

Glittering Edgar Winter Group plays to 'burnt finger' encore

Review by Chuck Strinz
A good concert includes a good show. This seems to be the dominant philosophy behind glitter rock.

The Edgar Winter Group, probably the best in American glitter rock, played to a crowd of about 5,000 at Lincoln's Pershing Auditorium Sunday night. Glad in Elizabethian attire, the group did their best to overcome Pershing's poor acoustics.

Winter displayed a variety of talents including piano, drums, synthesizer, and tenor sax.

He and lead guitarist Rick Derringer played on each other's riffs to the multitude of wild Winter fans. No doubt more than a few people burnt their fingers, due to the popular custom of holding a match in the air to signal a desire for an encore (Witness Dylan's latest album cover).

Features of the night included "Undercover Man," "Free Ride," "Hangin' Around" and "Frankenstein," as well as "Rock and Roll Hoochiekoo," a hit written and recorded by Derringer.

A former member of the McCroys ("Hang on Sloopy"), Derringer is the newest addition to the Edgar Winter Group. In the past he has done studio and production work both with Edgar brother Johnny.

Edgar and Johnny hail from Texas, where they grew up on Delta Blues. Johnny was the first of the albino brothers to break into the big time in the late '60s.

Bad Company backed Winter with numbers from their recently released album. The four man English group includes former Free members Paul Rogers and Simon Kirke. Rogers' voice occasionally sounded like it was going to slip in a "woa-woa" from Free's single release of a few years back, "All Right Now."

The crowd was basically late high school/early college, some with funny hats, some not. They seemed to respond favorably to both groups. All in all it was a good concert and my ears were adequately blasted away.

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'Quatro': 'brainless, danceable'

Review by David Ware
Suzi Quatro is a Mitch Ryder-style white rock singer who comes to the United States by way of England where she has been hyped by former Herman's Hermits producer Mickie Most for the past year as the new queen of rock and roll.

Her debut album is merely a delayed release of her first English album, and lovers of simple, brainless rock will no doubt find great solace in the primitive guitar work, the bubblegum-style electric piano, the thumpy drumming, and Quatro's voice, a raspy soprano overdubbed with itself to the point of sounding as if there are a chorus of chipmunks in the immediate background.

The album is interesting for its social comment on English teenage musical tastes and refreshing in the same way as early Grand Funk Railroad. It's a danceable record, with the definitive recording of "All Shook Up" on side two. Be the first on your block to get one.

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