



Aretha Franklin

Queen of soul still powerful in 'Life'

Reviews by Diane Wanek

Let Me In Your Life, Aretha Franklin

My first listening to this album brought a sigh of relief; I was afraid it might be the same as her last album when she collaborated with Quincy Jones in an ostentatious, even boring album.

Let Me In Your Life is a beauty. It's very much Aretha's album, letting her best qualities come out. Even though there is a lot of backup in the way of strings and horns, they never drown her out.

Her voice is changed on this album and it's still powerful and awe inspiring. Her treatment of her own "Oh Baby" is fantastic, and she does some amazing jumps with her voice. Stevie Wonder's "Until You Come Back To Me," the single release from the album, is still my own favorite, an exciting and well done, well written song.

Not so well written is Bobby Goldsboro's "With Pen in Hand," but Aretha sings the hell out of it anyway. She does a superb rendition of Leon Russell's "A Song For You," bringing out the intimate flavor inherent in it.

There are, by contrast, some not so great cuts, such as "I'm In Love," but still her voice...well, the songs just cannot be written off because she does such a beautiful job with them.

Somethin' Else, by Cannonball Adderley

This album is a re-release of a legendary '58 session with Miles Davis, on trumpet Hank Jones on Keyboard, Art Blakey on drums, and Sam Jones on bass. Why it's called Adderley's album is beyond me.

It should rightfully be a Miles Davis album; he sets the melodies and ends them, and he's out front all the way. That doesn't mean that Adderley doesn't contribute anything; on the contrary, he's lyrical, bluesy, raw and hard-edged, and he's great, but it's still Davis' album.

It's a mellow album, smooth and efficient. I hope UA will keep reissuing the old Blue Note greats.

Penny Arcade, by Joe Farrell

There are probably lots of student who don't know who Joe Farrell is, so, for those uninformed people, he is a virtuoso on tenor and soprano saxophone, flute and piccolo. He's played backup for Chick Corea and Aretha Franklin, but his best work is his own.

Penny Arcade represents his fourth solo effort, and while his playing remains superb, Farrell doesn't show much imagination in his arranging or composition. Fortunately, this album features such jazz greats as Herbie Hancock on keyboards and Joe Beck on guitar, and both of them do enough cooking to make up for the lack of Farrell's ingenuity.

Don't misunderstand, Farrell is not bad. He's fine, as his tenor work on the cut "Geo Blue" will prove. It's just that from a jazz reed player, you come to expect a lot of variations and imaginative playing, and Farrell doesn't quite make it.

It's a good album, and a must for Farrell fans. Get it even if you aren't one; it might make a fan of you.

Request prompts singers' return

By Dennis Ellermeier

The overwhelming acceptance of the Katherine Thomas Singers at their concert here in December brought a special request from UNL Chancellor James Zumbeke for them to return to UNL, according to the UNL school of Music.

Under the direction of Lenford Vaughan, the Katherine Thomas Singers provide a varied program, including popular songs, hymns and songs composed by Katherine Thomas' son, Tommy.

Their music is not only musically alive but also includes texts of religious and philosophical significance.

Because of recent success in the U.S., the group plans to make its first record this summer.

The black gospel choir from Omaha began nine years ago with eight members. The group has 65 performers.

Most members of the group are high school students from the Omaha area. There also are several adult members and some from outside Omaha. Two singers live in Lincoln; one, Dorothy Reed, is a UNL student.

Until two years ago, the Katherine Thomas Singers were known as the Mt. Calvary Youth Choir from the Mt. Calvary Community Church. At that time they were reorganized and given their present name. Katherine Thomas had been their director at Mt. Calvary and the group took her name in honor of her commitment.

The singers are sponsored by the Greater New Hope Baptist Church of Omaha. A minister at New Hope serves as their agent.

The singers have toured the Midwest and some Eastern cities. They will soon perform in Memphis, Tenn. The Lincoln appearance is their sixth this year.

The concert is Sunday at 8 p.m., in Kimball Recital Hall. Regular tickets are \$1, student 50 cents.

8 groups top concert

Rare Earth, the Eagles, Seals and Crofts, Black Oak Arkansas, Black Sabbath, Deep Purple, Emerson, Lake and Palmer and Earth, Wind and Fire will headline the "California Jam," Saturday, at the Ontario Motor Speedway in Ontario, Calif.

Tickets are available by dialing the Los Angeles area code and T-I-C-K-E-T-S.

'Exorcist' stung in Academy Awards jamboree

The unpredictable, often ridiculous, but always enjoyable Academy Awards are over for another year, and Tuesday night's show had enough memorable moments to fill its own Oscar Highlights Movie.

The *Exorcist* backlash that swung the best picture and best director awards to *The Sting* was the big story, but no one picture really dominated the awards and there seemed to be something for everyone.

Tatum O'Neal got her Oscar, songwriter Marvin Hamlisch made a pig of himself with three, and the most puzzling moment came when Glenda Jackson beat out the likes of Barbra Streisand and Joanne Woodward for best actress. Also surprising, but perhaps the most satisfying presentation of the night, was the well deserved acting award given to Jack Lemmon.

The biggest disappointment of the evening was the TV camera that was about three inches off when the inevitable streaker made his debut.

But there were other dubious bright spots to make up for it: Dyan Cannon starting to sing one of the best song nominees with 10 seconds of screeching feedback; guessing if Peggy Lee had forgotten the words to *The Way We Were* or if she really meant to sing it that slow; Alfred Hitchcock's appearance;

wondering if Katy Hepburn would ever let the recipient of the Irving Thalberg award speak; and John Huston's remarkable knack of introducing people without telling who they were. Imagine how unexciting the Academy Award show would be if everything ever went right.

When was the last time you saw Charlton Heston

greg lukow
key grip

as a villain? How about a vigorous, tooth and nail brawl between two such stars as Raquel Welch and Faye Dunaway? Both rarities appear in Richard Lester's new film, *The Three Musketeers*.

It is a robust, silly, festive, free-for-all of a film. It has the biggest all-star cast since the *Poseidon Adventure*, but this one works—perfectly.

Lester combines swashbuckling clichés with gritty

realism and only slightly dampens the romping craziness that he used in *A Hard Day's Night* and *Help*, the two Beatle movies that made him famous.

Michael York is D'Artagnan, a bumpkin with bravado trying to work his way into the ranks of the king's musketeers. Oliver Reed, Frank Finlay and Richard Chamberlain play his famous trio of friends, and together they save the French queen (Geraldine Chaplin) from a ruinous scandal plotted by Cardinal Richelieu (Heston) and his evil, eye-patched henchman Rochefort (Christopher Lee).

Amid all this is a lot of raucous brawling and zesty swordplay that would have made Errol Flynn and Basil Rathbone flinch. A kick in the groin usually does the same job as a run through with a sword, and all of D'Artagnan's neat Douglas Fairbank's type acrobatics usually serve only to drop him in a puddle of mud.

I can't recall a movie that moved as quickly as *The Three Musketeers*, and it was good to see it end with a promise of more to come in a sequel called *The Revenge of Milady*.

With lush trappings, feathered hats, floppy boots and marvelous settings, *The Three Musketeers* is a colorful joy to watch.