

Music review

Lou Reed dances with Sally

By JOHN VANORE

Looking at Lou Reed's "Sally Can't Dance" in absolute terms is next to impossible, mostly for one reason: it could have been released two years ago as half of a double along with "Transformer," the album which brought Reed back into the limelight after the demise of the Velvet Underground in 1970. The Velvets were essentially a cult group with a small, devoted following. They were discovered in 1966

by Andy Warhol, who then set out to promote the band and tour them. After the band split up Reed disappeared from public view until an ardent admirer of his, David Bowie, who had just gained popular acceptance through his "Hunky Dory" and "Space Oddity" albums, produced "Transformer" for him. "Transformer" differed sharply from earlier Velvet material in its overall tone and heavy use of rhythm sections. Older songs, such as "Heroin" or "Sister Ray," were

notorious for their heavy, plodding sound and monotone bass line. They were somber and ominous, a sort of cry of impending doom. Something only a cultist could love. Then came "Transformer," with things like "Walk on the Wild Side," a gay song about a transsexual in New York, and "Vicious," which is self-explanatory. Reed's voice, which was weak and erratic in the days of the Velvets, had improved somewhat, but the new material was what really made the album.

Following on the heels of this success were "Berlin," a regression to the old days, an album so somber and morbid it left veteran rock critics with nightmares, and "Rock and Roll Animal," a really great live album (not a "greatest hits on stage") with mostly older material. Which brings us back to "Sally Can't Dance," the object of this review. On the surface, there isn't much to distinguish this album from "Transformer." As a matter of fact, one could probably pair off the

songs from these albums one-on-one by comparison. Like "Ride Sally Ride" and "Perfect Day," or "Animal Language," and "Hangin' Round." Probably the only point of divergence between the albums is in their topic or concept (I use the term loosely—not in the sense of a concept album a la Jethro Tull). On "Transformer," Reed was still in his transvestite, transsexual, homosexual phase. At least he transcended his old drug phase, highlighted by long (15-20 minutes) concert versions of "Heroin." Now he sings about normal things, like life and girls/women. Yes, in his long odyssey Reed has discovered the opposite sex!

Enough of the background. You're all probably on the edge of your seats, awaiting the judgment. If you've got lots of money, take a chance and buy the album. Chances are you'll play it smooth, and then go out and buy everything that Lou Reed or the Velvets ever put out and you'll be broke when it comes time to make that installment on the wedding ring. In all seriousness, it's a really fine album with the style changing from song to song, from a fast rocker to a near-ballad. It makes for great listening, even if you don't make much sense out of the lyrics. Check it out, you won't be disappointed.

Thanks to Mike at Budget Records and Tapes for supplying the album reviewed here.

Would anyone who knows the origin of the live version of "Vicious" please contact me through the Batt office. I've been trying to locate it for the past four or five months, but to no avail.

Some readers may feel that these reviews are aimed at the jaded rock fan only. NOT SO! However, if you're still looking for the "I-like-the-album-cuz-the-songs-are-neat" type review, buy yourself Circus or Teen Raves... cuz you won't find that drool in this column.

Governor says mobile homes offer alternative

Mobile homes, which represent 95 per cent of all housing sold for under \$15,000 in Texas, must be considered an alternative to conventional houses and apartments, said Governor Dolph Briscoe in a recent statement to the press.

To help officials who set zoning and mobile park regulations, the Texas Department of Community Affairs conducted a statewide survey called Texas Mobile Home Survey designed to provide information about the 175,000 Texans living in mobile homes.

The survey's findings, released in December, said that 75 per cent of all mobile homes were moved only once, from dealer to present site.

The average lot size is 40 feet by 100 feet and 65 per cent of the occupants were satisfied with that size.

The survey stated that 56 per cent of those questioned complained of structural problems, especially leaking roofs.

One half of those who bought from a dealer said they would not recommend the same dealer and one-fourth of the purchasers had received no manufacturer's warranty.

Although 75 per cent expressed overall satisfaction with mobile home parks and park operators, 75 per cent also complained about numerous and arbitrary park regulations.

Other findings of the survey showed that 47 per cent of those at the head of the household are under 35 years old and half have no children.

TAMU claims most winners of SEG awards

More recipients of the top scholarships awarded in the geophysics field have elected to study at Texas A&M University than at any other school in the nation for the third consecutive year.

A survey of the schools selected by winners of Society of Exploration Geophysicists scholarships this year revealed TAMU has 10 enrolled.

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