

Progressive radio - new approach to a traditional medium

Perhaps the greatest new idea in radio today is the progressive music radio station. Instead of playing Top Forties and other familiar tunes, the progressive stations rely on a musical program that is profoundly different than traditional radio stations.

Progressive music is not all hard rock, just as all bachelors are not homosexuals. For an in-depth study of the progressive music phenomenon two members of the Collegian staff, Kris Karchner and Alan Leininger, interviewed recently the members of Shadowbox, a progressive music show aired over WAZL's FM affiliate, WVCD every Monday through Friday from 7 to 9 p.m.

Members of the Shadowbox staff present at the time of the interview were George Bayless, Arch Kracum, Dave George and Joe Havrilla.

Following is the content:

Q: Why did you choose progressive music over contemporary for your show?
 BAYLESS: Well, we chose progressive music because of the fact that progressive music radio is the radio of the future. Progressive music is not normally played on AM stations.

And a lot of people are really interested in hearing things that don't come out over AM, so therefore this type of radio can work.

HAVRILLA: It's not only that it's progressive, it's music for being music. It's not going out and buying a '45 for the sake that it's number one on the Top Pop survey.

It's accepting music for what it is. The artists, themselves, and why they do what they do in their music makes progressive music.

Q: In other words, you're not out to just play the top tunes.
 BAYLESS: Right. We're not out to give the people what they want. We're out to give them what they need.

Q: How do you mean "need"?
 BAYLESS: There is a great need for understanding of progressive music. People get into a rut by listening to the same songs over and over again. Nothing new, and nothing is changed until the Jackson Five may release a new album or a new record. And even then it's the same thing anyway.

"People need to understand what's going on because of the fact that a lot of what the artists are saying is really meaningful to society."

"But with our progressive programming, we can get into just about anything we want."
 HAVRILLA: Jazz, blues, anything."

BAYLESS: "If somebody on AM facilities wanted to play a really progressive jazz cut, they couldn't do it because it would break up the continuity of their show."

"We can do that because the continuity of our show is built around this."

Q: What kind of listening audience do you attract?
 KRACUM: "Fourteen to twenty-two, I'd say. And also around sixty-four to sixty-nine."

Q: Do you get many bad comments about your show?

KRACUM: "We don't get too much of that. Most of the stuff we get is complementary."

BAYLESS: "There are a lot of people who don't understand what we're doing. It's not that they don't like it. It's that they don't truly understand it."

"We may put on something like Black Sabbath, and people will call up and say it sounds like a bunch of cats in a bag!" "But they say that because they don't understand it. And that's where it gets back to what I said before about understanding."

KRACUM: "It's not only the older people. In fact it's a lot more the younger people. When they go for Zeppelin, I feel that they're wasting themselves on a group that isn't really that good."

"We've had them call up and ask for the 'Immigrant Song' maybe three, four times an hour. Now these kind of people have to be taught a little lesson."

BAYLESS: "Yeah, so we throw on somebody like Chris Hamilton. This guy is one of the greatest jazz drummers, and he has one of the greatest groups behind him. Now his stuff is really rare, but it's beautiful to listen to."

"That's why we say, when people call up and request the 'Immigrant Song', we tell them to turn on WABC and they'll hear it within the next hour."

KRACUM: "They just have to be exposed to it. A couple of albums we played, like Don Ellis or C-train, they would probably never hear anywhere else."

Q: Is there censorship of the material you'd like to play?
 BAYLESS: "Yes, there is. But we try our best to get around it."

"When you're talking about censorship you're also talking about taste. If we feel it has redeeming social importance, we'll play it. But we don't play something just to get satisfaction out of hearing obscenities or something like that."

Q: What kind of reactions do you get when you play controversial material, such as 'Jesus, Superstar'?

KRACUM: "We got a lot of favorable comments about that album."

BAYLESS: "We got one comment from a person in our own sales department that was very ironic. The guy said, 'It's a good album.'"

"They even played it in his church at a service. But when we asked him what he thought was wrong with it, he

said, 'Well, it's alright to play it in church, but it's distasteful to play it over the air.'"

Q: What is the future of progressive music, David?

GEORGE: "When something good comes out, it seems that everything for the next couple of months is the same thing. When Blood, Sweat and Tears caught on we were deluged by groups that cut records sounded just like BS&T."

"The same thing happened with Crosby, Stills and Nash. As soon as something successful starts, the groups just beat it to death."

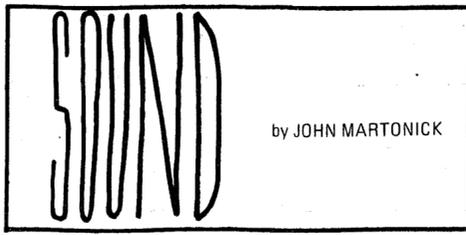
"They keep doing it until right now, I think rock music is in the doldrums. But I think it is showing signs of coming out."

"As long as groups are satisfied to imitate something that has caught on, I think modern music will be going downhill."

Unless progressive music catches on in the Hazleton area, Shadowbox may soon join music in its plunge to the bottom. Internal problems and external misunderstandings have plagued Shadowbox since its inception.

But like many new changes in our tradition-oriented society, fresh and different concepts take quite a while to find favor with the people. The quest for new music is a challenging one, and WVCD and Shadowbox are trying to achieve that goal. Why not tune in some night and listen.

You may just be impressed.



by JOHN MARTONICK

TEA FOR THE TILLERMAN

It always refreshing to hear soft, gentle music filled with deep meaning. I have rarely heard songs with more meaning than these. They are truly beautiful.

Cat Stevens deserves all of the credit. He wrote the entire album himself. This, along with a more than adequate production effort from Paul Samuel Smith, accounts for the sheer beauty.

I wonder whether Stevens is lonely, a frustrated lover or a melancholy man. He searches for the right woman (Hard-Headed Woman), simplicity (Into White) and for God (On the Road to Find Out, Miles From Nowhere, But I Might Die Tonight).

At times the voice quality leaves something to be desired, but Stevens more than makes up for this lax on "Wild World," "Sad Lives," and "Longer Boats." The musicianship also does a great deal to offset the lack of voice quality. Unlike the voice quality, the musicianship remains constantly good. Strings add a little extra something to any album and this one carries its weight well.

With this album Cat Stevens takes his stand next to the Taylors as the leaders in a new brand of music-gentle, smooth-flowing and, most important of all, meaningful. And if you really believe in meaning listen to "Father and Son." It is the high point on the album and in fact is the climax, since the title song leaves much to be desired.

It is difficult to find music today which will stimulate thoughts and allow you to listen at the same time. This album does this and is very rewarding. An important thought which Stevens puts forth on the song "Wild World" is that "it's a wild world, it's hard to get by just upon a smile."

We all need someone or something. Anyone who truly enjoys good music needs Tea for the Tillerman.

Frat program offered

UNIVERSITY PARK (APS)-Zeta Psi fraternity is offering a special program to Commonwealth Campus men who might be interested in joining a fraternity when they transfer to University Park.

Students participating in this program may live in the Zeta Psi house for one term without obligation. These students will have the options of rushing Zeta Psi or any other fraternity during the term.

Peter A. Sopko, Commonwealth Campus rush chairman, announced the special program this week.

"The fraternity system at Penn State is undergoing a progression away from the traditional fraternity concept," Spoko said, "Zeta Psi in particular has been a strong advocate of this progression and has accordingly updated all of its policies."

Sopki said that Zeta Psi began a new pledging program six months before a similar plan was approved by the Interfraternity Council. Pledging permits a prospective fraternity member to become familiar with the house functions and to meet the brothers.

A student indicates his interest in joining a fraternity by participating in the fraternity's rush program. If a reshee is accepted by the fraternity, he begins the pledge period which leads to fraternity membership.

James N. Bross, Zeta Psi president-elect, said, "I feel

If you have ever been outdoors in the late evening hours, you have probably heard the eerie sounds produced by Bubo Virginianus, better known as the great horned owl. This great horned owl, unlike other winged predators, mates in the dead of winter. Eggs are laid in either late January or early February and, after an incubation period of about twenty-eight days, the young owlets emerge from their frail, two and one-half by two inch shelters.

Usually the great horned owl will seek the nest of a red tailed hawk in which to lay its eggs. This is done because of the owl's inability to construct a satisfactory nest, and because the nest of the red tailed hawk is just the right size for an owl family. (There are usually one to three eggs laid per female.)

Once an owl family is established, the main duty of the female is to care for her young while the male relentlessly searches in the dark of night for food. A period of six weeks passes until the owlets are well feathered, and about four additional weeks are required before they become mature enough to fly and leave their nest.

The size of the female and male great horned owl differ slightly as the female is somewhat larger than the male. A female's length will reach about twenty-one inches while that of the male only about nineteen inches. The wingspan of the female will reach lengths of fifty-five or fifty-six inches with the males reaching only about fifty-three or fifty-four inches.

The great horned owl, on occasion has been known to attack man. This is done either in protection of the young, or in mistake of a man's hair or hat for edible prey.

This owl will feed on just about any small to medium sized creature of fur or feather. Mostly the owl will feed on animals such as the mouse, rat, shrew, and squirrel. Its feathered prey includes small thrushes and sparrows.

The most unique thing about the great horned owl is his digestive tract. He will swallow his prey whole after which the enzymes take over to break down the food content of the prey. The remaining bones and fur (or feathers) are then spewed out

in the form of a small pellet. The time estimated for this complete process is about eight hours.

Another unique thing about the great horned owl is its large, oversize eyes. These eyes permit him to see in the poorest light conditions. Also, contrary to popular belief, the owl can rotate its head only one hundred and eighty degrees, not three hundred and sixty degrees as often believed.

There is still much more to be learned about the great horned owl and the mysteries of his being continue to be the target of intensive biological research.

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