

arts/entertainment

Rockabilly puts white soul sound in music scene

By Pat Higgins

"We're just healthy American boys who wanted to pick up guitars," said Sprague Hollander of Safety Last, a rockabilly outfit operating out of Minneapolis that just completed a weekend stint at the Drumstick.

"Rockabilly is uplifting, just like reggae," added singer Tim Mauseth. "It's music that celebrates life."

profile

Rockabilly as an art form began on July 5, 1954, when Elvis Presley went into Sun Studios in Memphis and proved definitively that white people could sing with soul. Mythic figures such as Jerry Lee Lewis, Buddy Holly, and scores of lesser knowns, if equally inspired performers, created a sound that thoroughly changed popular music. Rockabilly was as wild and savage in its day as the Sex Pistols were in 1977.

"We think the music is totally contemporary," bass player Rusty Jones said. "We're not trying to be musical archivists like Robert Gordon, who recreated the songs note for note. There's a freedom for improvisation inherent in rockabilly."

Safety Last performed an eclectic mixture of tunes ranging from George Jones' country weepers to low-down and dirty Bo Diddley style rhythm and blues.

"I look at rockabilly as an honest way of being into the

blues," Mauseth said. "You can be technically very good but it all comes down to being soulful. Rockabilly makes you want to dance and that is what it's all about."

Safety Last certainly succeeded in its goal and the crowd was in a dancing frenzy all night.

"English rock is great, but it's dominated for too long," Hollander said. "It's time to bring it back home to America. Let's face it, New Wave as a movement is dead, but it has infiltrated the charts all of a sudden. Bands like The Police are having No. 1 hits."

Minneapolis is considered to be the Midwest's premiere musical scene.

"I think we're in a very fertile period for music right now," Jones said. "Minneapolis has a lot of different things going on. Heavy metal makes the grass grow, but then people like Charlie Burton and the Cutouts come up here and do really well. It has really diffused compared to the New Wave era," he said.

Safety Last will be making its vinyl debut soon with a seven-song album on Twin Tone Records. Twin Tone received favorable notice last year with its *Big Hits of Mid-America* collection.

"We would certainly be interested in a major label," Mauseth said. "However, an independent label right now may be the way to go with the record industry being the way that it is. We just want to make enough money to pay our bills."

"Rockabilly has a Hollywood image that is totally off base," Jones said. "As great as the music is, people have this tunnel vision view of it. It's a pure and honest form. If the energy is there then we've done our job."



Photo by Kent Morgan Olsen

Bass Player Rusty Jones of Safety Last

Goodbyes are never easy; too many last-minute words

By T. Marni Vos

"Good-bye, farewell, auf Wiedersehen, adieu, to you and you and you and you and you."

I remember the Fall of '79. My mother and two of my sisters had left for Stute-gard, Germany. Carla, my best friend of youthful years moved to Wyoming. Casey, "the brother I had never had," moved to Boston, and Suez, my best friend of College years, had taken off to L.A.

humor

Now, I can take rejection, I can, I'm a strong woman. I mean, it wasn't like I didn't have things to do. There was all the occupant mail that had to be answered, the bits and pieces of soap in the bathroom had to be pressed into one big ball and I had to wash the floor under my waterbed.

Good-byes, good-byes are never easy. There's always a few last minute things to say: "Do you have any kleenex?" "Now you take care of yourself, you ol' jar-head you." "Don't forget to eat your bran."

"I'll laugh when I find the note that says you're leavin' 'cause you've left me so many times before" Glenn, Glenn, are you home? Come on Campbell, where are you?"

It's late evening, you're standing under a street lamp in front of a packed Karman-glia. Small bugs are flying about your face and landing in your hair. "Now that you're leaving town, moving away, I thought I'd . . . I thought that I would tell you that I . . . I mean I wanted you to know that I . . . I've always been in love with you. I just

wanted you to know that . . . and I was wondering if you had any extra room in your car . . . o.k. . . um, well, thanks for being honest, it means a lot to me . . . well, listen, have a good life and don't forget to write . . . take it easy."

Sometimes it doesn't have to be hard to say good-bye. Sometimes there's no sadness, no tears, nothing. "YOU'RE FIRED!! Take this taco and get out."

"We had joy.

We had fun.

We had seasons in the sun.

But the wine and the song, like the seasons have all gone."

My Will:

And to my sister Nicolette, I leave my family . . . you'll lose that weight yet kid!!!

To Love Library—the two books out on loans, are the third and fourth books from the bottom of the stack of books that are where the front right leg of my desk used to be . . . sorry.

To Secretary of Interior Watts, living proof that lobotomy cases can bounce back, I leave any gas in my car, Gillette, Wyoming, the strip-mining capitol of the world, and any dead plants I might have. *Chicken's Nest* was great James. You're a swell guy.

My diaries are to be burned if you guys read 'em I'll die . . . sorry.

Suez, take my cigarettes, my Sweet and Low, the diet pop, any coffee I might have, my hair blower, the red food coloring and have them researched. I think I'm on to something.

"I'm so glad we had this time together, just to laugh or sing a song or two, seems we just get started and before you know it.

I look back and see my 60 lines are through."

50 flutists to perform

The UNL School of Music's flute choir combined with selected high school junior and senior flutists, will cater its First Annual Flute Feast, Wednesday, April 8, at 8 p.m. in Kimball Recital Hall.

UNL Professor of Flute David Van De Bogart will conduct the 50 flutists during the free public program.

"The idea for the Flute Feast was prompted last December at our Festival of Winds and Percussion, when we invited our high school guests to join us in playing Christmas carols," Van De Bogart said.

"The 'menu' for the performance will be divided into three courses," he said. The "hors d'oeuvres" will feature the Flute Choir performing Purcell's "Chaconne" and Scarlatti's "Minuet and Allegro"

The 'entree' will feature the UNL Flute Choir doing the Frescobaldi/Gaumi "Two Canzonas," Berlioz's "Fugue for Two Choirs," Kennan's "Night Soliloquy," Bonsel's "Divertimento for 12 Flutes" and Scott Joplin's "Ragtime Dance," he said.

Flute graduate assistant Kimberly Neal-Looco will be featured soloist in the Kennan work, he said.

The 'dessert' will feature the Flute Feast Combined Choirs. They will perform the well known "Air for a G-String," by J.S. Bach, Faure's "Pavane," and the 18th-Century "Concerto in D" by Bois mortier.

Jonathon Swift, guitarist, and Chris Hofer, string bass, will assist the choir in the Bach and Faure pieces.

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