

Hot Licks

By Deb Gray

The Who By Numbers/The Who/MCA/ \$6.98

A battle will begin. After deaf, dumb and blind pinball wizards and Ken Russell movie spectaculars, the Who has reunited for its first album of new material since 1973's *Quadrophenia*.

Who fanatics—among the most fanatical of rock followers—will rejoice, reviving the old rigamarole. The Who, not the Rolling Stones, they'll say, is the greatest rock and roll band in the world.

To me, the mythical title of "greatest rock and roll band in the world" is as irrelevant as whether the 1971 Cornhuskers were the greatest football team of all time or Catherine Deneuve the most beautiful woman in the world.

But Lord knows we heard the phrase thousands of times this summer while the Rolling Stones were on tour. It was heard on Geraldo Rivera, seen at least 100 times along in *Rolling Stone* and picked up by

newswire stories.

Nothing against the Rolling Stones—I mean, what can you say?—they're fantastic. But how nice it is to hear the other groups are still capable of nonpareil rock. Yes, the Who is back—as raunchy and driving as ever.

The album's 10 songs are loosely related by theme—not as obviously as on *Tommy* or *Quadrophenia*, but related nonetheless. It's not an original theme to be sure—the dues a rock band pays for success. In the hands of 90 per cent of the bands around these days, this theme would be, at the very least, trite.

But the Who have really lived what they're singing about—up from the working class to one of the most enduring, worshipped acts in rock.

When Roger Daltrey sings "My ego will just confuse me/Someday it's gonna up and use me... Tell me about some destiny I can't prevent/And however much I squirm/

There ain't no way out," he makes believers.

A song to delight those with libidinous leanings is "Squeeze Box." Yes, it is about what it sounds like it is about. And how appropriate. After all, rock is rooted in sexuality.

You can tell it from the opening guitar sweeps of "However Much I Booze"—this is what rock should sound like. It's gripping, exciting and majestic. It transcends music.

All trademarks of the Who sound are there, but it's amazing how these guys have matured since the days of, for example, "Meaty, Beaty, Big, and Bouncy." Daltrey was born to sing these songs. He is more confident than ever.

This should not diminish the importance of Peter Townshend, who wrote all but one of the album's songs. He is nothing short of incredible—weaving his guitar licks, like rippling water, above a crashing wall of sound.



Photo courtesy MCA records

Roger Daltrey, lead singer of The Who

up & coming

On Campus Theater

Howell Memorial Theater - 12th and R - *Long Day's Journey Into Night* - through Saturday Oct. 25, 8 p.m.
University Studies Historical Theater - Henzlik Hall - *The Old Glory: An American trilogy* - Friday Oct. 24, 7:30 p.m.

Art

Sheldon Memorial Art Gallery - 12th and R - Photographs by visiting UNL professor, Wright Morris through Nov. 16; Maggie McKichan-photographs through Nov. 2; Watercolors by Marcia Goldstein Ehrenhard through Nov. 2; Textiles by Virginia Harvey through Nov. 9.

Film

Sheldon Film Theatre - 12th and R - *Hamlet* (Shakespeare Film series), Fri. and Sat. at 3, 7 and 9 p.m.; *Robert Motherwell* (Contemporary Art and Artist Series), Sun. at 3 p.m.



Van Cliburn to play

World renowned pianist Van Cliburn, 1958 winner of the First International Tchaikovsky Piano Competition in Moscow, will be in Lincoln Sunday to open the 1975-76 Lincoln Community Concert Series in Pershing Municipal Auditorium at 3 p.m.

Series members may bring an out-of-town guest for an admission charge and members of other Nebraska concert associations may attend for a nominal fee. Otherwise, attendance is by membership only.

Born in Louisiana in 1934 and brought up in Texas, Cliburn received his first music lessons from his concert pianist mother and later studied at Julliard School of Music under Rosina Lhevinne. He made his debut in Houston in 1947, and the following year won the National Music Festival Award for his first appearance at New York's Carnegie Hall.

His recording of Tchaikovsky's First Piano Concerto was the first classical album ever to sell one million copies.

Cliburn's Lincoln appearance is one of 60 performances by the artist in the United States this year, and his schedule is sold-out. In addition, he will be the first to use the new grand piano recently purchased by Pershing.



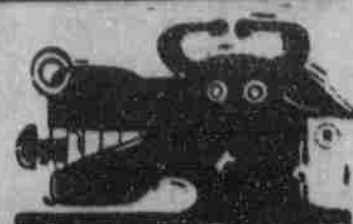
Halloween Costume Party Dance
in the Georgian Room at
The Radisson Cornhusker Hotel

Champagne Breakfast **No Cover Charge**
at Midnight **and a D.J.**

COSTUME CONTEST

1st prize is a symphony dinner
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Olivier

Starring
Sir Laurence
Olivier and Jean
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Historical Theatre presents

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Thursday, Oct. 23rd

Friday, Oct. 24th

7:30 p.m. Henzlik Auditorium

