

MUSIC REVIEW

Sky Cries Mary
"This Timeless Turning"
World Domination Music Group
Grade: B+

"This Timeless Turning" couples Eastern nihilism with Generation X angst. Sky Cries Mary, a Seattle-based band, transcends current standards with sounds that seem to come from another world. That world sounds like an acid-house interpretation of Eastern

raga music.

Sky Cries Mary's music evenly blends chiming guitars, poppy rhythms and dark orchestral samples. The band spends equal time in the divergent realms of danceable pop and inaccessible experimentation. But the album's central trippiness is its constant merging of the Eastern and Western worlds.

The song "Vuh" begins with an atmospheric dirge that gives way to driving rock and roll. Not since George Harrison's

"Wonderwall" has an album so dramatically mixed foreign sounds and well-worn 4/4 rock.

A powerful transition occurs when the slow gothic invocation of "Old Bones" evolves into the wall-of-noise coda of "Stretched."

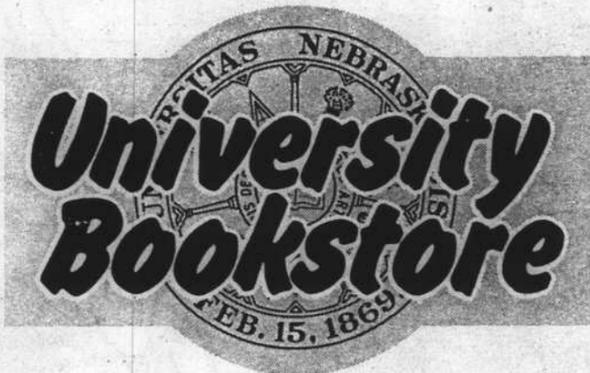
Sky Cries Mary's lyrics mirror the band's musical duality. The lyrics are strings of transcendental imagery adorned by pearls of nonsense and wordplay — like Kurt Cobain spouting Moonie dogma.

The lyrics on "Every Iceberg is Afire" seem to spell out the band's world view: "The whole world is moonshine/Everything's a pipe dream/Everyone's a shadow/Religions are smoke screens."

"This Timeless Turning" can be both deep and meaningless. At times it sounds like every other pretentious band riding the alternative wave. Other times, it sounds like nothing else. The album is an intriguing departure from the norm and is well worth listening to.

— Jason Gildow

THE STAFF OF



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Playhouse to hold auditions for Southern comedy

From Staff Reports

The Lincoln Community Playhouse will hold open auditions today and Tuesday for "The Miss Firecracker Contest."

Roles are available for four women and two men, from 20 to 30 years old. All roles require a Southern accent.

Auditioners will be asked to read from the script and list all rehearsal conflicts. Rehearsals are held Monday through Friday evenings, with some weekend rehearsals. The 1984 comedy by Beth Henley will run at the playhouse Feb. 15 through March 5.

Auditions will be held at the playhouse, 2500 South St. All auditioners must make an

Houseguest

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fellow isn't just a dentist, but also a master linguist, a wine-taster and a strict vegetarian.

Randall shows off his finely-honed skills of redirection and fast-talking to the audience's hypothetical delight. That is, they would be delighted. If it were funny.

Naturally, Randall ends up helping this uptight family cope with their problems and come together in sappy Rockwellian fashion.

If only he could solve his own financial woes and maybe grow as a person in the process. Can we all say "predictable?"

Director Randall Miller ("House Party") brings yet another comedy to the screen full of bizarre situations and equally-bizarre characters.

"Houseguest" is a dog, but with the success that brainless movies such as "Ace Ventura" have enjoyed, this movie should please those amused by obtuse humor.

Kids will enjoy the film. And there isn't anything offensive in the film itself, aside from its existence. All performers involved didn't give full effort and for good reason.

As capable as Sinbad is a comedian, one hopes that "Houseguest" isn't be the last we hear from him.

Joslyn

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In addition to small track-lighting, skylights add a subtle, not glaring, touch to the warm atmosphere.

It is an atmosphere that is distinguished, yet informal. Most importantly, it welcomes viewers instead of intimidating them.

The original museum will remain an artistic landmark because of its traditional beauty. But the modern style of the new Scott Pavilion keeps the museum in touch with a changing society.

Redesigning and adding to the 20th century exhibits enhance this change. From cubism to pop art, from George Segal to David Nash, the wide array of 20th century art is displayed on the side walls and hung from above.

One of the most impressive works housed in the new addition is Segal's 1970 "Times Square at Night." The piece features two plaster, life-

sized men in front of lighted marquees.

The work seems to analyze how people relate to their modern environment. The men react with lifeless expressions.

Moving from the artificial to the natural, Nash offers his 1992 sculpture "Three Forms — Three Cuts."

He carves a cone, a sphere and a cube using condemned trees, trees that were to be cut down for construction purposes. Charcoal drawings accompany the sculptures, which will eventually change their appearance by cracking and warping.

The new addition should help the museum change the 20th century exhibit more often than before. Unlike other exhibits such as Medieval and Renaissance, the 20th century exhibit can continue to acquire new works.

The addition and exhibits are capped off by a glass atrium that connects the original structure to the new building and allows the sun to shine on the 120-seat cafe below.

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