

sound

by jean yeselski

Cheech & Chong

We're going to digress a bit to take a look at a non-musical album. The name of the album: Cheech and Chong.

The back of the album cover states: "Here we are in the seventies. Vietnam, racial unrest, disagreeable dope laws. The release of the Pentagon Black Diaries, etc. So in light of the current Funny World Situation we live in and with our distinct longing for laughter in the face of disaster, may we offer you the Hard Rock Comedy of one Chicano (Cheech) and one Chinese (Chong) in hopes that laughing

with tears in the eyes does not become the national pastime..."

The album is one of the best and the funniest I have ever heard. Each time you listen something different is brought into perspective and a whole new series of laughs develop.

Cheech and Chong are currently playing such places as the Bitter End in New York and the Main Point in Bryn Mawr, as well as colleges across the country. They are tentatively scheduled to appear at U-Park Fall Term. If you don't get a chance to see them before that time plan on seeing them Fall Term at U-Park. You'll be glad you did. Uh-h-h-n-n-ya!

Eric Clapton LP due on Atlantic

(EARTH NEWS) Atlantic Records is producing a double album called "History of Eric Clapton." The set includes cuts from when Clapton was with the Yardbirds, John Mayall's Bluesbreakers, and Cream - up to Blind Faith, and Derek and the Dominoes.

That's Love at Hazle Drug

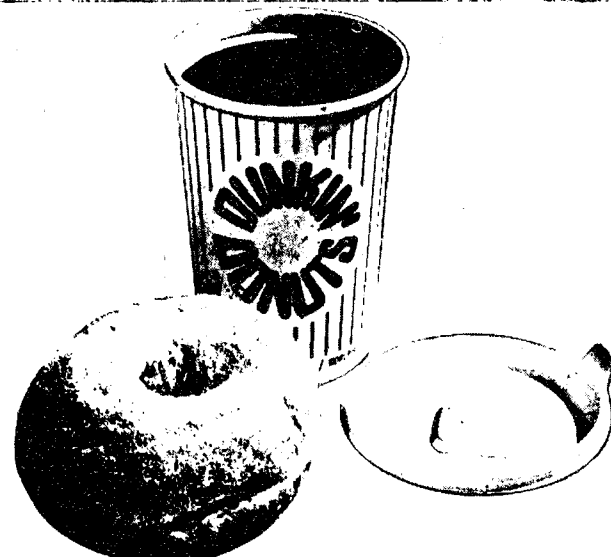
We have Love cosmetics by Merjley & James.

Good Vibrations . .

Beach Boys



Sat. April 22 \$3.00
8:00 P.M. Rec Hall



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concert reviews

Jon Anderson of 'Yes' almost missed concert at Kutztown

YES, March 7, 1972
Kutztown, Penna.
by Kathy Laughlin

"Move back, you're not getting in until you stop pushing, so move back!", the concert aide screamed. The crowd didn't, and several people almost went through a plate glass window. One guy was pushed down a flight of stairs and into a stair railing. Two fences on the grounds were pushed over, and the crowd continued its impatience as they awaited the "Yes" concert.

At 8:30 p.m., a half-hour late, the backup group "Gravel" came on stage with hopes of calming down the mob which filled Keystone Hall in Kutztown on March 7th. They failed.

The time was 10:05 p.m., and the crowd was still waiting for "Yes" when, all of a sudden, the music started again. The audience was filled with the astounding sound of "Roundabout." During the concert, there were lapses of music, only momentary ones, when Jon Anderson would speak to the crowd. He explained their songs, the mood, and made several comments on the audience. All in all, "Yes" played until 11:45 p.m. with a short break, and a 15-minute encore at the end.

Some of the songs they performed were I've Seen All Good People, from the "Yes" album, Heart of the Sunrise, The Clap, Long-Distance Runaround, Perpetual Change,

and Rock and Roll, mainly from the "Fragile" album. In total, they performed over 15 songs, all charged with excitement that generated some of the heat in the jam-packed room.

After the "Yes" concert, I had the privilege of interviewing four out of the five members of the group. The following is a list of who they are and what they do as a member of the group: Chris Squire - bass guitar; Steve Howe - lead guitar; Jon Anderson - lead singer; Bill Bruford - drummer; and Rick Wakeman - organist and pianist.

The concert at Kutztown was an extremely unique experience for these artists. There were several reasons. One was the fact that they had been up since five o'clock that morning, traveled from Atlanta to Philadelphia, and then to Kutztown. Another thing that happened was the loss of Jon Anderson. While in Atlanta, he boarded the wrong plane, went from Atlanta to Pittsburgh, instead of Philadelphia. He was

then flown to Phillie, and then to Kutztown. This explained why there was such a delay in the concert.

Another unusual thing was that the concert was oversold by about two thousand people, which made Keystone Hall extremely warm.

The artists, as people, were extremely nice. All told me that they were exhausted, yet all managed to keep a sense of humor. As musicians, they have been playing their respective instruments for several years. Steve Howe, the lead guitarist, said he had been playing for 12 years, and that he could play any stringed instrument. Bill Bruford just said that he had been playing the drums for "ages, and ages, and ages..."

Surprisingly enough, the group thought it was a "bad concert," because of the heat. Most people would disagree. The people expected only a little, but were given a lot. Everyone left, not pushing and shoving as they had come in, but slow, with smiles, and memories.

In Wilkes-Barre

Fire disrupts PG&E, Detroit concert

MITCH RYDER & DETROIT PACIFIC GAS & ELECTRIC April 18, 1972
Wilkes-Barre, Penna.
by John Roslevich

Mitch Ryder and Detroit were the stars of a concert on Tuesday billed as the WILK Radio Spring Festival Concert. There were two shows, 7 and 10 p.m., at the Cornerford Theatre, Public Square, in Wilkes-Barre. We made it for both shows, the second of which was run as a benefit.

In closing the first show, Mitch Ryder and Detroit had the capacity crowd standing through their versions of C.C. Rider, Devil With the Blue Dress On, and Good Golly, Miss Molly. One of the producers of the show who stayed in the lobby all night because of the "loudness" got ticked off when Detroit came back for a somewhat extended encore. He told someone to up the house lights immediately after the encore to end the show and clear the kids out. Sounds like the stereotypical capitalistic producer, huh?

Pacific Gas and Electric, getting second billing, opened the second show at 10:15 p.m., only 15 minutes late. This in itself was remarkable considering that the entire theatre first had to be cleared from the first show.

Charlie Allen was the featured vocalist for PG&E and after being introduced as "from Los Angeles, California" he said, "I didn't think anybody knew me in Wilkes-Barre!" His excellent vocals (he was the only member of the group to sing) were matched only by his snappy choreography, made even more impressive from front row seats.

The music was moving enough to prompt more than one kid from his seat into the aisles dancing and clapping.

The lead and bass guitarists, as well as the powerful little drummer, were all spotlighted during their own solos. And they were great solos.

Their set could best be described as smooth, everything flowing freely. Once the audience was ignited (almost literally) with excitement during the first song, that excitement never died, even though a fire broke out in the theatre's air conditioning system at 11 p.m.

At first no one seemed to notice the light smoke and odor emanating from the balcony. Some dudes from the sound crew crawled on stage and spread the word to the group. The cops came running down the aisles spreading panic and yelling for everyone to get out fast. Meanwhile, the band, which was still playing, stopped and announced that it was only a small electrical fire under control and that we could just stay where we were. They started to play again and everyone laughed at the insanity of the moment.

Things were going good again when some fireman-type dude jumped on stage, grabbed the mike from Charlie and told everyone to leave through the side frie exits. Unreal. It was hard to believe it was happening.

There were 600 or 700 in the audience and all were evacuated in a matter of minutes, most still dancing, and laughing, and joking.

By this time we were in an alley with much smoke spewing from the upper levels. At around 11:40 p.m. a general alarm was sounded, or so we were told.

There were three sets of equipment and instruments still in the building on stage. Besides the paraphernalia belonging to the two featured groups, there was equipment owned by the Buoyos used for

the show. There was a mad rush to roll everything out the stage door into the alley and into the trucks.

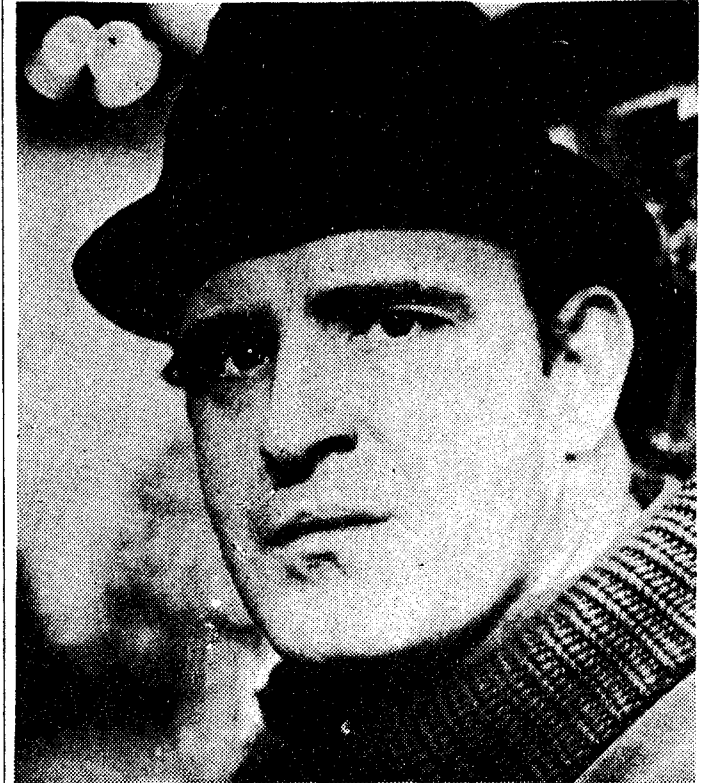
Some jerk, who we found out later didn't belong to any of the groups, picked up a Fender bass guitar belonging to Detroit and kept inching his way away from the area saying, "Boy, I'm sure glad I saved my guitar. And shit, I don't have any insurance, either." Somebody finally realized it was missing and retrieved it, but the would-be rip-off artist got away.

Everyone congregated in Public Square by midnight and some students who dorm nearby ran and got their guitars

Black Oak Arkansas helps Nader and PIRG

Ralph Nader is being helped by rock group Black Oak Arkansas in setting up local and state citizen action groups in Arkansas. The rock group is playing two benefit concerts to raise money - as folk singer Pete Seeger had done in Connecticut a few years ago.

Nader raider Don Ross - of the Public Interest Research Group -- said that action groups are trying to be set up all over the country. Ross added, "The fact that 18-year-olds now have the right to vote but still cannot run for office in many states is one of the problems, but our main attempt is to help all people in society." (EARTH NEWS)



'Joe' explores radical violence in America

"Joe" is perhaps the first motion picture to deal with the unrest and lifestyle of contemporary middle America. Produced by David Gil and directed by John Avildsen, the film tells the often touching, frequently amusing story of two widely contrasting figures, Joe Curran (Peter Boyle), homeowner, bowler, and World War II veteran who earns \$160 a week and Bill Compton (Dennis Patrick), a \$60,000-a-year advertising executive. Despite their contrasting degrees of sophistication, they are drawn together by a common distrust and envy of youth. When Bill's daughter, Melissa (Susan Sarandon), becomes enmeshed in an East Village environment of drugs, Bill and Joe lash back with a vengeance that is a timely and stunning commentary on the consequences of radical violence in America.

People well may credit the makers of "Joe" for having made a prophetic film. Actually, Norman Wexler wrote his original screenplay nearly two years ago, intending only to create a fantasy which dealt with the ramifications of

the generation and political gaps that trouble our country.

When the Wall Street alterations of the Spring of 1970 began between the youths and construction workers - nearly six months after the completion of filming "Joe" - the cast and crew were perhaps the most shocked of all, though perhaps less surprised than average man on the street.

The movie will be shown next Wednesday at 8 p.m. in the New Classroom Building. Donation is 35 cents. Sponsored by the Student Union Board, this is the next to the last presentation in the Highacres Film Series.

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