

concert reviews

Bloodrock concert "fair," Jethro Tull invades Boston

BLOODROCK, DEC. 3
Hazleton, Penna.
by John Roslevich

Bloodrock arrived in Hazleton on Dec. 3, 1971, amid an atmosphere of mixed feelings among the concert goers. Many students said that they had never heard of the group. Those students who had heard of them did not speak too highly of Bloodrock's music. As a matter of fact few, if any, students actually liked Bloodrock.

Recently Bloodrock came off of a national tour with Grand Funk Railroad and Pacific Gas and Electric where they played most, if not all, of the choice spots in the country, including the now defunct Filmore East. According to advance press releases, Bloodrock apparently felt that because of that tour, their music was categorized with Grand Funk. However, they make it explicit that they believe in their own style of music and performance.

The Hazleton concert was fair - not the worst but certainly not the best. It's hard to pinpoint exactly what put the damper on. It could have been the relatively small gym (although St. Joe's is Hazleton's largest), the crowd (which consisted of many, many high school teeny boppers of Top-40 breeding), or the narcs (never thought there were any in Hazleton, huh? Well, now we know who most of them are!!!). By the way, the local yokels busted two Wilkes-Barre kids who were good friends of the Buoy's, the backup group of the night. Guess in that business it's not always who you know that counts.

The Buoy's did a great job with their set, which included a very reasonable facsimile of Crosby, Stills, Nash, and Young's "Judy Blue Eyes." They ran through it once during rehearsal before the show and it sounded better the second time around.

Throughout their act some Top-40 jerks kept screaming for "Timothy," the group's single on Scepter. They

finally played it near the end. According to "Rolling Stone" (June 10, 1971), "promotion men started pushing The Buoy's 'Timothy' during the first two months of 1970, but the record was obscured by the then number one 'Venus.'"

"At the time the pedestrian instrumental line obscured the lyrics. After several months programmers and listeners alike discovered that the song was about cannibalism: three friends are trapped in a mine, two emerging upon rescue sans Timothy. Everyone who understands the words gets a charge out of the grossness, so the record has been a hit wherever and whenever played."

After a short intermission spiced by a few idiotic comments by WAZL's Neal Rodino, the emcee, Bloodrock emerged from the darkness in all their sadistic, mysterious glory. For the next 90 minutes the audience was treated to some pretty freaky music. The audience seemed to like it (except Dean McCallus who left early) and brought them back again for an encore.

At one point the drummer exhausted himself with a prolonged but very impressive solo. The lead singer grossed out several girls standing near the stage by making obscene phallic gestures with his microphone and stand.

If Highacres expects to produce any more good rock concerts, they could use a few tips about security. Of course we're not about to tell them because we're always in the market for a good rip-off too, just like everyone else. It seems that everybody and his uncle was roaming around the backstage areas. If this were any kind of a top-name concert attracting all sorts of freaks, the drum sets left unguarded at stage left would have been gone before the show even started. The same with the guitars at stage right.

It was a start, Highacres, but you've got a long way to go. Amen.

JETHRO TULL, NOV. 15
Boston, Mass.
by Judith Anne Fairchild

Boston was seized once again by the British as Jethro Tull descended on the city on Nov. 15, 1971, but their reception was far different from that received by their forebearers almost 200 years ago.

The warm-up group, Curved Air, sounded much like an early Fifth Dimension, but without the vocal quality. The lead singer did at times manage to produce a sound and appearance akin to that of the late, great Janis Joplin, and the lead guitar had a solid sound, but the group in general lacked professionalism.

The near-capacity crowd at the Boston Garden waited patiently through a rather lengthy intermission, which was marred only by several minor hassles with the police over standing in the aisles. Tull was arriving in glory - a Boston underground paper (Boston After Dark) ranked them as the number four group; Aqualung was the 3rd rated album; and Ian Anderson was the top instrumentalist. We Jethro Tull freaks of olden times find ourselves with mixed emotions over their new popularity - two years ago, even last year, when we would mention Tull, people would query, "Who's he?" But now, Tull is here, full grown and ready to take their place in popular music. We have to share them, as was proved by the standing ovation as the stage leaped to life.

And leap it did! From total darkness emerged a whirling, diving Ian Anderson, and one by one, the group sprung into the lights. With a long lead-in, they opened the program with My God from Aqualung. From then on, the events are no longer distinguishable - the entire concert melts into one vivid dream sequence. The striking image of Ian Anderson leaping, coiling, dancing, writhing, conducting the piano, guitars, and audience, did strange things to one's head. He was everywhere at once! Martin Barre, on lead guitar, was much into the visual act with Anderson, as was John Evans, the newest member, on

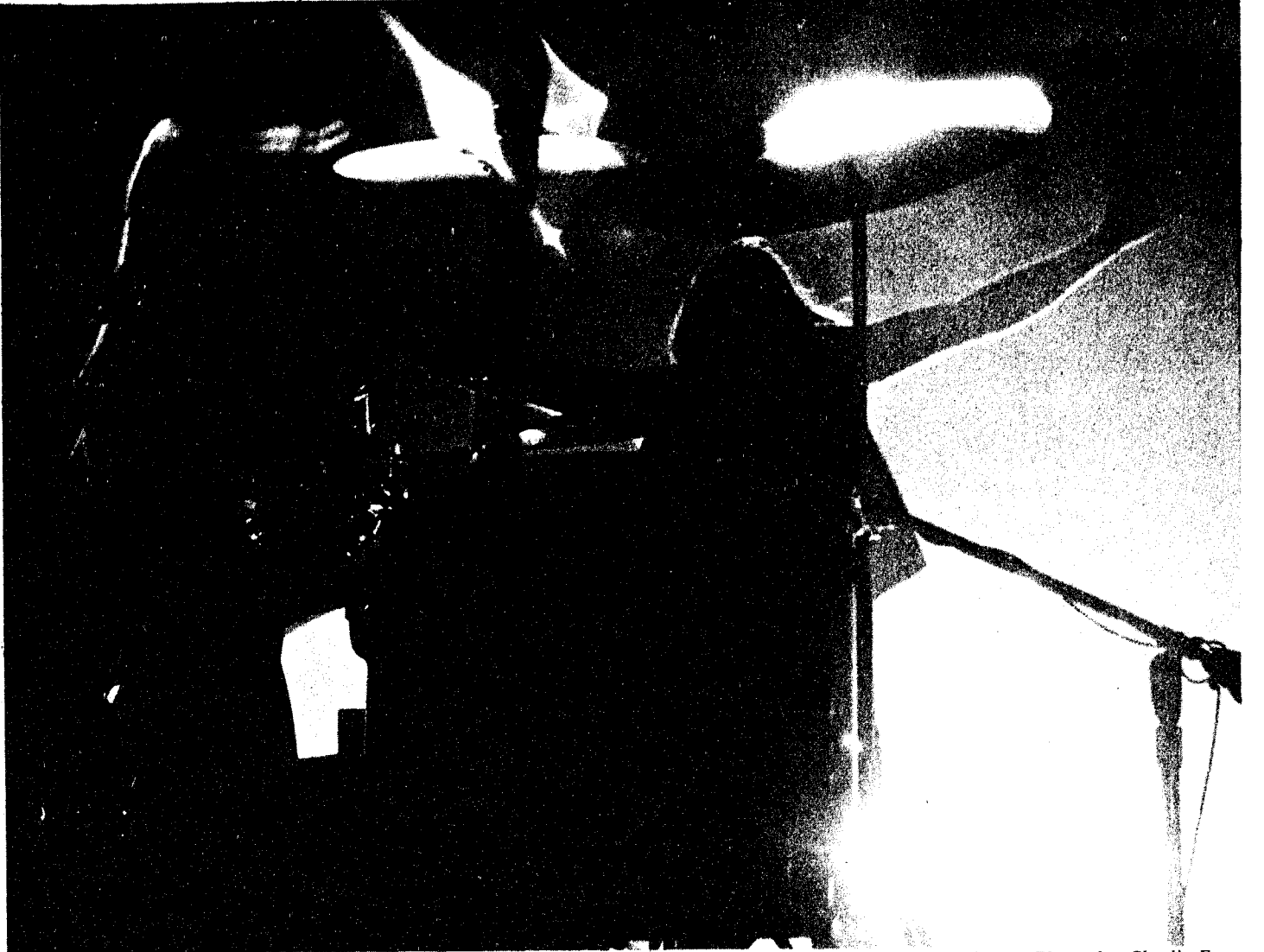
keyboard. His solo on Locomotive's Breath was especially memorable - the frenzy on stage built to a climax as he leaped from the organ and somehow (I don't know how!) maneuvered himself across the stage to the piano. Then the sound and lights, save for the red and blue spots on him, were killed as he started his freaky concerto. Clive Bunker on drums was finally given his long deserved solo spot; as he played for about an hour (although I'm told it was really only five minutes), the light dimmed and the group faded away, only to spring back much as in the beginning. Jeffrey Hammond-Hammond, who replaced Glenn Cornick on bass, was also fantastic, although a bit more reserved than the others.

The music itself was superb - but then, what else would one expect from Tull? Especially good were Cross-Eyed Mary, My God, Aqualung, Hymn 43, and Wind-Up from Aqualung (they did the entire album!); To Cry You a Song (which, Anderson quipped, "has been recorded by such American favorites as Andy Williams and Lasse.") from Benefit: A New Day Yesterday and Bouree from Stand Up; and Beggar's Farm from This Was. After playing for years, the group bade farewell (the usually hostile Anderson had been extremely gentle to the Boston audience, who he challenged early in the concert to behave "as members of the peace generation.") and retired, much to the dismay of the hypnotic crowd. There was much shouting and applause, and soon everyone got his head together and the entire audience acted as one: the lights were all killed and each person lit a match - a really far-out sight! Tull came back and outdid themselves in Wind-Up, which featured the versatile Anderson at his best as composer, flautist, guitarist, and vocalist.

And then, as quickly as they had come, Jethro Tull was gone, an unforgettable split second respite from reality for those present. No more will people ask, "Who's he?" They know.

concert calendar

- Jan. 18-19 - KWESKIN, The Main Point, Bryn Mawr.
- Jan. 19 - BUDDY MILES, WAR, Spectrum, Phila., 8 p.m. \$ 4, 5, 6.
- Jan. 20-23 - CHRIS SMITHER, The Main Point.
- Jan. 23 - JERRY GARCIA, HOWARD WALE'S, Villanova Field House, Phila., 8 p.m.
- Jan. 25 - CACTUS, Senate Theatre, Harrisburg
- Feb. 4 - JESUS CHRIST, SUPERSTAR, Hershey Sports Arena, 8:30 p.m. \$4.50, 5.50, 6.50.
- Feb. 7 - STEVE MILLER BAND, Juniata College, 8:15 p.m. \$ 5.00 advance.
- Feb. 11 - DON McLEAN, Academy of Music, Phila., 8:30 p.m., \$ 3, 4, 5, 6.



Collegian Photo by Charlie Fox

Rutledge in action

Jim Rutledge, lead vocalist of Bloodrock, is seen during the group's December concert in Hazleton sponsored by Penn State Highacres.

Bucks Playhouse releases schedule

Lee R. Yopp, Producer/Artistic director of the Bucks County Theatre Company which operates all year at Bucks County Playhouse in New Hope, Pa., has announced the calendar for winter-spring '72.

Currently in its fifth year at the Playhouse, the Theatre Company will continue to offer classic and contemporary plays for children, student and adult audiences.

Following the final performance of "The Fantasticks" on Jan. 8, 1972, Theatre-In-Education will resume daily weekday matinees at 10:30 AM. Featured for students will be "Romeo and Juliet" and "West Side Story."

This double bill is being remounted to fill the large number of ticket requests unaccommodated in the past fall season. Also offered for

students, are "Cyrano de Bergerac" and "You're A Good Man, Charlie Brown." Tours of "The Fantasticks" and "Our Town" are also available.

Adult theatre-goers may see "West Side Story" evenings the last three weekends of January and the first weekend of February. The comedy, "Once Upon A Mattress" is scheduled for seven weekends beginning the second week of February through the 3rd week of March. "Cyrano de Bergerac" will run for four weekends and "You're A Good Man, Charlie Brown" is scheduled for all the weekends in May. Evening performances are at 8:30 P.M.

For additional information, please call or write the Playhouse, Box 223, New Hope, Pa. - telephone (215) 862-2041.

"Romeo and Juliet" very impressive at New Hope

by John Roslevich

The Bucks County Playhouse at New Hope, formerly a summer stock theatre only, is now operating year-round, and justifiably so. All phases of their summer productions were of a high calibre, and it is a delight to be able to experience Bucks at any time throughout the year.

We caught an evening performance of Shakespeare's "Romeo and Juliet" during its three-week run at the Playhouse in December. This classic tragedy was in repertory with "West Side Story," a contemporary musical based on "Romeo and Juliet." This was the first time in theatre history that both plays were presented on the same bill.

The two plays shared the same director, Paul Barry, founder of the New Jersey State Shakespeare Festival. Mr. Barry also staged the very realistic fight scenes in the production.

In addition, several of the major roles were double-cast. "Romeo and Juliet" was done on an open stage which gave the theatre an eerie, mysterious aura even before the play began. This was achieved through the use of very effective lighting and by the presence at stage left of a seemingly-dead body of a man.

It would be difficult to single out any one performer as outstanding. Carol Williard as Juliet and Clyde Barton as Romeo were believable and empathic. Also notable were William Simington as Montague, John Carpenter as Capulet, and Arthur Sellers as Mercutio. Minerva Davenport

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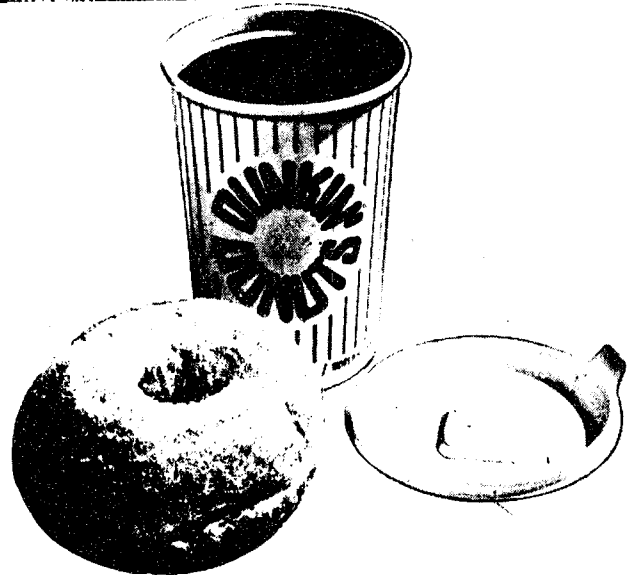
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