

## Magic Slim and the Teardrops band gaining acceptance in blues circles

Review By Casey McCabe

Watching Magic Slim play, one might wonder how the husky Chicago bluesman got his name. But after seeing his fingers glide through dozens of blues riffs, it's easy to see the magic.

Magic Slim was in Lincoln with his band, The Teardrops, for performances at the Zoo Bar, and as part of last Friday's Great Plains Blues Festival.

Virtually unknown in the past, Magic Slim and the Teardrops have been making quite a name for themselves lately, and are becoming one of the most sought after blues acts. Frequently playing the major blues bar circuit in Chicago, Slim and the band also have built an international following with blues fans in Europe, Scandinavia, Australia, and Japan. When filming for European television, they brought down the house, stealing the show from such notable bluesmen as Jr. Wells and Buddy Guy.

"Breaking into the blues market is not that easy these days," Slim said. "There are so many bands doing the same material, in the same style, trying to do the same gigs."

Slim's music, like that of most Chicago bluesmen, comes from the powerful and brooding Mississippi delta blues, but is set apart from the slick electric blues prevalent today by its rawness and the gut-level feeling it produces. The band plays a hard rocking blues with searing

guitar licks from Slim and Coleman (Dadda' Rabbit) Pennet, that takes on a highly electric barrel-house effect, forged in Chicago's roughest "cut and shoot" bars.

"All my life I've been playing the blues," Slim said. "I can't even remember when I started. As a boy I was playing, picking up anything that was the blues that I could find."

Slim said he likes the informality and intimacy with the bar crowd, but also likes doing more structured performances like the Blues Festival, which was in a concert format.

"They're two different types of crowds, but I like them both, as long as they're ready to hear our music," Slim said.

While the standards for being a blues success are much different from the world of pop and rock music, Magic Slim and the Teardrops would have to be considered successful. Though a hit in most areas of the music business is determined by the number of sales (usually in the hundreds of thousands,) in blues it is determined by its acceptance in different blues circles across the country.

Magic Slim has had several 'hits,' and can be found in any of Chicago's major blues clubs. The group also has appeared on local radio and television in Chicago and currently is spreading its blues magic over the U.S.

In blues where stature increases with time, Magic Slim and The Teardrops are certain to become fixtures in the music scene.



Photo by Ted Kirk

Bluesman Magic Slim's roots come from the powerful and brooding Mississippi Delta blues.

## Symposium introduces six major photographers

By Jim Williams

Six major American photographers and a huge exhibit of photographs drew nearly 500 people to Sheldon Memorial Art Gallery's "Photographic Celebration" Friday and Saturday.

Photographers Lewis Baltz, Betty Hahn, Robert Heineken, Barbara Morgan, Arthur Rothstein and Henry Holmes Smith each provided photographs for a one-room display and gave lectures and discussions. The gallery's collection of 800 photographs filled its exhibit rooms. The Art Shop showed photographs by Nebraskans. The exhibits run through Oct. 30.

Each photographer introduced his or her work in a lecture illustrated by slides Friday. That night Baltz, Morgan and

Rothstein discussed "The Photograph as Document."

The panelists found it hard to agree on a definition of a documentary photograph.

"We all know that the camera does not lie," Rothstein said. "It's photographers who lie."

He said a documentary photographer must use the camera's characteristics to emphasize details honestly. Rothstein said that by using the documentary style, the photographer says he's telling the truth. He said that television and movies by using convincing, but unreal special effects, have conditioned the public to disbelieve photographs.

Rothstein said that the more people

respond to a documentary picture, the more successful it is.

"I never considered myself as an artist," Rothstein said. "It's only incidental that other people consider some of my photographs to be works of art."

Lewis Baltz, on the other hand, defined art differently. He said his photographs are art because he is an artist by profession.

Baltz said many things in museums today were not originally made as works of art—their artistic qualities were discovered by 20th century viewers.

"The camera is secondary, really," Barbara Morgan said. "Pre-visualization is the big thing."

She said she does not photograph unless she has a result clearly in mind. She said the interplay of people's body spaces is tremendously important and she tries to get that right first.

### Museum endowments

Heineken said most art photographs are bought by museums, not individuals, because museums get money to do so from government agencies like the National Endowment for the Arts (NEA). The NEA provided matching funds for the expansion and cataloging of Sheldon's photography collection.

Heineken compared this to the Depression, when the Works Progress Administration gave money to artists and the Farm Security Administration provided work for photographers like Rothstein.

Henry Smith said that art works must stand on their own merits.

Smith's works are not always accepted because they do not look like most photographs. He said it's the fault of narrow-minded curators that photographic experimentation is being held back.

Smith said documentary photographers' conceptual ideas are too narrow. He said new problems face documentary photographers in exploring what he called "the careless and the cheaters," like companies carelessly using dangerous chemicals. He said the poor and disadvantaged are overdocumented and the privileged and careless underdocumented.

### Printmaking techniques

Betty Hahn said she thinks photographs are both documents and experiments. She said she incorporated printmaking techniques and fabric elements into many of her works (like Sheldon's "Road and Rainbow") because she is interested in the art of 19th century quilts.

Hahn's photographs in the exhibit were taken with a "Mick-a-matic," an instant-loading camera with no adjustments, built into a plastic Mickey Mouse head. Hahn said she began using the Mick-a-matic because she liked the qualities of its simple lens.

Saturday afternoon the artists visited the galleries to discuss their work. Also Saturday afternoon there was an unscheduled slide-illustrated lecture by Heineken. He discussed snapshots such as a photo of a fat woman in a bikini. It illustrated Newhall's concept of "the thing itself, or, to use a more complicated art-history term, subject matter."

## 'Dream role' prerequisites were petticoats and falsies

By Charlie Krig

In some states, a man who dresses like woman can be fined or jailed. But Dan Reinehr did it last week, the only thing he got was laughs, and an offer to go out on a date.

Reinehr was playing the role of Lady Bracknell in the Studio Theatre production of *The Importance of Being Earnest*.

"When a show comes out actors always think, 'What's in it for me?'" Reinehr said. "He sat in the theatre dressing room. '...ne said I could play Lady Bracknell but I thought that was weird because it sounded like a woman's role.'"

He said he read the script again and again until the part became a "dream role," something he really wanted to do.

The director, Harley Lofton, helped by asking Reinehr to read for the part at auditions, Reinehr said. Lofton liked the idea of casting a man for the role when he offered Reinehr the part, Reinehr added.

"It was quite a test but a lot of fun and work, Reinehr said. "Everybody was real excited that I got to play it."

"Lady Bracknell is so dominating she has Lord Bracknell (her husband) whipped into place. She's very masculine—even in her mannerisms."

Reinehr said he wanted Lady Bracknell to be real and not stereotyped. He did not want the audience to see just a "swishy" guy playing a girl, but he wanted them to have fun and enjoy the play.

"I was scared in that I didn't want it to be an overdone characterization. I just wanted people to think I was a girl," he said.

His effort evidently paid off because



Daily Nebraskan photo

Studio Theatre actor Dan Reinehr

several persons said they thought Reinehr was a woman and the name Dan on the program was a misprint. Reinehr said a friend told him he was "pretty" and that a stranger asked him out for a date after a performance.

Reinehr said the compliment was "bizarre" but he did not go out.

Reinehr said another "kinky" aspect of his role was the clothes he wore. They included lots of jewelry, a full-length dress, a large hat, two petticoats, a complete girdle and a false bustline that some cast members fondled, he said.

He said he arrived early each night with the actresses so they could apply makeup and roll their hair for two hours. He said he could not appreciate the whole "drag."

"I'm still not used to it. I now understand why women wear jeans," he said.

## Lincoln jazz vital, growing

The Lincoln Jazz Society is back after a "very pleasing" premiere year according to the society's acting president, Dave Luebbert.

"We feel we've done something for the jazz scene in Lincoln," Luebbert said when he announced the society's 1977-78 concert season.

"Before, there would be maybe one concert a year. Now the society can bring in four concerts a year," he said.

Luebbert said the four concerts this season include the Dexter Gordon Quartet Oct. 13, the Dizzy Gillespie Quartet Dec. 16, the Woody Evans Quartet Feb. 17 and the Bill Evans Trio March 16. All concerts are to be 8 p.m. in O'Donnell Auditorium on the Nebraska Wesleyan campus, 50th and Huntington streets.

"I'd like to see Lincoln become a good place for jazz to develop," Luebbert said. "Both to develop local talent and to bring

in the 'jazz master' and the music that's the very best."

Luebbert said the society's other duties include helping with the weekly KFMQ radio jazz hour. The jazz hour host, Dave Landis, is a member of the society, Luebbert said.

"Our basic purpose is to promote appreciation of jazz, but I would expect that as we continue people will hear the music and learn that it's really good music."

"Jazz isn't dying at all," Luebbert said.

Lincoln Jazz Society season tickets and memberships are available by writing the society at 227 N. 11th, Lincoln, Nebr., 68508. Season tickets are \$15 for Jazz Society members and persons over 65 years old; non-member tickets are \$16 and Jazz Society memberships are \$5, Luebbert said.