

arts & entertainment

Hot Licks: suggestions for varied musical tastes



Photo courtesy MCA Records

Elton John's latest album, *Rock of the Westies*, continues his long line of successes.

By Deb Gray

In the spirit of Christmas giving, and the realization that most people have different musical tastes than mine, this suggestion list is aimed at rock and jazz tastes.

John Denver *Rocky Mountain Christmas*/MCA/\$6.98

Christmas is sentiment. So naturally any Christmas album does not have real impact on the art. The success of Christmas collections relies on an ability to recapture a lost innocence.

That John Denver would even attempt to record such an album astounds me. He doesn't have enough schmaltz in his soul to carry off old standards like "The Christmas Song". And others — like a bluegrass version of "Rudolph the Rednose Reindeer" and "Oh Holy Night" — well, they have to be heard to be believed. The question is whether a joke is worth the \$6.98 retail price of this album.

Sly Stone/*High on You*/Epic/\$6.98

When the history of rock is written, Sly Stone probably will be one of its pivotal figures. His impact on music may not be completely understood for some time. This album marks an important comeback for Sly. In his efforts that followed

Fresh, we were shown a confused mind which the press partially blamed upon his cocaine habit. *High on You* returns to the incisive, chugging music of Sly's earlier days. All cuts are good, appealing first to the body, then the mind. After the sterility of discotecque music, this is a definite statement, proving dance music can be great music.

Elton John/*Rock of the Westies*/Rocket/

that some of rock's old excitement had returned. True, vapidly still abounded—the whole school spawned by the discotheque craze stands out as the most musically stupefying—although one of the most commercially successful—rock genres in recent memory.

But hope lies in a year that discovered Bruce Springsteen, Patti Smith, Phoebe Snow, Leon Redbone and Emmylou Harris. What's more, the stalwarts continued to create.

The Rolling Stones's *Tour of the Americas* was the year's first important musical event. Then The Who re-emerged, trium-

\$6.98

phantly, with *By Numbers*. Bob Dylan assembled a crew ranging from poet Allen Ginsberg to Joan Baez for his Rolling Thunder tour. And Elton John kept up his souped-up pace.

Despite all this activity, my assignment to compile a "10 best records of the year" list was not easy. The word "best" hangs me up—I associate it with greatness, with an album that grips you, knocks you out. Comparatively few albums in my collection do that. So this list is what I call "the Most Important Records of 1975"—albums that are musically very good and vital in understanding a particular artist's development.

Keith Jarrett/*The Kohn Concert*/JEM Records/\$6.98

Keith Jarrett's third release of the year establishes him, in my estimation, as the finest, most musical pianist now recording. This record requires closer attention, working best when the listener is in a mellow mood. But time spent learning to appreciate the nuances of Jarrett's style is well worth the effort.

Jan-Luc Ponty/*Upon the Wings of Music*/Atlantic/\$6.98

This album is a real find. With his music, Ponty brings the violin out of the orchestral age. He proves the violin is also an electrifying jazz instrument.

The Allman Brothers Band/*Win, Lose or Draw*/Capricorn/\$6.98

Another fine album of driving rock. The band's strongest area is its cooking rhythm section, which keeps the pace fueled-up when the extended solos bog down.

THE BEST DISCS OF 1975

By Deb Gray

1. *By Numbers*/The Who
2. *Born to Run*/Bruce Springsteen
3. *Horses*/Patti Smith
4. *High on You*/Sly Stone
5. *The Basement Tapes*/Bob Dylan and the Band
6. *John Fogerty*/John Fogerty
7. *Captain Fantastic and the Brown Dirt Cowboy*/Elton John
8. *One of These Nights*/Eagles
9. *Heart Like a Wheel*/Linda Ronstadt
10. *Blow by blow*/Jeff Beck

Comment:

Perhaps my optimism is premature, but during the last half of this year, I sensed

bernstein on words



Dictionary favors ketchup; manufacturers like catsup

By Theodore M. Bernstein

Ketchup with this word. There are three versions of the word for that thick, spicy, tomato sauce: ketchup, catchup and catsup.

But oddly enough, though dictionaries often bow to common usage, they are just about unanimous in listing ketchup as the proper word despite the fact many people and most manufacturers of the stuff seem to go for catsup.

The word derives from the Malayan *Kechap*, meaning a fish sauce, and that in turn came from the Chinese *ketjap*.

Those facts answer the question of origin raised by Robert W. Motz of Levittown, Pa., but they don't answer the question of why so many people like catsup better than the two other words.

A guess is that ketchup and catchup sounded to some as if they were slightly vulgar pronunciations of the prissier, more refined-sounding catsup, which therefore was judged to be the right word.

It's an error. The heading of an ad in a newspaper read like this: "CBS has it's eye on Perry tonight." It's (with an apostrophe) is a contraction of it is or it has and nothing else. The possessive pronoun, which is what was wanted in the ad, is its. This was not always true.

Beginning in the early 17th century the possessive pronoun was written it's, but since the early 19th century it has been written without the apostrophe. Maybe the writer of that ad is older than we think.

Word oddities. We all know what skinny normally means: extreme thinness. But in the world of women's fashions it is used in a slightly different way to mean lacking in any bulk, close-fitting or clinging. Thus, though most of us would speak of a skinny boy with skinny hands, the fashion folk don't hesitate to speak of a skinny silk dress.

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up & coming

Even though UNL may close down for semester break, arts and entertainment on campus will continue for those who visit or stay in Lincoln. To whet your cultural appetite, here is a list of events occurring through finals week and over break.

Film

Tempest (Dec. 12 and 13, Sheldon Film Theater, 3, 7 and 9 p.m.) The story of an enlisted sergeant of dragoons in the Imperial Army of Czar Nicholas the Second. Starring John Barrymore.

I.F. Stone's Weekly, USA and San Francisco Good Times (Dec. 16, 17 and 18, Sheldon Film Theater, 7 p.m.) *I.F. Stone's Weekly* is about America's best journalist. His thesis in political reporting is that every government is run by liars, and nothing they say should be believed, but a government reveals a good deal if you take the trouble to study what it says.

San Francisco Good Times was the city's underground newspaper. It mixes the politics of *Stone's Weekly* with the interests and energy of the hippies.

Art

Dec. 12-Jan. 13—Floyd Hoover-photographic portraits-Nebraska Union Main Lounge.

Jan. 6-Feb. 1—Bob Starck-photographs-Sheldon Memorial Art Gallery.

Jan. 6-Feb. 1—Val Christensen-prints-

Sheldon.

Jan. 6-Feb. 1—Old Market Craftsmen Guild of Omaha-Sheldon.

Music

Dec. 12—University laboratory bands—8 p.m.—Kimball Recital Hall.

Dec. 14—University Singers—4 p.m.—Kimball Recital Hall.

The University singers will present a traditional Christmas concert directed by Earl Jenkins.

Susan Fritz, a senior piano major from Lincoln, will accompany the singers.

Soloists will be: sopranos, Suzan Covalik and Mari Anne Wilson; tenor, Richard Drews; baritones, Vaughn Fritts and William Wolfe. Instrumentalists will be Robert Emile and Carla Koehler, violas; Brenda Manuel and Stuart Furman, violins; Jennifer Epler, violoncello; John Richards, bass; George Ritchie, organ and Susan Fritz, harpsichord.

The concert is free and open to the public.

Drama

The Crucible (Dec. 12 and 13, Howell Theatre, 8 p.m.) A chaos of superstition and hysteria—conjured by some, enjoyed by some, endured by some—is fuelled by the climate of repression which shadows all of life in the Salem of 1690.

That Championship Season (Dec. 12, 13 and 14, Howell Theatre, 8 p.m.)