

arts & entertainment



Photo courtesy Atlantic Recording Corporation

Charles Mingus, veteran jazz bassman, whose latest album is entitled *Changes One*.

Hot Licks

Charles Mingus/Changes One and Changes Two/Atlantic/\$6.98

These albums testify to Charles Mingus' three decades as a jazz bassman. He has played with everyone from Duke Ellington to Eric Dolphy. This album is an exciting blend of the three schools Mingus has associated with—swing, bop and avant-garde.

I prefer the *Changes One* album over the second one in the collection. *Changes Two* is good also, but it borrows more from avant-garde jazz—a form I have not learned to fully enjoy.

The titles to these pieces are interesting in themselves. My favorite cut is from the first album: "Remember Rockefeller Attica." The music is exuberant—not like the grim title. Mingus has said his titles are separate entities, meant to evoke thought on their own without relationship to the

music.

Jazz enthusiasts will love this album. For those who have had little exposure to jazz, this is a good place to start. The liner notes by Nat Hentoff are helpful and informative.

Tom T. Hall/Greatest Hits, Vol. 2/Mercury/\$6.98

Tom T. Hall has been singing (well, that could be stretching it a little) to county fair crowds across the Midwest and South for so long it's hard to remember when he started. But the country star apparently has accumulated enough recognition to hawk cars on Saturday afternoon television.

This collection of greatest hits has more historic than musical value. Hall's storytelling songs have influenced other musicians, who, fortunately, have produced better songs than Hall's—most notably Bob Dylan's "Jack of Hearts."

By Deb Gray

Although none of these songs are exceptionally long—not one on the first side lasts even three minutes—I found it hard to retain a pretense of interest through the entire album.

Hall's voice isn't the problem. Granted, it's not terrific, but it doesn't have that hair-curling vibrato Freddie Fender's sometimes does.

But an "aw-shucks" album filled with beer foam and schlock causes irritating hangovers. Now I admit "Who's Gonna Feed them Hogs" is good for a couple of laughs. But there's more froth: "Ravishing Ruby", "I Like Beer", "Old Dogs, Children and Dandelion Wine".

The whimsy is magnified by an instrumental back-up that sounds like a polka band filled with a week's worth of tequila. It's about as intriguing as an album of Ray Steven's greatest hits.

Free orchestra concert a 'whale' of a program

"The one that is really interesting is this whales piece," said Robert Emile, conductor of the UNL Symphony, as he placed a record on the phonograph in his Westbrook Music Bldg. office.

Emile stood still for a moment, listening to *And God Created Whales*, by Alan Hovhaness. It will be third on the program when Emile conducts the orchestra's free concert Sunday at 8 p.m. in Kimball Recital Hall.

"It's an immense shock to hear this piece," Emile said, grinning. "Everybody says 'That's a whale?' It's more than unexpected, it's really creepy."

Opening Sunday's concert will be *Die Meistersinger von Nurnberg*, by Richard Wagner, followed by *Symphony*

No. 1, Opus 10, by Dmitri Shostakovich. Emile said Shostakovich, who died this year, wrote the piece when he was only 19.

The fourth and final selection for the hour and a half concert is *Harry Janos Suite*, by Zoltan Kodaly.

"It starts with a sneeze," Emile said. "It's just for fun, a colorful piece of music." He said Kodaly based his composition on a Hungarian tradition that says after a person sneezes, he always tells the truth.

This is his first concert conducted at UNL. Emile, 47, arrived here this fall from Grossmont College in San Diego. He praised the 93-member UNL orchestra by saying, "An orchestra doesn't play any better than its weakest players. And we have some very strong players."

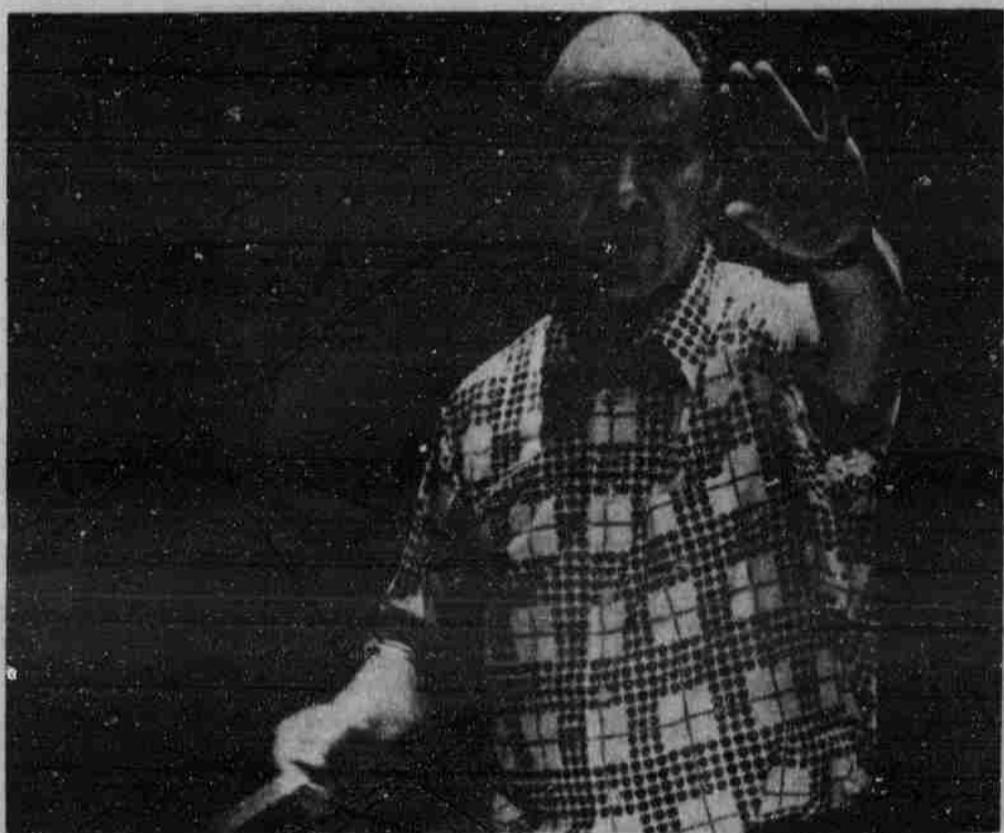


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