





## Chicago wants listeners to grow along with them



staff photo by Arch McLean

Chicago: (left to right) James Pankow, Terry Kath, Robert Lamm, Walter Parazaider, Lee Loughnane, Peter Cetera, Danny Seraphine, and Laudir DiOliveira.

by Paul Crowley  
Staff Writer

After witnessing a number of concerts in the past several weeks where the band acted as if they were doing the audience a favor by showing up, a refreshing and much needed change was offered—Friday night in Greensboro. With excellent musicianship, an overwhelming stage outlay and the ability to generate a good time, Chicago performed one of the most enjoyable concerts of this or any other year.

The reasons for the all-round good feeling of the concert are as numerous as the band members themselves, but the key was Chicago's confident stage presence. They were able to create a setting which dispensed with any barriers between themselves and the audience. With trombonist Jimmy Pankow establishing an immediate rapport with the packed house of 17,000, the entire evening can best be described as more of a reunion of old friends than an expansion of musical knowledge.

CHICAGO DID enough of their hits to satisfy their fans, as well as enough progressive material to simultaneously maintain their musical credibility. After opening with the eighth album's "Anyway You Want," Robert Lamm dominated "Does Anybody Really Know What Time It Is?" with his smooth vocals and keyboard work. Trumpeter Lee Loughnane then did an extended solo on one of his own compositions, "Call On Me."

Guitarist Terry Kath stepped into the spotlight for "Thank You Great Spirit," a tune written in memory of Jimi Hendrix. Kath's solo was every bit as good as the recorded version, as he showed why he has long been held in high regard, despite the fact that he seldom is the center of attention. But performing progressive material is not as easy

as it appears. As Lamm explains, "If it's a college audience, we take more chances with stretched-out compositions. Thirteen or fourteen year old audiences get impatient; they whistle and yell and scream and clap. It's nice, but it's really distracting when you're trying to do something fresh onstage. We almost have to force feed them to a certain extent because we want them to grow along with us."

After Kath's solo break, two Lamm tunes broke the concert open. "South California Purples" and "Beginnings" were cut in equal degrees of perfection. Now completely owning the crowd, the entire "Ballet For A Girl in Buchannon" proved an excellent choice to close the first set.

PETER Cetera's vocals were the high parts of the two ballad-oriented numbers

which opened the second set, "Just You 'N' Me" and "Never Been In Love Before," the former featuring a clarinet solo by Walt Parazaider. Then the mood changed as Lamm's "A Hit By Varese" opened up a jazz vein. Combining no less than six individual solos, the tune was musically the best of the night as it also allowed Danny Seraphine the opportunity to prove why he is the top drummer in the music business.

His complicated rhythm work and quick stick action proved that he is far more than a timekeeper. His contribution goes much farther than merely playing a song, as he becomes an integral part of the arrangement without becoming too dominant.

"Saturday In The Park" got everybody up on their feet as Chicago demonstrated just how brilliant they can be. Their

rendition of Pankow's "(I've Been) Searchin' So Long" was overpowering, and fifteen minutes of "Mongolucousis" closed the show with Seraphine soloing and the audience demanding more.

Chicago came back to offer the Lennon-McCartney tune "Got To Get You Into My Life" and the horn section proved unparalleled. Terry Kath then ripped out the beginning of "25 Or 6 To 4" and it was another ten minutes of jamming horns and blazing guitar licks which left the audience drained and satisfied for the three hours they had just witnessed.

Chicago is by far the best band in the field which they have created. They are able to provide high quality music, a positive stage presence and enough personality to create an unmatched evening of entertainment.

### University Symphony

## Enjoyable evening's entertainment

Last Friday night the North Carolina State University Symphony Orchestra presented its November concert in Stewart Theatre. Although it was no Moscow State Symphony or Boston Symphony, the audience seemed to enjoy the concert and got the educational benefit of hearing a lesser known work of the great master, Beethoven.

The program started with Mozart's well known Overture to "Marriage of Figaro." The orchestra was then joined by the North Carolina Trio in a performance of Beethoven's Concerto for Piano, Violin and Cello, in C major, op. 56. The piece was written by Beethoven for one of his pupils studying piano. Although the piano section is relatively easy, the violin section is quite difficult and the violinist, Earl Sanders, was experiencing some difficulty which slightly

deterred from the work.

AFTER AN intermission the audience was privileged to hear a composition by N.C. State's own Milton Bliss of the music department. The orchestra performed Bliss' Lamentation and Dance, which was originally commissioned for a Raleigh Little Theater production of Medea.

After the Bliss work, the orchestra played Smetana's

The Moldau, followed by Kabalevsky's The Comedian, op. 26. The Kabalevsky work was a novel selection with which to end the concert.

To those who missed the concert, it can only be said that they missed an enjoyable evening's entertainment. There is one more concert before Christmas and I urge everyone to attend.

—Edward Breeden



staff photo by T.H. Huvard

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**WHAT IS ZIONISM?**

*Excerpted from remarks at the United Nations by Israeli Ambassador Yosef Tekoah on the night of Oct. 21-22, 1973.*

Zionism is the love of Zion. Zionism is the Jewish people's liberation movement, the quest for freedom, for equality with other nations. Yet in an organization in which liberation movements are hailed and supported, the Jewish people's struggle to restore its independence and sovereignty is maligned and slandered in an endless spate of malice and venom.

In his drive to annihilate the Jewish people, Hitler began by distorting the image of the Jew, by rewriting Jewish history, by fabricating some of the most odious historic and racial theories. The Arab governments, in their campaign to complete Hitler's crimes against the Jewish people and destroy the Jewish state, have adopted the same method of falsifying Jewish history, and, in particular, the meaning of the Zionist movement and the significance of its ideas.

What is Zionism?

- When the Jew, exiled from their land in the seventh century before the Christian era, sat by the rivers of Babylon and wept, but also prayed and sought ways to go home, that was already Zionism.
- When in a mass revolt against their exile they returned and rebuilt the Temple and re-established their State, that was Zionism.
- When, uprooted from their land by the conquerors and dispersed by them all over the world, they continued to dream and to strive to return to Israel, that was Zionism.
- When, during the long succession of foreign invaders, they tried repeatedly to regain sovereignty at least in part of their homeland, that was Zionism.
- When they volunteered from Palestine and from all over the world to establish Jewish armies that fought on the side of the Allies in the First World War and helped to end Ottoman subjugation, that was Zionism.
- When they formed the Jewish Brigade in the Second World War to fight Hitler, while Arab leaders supported him, that was Zionism.

When Jews went to the gas chambers with the name of Jerusalem on their lips, that was Zionism.

When, in the forests of Russia and the Ukraine and other parts of East Europe, Jewish partisans battled the Germans and sang of the land where palms are growing, the was Zionism.

When Jews fought British colonialism while the Arabs of Palestine and the neighboring Arab states were being helped by it, that was Zionism.

Zionism is one of the world's oldest anti-imperialist movements. It aims at securing for the Jewish people the rights possessed by other nations. It harbors malice towards none. It seeks cooperation and understanding with the Arab peoples and with their national movements.

Zionism is as sacred to the Jewish people as the national liberation movements are to the nations of Africa and Asia. Even if the Arab states are locked today in conflict with the Jewish national liberation movement, they must not stoop in their attitude towards it to the fanatical and barbarism of the Nazis. If there is to be hope for peace in the Middle East, there must be between Israel and the Arab states mutual respect for each other's sacred national values—not distortion and abuse.

Zionism was not born in the Jewish ghettos of Europe, but on the battlefield against imperialism in ancient Israel. It is not an out-moded nationalist revival but an unparalleled epic of centuries of resistance to force and bondage. Those who attack it attack the fundamental principals and provisions of the United Nations Charter.

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