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*Historical Album Of Nebraska, A (Historical Albums) [Charles A. Wills] on calendrierdelascience.com *FREE* shipping on qualifying offers. A history of Nebraska from the days of the Native Americans to the present highlights the state's economic and cultural development.*

Shocking then, and still utterly transfixing. At a time when all pop music was stringently manufactured, these Paul McCartney-driven melodies and George Martin-produced whorls of sound proved that untried ground was not only the most fertile stuff, but also the most viable commercially. It defined the Sixties and - for good and ill - gave white rock all its airs and graces. KE 3 Kraftwerk Trans-Europe Express Released at the height of punk, this sleek, urbane, synthesised, intellectual work shared little ground with its contemporaries. Not that it wanted to. Kraftwerk operated from within a bubble of equipment and ideas which owed more to science and philosophy than mere entertainment. Still, this paean to the beauty of mechanised movement and European civilisation was a moving and exquisite album in itself. The list is endless. Part aural reportage sirens, gunshots, police radio, part thuggish swagger, Compton laid the blueprint for the most successful musical genre of the last 20 years, gangsta rap. It gave the world a new production mogul in Dr Dre, and gave voice to the frustrations that flared up into the LA riots in He was said to have sold his soul to the devil at a crossroads in Mississippi in exchange for his finger-picking prowess. Motown boss Berry Gordy hated it but its disillusioned nobility caught the public mood. Poet, misfit and New York ligger, Patti channelled the spirits of Keith Richards, Bob Dylan and Rimbaud into female form, and onto an album whose febrile energy and Dionysian spirit helped light the touchpaper for New York punk. And no powerful female pop icons like Madonna. With Presleymania at full tilt, RCA simultaneously released a single, a four-track EP and an album, all with the same cover of Elvis in full, demented cry. Composed by the increasingly reclusive Brian Wilson while the rest of the group were touring, it might well have been a solo album. The beauty resides not just in its compositional genius and instrumental invention, but in the elaborate vocal harmonies that imbue these sad songs with an almost heartbreaking grandeur. I could go on. LH 12 Miles Davis Kind of Blue A rare example of revolutionary music that almost everyone liked from the moment they heard it. The effect, based on simple scales, called modes, was fresh, delicate, approachable but surprisingly expressive. Once again working with arranger Nelson Riddle, he presented its complement; a set of upbeat paeans to romance. Joni laid bare her heart in a series of intimate songs about love, betrayal and emotional insecurity. It could have been hell think James Taylor but for the penetrating brilliance of the songwriting. Raw, spare and sophisticated, it remains the template for a certain kind of baroque female angst. To name but a few. Find out what it means to me! The Detroit group were already legendary for incendiary live shows and first two albums, but Raw Power, though selling as poorly as its predecessors, was subsequently cited as a prime influence by virtually every group in the British punk scene. On this double album, The Clash fused their rockabilly roots with their love of reggae, moving away from the choppy snarls of the scene that birthed them. This was the album that legitimised punk - hitherto a stropky fad - into the rock canon. Its iconic cover, and songs about the Spanish Civil War brought left-wing politics firmly into musical fashion. We certainly would have no Manic Street Preachers EJS 20 The Byrds Sweetheart of the Rodeo At one inspired stroke, Sweetheart vanquished the cultural divide between acid-munching, peace-preaching long hairs and beer-swilling, flag-waving good old boys by creating the enduring hybrid of country-rock. The group even cut their hair to play the Grand Ole Opry. NS 21 The Spice Girls Spice The music business has been cynically creating and marketing acts since the days of the wax cylinder, but on nothing like the scale of the Spice phenomenon, which was applied to crisps, soft drinks, you name it. Tori Amos would have spawned no earthquakes, Alison Goldfrapp would lack her juiciest cherries and romance would have withered on the vine. This collection of ethereal melodies by melodica maestro Augustus Pablo distilled the art into album form. It would be years before the West caught up. Immigres also redefined the role of West African griot, addressing migration and African identity. NS 25 James Brown Live

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at the Apollo This remains the live album by which all others are measured, and is still the best delineation of the raw power of primal soul music. The catalyst for many great soul stylists, from Sly Stone to Otis Redding, it also provided an early lesson in dynamics for the young Michael Jackson. NS 28 Prince and the Revolution Purple Rain Prince had been plugging away with limited success for several years when the man in tiny pants reinvented himself as a purple-clad movie star. Like Michael Jackson, he felt that the way to gain crossover appeal was to run the musical gamut: The title track is a monumental, fist-clenching rock ballad that, perversely, whetted our appetites for far worse examples by Christina Aguilera among others. You had all the money you could spend ker-ching! By turns militant, mystic and sexy, it helped make Bob Marley the first Third World superstar. Ecstasy pulled the sniffy rock kids away from their Smiths records and into clubland; the result was an album whose woozy words and funky drumming sounded as guileless as it did hedonistic. Equally important was the use of electronic keyboards, then in their infancy, which vastly expanded the range of available textures. Head Hunters kickstarted the stylistic and ethnic fusions that have enlivened jazz for 30 years. DG 34 Black Sabbath Black Sabbath A mere 30 minutes long, this was none the less the album where heavy metal was first forged. Long before they recorded the first rock opera, Tommy, they unleashed a stream of singles that articulated all the youthful pent-up frustration of Sixties London before it started to swing. In fact, there would be no British urban music scene to speak of. Sounding girly to a backdrop of churning guitars became a much-copied idea, however, one which eventually coalesced into an entire decade of sound. Coldplay would not exist, nor Keane, nor James Blunt. KE 39 Michael Jackson Thriller Pure, startling genius from beginning to end, Michael Jackson and producer Quincy Jones seemed hellbent on creating the biggest, most universally appealing pop album ever made. Their self-titled debut - the first rap album to go gold - was rough around the edges and catchy as hell. EJS 41 Chic Chic The Chic Organisation revolutionised disco music in the late Seventies, reclaiming it from the naff Bee Gees and ensuring the pre-eminence of slickly produced party music in the charts for the next three decades. They also created a hit-making formula that mixed dance beats with monster hooks. It helped that Morrissey was a one-off and that Johnny Marr had taken all the best riffs from Sixties pop, punk and disco and melded them into his own unique style. But there was something magical about their sound that endless successors have tried to replicate. It was a conversion bordering on the Damascene, but one being mirrored in halls of residence, cars, clubs and bedsits all around the nation. Screamadefica brought hedonism crashing into the mainstream. Considered an act of heresy by folk purists, this electrified album fragmented the band. All their best seditious instincts came to nothing, after all. And yet Nevermind still rocks mightily, capturing a moment when the vituperative US underground imposed its agenda on the staid mainstream. Three Feet High made hip hop playful again, with light rhythms, unusual sound samples and its talk of the D. Frequencies was its first masterpiece. Updating the pristine blueprint of Kraftwerk with house, acid, ambient and hip hop, it made dance music legitimate to album-buyers.

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Chapter 2 : Charles A. Wills | LibraryThing

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In , he joined his first band, the Beatles -influenced Castiles. They got as far as playing in New York City, but broke up in around the time Springsteen graduated from high school and began frequenting clubs in Asbury Park, New Jersey. From there, he briefly joined Earth, a hard rock band in the style of Cream. Also in the hard rock vein was his next group, Child soon renamed Steel Mill , which featured keyboard player Danny Federici and drummer Vini Lopez. Later on, guitarist Steve Van Zandt joined on bass. Steel Mill played in California in , drawing a rave review in San Francisco and even a contract offer from a record label. But they broke up in , and Springsteen formed a big band, the short-lived Dr. Due to a lack of work, however, Springsteen broke up the band and began playing solo shows in New York City. It was as a solo performer that he acquired a manager, Mike Appel , who arranged an audition for legendary Columbia Records talent scout John Hammond. Hammond signed Springsteen to Columbia in Van Zandt , on tour with the Dovells , was mostly unavailable. It too has gone double platinum. With this unit he toured extensively while working on the LP that represented his last chance with Columbia. By the time Born to Run August was released, the critics and a significant cult audience were with him, and the title song became a Top 40 hit while the album reached the Top Ten, going on to sell six million copies. The legal issues took until to resolve, during which time Springsteen was unable to record. One beneficiary of this problem was Patti Smith , to whom Springsteen gave the composition "Because the Night," which, with some lyrical revisions by her, became her only Top 40 hit in the spring of He finally returned in June with Darkness on the Edge of Town. By then, he had to rebuild his career. Notwithstanding these challenges, Darkness earned its share of good reviews and achieved Top Ten status, selling three million copies as the single "Prove It All Night" hit the Top Springsteen fully consolidated his status with his next album, the two-LP set The River October , which hit number one, sold five million copies, and spawned the Top Ten hit "Hungry Heart" and the Top 40 hit "Fade Away. The stark LP nevertheless hit the Top Ten and sold a million copies without benefit of a hit single or a promotional tour. But then came Born in the U. June and a two-year international tour. Characteristically, Springsteen returned to studio work with a more introverted effort, Tunnel of Love October , which presaged his divorce from his first wife, actress Julianne Phillips. The album was another number one hit, selling three million copies and producing two Top Ten singles, "Brilliant Disguise" and the title song, as well as the Top 40 hit "One Step Up. He returned to action in March with a new backup band, simultaneously releasing two albums, Human Touch and Lucky Town , which entered the charts at numbers two and three, respectively, each going platinum. The recording became a Top Ten hit, and the song went on to win Springsteen four Grammys Song of the Year, Best Rock Song, best song written for a motion picture or television, and another for male rock vocal and the Academy Award for best song. The album topped the charts and sold four million copies, with one of the new songs, "Secret Garden," eventually reaching the Top Despite this success, Springsteen resisted the temptation to reunite with the E Street Band on an ongoing basis at this point, instead recording another low-key, downcast, near-acoustic effort in the style of Nebraska , The Ghost of Tom Joad November , and embarking on a solo tour to promote it. A much more prolific songwriter and recording artist than what was reflected in his legitimately released discography, Springsteen went into his vault of unreleased material and assembled the four-CD box set Tracks November , which went platinum. All the members from the edition of the group returned. Characteristically, Springsteen sidestepped the question of whether to use Van Zandt or Lofgren in the guitar position by rehiring both of them. They embarked on a world tour that lasted until mid, its final dates resulting in the album Live in New York City , which hit the Top Ten and sold a million copies. The album hit number one and sold two million copies, winning the Grammy for rock album, as the title song won

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for rock song and male rock vocal. One year later, Springsteen unveiled another new musical approach when he presented *We Shall Overcome: The Seeger Sessions* April , an album on which he played new arrangements of folk songs associated with Pete Seeger , played by a specially assembled Sessions Band. The album reached the Top Ten and went gold as Springsteen toured with the group. The tour led to a concert recording, *Live in Dublin* June , which reached the Top . Once again, Springsteen recorded a new rock album, *Magic* October , as a precursor to re-forming the E Street Band and going out on another long tour. The album hit number one and went platinum, with the song "Radio Nowhere" earning Grammys for rock song and solo rock vocal. Another track from the album, "Girls in Their Summer Clothes," won the rock song Grammy the following year. Federici was replaced by Charles Giordano , who had played with Springsteen previously in the Sessions Band. Springsteen finished the tour in and held several additional shows in support of Senator Barack Obama , whose presidential campaign had kicked into hyperdrive earlier that year. In December, the year-old was ranked fourth among the top touring acts of the first decade of the 21st century, behind only the Rolling Stones , U2, and Madonna. The same month he was a recipient of the Kennedy Center Honors. *The Making of Darkness on the Edge of Town* ; the set contained a feature-length documentary and a double-disc set of outtakes that was also available separately. Supported by a major media blitz that included a showcase week of Bruce covers on *Late Night with Jimmy Fallon* and the Boss delivering a keynote address at *South by Southwest*, *Wrecking Ball* appeared the first week of March . Before the end of that month, he embarked on a mammoth world tour to promote the album, on which he eventually took in 26 countries over the course of 18 months. Inspired in part by Rage Against the Machine guitarist Tom Morello , who had temporarily replaced Van Zandt for the last six months of the *Wrecking Ball* tour and also played on the album, *High Hopes* was a collection of covers, reinterpretations of old songs, and leftovers; it appeared in mid-January and easily reached number one on the album charts. He toured with the E Street Band through the late spring, and also issued the EP *American Beauty* , which consisted of four unreleased songs from the *High Hopes* sessions. *The Ties That Bind*:

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Chapter 3 : Nebraska Nebraska Nebraska Bookstore

Get this from a library! A historical album of Nebraska. [Charles Wills] -- This book is a history of Nebraska, from its early exploration and settlement to the state today.

Record holders[edit] The most successful artists in the charts depend on the criteria used. By most weeks at number one, the Beatles lead with a total of weeks, and the most number one albums of all with Presley also holds the record for the most number one albums by a solo artist 13 and most top ten albums by any artist Both albums have sold in excess of 5. It had a consecutive run of seventy weeks from November to March , and had further runs at the top in and , making a non-consecutive total of weeks. Eminem holds the record for the most consecutive number one albums in Official Albums Chart history With nine consecutive UK number one albums. The Very Best of Vera Lynn , released in though the album only contains material she recorded between and Lynn also holds the record for the oldest living artist to have a chart album, with the release of Vera Lynn , released to mark her th birthday though again, this only contains material she recorded decades earlier. The album peaked at number 3. In , Kate Bush became the first British female artist to have a number-one album in the UK with Never for Ever , as well as being the first album by any female solo artist to enter the chart at number 1. In August she became the first female artist to have eight albums in the Official UK Top 40 Albums Chart simultaneously, altogether she had eleven albums in the Top 50 in one week. The fastest selling album first chart week sales is 25 by Adele. Released in November , it sold over , copies in its first week. The Rolling Stones have reached number one in the album chart with new studio albums during five different decades s, s, s, s and s. In the s, they failed by the narrowest of margins to reach the top in with A Bigger Bang , which was the best-selling album of the week in Britain but was kept out by poor sales in Northern Ireland. ABBA have reached the top spot in four consecutive decades, though this was with the same album Gold in the s and the s. For solo artists, Elvis Presley has scored UK number-one albums in five different decades the s, s, s, s and s. In , Cliff Richard became the first male solo artist to score UK number-one albums in four consecutive decades the s, s, s and s. In , Kylie Minogue became the first female solo artist to have UK number-one albums in four consecutive decades the s, s, s and s. The longest number one by a male solo artist was Elvis Presley with G. Blues which stayed at the top for 22 weeks his Blue Hawaii album was also the longest consecutive number one album for a male artist with 17 weeks. Debut albums[edit] The fastest selling debut albums first-week sales: All-time highest sales by a solo female artist is Susan Boyle with I Dreamed a Dream , which sold , copies in November By a solo male act is Craig David with Born to Do It , which sold , copies in

Chapter 4 : Grammy Award for Best Historical Album - Wikipedia

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Chapter 8 : UK Albums Chart - Wikipedia

Nebraska is the sixth studio album by Bruce calendrierdelascience.com album was released on September 30, , by Columbia Records.. Sparsely recorded on a 4-track cassette tape Portastudio , the songs on Nebraska were originally intended as demos of songs to be recorded with the E Street Band.

Chapter 9 : Nebraska (album) - Wikipedia

The Grammy Award for Best Historical Album has been presented since During this time the award had several minor name changes: [1] In the award was known as Best Historical Repackage Album.