

Wasting no tune, time

Marsalis grabs Lied crowd

By Michael Stock
Staff Reporter

Jazz saxophonist Branford Marsalis said in a talk Saturday afternoon that "unless the music sounds like your own . . . it's a waste of time."

Saturday night, Marsalis proved just that. Taking the Lied stage for a sold-out crowd, Marsalis grabbed the audience in the opening minutes and didn't let go.

Jeff Watts on drums and bassist Robert Hurst joined Marsalis' saxophone playing Saturday night to spin a frenzy around the audience at the Lied Center for Performing Arts.

Opening with "A House from Edward," Hurst's streetwise bass line should have found the stage strolling with cats in dark glasses, showing a beatlike style. Occasionally, the simple stroll of bass would speed up, sounding more like a shuffle than a walk.

Watt's pounded rhythms of the trap and the "skish" of the cymbal set out on an involved inspection of rattletrap and rimshots, as Marsalis strolled about the stage listening to his partners' solos.

As Marsalis noted in his talk, the rhythm of the bass line is a straighter rhythm to follow than the percussion. He said that the bass guides the pace of the song, marking time for the rest of the band to follow.

The integration of both straighter and more complex syncopated rhythms

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Jazz . . . is an American experience. It deals with screaming, shouting and singing.

Marsalis
saxophonist

of drums and cymbal gave the trio a very thick sound.

Parts of the trio's interpretation of the classic "Embrace Me, My Sweet Embraceable You" and Ornette Coleman's "Toy Dance" offered a slower, sweeter sound.

Marsalis' solos showcased glissandos and the power of his wide range. Filling the enormous Lied with a flood of warmth that should only fill a smaller hall, the bluesy background of the music shone through.

The lustier-throated sound of Marsalis' tenor caught the audience as he strolled to and from the microphone, keeping a close watch and ear on volume and sound.

Picking up the tempo and maintaining the same rhythms built the song to a fervor, highlighting the intricacies of the involved bass line. The demand and complexities of Watt's rhythms at times sounded with African influences of bullet-fast sharpness and moved into Latin rimshots

and cymbal rhythms.

The second half of the show incorporated "Royal Garden Blues" with Duke Ellington's "Mood Indigo," "All God's Children Got Rhythm," "Cherokee" and Sam Jones' "Unit 7."

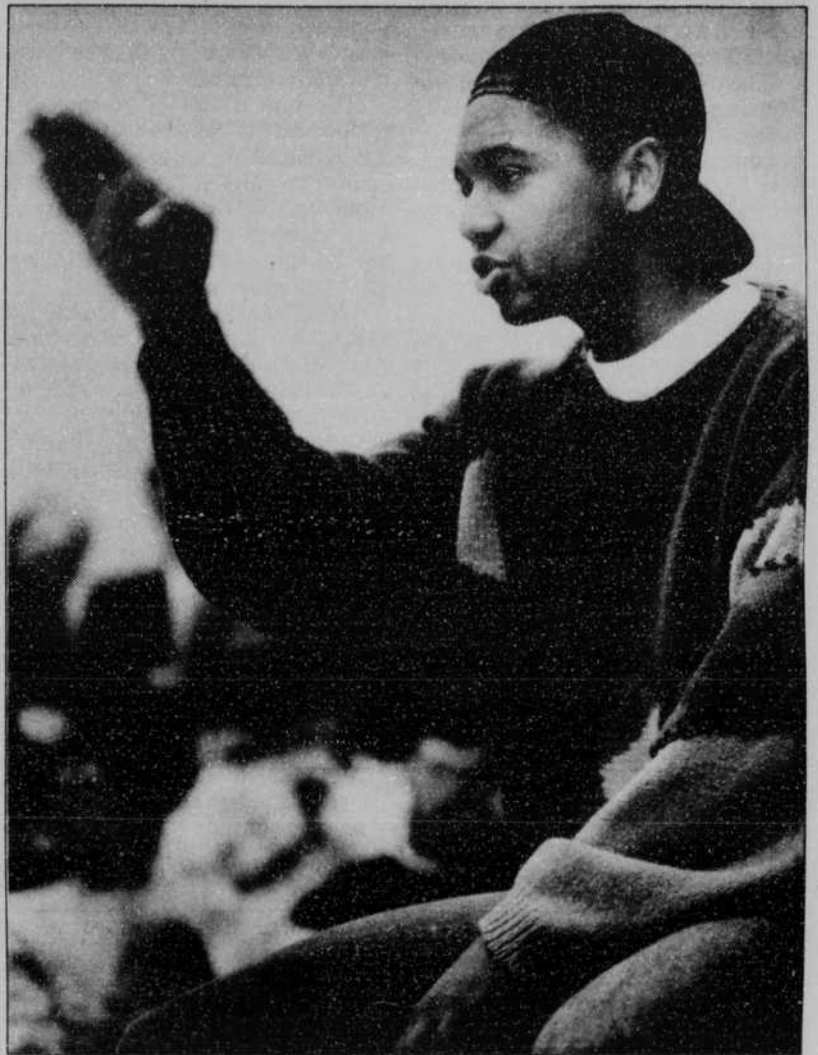
Marsalis' clever modernization of the old New Orleans standard, "Royal Garden Blues" featured the sweeter sound of Marsalis' soprano saxophone — which he played on Sting's albums.

The speed of Marsalis' rolling licks seemed quicker on the soprano, revealing the beautiful upper end of the scale. The wonderful searching feel of the soprano solo was free of inhibitions, as Marsalis "Yeahed!" approval of Hurst's change of playful rhythms. The feel of the bustle of New Orleans' Mardi Gras streets could be found in the denseness of the percussion, and the bustle and business of the bass solo.

Marsalis' rendition of Ellington's "Mood Indigo" was a raspy 1930's image of the throaty, lustful tones of a sexy smoking strapless — tempting and full of allure. The bluesy mix of lilted sounds at times picked up to a kind of cocksure strutting feel, each lick melting into the next with ease.

Every exchange of solos and licks in the astounding show was greeted with grins and approval from members of the trio and the Lied audience.

See MARSALIS on 10



Michelle Paulman/Daily Nebraskan
Saxophonist Branford Marsalis speaks about jazz music and his own experiences to a group in Westbrook Music Building Saturday before his performance at the Lied Center for Performing Arts.



Hyonse Blankenship/Daily Nebraskan

'Incorrectness' show teaches Hanna how to be wrong the American way

My palms were sweating in sloppy anticipation. I gripped my buzzer button and tried to concentrate on the production manager's final warning to the contestants.

"Remember to smile. You're having so much fun you can't believe it. Laugh at all of Billy's jokes. You've never met a funnier man. And above all, have fun. It is, after all, only a game. OK, we're going in five . . . four . . . three . . . and we're on the air!"

The studio lights exploded into life. The applause signs flashed, and crowd members beat their hands together furiously. The game show announcer began to speak from some mysterious, unseen place.

"It's time once again for the game show of tomorrow, where contestants fight it out to see who has the least acceptable socio-political beliefs! It's 'The Battle For Political



Jim
Hanna

cal Incorrectness!' And here's your host, Billy Wasp!"

"Thank you," Billy said as he came running onto the studio set. "It's great to have you all here for another 'Battle For Political Incorrectness.' Our contestants today are Stan Plutarch from Reactionary, Penn., and Jim Hanna from Lincoln, Neb."

I applauded and smiled right along with the studio audience and nervously hoped I would win.

"Okay, Stan and Jim, let's get right to the questions. As you know, the first one to get three points is the big winner. Our first two questions are worth one point each and our third question is a bonus worth three points. The loser will go home with no prizes and forever be pegged with that most horrible of monikers, politically correct."

A gasp of fear went up from the audience.

"Gentlemen, here's your first question. You are a president of a major university. A bunch of whiny chicks come to your office and start crying for a women's studies program. They claim that the contributions of women to the worlds of literature, politics and history are being ignored by an exclu-

See HANNA on 10

Career, rear draws cheers for Harrelson

By Robert Richardson
Senior Reporter

When Woody Harrelson took the stage at Nebraska Wesleyan University's O'Donnell Theatre, nobody really knew what to expect — including Woody.

Harrelson, the slow-witted bartender of the hit television comedy "Cheers," spoke to a crowd of about 300 Friday night. He was in Nebraska as part of a four-day fundraising tour for the Nebraska Indian Community College.

He came on stage to roaring applause and comments from the audience like "nice butt." As he talked, he posed for pictures from the audience, smiled and told his life story.

Harrelson grew up in Texas, where he got in a lot of fights in grade school. Nevertheless, he was awarded a scholarship to a private grade school. Harrelson said that what he needed was a lot of love, and he got it at his new school.

He grew up, started getting good grades and eventually went to Hanover College in Indiana. He got degrees in English and theater arts and moved to New York.

He got his current job a year and a half later. He walked into the audition wiping his nose and the producers from "Cheers" immediately liked him, he said.

His talk quickly turned into a question and answer format. He opened up the floor for questions but before he took any, he answered the money question.

Saying that people usually ask how much he makes, Harrelson said that he has "more money than I know what to do with."

"I make more in a week than any teacher or professor makes in a year," he said.

But Harrelson said the fact that he makes so much money is not right, and he challenged the audience to change that.

A lot of the questions from the audience centered around the cast of "Cheers." Audience members wanted to know if Ted Danson (Sam) "really got laid a lot."

Harrelson said that it depended on if Danson's wife was in the mood and whether or not his children were in the room.

One audience member asked — to the groans of the crowd — Harrelson's views on the war. "I feel that we have to move into a new era

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