in printmaking media as well as oil paintings. Most of the paintings for her exhibit contain abstract shapes and psychedelic colors.

"I'm a weirdo '70s color girl," Engel said.

Engel has two intaglio works featured in her exhibit. During the process of intaglio, acids are etched into two copper plates. The crevasses of the plates are filled with ink and then the plate is run through a press.

Engel spent two years working on the exhibit at Doc's Place. However, she only had two days to get her exhibit ready.

"Right now, I have six empty walls in my apartment that had my paintings," Engel laughed.

Some of the paintings were completed in Florence, Italy, where she studied in the summer of 1999. When Engel gradu-



Courtesy of Aja Engel
UNL senior Aja Engel's art has been shown in three foreign countries and at Louisiana State University. The Doc's show runs through January.

ates in May, she hopes to go to graduate school on the East Coast.

She has already sold one painting, but she expressed reservations about selling her favorite painting, "Substantial Choices."

"It's a stupid attachment I have," Engel said.

This will be the second exhibit in Lincoln featuring Engel's work in six months. Last August, Club 1427 displayed Engel's work.

For inspiration, Engel listened to hip-hop and electronic music while she worked on her latest exhibit. One of the paintings features headphones and records connected together.

"My biggest challenge," she said, "was to create a body of work that goes well together."

God needs to cut the crap

BY ANDREW SHAW

Dear God,
I've been watching TV a lot lately. I know, it rots my brain, but I try to steer clear of sitcoms.

My concern lies in the one-minute infomercials, the type that advertise music CDs but not the cheesy love song compilations or even the greatest disco hits of June 1977.

I am concerned with the Contemporary Christian commercials featuring thousands of mainly white faces raising their hands in the air in crowded stadiums, ready to quake at any moment.

These mindless masses are singing along with lyrics either lifted out of context from the Bible or containing such juvenile combinations of God-related words that any third-grader paying attention in Sunday school could jot down as an "inspired" poem.

How have You become so one-dimensional in music? These Amy Grant- and Michael W. Smith-wannabe bands repeat trite musings like "God is so good" or "He's an awesome God," while plucking the most basic chord progressions from an acoustic guitar accompanied by an orchestra of MIDI violins. That's not praise music, that's lazy and unimaginative. If you have actually blessed these people with musical talent, they are wasting that skill, not expanding on it wisely.

God, I've listened to "WOW 2001: The Year's 30 Top Christian Artists and Hits," and I've got to tell

Music Commentary

you that the inspiration is waning. People are accepting good money for writing bad songs. People are paying good money for these bands' songs because they think that it will speak something to them, when it really just reiterates the same ideas of "living water" and the "leap of faith" in a smilingly complacent form.

Now don't get me wrong, God, these ideas are all fine and dandy, but after thousands of years of people exploring their relationship with You, I think they could discover some sort of new metaphor or way to describe You.

Here's my leap of faith; one that most likely has never been taken by Steven Curtis Chapman or Cece Winans. I've been looking for You in unlikely places and have come up with some mind-blowing conclusions. Marilyn Manson's 2000 release, "Holy Wood," is splattered with graphic images, both in the liner notes and the music, which might shake the weak of mind. But I stuck it out and discovered an intelligent discussion of Your existence. And Manson comes away believing in You.

After exploring alchemy, Kabbalah, violence, assassination and Heaven, Manson exposes his listeners to the diverse complexities of spirituality without forcing one religious agenda or perspective. It's not a political statement,

not Christians versus the world. It's an amazing and intelligent discovery of You, God.

"WOW 2001's" diversity reaching out by two black faces and two Hispanic ones on the first disc, and two of the songs sung by these non-white artists were written by white songwriters. That's not a fair representation of Your diverse world, yet it is what is considered the most spiritually-minded music offered.

Like on "Holy Wood," a spiritual journey takes place on The Smashing Pumpkins' final album, "Machina/The Machines of God." The concept album explores one man's conflict with the critical eyes of the world and how he constantly looks toward two spiritual entities: an amorphous being and You in the form of woman. The extended odyssey to find You spills over to the album's artwork, a second album, and various writings from Billy Corgan, the head Pumpkin.

This idea of listening to music with a paradoxically open mind and critical eye may seem like a lot of work, but You never meant for spirituality to be simple, did You?

It's time to cut the crap, God, and change the direction of stereotypical "spiritual" music. It has become laughable and banal, and they are affixing Your name to it.

Spiritual music isn't meant to be predictable; it's meant to be thought-provoking. Psalms 33:3 says, "Sing unto Him a new song; play skillfully with a loud noise."

Thanks for listening, God. Stay groovy.