

## From the Desk of the Co-Editors

We would like to welcome all the new *Capital Times* staff members. Their talent and dedication has been essential to the successful completion of the last two editions. We continue to rely on the skill and support of the new staff and the contributors. Thank you to all the people who have made a difference.

This newspaper is for everyone. We are always looking for constructive input from students of any major, faculty or staff. We encourage editorial submissions, as well as articles of interest to the campus. We offer free training and valuable experience in all facets of the newspaper industry.

We want to point out that this newspaper would not be where it is right now without Dr. Beth Haller's continuing advice and persistent concern. We are grateful for her action on behalf of the newspaper to insure its continued existence. We are in the process of applying knowledge of certain legal aspects associated with running a newspaper, to current situations.

In the world of radio, Howard Stern is now shock-jocking central Pennsylvania. His twisted talk can be heard on (FM)105.7 The Edge.

Chris McCorkel, WPSH station manager, has already heard complaints about Stern's outrageous brand of broadcasting. We want to know what you think.

Why do you like Howard? Why does he irritate you? Will you even tune in to The Edge to give him a try? Is Imus in the morning the king? How are you going to keep your kids from listening to Stern? Why would anyone listen to a national radio show when you can hear local morning shows talking about local issues?

Tell the campus what you think! Make your voice heard! Replies will appear in the next issue.

*Jina Shearer*  
*Diana Miller*

### Student speaks out on Spanier visit

Dear Co-Editors:

On Feb. 20, myself and another Lion Ambassador had a meeting with a Penn State administrator. In the meeting we discussed one major aspect of the Lion Ambassadors. That concept was agreeing on anything that Penn State Harrisburg or any Commonwealth Branch of Penn State does.

The main topic of discussion was the luncheon with President Spanier at the end of the month. All the members of the Student Government were allowed to attend because they represent leadership in the college. Where as the other 33 clubs on campus for some odd reason do not, especially the club presidents. Me and the other Lion Ambassadors disagreed with the previous statement, saying that some SGA members do nothing where as some members go beyond the call of duty. Like myself, I am the chairperson of both the Rites of Spring and Election Screening committees, a member of these clubs: XGI's, Photo Club, Chess Club and co-secretary of the Lion Ambassadors. Where as some SGA members are not members of any other clubs beside SGA.

It hurts me to have to do most of the work and then see another person just float by and get the

recognition of the club's name on their resume. So I can feel the anger some club presidents feel when some unworthy SGA member just because they reflect leadership on campus gets to eat lunch with a very important person at Penn State. Other clubs have put forth a lot more effort and Penn State pride than some SGA members have this semester.

In conclusion, I strongly disagree with the way Penn State Harrisburg picked the SGA because of their name recognition as leaders here on the campus. They should of have picked the names by individual talent, not on name recognition. So with having a disagreement with Penn State Harrisburg's social agenda, it conflicts with my Lion Ambassador membership. As a Lion Ambassador it is my goal to improve the student's experience at Penn State Harrisburg. If I have to disapprove with the system at PSH to improve relations here at the campus and my membership with the Lion Ambassadors robs my First Amendment Right of Freedom of Speech; then I resign as co-secretary of the Lion Ambassadors.

Sincerely,  
Dan Zackus  
Criminal Justice  
Major

## Music lover finds the soul of music

By Robert Ford  
Contributor

The day the music died is one of the saddest memories each individual holds deep in their soul. For each, the memory is different; a different place, a different time, a different stage of life. It is the day that the lyrics, notes, and rhythm no longer meant something. It is the day that the lyrics were just words and no longer drew emotion.

Music lives differently in each person. Some souls nurture it and love it to ensure a long life. Some souls never listen through the ears provided to it and never really find a type of music it can thrive upon. The fondest of memories any

one person holds dear come from a time when music had a meaning. A time when you tried to live life like a song. A time when songs were about how you lived your life.

Music lives or lived in everyone at one point or another. Almost every person with a soul can remember hearing a song that took them away to another time in their life. As the song plays, the memories, happy or sad, are as vivid as a full moon against a black sky. For a certain memory future days would be given up just to relive one time; while others are longed to be forgotten altogether. This is the life music can breathe into the soul of a

person.

The young are the seekers of the life music has to offer. Each lyric, note and rhythm has a meaning and a memory. Not just the young age, but the young of heart know the true meaning of music. For these people music is not just a bunch of people playing instruments; rather it is a group of artists painting a portrait of a piece of life, forever embedded in memory and spirit.

The real tragedy in a life is the exact moment that a soul ages. The moment it goes from young to old. Age shows in the eyes and optimism is taken over by cynicism. The music no longer has any meaning and the

soul no longer provokes curiosity. The death of a young soul is greater a tragedy than the death of a body. The soul can make life grand or dismal. Music makes the soul live and breath.

Let the soul be alive. Keep it young. Fight like hell to keep the feeling that rightfully belongs only to you. Never let the music die. Let music live in your soul. The feeling of a youthful soul, happy or sad, is far better than no feeling at all. The death of music is the death of a piece of life. That piece of life is the most precious part of existence. Keep your greatest treasures close and keep them alive. Listen to the music.

## Tesla rocks Harrisburg

### Metron flooded by sell out crowd

by Jody Jacobs  
Staff Reporter

Fans huddled together in freezing temperatures while they waited to be let in the door to the Tesla concert Saturday, February 17.

Chris James, 93.5 WTPA radio personality, welcomed the sell-out crowd to the Metron in Harrisburg.

The rock group, still comprised of original members, singer Jeff Keith, guitarist Frank Hannon, bass guitarist Brian Wheat and drummer Troy Luccretta—minus guitarist Tommy Skeoch, walked on stage to a screaming crowd.

Fans waited three hours for the band's appearance.

Singer Jeff Keith kicked off the show with "Comin' Atcha Live," and the tunes kept going non-stop for an energized two hours.

The group gave a well choreographed show. Hannon and Wheat continually traded stage spots in order to play both sides of the audience.

Tesla's material was originally written for two guitars, but was handled so well by Frank Hannon that Tommy Skeoch wasn't missed. Hannon's performance was exceptional.

The audience sang

along to the lyrics with Keith for the entire show. The performance consisted mostly of their hard rock songs from their "Mechanical Resonance" CD and cassette, such as "Modern Day Cowboy" and "Little Suzy."

Mid-show, Tesla slowed it down as the group gathered center-stage with acoustic renditions of the popular "Love Song" and "What You Give" from "The Great Radio Controversy" and "Psychotic Supper" respectively.

Their unplugged performance was as seamless as the rest of the show.

The only "downer"

of the evening was that some audience members needed to brush up on their "concert etiquette." Yes, there were those who were just a tad too touchy about having their feet stepped on or being run into by strangers. The "muscle" staff of the Metron, however, were great hosts by maintaining their cool and the peace.

Tesla gave a flawless performance. It was a great night of music for both the audience and the band.

Hopefully the crowd's response will urge them off the road and back into the studio to bring fans new material.

## Johnny O. and the Classic Dogs of Love to appear locally

by Jim Miller  
Contributor

Tired of the alternative music scene? Looking to shake your booty to a little "funk and roll?" Then kick back and take in the grooves of the Philadelphia-based Johnny O. and the Classic Dogs of Love.

Lead singer and keyboard player Johnny O. formed the group in 1986, and has brought in a diverse group of musicians dedicated to a funk-based sound.

"We all learned from guys like Little Richard and James Brown," Johnny O. said in an interview after a recent show at The Village in Lancaster.

"What I do is different from everybody else," he added. "But it's a better different."

The distinctive sound of the ten-man band includes keyboard players Scott Mann and Jerry Cohen, guitarist Brooke Ashman, drummer Gary Derren, percussion-

ist/rapper Hamilton Newton, bass player Keith "Crank" Starkey, and a three-piece horn section featuring Bobby Michaels on saxophone, Harold Watkins on trombone and James Dennis on trumpet.

Their repertoire mixes sounds from the 70's, 80's, and 90's, and features artists as diverse as Steppenwolf, Michael Jackson and Montell Jordon. A favorite among music fans in the Philadelphia area, the group plays about four shows each week.

The show features a pulsating beat that kept me shaking long after the lights went down. Songs such as "Low Rider," "Superstition," and "Get Down Tonight" brought the crowd to the dance floor to catch the groove.

Not content to just stand around and play, the Classic Dogs of Love show off some fancy footwork in "Hot Hot Hot" and "Jam." The group also shows its versatility by switching roles in a seem-

ingly effortless manner. For instance, Johnny O accompanied Mann's vocals in "Your Song" with a beautiful tenor sax solo.

Crowd interaction is a crucial part of drawing an audience into a performance, and Johnny O. certainly has a sense for keeping things lively. During a dynamic rendition of "Brown Eyed Girl," he turned over the microphone to a young woman in the audience for the familiar chorus.

The horn section earns its moments of glory in such classics as "Brick House" and "Dance to the Music." Never relegated to the background, Michaels, Watkins and Dennis show off some fancy footwork throughout the show.

The band successfully incorporates elements of 90s music into its predominantly 70s sound, particularly in the use of rap. Clearly comfortable with the seemingly incongruous relationship

between classic rock and rap, the Classic Dogs of Love reprised "Word Up" in their second set and, as an encore, performed "This Is How We Do It." Both songs feature Newton's dynamic rapping, which ranks as one of the show's highlights.

However, the thrust of the performance clearly leans toward pure funk in songs like "Get Down Tonight," "Mama Used to Say," and (of course) "Play That Funky Music."

"The group is based on funk," Johnny O. said. "Funk has been there for years."

And as long as groups such as Johnny O. and the Classic Dogs of Love are around to spread the gospel of funk, it will be there for years to come.

Johnny O. and the Classic Dogs of Love will be appearing at The Village, 205 N. Christian St., Lancaster, on Saturday, March 23. Doors open at 9 p.m.