

# Washington plays sensual saxophone

By Matt Wallace  
Staff Reporter

Sunday evening, saxophonist Grover Washington Jr. and the group "Pieces of a Dream" took Omaha's Orpheum Theatre by musical storm. "Pieces of a Dream," the Philadelphia-based trio opened the evening with an exciting, driving 50 minute set.

thunderous applause after each solo. Especially moving was his use of acoustic grand piano played with great emotion and dynamic contrast during the tune "The Shadow of Your Smile." Their musical offerings varied from funk and pop to jazz standards, and all were well received by the 1,877 in attendance for the United Negro College Fund benefit.

smoothly accenting the highlights with deftly placed cymbal crashes.

The true "highlight" of the evening however was when Washington and his 8-piece band took the stage.

Washington started on alto saxophone and proceeded to groove for the next 95 minutes.

He was featured later on tenor and soprano saxophones proving his prowess with the saxophone family.

His musical diet of both old and new tunes proved to be a feast "fit for a king," and the audience let him know it, as the applause after solos was deafening. Washington himself acknowledged the crowd's excitement remarking, "You are a beautiful audience."

His group performed the title track

to his latest album "Inside Moves," and also a medley of other tunes that he has recorded over the years, including such tunes/songs as "Ain't No Sunshine When She's Gone," "Black Frost," and "Just the Two of Us."

Washington's use of long-held altissimo register notes proved an effective contrast to the rhythm sections busy, complex grooves during his solos and served to "energize" the audience.

As fast and furious as the music was at times, Washington also proved that he is a master of the ballad as well. The title track to his "Winelight" album was very soothing, as he exhausted the sensuality of his horn completely.

The encore to the show was perhaps Washington's most beloved tune, the classic "Mr. Magic."

## REVIEW CONCERT

The group, discovered and produced by Philadelphia native Washington, has now released two fine albums, and played most of that material for this concert.

Keyboardist James Lloyd was featured throughout the set bringing

# 'Ekstasy' delightful, disgusting from the 'Mother of Punk'

By Scott Harrah  
Staff Reporter

People are always trying to put a label on musicians' genres. That's something one simply can't do to Nina Hagen, the self-proclaimed "Mother of Punk" from Germany whom you've probably never heard of.

Hagen enjoyed moderate success during punk's heyday with such abrasively delicious efforts at "T.V. Glotzer," but it wasn't until she moved to America that she hit it big.

Her first English-sung L.P. "Nunsexmonkrock" established Hagen as the most bizarre bubble-burster to come along since Bowie.

Her second, 1983's "Fearless," was an irreverent parody of disco that ironically brought the Hagen sound to the elitist clubs in New York that she satirized.

So it is also ironic that her latest effort, "Nina Hagen in Ekstasy," doesn't glide on her usual cutting edge.

The album opens up with "Universal Radio," an electronic tribute to radio and free speech.

Hagen fans will be a bit disappointed with this opening number because unlike her previous albums, it doesn't have that sense of flash and wit that have always introduced her songs like a wacky one-act play.

But she does include some kitsch classics that save this nine song disc from being a typical compilation effort.

One song, "Russian Reggae," is vintage Nina, replete with all those eerie characterizations she does that make you applaud with admiration or puke with repugnance. Semi-satirical, semi-serious lyrics light up the tune:

*In the Soviet Union/They celebrate reunion because there will be no more fighting/We'll make the United Nations part of the celebration/The atomic war will never happen.*

Another track, a raunchy re-make of "My Way," is also old Nina at her so-bad-she's-good best. It starts off with Nina crooning like Elvis on a bad acid trip, then turns into a ridiculously fun thrash number.

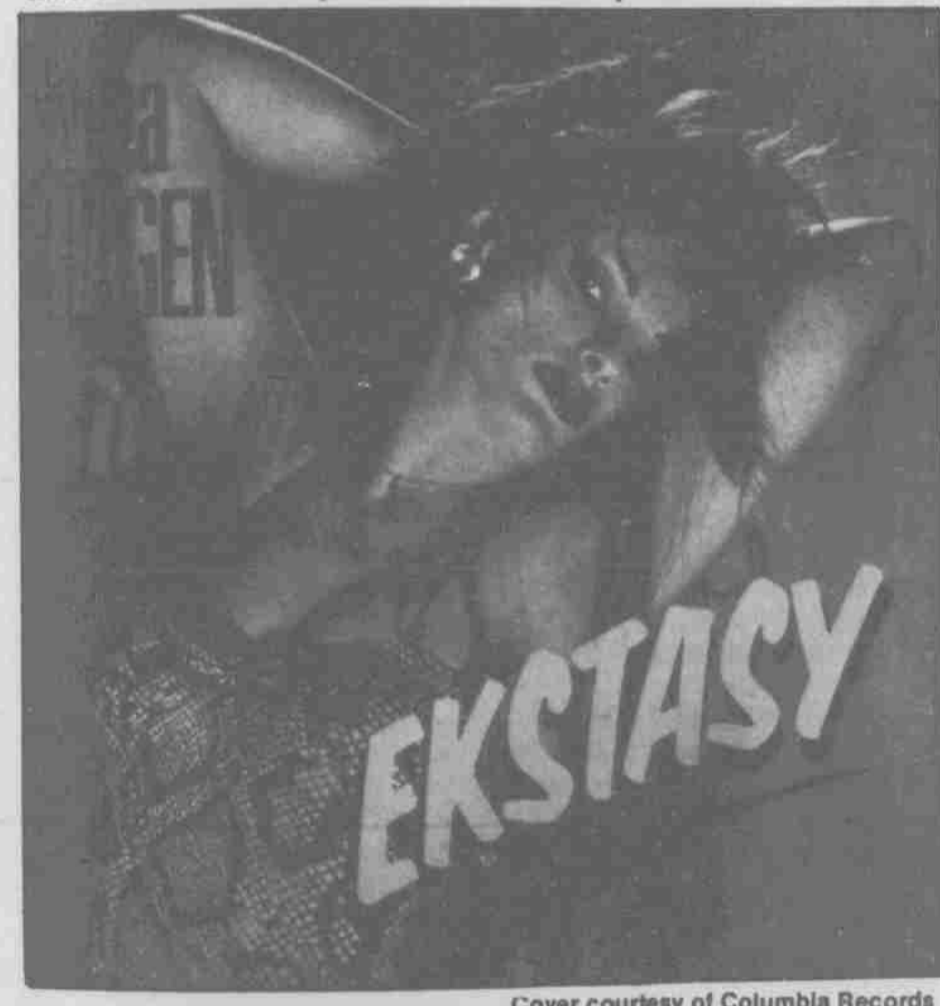
Other mind blowing oddities include "Prima Nina in Ekstasy" with beautifully bad lyrics like "I'm the Mother of Punk, so what the funk" and an embellished version of the "Lord's Prayer."

But she includes a few yawners like a reprehensible re-make of the Mamas and the Papas "Spirit in the Sky" and "Gods of Aquarius" which are less humorous than inan, and not original.

However, someone as innovative and idiosyncratic as Hagen can get away with a lack of fresh material because a few farm animal noises and possessed heroin junkie impersonations set to a nuclear beat never hurt anyone. That's exactly what makes "In Ekstasy" a delightfully disgusting musical experience.

## REVIEW DISC

If you have heard of this campy chameleon who performs everything from hardcore to Frank Sinatra schmaltz, you know that she's so outrageous you either hate her or worship her.



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