



Members of the Penn State Glee Club perform during their concert Saturday night in Schwab Auditorium. The Homecoming Concert marked the reopening of Schwab.

Glee Club sings to keep tradition

By KATHY KIMBER

Daily Collegian Staff Writer

Celebrating its 90th anniversary, the Penn State Glee Club re-opened Schwab Saturday evening with a concert with a traditional, yet broad and exciting program.

Schwab had been closed for the past several months for renovations in its heating and ventilating systems.

In addition, changes were made to make the building more accessible to handicapped persons.

In making the dedicating, Walter H. Walters, dean of the College of Arts and Architecture and director of arts services, said changes in the auditorium include 676 new seats on the main floor, all refurbished seats in the gallery, a new stage curtain, a new projection booth and a new ticket booth.

The concert, under the direction of Bruce Trinkley, featured several guest artists, some of whom are Glee Club alumni.

Two alumni, pianist Philip Dettra and baritone Douglas Smith accompanied the club in Mozart's "Eine Kleine Freimaurekantate." Dettra, assistant professor of music at the University, did a very commendable job on the piano. Smith, class of 1974 and former Glee Club president and assistant director of the club, was a soloist along with tenor David Hudson, assistant director. Their duet was very professionally done, with a smooth, flowing harmony.

Another Glee Club alumnus, former piano accompanist Dean Hess, class of 1975, joined the Glee Club on J.S. Bach's

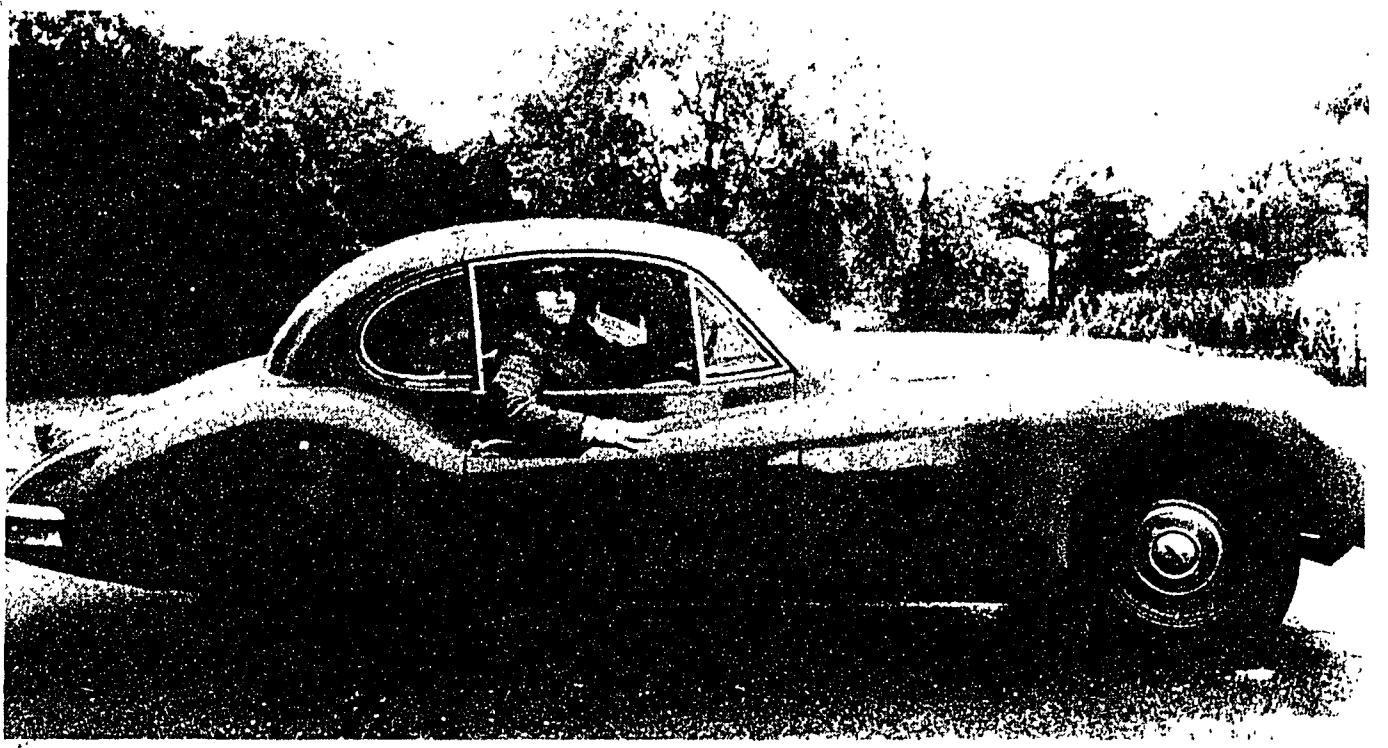
"Good Fellows Be Merry" from "The Pleasant Cantata."

My favorite pieces were those sung by the Hi-Los, 14 singers from the Glee Club. Their repertoire was chosen from the 1934 era and was dedicated to Frank Gullo, ex-director of the Glee Club. The Hi-Los have an incredible way of harmonizing, which could make even the worst piece of music sound beautiful. My favorite song was "Little Eyes I Loves You," a folk song in which the club adds a little melodramatic acting.

Hudson had solos in two spiritual numbers, "Lord I Want More Religion" and "Walk Him Up The Stairs." Hudson's strong tenor solos seemed to lead the club through both pieces. In addition, Hudson has a way of taking command on stage with his obvious self-confidence and lithe movements accompanying the music.

The program concluded with a group of popular songs and traditional University favorites. The alumni present were invited to join the Glee Club on stage. Their radiance and emotion came through in each of the songs, but most memorable were "Down in the Valley" and the Penn State "Alma Mater."

The men didn't seem to forget anything in the years they had been out of the club. Their strong voices projected the beauty and emotion felt by many of the returning alumni. In fact, with the ending of the Alma Mater, the woman sitting next to me wiped a small tear away from her cheek.



On Elton John's new album, "A Single Man" he is without the songwriting help of Bernie Taupin. It is Elton John's first release in several years.

Elton 'A Single Man' without Taupin

By MARK LEIDEN

Daily Collegian Staff Writer

After a long layoff, Elton John is back in the record-making business, but with a lot of changes.

Perhaps the biggest change is that Captain Fantastic and the Brown Dirt Cowboy are no longer riding the ranges together. That's right. Elton John and Bernie Taupin, one of the top songwriting teams of the '70s, have gone their separate ways. The absence of Taupin could possibly have given John the title for his new album, "A Single Man."

John is still composing the music, but the lyrics are now being written by Gary Osborne. The change to Osborne has brought out some more snappier tunes than the depressing ones that appeared on John's 1976 album "Blue Moves."

Only two members from the old "Elton John Band" are playing on this album. Davey Johnstone, a mainstay

with John, is still on lead guitar. Ray Cooper, conga and tambourine player, is the only other holdover from previous albums.

As the first song of the album plays, the initial reaction may be, "Oh well, the same old Elton John." But the second song quickly changes that reaction. The song, "Return to Paradise," is possibly the best one on the album. With a soft Jamaican melody and good harmonizing background vocals, this is very ear-pleasing.

The most unusual cut on the album is "Big Dipper." To a ragtime beat, Elton John wails away with some very insinuating lyrics. The most unusual thing about this song, though, is the background vocals.

The backing voices are not the run-of-the-mill choruses. The male voices are those of the Walford football team while the female voices come from The South Audley Street Girl's Choir. This is

definitely a must song to hear.

Side one ends with a down-beat song called "It Ain't Gonna Be Easy." The best thing about this one is the orchestral arrangement done by Paul Buckmaster. The singing, however, is typical Elton John melodrama.

The second side opens with "Part-Time Love." The song has a nice, quick rhythm and very good vocals which at times do not sound at all like Elton John.

Another new type for Elton John appears on the second side. The song "Georgia" is a spiritual with the backgrounds once again by the Walford football team and The South Audley Street Girls Choir.

Elton John closes his album with an instrumental tribute to the group's 17-year-old messenger boy who was killed on his motorcycle.

Although the album is not as good as some he has turned out, it is better than his last effort.

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