

Sex gave birth to Rock & Roll

by gary beaudry

managing editor

If Tipper Gore and The Parents Music Resource Center find some of the lyrics in today's music offensive, they should have been around in the days before rock.

What they would have heard then was rhythm&blues, a sultry brand of music which gave birth to rock 'n' roll.

Rhythm&blues was played by urban black

groups during the 40s & 50s. Its' trademark was a beat filled with raw, pulsating energy and sexually suggestive lyrics.

The first rock record to find a mainstream audience was Billy Haley&The Comets' *Rock Around The Clock* in 1955. But there were many records making a rock 'n' roll sound long before that.

The roots of rock can be traced as far back as 1948, when Roy Brown

had a hit with *There's Good Rockin' Tonight*.

The song was later covered by Elvis Presley, and more recently, by Robert Plant's Honeydrippers on their 1984 EP.

This was one of the first times "rock" was mentioned in a song, and just what the word meant raised a lot of questions.

Perhaps a clue could be found in the lines, "meet me out in the barn/don't worry, I'll do you no harm."

In 1951 a group called Billy Ward&The Dominoes caused a even greater stir when they released *Sixty-Minute Man*, a song about delayed orgasm.

The song was banned by many radio stations for its' racy lyrics, such as when the singer boasted "there'll be sixty minutes of blowing my top."

The group is also famous for featuring Jackie Wilson in its' early line-up. Wilson went on to

legendary status with r&b hits like *Lonely Teardrops*.

One of the most famous and controversial r&b records came out in 1954.

A group from Detroit called Hank Ballard&The Midnighters recorded *Work With Me, Annie*, which after being banned by many radio stations went to No.1.

Besides having a thumping beat, the song had suggestive lyrics like "Annie please don't cheat/give me all my

meat."

Apparently, Annie did work with it, because a sequel record, *Annie Had A Baby*, came out a few months later.

And so when *Rock Around The Clock* and the "rock era" came shortly after that, all the sexual energy we held inside bursted out, and rock 'n' roll hit the big time. Thanks to the r&b pioneers, we weren't so inexperienced.

Joyous Noiz

playing great shows and making enough to keep doing it—comfortably.

The force that through the green fuse drives the flower

Drives my green age; that blasts the roots of trees Is My Destroyer

And I am dumb to tell the crooked rose

My youth is bent by the same wintry fever

Dylan Thomas

I finally bought *Introduce Yourself* by Faith No More

and I am taken aback. Not only do they serve up some truly original song structures but the lyrics are insightful and literate and even fun.

When I listen to this album I get the feeling that these guys would be pleased to know all their listeners. In most instances a band that has such fun often precludes any "serious" lyrics. Yet Chuck Mosley's lyrics express certain emotions and situations clearly.

As for the music, Faith No More are fighting musical entropy in another way, obviously influenced by a varie-

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ty of music. The songs are oftne dominated by the loud distorted bass and the sometimes metal, sometimes psychedelic guitar.

Some of the songs are like a mix of rap and punk only different, while others have a Killing Joke feel, but not really.

If I can make this any more vague let me know. Just buy the album or if you can't check out *We Care A Lot* or one of the other songs on KUNV.

St. Abigail launches season

UNLV's theatre arts 1987-88 season with the moving drama *Facelifting At St. Abigail*, on stage in Judy Bayley Theatre Oct.8-18.

The play, written by UNLV theatre professor and playwright Jerry Crawford, looks at a young Las Vegas couple's struggle to cope with the frustrations and sacrifices of traditional family life.

When their problems are intensified by the grief and guilt brought on by

the accidental death of their daughter, they are forced to re-examine the very foundation upon which their family was built.

A 25-year veteran of the UNLV faculty, Crawford is a member of the American College Theatre Festival adjudication team and is the author of the textbook *Acting In Person And Style*. He has written more than a dozen of plays and directed more than 30 major university, summer repertory, and profes-

sional productions.

Visiting director Jean Korf will bring the production to the stage with the help of Frederick Olson as scenic designer, Gail Lehtinen as costume designer, and Joe Aldridge as lighting designer.

Special discounts are available for UNLV students, senior citizens, youths and groups of more than 20. For more information call 739-3353 or 739-3801.



DEAR JANE — The Las Vegas Museum of Natural History adds color to the wild life found on the Las Vegas Strip. Rebel file photo

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