

sound

by jack yatsko

I've been busy these past two weeks. I've been going to concerts, all of them well worth your while, and if you missed them you missed alot.

The first was the demonstration of Electronic Music in C-1 on Oct. 23 by James Benshoof and Burt Fenner from main campus. It was extremely well organized and came across clearly and distinctly. The explanation of the sound waves and how the synthesizers work was absolutely fascinating. What made this demonstration or concert so exciting is that it was "LIVE" and not recorded, as a similar concert was at another college that will remain nameless. The recording technique demonstration was too great for words and I left that demonstration completely fascinated. If it had lasted all night I wouldn't have objected a bit. If they have another, don't miss it.

From there I went to see the Pittsburgh Chamber Symphony Orchestra conducted

by Donald Johanos on Oct. 24 in Pottsville. If you like classical music and chamber music and you missed this concert, kick yourself. I'm beginning to sound like a broken record praising everything but I really haven't listened to anything bad lately. Especially the Pittsburgh Chamber Orchestra. It was half the size of a regular symphony but it lacked only in number not in quality or talent. They were excellent. Their music was soft and beautiful except for "Washington's Birthday" (1913) (from Holidays) by Ives. It was, in a way, bizarre, mystifying and enchanting.

Last, but not least, I went to see "Gravel" which was sponsored by we all know who—"your friend and mine"—Penn State University's own "Highacres". The warm up band was "Edison Flyback". These guys have potential but they lacked enthusiasm. It was like watching a Juke Box. Someone told me they were only together for two weeks. If that is true, they are really,

really good. Next, "Gravel" came on. I had seen them last March in Kutztown with "Yes". Back then they didn't impress me but Wednesday night they impressed me beyond belief. I talked to the bass player afterwards and he said they just had a bad night in Kutztown. After Nov. 1st I beleive it; they were just great. Watch for their album around January. If it's anything like they were in person it should be great.

EDITOR'S NOTE—If you want to share any of your opinions with me just walk up and introduce yourself. I'm friendly and I don't bite.

Rock Musician Berry Oakley Dies

(ZNS)Berry Oakley, the bass player for the Alman Brothers, died in Macon, Georgia, Saturday afternoon less than two hours after telling police he didn't need any medical attention.

The 24-year-old Oakley was reported injured after his motorcycle collided with a city-operated bus at a Macon intersection. Police report that Oakley was bleeding from the nose and was "visibly shaken" by the accident—but that he refused to go to a hospital.

Less than an hour later, Oakley reportedly collapsed and was rushed by friends to the Medical Center of Central Georgia where he died 45 minutes later. The scene of Oakley's motorcycle accident was only blocks away from the site of a bizarrely similar motorcycle accident which claimed the life of Dwayne Allmon in October of last year.

THE ALLMON BROTHERS BAND had been scheduled to appear with the GRATEFUL DEAD in two Houston concert appearances next weekend. The group had just finished taping a television special at Hofstra University, and was reportedly half-way through cutting their latest LP.

LONG JOHN SILVER & FULL CIRCLE

by mark rusin

If nothing else, the Airplane has come out with another original album cover. Instead of receiving a brown paper bag, as with the BARK album, the purchaser of LONG JOHN SILVER is entitled to his very own cigar/stash box. Of course, after you assemble the box, son't expect to fit the album inside of it; you will just have to find another place for it.

As far as the music is concerned, I was disappointed the first time I heard the album, but the more I listened to it, the stronger I became attached to their material.

The beggest thing that impressed me about the album was its diversity. For instance, if you like Hot Tuna, Jack Cassidy and Jorma Kaukonen's band, then you will surely like the cut "Trial by Fire" written and sung by Kaukonen. If you prefer Paul Kantner and Grace Slick, then tune your ears in on "Alexander the Medium," written by Kantner and sung by Slick and himself. Finally, it it is the combination of these fine musicians you would like to hear (commonly known as Jefferson Airplane), then you will like "Eat Starch Mom," "Long John Silver," or "Twilight Double Leader."

All in all, LONG JOHN SILVER is a collection of music that tends to grow on you, so don't be discouraged if you bought the album and you don't like it. Sit down and listen to it a couple more times.

This album is the Doors' second attempt to prove that although they have lost Jim Morrison, whom most will agree was an exceptional lead singer, they are still capable of creating impressive music. The first attempt was appropriately titled, OTHER VOICES.

FULL CIRCLE is at least one step above OTHER VOICES, if not more. An outstanding cut is "The Piano Bird," which unlike any other song they have ever written, features a mellow sounding flute played by Charles Lloyd.

Another arrangement, "The Mosquito," shows us that in no way has Robby Krieger forgotten how to play the guitar, nor Ray Manzarek, the organ. As a matter of fact, not only has Krieger remained the guitarist he always was, he also plays the harmonica in "Hardwood Floor," another fine number.

You may not like the "new" Doors' vocals if you think there is no substitute for Morrison, but if you look at them as a completely new group, Krieger and Manzarek are accomplished vocalists in their own right.

If you are considering buying this album, do not expect to hear the traditional "Doors sound." But instead, plan on venturing into a different musical style - one that is worthy of your consideration.

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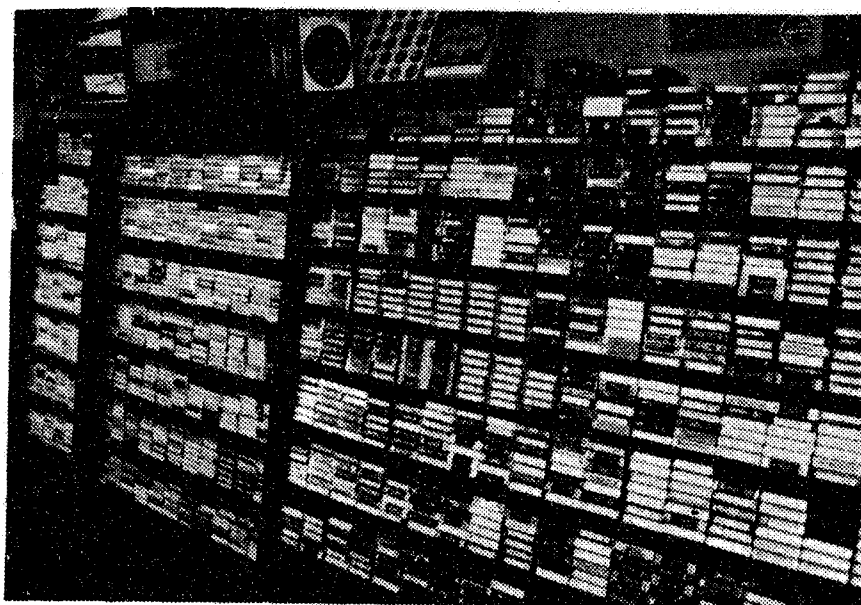
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