

arts and entertainment



Photo courtesy of Athena Artists

Country-rock singer Jerry Jeff Walker will perform at the Omaha Civic Auditorium Music Hall Friday, Jan. 20. Walker, of Luckenbach, Texas, fame, will share the bill with singer Katie Moffet. Tickets can be purchased at the auditorium and at all Brandeis stores. Ticket prices are \$7.50, \$6.50 and \$5.50.

Roxy Theater to show classics

The Roxy Theater, 242 N. 12th St., is open after a change in management.

Doug Kinney, a UNL student and part owner-manager of The Roxy Theater, said only "entertaining films," including many classic movies, will be shown.

Kinney said the new management would like to avoid showing X rated and 'hard R' movies, if Lincolniters will support the theater without them.

The Roxy is the first business venture for Doug Kinney, Rodney Rosenbohm and Bob Johnson. They each have had management positions with other theaters in town.

Kinney, a business major, said their theater, with a

seating capacity of 132, has advantages over large theaters. "We figure we're the nicest," Kinney said. "We don't use the cattle prodding techniques, rushing people in and out," he said.

Kinney reasons The Roxy, located in The Glass Menagerie, is convenient for UNL students, "heated hallway and all", he said.

He said there will be an American film classic series including the movies *Casablanca*, *Singing in the Rain*, and *Grapes of Wrath*.

Thursday, Jan. 19, The Roxy is having a \$1 movie night. The Roxy also has Friday and Saturday midnight movies. Monday through Thursday, movies cost \$2, and Friday through Sundays, the price is \$2.25.

Auditions set for two one-act plays

All potential actors and actresses are invited to audition for two one-act plays to be directed by UNL theatre department students.

The cast for *An American Sunset* by James Prideaux requires two females and one male. Try-outs will be 4 to 6 p.m. today through Friday and 7 to 9 p.m. Thursday and Friday. All auditions for the Prideaux play will be in room 204 Temple Building.

Eight females and two males are needed for *Chamber Music* by Arthur Kopit. Auditions for this show will be in the Arena Theatre on third floor of Temple Building from 3 to 5 p.m. today, 7 to 10 p.m. Thursday and 3 to 6 p.m. Friday.

Performers may prepare a speech for the tryouts, or they may read the script "cold."

Music student performances today

The UNL School of Music opens its season of student recitals today with performances by two musicians.

Dean W. Haist, a graduate student of trumpet, will play "Concerto en Re" by Guiseppe Tartini, "Concerto" by Alexander Arvntunian and "Music for a Farce" by Paul Bowles. Haist will play the first piece on a piccolo trumpet and the last work will be performed with the film, *The Fireman*, with Charlie Chaplin. Haist's concert will be

at 3:30 p.m. in the Sheldon Art Gallery auditorium. He will be assisted by Mary Steffen on piano, Rich Jones on percussion and Ann Gillan on clarinet.

The second student recital will be clarinet music played by senior Debbie Harris. Her recital will be in the Choral Room of Westbrook Music Building at 3:30 p.m. The program for her concert was not available at press time.

Bassist Carter's album captures club atmosphere

By Jeff Taebel

Ron Carter has had a colorful career. During the mid-60s, he played with the Miles Davis Quintet and released many solo projects. Last year he collaborated on the successful *V.S.O.P.* album with Herbie Hancock, Wayne Shorter, Tony Williams and Freddie Hubbard.

Carter's new album, a two-record set entitled *Piccolo*, should once again indicate why many consider him to be the best acoustic bass player around.

The album is named for Carter's features on the piccolo bass, a smaller and better solo instrument than a regular upright bass.

album review

Carter is excellently supported by his band, which includes Kenny Barron on piano, Buster Williams on bass and Ben Riley on drums.

The entire set was recorded live at Sweet Basil, a jazz club in New York City. As Kenny Barron states in the liner notes, the live recording was an attempt to preserve the spontaneity often lost in the studio, especially with jazz. The idea works effectively because most of the usual drawbacks encountered in live recordings are avoided.

The audience is well-mannered and receptive, while the sound quality is, for the most part, excellent. The spontaneity of the music is captured along with audience reactions, transporting the listener into an authentic club atmosphere.

The musical content of the album may surprise some. Carter's bass is the lead instrument, and he plays it with more articulation and imagination than one would dream possible. Carter has an

amazing variety of tones and attacks at his disposal, playing with or without a bow. This allows him to create a vast array of sounds, proving that the bass can be a colorful solo instrument in the hands of a master.

A fascinating aspect of the album is that the two basses do not conflict. Buster Williams is a fine musician who does not appear intimidated by Carter. His bass lines are inventive but still provide a solid backdrop for the band's overall sound. His occasional solos are excellent, but perhaps the most exciting moments of the album are when the two basses are jamming together or trading licks, as on "Blue Monk," which closes the second side.

This *Theolonious Monk* composition rolls along in a joyful fashion, with Carter and Williams each taking lengthy solos and playing some nice harmony lines together.

Another album highlight is Carter's own "Saguaro." This eighteen-minute piece covers the entire first side and contains enough rich musical ideas to keep it interesting throughout.

The song has a variety of mood and tempo changes, always returning to the hauntingly beautiful main theme. Each musician has a chance to flash a little on this number, but Kenny Barron stands out on the up-tempo song portions.

The album also contains a version of "Little Waltz," another Carter original which was included on the *V.S.O.P.* set. This rendition is different than that of *V.S.O.P.* because it is played at a faster tempo and features Carter's bass as lead instrument.

While the three aforementioned songs are the strongest moments on the album, all other songs are well performed and contain excellent solos by Carter and band members.

Piccolo should appeal to people on many levels and would be worth the investment for jazz enthusiasts or anyone interested in acoustic bass, a field in which Ron Carter is Number One.



Photo courtesy of Milestone Records