

Jazz Orchestra to present concert for young and old

By Robert Richardson
Staff Reporter

The Nebraska Jazz Orchestra will present its fourth and final concert of the 1988-89 season tonight at the Hilton Hotel at 7:30 p.m.

The 17-member jazz orchestra will play the music of Duke Ellington in a show called "Rockin' in

Rhythm."

"It is an appropriate time for this music," said Ed Love, music director for the Nebraska Jazz Orchestra. "If the Duke were still alive he would have been 90 last Saturday."

This young group of musicians are all professional musicians from the Lincoln and Omaha area. Many of the members are teachers of music or

have different professions outside of music.

"All of us have other jobs that keep us busy," Love said.

The orchestra has been in existence for two years and most are alumni of UNL, Love said.

According to Love, the selection process the orchestra uses is unique and everyone gets a chance.

"We have a master list of people we call that play well. There are a whole bunch of good musicians in the Lincoln/Omaha area," Love said.

Along with the magic of Ellington, the concert will include guest solo pianist Russ Gibson.

Gibson has been in Lincoln since 1932. He attended Doane college for two years with a major in music but

said he dropped out because of the hard times the depression brought on.

"I didn't have enough money to continue going to school," Gibson said.

Gibson said professional musicians have a hard time making it in Nebraska.

"In this area, unless you are teaching, you don't have a chance as a professional musician. You can't sustain yourself on music alone," Gibson said.

But music is what this group is all about.

"We like to play music by Nebraska composers," Love said.

Randy Snyder, UNL professor of theory/composition, has helped arrange some of the music for the show tonight.

The Jazz Orchestra's set tonight certainly will not be an alternative music style.

"There is a segment of the population that is crazy about the old tunes of the '30s, '40s and '50s," Love said.

Just because the music is of an older nature does not make it easier to play, Gibson said.

He complimented the orchestra, calling it "a great group of young people."

"If they weren't they wouldn't be able to play the kind of music they do," he said.

As for the crowd they hope to attract tonight, Gibson said, "Both young and old will like it. It is not only well written but well played."

Film focuses on social issues through art

By Bryan Peterson
Staff Reporter

Helen Klodawsky's 30-minute documentary "Painted Landscapes of the Times" explores the disturbing art of Sue Coe by emphasizing both the artist and her works.

movie

The film will be shown Thursday at 7:30 p.m. in the Nebraska Union with "Chile: Hasta Cuando," a film about Pinochet's Chile. Both films are free.

"Painted Landscapes of the Times" focuses on the paintings and sketches of Coe, with clips of Coe working and talking mixed in

between. It reveals how Coe's work is a response to her view of the world around her. The world she sees, though, is different from the world seen by most people.

Coe's works are centered around social issues and carry haunting visions of urban decay, hopelessness and violence.

"When this world is free of racist, sexist garbage, then you will be free of my art," she says in the film. The drawings are dark, reflecting ignorance and the night -- the night, when wolves and men alike come out in pursuit of gratification of one sort or another.

In Coe's works, the men are wolves, preying on women, the poor and the innocent. The figures are twisted and ghoulish, and none of them are happy.

Some of the men are bloated living corpses, sucking life from

the less powerful. Some of the men are haggard victims drifting aimlessly. None of Coe's women are strong or evil; all are gaunt victims, seemingly incapable of resistance.

Coe's view of male domination and power is best captured in a work portraying the gang rape of a woman in a Boston bar as twenty patrons look on. The woman's anguish leaps out of the painting but is overshadowed by the callousness of all those in the bar.

"The world is violent. My work is nothing but a pale shadow" compared to everyday interaction, she claims. The film's segments of Coe riding in the New York City subway or watching the news bear her words out.

The indifference of isolated passengers lost in layers of graffiti as Coe sketches them is telling.

Coe seeks "the entire truth, the feeling of being shot, which you can't do in a photograph."

One must wonder why Coe does not simply choose to move elsewhere to escape the squalor and decay of New York City. But that would be to miss the entire point -- the squalor and decay are the source of Coe's art.

As a documentary, "Painted Landscapes of the Times" is not outstanding. The camera has a tendency to wander, as does some of the narration.

As a depiction of the work of Sue Coe, the film comes alive. But a film composed solely of Coe's works, without narration, wouldn't have had nearly as much power.

Coe has said: "The showing of what is real is hope in itself, even if the message is despair."

Film depicts Chile during dictatorship

By Bryan Peterson
Staff Reporter

LASCO will be showing the hour-long "Chile: Hasta Cuando," which translates as "When will it end?" The question must be asked again and again while watching the film.

The footage was shot in 1985, twelve years after the military coup in which General Augusto Pinochet overthrew President Salvador Allende, the first elected socialist in South America.

Australian David Bradbury was allowed to film the 1986 Academy Award-nominated film under the guise of filming a music festival. While supposedly doing so, Bradbury and his crew managed to assemble a great deal of footage depicting life under the dictator Pinochet.

The film opens with a birthday party for Pinochet, who is surrounded by gleaming soldiers. The soldiers seem to be everywhere in Chile, and they are everywhere in the film.

Bradbury presents a number of ironies and paradoxes throughout the film. His three-month stay was marked by several fortuitous coincidences, such as an earthquake which allowed Bradbury to remain longer.

Another such coincidence was a brief interview with John Denver in Chile, who praised the government and denied reports of torture.

Denver's beliefs are quickly dispelled by scenes of protestors being beaten senseless. Groins and glasses are equal targets for the shiny combat boots and truncheons.

Scenes of demonstrators being beaten are nothing new to the television screen, but Bradbury's footage of such events is still compelling.

Even more interesting is his presentation of the funerals of victims of government torture. Every such event is turned into a political rally, and the participants bask in the glory of martyrdom.

Pinochet himself is comical, strutting about in a full-length cape while the streets are full of tear gas and bullets.

"People can relax. There is no problem," he says.

The general is portrayed as a self-styled glorious warrior against communism ("It is a war we fight everyday"). The irony of the crowds who echo his sentiments does not escape Bradbury.

Bradbury explains how the church is strongly split between those who support the government and those who do not. In one scene, Catholics demonstrate against a dissenting cardinal, yelling "Kill the dogs, long live free Chile."

There are other ironies: a tortured Christ on a crucifix watches from the wall as soldiers ransack a woman's house looking for her son, who was seen at an opposition meeting.

Such scenes contribute to the film's excellence. The film's biggest flaw is that while trying to portray the terror of living under a dictatorship, it offers little criticism of the opposition.

Still, Bradbury has created a visual record of terror and oppression, a record which should not be easily dismissed.

The Matt 'Guitar' Murphy Band plays at Zoo Bar

By Matt Burton
Staff Reporter

The blues came roaring through Lincoln via Matt "Guitar" Murphy Monday night at the Zoo Bar.

Murphy, the guitarist for the Blues Brothers Band, has been playing guitar since he was eight.

At the time, Murphy said he had no intention of being a guitar player, however, factors such as a growing curiosity in the instrument and the fact that "it was not very expensive" resulted in his pursuing the guitar more fervently.

Murphy is touring the United States with the dynamic Matt "Guitar" Murphy Band, ripping through various blues staples wherever it goes.

Murphy and his band played songs such as "Kansas City" featuring wild keyboard by Keith Davis and Murphy's fingers moved all over the frets in the style of a man named "Guitar."

The gig included many blues jams showcasing the band's skills. Murphy let his crew take over for fantastic jazzy solos by Bob Laramie on bass and Alex Brooks on drums, which effectively worked the audience into a frenzy.

Murphy sang a few songs at the beginning of each set and brought out Larry Thurston to sing such favorites as "Soul Man," complete with Murphy shouting "Play it Steve," and "Til the Midnight Hour," including a hot, squealing saxophone by Jay Fort who adequately played solo where normally entire sections are used.

The members then eased into

"Knock on Wood" and James Brown's "I Feel Good" maintaining maximum tightness.

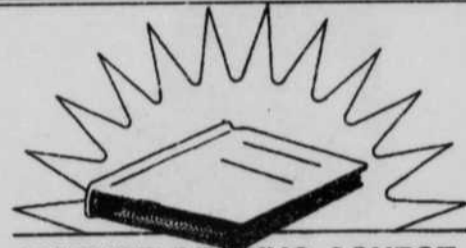
Except for occasional glances to the audience to check for approval, Murphy remained totally focused on his guitar.

Murphy displayed confidence in the future of the blues.

"The blues is doing well," he said. "(The blues) is disguised in other things."

Such styles as rap music are "just part of the blues," Murphy said.

The Blues Brothers Band will be getting back together this summer for a tour of Europe, possibly featuring Eddie Floyd and Thurston on vocals,



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