

arts and entertainment

McLaughlin shines in new release

By Jeff Taebel

John McLaughlin has had a long and diverse musical career. His recordings with Miles Davis and his early work with the Mahavishnu Orchestra helped set new standards for jazz and rock on the electric guitar.

However, McLaughlin's interests have shifted frequently, and in recent years, his playing has strayed from the raw fusion sound of his early work. As a result, many of his fans have failed to follow him through all of his changes. At the same time, other artists, such as Weather Report and Return to Forever took up where McLaughlin left off in expanding horizons in the field of jazz/rock.

album review

McLaughlin's latest album, entitled *Johnny McLaughlin, Electric Guitarist*, represents his return to the hard-edged playing style that allowed him to rise to the top.

Impressive cast

McLaughlin has assembled an all-star cast to aid him on this album. The impressive list of sidemen includes Billy Cobham, Chick Corea, Jack DeJohnette, Stanley Clarke, Jerry Goodman, Jack Bruce, Tony Williams, David Sandborn, Carlos Santana and many others.

While the backup personnel change on every number, all of the musicians support McLaughlin in their own inimitable styles as well as taking some exciting solos themselves.

The album opens with a slow-paced number, reminiscent of McLaughlin's work during his *Inner Mounting Flame* period, called "New York On My Mind." The song

features a grandiose theme that few artists could execute as well as McLaughlin.

Side one's second offering, "Friendship," is made interesting by the interplay between McLaughlin and Carlos Santana. The song contains some excellent dual guitar work and showcases the distinctive solo styles of these two artists. Unfortunately, the song occasionally sounds cluttered and could have been even more powerful had it been a little tighter.

The last number on side one, "Every Tear From Every Eye," has a lush, full sound and features some nice interaction between McLaughlin and guest saxophonist David Sandborn.

Increased fervor

Things really begin to cook on side two, which opens with a beautifully conceived piece called "Do You Hear The Voices That You Left Behind?" which is dedicated to John Coltrane.

McLaughlin is backed on this song by perhaps the strongest lineup on the album, featuring Stanley Clarke on bass, Chick Corea on keyboards, and Jack DeJohnette on drums. The song contains some striking chord and tempo changes as well as a breathtaking solo by Clarke that should stifle even his staunchest critics.

The next song, "Are You The One? Are You The One?" is somewhat of a letdown. McLaughlin is backed only by Jack Bruce on bass and Tony Williams on drums on this number and, while the drumming is excellent throughout, the song never really develops itself.

The album closed with a solo number by McLaughlin. He turns in a wistful rendering of "My Foolish Heart," the only non-original piece on the album, playing a heavily phased electric guitar.

It is a perfect statement with which to end an album that takes a tour through some of the finer points of fusion music and boasts some of McLaughlin's best playing in recent memory.



Stuart Theatre repairs costly

By Kent Warneke

Back when Eddie Cantor and the Ziegfeld Girls and Eddie Dowling's performance in "The Rainbow Man" were the talk of the town, Lincoln became the site of a new theatrical standout, the Stuart Theater.

It was June 10, 1929 when the Stuart Theater formally opened, a building which was to give Lincoln a "name" for the performing arts.

Lincoln once again had the chance to recapture that "name" when James Stuart Sr. and the Stuart family donated the first five floors of their building to the Nebraska Foundation for use as a major performing arts center.

The opportunity has since been squelched due to financial and architectural limits, but discussion remains on whether the Nebraska Foundation and UNL made the right choice.

When the bottom five floors were originally donated on Sept. 30, 1977, a committee was formed to review the possibilities of renovating the theater into a major performing arts center.

Costs too much

Chairman of Theater Arts and Theater Director for UNL, Rex McGraw said, "The committee went in with sound and acoustic engineers and architects to review the existing structures of the theater and found it financially impossible to renovate the building for the intended use."

Costume and prop shops, lighting and rigging structures were all features that would have had to be added to the theater to make this feasible, according to McGraw. He added that the seating capacity (1,600) really is too small for a major performing arts center and too large for training theater majors.

In training, students must be able to put on seven to nine shows instead of the one or two put on by major musical or theatrical productions and only about 600 sets are needed in a training theater.

Harry Allen, director of institutional research and planning for UNL said, "There was also the matter of the theater's stage limitations."

The Stuart Theater's stage is not large enough for a full-scale theatrical or musical production.

New building

"The university currently is working on plans for a new theater building," McGraw added. "We have passed the first stage, a pre-planning stage, and the Nebraska State Legislature has over-ridden Governor Exon's veto to pass money to bring in an architect. The matter is now in discussion with the Board of Regents."

Robert Hanna, of Hanna Architects, disagrees with the decision of the Nebraska Foundation and UNL on using the Stuart Theater.

"The acoustic level of performance that the committee wanted to obtain was time times above what an

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Before becoming a movie theatre, the Stuart Theater was a performing arts center. This is the theater in its original form.

Revolutionary director to show his films

*Is there life on Earth?
Is there life after birth?
It's a joy to be alive
It's good to be glad
It's good to have nothing
It's great to be mad
It's fun to be funny
To do things in the nude
Oh, it's sweet to be hungry
It's fingerlickin' good*

Sweet Movie song
Lyrics by Anne Lonneberg and
Dusan Makavejev

Director Dusan Makavejev has been called a revolutionary cubist and his films will run at Sheldon Film Theatre's Film-makers' showcase Sept. 27 to 30.

Makavejev will be at each of the evening screenings to discuss his films with the audience.

Makavejev's film *Man is a Not a Bird* runs Sept. 27 and the plot takes place in a mining town in eastern Serbia. The cast of characters include: an engineer in a factory, a hairdresser with whom he has an affair, the daughter of the people who run the engineer's boarding

house and a truck driver with whom he has an affair.

Pete Cowie of *International Film Guide* says *A man is Not a Bird* sets the pattern for Makavejev's feature films, for it blends actuality with fiction in a manner so unself-conscious as to seem almost natural.

Makavejev's second film *Love Affair, or the Case of the Missing Switchboard Operator* shows Sept. 27 and 29.

It begins with a dissertation on sexual customs by a professor of sexology, and then goes into an affair between a female telephone operator and a middle-aged civil servant.

WR: *Mysteries of the Organism* runs Sept. 29 and was banned in Yugoslavia. The mood of the film can be called light-hearted and humorous, but it deals with a serious theme. It deals with opposition to all oppressive social systems, east or west, the removal of prudence from sex and a final squaring of accounts by the new radicals with the reactionary Russian regime.

Makavejev's last film *Sweet Movie* runs Sept. 30. One of the films more publicized scenes shows a sailor who is stabbed to death by a Marxist militant prostitute as they lay together in a bed of sugar. The second scene shows Miss World who drowns in a vat of chocolate.