

Lincoln jazz ensemble plays 'heyday of big band' sounds

By Charlie Krig

The big band sound is back and Lincoln has a jazz orchestra.

John Tavlin, one of the seven members of the board of directors for Lincoln's Neoclassic Jazz Orchestra (NJO), said the jazz ensemble is "sort of a revival of the heyday of the big band."

Tavlin and two board members, Jon Hischke (chairman of the board) and Dean Haist, took a few measures rest to talk about the NJO before practice last Sunday. All three also play in the NJO so the talk was fast before they had to rehearse.

"We're putting out a good contemporary big band sound," according to Haist, a UNL School of Music graduate. "We're also constantly trying to overhaul our repertoire."

Tavlin explained that touring groups can play the same numbers at each performance because performances are for different audiences. However, the NJO has to do more work and preparation since Lincoln is its major concert area, Tavlin said.

"We'll have to learn, or to prepare, 40 tunes when we only use about 13 for a

Oops, it's crepes

In the Sept. 19 issue of the *Daily Nebraskan*, the food review of the Dug Out Restaurant incorrectly reported that the spinach and ham, beef and mushroom entrees were soups. They are crepes. The price of a fruit crepe was incorrectly labeled at 89 cents. It is 59 cents.

concert," Tavlin said.

But Haist said the group works on new selections for variety and is also able to play "what the orchestra is excited to play."

Hischke, director of the orchestra and a former graduate assistant in the UNL School of Music said the NJO has to be flexible and have variety.

"If not, you'll choke yourself off," said Hischke. "We have to function as an orchestra," Tavlin said. "The whole idea behind this is for this band to be the jazz equivalent of the Lincoln Symphony Orchestra."

NJO is "one of the few, if not the only, resident professional jazz orchestras in the country," Tavlin said.

He explained that it allows the NJO to supply a novel music form and conduct other public services like an annual jazz festival for high school students.

Now that the NJO is in its second year of operation, the band members are pulling together, too, Tavlin said. He said there has been a slight, but "not tremendous," turnover rate.

"We're able to get upper-level performers," Haist said.

"There's no big profit for anyone in the band," he said. "We need assistance from the public."

The "we," is the non-profit corporation that supports and backs the orchestra, he explained. But the group still hasn't gone out to solicit public funds, Tavlin said.

Welsh genius obscured

By Douglas R. Weil

Loyalty can be stretched only so far. Bob Welsh, during his days as guitarist for Fleetwood Mac (1971-75), was a genius. Since his departure from that band he has manufactured three albums—two under the flag of heavy metal band Paris and his latest, a solo effort entitled, *French Kiss*.

simplest forms of guitar play. Bob Welsh is not a dexterous guitarist. On *French Kiss*, Welsh attempts to do anything but communicate feeling with his guitar.

French Kiss starts off with a Fleetwood Mac remake, "Sentimental Lady," a 1972 Welsh composition that originally appeared on *Bare Trees*.

Although the new "Sentimental Lady" is likable, it is vastly inferior to the simple and more relaxing original version:

"Easy to Fall," "Hot Love, Cold World" and "Ebony Eyes" all contain some hint of Welsh's former musical coherence. However, even the high points on *French Kiss* are marred by overuse of liting synthesizers apparently present to inject some mood into the music.

The most dismal point on the record comes on "Outskirts," a song with lyrics approaching the creativity of Thin Lizzy stealing from Bruce Springsteen. The music is nice—led by Welsh's rather surprising bass guitar—but the inane style and outright formula theft is supremely disappointing.

The high point of the album is (literally) short and sweet. Coming on the twenty second bridge between "Dancin' Eyes" and "Danchiva," Welsh finally allows himself to feel the music. It's clearly another case of too little too late.

music review

From these three post-Fleetwood Mac Albums it is obvious that the genius Welsh once possessed now is obscured by a loss of identity, loss of direction and loss of talent. While Welsh has a few good moments on *French Kiss*, the bulk of his performance is about as worthwhile as a brother-to-sister pucker.

Throttling Welsh's attempts as a solo performer are the same things that strangled his work with Paris. The key to making any musician a success is to mobilize the strengths of the musician.

In the Fleetwood Mac period Welsh turned in consistently brilliant guitar work. Unlike Peter Townshend, Jimi Hendrix, or Eric Clapton, Welsh's instrumental strength lies in his knack for eking out feeling and mood with the

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<p>Foreign Classics WOMEN IN LOVE Screenings 7 & 9:15 p.m. Admission \$2.00</p>	<p>Directed by Ken Russell Starring Glenda Jackson, Oliver Reed & Alan Bates.</p>
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Film-maker's Showcase—
The Films of Albert & David Maysles

<p>Tuesday, September 20: WHAT'S HAPPENING! THE BEATLES IN THE USA and MEET MARLON BRANDO Screening at 1 p.m. SHOWMAN and A VISIT WITH TRUMAN CAPOTE Screening at 7 p.m. CHRISTO'S RUNNING FENCE and CHRISTO'S VALLEY CURTAIN Screening at 9 p.m.</p> <p>Wednesday, September 21: CHRISTO'S RUNNING FENCE and CHRISTO'S VALLEY CURTAIN Screenings at 1 p.m. & 3 p.m. WHAT'S HAPPENING! THE BEATLES IN THE USA and MEET MARLON BRANDO Screening at 7 p.m.</p>	<p>SHOWMAN and A VISIT WITH TRUMAN CAPOTE Screening at 9 p.m.</p> <p>Thursday, September 22: GIMME SHELTER featuring The Rolling Stones Screenings at 3, 7, & 9 p.m.</p> <p>Friday, September 23: SALESMAN Screenings at 3 & 7:30 p.m.</p> <p>Saturday, September 24: GREY GARDENS Screenings at 3 & 7:30 p.m.</p> <p>Admission is free or by donation. Film-maker Albert Maysles will appear at each of the evening screenings on Friday, September 23 & Saturday, September 24 to discuss his work with the audiences.</p>
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crossword puzzle

Edited by Eugene T. Maleska

<p>ACROSS</p> <p>1 Dashes' partners</p> <p>5 "My Gal —"</p> <p>8 Small wagons</p> <p>13 Roman emperor</p> <p>14 Refrain syllable</p> <p>15 Old marketplace</p> <p>16 What St. Patrick did, they say</p> <p>19 "— Paul"</p> <p>20 Diminish</p> <p>21 Grad. degree for an Aggie</p> <p>23 Treaty</p> <p>25 Conjunction</p> <p>26 One of the Yalies</p> <p>27 Squanders</p> <p>29 Letter sign-off</p> <p>31 Wild ox</p> <p>32 Gets the word</p> <p>33 What St. P. also did, they say</p> <p>40 "— an arrow ..."</p> <p>41 Concerning</p> <p>42 Sully</p> <p>45 Small finch</p> <p>47 Dam on the Missouri</p> <p>48 — culpa</p> <p>50 Book of the Bible</p> <p>51 N.H.L.'s Bobby</p> <p>52 Holy war</p> <p>54 Tic — toe</p> <p>57 St. P.'s title</p> <p>60 Relating to oil</p> <p>61 Cole or Turner</p> <p>62 Name on a green stamp</p> <p>63 Expressionless</p>	<p>64 Tongue-tied sounds</p> <p>65 Emulate beavers</p> <p style="text-align: center;">DOWN</p> <p>1 Dumb as a —</p> <p>2 Other, in Barcelona</p> <p>3 He wrote "The Hound of Heaven"</p> <p>4 Soho coin</p> <p>5 Clothing-store section</p> <p>6 In — (stagnating)</p> <p>7 Cicero's tongue</p> <p>8 "Why Johnny —": Fleisch</p> <p>9 Hamitic language</p> <p>10 Seoul soldier</p> <p>11 Quake</p> <p>12 Talked back</p> <p>17 — homo</p> <p>18 Breathed harshly</p> <p>22 Classified items</p> <p>24 One —</p> <p>26 Specious debater</p> <p>27 G.I. Jane</p> <p>28 Up: Prefix</p> <p>30 Angry-dog sound</p> <p>32 Excited (with "up")</p> <p>34 Map letters</p> <p>35 St. P.'s Trinity symbol</p> <p>36 Destroyed</p>	<p>37 Mark on a scribe's finger</p> <p>38 Bachelor hero</p> <p>39 Oriental coin</p> <p>42 Bravo's opposite</p> <p>43 Jewelry item</p> <p>44 Like a calliope</p> <p>45 Anwar and family</p> <p>46 Champagne bucket</p> <p>49 In unison</p> <p>52 Double feature, at times</p> <p>53 At a distance</p> <p>55 Taj Mahal site</p> <p>56 Masticate</p> <p>58 Marmara, e.g.</p> <p>59 Nickname at Buckingham</p>
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