



Vinyl Touch

By Kevin Conway
Collegian Staff Writer

The Basement Tapes- Bob Dylan and The Band

The twenty-four songs on this double album were recorded eight years ago in the basement of Big Pink, a house in upper New York State which the Band was living in and recording at. Neither Dylan nor the Band ever intended to release these songs when they recorded them, but fifteen of the sixteen Dylan songs were bootlegged and the quality of those bootleg albums was so poor that they probably decided that it would be best to release quality recordings of the songs.

The eight songs recorded by the Band were originally for their first album, Music From Big Pink, but none of them were used. There are three especially good songs by the Band, "Katie's Bee Gone," "Orange Juice Blues," and "Bessie Smith," a song about "going down the road" to see a

long lost lover. (Bessie was more than just a friend of mine, we shared the good times with the bad, now many a year has passed me by, I still remember the best thing I ever had.")

None of the Band's eight songs were ever bootlegged, and there is only one song by Dylan and the Band which was never bootlegged, and it is "Goin' to Acapulco." There are four songs on this album that were released before in a different version. Two of the songs, "Tears of Rage" and "This Wheel's of Fire," were recorded by The Band and released on their first album. "You Ain't Goin' Nowhere" and "Down In the Flood" were recorded by Dylan and Happy Traum and released on Bob Dylan's Greatest Hits, Volume II. All four of the songs sound better on the Basement Tapes.

This is the first album on which Dylan actually sings out. On his early albums, Dylan "talks" a lot

of his songs, just to get his message across. At that time he wrote "protest" songs that became "anthems" to many people ("Blowing In the Wind," "The Times They Are A-Changin'," etc.) Later he became a story-teller who just wanted to "tell" you his story. (And the stories he told were quite good: "Visions of Johanna," "Love minus Zero-No Limit," "All Along the Watchtower," "Lay Lady Lay," "Knockin' on Heaven's Door," etc.). To try and pick out the best Dylan songs on this album would be ridiculous, one is as good as another, and you find yourself liking each song more everytime you hear it.

Don't worry about the music being eight years old, Dylan's lyrics are timeless: "I'm goin' down to Rose-Marie's she never does me wrong, she puts it to me plain as day, and gives it to me for a song. It's a wicked life, but what the hell..."

P.S. To Don: How's "Rocky"?

Python import phun

By Ron Wayne

Monty Python is apparently the king of black comedy. Humor of this nature is somewhat unfamiliar to the American movie-going crowd and probably enjoys a greater popularity in Europe, especially Great Britain. Yet Monty Python and the Holy Grail has been received well and is doing fantastic business at the box office. I do not think there has been a change of Americans preference of comedy style, but that Monty Python has produced a film of pure delight that does not constantly use black comedy to get laughs.

One must commend Mr. Python for this, because the Medieval Ages, the time at which the story takes place, was certainly a dark and macabre time when death and violence were commonplace, and he could have easily overdone it with some basis of justification.

The story revolves around the character King Arthur and his attempt, commissioned by God himself, to find the Holy Grail. Attacking the assignment with serious dedication but obvious inadequacies, Arthur and his knights face obstacle after obstacle in their attempt, such as the knights who say "ni", a castle filled with masochistic and lovely

young women, and an innocent-appearing white rabbit known for its carnivorous and ferocious tendencies. The film is filled with other incidents too numerous or intricate to mention.

The actors, fairly unknown to most Americans, are rather good, especially two who appear as guards of the young prince, whom one of Arthur's knights vainly attempts to rescue.

Technically, the film stands out in the short animated sequences.

Here is where Mr. Python could have let his imagination go completely wild. The lack of technical excellence in the unanimated sections of the movie was perhaps intentional in that they are quite absurd and therefore extremely funny. For example when a certain character's arm is chipped off, a steady outward stream of blood pours out. That is totally unrealistic, but humorous in a black comedy sense.

As I may repeat, Monty Python's style of comedy, perhaps sometimes so changeable as to defy definition, is not consistently humorous to the average viewer, but the film will be enjoyed by most. Don't expect Woody Allen, and you'll feel you've received your money's worth.

Popular duo performs

By Janet Mazur
Collegian Staff Writer

Sugar Bear, a folk guitar-banjo duo, performed at last Friday evening's coffee house. The duo consists of lead guitarist and vocalist, Sugar Bear - a native Californian, "drawn to the Erie area by gravity" - and Lee Forrest, a back up banjoist from Edinboro. The two provided a relaxing evening of folk, blue grass, or as Sugar Bear classified it, "good times" music.

Sugar Bear's repertoire included such classics as the opening Waylon Jennings tune, Midnight Rider, several Grateful

Dead numbers, and a great deal of original material. The most memorable of the originals was Service Station Pull-In-Fill Up Blues a brief, "catchy" tune.

Each song was performed with a consistent style; Sugar Bear handling lead guitar and vocals, Mr. Forrest harmonizing occasionally while providing rhythm banjo.

Conveying much emotion, engulfed totally in the music, Sugar Bear performed a set without his back-up man, proving that he's able to entertain successfully alone.

A capacity crowd attended this

event, and responded enthusiastically to the more familiar tunes - frequently applauding and at times, stomping with the music. This reinforces the apparent success of Sugar Bear's performance-who, incidentally, can regularly be seen at the Plymouth Tavern of Erie.

Hopefully future coffee houses will be as successful as this, the second of the year. Gay Cantania, a returning favorite, and a Behrend student will perform at the next coffee house, to be held Friday, Sept. 26th. The coffee house hosts a pleasant atmosphere. Come and enjoy!

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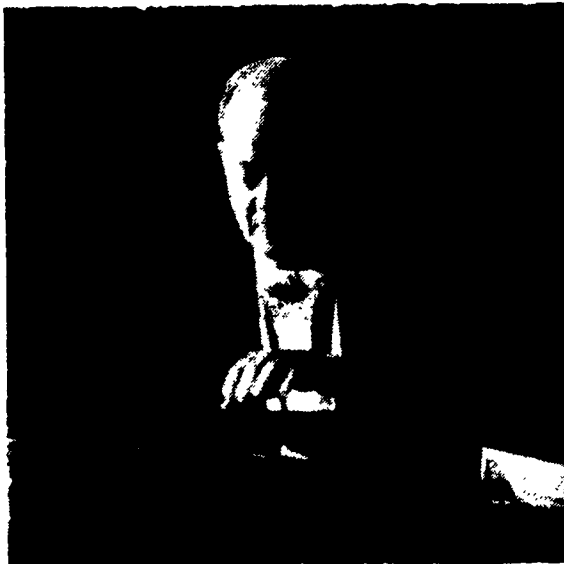
Beveredge Webster

Pianist Performing

Brahms—Piano Concerto No. 2

Barber—Overture To School For Scandal

Respighi—The Pines Of Rome



Erie Hall

Thurs., Sept. 25

8 p.m.

Admission Free

Mr. Webster will present an informal seminar
at Behrend on Wednesday afternoon, Sept. 24.
Time and place to be announced.