

# Arts and Entertainment

## Quartet brands mixed bag of jazz, blues

By Mona Z. Koppelman  
Daily Nebraskan Senior Editor

For those who knew nothing about jazz, a night with Dave Brubeck was like a child's first taste of candy.

For jazz connoisseurs, Brubeck's music rivaled the delights of growing up — trading cotton candy for chocolate eclairs.

Brubeck's reputation as a jazz pianist and composer has few equals in the modern world of music. Old and new melodies spiced with unorthodox rhythms are hall-makers of the Dave Brubeck Quartet's special brand of jazz.

Drummer Randy Jones started off Sunday evening's performance in Kimball Hall with a snazzy lick, joined by Brubeck, his son Chris on bass and Bill Smith on clarinet. Quartet members have warm

audience appeal: Jones looks like a Las Vegas veteran; Chris, a coffeehouse beatnik; Smith, a prim professor; and Brubeck, a musical Merlin.

Some listeners may have recognized Brubeck classics among those performed — "Take Five" and "Three to Get Ready" — as well as jazz standards like Duke Ellington's "Don't Get Around Much Anymore."

But recognizing the tunes only served to take the edge off an evening of surprises. Even if you shake your Christmas presents, you don't really want to know what you're getting.

The quartet performed a mixed bag of moods and styles, balancing raggy blues pieces with reflective moody tunes like "Lover Man," featuring Smith on clarinet. Smith's blue notes wallowed in the depths, then suddenly bubbled up the

scale. Chris smiled, cocked an eyebrow, and hugged his bass as Smith's notes showered through the upper register. Brubeck sat at the piano, hands on his knees, head bowed reverently until the last note trembled and died.

And in that small moment of silence, Brubeck shook his head, smiled and whispered: "Yeah."

Next, a movement from Brubeck's "Glances" suite titled "Poly" (as in poly-rhythm). Composed for the Murray Louis Dance Company, Brubeck's lighthearted notes skipped hand-in-hand with Smith's clarinet in a musical game of hopscotch.

Jones' drumming mastery was featured in Brubeck's composition "Pange Lingua," a variation on a melody that Brubeck said began as a Hebrew chant centuries ago. Jones' combination of every drum cadence

known to man — all played at the same time — contrasted magnificently with Brubeck's simple chords.

Chris brought out his bass trombone after intermission and blew through Fats Waller's "Black and Blues." Don't nobody mess with that trombone man after his rumblin' rendition of the bluesiest of blues.

Except Brubeck, that is. His tinkling piano roll rag danced on the trombone man's toes, until the bone tooted with delight. Smith's clarinet joined in the fun, and the piece ended in the bone man's great laughing honk — at himself.

The Kimball audience brought the quartet back for an encore and tried to persuade them again with a standing ovation. Lincoln audiences may have the reputation as easy marks, but who can be ashamed of taking candy from a master?

## 'Confidential' exposes rock 'n' roll world, examines album covers, deaths, mysteries

Review by  
Ward W. Triplett III  
Daily Nebraskan Senior Editor

Looking for a Christmas present for that 12 to 17-year-old little sibling who has just developed a taste for Def Leppard and can't understand at all who those guys the Beatles were?

Or, do you yourself have a yearning for extended knowledge into why Michael Jackson got the nose job or the circumstances that led to the suicides of Sid Vicious and Phil Ochs? If so, "Rock'n'Roll Confidential" by Penny Stallings may not be just another attempt to make a quick buck of the phenomenal interest in the private lives of rock stars.

'Confidential,' while covering an area too wide to go into much depth on any one figure, does offer a fast-food type look on the lives, career decisions and failures of more rock stars than you could possibly remember.

With its helpful serving of pictures and memorabilia, 'Confidential' is at its best an informative and entertaining look at the tales surrounding the music and the men and women who made it.

In the book's forward, Stallings professes to write about the rock star as a cultural icon in the Hollywood star sense. In that tune, Stallings' chapters cover not people alone, but separate sides of what makes up the rock persona.

Other chapters cover take-offs on the original trend-setting stars (Elvis Presley beat Eddie Cochran, Tommy Sands, Ricky Nelson, Ral Donner, Little Richard beat Larry Williams and Esquerita, The Jackson Five beat the Sylvers, the Osmonds, the

DeFranco Family, and the Five Stairsteps, the Rolling Stones and Mick Jagger begat the New York Dolls, Bob Geldorf, Tim Curry, etc.).

But the best chapters are the two that cover banned rock albums and the lengthy "Rock and Roll Heaven."

The cover chapter includes the famous hubub over the Stones' *Black and Blue* album and billboard, the Beatles' chopped baby cover for *Yesterday and Today*, and John Lennon and Yoko Ono's nude cover for *Two Virgins*.

Like each section of the book, Stallings not only includes the pictures, but also a short history of the subject and what happened to it after it rose to importance. For example, *Two Virgins* sold only 2,000 copies despite its massive publicity and how that zipper on the cover of the Stones' *Sticky Fingers* had to be pulled because it damaged the records.

While some attention is given to Blind Faith's nude child cover and Jimi Hendrix's *Electric Ladyland* set, some of the more interesting ones are the obscure stories, namely the Lynard Skynrd *Street Survivors* cover, which eerily showed engulfed in flames, the two band members killed in a plane crash shortly after the album's release. And, Alice Cooper's *School's Out*. Cooper had wanted a pair of panties to encase the album, but the Federal Trade Commission, claiming the undergarments were made of flammable material, nixed the packaging.

Cooper and his people fought the decision until *School's Out* became a million seller. After the fuss died down, Cooper ad-

mitted to knowing the Trade Commission would kill the panty idea . . . the ensuing argument from his camp had all been to drum up publicity.

But the chapter on rock and roll deaths is where Stallings does her best work. Instead of dealing with the sensationalized circumstances which doomed Elvis Presley and others, she attempts to look not only at their demise but their impact on music and the impact their deaths had on their profession. It starts with the first death of the rock'n'roll era (the suicide, or shooting, of soul singer Johnny Ace) and continues to the death of Marvin Gaye.

The most time is given to John Lennon, Presley, Gaye, Jim Morrison, Vicious and Bob Marley. In almost every case, the stories are sadder than the fiction passed down by the supermarket tabloids. Marley, for example, couldn't read or write and while denying his cancer and claiming Jah would revive him, he was forbidden to smoke marijuana in his closing days and saw the dreadlocks he treasured so much fall out from extensive chemotherapy.

Vicious' mother seems responsible for his death, having bought him the drugs that killed him. ("I guess they were just a little 'too' good," she said), and the sad story of Rory Storme, the Liverpool star who was the main attraction there before the Beatles took off. Storme once saved a girl from drowning in 1971, and in an effort to get publicity, called the London papers that once loved him so much to help drum up attention for himself. But the papers didn't remember his name. A year later, Storme and his mother were found dead in an apparent suicide pact in their London home.

For fun, Stallings includes baby pictures and first group pictures of present day stars, such as John Phillips and Scott McKenzie in the Wayfarers, John Denver in the Chad Mitchell Trio, Ringo Starr in Storme's group, Daryl Hall in Gulliver and Bruce Springsteen in the Castilles. She also includes a three page chapter on the great rock rumours, such as Presley's alleged cloning in 1968, Keith Richard's alleged full-blood transfusions in Switzerland, Richard and Jagger's contemplation and subsequent murder of Stone founder Brian Jones.

Unfortunately, it was this part of the book Stallings chose to play up on the cover of "Confidential," making it all seem just like those supermarket rags. But don't let that fool you. "Confidential" is a well-written, reliable and entertaining escape through a suddenly interesting world.

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