

# Good n' Dusty heavy country rock

Review by  
Schadracque Bushido

*Good and Dusty*, the new album by the Youngbloods, is not a record to paint the bathroom by. The album must really be listened to to be enjoyed.

So, put down your paintbrush and listen to the Youngbloods. It will be worth your time.

Incorporating many facets of music, the record amply exhibits the professionalism of the group. It's also just an enjoyable experience.

The first cut, "Stagger Lee", is well done instrumentally and vocally. But it is an old song and shows signs of wear. There are only so many ways to do a standard.

"How Strong My Love Is" is a soft ballad of love. The words are pleasing and Jesse Colin Young has a fine voice for this kind of song.

Instrumentation on the cut is really good as is the vocal harmony. But these are common traits with the Youngbloods who show themselves as very professional musicians. The song has a definite country flavor, as does most of the side, but Buck Owens would probably flinch at some of the smooth guitar work.

In "Willie and the Hand Jive" the tempo changes to upbeat country rock. A satire on the early 60's rash of dance songs, it is perhaps the logical outgrowth of the Big Bopper.

The guitar style on "Circus Face" is reminiscent of Russian balalaika players. It is a poignant ballad but of change rather than love. Again Young excels.

One of the outstanding cuts on the album is "Hippie from Olema No. 5". The obvious satire is right on target and the music is of better quality than most country and western.

Instrumentation is rich, not twangy, and the vocal is first class. More than satire, the cut is good music.

"Good and Dusty" is a free

form jazz piece. It seems that the Youngbloods feel obligated to put at least one of these on each of their albums. The others are better.

Ending the side is the old standard "Let the Good Times Roll". It is performed well.

The second side of the record changes predominately to blues. In "Drifting and Drifting" one can almost hear gin bottles rattling in the background of the good blues guitar and harmonica.

"Drifting" blends into the upbeat "Pontiac Blues". The song is funny and well done, though it goes on for a bit too long.

"Moonshine is the Sunshine" is a Youngbloods song all the way. The lyrics are of surreal nightmares. Instrumentation is a combination of rock, blues, and country and western which defies description. It is the style of their excellent *Elephant Mountain* album.

Another song treated well is "Will the Circle Be Unbroken". The guitar accompaniment suits the sad and simple mood.

Though the next song has its roots in blues it would probably be best described as medium tempo rock. The title, "I'm a Hog for You Baby", probably tells enough of the topic. It is punctuated with passionate cries of "oink".

The last cut is a social comment song called "Light Shine." Written by Young, it works with a soft instrumental and softer voice. The lyrics call for people to let their inner light shine to push darkness from the world. The thought is good. So is the song.

Even those people who don't particularly like country music or blues will probably like this album. It might even change their minds.



Photo by Gail Folda

*The Winter's Tale*, a tragic-comedy by William Shakespeare and directed by UNL Drama student Mitch Tebo, will be presented Thursday, Friday, Saturday and Sunday at 8 p.m. in Room 301, Temple Building. There is a 50c admission charge.

## 'Magic' touches Howell Theatre

If you were to tumble into a world populated by trolls, gnomes, sprites, dwarfs, wizards, magicians, werebeasts, jesters, dragons, elves and flying ships, you would either be dreaming or viewing the next production at the University of Nebraska's Howell Theatre, *A Touch of Magic*.

Written and directed by UNL graduate student Royal Eckert, the play is a family show with something appealing for everyone, from six to ninety-six. Through the cast's singing, dancing and visual appeal, the audience has a chance to exercise its imagination for enjoyment.

Placed in Middle Earth, a mystical land between Fair Land and Earth, the fantasy involves a cast of 31 in various roles, including: an evil wizard, who, along with a group of

"its", called blackguards, serves Satan and attempts to disrupt the natural events which should take place; the God of Fair Land and his helpers, dragons, trolls, dwarfs and elves who try to stop the wizard; a sprite who after being imprisoned in a tree falls in love with a jester; and a fumbling magician whose daughter falls in love with the swashbuckling seventh son of Sinbad.

In addition to singing, dancing and acting *A Touch of Magic* will utilize movies, slides

and Felix the Cat cartoons.

The music is provided by Steve Bradford with Sandra Utsmi as musical director and Pat Schuster as choreographer. Arthur Kuhr designed the sets and Cindy Wallis headed costume design.

The two hour show (including intermission) will perform at 7:30 p.m. on Dec. 15, 16, 17 and 18 and on Sunday, Dec. 19 at 2:30 p.m.

Tickets are on sale at the Ticket office in the Temple Building lobby for \$1 for high school age and under and \$1.50 for all others.



The Mud Slim Slide Players opened their third melodramatic show of the fall, *The Gas Light Christmas Spectacular*, at the Gas Light Theatre last Friday night, and yours truly decided to drop down and see them.

If you've never seen a mellerdrammer before, you're in for a unique experience. Amid the slurps of draught beer, the munching of popcorn and the strains of ragtime piano, the Players took the stage.

THE SET, costumes, make-up and, yes, even the acting is really poor—but it is just these faults that make the show so enjoyable.

Opening the review with a monologue which sounds like one of Johnny Carson's off-nights, is Scott Young. Among other things, Young instructs the audience on the proper etiquette of a mellerdrammer audience: what music signifies the entrance of the hero, heroine, the fallen woman and the villain, and when it is the correct to throw popcorn at the villain, or for that matter, anyone.

"Out of the Storm" is the first of the mellerdrammers, where we find the evil Count de Nickels (Greg Starkweather) stealing certain valuable documents from the Frizzlebean family, Clenentina (Arline Kushner), Arrabelly (Trisha Winter) and Lorenza (Young). Of course, truth and virtue will out in the end.

ALSO IN "Out of the Storm" are Steve Taylor, who is the piano player, as Dadzanger Duddlerumper, who bears a striking similarity to some of the NU campus police and Trish Haynes as Floradora, a woman of mystery.

"Cedric's Return", is a dramatic reading about a parachutist's problems when he lands in Lincoln.

"Only a Cowpuncher's Daughter, or Sin in the City" traces the exploits of fair Susy Creamcheese when she visits the evil city of Lincoln. She runs into lecherous Felionious Navelgrease but is daved from ruin by her true love Lawrence Likely.

AFTER A short intermission the audience returns to a sing-a-long featuring some of your favorites and mine, "Five Foot Two, Eyes of Blue," "Put On Your Old Gray Bonnet" and "Mississippi Mud."

The Mud Slim Slide Players provide an extremely enjoyable evening of entertainment. You can let yourself go, not worry about any deep messages and simply bask in the good feeling and fun that radiates from the state.

Additional performance of the *Gal Light Christmas Spectacular* will be given at 9 p.m. on Dec. 10, 11, 17 and 18 and Jan. 8, 8, 14 and 15.

Looking through the program, I found one reason for the success of the Player's Christmas Spectacular. Squinting, I could barely make out the words—"If you can read this page, you haven't been drinking enough." I solved that problem in a hurry.

## Oedipus, Alice in free plays

A UNL Drama Department Laboratory play, *Oedipus*, directed by Jan Van Sickle will be presented Dec. 14 and 15 at 7:30 p.m. and Dec. 16 and 17 at 8 p.m. in the Nebraska Union Ballroom.

On Dec. 16 and 17 at 7 p.m. the Free Theatre will present a production of *Alice in Wonderland*, directed by Paul

Baker, in the Nebraska Union Centennial Room.

*Alice In Wonderland* will feature open staging but will use platforms, with the audience seated on two sides of the platforms.

Suggestive props and costumes will be used and Insight Lights will do the background projections.

Both plays are free.

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