

Duo to appear in Reed 117



Violinist Joanne Zagst and cellist Leonard Feldman are scheduled to appear in the Reed Winter Garden at 11 am on Sunday, October 8.

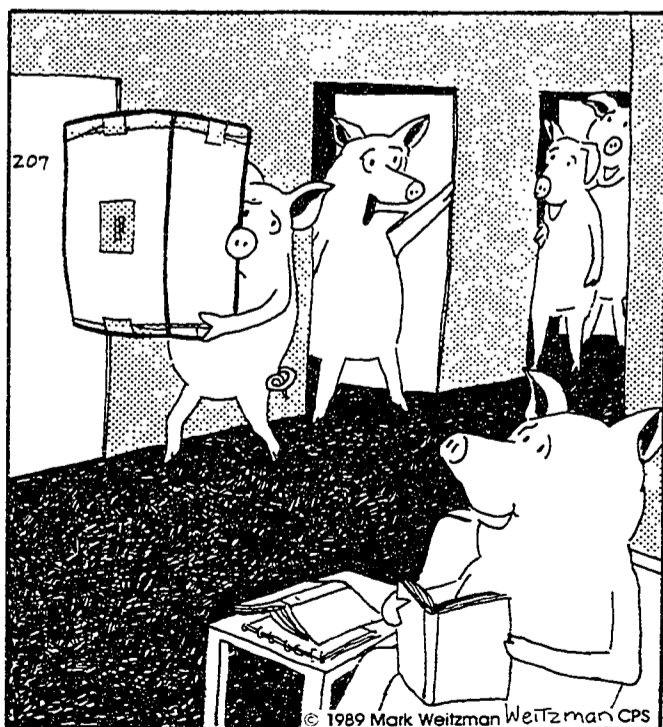
Violinist Joanne Zagst and cellist Leonard Feldman are scheduled to appear Sunday, October 8, in the Reed Winter Garden. The 11:00 a.m. show will consist of classical selections representing the eighteenth through the twentieth centuries.

Zagst and Feldman are both members of the Alard Quartet, The Pennsylvania Trio, and each has been on the faculty at the Penn State School of Music since 1962. The artists have

toured the United States, Soviet Union, and New Zealand, and both have recorded on several labels.

This program represents a part of this year's Cultural and Performing Arts Series. The event is free and open to members of the faculty, staff, student body, and community. Additional information can be obtained by contacting the Office of Student Activities at 898-6171.

ZOO U. by Mark Weitzman



Hey! Paul just got another 'care' package.

Entertainment

Dylan returns to form on diverse "Oh Mercy"

by Gary Nolan
Collegian Staff Writer

As the eighties come to a close, the music industry releases echo the same names as those charting in the late sixties. Unfortunately, a good number of these albums remain nothing more than feeble attempts masked by a famous name. A recent exception to this rule remains the newest by rock icon Bob Dylan entitled *Oh Mercy*. In this release Dylan shows why he has remained one of the best lyricists that the music world has ever produced.

The nasal-voiced Dylan first appeared on the folk-rock scene to an unsuspecting audience in 1960. The young boy from Hibbing, Minnesota took the New York folk scene by storm. While one of the first folk artists to start writing classics, his acoustic anthems untied a sixties generation. Such Dylan releases as "Blowin' in the Wind" and "The Times They are A-Changin'" still remain on the playlists of classic rock stations.

Unwilling to rest on the early success of these "protest" songs, Dylan changed his style quite suddenly from acoustic to electric guitar, much to the chagrin of the folk purists. In doing that, he both alienated old fans, and opened the door to usher in new fans. Dylan would serve to change his style many more times in his career from country and western to rock and roll, and even to a born-again Christian musical style.

This release finds the 48-year-old with even more new

influences. On the heels of the successful *Traveling Wilburys* album, Dylan concurs with Neville Brothers' producer Daniel Lanois. This New Orleans' rock sound is different and refreshing, and serves to complement Dylan's style well.

The album begins with the rockin' track "Political World" which sets the stage

and keyboards set a somber tone. The lyrics paint foreboding, dark images of death, and the music greatly supports the finality metaphor echoed throughout the track. The casting of vivid imagery has always remained Dylan's forte, and this song proves age has not mellowed that well-honed skill.

The album also contains two excellent tracks that deal with the emotional subject matter of failed relationships. The song "Most of the Time" and final track "Shooting Star" excellently depict the great pain and grief associated when one grows away from another and love is lost.

Dylan addresses the subject of prejudices in a subtle, but unmistakable way in the song "What Good am I". It deals with the subject in a self-examining matter where Dylan examines his own persona to determine his own self-worth, no doubt hoping to inspire others to do the same.

As the style of Bob Dylan has changed readily, he is sure to inspire and influence. His presence has put him in the forefront of the music industry, and has left him the most respected and talented lyricist music has to offer, fortunately this release is no exception.

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for the rest of the album. The album swings into typically Dylanesque lyrics in "Ring Them Bells" that usher in a biblical tone influenced undoubtedly from the "born-again" faze of his career.

This then seques into the unquestionable highlight of this release, "Man in the Long Black Coat" where the twelve string acoustic guitar

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