

Doblin's Discography



"Pink Floyd in the Red"

"The times they are a changin'."

Right you are, Mr. Dylan. Nowadays, with the assistance of several movie cameras and a decent quad-stereo system, one can view such favorites as Mick Jagger and Pink Floyd on stage for only \$3.50.

The Movie media has finally taken the Rock and Roll business into account, in lieu of financial assets to both producer and performer. It began some months ago with the release of the Jagger concert flick which was instantly successful because of superior sound and film quality. Shortly after, Pink Floyd followed with an atrocious copy.

Floyd had almost every imaginable modern electronic gismo going. The marvelous location in a ruined amphitheater, the crystal clear sound track, and yet the most elaborate recording studio couldn't save the picture.

A considerable portion of the film was pure noise and nonsense with the blame falling on the group's shoulders. At times music (call it what you may) was emitted from large theater column speakers. Most musical numbers were taken from the "Dark Side of the Moon" album, the group's claim to fame record that hit record stands in 1973.

Too much time was filled by long, drawn out introductions to various prerecorded cuts.

Among the noteworthy songs performed were "Breathe," "Speak to Me," and "Dark Side of the Moon," a partial success with avid Pink Floyd fans.

Group shots eating lunch and chatting only enhanced the boredom of the film. No unification was at all present.

Concert movies do have a few good points however. Besides the standard movie entrance fee, which cuts live concert ticket prices almost in half, one is certain to find better sound quality. All can view the performers when sometimes at large outdoor festivals they cannot. Waiting lines for shows are also minimal.

With the good there is always bad, and concert movies are no exception. The rock concert loses some of its power and meaning to their audiences when shown on the silver screen. The usual exuberance and zest of live performances is lost in the four walls of the theater. Rarely does the audience get out of their seats or even clap during the course of the film. With this in mind, live concerts will never become passe.

For the coming year, movie-goers can expect more rock groups making the movie scene with hopefully superior work than what Pink Floyd has produced.

Loggins and Messina-"On Stage"

The true flexibility of the professional musician faces the most crucial test in their performances "on stage." Such was the case when Kenny Loggins and Jim Messina went on their '72-'73 road tour. As a result of the splendid efforts of both, an album was released several months ago.

The two record set entitled "On Stage" is sure to be the highpoint in Kenny and Jim's musical career. With concerts recorded in Carnegie Hall, New York; the Orpheum Theater, Boston; and Winterland, San Francisco, the album reveals the duo's natural flair for live shows.

All material for the album was cut prior to Loggins and Messina's "Full Sail," a disc which did not come any way near the excellence of their previous two. Had "On Stage" been recorded after "Full Sail," the entire effect presented in the album would have been completely altered in respect to melody and lyrical quality.

More than just another booming barrage of guitar and voice, "On Stage's" selection of tracks are positioned in near perfect order.

The album excels in both musical and technical aspects. There is a certain flowing rhythm and harmony that persists throughout the entire record. The reason being that both Loggins and Messina's voices have excellent blending qualities.

If you are looking for gut electric rock, skip this album. Expectations of this nature are totally unreasonable especially with Loggins and Messina's style of music. Their's is one of country and western combined with rock and roll, topped with often times foot-stompin' rhythm in which all instruments at work electric or otherwise, revolve around Loggins and Messina's voices.

In concert they do extremely well with one of their earlier favorites "Angry Eyes," however slack off and drag slightly with the live rendition of Vahevela, another all time goodie.

Whatever the listener's taste in pop music leans toward, it is quite certain that he or she will find a happy medium when listening to "On Stage."

Mrs. Hauck Welcomed Back

by Rich Lipton

Returning to Collegiate is Mrs. Carl Hauck, a former History and English teacher. After being away for three years, she comes back to teach a junior-senior S.A.T. (Scholastic Aptitude Test) review course. The purpose of this course, according to Mrs. Hauck is to help students build confidence and familiarize themselves with the S.A.T. format. However, because of limited time, she says that she cannot guarantee any immense results from this course.

The class which consists of two juniors and all twenty-six seniors will meet with Mrs. Hauck during seventh period each Thursday.



Mrs. Carl Hauck

Spaghetti Dinner

Student Council, headed by Neil Savasta, will host Collegiate's third annual Spaghetti Dinner.

The meal, which will consist of spaghetti and meatballs, antipasto and drink, will be held November 15, 1974 from 7:30 to 10:00. Admission will be \$3.00 per person.

Savasta also noted the probability of live entertainment to highlight the evening's festivities.

For further information, please contact Neil Savasta or Dawn Vander Kamp.

One Sunday Afternoon

One sunny Sunday afternoon Mr. Rapkin went out to catch some butterflies with a butterfly net. He kept on trying and trying but he couldn't catch one butterfly. So he rested because he was tired. He fell asleep. A few minutes later a butterfly landed on his nose.

Eileen