

Dead's latest production loses live sound

Terrapin Station
The Grateful Dead
Produced by Keith Olsen
Arista Records

The first album they didn't produce themselves, *Terrapin Station* represents a bit of a change for the Dead. There are sounds on

single album, *Ace*, came out) and while he's a bit of a male chauvinist (he was responsible for the song "Sugar Magnolia"), he writes songs that are complicated, but listenable.

"Passenger" (written by bassist Phil Lesh) is a rocker that is, simply put, terrible. And while "Sunrise" (written by Donna Godchaux) is a pretty tune, it doesn't stand up to repeated listenings like some other Grateful Dead tunes.

The other songs, "Dancin' in the Streets" and "Samson and Delilah," are tunes the Dead had done live for a while but the album wouldn't have suffered if they had left "Dancin' in the Street" off. While "Samson and Delilah" (arranged by Wier) has an interesting rhythm, "Dancin' in the Streets" just won't stand the transition from performance to vinyl.

The second side has only one song, "Terrapin Station," and is pretty good, especially at the first. Toward the end it gets too orches-

trated (with a choir and French horns) but it's a logical extension of *Blues for Allah*, viewing the studio as a different environment than performances. While it's a little short, the song displays some of the talent the Dead have.

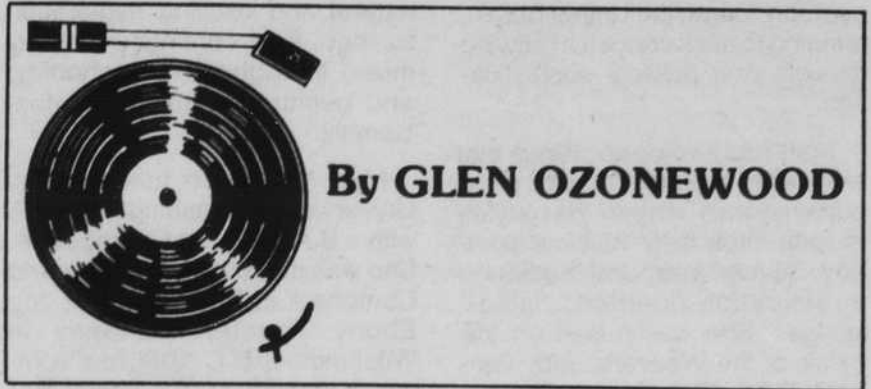
among the songs the Dead played at their recent Portland concerts (Oct. 1 and 2) because it would have been interesting to see what was done with it live.

On the whole, the album lacked the impact of others the band has put out. While the first side represents the Dead's move over the last couple of years to cash in on the big bucks being spent on music, the album's well worth adding to your collection.

As for the concerts, Paramount lines are a real drag; Saturday night's crowd was a little young; but it was good to see the Dead again.

As is always the case when they play out of San Francisco, the Dead played an awful lot of tunes (it wasn't until Sunday that they turned more towards anonymous music), but they played a lot of old

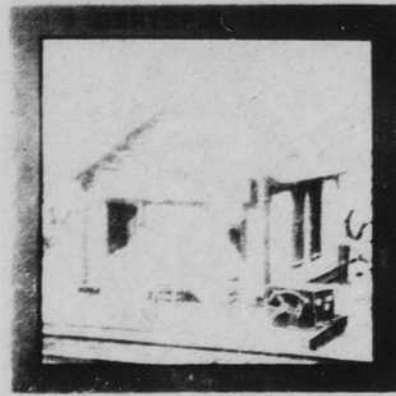
(Continued on Page 10B)



The Grateful Dead. They've been around a long time (their first album was recorded over 10 years ago) but have managed to change and grow. Over the years the band has picked up a group of fanatic followers, some of whom probably didn't like the change represented by the Dead's new album, *Terrapin Station*.

the album (which were produced in the studio) that really couldn't be made during live performances.

"Estimated Prophet" (written by Bob Wier, who plays rhythm guitar) is really the only new song on the first side that's worth much. Wier's role in the band has changed over the years (he was most prominent about the time his



Garcia does the vocals, and the drumming of Mickey Hart and Bill Kreutzmann is impressive. It's too bad "Terrapin Station" wasn't

The River

(Continued from Page 3B)

another. The rhythms of life, of growth and change and coming of age, of understanding and accepting both the promises of life and its disappointments, are the essence of the film. Finally, just as the river and the natural order form the physical context for the film's story, so death and birth perfectly define its spiritual context. Death and birth are absolutes that make all other experiences, by their sheer lack of permanence, seem trivial.

At the end of the film, the three young women whose interest in the same man has dominated the story, all receive letters from him; as they sit down to read them, they hear the sound of a crying newborn baby, and, in the face of the event that heralds, simultaneously rise and discard the suddenly unimportant letters. Life is timeless, its rhythms, deeply embedded in the natural universe;

joy, suffering, confusion, and tranquility, and even birth and death, are experiences to be accepted, not rebelled against.

In the most striking visual coup of the film, Renoir shows a series of characters sleeping in the afternoon heat, the camera moving in toward some, pulling back from others. The final sleeping figure, the film's central character and narrator, is awakened from her rest, and shortly later approaches a tree. As she does so, the camera gently pans to reveal yet another reclining figure, the body of her dead brother.

The matter-of-factness with which the film introduces the fact of death emphasizes yet again how all human experience is of the same cosmic fabric; even death is simply another state of being, different from sleep in degree rather than in kind.

Ultimately, it is possible to do no more than hint at and savor a few of the glories of *The River*. At this level of artistry, criticism is virtually irrelevant; no commentary can be nearly as valuable as a simple reminder that the film is playing Friday through Tuesday at Cinema 7. *The River's* co-feature, *Ohayo* (Good Morning), Japanese master Yasujiro Ozu's wry and whimsical look at the generation gap, is itself a delight. The two in combination form a program not to be missed.

Italian & American Cuisine

FEATURING:

- Veal Scallopine
- Veal Parmigiane
- Chicken Piccata
- Other Gourmet Dishes

Original Joe's Inc.
RESTAURANT

Mon-Fri 11 AM to Midnight
Sat-Sun 3 PM to Midnight
8th & Willamette - 485-2909

TODAY & TOMORROW ONLY!

Exhibition & Sale of FINE ART REPRODUCTIONS

MONET
CEZANNE
TOULOUSE-LAUTREC
ROTHCO
ROUSSEAU
VAN GOGH
DEGAS
GAUGUIN
DALI
PICASSO
RENOIR
WYETH
ESCHER
MANY MORE

DON QUIXOTE, Picasso

9 a.m. - 5 p.m.
Near EMU Main Desk

...priced at \$3 ea. or any 3 for \$6

KENNINGTON

Sweaters

Made to be seen and felt

The sweater that's right for today. Choose a three-button collar sweater from Kennington in all kinds of autumn colors with accent stripes. Or maybe the ever-popular crew neck is more for you. Either way, you'll get a 100% acrylic sweater that's rugged, fashionable and machine washable. Pick yours at The Jeanery today and be seen...and felt.

77 W. Broadway
(On the Downtown Mall)

766 E. 13th
xt to The Excelsior

the JEANERY