

## Graphic art on display, for sale at Sheldon

A special exhibition and sale of original 19th and 20th century graphic works from Japan, Europe and America will be today from 10 a.m. to 5 p.m. at the Sheldon Museum Art Shop, 11th and R streets.

The items on display and for sale are from the collection of Frank Lyons, a Baltimore art collector. Included in the display are 500 individually

matted works including examples of 19th century etching and lithography, antique Japanese woodblocks, photography, poster art and modern works in lithography, silkscreen and intaglio.

Masters such as Bradley, Cheret, Haden, Kuniyoshi, Saito, Watanabe and Tanaka are represented.

## Music . . .

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**Johnny Cash, *Johnny 99* (Columbia)** — After 25 years of making records, Cash has put out what may qualify as his best album yet. What is most striking here are the chances Cash takes with his material. A Bruce Springsteen-penned song, "Highway Patrolman" highlights the proceedings. Although Springsteen's New Jersey cool seems ill-suited to Cash's Arkansas twang, this song never-the-less works, largely because of Cash's somber, understated delivery. Other highlights are Springsteen's "Johnny 99," Jonathan Edwards' "Girl From the Canyon" and the raunchy "That's the Truth." Highly recommended.

**Crystal Gayle, *Cage the Songbird* (Warner Bros.)** — Gayle has foregone longtime producer Allan Reynolds in favor of label chief Jimmy Bowen. Unfortunately, Bowen doesn't understand Gayle's unique voice the way Reynolds did, and the result is a significantly weak effort. Bowen's bumbling is most evident on "Take Me Home," a song Gayle performed brilliantly in the film "One From the Heart," but stumbles over here.

**Gus Hardin, *Gus Hardin* (RCA)** — If Austin served as sort of an escape from Nashville in the '70s, then Muscle Shoals, Ala., just may turn out to be the Austin of the '80s. *Gus Hardin* is a brilliant debut effort, rich with the Muscle Shoals sound: the rich background singers, the gusty horn arrangement and the bluesy material. Hardin's husky voice blends in well with this aggregation. If this album is any indication, Hardin should be a hot commodity.

**Emmylou Harris, *White Shoes* (Warner Bros.)** — They say about Nebraska weather, if you don't like it, wait five minutes and it will change. The same could be said of Harris. *White Shoes* is a hard rocking departure from last year's *Last Date*, which was mainstream country music. Although some songs work quite well — a rockabilly "Driving Wheel," a punk "Diamonds are a Girl's Best Friend," and a bluesy "Pledgin' My Love," — Harris' voice doesn't seem as well suited to this genre. Still, with its faults, *White Shoes* remains one of the best country albums on the charts today.

Jason and the Nashville Scorchers,

**Fervor (Paraxis)** — The Scorchers' music is often terms "country-punk," which is something of a misnomer. The group's sound is more out of the Southern rock tradition, yet its rhythms are much more accessible and its lyrics pack a more powerful punch. Highly recommended.

**Louise Mandrell, *Too Hot to Sleep* (RCA)** — Sure, Mandrell's voice sounds unnervingly like her sister's, however Louise is gutsy where Barbara tends to be complacent. Sometimes the strings leak in, but for the most part, *Too Hot to Sleep* is a good example of the tough music that Mandrell excels at.

**Juice Newton, *Dirty Looks* (Capitol)** — Rather than watch her market slip away from her, Newton has opted to try and jump on the "New Music" bandwagon. It doesn't work very well. Newton's booming voice is much better suited to ballads and neo-rockabilly. Hopefully, she'll realize this before her next effort.

**Linda Ronstadt, *What's New?* (Asylum)** — Although its been sometime since Ronstadt did what could be considered country material, her search for a musical identity does parallel country music's quest somewhat. Here, Ronstadt has deserted the pseudo-punk of *Mad Love* and MOR of *Get Closer* for some flat Nelson Riddle arrangements of old classics. This album could easily have worked if the arrangements could have been a little less oppressive.

**Ricky Skaggs, *Don't Cheat In Our Hometown* (Epic)** — Skaggs is the most visible purveyor of the movement back to traditional country music. His latest album is another solid collection of country classics, interspersed with some great new songs by some of the country's finest songwriters. Highly recommended.

**The Whites, *Old Familiar Feelings* (Warner Bros.)** — The Whites have been singing to enthusiastic audiences in the South for well over a decade. Sharon White's recent marriage to Ricky Skaggs helped land the band a major contract with Warner Bros. Skaggs produced this album, and while it is good, I still can't help but wish fewer people had heard of them. Somehow, their music seemed fresher and more honest back then. Oh well.



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For students who plan to utilize career planning services this next semester, a series of meetings will be held in the Rostrum of the Nebraska Union on:

**Thurs., Dec. 1 10:30**






**TOPICS TO BE COVERED:**

- \* on campus interviews
- \* resume preparation
- \* interview preparation
- \* general orientation to career planning facilities

You only need to attend one meeting.

## TONIGHT: at the Country Kettle

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