

Rolling Stones gather no moss

"Tattoo You," Rolling Stones, Rolling Stones Records, COC 1062.
By MIKE HEMOWITZ
Daily Collegian Staff Writer

The Rolling Stones' latest record contains some of the best rock they have put on plastic in years — for half the album.

For an old Stones fan, side one of "Tattoo You" is a joy to listen to. Despite the fact that most of the band is pushing 40, the first side proves the boys can still pound out the rhythm in their old style. The sound that made the group so popular through the 1960s and '70s has been lacking in recent years. But now it's back, at least for one side.

The second side of the new record strains the ears and patience of pre-"Emotional Rescue" Stones' fans. It's filled with songs of lament featuring Mick Jagger's falsetto voice. If you liked the title cut from "Emotional Rescue," you'll love this side — every cut sounds like that song.

Since their beginning in 1963 the Stones put their own unique and familiar stamp on more than a half-dozen musical styles and. They have recorded soul, disco, reggae, psychedelia, blues, country and even jazzy songs.

The Stones have survived drug busts, personnel changes, a lead guitarist with a drug problem, Altamont and the changing times. They remained popular through the turbulence of the '60s and the blandness of the '70s. Even if they don't make it through the '80s, they already have gone further than most.

The first single from "Tattoo You," a big seller called "Start Me Up," is the best song Jagger and Keith Richards have come up with in years. "Start Me Up" is a couple of cuts.

Jagger shouts nearly unintelligible lyrics over the slant-bang background of one of the best rhythm sections of rock 'n' roll, Charlie Watts and Bill Wyman. Ronnie Woods, whose leads scream across the song, seems to have finally grown comfortable working with the band. The chorus, "You make a grown man cry," is filled with claps and screams — they seem to be enjoying themselves.

The rest of the first side never loses the energy generated with "Start Me Up." With titles like "Little T & A" and "Slave," the side is dominated by the customary Rolling Stone's raunch and roll that had been missing since "Exiles on Main Street."

The Stones even included a hard blues tune called "Black Limbo," complete with loud harmonica riffs blowing all over Woods and Richards's burning leads.

The flip side begins with "Worried About You," five minutes of Jagger's effeminate falsetto. Jagger does break into his normal voice toward the end of the song, but by then it's too late. The leads from Woods and Richards are wasted on pap like this.

"Tops" contains some good piano and is sung in Barry White style, but, once again, Jagger doesn't cut it. Sometimes it seems that Mick wishes he were brown already have gone further than most.

soul greats like James Brown doesn't even come close. The only good part about side two of "Tattoo You" is Charlie Watt's drumming and the use of the horn section on a couple of cuts.

Despite the poor showing on side two, a group like the Rolling Stones is a rare commodity in the world of modern music. Four-fifths of the band have remained for almost twenty years and they still can churn out platinum albums and fill 90,000-seat stadiums. The longevity and continuing popularity of the group is almost unparalleled in entertainment. Even if you don't like them, you've got to respect them.

It ever a musician personified what rock and roll is, it's Keith Richards. Sustaining a lifestyle that killed Jimi Hendrix, Janis Joplin, Jim Morrison, Mama Cass, Elvis Presley, Keith Moon, John Bonham and others, he has survived and continued playing. Richards has been arrested in three countries, yet he has yet to spend a day in jail.

Despite all of this the Stones go on. Jagger's voice peaked in 1969, but like Frank Sinatra, who peaked decades ago, he still has enough desire and talent left to pull it off for hit after hit.

For a die-hard Stone's fan, "Tattoo You" proves that when they want to rock, they can do it better than anyone. Whether they make it through the '80s is anybody's guess. Keith may get a bag of pure horse and make a quick exit to rock and roll heaven. Wyman or Watts may just tire and call it quits. Whatever happens, let it be said that the Stones could still rock in '81.



Mick Jagger

Photo by Rolling Stone

Spyro Gyra to play sweet sounds on a summer eve

The University Concert Committee's tradition of bringing great jazz to campus continues when Spyro Gyra comes to Eisenhower Auditorium at 8 p.m. Wednesday.

Proceeded by such fine jazz performers as Weather Report, the Crusaders and Chuck Mangione, Spyro Gyra brings a larger group with an easier sound. The seven men that make up the band have turned out consistently professional material that still makes the Top 40 — a difficult task.

Spyro Gyra came to life in 1975 in Buffalo, where it made a name playing in bars and soon became very popular in the area. People lined up for three blocks just to see the band, leader of the group and saxophonist Jay Beckenstein said in an interview.

Bar gigs, however, just weren't enough to keep the band members and their families afloat financially, so the band produced its own album. Beckenstein

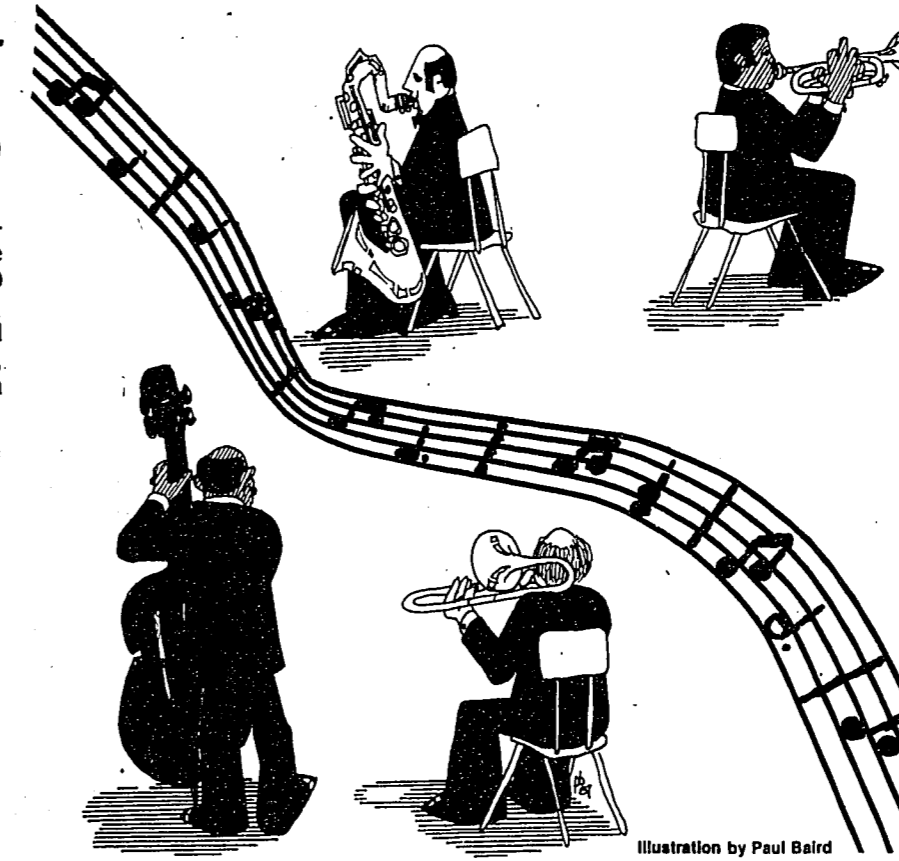
said no record companies were interested, forcing the band to market the album itself. Sales took off and 15,000 copies were sold in just three weeks.

"Before we knew it, all the record companies that had turned us down, were banging on our door," Beckenstein said in the interview.

Since the initial "Spyro Gyra" LP, the band has produced three more albums; "Morning Dance," "Catching the Sun" and the most recent "Freetime," released earlier this summer.

Other member Spyro Gyra are: Jeremy Wall, keyboards; Jim Kurzdorfer, bass; Gerardo Velez, percussion; Chet Catallo, guitar; Eli Konitoff, drums; and Tom Schyman, keyboards.

—by Judd A. Blouch



String quartet opening 27th season Wednesday

Fresh from a summer as a quartet-in-residence at the University of Canterbury in New Zealand, the Alard String Quartet will open its 1981-82 season at 8:30 p.m. Wednesday in the Music Building recital hall.

The Quartet, composed of violinists Joanne Zagst Feldman and Donald Hopkins, violist Raymond Page and cellist Leonard Feldman, formed in 1954 when the four were graduating from the Juilliard School of Music and were on their way to Penn State. They became associate professors in the School of Music and their quartet has become one of the most renowned string ensembles in the nation.

The Alard Quartet will open their first concert with Mozart's "String Quartet in E-Flat Major, K. 428." The piece is one of six quartets the composer wrote in homage to his friend Haydn. The six compositions are often considered some of the best examples of Mozart's genius.

In addition to a regular series of campus concerts, the Alard Quartet will perform during the fall term in Allentown, Reading, Bethlehem and Clifton, Pa. and Laurel, Md. The School of Music is sponsoring this week's concert and the public is welcome.

Husa has been selected for the program's second piece. Husa is a Pulitzer Prize winner in music and a Kappa Alpha Professor at Cornell University.

The Alard Quartet released albums in 1980 and '81, "Music for Flute and Strings by Three Americans" and "Piano Quintet" respectively, on Leonarda Records. They will be recording the Husa piece this fall, also for the Leonarda label.

Wednesday's concert will close with Maurice Ravel's "String Quartet in F Major." It is the only string quartet Ravel wrote, but it has become one of the most highly praised works in quartet literature.

—by Elaine Wetmore

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Sunday 10:00 am Robeson Cultural Center

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Rev. Gerald Loyd

(For further information call 865-6548)