

School togs that are pennywise

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who put out the same quality goods as designer goods but without the frills. Such things as designer labels and fancy stitching enables the manufacturer to charge \$10 or more above the price of plain jeans, he said.

• If your child insists on designer clothing, decide how much you're willing to pay for a pair of slacks or jeans, then have your child make up the difference in price with his own money. "I think it's a shame they're so caught up on designer clothes," said Jan Pasalacqua of Troy who lets her 14-year-old daughter make up the difference in the price of designer clothing with the money she earns baby-sitting.

• Buy at stores you can trust. Listen to what friends and neighbors say about a store, if you aren't sure of its reputation, suggests Weinstein.

• Buy sensible outerwear. "A lot of

parents come into our store wanting to buy a snowsuit and a dress coat," Weinstein said. "They pick out an expensive all-wool dress coat with leggings and a hat, pay \$80 for it, then balk at paying the same amount for a snowsuit."

"That dress coat may be worn five or six times; the leggings and hat never."

Weinstein suggests parents buy a good snowsuit, since that's what the children will wear most of the time. Look for a brand that is warm and has knitted cuffs and leg bands.

Buy a less expensive dress coat, he suggests. It's only needed to get the child from the house to the car.

Anne Leggett, owner of Kid's Chester, a discount clothing store in Rochester, advises parents to choose snowsuits with neutral colors so they may be worn by a boy and passed down to a girl.

Skip the fancy trim, Weinstein also suggests. You'll pay \$20 more for it.



Avon Township resident Roberta Cracium hunts for a bargain blouse for daughter Kelly, 5, at Young Impressions, Winchester Mall, Rochester. (Staff photo by David Frank)



When shopping at resale stores, it's especially wise to start looking early. Vickie Pugh finds winter bargains at A Taste of Honey, 2514 Livernois, Troy. (Staff photo by John Stano)

Last look at music from Meadow Brook

review

By GENE BARNES

As the Minnesota Orchestra closed this summer's Meadow Brook Music Festival it revealed itself to be an ensemble on the verge of entering the first ranks of the world's symphony orchestras.

Conductor Neville Marriner again showed his great promise as a conductor of the standard repertoire.

The Minnesotans, who have just made him their new music director (a position he has added to his other posts, as artistic director of Meadow Brook and leader of the Academy of St. Martin-in-the-Fields in London), should count themselves lucky for having been able to secure his services.

The concert began with the Little Suite for Symphony Orchestra by Witold Lutoslawski, regarded by many as the dean of Polish composers.

The Little Suite is a slight, unexpected work, far less substantial than most of Lutoslawski's output. The rich folk material drawn upon fairly begs for more development than Lutoslawski gives. Despite this frustrating situation, however, the work does provide a representative sample of a great, but undereposited genius for new listeners.

The musicians didn't give the piece a particularly inspired rendering, although it was competent enough. That was curious, because orchestras generally seem to prefer modern or, at any rate, rare compositions, due as much to the challenge involved as to the fact that familiarity has not yet had a chance to breed contempt.

THE CONCERT continued with the Concerto for Cello and Orchestra by Robert Schumann. Soloist, Lynn Harrell, a distinguished young American cellist dazzled the audience, not so much with blazing pyrotechnics, as

with a sincere and dedicated musicianship. Harrell performed with a great deal of finesse. He has cultivated a remarkable light touch that lends subtle dimension to his interpretations.

Neville Marriner and his orchestra were sympathetic to this and even the loudest passages they played were perhaps only mezzo-forte.

If anyone wondered at this point whether the musicians were capable of a big bang, they only had to wait for the performance, after the intermission, of Elgar's Enigma Variations, that well-wrought romp the composer penned in celebration of his circle of friends.

The orchestra's winds were especially virtuosic and lusty here. The strings showed a surprising lack of solidity, at times thin and at times hesitant at entrances.

At this time, Marriner hasn't made many recordings of music by British composers, but one hopes this unfortunate state of affairs will soon be rectified, especially in the light of this performance.

The length of the Enigma Variations (about 25 minutes) raised the prospect that perhaps there would be an encore by the participants. This didn't happen, though, and it became an unanswered question why the second half of the concert was so short. The variations do not in any way exhaust the listener's ear and a light addendum would have been more than welcome.

Some of the high points of this season at Meadow Brook:

• Marriner's sublime interpretation of Mendelssohn's "Scotch" Symphony.

• Sixteen Ehrlich's definite rendering of Sibelius' Symphony No. 1.

• The above-mentioned performance of the Enigma Variations.

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