

Guy jumps into audience and kicks a little . . .

By Michael Deeds
Senior Reporter

In a phone interview last week, blues legend Buddy Guy said that he had a very long cord on his guitar so he could "get out in the audience and kick some ass" sometimes.

Well, he did just that as he rocked the Zoo Bar Monday night in traditional Buddy Guy fashion.



The show was supposed to begin at 9 p.m., but the tables were full at 7:45 p.m. as an enthusiastic crowd of Lincolns awaited the licks, tricks and progressions of Guy's lightning-quick fingers over the fretboard of his classic Gibson.

Guy proved that even as he nears the half-century mark in age, his spontaneity and authenticity have not gone out of style.

The band was typical but enjoyable: The standard long-haired bass player; the keyboardist who was also a monster on the blues harp; the drummer who was never seen but always heard; and a saxophonist who just would not quit.

They did their jobs and did them well, but it was obvious from the yowls from the crowd who the favorite was going to be all night.

Buddy Guy (who never seemed to be able to wipe the grin of pleasure off his face) danced, pranced and strutted as he created some of the best extemporaneous blues Lincoln will hear for a long, long time, or until he comes back.

He has such catchy trademarks

that even a typical bar-goer could not help but like him. Every few seconds as he jammed away he would step back and say that favorite blues word: "Shhhhit!" He would close his eyes and bob up and down with that crazy smile.

It is impossible not to have fun with Buddy Guy.

The fascinating thing about blues greats is their uncanny knack to go on and on, creating and weaving, making up solos that sound so good and last so long. Guy is the master.

When he plays "Knock on Wood," it is better than good luck. It is awesome.

The highlight of the evening had to be the long, grinding version of "Down," as Buddy would just scream passionately with his guitar, "Down, down, dooown, down, down," over and over with the audience.

When he came out between bartables and sat down with members of the audience as he created meshes of licks and feedback, everyone went nuts.

And he looked happy.

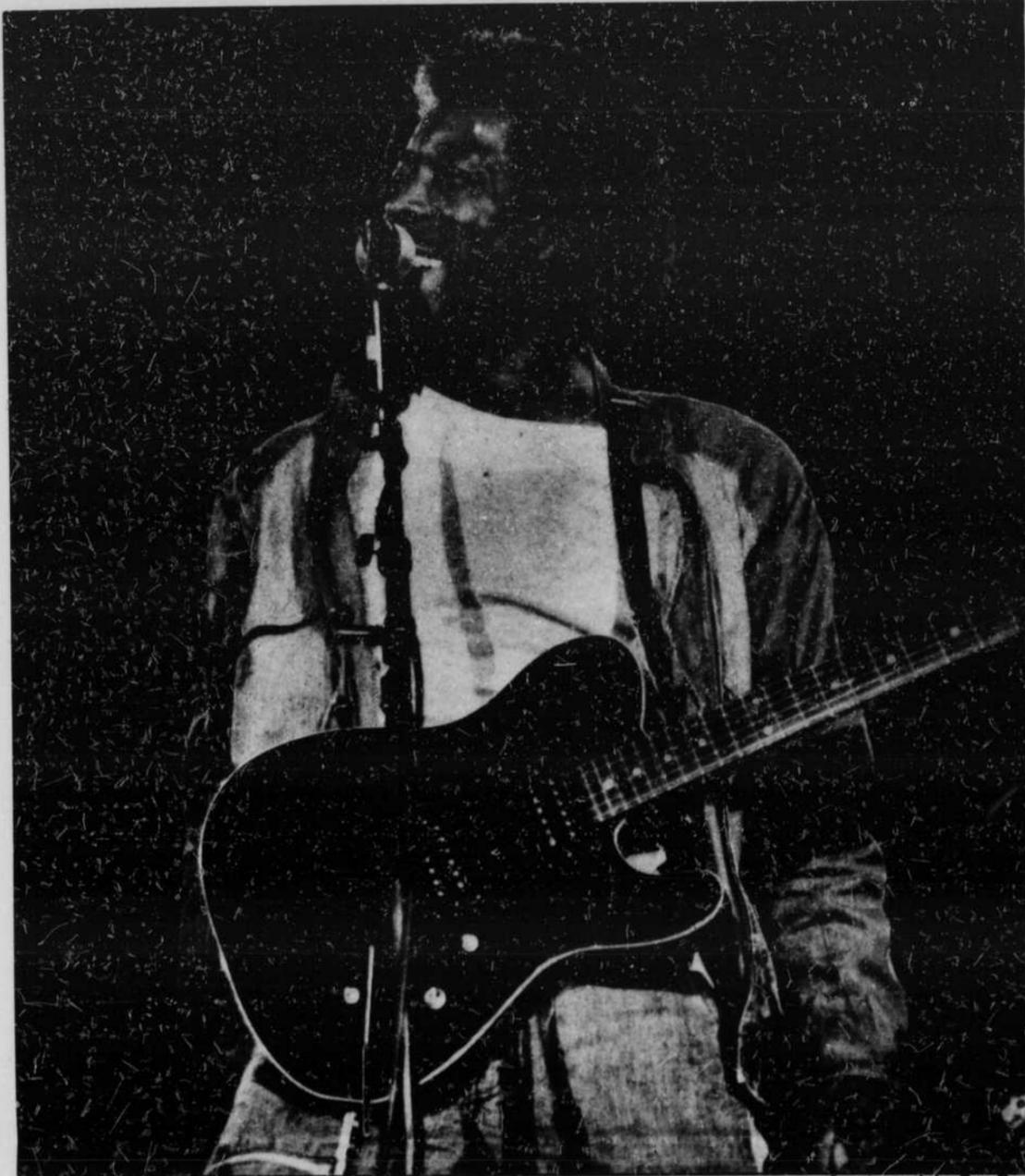
One thing about Guy is that he tries to cater to everyone. The band would turn down the volume to almost silence as they played some buoyant stuff, then crank it up to a volume that made them easily heard even outside the bar. Ears definitely rung in the Zoo.

And Guy's association with traditional friends became evident as he encored with some Jimi Hendrix cover tunes.

Guy said he felt good, and "when I feel good, I like to play a little Jimi."

And the audience loved it as they stomped and whooped for his encore performance.

Buddy Guy deserves more credit than he will ever get for his talents.



Buddy Guy

Courtesy of the Zoo Bar

Plans brewing for annual 'demonic orgy'

By Lisa Donovan
Staff Reporter

The Nebraska Union will be the sight of the University of Nebraska-Lincoln's 15th annual orgy.

Walpurgisnacht, named after an ancient, demonic witch orgy in the German mountains, will take place Jan. 27 from 7 p.m. to 2 a.m. on the City Campus.

The traditional UNL event is called Walpurgisnacht because the name is catchy, said Jessica Wright, chairperson of Walpurgisnacht.

"Something Hot Brewing in the Snow," sponsored by Pepsi and KFRX, is this year's theme. According to Wright, one of the goals of the 30-member Walpurgisnacht committee is to bring in better quality entertainment.

The entertainers include Bobby Curious, The Young Executives, a comedy act from Mark Gross and Co., the finalists of the Homecoming Talent show and the UNL singing group Scarlet and Cream.

"The main band is the All Night News Boys out of Chicago," Wright said. "I compare them to Lie Awake."

Illusionist Craig Karges will also perform.

"He reads minds and can pick up tables without using his hands, magnetic force or glue," she said.

Other events include hermit and crab races sponsored by P.O. Pears. Employees of the Pink Flamingo will give free makeovers.

Caricature artists will be on hand to draw portraits while the subjects wait. Employees from Kerrey's restaurant will be making "funtastic" drinks.

Organization of the event began this semester with the formation of the committee. In mid-October, the committee began booking the acts and planning safety measures. Security for the event will be provided by two uniformed policemen, the Walpurgisnacht committee, the Campus Activities Program staff and the Nebraska Union

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Fields of the Nephilim

Courtesy of RCA Records

Cowboys from hell hover, mesmerizes with new LP

By Michael Deeds
Senior Reporter

Fields of the Nephilim
The Nephilim
RCA Records

Some bands sound like R.E.M. Some sound like Sting. But few bands sound like themselves. Fields of the Nephilim, a three-year-old band from England, is a refreshing change from the monotony of popular music today.

They look like Cowboys from Hell. They sport Stetsons and dusty boots. They look best in black and white photos. Sometimes a member may have a Freddy Krueger glove on his hand.

Yeah, maybe this sounds really strange, but wait until the music starts flowing across the room.

"The Nephilim," the band's second LP, does not come toward the listener. Instead, it surrounds the receiver in a swirling mush of sound. The music reminds a person of several things, from contemporary U2 to

pile-driving Motorhead. It hovers, it mesmerizes.

Then the vocals attack. Many listeners will be immediately turned off by Carl McCoy, the Nephilim's lead singer. His voice is gruff, foreboding and raspy. He sounds like he gargles hydrochloric acid in the mornings. But he sure is different from the mainstream of vocalists.

Fields of the Nephilim seems icy toward the complacency of music today. Its songs are proof of this. Also, vocalist McCoy has been quoted saying some fairly offbeat things:

"There's a lot of rebellion in our music. We've never been accepted, we've never been a 'hip' band; we've never fitted in. We don't even know most of the other bands."

"Dawnrazor," the band's first album, reached the top three in the British Indie charts, and also placed first and fifth in "Melody Maker" and "Sounds" Album of the Year lists for 1987.

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