

Grand Funk Railroad produces 'funky' disc

The following was given to me by Rich Berney. Mr. Berney says, "I am affectionately submitting this record review from the October 29 issue of *Down Beat*, a music magazine. Please print in full. I would be grateful." Here follows the above mentioned review.

"Grand Funk Railroad - *Closer To Home*. Rating: zilch.

At a concert, I once heard a emcee announce next week's attraction as the Grand Funk Railroad, and the resultant teenybop tumult convinced me that said Grand Funk Railroad held incredible appeal for the

teenybop mass — which only reinforced my opinion that expensive hype, top-40 hype media complicity, and the desire of said teenybop mass for fadistic product can effectively dictate popularity.

Musically, GFR are as redundant and esthetically undemanding as one expects of expert bubblegum, working each mandatory cliché with mechanical precision, as if the archetypes of schlock.

And on this latest album, extravagantly popimpressively advertised by a monstrous Times Square billboard, such a creative impotence (in the interests of Mammon perhaps) is well exhibited, particularly as

Closer To Home becomes some definitive catalogue on How-To-Play-Tremendously-Adequate-Rock-&Roll: basic pablumatic rhythm figures, basic scream intonation (with proper soulful lyric distortion), basic innocuous ballad ('*Mean Mistreater*'), basic pop politics plus world salvation identity, basic peachy production and promotion (especially the keen sea noise on '*I'm Your Captain*').

As the producer's liner notes pronounce: 'They are three who belong to the New Culture setting forth on its final voyage through a dying world . . . searching to find a way to bring us all CLOSER TO HOME' — but what utter crap! Should I ever agree that the music of Grand Funk Railroad belonged to my New Culture, then I would immediately have to pull a Euripedes, removing myself to a distant cave where I might write my plays and make my music in a spiritual peace far apart from the witness mass . . . Bourne".

Mr. Berney then adds, "God bless Mr. Bourne. As for all lovers of Grand Funk Railroad music . . ." Mr. Berney here tells all lovers of Grand Funk Music to take advantage of the first opportunity that offers them the chance to become violated.

—Fred Eisenhart

Pageant judges black awareness

Twelve young women will compete at 7 o'clock Saturday night in the Student Union ballroom for the title of Miss Black Collegiate Nebraska.

The Afro-American Collegiate Society, which is sponsoring the pageant, will use the proceeds from the pageant for scholarships for low income minority students.

At last year's pageant, over 400 people were on hand to see Roxanne Arvia of Nebraska Wesleyan crowned the first Miss Black Collegiate Nebraska.

Program Coordinator Janice Hicks is hoping that this year's pageant will draw a larger crowd than last year's. "This year's pageant is going to be a spectacular event," Hicks said. "We have 500 tickets printed and we are hoping to sell all of them."

According to Hicks, the Miss Black Collegiate Nebraska pageant is a lot different from other pageants because contestants are not judged on the basis of their beauty. "The winner will be chosen for her intelligence and black

awareness," Mrs. Hicks said. "Contestants will compete in three areas. The first being African dress, in which each contestant models an African style outfit that they made. The second area is talent. The contestants talent can be anything from singing to speech making. A question and answer session is the final area that the women will compete in."

There will be five young women from the University of Nebraska in the pageant," Hicks said. "There will also be three women from John F. Kennedy college, two from Creighton and two from Nebraska Wesleyan."

"Six other young women wanted to be in the pageant but I had to turn them down because they sent their applications in too late," Hicks added.

A dance will be held in which the L.A. Carnival combo will be playing following the crowning of the new Miss Black Collegiate Nebraska.

Tickets for the pageant and dance are \$2.00 per person or \$2.95 per couple. Tickets may be purchased at the door Saturday evening.

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Byrds' new album is 'Untitled'

by Terry Schmitt

Untitled is the title of the newest release by the ever evolving Byrds. This is a two record set, one live and one recorded in the studio.

The latest Byrds are Roger McGuinn, of course; Gene Parsons; Clarence White; and the new bass player, Skip Battin. They have again managed to be inventive and diversified, while retaining the 'Byrds' sound.

The live record is not really

disappointing, but perhaps an unnecessary expenditure. It contains only two previously unrecorded songs, "Lover of the Bayou" and Dylan's "Positively Fourth Street." The other five songs include an extended fifteen minute version of "Eight Miles High."

While the guitar playing is excellent, the cut is a bit tedious after one listening. The problem is that the Byrds could have used that side for several other original, new songs.

The studio record makes up for the inadequacies of the live record. Some very fine new Byrds tunes are included. One great cut is McGuinn's "Chestnut Mare." It is a unique, surreal and sexually innuendoed song about a cowboy trying to capture and ride a wild horse.

If you want to be a rock and roll star, you may be able to pick up some pointers here that will help you along to fame and acclaim.



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