



First Edition to perform on Wesleyan campus.

Nebraskan entertainment

Music Scene recalls days of Rock 'n Roll

by Dave Landis
Entertainment Editor

In between James Brown, Joe Cocker and Dusty Springfield on this week's Music Scene T.V. show was a startling reminder of the early days of Rock 'n Roll. The Everly Brothers.

In a quick medley, the Tennessee twins sang "Wake Up Little Suzie," "Bird Dog," "Bye Bye Love," and "Dream, Dream, Dream." The good time sound of their country heritage stood up well against an inflated Cocker and a limp Dusty Springfield. Only James Brown, the king, showed more energy and excitement.

The Everly Brothers are just one of the veteran fifties groups making it big on the comeback trail.

Dion Di Muci (remember Dion and the Belmonts?) Cashed in big on a smooth "Abraham, Martin and John."

A big winner is Elvis the Pelvis. In his first live appearance in several years, Elvis blew their minds in Las Vegas with "Hound Dog" and "Jailhouse Rock."

Interest in fifties music can be traced to the ubiquitous Beatles. "Lady Madonna," a big seller in 1967, incorporated a boogie beat and

Paul's (or whoever it is) imitation of Elvis. The Beatles, a two record set by the Liverpool four, contains several conscious imitations of the roots of rocks in a very loose tribute.

The American Machiavellis of beat, the Mothers of Invention, led the return in this country. Calling themselves Ruben and the Jets, the Mothers released an entire album in parody of the fifties.

The liner notes state Frank Zappa's case, "we really like this type of music." The album sports a r e a l bonus, the high school graduation picture of Frank Zappa complete with black shirt and long white tie.

For the most part, the revival of fifties rock has been limited to original performers.

Fats Domino has left Blueberry Hill for Lovely Rita and Eleanor Rigby. He has also left cheap bars in Chicago for the night clubs of Las Vegas in the last four years.

Bill Haley and the Comets stormed Australia this summer and "Rock around the Charts" made billboards charts again. That single and the movie publicizing it began the whole smear in 1956.

Little Richard's repertoire has been stolen by every

white singer since Mitch Ryder. Get his album and you'll find nobody does them better than Richard himself.

It's the power and the good time irreverence of the fifties music that attracts its new audience. Many kids find old rock more energetic than the studio sounds of overdub and violins.

Not only are the middle-twentieth kids returning to this style; the youngsters who didn't catch it the first time around are turning-on to Elvis, the Everly brothers, Fats and Little Richard.

Jerry Lee Lewis is going to bust Beatrice, Nebraska apart on November 26. Sponsored by KECK radio, Lewis plays two shows at 6:30 p.m. and 9 p.m. You will remember Jerry plays piano and sings "Great Balls of Fire."

Following his demise as a rock 'n roll star in 1960, Lewis began the country circuit singing slow ballads. If he plays those you'll be disappointed. If he does the stuff he did on the Tom Jones show three weeks ago you are in for a great concert. Tickets are \$2.50 in advance, \$3 at the door.

Jerry Lee Lewis brought down the house at the Filmore East. He can do the same at the Beatrice City Auditorium.

First Edition to perform

A Preview
by J. L. Schmidt

Well over a year ago, an entertainment reviewer for the Columbus Dispatch made the following statement about a vocal group, The First Edition.

"If Kenny (Rogers) ever sings 'Ruby' on prime-hour television, he'll have a million seller within a month."

He did, and he has. As a matter of fact, Kenny Rogers and The First Edition are doing quite well in their new country and western genre of songs. "Reuben James" is their newest hit and follows close on the heels of "Ruby."

The First Edition is scheduled for another concert date in Lincoln, having first appeared here in the spring of 1968 in an outdoor fling on East campus. Nov. 22 they will go indoors at Nebraska Wesleyan University in the O'Donnell Auditorium with an 8 p.m. performance.

The group is probably best

remembered for their first big hit, "Condition," which featured a wild drumming blast by Mickey Jones, as well as some dynamic vocal work by the rest of the group.

Jones, a native Texan, was the drummer who backed up Trini Lopez on his hit of "If I Had a Hammer," remember hearing him hit the cowbell in the one chorus line? After eight years with Lopez, Jones went to the group which backed Johnny Rivers and made a special tour of Vietnam with Rivers and Ann Margaret.

Three years of working for Rivers gave way to a stretch with the group behind Bob Dylan. Transition? No problem, according to Jones who says, "It's never hard working for someone when you dig what he's doing."

Kenny Rogers, the bearded monster of the group, looks like he might strangle his bass guitar at any minute. He played with the New Christy Minstrels and left the

group after a year to join The First Edition.

His face shows his emotion as he gets into every song he sings, and at times, he is almost cherubic behind the wild bush, at times the true monster.

Terry Williams' father was the first-chair trombonist for Tommy Dorsey and his mother was a vocalist for the same group. Terry took up guitar at age 14 and joined the New Christy Minstrels after a short stint with Warner Brothers Records. He has a considerable amount of stage moxy and often breaks from the rest of the group to do extra little things during the show.

Mike Settle is an Oklahoma native who has made music a great part of his life. He majored in music at Oklahoma City University, as did Mason Williams, and then worked for years as a song writer. He became musical director of the New Christy Minstrels before breaking to form The First Edition.

Settle's vocals range from pristine beauty to a chilling style as in "A Church Without a Name." He still writes many of the tunes the group uses in couple with Williams.

Thelma Camacho is the female of the group, and she sure is. With a short haircut, a smile and twinkling eyes that would melt an iceberg, she belts out a song that makes you think she hates you in one breath and that she'd never leave you in the next.

Not only is Thelma the female lifeblood of the group, she is also the group's barber and spirit builder. Her tonsorial talents add to the tonsil talents of The First Edition.

Weekend to feature 1946 movie

The weekend film series will present "The Best Years of Our Lives" Friday and Saturday in the Nebraska Union.

Directed by William Wyler, the flick was released in 1946.

The story revolves around adjustment to post-World War II conditions by three ex-servicemen. Greg Toland's deep focus photography depicts the personal problems of an ex-soda jerk, barber and a sailor who has lost both hands.

The movie won seven Oscars, including best picture, actor, direction and screenplay. The national board voted "Best Years" one of the 10 most outstanding American movies.

The flick is almost three hours long and features Frederic March, Myrna Loy, Dana Andrews and Hoagy Carmichael.

Admission is 50 cents for the 7 p.m. showings on Friday and Saturday at this campus and 7 p.m. showing Sunday at the East Campus.

Zepplin sounds super heavy, wow

by No. 6 KFMQ
Progressive Rock
Program Director

Led Zeppelin is heavy, super-heavy, while at the same time still light and buoyant. Perhaps that's why they contrived that name.

In case you haven't heard of them, Led Zeppelin is a band; a fantastic band. Sometimes their music is hard rock and other times it is soft blues, but it is always good.

Their new album LED ZEPPELIN II is a good example of this diversity. One of the songs on this album, "Bring it on home" starts out as contemporary Mississippi Blues with Robert Plant's mouth harp and the valuable assistance of John Paul Jones' bass and finally merging into Jimmy Page's dynamic pulsating style of loud eclectic electric rock.

Robert Plant is one of those innovative individuals that makes Led Zeppelin great. His free form, free lance, free feeling, free floating vocals are enhanced only by his mouthharp, his vocal duels with Page's guitar, his screaming, jumping, dancing and are things you'll only see or hear with Led Zeppelin.

In fact, Plant's vocals are even reminiscent of Mick Jagger's career high with his moving vocals and body and the abundant sexual imagery in songs like "The Lemon Song."

There's not much that hasn't been said about Jimmy Page except maybe he's fantastic. He's influenced and has been influenced by some of the top people in the industry; namely, Eric Clapton, John Mayall, Jeff Beck, and Keef Hartley.

Page has appeared with Clapton on occasion and even cut a few records with him. Does that make him cool? Jimmy Page can accurately

play a guitar so fast that it's almost impossible to believe. He even goes so far as to tune his guitar while he's playing eleven or twelve notes per second. During a solo he is likely to play his guitar with a bow, which he did in Kansas City last week in the middle of "Dazed and Confused" that lasted twenty minutes.

John Paul Jones' bass playing is also superb. Many of Led Zeppelin's songs hang together purely through his expertise. He lends continually much the way Paul McCartney does.

John Bonham's Percussion is also more than adequate. His presence and influence on timing and rhythm are really important. He even got a four minute solo in "Moby Dick." His excellence is the bedrock of Led Zeppelin's sound.

Led Zeppelin is unique — different from all the 'old pros' and all the bubble gum groups that try to be progressive and even are occasionally. These four musicians combine to make the music of Led Zeppelin so truly exciting that you wish you could capture them, if only for a moment.

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