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Forms are now available for University of Nebraska-Lincoln students who wish to **EXCLUDE** their name and/or address information from the 1991-92 Student Directory. This form is for **EXCLUSION OF INFORMATION ONLY**, no changes can be made. The exclusion forms must be completed in person in the Office of Public Relations, 208 Administration Building before **September 20, 1991**. Proof of registration or identity is required for completion.

Is This What's Standing Between You And A Graduate Degree?



13. In the figure above, AB is an arc of a circle with center O. If arc AB = 5π and CB = 4, what is the sum of the areas of the shaded regions?

- (A) $25\pi - 60$ (C) $25\pi - 36$ (E) $100\pi - 36$
 (B) $25\pi - 48$ (D) $100\pi - 48$

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McLachlan lyrics gloomy, angry

"Solace"
 Sarah McLachlan
 Arista/Nettwerk

You have to wonder if some people ever smile.

Sarah McLachlan names her latest effort "Solace," titling her songs with such up-beat niceties as "The Path Of Thorns," "Mercy," "Lost" and "Black." "Solace," with its loads of win-some lyrics and overwhelming sense of melancholy, promises to sound even better on a winter's night.

This sad LP is McLachlan's follow up to her happier, near-perfect 1988 debut "Touch."

Apparently, she must have suffered some horrible experience. Like a nasty succession of rug burns. Or cold sores. Or recurring bouts with the stomach flu.

Obviously, it was something as rotten as smelly apples.

"Solace" is beautiful and lofty — and at times, quite angry. McLachlan must have had some reason to write these songs.

Gentle tunes like "Drawn To the Rhythm" and "The Path of Thorns" work the best, drawing the fullest breadth of McLachlan's vocal range.

"Drawn To the Rhythm" is simple and clean, with bagpipe bursts of orchestration layered over a base of acoustic guitars and carefully stumbling rhythms. Likewise, "The Path of Thorns" is delicately drawn out and breathtaking. Its melodies drifting away as you hum along.

"Black" is the most original com-

position, and entirely unhumable. Strings and keyboards wheeze with the rhythms, creating an eerie and mesmerizing effect.

On songs like "Into the Fire" and "Back Door Man," McLachlan is struck with a definite affliction; it's called Sinead O'Connor-itis.

The disease is a nagging one and keeps rearing its ugly head. The symptoms are obvious — a high squeaking voice that cracks at inappropriate times. McLachlan comes away with her hair intact, but her yowling gives rise to a definite case of the O'Connors.

Luckily, the difference is clear. While O'Connor whines militantly, McLachlan only weeps.

— Michael Stock

"Living With the Law"
 Chris Whitley
 Columbia Records

Getting back to roots rock is today's popular trend in music. While the cesspool of Top 40 radio is filled with dancey fluff, bands like the Black Crowes peddle off old Stones riffs and are crowned as fearless preservationists of basic rock. Not to slam the Crowes, but if you want to rediscover roots rock (and still seem hip and contemporary), then check out Chris Whitley's premier effort.

As far as debuts go, this one's a winner. His song structure, vocal skills, lyrical work and, most strikingly, his slide guitar put him alongside most of

rock's lifeless veterans. "Living With the Law" pulls off an amazing feat, creating 11 songs that at once burst with modern production and old-home charm. It can't be an easy task to evoke Neville Brothers sound in one breath and Robert Johnson blues in the next. Not too many white performers can lay claim to that boast, but Whitley makes it seem obvious.

The songs comprising "Living" were recorded deep in the heart of Louisiana, and the mystical, musical aura that has long surrounded that state drips off every one.

The title track is probably the best indication of what Whitley is all about. It's a simple bass line, intercut with Whitley's sparse guitar picking. Stripped to its essentials, it would easily fit right in at some Amarillo poolhall. But the light graces of keyboard wash and brushed snare drum offset the downright soulfulness of Whitley's singing, and the effect is immediately contemporary. It's a great track, and every other song fits the same description, bringing it under the New Orleans spell.

This record brings to mind other artists, definitely, but you'd be hard-pressed to find a performer who draws from influences instead of just aping them. Albums like these are a welcome alternative to the many performers who think that going back to broken amps and three loud chords, or going acoustic for "MTV Unplugged" (Ah, who can forget those touching moments when Winger pulled out the amp cords...) is a way to get back to their "roots."

Chris Whitley has upped the ante on those morons by using modern technology fused with economical, practical smarts to produce an evocative collection of songs that take you nowhere and everywhere, from dusty bars to rain-drenched alleys, from Ry Cooder to the Grateful Dead to Robert Johnson and back again to your front porch. You won't think for long before you conclude that no one does this nearly enough nowadays.

Whitley encompasses the roots of all American music, draws from them and jams straight from the soul.

— Paul Winner

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The insurance works in conjunction with your Health Center fees, so it is important to make sure you have paid your UHC fees as well. Please contact the UHC Business Office at 472-7435 for fee information or specific insurance benefit information.

Dependent coverage is also available.

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Student, Spouse, & Child	\$ 1715.00	\$ 880.00	\$ 443.00	\$ 443.00
Student & Child	\$ 762.00	\$ 393.00	\$ 201.00	\$ 201.00
Each Additional Child	\$ 422.00	\$ 216.00	\$ 108.00	\$ 108.00

Payments may be made by check, money order, or VISA/Mastercard. No cash payments please! You can mail them directly to GM Underwriters, or drop them by the Business Office University Health Center.

If mailing your premium, you will need to have it post-marked by 9/24/91. Basic benefit information available 24 hours a day by calling 472-7437.

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