

Sound

by Jack Yatsko



Well, it's concert time again, folks! From the end of last term until now there has been some really good music floating around.

On December 5, in Pottsville, I had the good fortune of hearing, for the second time, a brilliant pianist by the name of Lee Evans. My first encounter with the Lee Evans Trio was several years ago. Since then, I'm happy to report, the Lee Evans organization has grown into a nine piece band with four vocalists. Lee Evans' genius at the piano is unmatched by any other pianist. When Lee sits down at the keyboard, it's an experience that's unforgettable. His classic jazz arrangement of Duke Ellington's "Satin Doll" is fabulous. Some of Lee's arrangements have been captured on a record entitled, "Lee Evans in Concert" (Command Records.) If you get a chance, pick up this album. It has some of the best jazz around it.

The next concert under discussion was one featuring (are you ready for this?) "Mountain," "John Mayall" and "Framtons Camel." That's right, "Mountain" is back together again! Unlike other supergroup reformations, the present "Mountain" has all the fire and enthusiasm of the original "Mountain." The group has retained three original members, Leslie West, Felix Pappilardi, and Corky Lang plus a new member, Ron Perry on rhythm guitar replacing Steve Knight on keyboards. Other than a few technical difficulties and bad acoustics "Mountain" sounded extremely well. The concert consisted mainly of old "Mountain" standards such as "Nantucket Sleigh Ride," "Never in My Life," "Mississippi Queen," etc., etc..

The highlight of the evening was the second group,

however. This group was led by a very notable gentleman, Mr. John Mayall. "John Mayall" had by far the best sound of the evening. Every note was as clear as a bell. What can you say about John Mayall except that you'd have to be there to capture the greatness of his music?

Last, and I'm sure the least, was Framton's Camel." To me, this group sounded like another "Badfinger"; maybe a little better than "Badfinger," but not much. I wasn't at all impressed.

"Tarkus" which I feel was their best. "Brain Salad Surgery" shows a culmination of all the musical ideas first brought out in their other albums.

The album opens with a rendering of the hymn "Jerusalem." Here is Keith Emerson in his own element. He is one of the best keyboard men around and nowhere is it shown better than on a classical piece. The next piece is an interpretation of Alfred Ginestera's "Toccatata," complete with percussion and synthesizer movements. Greg Lake is one of the finest acoustical-jazz guitarists around and he shows it on "Still, You Turn Me On." The mood then shifts to a honky-tonk piece entitled, "Benny the Bouncer." Here again, Emerson shows his versatility on the keyboards.

The last cut on the first side begins the major work of the album. "Karn Evil" is a chilling look at the future, a science fiction story set to music. "First Impression" begins with the song of one man who has risen out of the morass and tries to save the earth, but in the end gets drawn back into it. The piece then continues with the tale of a world gone mad, a place where a living blade of grass is so rare that it is only seen in circus freak shows. The tale continues onto side two, where it goes into "Second Impression," a highly pitched piano piece. Although the

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BRAIN SALAD SURGERY

by Tony Seo

Emerson, Lake and Palmer have returned to the rock music scene after an absence of over a year. And they have released an album which is without a doubt, one of their best to date. The album has a feeling of intensity and heaviness quite like their second album

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