

Spotlight Entertainment

By Gay Catania
Entertainment Editor

As Entertainment Editor, I was more than pleased with the arrangement of the Erie Philharmonic Orchestra to perform at Behrend. The musical offerings of the Philharmonic and similar groups are often overlooked by the common campus. In the past, and hopefully in the future, Dean Benjamin Lane and the Artist and Lecturer Committee have been forthright in making such cultural events at Behrend possible. It's refreshing to know that these activities are available and supported by the students.

The Erie Philharmonic, conducted by Harold Bauer, presented a free evening of entertainment for Behrend students last Thursday, in Erie Hall. Immediately the notion of holding such a concert, or any musical event for that matter, in a gymnasium appears to be offensive. Surprisingly, the acoustics weren't as poor as I had expected. However, the entire performance left me somewhat unimpressed.

Barber's "Overture to the School for Scandal" was the orchestra's first selection. The composition itself was exciting, and the contribution by the strings, especially the violins, was overwhelming.

I particularly liked "School for Scandal" because it exhibited many mood changes. It was also an interesting piece to "listen" to. However, my original excitement with the performance was shattered by what I felt was a "sloppy" ending. At this point the orchestra lacked the impact and precision they so desperately could have excelled.

Beveridge Webster, guest pianist, joined with the orchestra for their interpretation of Brahms' Concerto No. 2.

In the first movement, Allegro non troppo, I was immediately dumbfounded by Webster's lack of quality and ability as a pianist. In my opinion, the guest artist was presenting a performance far from the ability of a professional. I noticed missed notes, miscounts in timing and in general, a disappointing rendition of Brahms' composition.

During the third movement, which was a beautiful Andante, Webster began to show some favorable aspects; however, most of the time he was off focus with the orchestra.

The dreamlike quality expressed in the Andante movement made me realize why Brahms is considered such a fine composer. The orchestra proved its musical capabilities at this time, and allowed me to enjoy the "heroic and passionate, even demonic scherzo" outlined in the program and suggestive of the work.

I personally prefer a more dramatic approach than Brahms generally offers, but I particularly favored the fourth movement Allegretto grazioso. There was a happy, flowing mood embedded within this final movement, and the orchestra was almost intriguing.

The orchestra's closing selection was "The Pines of Rome" by Respighi. This symphonic poem certainly succeeded in painting a vivid musical picture, in which the orchestra projected much better with absence of Webster.

At this point I would like to explain several things. First of all, by no means do I have any authority as a music critic, especially of classical origin; nor am I attempting to be one. This is simply a review of the Erie Philharmonic Orchestra's performance, as I heard it.

In totality, the compositions were true masterpieces. The fact that these selections were chosen proves the potential of the Erie Philharmonic Orchestra. However, I felt the orchestra gave a disappointing performance because they lacked the quality expected of such an organization.

What made the concert even more unimpressive was the guest artist's inability as a professional musician. I strongly believe that the concert would have been more pleasurable without the appearance of Mr. Webster.

I was once told that the amount of "chill factor" experienced at a performance is a sound way of judging and rating a concert. During this presentation I felt no emotional attachment. This is certainly not due to the works performed, but rather is expressive of a lack of dynamics and expertise.

The Erie Philharmonic has the potential to become a great orchestra. All they need is time and practice to perfect the "little things" that can either destroy or "make" them.

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The workshop will be in the Niagara game room, October 9, at 3:05 p.m.

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Vinyl Touch

By Kevin Conway
Collegian Staff Writer

Last year, Gregg Allman released a double album from his solo tour, and Richard Betts released "Highway Call," his first solo album. But "Win, Lose, or Draw" is the first Allman Brothers album since their highly successful "Brothers and Sisters," in 1973.

Gregg Allman wrote two songs for this album, "Nevertheless" and the title track, "Win, Lose or Draw," which could very well be the low point of this album. On the other hand, "Nevertheless" is a great song, delivered in the powerful tradition one expects from the Allman Brothers. Unlike "Win, Lose, or Draw," the lyrics of "Nevertheless" make sense to

the listener. "I get so tired of making reservations for you, the names my good friends call me make me feel like a fool, but then I find no reason why you do the things you do, nevertheless, I can't keep myself from loving you..." The highlights of this song are the guitar of Richard Betts, the complex changes between verses, and Gregg Allman singing as if he really means it. (Perhaps he wrote it after a frustrating night with Cher. Who knows?)

The opening song of the album was written by McKinley Morganfield and is called "Can't Lose What You Never Had." Although Gregg does the singing, it is Richard Betts who starts out by playing his guitar in a style that is nothing short of amazing, and remains so throughout the entire album. The piano playing of Chuck Leavell is also exceptional in this song.

"Just Another Love Song" by Richard Betts, is a great song, musically as well as lyrically. "Just another love song I'm singing, you know people sing them all the time, just another lonesome guitar ringing, the only difference is this one's mine." That in itself is one hell of a difference.

Betts also wrote "Louisianan

Lou" and "Three Card Monty John," a song about gamblers and gambling, which has to be the highlight of the album. The piano and guitar solos are short, but very effective.

Side two has only two songs on it. "High Falls," by Betts and "Sweet Mama," which was written by Billy Joe Shaver.

"High Falls" is the instrumental follow-up to "Jessica," which was one of the hits-off of "Brothers and Sisters." All the band members get their solos, and Bett's guitar drives on, but the song seems rather pointless after a while. It is over fourteen minutes long, twice as long as "Jessica," but unfortunately not twice as good. The song builds up to points, but there is nothing there once it gets to them. Then it begins building again.

"Sweet Mama" is performed with a noticeable ease by the band, and all the instruments seem to fit in perfectly. It is sort of a blues number, and the different inflections of Bett's voice are great.

Fans of the Allman Brothers had to wait a long time for this album, but all in all the wait seemed to be worthwhile.

P.S. to Brugge - see you soon.

JRC elects new officers

By Mary Carmalt
News Editor

Recently, the Joint Residence Council held its annual election of officers for this school year. The officers are as follows:

Lawrence Hall's chairperson is Ann Loiacono. Working with Ann will be Patty Ureyas, secretary and Ken Popelas as treasurer.

Representing Niagara Hall will be John (York) Weaver as chairperson, Linda Bailey as secretary, and Kathy DeFranco as treasurer.

Perry Hall's representatives are Peggy Nelson as chairperson. Secretary is Lorraine Hood and treasurer is Tom Pfendlar.

The JRC is sponsoring a trip to the Pittsburgh Pirates-Cincinnati Reds baseball playoff game, Tuesday, October 7. Buses will depart from the Reed Union Building parking lot at 3 p.m. and will arrive in Pittsburgh in time for the 8:15 p.m. game. Sack dinners will be included with the \$8.50 tickets, which can be bought either in the Niagara Hall gameroom 6-12 p.m. daily or 2-4 p.m. daily in the RUB Television lounge.

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