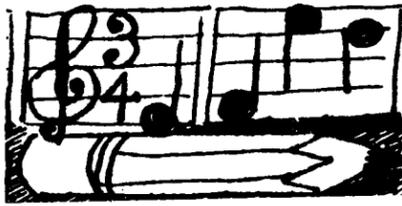


Reviews



Turrentine

disappoints

No one set the Forum afire on Friday, Feb. 16, but during the night there was some hot jazz played.

Suprisingly, most of the excitement was due to a Harrisburg based band, Third Stream. The featured act, the Stanley Turrentine Quartet, did play some fine music but did not live up to the audience's expectations.

The Third Stream, who play in the Harrisburg area somewhere daily, consist of four men. They include a drummer, bassist, guitar player and a person who alternately plays tenor saxophone, flute, clarinet, and synthesizer. They mostly performed original material. Their particular style of music can be broadly labeled progressive jazz, though rock and classical influences are obvious. In fact the highlight of the show was an acoustic flute solo that

mixed Grieg's "Peer Gynt Suite", Rossini's "William Tell Overture" and jazz improvisations together. Third Stream played eight songs during their set which lasted approximately one hour.

After a half hour intermission, The Stanley Turrentine Quartet came on, without Stanley. The Quartet consisted of a drummer, keyboard player, bassist and guitarist. While awaiting Stanley they performed clean, crisp progressive jazz in the style of Chick Corea. The Quartet's sound system was much larger than Third Stream's and was capable of filling the whole Forum with a wall of sound.

Stanley came out and led the group through two torrid jazz pieces, including his most popular song "Don't Mess with Mister T." After that, however, the concert began to disappoint

the audience. Though all of Stanley's sidemen were more than proficient musicians, Stanley himself did not play very much.

Also, Stanley's choice of material was poor. His selections included a weak version of Joe Zawinul's "Birdland", plus other less contemporary pieces. Most of his repertoire consisted of slow moving ballroom dance works. Many rude audience members walked out before the set, which only lasted 40 minutes, ended.

According to sources from Good People's Productions, since the Forum was only about two-thirds full, it is unlikely that there will be another concert at Capitol Campus this year, with the possible exception of Spring Concert which is currently being planned.

Best of the Band

by mike cocciardi

In 1976, The Band performed their last concert and made a live recording entitled most appropriately, The Last Waltz. But as well performed as The Last Waltz was, with its impressive gathering of musical talents and guests (such as Neil Young, Eric Clapton, Bob Dylan, Muddy Waters, and Joni Mitchell), The Band itself could not be overshadowed. With its 16 years of togetherness on the road and in the studio, the band concluded their career as one of the world's tightest and most unique bands ever to record.

The Band: An Anthology, is to put it mildly, just a sampling of The Band's best recordings. While other bands and solo artists changed with times and sank or swam on public appeal, The Band maintained their vigil

and excellence, and played what they knew best, and not what was in vogue at the time. Some of this influence might have come from the early touring days with Bob Dylan. It's hard to say actually, but this is one critic who is glad they won out and played what they played best.

Few artists could match the vocals of Robbie Robertson's rendition of "It Makes No Dif-

ference." Though the lyrics told the story of a love lost and gone, the voice tones are an even deeper expression of a sorrow of sadness that goes beyond the literal moaning of the lyrics. "The Weight" and "The Night They Drove Old Dixie Down" show the versatility of The Band in relating a story via songs both sad and

comic with the accompanying voice projections. "Stage Fright" is one of the few songs around that depicts the stage performer and his experience on stage in front of a demanding, expectant audience. Robertson's nervously high-pitched voice actions produce an effect that is unmistakably cohesive with the actual stage experience of a frightened performer.

It is sad to realize that this talent is no more, and that it will be some time before a band of this caliber is with us again. For now, however, there is The Anthology to bring back those bright moments and unique expressions that only The Band could bring to life in an album or on stage.

Elvis is King

He looks like Buddy Holly, sings like Mick Jagger, writes lyrics like Bob Dylan and plays guitar like John Lennon. He is the greatest musician to emerge out of the 1970's and he will perform at the Forum in Harrisburg on Wed., March 21.

His name is Elvis Costello and if you haven't heard him on your radio it's no surprise to him. As he says in his song "Radio, Radio": "The radio's in the hands/of such a lot of fools/Trying to anesthetize the way that you feel." Of other more popular groups such as Boston, Costello says, "They may sell 9 million records, but they're about as exciting as a plate of tripe. Rock 'n' roll is about sex and they might as well be eunuchs. They're just a wet dream for an accountant." His heroes range from Joni Mitchell to David Bowie because of their willingness to take chances with their music.

Elvis is strange. Who else would say Chicago is his favorite American city because the people were rude and who hates the West Coast because people were so friendly. "If one more person said 'have a nice day' I thought I might kill him" Costello said.

But though one cannot deny the bizarreness of Costello, one also cannot deny his colossal talent. He has been hailed by everyone from Bob Dylan to the New York Times as one of rock's greatest new musicians.

Costello has three albums to his credit. His first, *My Aim Is True* is full of songs about love and frustration. The song from which the title line is taken, "Alison" has been recorded as a soft-rock ballad by Linda Ronstadt. When sung by Costello however, the lyrics merge with his staccato voice and form a sharp, bitter edge on such lines as: "Well I've hear you've got a husband now/and you've left your sticky fingers lying in the wedding cake./You used to hold him right in your hand/but he took all he could take."

Other songs on the first album concern the drudgery of working: "Welcome to the working week./Oh, I know it don't thrill you/I hope it don't kill you" and sexual frustration: "Don't you know that I've tried and I've tried and I'm still mystified./I can't do it anymore

and I'm not satisfied." The music encapsulating these lyrics is hard and basic rock'n'roll reminiscent of the early Rolling Stones hit "Get Off of My Coud."

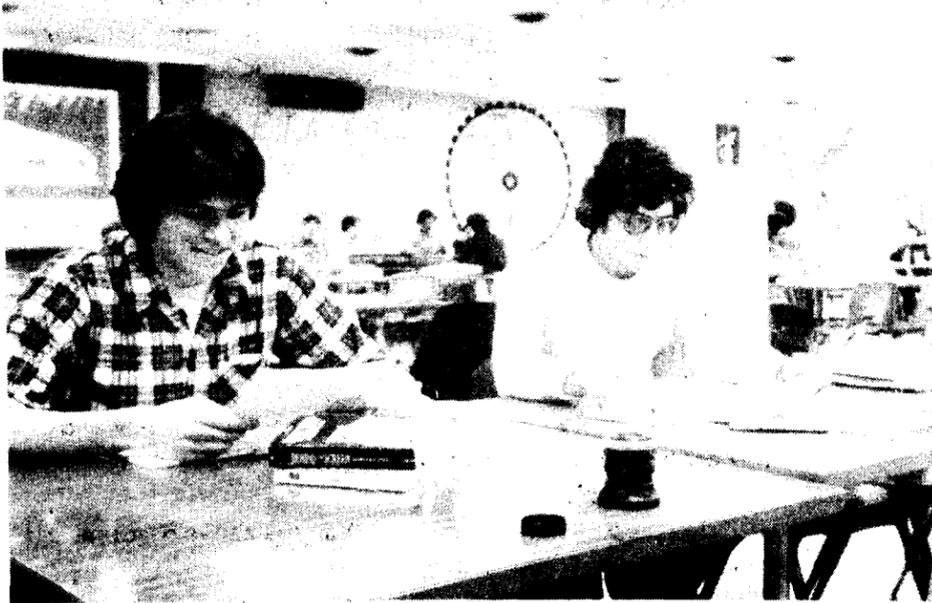
On Costello's second album, his band added an organ which acts as a fog clouding and distorting the driving rock 'n' roll beat. As good as the first album is, the second album is better. The album, *This Year's Model*, continues to include songs about sexual frustration and the social conditions of the world. Line's such as "I don't want to be your lover/I just want to be your victim"

Stark sexual imagery, usually of masturbation as symbol of sexual frustration is also evident as in the song "Pump it Up" (Pump it up/until you can feel it./Pump it up when you don't really need it"), the song "The Beat" ("Have you been a good boy/Never played with your toy/Such a pleasure to employ") and "Lip Service" (Lip service is all you ever get from me.")

Costello's third album was just released with the first 200,000 copies containing a bonus LP of Elvis live at Hollywood High. The album originally entitled *Emotion Facism* but changed due to record company pressure to *Armed Forces* - is much more complex than the first two. Costello's voice and lyrics carry the same punch as before but the music is arranged more abstractly.

Elvis wrote all the songs on the album but one "What's so Funny About Peace, Love and Understanding" which was written by his friend and producer Nick Lowe. As in the previous records, none of the songs are longer than three minutes and the songs again are about the frustrations of being human, "Accident will happen/we're all just hit and run."

Though musically the album is different from the first two, the energy is still there. I'd advise anyone who is into rock 'n' roll to purchase all three and learn what rock's about. If one is into rock 'n' roll, it is a good sound investment.



One man's picture is another man's news: Two Penn Staters enjoying a leisurely break between classes in Vendorville.

photo by bob foster

Hubba Hubba

by sue middleton

On February 13 the oldies but goodies were revived by Shanana at the Hershey Park Arena.

Appearing with these fabulous greasers was Dr. Hook.

The arena was packed with fans of all ages, not one seat was empty. The crowd cheered as Bowzer and his gang came on stage.

Shanana like many other groups enticed the audience into active participation. They held a dance contest. Santini, Donny and Denny went out into the crowd and choose three girls to dance with. The win-

ners were Santini and his girl. The prize was a spotlight dance with Lenny.

The guys in Shanana are real showmen, they changed their clothes various times and each one of them sang a solo at least once.

The stage was set up like the alley they are in on their T.V. show. It was equipped with a trash can and a parking meter.

The group performed for an hour and a half straight. It was an exciting and invigorating night.