

# Arts & Entertainment

## Sax man Marsalis blows Kimball away

By Jann Nyffeler  
Staff Reporter

The Branford Marsalis Quartet played the wrong hall Sunday night.

Their eclectic jazz belonged in a crowded, dimly lit, smoky club,

### Concert Review

surely not the Kimball Recital Hall.

But Kimball Hall it was, and the audience didn't seem to mind.

Marsalis mixed old stuff and new, standard and progressive. He often took a step back to bask in the fun of his band. On some tunes he studied bassist Delbert Felix's technique like a friend. Other times, he watched pianist Bill Childs tickle out tasty solos.

Whether playing alto or soprano saxophone, 27-year-old Marsalis ended every piece smoothly, without the traditional stinger that usually ends jazz charts.

Beginning with "Shade of Jade" by Joe Henderson, the group was solidly unified, yet each member had a chance to shine.

The second number, a Sonny Rollins chart, began with a Felix bass solo. The rest of the band snuck in and turned out one of the evening's more inspiring pieces.

"Lament" began with a healthy but predictable keyboard solo.

Mellow and wintry at the outset, "Lament" created a sly, sneaky mood.

But the controlled raucousness of the next number, "Love Song" by Tony Williams, showed the boys at the peak of their heat.

The climax of the show came with "Broadway Fools," written by Marsalis. His fluid soprano sax runs sounded so electric that they might have come from a synthesizer. But the music was real. His talent lets him create those effects naturally. There were no tricks in this light and happy piece.

Drummer Gene Jackson got a chance to show his stuff on "Swingin' at the Haven," written by Marsalis' father, pianist Ellis Marsalis. Jackson, whom Marsalis said was playing his second gig with the group, delivered a solo that was solid but lacked the sensitivity that comes with experience.

**'His talent lets him create those effects naturally.'**

The evening ended with a Kenny Kirkland piece that showed Marsalis at his explosive best on a frenzied soprano sax solo. It exemplified Marsalis' style at its apex, with seemingly boundless range and delicate technique.



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## Movie takes scary look to future

By Kim Beavers  
Staff Reporter

Arnold Schwarzenegger's new movie, "The Running Man," is a frightening look into the future.

The film is based on a novel by Stephen King, but the only relation between the two is the title and two main characters' names. The human race as portrayed in the year 2019 is

Richard Dawson, remembered best in his role as the host of "Family Feud," makes his comeback once again as a host on a TV show in the film that depicts the death penalty in a variety show.

Dawson plays the role that people love to hate and does a great job at it. He is cocky, dishonest and crude, all displayed with style. The game show audience consists of citizens who make bets on which government-owned bully will kill Schwarzenegger.

Schwarzenegger, an ex-cop framed by the government, must be a contestant on the game show to save his life. Maria Conchita Alonso plays Amber Mendez, who assumes the role of sidekick. She must also be a contestant on "The Running Man" as punishment for trying to uncover the scheme the government pulled on her cohort.

This action-packed movie pulls in the audience by constant feedback from the TV show's audience.

Mick Fleetwood, of Fleetwood Mac, and MTV host Dweezil Zappa, son of Frank Zappa, make up the people's republic in the movie. The republic has been created as an underground world in hopes of overthrowing the government. Fleetwood makes a satisfactory change from drummer to actor, but Zappa appears completely ignorant as he mouths his only two lines in the show.

Schwarzenegger has not always been the best actor but he hams up as an excellent tough guy.

The movie should bring in a diversified audience. It appeals to the those who like to feel like they lived through something. But don't go for a relaxing evening.

"The Running Man" will keep you on the edge of your seat.

### Movie Review

cold and violent.

The movie is entertaining, but an absurd number of one-liners hurts its final outcome.

The movie takes place in Los Angeles with an autocratic society. The government also runs all of the TV programming.

## Project Import lauds alternative music

By Kevin Cowan  
Senior Reporter

Project Import, 719 P St., sells alternative sounds to the mainstream albums, tapes, and compact discs that dominate the Top 40 charts.

Steve Schulz, owner of the new shop, said he and manager Jon Baker were "sick and tired of the average records available."

"We wanted to open a shop that concentrates on imported records of all kinds," Schulz said. "So many other record stores offer only the music that everyone knows about and ignore the innovative music put out by the smaller record companies like SST and Rough Edge."

Baker has spent the last nine years buying records for Pickles and Records & Tapes and Dirt Cheap Records and Gifts. During that period, he said he became increasingly disenchanted with larger record companies and the way they controlled record distribution.

"It's like they try and put you in a bowl," he said. "They won't even think of giving you backing unless you've got \$150,000 invested in your business and you agree to sell their Whitney Houston or Bon Jovi records. They tell you what to buy and how much to buy," he said.

Baker said the goal of Project Import is to give people the opportunity to make their own music decisions.

"If all you ever hear is what they play on the radio, then you can't decide for yourself what music you really like," he said.

Schulz said larger record stores give most of their time and space to popular bands, while smaller groups go by the wayside.

"What people don't realize is that most of the 'popular' groups started out in record stores like ours," Schulz said. He cited groups like R.E.M., U2, The Cure and the Psychedelic Furs as groups that started on the underground circuit.

Project Import, in the Haymarket's Burkholder Project, lets customers look around for music without any sales pressure and hear groups they haven't heard before, Schulz said.

"If someone comes in and wants to hear a record that we don't have on tape, we'll open the record and play it for them. If we don't have a record they want, we'll make every effort to order it for them," Schulz said.

"We want to be the premier import record shop in Lincoln," he said. "Competition is not the primary goal."

"We know we're going to be scraping for a long time to come," he said, "but our goal isn't really to make money as much as it is to provide the best alternative music possible to the Lincoln alternative music culture."

Project Import features recordings by Divine Horseman, Saint Vitus, Zeitgeist, New Gun Theory, Savage Republic and the Dead Milkmen.

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