



Record Reviews

Solti's 'Fantastique' is fantastic

By KEN HOROWITZ of the Collegian Staff

Sir Georg Solti is a remarkable conductor. He ostensibly has boundless energy, vitality and inspiration. A uniquely talented man, he invests his performances with passion, strength, polish and beautiful execution. He works on records (he has been active in the recording studios for more than 25 years) has been acclaimed as equally remarkable. His discography amassed, among its accomplishments, the first complete recording of Richard Wagner's operatic tetralogy "Der Ring Des Nibelungen." His successes are many, his failures few.

On London records release, CS 6790, Solti conducts one of the great performances of Hector Berlioz's "Symphonie Fantastique." It is one of the best on or off discs. The only reservation in recommending this recording is that it might require a few hearings for Solti's conception of the music to make its full impact. There is nothing radically different about his interpretation, it is perhaps too carefully conceived and brought off to be fully appreciated at a first listening. It is definitely great.

Solti injects the right element of excitement, and excitement is as vital a component of the "Symphonie" as the opium that figures in its program. There are characteristic qualities in the music that make it difficult — if not impossible — to thoroughly rob it of all excitement, but a performance that is too carefully shaped will succeed in disparaging some of that excitement.

With the first notes of the "Reverie," the first movement, Solti announces his conception of the score. It is a beautifully conceived notion, a noble overall idea of the music. The second movement, "Un Bal" is only slightly lacking in grace and swagger, it is brought off well nonetheless. The third movement requires something of the richness and opulence of the Philadelphia Orchestra, but the Chicagoans acquit themselves beautifully.

Many conductors misinterpret the fourth movement, "March to the Gallows," and conduct an eager race to the scaffold. A successful interpretation of this movement can incite a singular fear and horror in the listener if the conductor realizes it is more than a catchy and clever "tune." Solti takes the march at about the same tempo as most conductors, regrettably, it is not sheer "fear and horror."

The fifth movement, "Dream of a Witches' Sabbath," is not the fitting conclusion to such an overwhelming account of this music. The witches were not resting on this sabbath — perhaps it was just an off night. More likely, Solti is trying too hard, and some of the excitement of the thrust and forward drive has fallen to the wayside.

Solti has, commendably, restored the Chicago Symphony to the ranks of the world's greatest orchestras. The Chicago plays with vigor, polish and conviction, although I suspect that this is their second best, not paramount ability.

The recording team does justice to its canon of vivid recorded sound.

The record surfaces are quiet and not afflicted by the warp and rumble evident on some of the day's thinner and more flexible pressings. The liner notes (the disc is packaged in a colorful double-fold album) are not especially illuminating but are conspicuous by the absence of any mention of the third movement.

Of the recordings available those of Colin Davis, Herbert the Boston Symphony Orchestra and Solti are the best. I would hesitate to place Solti's at the top of the list. Rather, it is for the collector who wants an inspired and personal account of this perennial favorite.

'Sally' misses Reed kinkiness

By JEFF DeBRAY of the Collegian Staff

Lou Reed took a "Walk On The Wild Side" a few years ago with his album "Transformer," which shot him to national recognition. In that album, his second solo one, he preserved the kinkiness that distinguished his career with "The Velvet Underground."

That walk didn't last very long, though. In his latest album, "Sally Can't Dance," Lou Reed has become more and more commercialized and less and less kinky.

Kinkiness and the ability to project the sexually perverse and decadent side of life are Reed's forte. When he does it well, not many can match him for it.

Since his rise to stardom, Lou Reed seems to have abandoned that style more and more, probably in an attempt to widen his audience

appeal. There are still some traces of his old flair in his new album, but not enough to make it totally rewarding.

"Animal Language," the best cut in his new album, is in the best Reed tradition. Musically, it's very appealing as it tells of a cat and a dog, hot for each other, who can't "get at it" because somebody puts a board up between them. They manage to make do with the situation, though.

This is the Reed style. Reed has a good background for this type of humor, if you want to call it that, because of his affiliation with Andy Warhol and his group during the 60's.

If you know anything at all about Andy Warhol, the epitome of kinkiness, you can realize how well Reed would fit in with such a crowd. Reed has been known to perform his act in the nude while asking, "Why am I so shy?"

It's this kind of "humor" which is so sorely lacking in his new album. Probably the best titled

cut on the album is "Ennui," or "boredom." It certainly is.

Perhaps in tribute to his old Warhol crowd is "N.Y. Stars," which is one of the better of a mediocre lot on the album. Chances are that his old New York gang would like the old Reed better than the new one.

There is still a spark of that Lou Reed ability to tell some strange stories, though, in "Sally Can't Dance." "Billy" is reminiscent of some of Reed's better work, telling the story of an obviously homosexual relationship.

As for the title cut itself, "Sally Can't Dance" is obviously aimed at getting a lot of air play on top 40-ish AM stations and seems to be succeeding quite well.

That's precisely the problem with the latest from Lou Reed. He seems to have abandoned that oddly appealing perverse tradition, of which he was such a part, in becoming so overly commercial.

Sound is bankable but romantic

Loggins: a musical apprentice

By LEAH ROZEN of the Collegian Staff

Driving in the car this summer, listening to all the crap played on the radio, one was drawn to Dave Loggins' "Please Come to Boston."

Admittedly the lyrics are rather sentimental, and his voice does have a rough rasp to it. Still, the song wore well as the summer progressed.

Loggins has a new album out on the Epic label. It's called "Dave Loggins, Apprentice (In a Musical Workshop)."

It contains an even 10 songs, including the "Boston" cut. A lot of the other songs sound similar to it, as though Loggins knows that he has a bankable sound and intends to cash in on it.

A romantic strain runs through all of his work. He still refers to a woman as his

lady and girl. The only time one of the opposite sex is called a woman is in the song "Sunset Lady," and there she is a woman of the evening.

The rasp in Loggins' voice grows on you and helps to add texture and character to his songs. Many of the songs mention his highway life, and the voice confirms this. It sounds as if he has been through a lot, and his lyrics illustrate his history.

Good songs on the album, in addition to "Please Come to Boston," are "Girl From Knoxville," "Second-Hand Lady" and "Let Me Go Now."

Each of these numbers shows Loggins' concern for relationships and their transient nature. In "Let Me Go Now" he sings, "I guess I should have been gone before now, 'cause I'd never wear out a pair of shoes, Walkin' from the kitchen to your bedroom."

In "Second-Hand Lady" he sings, "Second-hand lady, won't you try and understand, if you're a second-hand lady, Then I want to be your second-hand man."

The music is mostly acoustic and balances well with the vocals. There is some nice fiddle playing, fittingly enough, on "My Father's Fiddle."

The album's title is explained by a poem printed on its back cover:

"Music is my life... A constant learning process. Always an apprentice, An apprentice I'll die, An apprentice I'll live, ...in a musical workshop."

REMODELING SALE

The Hobbit

118 S. Pugh St.

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'LET'S TALK TURKEY'

DRESS FOR LESS

Lester's is having a fantastic sale beginning Monday NOV. 18th and continuing all week.

Lester's Dress for Less Sale is also happening at our stores in Johnstown, Altoona & Hollidaysburg.

BUY \$50 worth of merchandise → \$20 worth of merchandise FREE

Lester's

Nittany Mall Formal Rentals 237-1477

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End of Term Special

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7:00 PM 203C HUB

ALL ARE WELCOME

Rolling 201: HOW TO ROLL BETTER

Required Textbooklet: e-z wider Prof. E. Z. Jay

1. Fold the paper (approx. 4 1/2" at the end that isn't gummed). Sprinkle tobacco into this fold. Pull more at the ends than in the middle. Close the paper over the tobacco. But don't tuck in the back of the tobacco just yet.
2. Hold both halves of the paper, straddling the tobacco. Inside will be your thumbs' closest to you and your fingers and hand fingers at the back.
3. Spin the tobacco by sliding the paper back and forth a number of times.
4. When the tobacco is spun and packed, pinch the tobacco and the paper along the center so that when you start to roll, the paper will guide itself around the tobacco.
5. Roll the cigarette lightly, beginning at the center and by pulling with your fingers out to the ends.
6. Gently squeeze the cigarette. To make the paper and tobacco adhere together, gently pull the ends.

This course is open to both beginning and advanced students of hand-rolled cigarettes. Emphasis is on easier, better rolling via the use of E-Z Wider double-width rolling papers. The course exposes the disadvantages of conventional rolling practices such as sticking two regular papers together to roll one smoke. Students will learn that there is no better gummed paper made than E-Z Wider.

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With the many styles and varieties in men's fashions today, it takes a real pro to get it all together for his way of life. The perfect tapered fit of Van Heusen 417 shirts add the final zing that says, "this is what it's all about."

If you are an undergraduate woman interested in joining a diverse group, CUT OUT THIS AD!

The Panhellenic Council will sponsor an informal get-together on WEDNESDAY, DECEMBER 4 at 7:00 p.m. in the Pollock Rec Room. This is your chance to find out about Penn State sororities and meet and talk with sorority women. A slide show will also be presented.

HARRY'S DOWNSTAIRS

this week presents

WEDNESDAY and THURSDAY **GRAVEL** Pittsburgh's #1 band

FRIDAY and SATURDAY **SWEET PAIN** State College's finest band

— music and dancing till 2:00 a.m.
— domestic and imported beer on tap
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Happy Hours Friday from 4-7 p.m.

— entrance at College & Sowers Sts. or thru Sword and Shield Bottle Shop