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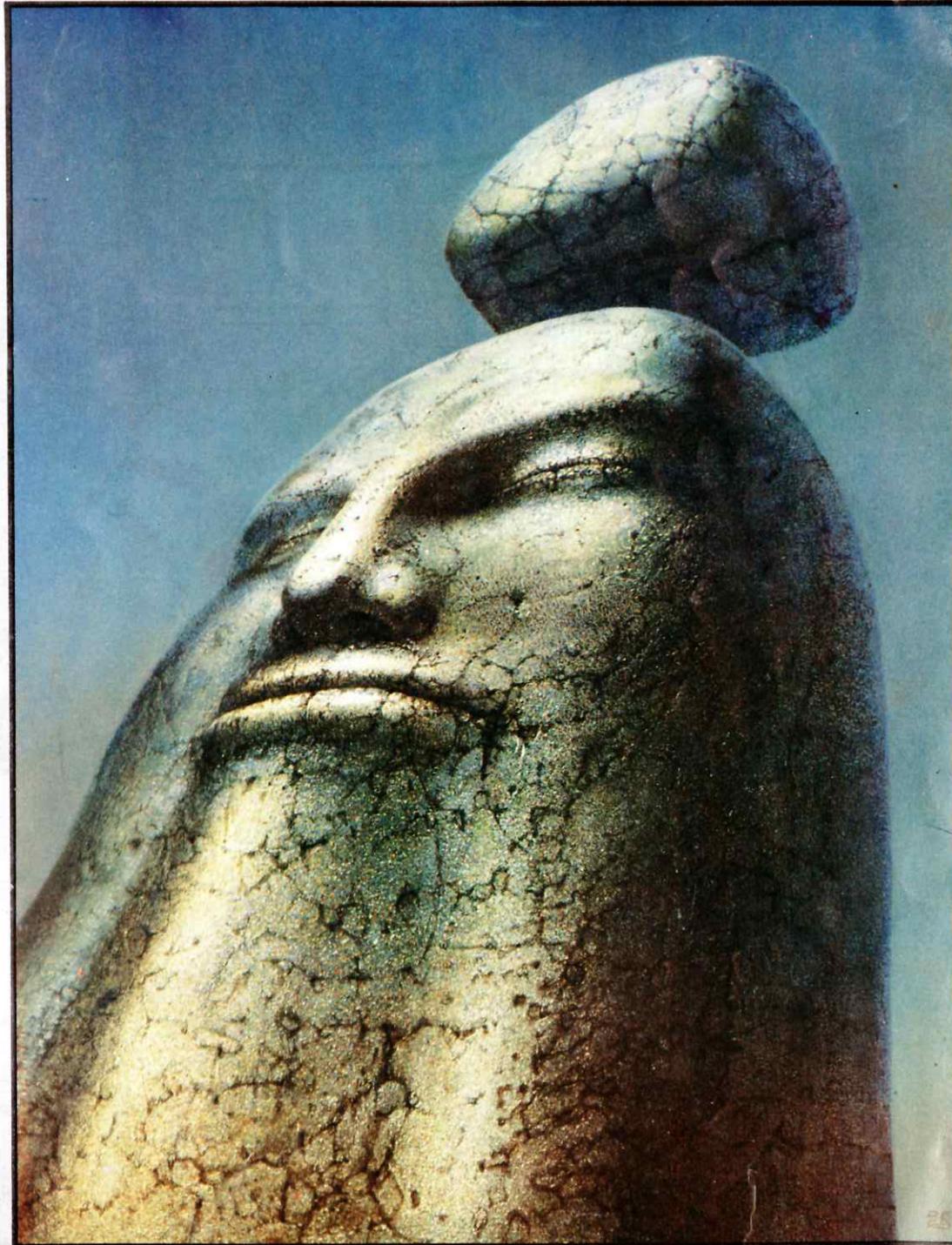
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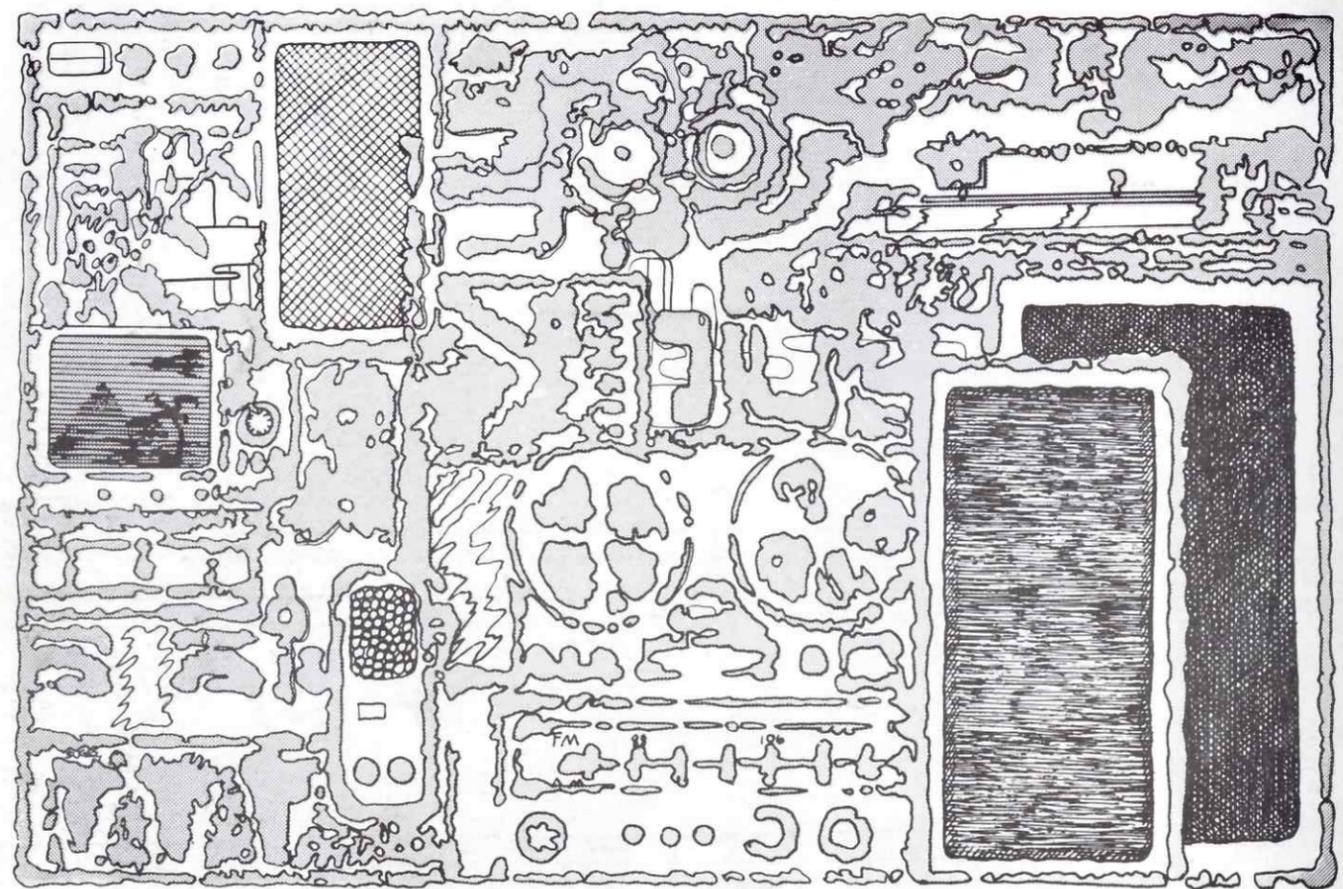
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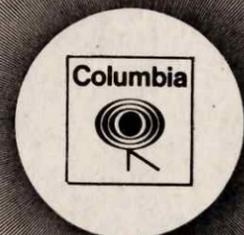
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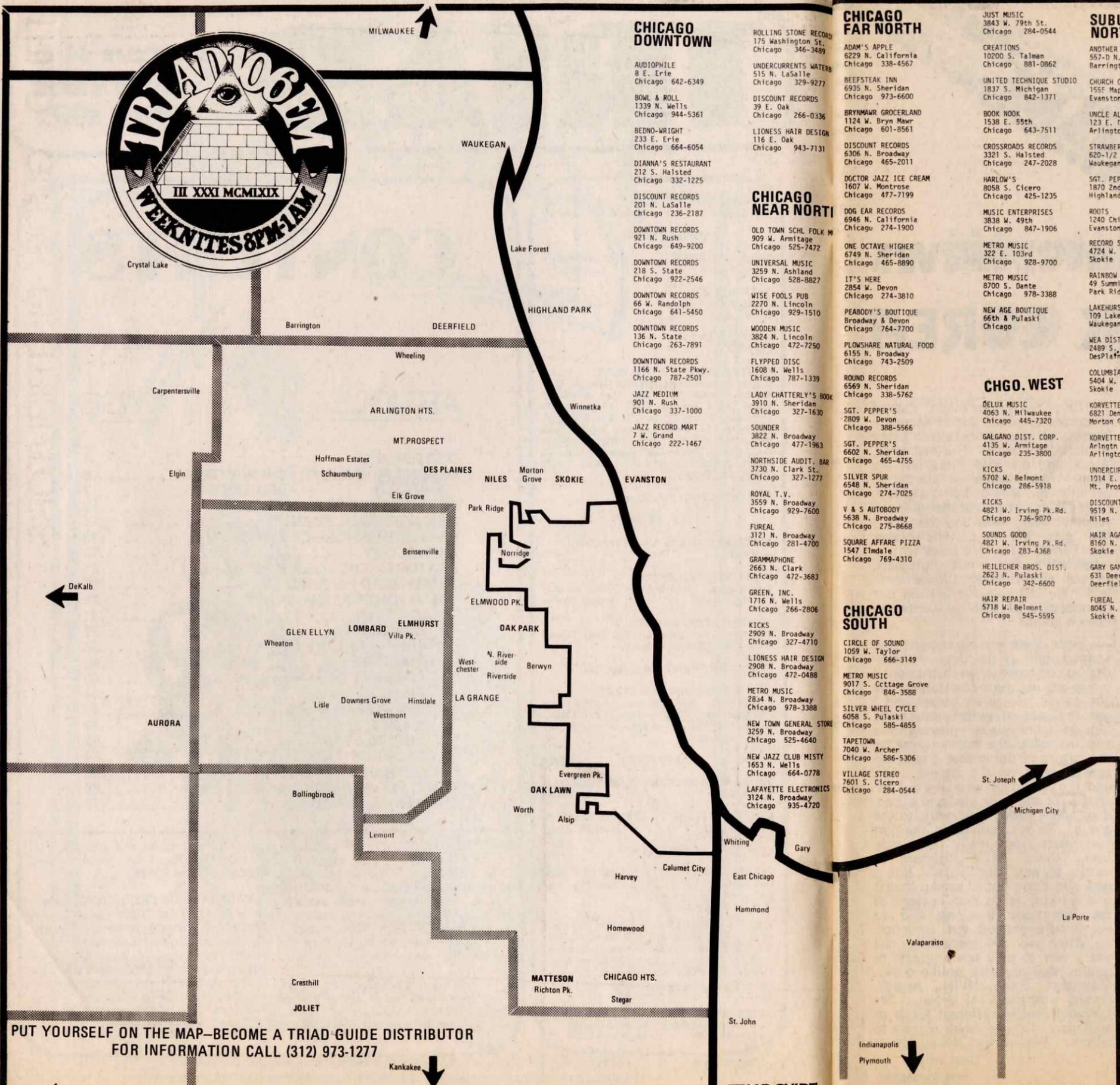
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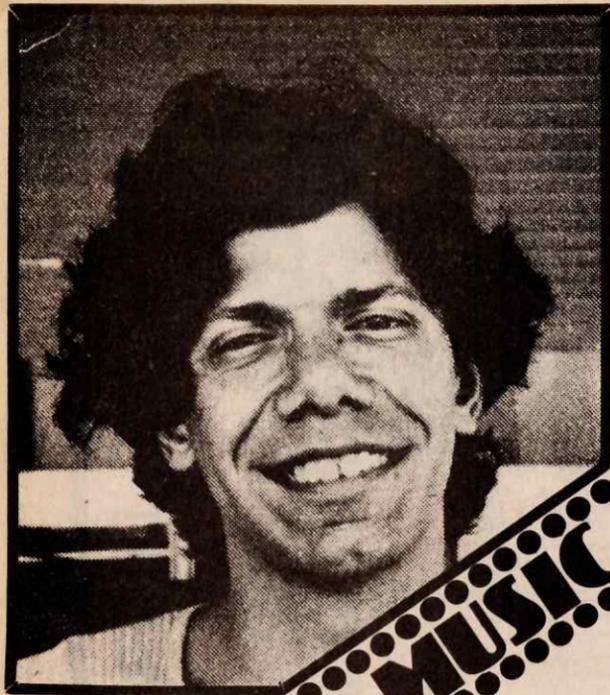
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Triad

MUSIC & MUSICIANS

Interviews

CHICK COREA

9 APRIL 1975

BY

MARTIN CORNELIUS

TRIAD: In the March Triad, we asked people what their favorite bands were, and Chick Corea or Return To Forever was one of the three or four most-mentioned groups. How do you react to that?

CHICK: THAT'S GREAT!

We've been working hard at it: I've never worked so hard—ever—on something. We really have a nice team of people.

TRIAD: Could you define what it is you are trying to do: what purposes you are working on, or what effects you are trying to create?

CHICK: The main thing is to create a high quality music for masses of people, trying not to exclude groups of people—age groups or ethnic groups or groups of different educational backgrounds—trying to do that and still keep a music that has some quality to it is basically our goal.

Of course, part of that is to make people feel very good with what we do.

We're experimenting with it. We'll go a little bit over this way, to play coarse and hard to people, and we play very rocky and get

a certain segment of people that are familiar with that way of playing. Then there'll be others that won't like that, who are into—for instance—my earlier music.

Then we'll lean a bit over this way and play acoustic. We usually play an acoustic set where we play a totally different kind of music. A lot of people like that very much, but there are a lot of people who can't relate to that, so we keep experimenting to find the right thing that does it to everybody..... and it happens quite often.

TRIAD: The last piece in the first set, and the piece by Lenny White, and the encore, really had me there. I felt that everybody in the whole house was right there, and I didn't feel any wandering of attention.

"I'D LIKE IT TO BE MORE POPULAR THAN THE BEATLES WERE."

CHICK: Yes, I felt that too. It was very nice.

TRIAD: A couple of years ago, what you were playing would be called jazz. Now what you are playing is not what I would call jazz. Is that a result of what you have been talking about here, this shifting around to find something that communicates to everybody?

CHICK: Yes, pretty much. Part of it started to occur out of necessity because all the members didn't stay in that first band. The drummer, Airtio, and his wife Flora left the band. Then, when we started to get into the idea of being a group, rather than just a band that gets put together every now and then for a few gigs, the saxophone player Joe Farrell left. He likes to free lance and be in and out of projects, so me and Stanley Clarke were left. We put together a band out of necessity because we wanted to keep it going.

Since there was no vocalist that seemed right at the time, we decided to put together an instrumental group and use more electronics. We got an electric guitar player and I got the idea of writing music for him as a line player—playing lines and melodies like horns. Just by the nature of doing that, the structure of what we did altered a lot, and the sound of what we did altered a lot and expanded and expanded, and I added keyboards to the group. So it's evolved in the past two years from really being way over "there" as a structure of music, to way over "here". But it was also done out of seeing that it was working to do that, in terms of the intentions that we had to continually expand our audience.

What we did (especially last year) was to play opening acts to groups that are very unlike ours... Mountain, Steve Miller, Argent, Donny Hathaway, Al Green... We played to really different kinds of audiences that we never played to before. We worked on an aspect

Cont. on p. 9

TRIAD GUIDE

Triad

MUSIC & MUSICIANS

Interviews

LEO SAYER



BY BRUCE MEYER

Leo Sayer is the latest in the apparently inexhaustible pool of English Instant Popstars out to conquer the lucrative U.S. record market. As part of an ever-expanding crowd that includes everything from full-fledged superstars (Elton John) to The Current Rage (David Essex) to complete turkeys (Gilbert O'Sullivan), Sayer stands out as a writer of relatively intelligent songs and an exceptionally expressive vocalist; his current single hit—"Long Tall Glasses"—is not representative of his album style.

Gerard Sayer (he changed his name only recently) was born 26 years ago in Sussex, England. After a stint as a commercial magazine illustrator, he had a nervous breakdown and followed up his formal therapy with a period of wandering about the south of England, playing harmonica and gigging with whoever was willing to take him on.

About two years ago he was noticed at a talent contest in the British seaside resort of Brighton and was taken to a studio to cut some demo tapes. Eventually those tapes landed in the hands of Adam Faith, one of England's main music and film manipulators, who signed on as Sayer's manager. Given a boost by the Who's Roger Daltrey (who used a number of his songs on the solo album, "Daltrey"), Sayer cut his first record—Silverbird (Chrysalis BS-2738).

The album attracted considerable attention from critics, particularly in the East, but sales were mediocre at best. Sayer's second, Just A Boy (Chrysalis BS-2836), is doing well aboard the hit single.

Sayer in person comes on as a friendly, egocentric sort; he loves to talk, which makes him an easy interview—and virtually the only topic he ever talks about is himself (or himself, if you take his frequent reference to schizophrenia seriously).

Meyer: Your music is basically autobiographical—and you present it in a way that seems to me to be very theatrical or music hallish...

Sayer: I'm unashamedly extrovert once I get on stage. The songs work for me in a very therapeutic way. By putting down a lot of my very private sort of feelings, even naming names. There's a song, "The Dancer" (on the first album), it's about a chick that I followed after for many years. And she committed suicide and I was very, sort of hung up about it. So I wrote a song all about my feelings at the time and how—y'know, like the line in the song, "the rain falls all down the avenue, just for you, just for you." It's total selfishness—like you walk around with this cloud hanging over your head and it rains on you but nobody else.

Meyer: What do you mean about the songs being therapeutic?

Sayer: Well, when I finally got around to where I was writing songs instead of poems, and I was turning into a songwriter instead of just a harmonica player, I found that the songs were working in a very interesting therapeutic way. Instead of being the hung-up, mixed-up kid, by getting those feelings down and actually communicating them to people, I was becoming a happier, more jubilant sort of person—much more settled, much more relaxed. So first off, I was writing the songs totally for

a therapeutic reason, a means to an end, to sort myself out. And in a sense it's worked.

I suppose when I retire from this business, I could sell my method as the Leo Sayer method of how to sort out a mixed-up kid and become a total man of the world. I got nominated for a best-dressed man award in England.

Meyer: Are all your songs autobiographical?

Sayer: My songs are about experiences in my life—people I've known, places I've been, things I've been into—good, down-home, honest stuff. I think the influences, the actual realism that went into that sort of material is more important than what I'm doing now. Now I'm just conveying a picture of what I was then—that's the value.

Meyer: Does that mean that, given a few years, you're going to be writing songs about yourself as you are now?

Sayer: I should think so, yeah. Yeah—that's a pretty far-sighted judgement, I think. 'Cause I have this idea that everything sort of fits in—it takes a few years to really get anything in perspective. Songs take time to mature. Now, I think about someone I met three or four years ago, and only now do I understand what they were talking about. I didn't

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LEO SAYER

understand then, but I was listening.

In my songs, I'm re-defining my past—reassessing the virtues of what I have or haven't done. It all comes back in flashbacks and *deja vu*—an emotional sense. I think the most honest thing I could leave behind would be a film of myself walking through my hometown, pointing out how I wrote all the songs—and I could do it. The Lady Jane Pub, the Bells of St. Mary's (places mentioned in one of Sayer's tunes)—they're all real things. I used to live on a houseboat, just behind the Lady Jane Pub. In a little fishing village on the south coast of England.

Meyer: So in a few years you'll be writing songs about now. What kind of topics will you have to work with? Seems like most rock people have pretty similar kinds of lives...

Sayer: We did a gig in Belfast a while ago. It's very heavy over there. It's a little bit scary. The most scary part of it is the soldiers. They close up whole parts of the city. We went out on stage and I think it was the most emotional thing I've ever seen. They're so starved for music there,

y'know—we did two shows and it was insanity the whole time.

Meyer: Yeah—not too many people are willing to go there.

Sayer: Nobody in the crew wanted to go, nobody in the band wanted to go, none of the roadies—it ended up costing me three or four hundred pounds—it was really expensive. But I wanted to do it because I have Irish roots. I spent a lot of my childhood in Ireland and I suppose that's where the musical side of my family comes in because my grandfather on my mother's side used to be a fiddle player.

Meyer: There are constant references in the bio material I've seen on you to a sort of reticent, schizoid personality—and you talk about "therapy" and so on. But it seem to me that your songs present you as a rather self-assured person, and on stage you're the picture of self-confidence.

Sayer: I'm not as assured as all that. But as a performer I'm pretty assured—my songs aren't. I think you live and die on stage. I hate recording. It just has to be done—I get it over with. I don't like dubbing

the vocals, I don't like singing to a pair of cans.

Meyer: Perhaps that's why your music sounds theatrical.

Sayer: I'm interested in the stage but—someone was asking me the other day, did you go to mime school, did you learn how to do all those sorts of gestures and like that, were your parents in the theater. But I've never studied any mime or any theater—I used to watch Marx Brothers films when I was a kid, is about all: Buster Keaton, Charlie Chaplin. But it's one of those things that just came along automatically; perhaps the clown (the sad clown that appears on Sayer's album covers, and occasionally on stage) has rubbed off on me. When I did the clown thing, I didn't choose originally to do it on stage, I just did it on the album covers.

Meyer: Why the clown character?

Sayer: We were looking for some way of putting the duality of the character that was me over—and so Adam suggested a mask of something like that to hide behind. He said, "This half of you is sort of gushing out and this other half is holding back." So we eventually copped the clown idea for the album cover. And when I went out and did some gigs just after *Silverbird* was released in England, people were coming up to me after the gig and saying, "Why weren't you wearing the clown makeup?" "Why didn't you do the clown?" So I started doing it on stage. At first it was very scary, but I got used to doing it. And it had the desired effect because people would listen to the words. It wasn't really a gimmick, but it did act as a sort of a shock tactic. It gave us an in. It added up, at the start of my career, to going on stage and having people really listening to what I was doing. One time I was thinking of having all the words printed up on a great big board behind me and I would point at the words as I sang them, because I knew my lyrics were good. But the clown solved that.

Meyer: You're already a popstar in England—I gather that you'd like to be more over here.

Sayer: Sure—I want to be the biggest in the world. I want to be as big as Dylan. But as long as I can keep appreciating those things that made me what I am, then I'll look on all this as totally unreal and unimportant. And I will look with deep affection to the past, which brought me where I am. I'll go back and kiss the paving-stones that I wrote the songs on, rather than let the whole thing go to my head. Sometimes I wish I could just throw it all away and go back there—and maybe someday I will.

Chick Corea from 6

of our playing which had only been like seasoning in our music prior to that time. It's now something that we do very well, which is to play very danceable and funky. So that worked: that helped make us a lot of friends.

We go back to an area where we played one of those concerts, and people come to hear us, and we give them more of what WE like. Now another thing is happening. We've played what I consider hard music for people. The sound is big and thick and LOUD. And the expression is very "POW!" very.....alive. It's very much like throwing your tension out through the music.

Now I'm experiencing a real need from our audiences for us to do more of the other, and to play a bit mellower and a bit finer sound. That's what I'm going to do with the group in the next period: put more acoustic music into the act, and compose some music that isn't so hard.

TRIAD: What I think of there is the concert tonite, when Lenny is playing high cymbal sounds, and you are on the keyboards making small noises with lots of spaces between the sounds. Is that what you're talking about?

CHICK: Partly that, having less mass and more space in the actual sound, but also different emotions. We play aggressively and enthusiastically a lot, but there are a lot of other emotions that I like to create with music, which we need different structures of music in order to do.

For example, in the Spanish Suite, there is a part where it was very quiet and I played a passage with a high moog sound, like a flute, and a Fender piano. It was very spacey. I played just a few notes, and everyone in the audience was very still and quiet. When that part happens really right, I can get the emotion of serenity across to people. It's justis just a taste in our show. but I'd like to have audiences experience that emotion more.

TRIAD: You said something about the group you are building versus a band that just gets together sometimes. Could you explain that?

CHICK: I have an idea of what a group is and how it should operate. Basically, all it is is that everybody

in the group really cares about the group and not just about themselves. I'd like everyone to really have the view that what they're doing is part of something that everyone is doing: that no one is doing things with a different intention than someone else in the group. The more that everyone in the group has the same intention and really cares that it happens, the more you get this phenomenon that approaches my ideal of a group.

If you drop down the scale you get the usual thing I've experienced in being in groups. Each individual is there for his own unrelated purposes. I've experienced this as a musician a lot.

For instance, because I need money to live (which is okay), I'll go out and get a gig in a band. I'll to the job and be there with my purpose being to make money, and I'll have a little bit of fun and make some friends, but I'm

"IF YOU HAVE THREE OR FOUR PEOPLE WHO HAVE THE SAME GOAL—WITH NO OTHER INTENTION BUT TO DO THAT—THAT'S THE BASIC REASON THAT SOMETHING CAN BE SUCCESSFUL."

not really there intending that the group make it. To different that's a common phenomenon: a project where each person has different intentions.

What I really want now is a true group where everyone from the musicians to the management to the road team to the sound company, and even ideally to the fringes of what we do (like record companies and promoters and bookers), have a real feeling of teamwork and are trying to do something together.

Around 1970 I experienced being on my own as an artist. I played a lot of solo piano concerts and I experienced having a really good time just playing anything I wanted to play for people. It felt very good, for a while. But then I started desiring to create something with others: other musicians

and other people. That's when I met Neville Potter and we started on this whole trip of *Return To Forever*. Without him I don't think I'd be doing what I'm doing—at least not as steadily. He's there with a non-wavering sanity that keeps us going no matter what happens.

TRIAD: Watching you play, the band members are always looking at each other and nodding their heads and laughing. Stanley was up there playing and laughing in the middle of the set. I haven't seen that very often: everybody seemed to be really happy.

CHICK: Yes, I love that too. A lot of times when we laugh, something will be really wrong. Somebody will play something wrong or an amp will mess up, or someone will just totally miss part of the music. So, instead of sitting there pretending that it didn't happen—that no mistake occurred—we all recognize it and laugh, and then just go on to the next part. That's a lot nicer than just suppressing it.

TRIAD: What are the factors that you see causing the success of the band? Is it just the music, or is it this team you have been talking about?

CHICK: I see it as a combination of factors. The first one is a real uncompromising decision and intention with no reservation by myself and Neville Potter and Leslie Wynn, our head management.

Then came Stanley, who was the first musician that I contacted to do this trip. As we worked together, maybe after a year, I felt from Stanley an uncompromising intention to do this. Lenny White, the drummer, has been with us for two years now, and I feel the same thing from him. Al Di Miola, the guitarist, has been with us for a year, and I'm beginning to feel it from him now too.

I've experienced that if you can get just one uncompromising intention, you can wield a lot of power and go a long way. If you have three or four people who have the same goal—with no other intention but to do that—that's the basic reason that something can be successful. You add to that some ability, and you have something that's going to grow and get better.

Then there are all the other things, like we work incredibly hard. We go to an area, and then we go back to the area, and then we go

Chick Corea

back to the area again. We have made a lot of friends that way: real friends, people who I see again and recognize. And of course, we continue to produce.

Also, something which I feel is years overdue is starting to happen: record companies and promoters of concerts are beginning to recognize that we've got something going. So they back us up, and we get support from them, and the whole trip is snowballing.

TRIAD: Bill Graham said recently that rock and roll has reached its peak, and is going into decline. How does that strike you?

CHICK: I have seen well-knit rock bands that have been together for a long time that have disappointed me. If I hear a group that does something to me and I like it, the next time I hear them or their record, I want it to be different and better, and I want it to do something else to me, because I've reached to it and I've found something in it, and I want to see it change and grow.

If it doesn't, I don't feel so good about it. I've seen that hap-

pen with groups that become very successful. They tend to get stuck in the way that they made their success, and not to evolve any further. If they keep doing that over and over again, you get a kind of mechanical response from people, not a genuine new interest everytime something else happens.

It takes quite a being to continually improve all the way through his life. I haven't seen too many artists do it. Arturo Rubenstein is one: I really love him, he's a fantastic man. Stevie Wonder is another artist that I've observed evolve and continue to change.

I think we have the capability of doing that, because of the way we regard what we are doing. None of us feel good unless we are continually evolving and making something better: improving, not just staying in the same place.

TRIAD: Are you planning to write any lyrics? Will there be songs with words coming along?

CHICK: Yes. It's definitely something I miss since the first band: I would have liked to take that and evolve it, but then three of the members left, so we started all over again. In the next year, I'm going

to do a solo record and use a vocalist and write songs again. I'm pretty good as a song writer, and I did it for a while, but I stopped when we formed the new instrumental band.

TRIAD: Where would you like to take Return To Forever: where would you like it to be in a few years?

CHICK: I'd like it to be more popular than the Beatles were.

We would have to really improve and expand a lot in order to do that and still keep our own musical integrity, but I feel that the scene is right for that kind of thing to happen. I don't feel that the people are opposed to artists having musical integrity at all.

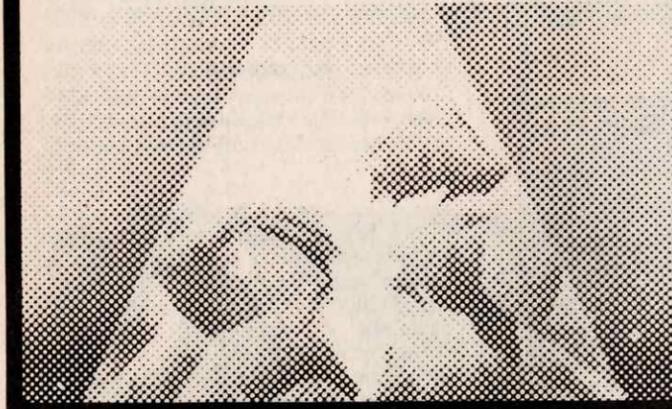
I feel that our audiences genuinely respond to something that is really good—and when it's not on, and not good, they don't respond. The audiences are very truthful in their response.

The challenge is to continue to take on wider and wider audiences, and still do it to people without losing our own grasp on creation—without getting stuck.

AMAZING AND IN CONCERT TOGETHER.....

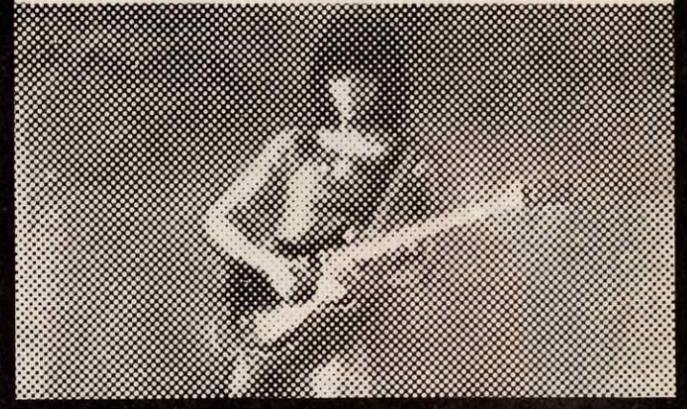
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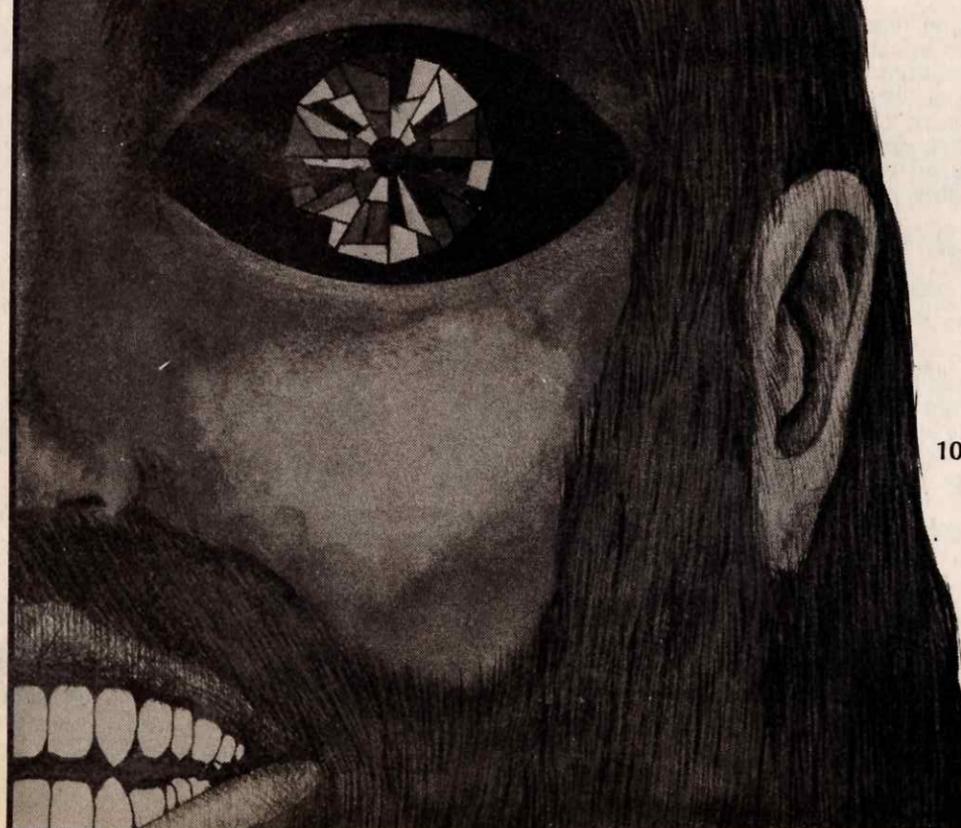


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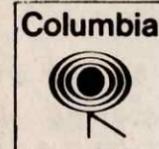


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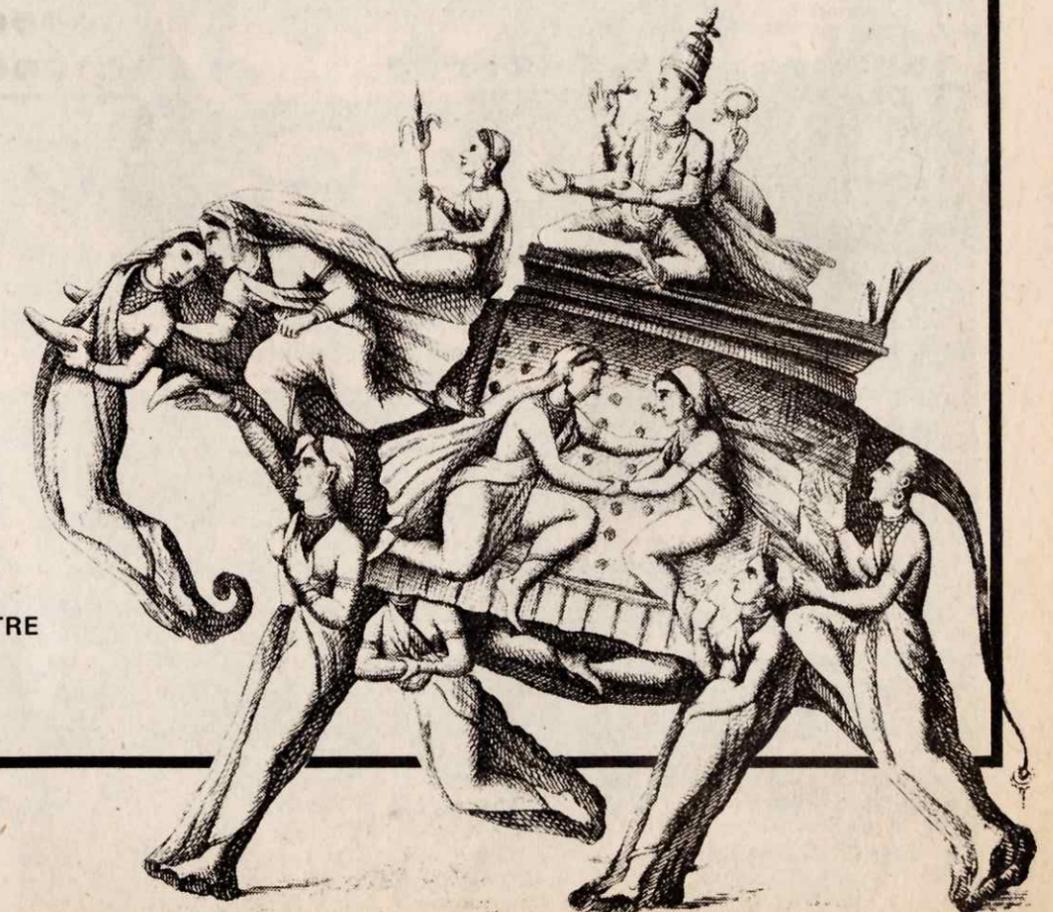
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MAY 1975

RHYTHM: Any kind of movement characterized by the regular recurrence of strong and weak elements. *Rhythm* denotes the regular patterned flow, the ebb and rise of sounds and movement in speech, music, writing, dance and in other physical activities. *Meter* basically means *measure* and applies to a system or pattern of measured recurrence of length, beat or numbers in poetry or music.

TYPES OF MUSIC RHYTHM

There are SIX distinct types of rhythm in music. These are:

REGULAR: Meaning the evenly accented (stressed) beat.

SYNCPATED: The placing of up-

RHYTHM AND EMOTION

BY
L. RON HUBBARD

themselves and brings about physical or mental participation.

RHYTHM

All life is a repeating pulse and ebb and surge of motion.

Life becomes difficult when rhythmic prediction cannot occur. Anxiety sets in. It is a relief to participate in predictable rhythm in an art form. It is safe and reassuring. If the rhythm is exciting it is also exciting. Therefore participation in predictable rhythm is pleasure and even joy.

IMPINGEMENT

When one changes rhythm within a single work one *makes wrong* because the person has predicted the rhythm but the

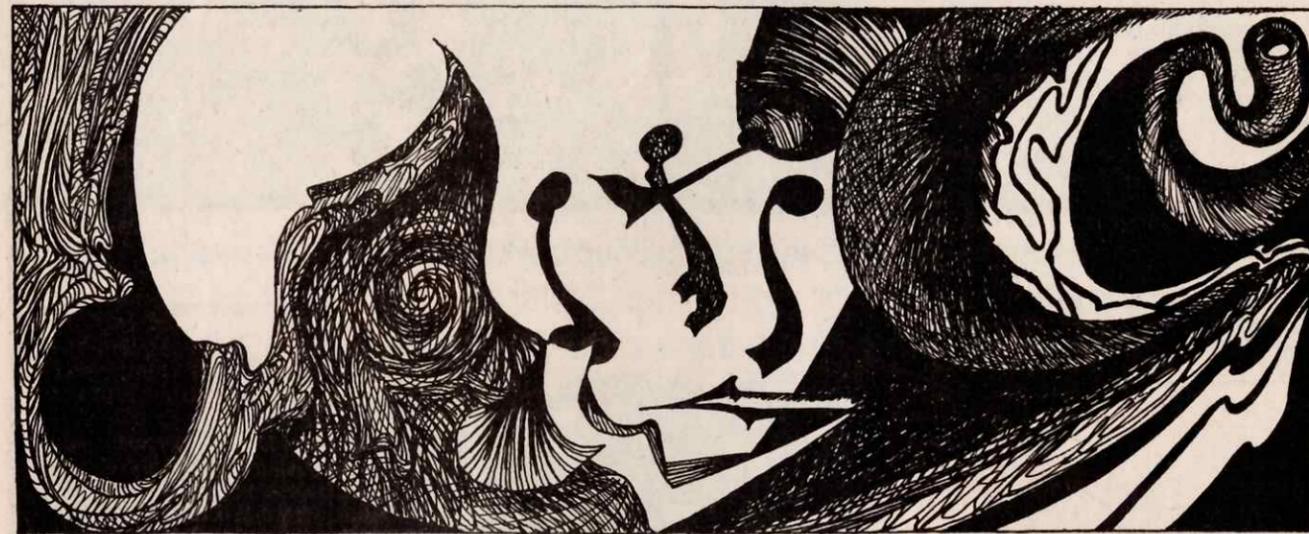


ILLUSTRATION: TINA RUUS

beats along with downbeats at regular or irregular intervals.

STOPPED: In a stopped rhythm there are regular distinct halts to the flow of melody, but all the beats are there, they are simply regularly halted for an interval. (The term comes from choreography as in tap dancing where the dancer's taps fill the stops.)

ACCENTED: Where one or more beats in a measure receives a stronger stress (beat) or accent. Accent in a rhythm can be done by volume, duration, pitch, or tone quality (timbre).

OMITTED BEAT: The regular omission of one or more beats in measures. Time may have to be counted over two or more measures in order to regularly omit. (Soul, Motown.)

ADDED BEAT: Additional strong or, generally, weak, beats are added to the rhythm in a consistent or inconsistent manner. (Bongos, Congas, etc.)

USAGE

Any and all rhythms are made up of

the six basics above. One, two or more can be employed in complex patterns.

REPETITION

Rhythm is rhythm because of repetition (recurrence).

RAPPORT

RAPPORT: Relationship, especially, one of mutual trust or affinity.

An audience in rapport is different than an audience of spectators.

An audience in rapport **PARTICIPATES** in small or large ways with the performer or the artist or work of art, often by vocal or body motion.

Such participation is achieved by:

1. Reliance on the even recurrence of the rhythm.
2. Ability to predict it will recur.
3. Formation of agreement by such reliable prediction.
4. Permitting the audience to fill in gaps or significances. Regular omission of a beat or step or full explanation causes the audience to fill it in for

prediction is not met. Thus he is wrong. If the rhythm recurs, the person is made right.

A new rhythm attracts attention. If it is agreed with and recurs it gets participation.

ART FORMS

The above materials, while written from the viewpoint of music, apply to any art form.

Even prose has rhythm.

Not all rhythms are pleasant or acceptable.

Many ways exist to utilize these observations on rhythm—i.e. one can begin an unwanted rhythm, using the audience objection to impinge and then turn it into a wanted rhythm.

As life itself is going through time and as time is recurrence, some rhythms are too dull to attain any attention.

Rhythm, used in art forms must therefore slow or speed or change the expected rhythms of ordinary life in order to command attention.

TRIAD GUIDE

Rhythm can sooth, lull, excite, or arouse to any point of the following emotional tone scale.

- 4.0 ENTHUSIASM (Cheerfulness)
- 3.5 INTEREST (Amusement)
- 3.0 CONSERVATISM (Contentment)
- 2.5 BOREDOM
- 2.0 ANTAGONISM (Overt Hostility)
- 1.8 PAIN
- 1.5 ANGER
- 1.2 SYMPATHY
- 1.1 COVERT HOSTILITY
- 1.0 FEAR
- 0.9 SYMPATHY
- 0.8 PROPITIATION (Appeasement)
- 0.5 GRIEF
- .38 MAKING AMENDS
- .05 APATHY
- 0.0 DEATH

A rhythm one half to one tone below the usual rhythm in life will depress or degrade an audience.

A rhythm one half to one tone above the usual rhythm will dominate and interest.

Rhythm and its expression is the basic key to all art forms.

L. Ron Hubbard

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"YOUR FAVORITE TICKETRON OUTLETS"

NEW dooley band

There are so many bands and so many clubs on the local scene that it would require at least two months of conscientious pub-crawling and ear exercise to take them all in. I suppose that's one of the reasons for this section of the magazine—to let you know what's going on, who's doing it, and what's good.



CHICAGO MUSIC SCENE

I had been meaning to check out the New Dooley Band for...well, a long time, so I finally got it all together, as they say, and visited a Saturday night gig at the Bulls on Lincoln Avenue. The cavernous, lowslung club was jam-packed with listeners, and the six-member band was squished against the wall as if they were in a police lineup or a talent show chorus line. If they were in that talent show, however, chances are excellent that they'd win, because the New Dooley Band is a very welcome change of pace from the run-of-the-mill folkrock bands that inhabit the club scene.

Naturally enough, if there's a New Dooley Band, then there was an old Dooley Band. Actually, there were several, and the first one—believe it or not—was a barbershop quartet consisting of four Dooley brothers. The three Dooleys in the present band are really brothers, half of a clan of six who are all musically talented. The barbershop quartet became a longhaired folk group called the Dooley Brothers. Add to the Dooley trio (Joe, Mike, and Jim) Ernie Mansfield, former keyboard man for now-defunct Skyfarmer; Jules DeFelicias, a razzamatazz drummer; and Leslie Gould, a renaissance cowgirl who used to fiddle for the Rosehip String Band, and you've got the New Dooley Band.

Their style is best described by that overworked term "electic," though they prefer to think of themselves as basically a country swing band. They do project a breezy Bob Wills-meets-Count Basie spirit on occasion. Their strong point, in my estimation, is their competence at any number of styles. Their repertoire goes back to Texas of the '30s, and it also includes a 16th century Scottish folk tune called "Fiddler's Dram." (Jim Dooley himself has written over 400 songs!)

"That's because each of us has his own context," says Jules. "We have our own individual backgrounds. Mine, for instance, is jazz. The songs we write simply reflect that. What we're aiming for is a group identity, so that each of us will have the ability to write for the whole band."

Leslie adds, "I think we're distinctive now because of our vocal harmony. That's a strength, a positive one. Based on that, we can move to a group cohesiveness without sacrificing any individual talents or musical insights."

Leslie was a sparkler in Rosehips, and she continues in that role for the NDB, playing on her fiddle for all she's worth, giving the band the flair and personality that lets it really get cooking. Her own "Whiskey Prayer" is a spirited country rocker straight from a Tennessee roadhouse's jukebox, and her "Honey, Honey" (on which she plays congas) has a magnetic Latin beat that's almost art deco calypso. Leslie has been with NDB since last August. When she sings Ernie's "Nobody's Wife," it's a show stopper. "Give me a chance / after all, I lived in France / I've got to have my share of romance:" it's a liberated lady's joyous monolog.

The three Dooley brothers are talent incarnate, and their seemingly genetic musical abilities are amazing. All of them sing and play at least one kind of guitar. Joe plays autoharp as well, and probably a few other instruments. Mike Dooley is the regular bass man.

The band has hopes, of course. They got some encouragement from no less than David Bromberg, who made a special trip to the Bulls to hear them play. Slowly, they're becoming regulars on the local club scene, and they make frequent appearances at places like Otto's, Bulls, and Harry Hope's, plus some college gigs. Everywhere they've gone, the audiences have been more than receptive. Being realists about the recession, however, they all have jobs outside the band, though they keep alive the hope that someday they'll be full-time musicians.

The present crew has been together for only four months now, so there's a lot of tightening up to do, a lot of trial and error as they hunt for the perfect mix. They're working hard, and for the most part appear to be succeeding. Sometimes, as on "Prisoner's Song," their talent seems to desert them, but only sometimes. So what if they're not perfect? They're definitely near the top of the list of local folk-rock groups, and the New Dooley Band can only go up.

MAY 1975

END OF REC REV from 67

captures the very essence of disco without sacrificing Bowie's own eccentric flavoring of rock, jazz, and lots of soul. Who expected Bowie to release an album full of SINGLES!? "Fascination," "Young Americans," "Somebody Up There Likes Me," "Right," and "Fame" are absolutely ripe for AM and FM airplay. Chicago's soul stations would be wise to pick up on this, for it would add a new dimension to their standardized formats and create a new audience for previously "out there" Bowie music. Bowie as household word isn't difficult to conjure if **Young Americans** falls into the right hands and heads. Strong, tough, and vital are descriptive works for the Bowie of today—who could very well be the James Brown of tomorrow.

—Clarence Smith

JEREMY STEIG Temple Of Birth Columbia

Jeremy Stein has been around since 1964 when an album, *Flute Fever*, was recorded with Denny Zeitlin. His **Jeremy & The Satyrs** circa '67 forecasted the coming of electric jazz and, (in addition to several works recorded after the band's dissolution), he collaborated with pianist Bill Evans on "What's New"—the best flute and piano album ever executed. Steig's flutework is energetic, breathy when necessary, and consistently solid. His comfort in both upper and lower registers and wealth of creative ideas are apparent from the first track and he never falters. "King Tut Strut," "Ouanga," and "Mountain Dew Dues" feature Johnny Winter in a purely instrumental roll we should see him in more often. In addition to some lively complimenting and cajoling on "Tut," he brings the down home truth to the flute and acoustic guitar duet on "Dues." "Belly Up," "Temple of Birth," and "Shiffetelle Mama," comprise a belly dance triad written for and performed by the group's dancer, Daina Shukys onstage. The piece is wildly middle eastern, yet funky and serene thanks to the gifted hands of drummer, Alphonse Mouzon, and percussionist, Ray Mantilla. Gale and Rupunzel expose Jeremy's quiet and moody sides to full advantage with warm and sparkling accompaniment by pianist, Richie Beirach. "Temple Of Birth" places Jeremy Steig at the forefront in music he deserves to occupy. Don't miss him.

—Clarence Smith

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EDDIE BOY BAND

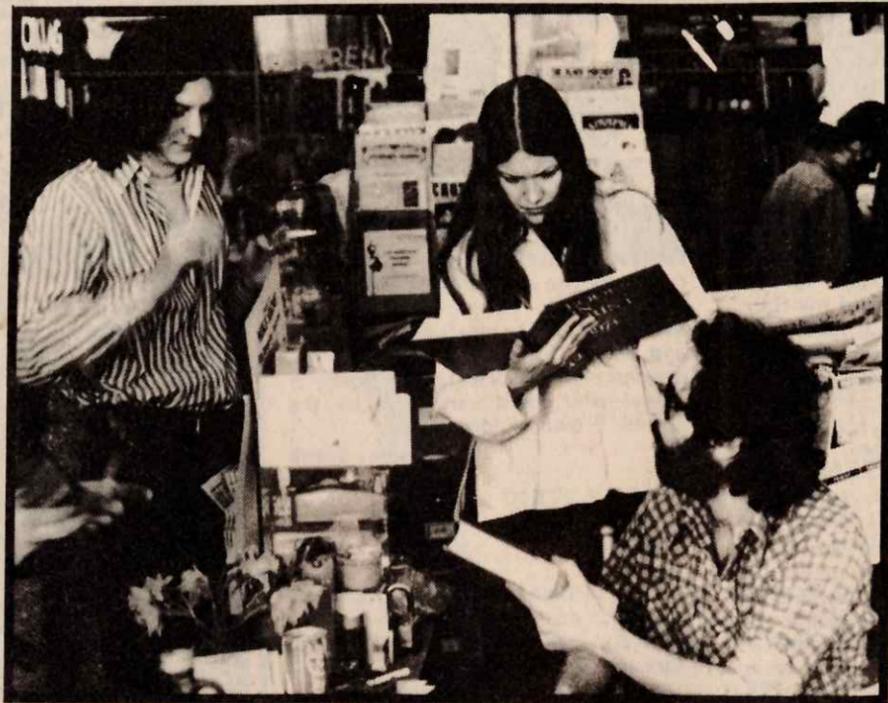
SUNDAY 25TH
SPECIAL PROGRAM

MONDAYS:
DAVE REMINGTON BIG BAND

TUESDAYS:
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**WISE FOOLS
PUB**

Whole Earth Center:



Whole Earth staffers, Don Faulkner, Sher Doruff and Dave Lauterstein look up a special order for a Saturday afternoon visitor to the Whole Earth Center. (Photos by Pat O'Brien.)

access to tools of many kinds

By Pat O'Brien

When the first copy of the Whole Earth Catalog rolled off the presses in Menlo Park, California several years ago, the hopes were that it would be an index where people could find out how to do things for themselves again.

To some it was just a passing fad, but to others it was a seed.

How can a person live in the woods? How can he fix a Volkswagon or how can he build a dome? These were some of the questions to which the catalog provided sources for answers. The idea caught on quickly and centers that provided whole earth-type information and products sprang up around the country.

No one ever thought the Whole Earth Catalog was going to be a contender for Sear's mail order business, but they did think it was going to provide information that the copywriters at Roebuck's had never heard of, and if they had they wouldn't have been allowed to print.

The Whole Earth Store at Dempster and Chicago Aves., in Evanston, is an offshoot of the Whole Earth movement, and while many of the fadists have

gone back to short hair and Samsonite brief cases, the group at Whole Earth is still working at catering to others who see life a little differently. Their newest plan is to institute a work exchange in which people can offer their trades or skills for barter, instead of cash.

An example of how the exchange would work would be, if a painter wanted to offer his services to someone else who could tune-up his car, he would list on a card both what he could do and what he wanted done for himself. Hopefully, someone who wanted some painting done and could do the mechanical work would read the card and act on it.

The plan is that the store will maintain and develop a card file in which interested people list their names. When the project gets going in full swing, Doruff said they will have a cross-reference system where a bartering plan can be expanded on a large scale.

The work exchange hasn't got a lot of response up to this point, but Doruff and others at the store point to the Learning Exchange for an example of a similar endeavor.

"It took them a long time to get

established. It wasn't until they got their first thousand listings that they got off the ground," Doruff said.

Doruff is also the store's reference librarian. She works part-time at the store's library, where several hundred volumes of books and pamphlets open the doors to alternative eating, crafts, living and education to those who come looking for the information.

The list of materials stacked on the shelves in the back of the store can point a person to a place to publish a book, fix a truck, or study poetry under Allen Ginsburg. It has listings for law, media, astrology, art, the conventional periodical directories, and on food co-opping and communal living. In short, it's a storehouse of alternative information that a lot of people want access to these days, but have a hard time locating.

"There's no library in the Chicago area that carries the types, quantity or variety of information we have here," Doruff said. Her work with the library has included putting together a card catalog reference system for finding information in the expanding

TRIAD GUIDE

collection. She plans to have a book-form of the catalog published in the near future and it will be mailed out to libraries in the area so they can refer people to the Whole Earth library for information they cannot provide.

art in college, but when she looked for work the only thing she could find was a job as reference librarian for De Paul University. She found the work interesting, but the restrictions on the subjects stifling. She said that she put

Folksinger Utah Phillips talks about his travels with a Whole Earth Center customer. Phillips was part of the Center's weekly speaker program along with Rosalie Sorrells. Attendance at the sessions varies between 40 and 75 persons, the group reports.



Actually the store seems to look and work more like a library than a business. In sharp contrast to most book stores, the Whole Earth Store has soft incandescent lighting, and if a shopper gets tired of browsing or decides to read the book he's found instead of buying it, he can sit down in one of the well-used easy chairs or couch.

"All I ask is that they don't break the bindings on the books when they're reading them," Don Faulkner, the manager of the store, said.

Faulkner, 24, who's been with the store for a year, doesn't think that allowing and encouraging people to read the merchandise hurts business. Instead, he feels that the people's attitude towards the store has been helped because of it. He said that the people who founded the store wanted it that way, and intended it to be a service to those who use it, not just another store where they buy things.

Faulkner said he takes a lot of time in making sure people get what they want at the store. He does all of the buying and said he tries to buy as large a variety of books as their inventory will permit. When asked if he deliberately omits any types of reading from the shelves, he said only in a very limited way.

"I don't buy books that tend to reinforce the negative roles people, particularly women, have had to assume," Faulkner said. He mentioned that those types of books constituted a kind of "intellectual facism," and that he didn't want them at the store.

Faulkner and Doruff, both college graduates, had similar backgrounds before they began working at Whole Earth.

Doruff said that she had majored in

a lot of the things she learned at De Paul into her library work at the Whole Earth Store.

Doruff said that she was doubly glad to find a job with the store because of her work in the successful rock band "Care of the Cow", now appearing at the Earl of Old Town.

Faulkner also found that "conventional" work wasn't what he wanted. He graduated from Northwestern in philosophy and subsequently got an M.A. from Yale where he stayed on to teach classes.

"Those kids sit in class and they think they're going to be President someday—and they mean it. Can you imagine trying to teach philosophy to a class of prospective H.R. Haldeman's?" Faulkner asked.

The store is affiliated with the Center for Curriculum Design, also of Evanston. That group, along with the store, investigates sources for alternative educational opportunities. Several of its previous projects have been funded through Federal grants. Together, they form a not-for-profit organization.

The Center originally got its start at Kendall College where it was instrumental in starting that college's 4-1-4 curriculum, according to Patty Baker whose works with the center and doubles as the store's bookkeeper. She said that the Center was at one time part of the Keating Foundation of Chicago.

The book store officially became part of the Center when it changed its status from profit to non-profit last September. Baker said she sees the store as being an arm of the Center's alternative investigation in that it provides an active information center for the community.

"Sometimes, the information is in the books on the shelves and other

times it takes an active stance as in the speaker program," Baker said. She pointed out that in a lot of ways the original whole earth movement was to provide access to tools and that tools take many forms.

The store schedules speakers from universities, poets, musicians, authors and a variety of experts in many fields to speak weekly. Faulkner said that the attendance ranges from 40 to 75 people at the lectures which might be comparable to the old phone booth stuffing trick considering the size of the store.

One of the store's most attended demonstrations happened last month. Just before Easter, the group booked a Ukrainian Egg painter to show her art and craft at the store and Baker said the presentation attracted a whopping 400 people during the course of the afternoon.

Faulkner said that the speaker's program has been very successful up to this point because there are plenty of qualified people ready to donate their time and energy to the project without having to be paid. The subjects selected also help maintain interest in the program, according to Faulkner.

Chicago author and horticulturist, David Garlovsky spoke on plants and what the new sodium-vapor lights in Chicago may do to them. He believes



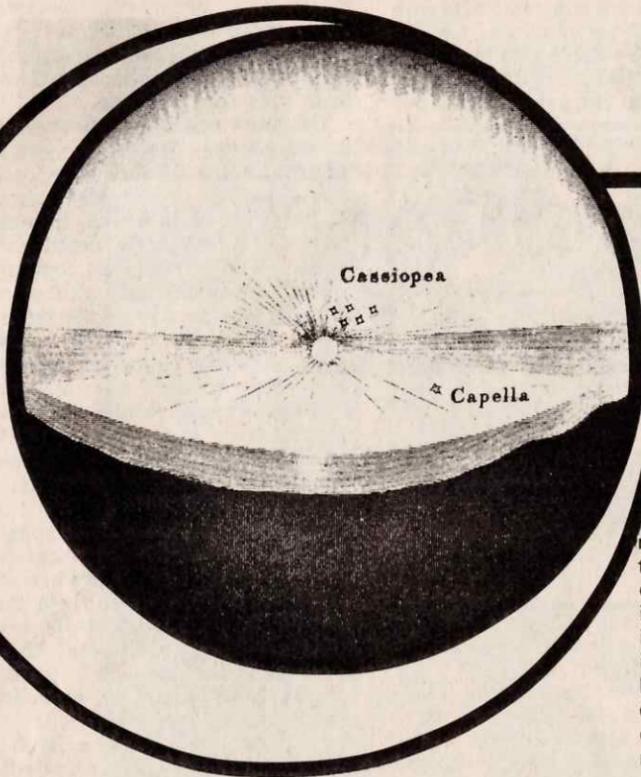
Patty Baker and Sher Doruff at the Whole Earth Center.

that the lights will cause destruction in the long run because the plants' life cycles will be disturbed by the constant light. Another successful speaker discussed computers and how they work. His lecture included bringing a small computer to the store for people to operate.

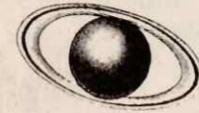
Another of Faulkner's hopes is to compile a "People's Yellow Pages,"

Cont. on p. 50

17



ASTROLOGY BY GRANT WYLIE



Last month you were introduced to the 'DARK MOON' LILITH. This body will exert considerable influence during May. It will be heavily involved in no less than seven highly significant celestial happenings. Thus it behooves us to take the time to understand at least the more basic elements of its nature.

Because of the term 'DARK MOON' so loosely applied to this strange dweller in the Earth's orbital plane, it is often wrongly equated with the dark side of Luna. LILITH is a separate entity; its orbital plane being some 300,000 miles beyond the greater moon. The satellite has a mass between one half and one third that of Luna's. Its light emanations are primarily in the infra-red spectrum. It reflects enough white light to be detectable with a telescope. Due to its very low white light reflecting ability, it is rated at the 8.9 magnitude. (Note: Celestial bodies of less than 6.5 magnitude are not visible to the naked eye.)

According to I.M. Goldslien-Jacobson it was first sighted in 1720 as it eclipsed the sun. The renowned astrologer Sepharial was responsible for its name. Considerable insight into the more difficult side of its nature may be gained by referring to the Universal Jewish Encyclopedia under 'LILITH'.

Traditional astrologers apply the key words like 'denying, frustrating, temptations, betrayal, denial, mistakes, dishonor, etc., etc.'. These keywords apply if—and only if—LILITH be severely afflicted. It has a heavily beneficial influence if well aspected. In this case the key words become 'charisma, competence, clairvoyance, absolute fidelity, undiscovered talent, blind luck, trust, tranquility, independence, perception, improvisation, survival, etc.'

LILITH then is the personification of the word 'Fate'. It signifies those matters in the lives of persons and of nations which may be overcome or utilized if wisdom is allowed to dominate. The lesser moon is the signifier of all things, beings and concepts which are unnoticed, hidden, cast off for something better, or lost in the dim reaches of memory or antiquity; even though their existence is detectable.

LILITH may be the apocalyptic 'Star Called Wormwood.' In modern times its astrological influence is growing stronger. It is the primary planet in Women's Liberation, abortion, witchcraft of certain varieties, the oriental art of Nin Jitsu (art of invisibility), blood transfusions, catatonic conditions, artificial insemination, test tube life, various addictions, etc. Thus, as the influence of the lost moon grows stronger the matters it governs become more observable in society. Quite possibly this could indicate that LILITH will once more become visible to the naked eye within the foreseeable future, as the effects of an ancient cosmic disaster wear off.

It would, of course, require a complete book to fully describe the nature of LILITH. I must limit my present discourse to the barest essentials.

LILITH is listed as asteroid No. 1181 in the catalogue of asteroids. For those of you who have telescopes, aim your scope for Right Ascension 16 hours, 42 minutes and a Declination of 20 degrees, 27 minutes at 12:51 AM E.S.T. on May 25, 1975. This will be approximately 8 degrees east of the eclipsing moon. If you use an infra-red lens you'll be able to see the full glory of the lesser moon as Luna becomes totally eclipsed. (Don't forget to allow for the Earth's axial rotation.) LILITH will be 1 degree east of Neptune.

For those of you who don't own telescopes, I've made some predictions based on the celestial activity of the dark satellite. They are preceded by an asterisk (*).

Early May will bring a significant rise in the Dow-Jones averages. State and federal aid to education and educational programs will increase. *A prominent politician will die. Unemployment will decline significantly in May. This will be due to efforts on the part of Gerald Ford. He will introduce several plans to stimulate the economy, and to further stimulate the improved but still difficult situations of the automobile and aircraft industries. *However, many of these plans have detrimental side effects that will be very difficult to deal with. The President is going to be severely criticized by the press and a significant number of senators as a result of these unanticipated problems.

*Mr. Ford will find it politically unexpedient to defend the C.I.A. *He is going to deal organized crime a severe blow. *His membership in a secret fraternity may receive some publicity. *Significant progress will be made in the battle against sickle cell anemia. *Incidents relating to 'Yeti' or Bigfoot (the Abominable Snowman) will make the news.

There will be a Solar Eclipse on May 11, 1975. It will not be visible in the continental U.S. However it still has a significant and immediate effect.

Mid-May will see some large banks suffering from financial problems. Gerald Ford's physical well being is threatened. The price index will decline sharply. Consumer boycotts are likely. A

significant transportation strike is going to occur.

*Some astounding psychic discoveries will be announced. International situations will continue to deteriorate. More disaster is in store for the Republican party, as liberal members of the opposing parties will discover additional improprieties. *There will be heavy demands for more stringent air safety regulations after a serious air disaster. *More progress in the task of passing the Equal Rights Amendment will occur.

There will be a dramatic increase in the number of serious fires and explosions. Several bombing incidents pointed towards politicians and important government buildings are in store. The child of a prominent person will be kidnapped.

There will be a series of eclipses and occultations occurring on May 24th & 25th. LILITH, Luna and Neptune are involved. Ultimately these three bodies will form a triple occultation, in the critical eleventh degree of Sagittarius at 2:20 PM on May 25, 1975. This is a very rare occurrence. Thus it will bring highly unusual events. I'll be discussing this unusual celestial event in the coming issue of Triad. Most of its effects will be observable in early June.

FORECAST FOR THE TWELVE SIGNS

ARIES

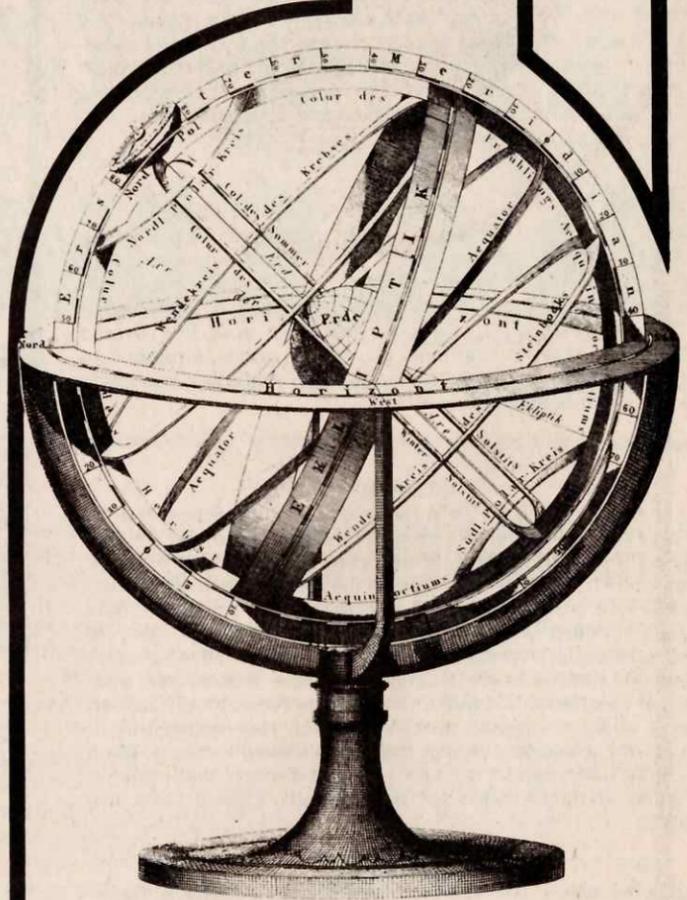
Marriages or partnerships will be in the spotlight this month. You can expect confrontations with authority figures this month. However, you can minimize problems of this nature by offering your assistance to parents or superiors. Rest assured they'll need it. Problems with automobiles come to an end. Computers may make mistakes in your favor. Don't be concerned if business or practical matters interfere with your love life—the romantic outlook is bad anyway. Conflict with Cancer or Capricorn guaranteed.

TAURUS

Latter April's romantic problems fade out as May fades in. You will reap the reward for past efforts. Job and educational matters will go well this month. Long absent Aries or Scorpio person with whom you hope to have meaningful relationship should be contacted. *Romance is favored for Taurus natives all month, all you have to do is heed your intuition. *You are likely to experience the sensation of déjà vu. Be prepared for some adversities and be ready for major changes in your life.

GEMINI

Gemini natives must be on guard against thieves and con-artists this month. *The month of May accents Gemini's ability to use their secret weapon—blind luck. *You'll vacillate between the states of blind optimism and abject pessimism. Your extra-sensory ability will be on a high point all month. You can expect some professional difficulties but take heart—you are more than equal to the task of dealing with them. *Your natural charisma will see you through some tight situations.



CANCER

Cancer natives are in for a rotten month. Everyday matters are going to consume far too much time. Keep your social commitments to a bare minimum and prepare to devote the majority of your time to holding on to what you've got. Under no circumstances should you begin new jobs or professional endeavors. *Absolute adherence to your ethical standards and complete fidelity to those who love you is definitely called for. *Above all else follow the dictates of intuition in matters of conflict. Avoid conflicts with Aries & Sagittarius.

LEO

Leo must refuse to accept anything at face value. May is a good time to formulate short and intermediate range plans. However, long range plans begun in this coming period will ultimately bring ruination (unless Jupiter and Saturn are in favorable aspect with each other, or both are well aspected, in your natal horoscope). Brothers and sisters may be involved in romantic or marital conflicts. You'll be able to accomplish some seemingly impossible tasks. Quit being paranoid or you'll have marital problems.

VIRGO

*Virgo may suffer from health problems this month. Success is possible only if you are willing to abandon ordinary methods and fields of endeavor. *Those who are close to you may suffer a multitude of woes. However, you will be able to see them through their difficulties. Conflict between domestic and professional obligations is a certainty. Giving too much of yourself is likely to leave you in a hypersensitive mood.

LIBRA

Philosophical and legal matters are well aspected in the first ten days of the month. The entire month promises to be heavily active and predominately beneficial. Those who have been distant will reaffirm their concern. Hold your starch, sugar, and cholesterol intake to a minimum. *You'll find your life falling into a pattern reminiscent of a previous period in your life. Drastic change is in store in emotional matters. Be ready to respond to the demands of your parents. Mid-May will find Libra's romantic life in a much better state of affairs.

SCORPIO

The change of residence or home situation you have been hoping for may become reality this month. Health of those who are long time companions may fail; causing some rearrangement of plans. *Don't let this distress you—spur of the moment activities are extremely well aspected. Business and professional activities should go well. Contact with parents will be beneficial. *Be ready to meet with a great number of people. You'll be sought after all month. Be ruthless in eliminating fair weather friends' from your circle of associates. Mid-month could bring romantic difficulties. *Don't allow the deeply sensitive side of your nature to perpetuate the misunderstandings that bring these difficulties. When you fully understand the situation you'll discover that misinterpretation was responsible for the problem. Expect travel and changes.

SAGGITARIUS

Sagittarius natives will experience a wide variety of events. Everything's going to start happening at once. *You'll find yourself developing the craving for fish, sweets, and raisins. Good news relating to your job situation is a certainty. Sagittarius will be able to find new ways to deal with old situations. Older people may put a damper on your good spirits. Avoid letting over-optimism cause you to make excessive commitments. Mid-May's picture darkens a bit as financial and romantic problems are caused by the encroaching Jupiter, Saturn square. Those who are close to you may become suspicious and critical of your activities. You'll be subject to false accusations in your professional life. However, you can confound your accusers. Remain calm. They will undo themselves. Unprecedented experiences await you in the last ten days of the month. Avoid conservatives.



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CAPRICORN

Matters of the GREATEST consequence must be given attention this month. With effort you can divide your time equitably between financial and romantic matters. Despite a feeling of impending disaster you will come through the month with flying colors. You can dissipate much of the negative energy that is bombarding you by exercising or engaging in strenuous activity. However, Capricorn MUST NOT over tax the back muscles this month, since back injuries are a constant threat. Rest assured that those whom you love will stand by you through all adversity.

AQUARIUS

The outlook is very favorable for Aquarius this month. Although professional commitments must be given due consideration, you'll find your romantic and social activities are greatly improved. Your creative ability will be on a high plane all month. You may expect to have contact with a large number of people. You'll find yourself drawn to extra-sensory. *Your interest in the Bizarre and the unusual will elad to unexpected meetings and conversations. You'll be more than usually articulate all month.

PISCES

Matters continue to improve for Pisces natives. Professional endeavors and service oriented activities are favored. Older people, supervisors and judges will be extremely co-operative. Marriage is likely to cross your mind. Be ready for a conflict with Gemini person. During Mid-May it will be better to remain in the background rather than force your way into the spotlight. Avoid being critical of others even though they may not show you the same consideration. *The latter part of May brings a totally unique set of events into your life. *You are very likely to change many of your opinions. Difficulty with important people is likely.

THE COSMIC BOOKSHELF

A SCIENCE FICTION COLUMN



ILLUSTRATION: RAY SUGES

BY CHUCK PRATT

There are thousands among us—and you're probably one—who get a positive thrill from the spoken introduction to "Star Trek" or the mention of J.R.R. Tolkien's Middle Earth. If you check out your favorite newsstand or bookstore, you'll notice that whole sections are devoted to works of science fiction and fantasy, and that they're doing a brisk business indeed. With the apparent speed of light, these two genres of popular literature have overcome their previous limitations of a pulpy look and an esoteric, cultish audience and are now The Thing. Why this renaissance? Why are these types of fiction so popular today?

For one thing, our world seems to have gone off the deep end. Many social, religious, political, and even recreational structures are breaking down, and in the wake of all this crumbling there's a sticky kind of paranoia that attaches itself to all of us. Nothing new, of course: the Apocalypse seems to have always been within mankind's present mo-

ment. It's just that today's instant media surrounds us too easily with the evidences of our failures and tragedies. Life's absurdity has become a cliché. Is it any wonder, then, that in a world of riots on the baseball diamond, dirty tricks in the White House, and televised massacres, the visions of fantasy and science fiction look comfortably sane and appealing?

Fantasy has been a part of literature almost since its beginning. There are elements of it in *Beowulf*, medieval dream visions, and the folk tales of the Brothers Grimm. Victorian England, with its emphasis on fantasy and escape and the cult of the child, produced the origin of today's fantastic movement: Tennyson's King Arthur; the tales of William Morris; Lord Dunsany's *Eldland*; and Lewis Carroll's classic *Alice in Wonderland*.

What are fantasy's necessary ingredients? One of them is *imagination* desire to reach out into realms more potent than our everyday conscious lives in order to attain some immortali-

ty, or at least a portion of the immortal vision. Fantasy attests that we have something deeper than reason in our souls, that we haven't lost the structure of our dreams. Tolkien, in his celebrated yet untypical essay, "On Fairy Stories," remarks that fantasy is escape literature, and should be a haven of wonder and fascination. In his *Fellowship of the Ring* trilogy, Tolkien created an entire world, Middle Earth, full of elves and hobbits, to turn to for escape and enchantment.

Fantasy author Lin Carter requires one prime ingredient: magic. An imaginary world, he says, is one in which magic works. Nothing can be further from reality than that. On a planet deluged continually by the products of science and the harsh buzzing of machines, magic (which needs no instruction manuals or spare parts) is a welcome force. Contemporary fantasy can even supply acceptable allegories for our confusing age. This difficult feat is achieved most successfully by Peter S. Beagle's delightful *The Last Unicorn*

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(Ballantine paper.), in which the title beast represents such rare qualities as innocence, wonder, and beauty. Everything, in short, that we seem to have lost.

Science fiction, as the term implies, is perhaps *the* authentic literary mode of the machine age. Its birth was implied in Leonardo DaVinci's fascination with gadgets, and its death seems nowhere in sight—simply because mainstream science fiction almost

the destroyed and phantom city, the locale of the standard post-nuclear disaster plot. Examples are Sterling Lanier's *Hiero's Journey*, Isaac Asimov's "Nightfall," and Samuel R. Delaney's new *Dahlgren*.

On the bottom line of s/f is myth, and mythology is simply a body of stories that work, stories that give meaning to the happenings of life, show us that Apollo's loss of Daphne is ironic, that Adam's loss of Eden is tragic. Jung has

tion of today's world shows the essential need for a new mythology. We're surprised and terrified by our dependence on this thing called science for our wellbeing. A simple look at the problems caused by the so-called energy crisis confirms that.

The New Wave of s/f (Ellison, Spinard, Malzberg, et al) doesn't much concern itself with monsters from outer space, but deals with problems like man against the unknown within



ILLUSTRATION BY RAY RIGGS

always dwells at least partially in the future. If the action of a s/f novel doesn't take place in 2001 or beyond, then it at least involves some aspect of technology which is now only marginally in existence. Any s/f novel, we might say, takes at least one facet of known technology and extends that fact into its own possibility, usually sometime in the future.

Science fiction is also basically urban fiction. To our modern sensibility, cities and machines are identical. Many of s/f's possible futures include living cities, computer cities, and even planet-sized cities, like those in James Blish's *Cities in Flight*. If there is no working city, then there's its opposite,

said that we need mythic statements to frame an understandable view of man's place in the cosmos. If we look at the s/f we're familiar with today—2001, "Silent Running," "Star Trek," the ape movies, the works of Roger Zelazny and Delany—we notice that they all aim to accomplish the same things that the ancients tried for with their myths. (Arthur C. Clarke, speaking of 2001: "Stanley Kubrick and I were writing a myth for a myth-poor age, and we had the legend of Ulysses very much in mind.")

Science fiction continues the age-old search for heroes and solutions, though we no longer call our men in space "gods." Even a quick examina-

tion of today's world shows the essential need for a new mythology. We're surprised and terrified by our dependence on this thing called science for our wellbeing. A simple look at the problems caused by the so-called energy crisis confirms that.

Science fiction and fantasy boldly go where men have been before; they just use new languages of explanation. By pulling us temporarily out of the age of anxiety, they prove the value of the old stories, and tell us that myth is the first and final frontier. ●●●

TRIAD GUIDE

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TRIAD NEWS FLASHES

EDITED FROM EARTH NEWS SERVICE

GOOD NEWS!

SURPRISE! There IS a lot of good news this month! One of the most encouraging things is that the new **FREEDOM OF INFORMATION** act which was passed recently is starting to be used: it is already producing results.

the fault of the carriers. But the strange delivery pattern mysteriously ceased after Nader filed a request under the revised Freedom of Information Act to see any record of government surveillance of the consumer organization.

NADER CHARGES POSTAL COVER: Ralph Nader has accused the U.S. Postal Service of monitoring and opening mail addressed to his Public Citizen organization, which engaged in litigation against federal agencies on public interest issues.

Nader's evidence for the charge included letters addressed to employees at the Public Citizen office in Washington that had been mysteriously delivered to other Nader organizations, sometimes after a long delay.

A Nader associate said the Postal Service's response to the organization's inquiry about the late deliveries was that the errors were probably

HOW TO USE THE NEW LAW: If you haven't read anything of much personal interest lately, here's a suggestion—write to the FBI or the CIA and ask for your file.

Of course, you may not have a personal file with either of those agencies, but then again, thousands and thousands of American who participated in anti-war activities do. And ever since February 19th, when the amendments to the Freedom of Information Act went into effect, those files are available upon request.

The associate added that some letters had arrived at Public Citizen sealed with two different types of tape, and others had been returned to senders with the flap ripped open. A Nader lawyer says he expects to bring a lawsuit to discover which federal agency, if any, might have ordered the surveillance operation.

FBI Director Clarence Kelly says that prior to February 19th, the Bureau received only about five or six Freedom of Information requests a month. Since then, the requests have shot up to around 15 a day.

So if you think you may be a statistic in a Washington, D.C. file cabinet, all you have to do is write to the Deputy Attorney General, Department of Justice, Washington, D.C. Mark your envelope and letter "Freedom of Information Request," and include your name, birthdate and birthplace. If you think you've been snooped on by the CIA, write to the Freedom of Information Coordinator, CIA, Washington, D.C., including the same information and whatever activity you've engaged in that may have aroused the interest of the Agency.

Both agencies are required to respond to all requests within ten days.

J. J. QUIN WROTE THE PIECE ON GRACED LIGHTENING IN THE FEBRUARY GUIDE.



ILLEGAL DRUG RESEARCH AT PSYCHIATRIC INSTITUTE: A state legislative hearing in St. Louis, Missouri was told this week that a federal probe of the Missouri Institute of Psychiatry had uncovered numerous cases of patients being subjected to drug research without their knowledge or consent.

EARTH NEWS reporter Pat Clawson told the legislators that his research into the psychiatric institute had revealed numerous questionable and possibly illegal activities with regard to drug research, particularly with LSD.

Clawson's information was based on documents obtained from the confidential files of the Federal Food and Drug Administration, obtained under the new amendments to the Freedom of Information Act. He said that despite deletions from the files, it was clearly evident that the hospital staff had violated federal law governing drug research.

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According to Clawson, the former associate chairman of research at the Institute, Dr. Turan Itil—an internationally noted psychiatrist—was never licensed to practice in Missouri. Clawson said that Itil is now a practicing psychiatrist in Tarrytown, New York and a professor of psychiatry at New York Medical College—and is not licensed to practice in New York, either. Clawson has asked for official investigations in both states.

The Clawson investigation also turned up evidence regarding the death of one patient who had been involved in drug research at the Institute.



What the hell, the news even has comic relief! How can it be all bad when things like this are happening???:

EMILY POST LIBERATES THE DOGGY BAG: Good News! Etiquette-conscious folks can now stuff their left-over restaurant meal in a doggy-bag and take it home. So says Elizabeth Post, successor to her Grandmother Emily, and editor of the brand new 13th edition of "The New Emily Post's Etiquette."

Ms. Post says, however, that there are limits. "You should not take home meat that's been slopped around in gravy," she cautions. In previous editions of the bible of etiquette, doggy-bags were termed "degrading."

But now, says Ms. Post, "With the cost of food... and the starvation in the world,

you just hate to see it waste." In other adjustments to the liberated times, the new etiquette manual also deals with such niceties as birth announcements for unwed parents, showers for unwed mothers, and even appropriate dress for the pregnant bride—it recommends "definite off-white."

"MR. GAY WORLD" GUILTY OF RAPE: Jimmy Hughes, the former "Mr. Gay World" and "Mr. Gay Universe," lost not only his title, but his freedom as well recently when he was sentenced to a five-year prison term. Hughes was charged with the rapes of nine women, and pled guilty to two.

Here are some other developments along the line of increasing communication and information and really finding out what has been going on:

CIA'S CHIEF SHRINK ESCAPES INVESTIGATION: The Chief of the Psychiatric Staff of the Central Intelligence Agency has been charged with acting as a "double-agent" for the CIA, and with violating the ethics code of the American Psychiatric Association. Those charges are contained in a copyrighted story in the Church of Scientology journal, *Freedom*.

According to the article, the Church has obtained documents that reveal that the APA and the CIA "acted jointly to suppress an investigation" into the CIA psychiatrist's activities.

The documents reveal that Dr. Bernard Malloy, an APA member, was secretly employed by the CIA as Chief of Psychiatry. As such, he played a key role in the preparation of a psychiatric profile of Dan Ellsberg, compiled from documents stolen from the office of Ellsberg's psychiatrist.

The documents also reveal that, while employed by the CIA, Dr. Malloy maintained a private practice in the evenings, and that at least one of his patients was working for the 1972 McGovern campaign.

Various APA members, upon learning of Malloy's activities, called upon the Association to investigate the matter and, if warranted, to declare Malloy "unfit to remain a member of the APA." That investigation was cancelled by the APA directors following correspondence with CIA director William Colby.

CIA CENSORSHIP GOES TO HIGH COURT: Two authors of a book on the CIA have appealed to the Supreme Court to decide whether or not the CIA has the power to censor their work.

In a petition filed yesterday, John Marks and Victor Marchetti, co-authors of the expose, "The CIA and The

Cult of Intelligence," asked that a former ruling by the U.S. District Court of Appeals be overturned. The court ruled last month that the CIA had the right to enforce a secrecy agreement with Marchetti, a former CIA employee. The lower court also upheld the CIA system of classification, which resulted in many of the book's passages being deleted.

In their petition, Marchetti and Marks claimed that the lower court had "prostrated itself before the totem of national security," and ignored the constitutional agreement of freedom of the press.



WATERGATE MYSTERY MAN IDENTIFIED: A previously unidentified person in the key March 21, 1973 meeting between then-President Nixon, Dean Haldeman and Ehrlichman has been identified as Air Force Lt. General Brent Scowcroft, currently serving as President Ford's Deputy Assistant for National Security Affairs—a position just below Henry Kissinger.

According to Pacific News Service correspondents Howard Dratch and Peter Dale Scott, an examination of government documents identified General Scowcroft as the "unidentified person" referred to in the unedited White House tapes transcripts provided by the House Judiciary Committee.

That March 21 meeting played a key role in the impeachment proceedings against Richard Nixon, and in the subsequent convictions of everyone else at the meeting—with the exception of the "unidentified person," General Scowcroft.

TRIAD NEWS FLASHES

As a participant at the meeting, Scowcroft must have heard the discussion of a \$75,000 payment of hush money to Howard Hunt, who was then threatening to reveal the cover-up unless he was paid off. Scowcroft consequently must have participated in the discussion of felonies committed and planned.

The key to Scowcroft's identification came from the Presidential log for that meeting, which was released by the Judiciary Committee. Why Scowcroft wasn't previously identified remains a mystery. But the reporters who finally identified Scowcroft speculate that the House Judiciary Committee may have created its own cover-up to prevent certain sensitive national security aspects of the Watergate cover-up from ever reaching the spotlight. They note that General Scowcroft is today the top national security man in the White House.

Happily, it's not all just knowing what has been going on though, there seem to be actual

RESULTS coming out of this. Here's an example: COLBY EXPECTED TO RESIGN CIA: Business Week magazine reports that CIA director William Colby is expected to resign following the current investigations by the Rockefeller Commission and the Senate. The unofficial scuttlebut in Washington holds that the Agency will have to get off to a fresh start to satisfy the public, and that includes a reorganization at the top.

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The accident started with a fire in what was supposed to be fire-proof cable—ignited, ironically, by a candle. During the seven hour blaze, the reactor protection circuit failed and none of the emergency core cooling systems worked. The reactor core isolation cooling system also failed to work.

As Comey explained, if the cooling pipes had also ruptured, the reactor would have overheated and melted, and released radioactivity into the area. The plant was operating at full power at the time of the fire, producing several thousand times the amount of radioactivity as an Hiroshima-sized atomic weapon.

Knowledge like that leads to reports like this:



Washington scandals are not the only things that are coming out, however. The dangers to the environment and the planet from Nuclear Contamination are beginning to be more widely known too. Here's a news item that you might never have heard about two or three years ago: **BROWN'S FERRY NUKE ACCIDENT—ONCE IN A TRILLION YEARS:** The recent accident at Brown's Ferry nuclear power plant near Decatur, Alabama serves to point out the inadequacy of the government's own calculations on the likelihood of nuclear accidents. Nuclear critic David Comey of Businessmen in the Public Interest says that according to the government's own calculations, the Brown's Ferry accident could happen only once in one-trillion years, per reactor. And yet it happened last weekend.

Comy drew upon the government's recent Rasmussen Report on the probability of nuclear accidents. That report calculates the precise probability of various types of accidents in nuclear power plants. Comey says that according to the Rasmussen figures, the four failures at the Brown's Ferry plant could occur simultaneously only once in a trillion reactor years.

GOVN., NUKE EXPERTS SAY SAFETY TESTS ARE UNRELIABLE: Nuclear Regulatory Commission experts say the government's ultrasonic test to detect cracks in nuclear reactor pipes is unreliable.

In reports made public at the request of The Union for Concerned Scientists, Regulatory Commission officials acknowledged that the recent pipe crack incidents at the Dresden 2 reactor in Illinois is indicative of shortcomings in the testing method.

The ultrasonic test uses high frequency sound to detect small cracks inside reactor pipes. Last September the government ordered utility companies operating 23 reactors to use the testing method after cracks were reported in three reactors. But in January,

following the tests, two more cracks were found at the Dresden plant.

Having that kind of information widely available leads to effects like this:

NUKE POWER OPPOSITION GROWS: Anti-nuclear power forces in California this week submitted 500,000 voter signatures to county registrars to qualify a stringent nuclear safety initiative for the June, 1976 ballot. That's about 188,000 more than are required to qualify a measure.

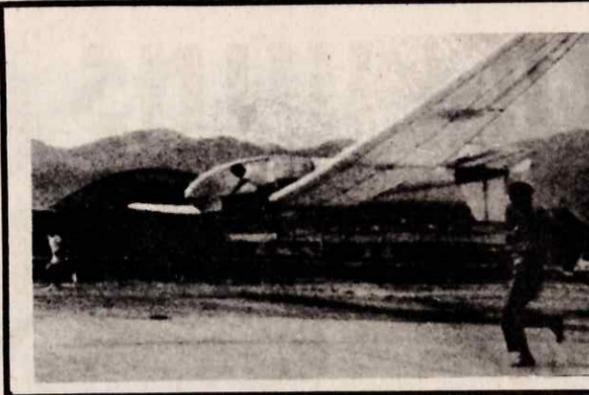
The California initiative would require the state legislature to review nuclear power safety, and would force the nuclear industry to demonstrate to the legislature's satisfaction that the plants are "reasonably safe" and won't adversely affect the population or environment. It also requires the industry to test all emergency and safety systems—something which has never been done—and to devise solutions to the nuclear waste problems.

In effect, the initiative in California would amount to a total moratorium on new nuclear power plant construction.

Eleven other states have similar legislation or initiatives pending, including Oregon, Iowa, Missouri, Michigan, Wisconsin, Massachusetts, Minnesota, Oklahoma, New York, and Vermont—which this week became the first state to actually pass a strict nuclear power law.

NUKE PLANT SALES PLUMMET: Opponents of nuclear power expansion have found a silver lining in the current economic storm. Because of the money shortage, the nation's utility companies will be buying a third to a half as many new nuclear generating plants this year as last.

A survey of the five companies that manufacture nuclear power plants, done by the Atomic Industrial Forum, indicates that orders this year will be down to between five and fifteen, as compared to 30 last year and 35 the year before.



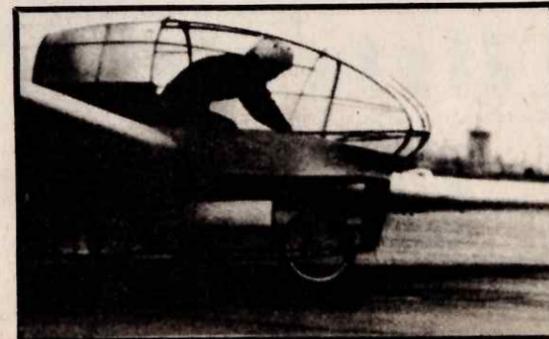
F.E.A. PREDICTS NUCLEAR POWER SLOWDOWN: Continued delays in the construction of nuclear power plants were predicted this week by the Deputy Administrator of the Federal Energy Administration, John Hill. Hill confirmed that the nation's private utility companies have cancelled about 60-percent of the planned nuclear capacity for the near future. He said that financial and regulatory problems have jeopardized the entire national program.



Not all of the news is so serious, however. The Richard Nixon Memorial Award for Competence and Responsibility in Government for this month goes to Ian Outerbridge for his daring and innovative attack on an ancient problem. **POLLUTION SOLUTION — REMOVE PEOPLE:** An attorney in Toronto, Ontario, representing a lead smelting company that's been accused of industrial pollution, announced last week at an Environmental Hearing Board meeting that he has the solution to

pollution. Attorney Ian Outerbridge told the hearing Board that highrise apartment buildings should be completely sealed in and air conditioned, and outside balconies should be banned. That way, he said, the upper air space can be reserved for industrial pollution. Outerbridge observed that his solution would even comply with Ontario's environmental law, which stipulates that pollution is only illegal when it infringes upon human existence.

There's even good news on the economic front! For many years now, it has been **AGAINST THE LAW TO LOWER AIR FARES.** (You



wonder why prices didn't go down?.... well, the government has been paying the Civil Aeronautics Board, and god knows how many other regulatory and police agencies to make sure they didn't!)

Well, maybe some of that is going to change. **WORLD AIRWAYS** is at least trying to do something effective about it.

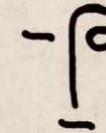
WORLD AIRWAYS PROPOSES \$89 COAST-TO-TOAST FARE: World Airways is planning to break in to the tightly-controlled commercial flight business with an incredibly low \$89 coast-to-coast fare. United, American and Transworld airlines currently charge \$194 for the same trip.

The Oakland, California-based firm will file with the Civil Aeronautics Board this week to change its present status as a charter line to that of a regularly-scheduled transcontinental service. World Airways is taking advantage of current political pressure on the C.A.B. to force greater freedom of entry into the airline industry. The proposed coast flights will be from San Francisco and Los Angeles to New York City and Washington, D.C. The Big Three say they will challenge the proposal in C.A.B. hearings.

If they can get it through as insane a government agency as the CAB, I'm sure they will make a LOT of money on it. They can count on me every year for three more trips to the coast and back than I am making this year! **GOOD LUCK TO THEM!** (Call up and ask for a reservation: give them some moral support.) Your Editor.

READER WINS TRIAD AWARD!

CECIL ADAMS, READER COLUMNIST, HAS JUST RECEIVED THE TRIAD INTERNATIONAL AWARD FOR EXCELLENCE IN JOURNALISM.



On page 34 of the December 1974 TRIAD, we ran the short EARTH NEWS SERVICE story in the unretouched photo to the right.

On Friday, March 21, 1975, the Reader ran the column by Cecil Adams which we have reprinted below.

In one incisive paragraph, Cecil points out that our article was a 'joke,' that we 'dupe' our readers, and have duped them in the past, that we (apparently) have no writers on our staff, and that the article DID NOT, in fact, include any attribution to EARTH NEWS SERVICE.

Well, now we know what TRIAD uses in lieu of writers—

According to Triad (December, 1974), the Kootenai Indian tribe declared war on the United States on September 20 to regain 128 thousand acres of ancestral land in Idaho and cash reparation. They are selling one-dollar war bonds to finance the war. Where can I purchase some? Is it an act of treason for a U.S. citizen to buy the war bonds of a nation at war with the United States? Would James Thompson or the FBI try to prosecute me? Or will I just wind up in somebody's files? How many acres are there in Idaho? —T.F., Chicago

Sorry, T.F., you've been duped by the perpetrators of Triad Magazine, but don't feel bad—you're not the first. The "war" is the product of an ex-Triad staffer's fertile imagination—in other words, the item was a "joke," and you should have been able to spot it as such because it included no attribution to Earth News, Zodiac News, or any of those other news services that Triad uses in lieu of writers.

According to guidelines used by the U.S. Attorney General's office, there are three necessary conditions for treason: (1) There must be an enemy. The declaration of war on the U.S. by a foreign power does not make it an enemy—the U.S. must declare war on it in return. (2) The offender must aid or abet the enemy. Clearly, the purchase of war bonds would be sufficient here. (3) The offender must adhere to the enemy. Purchasing war bonds would not necessarily make you an adherent to the enemy; what would be a matter of legal interpretation and is judged on the merits of each individual case.

The area of Idaho is about 54,103,000 acres. And in case it should come up in the future, the Brooklyn Bridge is not for sale.

—CECIL ADAMS

Have something you need to get straight? Cecil Adams can deliver the straight dope on any topic. Write Cecil Adams, c/o Chicago Reader, P.O. Box 11101, Chicago 60611.



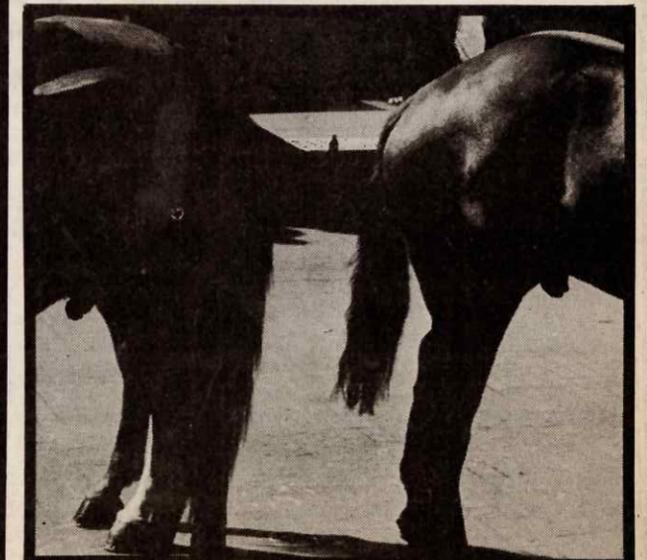
EARTH NEWS SERVICE•The tiny Kootenai Indian tribe in Idaho has raised \$1,500 so far through the sale of their one-dollar war bonds. The Kootenais declared war on the United States September 20th, and recently started selling war bonds at the Expo 74 fair in Spokane, Washington.

Tribal manager Dave Wheaton says that demand for the bonds has been fantastic, with inquiries from all over the nation. He believes the tribe could probably sell as many as a million bonds.

The Kootenais have laid claim to 128 thousand acres of ancestral lands in Idaho for a reservation, as well as a cash settlement of 1.5 million dollars for lands seized by the government 120 years ago.

The sixty-seven member tribe was recently given 12½ acres by President Ford, but they say the war is still on until their demands are met.

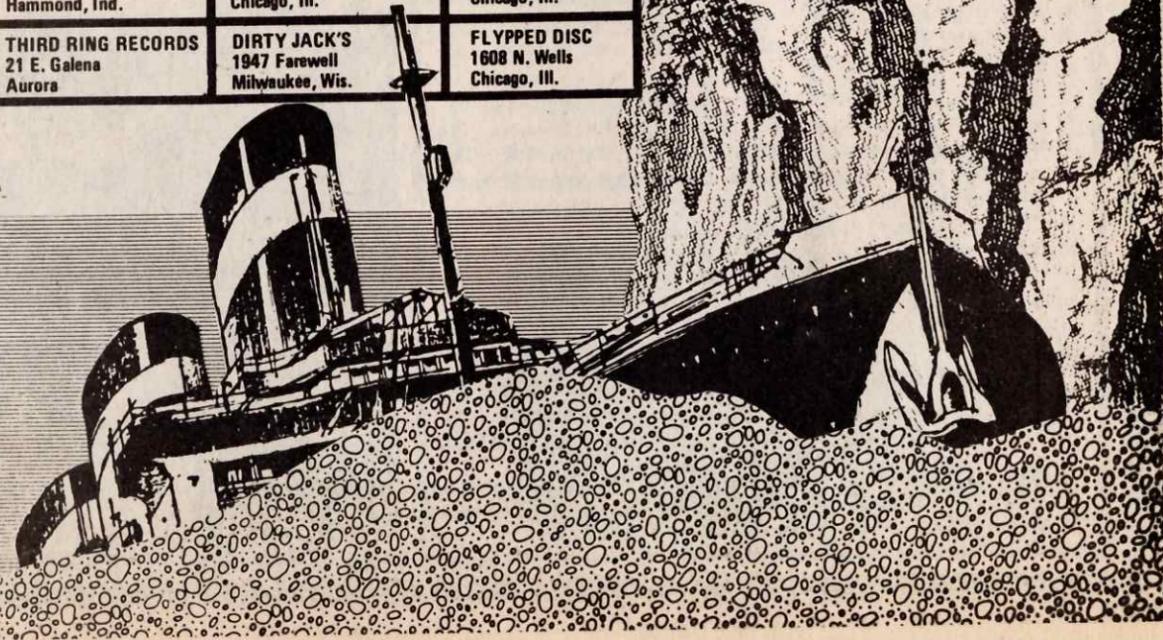
WHAT IS THE READER USING?...





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We'd like the magazine to help you find the things in Chicago that you are interested in, and that you would like to see and do. We'd also like to turn you on to and get you interested in some things that maybe you didn't know about or think about much before. We'll bring you the best of what we know that's happening in Chicago. If something comes up that we thought should be good, and it turns out, in our opinion, not to be — or to be over-hyped — we'll let you know that too.

If you know about something that you really like and think is important, let us know about it: other people might be interested in it too!

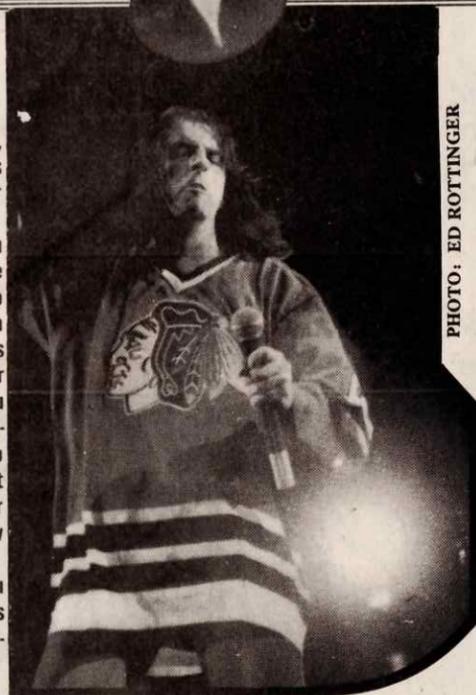


PHOTO: ED ROTTINGER

ALICE COOPER Chicago Stadium

Speculation continues ad nauseum as to the "real" identity of Alice Cooper. Is he the All-American Boy grown into the All-American Miscreant, now changing his spots (or make-up) to the All-American aspirant to Hollywood's magic inner circle? Or is he an astute businessman who took advantage of "decadent" teenagers and used rock music as a vehicle for his own ambition trip?

He seems to be a combination of both—a product of the great middle class ethic whose children grew up angry but still sought after the trappings of their parents' materialism.

Offstage, Alice is charming, a 180-degree version of his performance, drinking a can of omnipresent Budweiser, he admitted at his press conference to voting for Richard Nixon in '72 and threw in, "I'll vote for Peter Marshall (of Hollywood Squares) next time if he runs." This is the demon who cut up babies, who hanged himself and committed a list of theatrical atrocities too numerous to mention.

An hour before he officially opened his "Welcome To My Nightmare" tour, Alice sat at dinner, sans make-up and unnoticed by other restaurant

patrons, clutching a fresh can of Bud (what a product endorsement). He chatted affably with a nervous high school girl who was the reason for the dinner—the lucky winner of A Date With Alice Cooper Contest, and she'd brought along a girlfriend for moral support. (Would you let your daughter marry an Alice Cooper? Only if he didn't wear rollers to bed.)

The limousines awaited, and Alice left to begin the evening's metamorphosis. On the way to the Stadium he would, of course, grow fangs and sprout hair on his palms, becoming every inch Peck's Bad Boy and known nemesis to the Sabine women.

The swarm that had come to see Alice was a motley collection of people gathered from the ranks of every conceivable interest. Parents holding 3 and 4 year-old children (family freak-out night), curious middle-agers who would die if any of their friends knew they were here, several sailors in uniform with their standard white sidewall haircuts, and of course the stalwart Alice hordes that monopolized the front and center rows.

Suzi Quatro, who had the first shot, finished up her set and the house lights went on.

A fight ensued somewhere in the main floor seats, and people gravitated to the vicinity, standing on chairs and cheering for the poor

victim of Andy Frain. The incident was repeated several times around the cavernous hall and as if to cut off all further action, the lights went out.

Firecrackers popped from all directions and Alice, metamorphosis complete, rolled out in vaporous smoke, his face etched in his black trademark of triangles. Sitting on a brass bed, replete with impaled skeleton heads, Alice took us into his room and introduced us to its terrors.

Alice plays the character of a small boy, Steven, who is torn between childhood and manhood, and throughout his nightmare, faces that conflict while a ghoulish assortment of beasties attacks him.

Alice is subjected to the flailing legs of black widow spiders and gets attacked by a cloven-hoofed cyclops with a stroboscopic eye.

Alice is particularly adroit, dressed now in white satin tails and top hat, dancing a softshoe routine with skeletons that have crept out of his toy box.

To digress, Alice demonstrates that he is more than a rock singer—he's doing some rather involved choreographic routines. Diversification is the key to survival.

The overwhelmingly impressive number came toward the end as a giant projection screen rose from the floor, showing a life-sized filmed graveyard scene that had Alice and the other characters actually stepping from out of the film onto the stage. The timing was exact—technically perfect and visually a knockout.

The finale, "Department of Youth," a paen to wanton disobedience ("We're in trouble all the time / You read about us all in the papers... We're bullet proof / We've never heard of Eisenhower / Missile power, justice or truth") brought a standing sea of people with raised clenched fists, yelling back. Alice egged them on, and when he bowed out, the audience pounded and stomped thunderously until Alice returned with an unplanned encore of "Eighteen."

Running toward the dressing room, he instantly shed the maniacal stage image, flashing a smile at roadies and promoters who lined up to congratulate him.

Back to the real Alice Cooper, "Mr. Nice Guy," back to the waiting limo that was soon surrounded by fans screaming, "Where's the party?" Were they kidding?

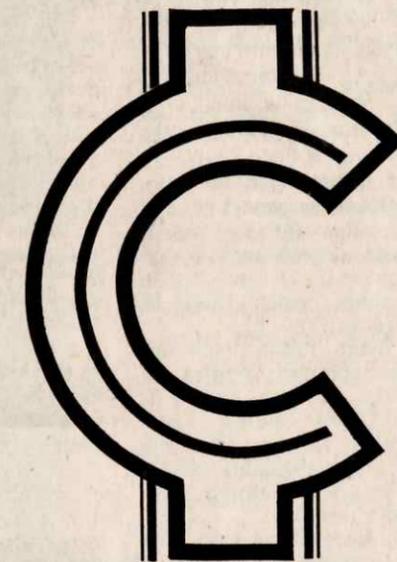
—Susan Leigh

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concert

JOE WALSH
John Entwistle and Ox
Arie Crown Theater

If Joe Walsh was a little spaced out backstage, it was understandable. Two days earlier, he and several of his band were in a plane crash. They all made it—walked away.

Walsh, who can be counted among the thinnest of the thin, got all duded up for the occasion in black pegged pants, an REO Speedwagon T-shirt, white suspenders and a railroad engineer's cap. He was stunning, but nothing like the flying ace on his "So What?" Lp.

He fortified himself for the gig, picking up a little of this and a little of that from the cold buffet laid out in the dressing room. Pretty soon, it was time to strap on his guitar and shuffle over to the stage wings (quite a shuffle at the Arie Crown.)

Walsh and band made their entrance to pre-recorded giggles of hysteria. "Hello, Chicago. How's it goin' tonight?," he saluted. Loud ruminations rolled forward from the crowd, which could probably be interpreted to mean something like, "Are you shittin' me?"

As the group progressed from one song to the next, Walsh's guitar work became the central focus, complemented by his mellow vocals. This was clearly the culmination of his personal development from his days with the James Gang, followed by Barnstorm and finally his acknowledgement of a solo gig with "The Smoker You Drink, The Player You Get."

The tour de force of the evening came from his latest Lp, "So What". "Turn To Stone" even had the Stein boys semi-animated in their yellow windbreakers, and that takes considerable doing, as is well known.

Walsh left 'em cheering in the aisles after the encore, and retreated back to the dressing room where he opened a can of beer, stuck his foot in a small trash can and limped around with it for a while. After all, he'd earned some relaxation.

John Entwistle was in town with his new group, Ox. They opened the evening at the Arie Crown and later left for Arnie's to attend a party for the Chicago premier of TOMMY—a convenient coincidence.

Ox did some terrific rock 'n' roll stuff that had heavy late '60's overtones. A piece called "Rigor Mortis" was descriptive of Entwistle's posture throughout the set, but by no means characterized the music.

I'm not sure why groups on second-billing always seem to have lousy

sound mix. Possibly it's from lack of experience with their equipment on the road or maybe it's from the listener's lack of exposure to the material. Whatever, most of the vocals were completely overwhelmed, and the only recognizable words came in "Not Fade Away", the old Stones favorite that everybody has memorized anyway.

Lead guitarist Robby Johnson was dressed in a leopard suit and Elton John-style pink-tinted glasses. His guitar was some sort of stab at art-deco, but he was wonderful to watch. His lead vocals were the only distinctive aspect of a song called "Who Cares" and he carried most of the lyrical weight throughout the set.

"Keep It Up, Rock 'N' Roll" echoed the intent of the crowd, and featured a Jerry Lee Lewis type piano solo by Michael Deacon and a dynamic sax bridge by Jeff Daly.

After the show, Entwistle went back to his dressing room and combed his hair, left for Arnie's where he played pinball all night, looking up only to check his score. A-OK, John.

—Susan Leigh



SUZI QUATRO
Stadium

REAL ROCK!

Suzi Q deserves to be treated independently of the Alice Cooper Concert she's touring with. The twenty four year old female terror in black leather jumpsuit really got the twenty thousand people in the Stadium on their

feet. Your first impression is, "This is a comedy act. That bass guitar she's holding is so outsized, it's taller than she is." It's no joke. She plays the bass with joyous, gut cracking style. Her vocal style is clear as a bell and sharp as a stiletto.

An ex-Detroiter, she started with a bunch of other female rock fanatics in a small group ten years ago. Tired of the scene here, she split the group, Cradle, for the less hostile environment offered by London. Since then, she and her male band have knocked out singles like "Can the Can" and "48 Crash," besides a number of albums that have consistently put Suzi at the top of the charts in England and Europe.

The concert was glinting hard and flash with Suzi Q hurling solid waves of chrome vibrations into the dazzled folks. Starting with "All Shook Up," she went into an original "More Than I Can Chew," and then into the single from her latest album: "Your're Momma Don't Like Me." On "For Michael" she got off an amazing combination of slow beat and shrieking lyrics that gives the phrase "A woman's scorn" new meaning. "Glycerine Queen" was an astringent and bitingly acidic portrait. Another oldie, "Shaken All Over" could have been the soundtrack for the film "Earth-Quake." The drum solo on this one still makes my ears rattle when I shake my head.

Her mannerisms are up front.. She introduces each song with a polite little off the wall dedication, then chuckles when the band starts up like a volcanic eruption. The music relies heavily on crescendoes that peak out at skull busting heights. Typical are the excellent guitar work and bass riffs of "Classical Rock," but with the surprising addition of sophisticated keyboards that "Mama Don't Like..." features in a solo. Joplin? Entwistle? Suzi! Cute has no place in her vocabulary. She's a bitch!

Ed Kislaitis

AVERAGE WHITE BAND
Auditorium Theater, Chicago
March 29

Weapons Of Peace, a black group, opened the concert, playing to an almost empty house that waited to show up when AWB went on. Weapons' music was tight and well-executed, but there was a lack of direction in material. It was a collection of very different styles, further emphasized by the histrionics of a lead singer who wanted to be a combination of James Brown and Mick Jagger.

Preceded only by a good couple of

TRIAD GUIDE

concert

minutes of loud stomping and clapping from the audience, Average White Band walked onstage without any of the usual hype introductions or flashing spotlights, no tuning up or pretense of cool.

Against a black backdrop, a giant rendering of the AWB logo descended and the Band started right in with "Work To Do." But they fooled us. It didn't look like work at all. The continuity of the set was extremely even-paced; one song seemed to flow effortlessly into the next. AWB demonstrated a refreshingly polished attitude toward their music—everything was very deliberate but not at all devoid of that visceral quality that makes them one of the best boogie bands around.

One of the highlights of the set was a song called "TLC" that got everybody in the hall on their feet. It was impossible to hold still, as people danced in the aisles and on their chairs, freaking out the pimple-faced ushers who lost the battle of law and order (whatever that means to an usher).

Allan Gorrie's abrupt, punctuated bass drove relentlessly up your legs and to the gut, pushed even harder by a clean sax duo (Roger Ball and Malcolm Duncan) and an incessant beat.

AWB continued with a string of their hit singles, which was no small undertaking, and sooner or later it became apparent to most that Average White Band was a misnomer, because they've got a new drummer, Steve Perrone, who happens to be black (maybe for contrast?)

The prom ended with "Pick Up The Pieces," played a little too fast, but nobody cared. The piece turned into an extended jam and the crowd began chanting "Party, Party"... Thousands of discoteachers, hippies, ladies and gentlemen, boys and girls flailing their arms and legs in a thousand directions. A true buzz.

While the ushers stood paralyzed against the walls, girding themselves for their final neo-terroristic assault on the crowd, AWB came back for an encore, slipping into their version of "Heard It Through the Grapevine." From Gladys to Marvin to the ultimate—Average White Band.

—Susan Leigh

NEKTAR
Aragon

With the recent appearances of Passport, Nektar, Golden Earring, and Kraftwerk, Chicago is beginning to look like

MAY 1975

the European rock capital of America. Perhaps we can cajole Frqese and Tangerine Dream, Amon Dull 2, and a few other Euro-rockers to check us out in the months to come?

Nektar knocked everyone out. It was like a legalized OD. I can finally put my finger on what's been bothering me about the two albums released in the States. To hear Nektar and not have



PHOTO: ED ROTTINGER

some concept of the light and slide show that accompanies their performance is to only "hear" Nektar with half your senses.

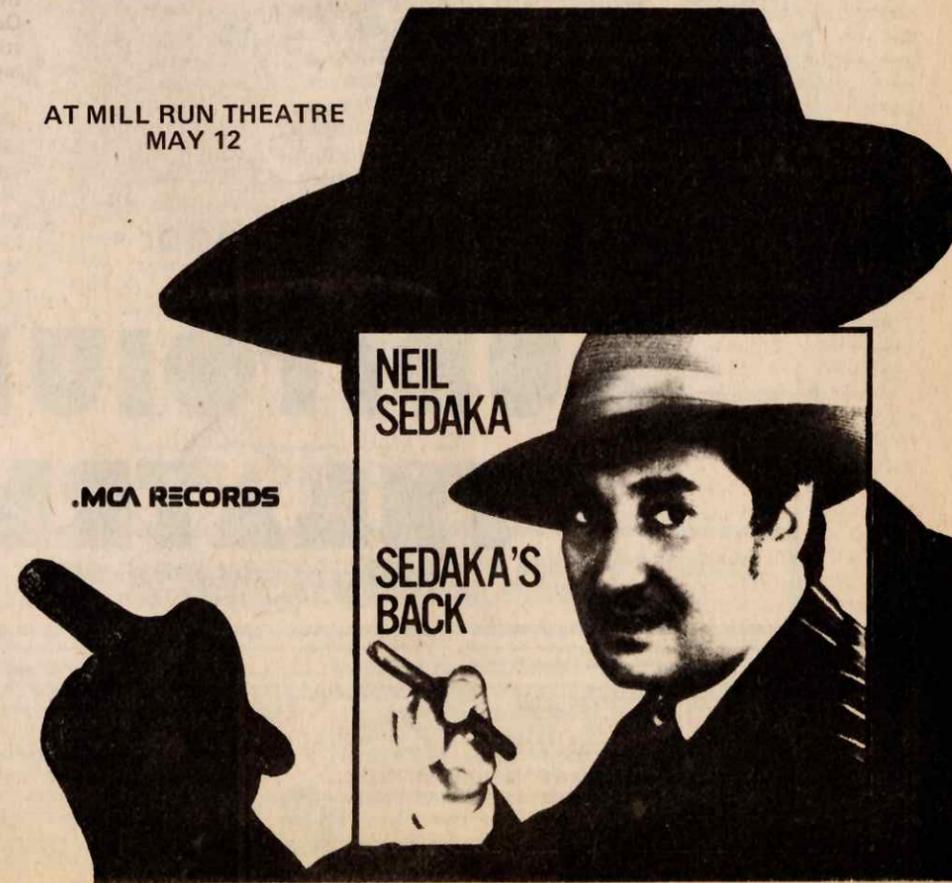
In fact, to my knowledge, Hawkwind and Nektar are the only two groups who have full time light musicians. In Nektar's case, the position is filled by Mick Brockett. Slides and films are played like an instrument, to highlight or counterpoint the particular composition or improvisation the group is into at the moment. At a purely technical level, the results are immensely impressive. As art, 75% of the light show was convincing, and formed a definite contribution, rather than being merely a backdrop to the music.

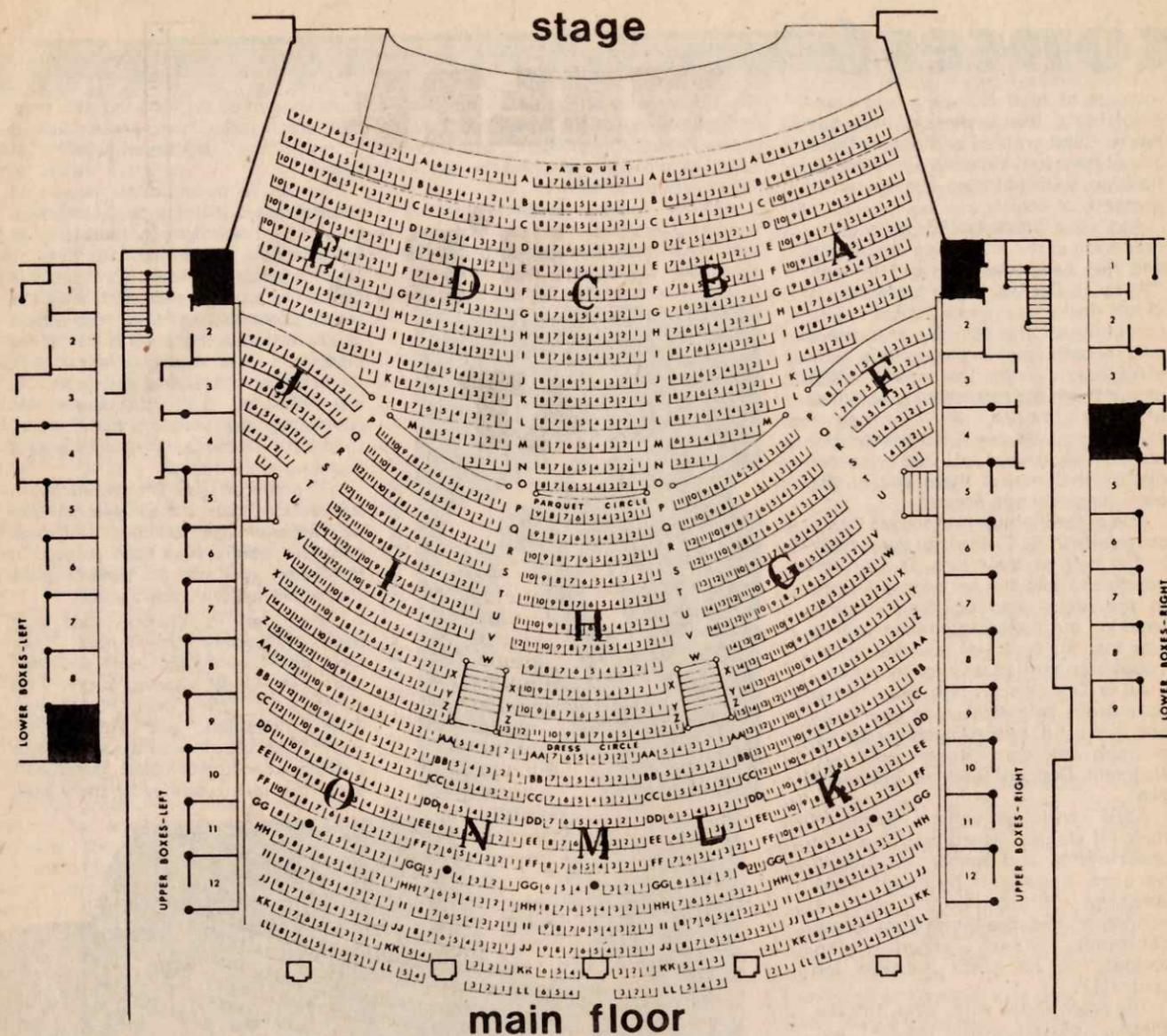
The concert also allowed American audiences to educate themselves concerning Nektar's overall abilities. Although only two albums have been released in the States, the group has something like four or five to their credit abroad.

First time in America (aside from their "Remember the Future" tour some eight months ago) were selections like "1-2-3-4" (a standard rocker in a curious key), "The Ocean," "Marvelous Moses," "Excalibre," and "The Day Forever." The latter pieces tended towards a stream of acoustical colors, punctuated with rock improvisations by the various

AT MILL RUN THEATRE
MAY 12

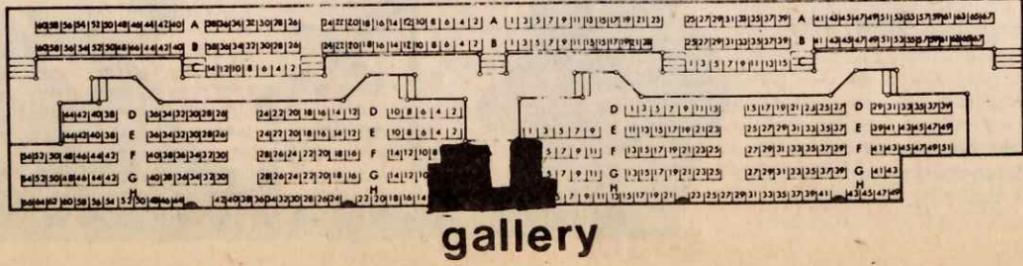
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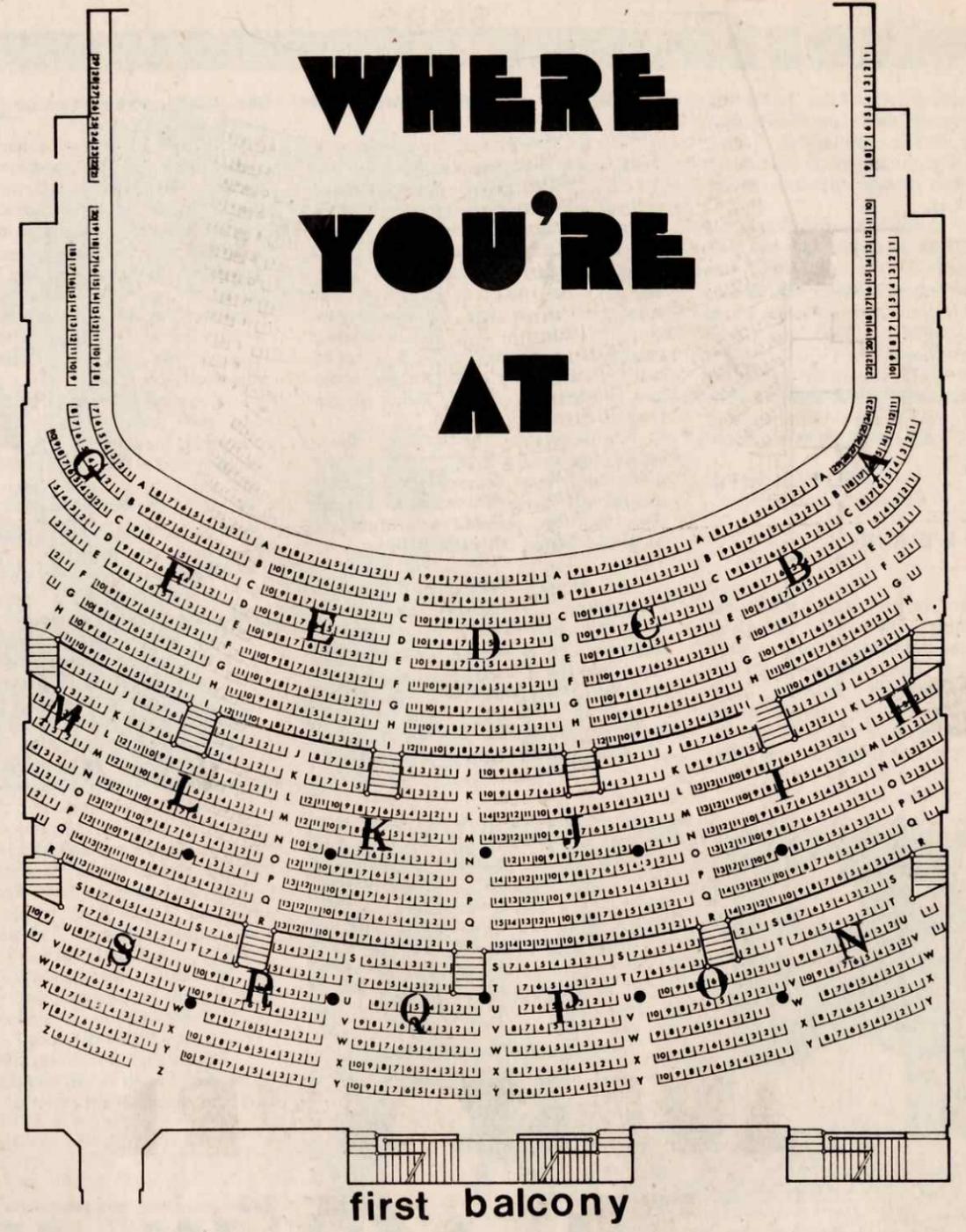


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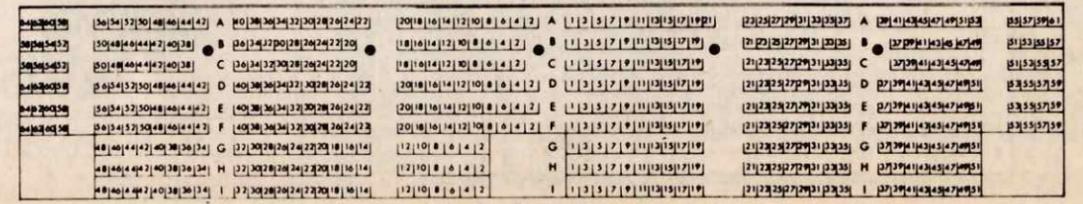
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gallery



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second balcony

concert

artists in the group. Alan Taff's keyboards were rippling and facile; Ron Howden's drums unflagging; Roye Albrighton's guitar seemed to be running through chord changes and octaves conceived on Mars.

Worthy of particular mention is the cohesive force of Derek Moore's bass guitar. Usually it's the guitar that functions as the bridge between the various elements in a group, but in Nektar's case the load is shared by "Mo's" more than adequate bass work.

Seeing Nektar's concert has given me an entirely new appreciation for their efforts and their albums. If they're in town again, make an effort to see them.

—ED KISLAITIS

GOLDEN EARRING Aragon

Another recent appearance was Golden Earring. The surprise (for me at any rate) was the generally unpromoted appearance of Baker-Gurvitz Army on the bill with Golden Earring.

Baker looks older (surprise) and tougher, but he plays with a concentration and intent that undermine the state-

ment of some critics that Army's recent release was one shot.

On the other hand, the Gurvitz brothers looked slightly bored by it all; at the BEGINNING. As the audience roared continuing approval, the group as a whole seemed to shake itself and started playing up to the crowd's expectations: an impressive sight (although rare) when you are lucky enough to experience it at a concert. In no time, Baker was regularly breaking his sticks and reminding people, (if anyone had forgotten), that he had been the heart of Cream and voted best drummer by Melody Maker on the strength of their first album.

On pieces like "The Gambler," Baker would simply take it away with an ease that wasn't to be believed. "Mad Jack" showed off Ginger's conceptual percussion, and also revealed a disturbingly weak and spaced out voice.. Ginger is no Ringo.

An oddity to the performance was the manner in which Baker pushed the group through their paces without gaps for applause. The thundering drum solo that concluded the act (and had everyone on their feet), had the last gasp finality of a long distance runner breaking the tape. Baker may not be the fastest, but there's still a magic there (a drama to his timing),

that catches the imagination and makes you feel like dancing.

Now all this proved something of an embarrassment to the headliners, Golden Earring. The strain of following a group that's just gotten a ten minute standing ovation (and the pressure to outdo that overwhelming performance) are not to be dismissed. In a way, it was a bit like the raw kid from Holland riding into town to challenge the old gunslinger to a meeting at high noon. The shootout was clearly a boon to the audience. Golden Earring played their guts out.

Kooymans (dressed in a white suit and pale bare chest, an inadvisable costume), looking like the white puppet hanging above the stage, played glissandos and runs I haven't seen since the "Battle of the Bands" days. "She Flies

On Strange Wings" was especially flashy in terms of Kooymans fret-slinging.

Hay, like most vocalists, functions as a driving inspiration to the group. He writes most of the songs and plays good sax, guitar, and flute (besides dancing around the stage in a way that makes me sure he must be double jointed in all his limbs). A nice arrangement G.E. has is poising their brass section against the keyboards of Robert Jan Stips (who gigged with Elton Dean before joining G.E. for this album).

The concert itself ran through the gamut of emotions and images from the pop of "Moontan" and "Vanilla Queen," to the almost comic "Lonesome D.J.," There were tons of hard electronics on cuts like "The Switch," besides calm flute interludes elsewhere. The deadliness of "Radar Love," and "Ce Soir" culminated in drummer Cesar Zuiderwyck actually playing till he dropped, and was blasted out of his seat by an explosive charge. (It did get a little ridiculous.)

All in all, the most satisfying concert I've been to in April, and probably one of the most memorable of the year.

—Ed Kislaitis

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skill of a master. His portrayal brings to mind Chaplin in "The Great Dictator". He shows the same easy control of his body and deep understanding of the power of mime as does Chaplin.

Bertolt Brecht believed the purpose of theatre is to educate the audience. "Arturo Ui" does this, for it is nothing if it is not didactic. This preachiness, however, does not obscure Brecht's talent for pulling together the emotional issues of his topic. The final test for any drama is that, when placed in the hands of talented artists, it comes alive and produces in the audience a gut reaction. "Arturo Ui" does.

—Joseph C. Wynn

SICK SERPENT

Step in out of the mud. You can dry your mukluks by the radiator.

Oh, by the way... How many people were in your row at the last theatre event you went to see?

Let's take time for a long tough look at this town's theatre scene (and community).

It seems we are in the midst of a great deal of confusion as to just what constitutes "good" theatre. Now, this is subjective and open to interpretation; everybody has an opinion, but there are certain realities to take into account. The total reality consists of what is there. Are the performers concentrated—focused on what they are doing and feeling? Also, is the audience watching, listening?

As I see it, there are three categories of work: Quality, mediocrity, and shit. The problem is that there seems to be little distinction in separating the primo stuff from that which isn't worth your time and money. Why can't the public (or the directors or the critics, for that matter) differentiate?

This is where the confusion comes from: the audience for live theatre in this country has dwindled and disintegrated gradually over the past 75 years. Our society has tolerated and become accustomed to mediocrity from every facet of modern living. Reassessment is needed to foster the individual's concern with an essential protein, excellence, which is—what? Primarily, it is something well-crafted—something that holds together for a long time because

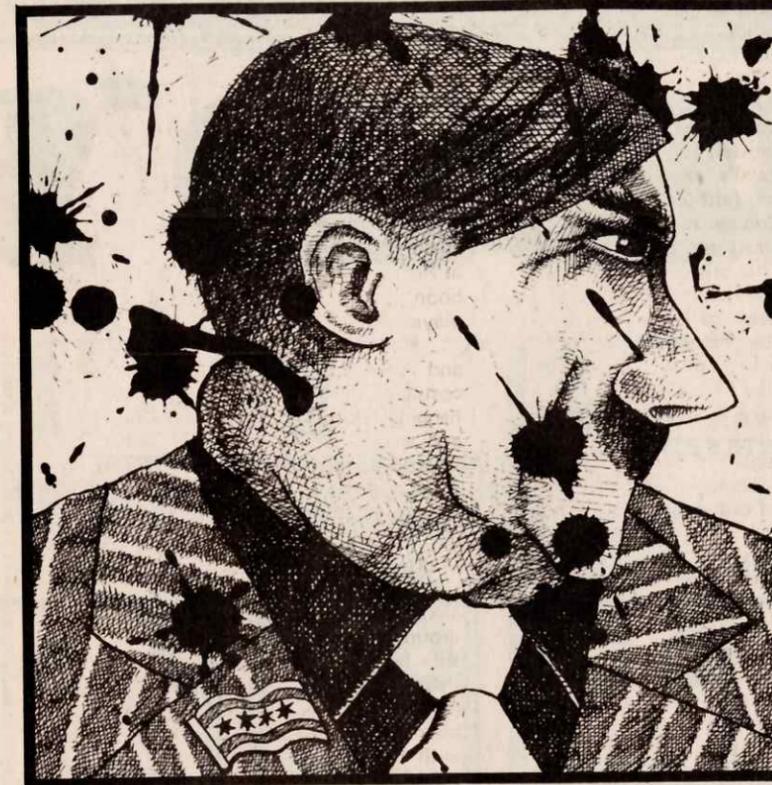


ILLUSTRATION: DENNIS ALLEN

"THE RESISTABLE RISE OF ARTURO UI"

"...Blood spots look like beauty spots on a conqueror's face... Such respect for murderers must be destroyed..."

Bertolt Brecht

Chicago, the nineteen thirties. Violence center of the western hemisphere. Butcher capitol of the world. Spawning ground of over-age adolescent street gangs that carve their frustrations in the flesh of the city with the staccato chop of machineguns.

Berlin, the nineteen thirties. Terror center of Western Europe. Sadist capitol of the world. Spawning ground of over-age adolescent political fanatics destined to marr the flesh of the world with the staccato crunch of their hob-nailed boots.

"ARTURO UI", a play by BERTOLT BRECHT. A composite picture of violence as power. A parallel illustration of immaturity and greed. An artistic representation of the resultant reign of terror when citizens are indifferent to violence not directed at their person.

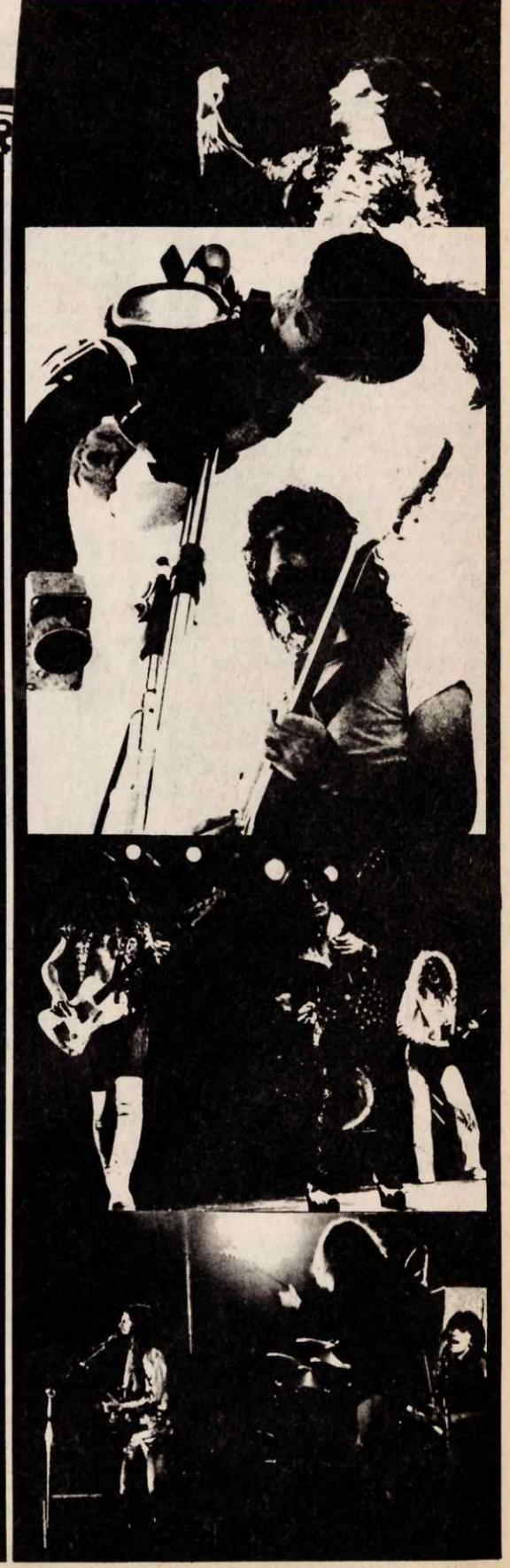
Arturo Ui is a farcical caricature of

Adolph Hitler as Chicago mobster. The play parallels Arturo's bloody acquisition of control over Chicago and Cicero with Hitler's violent rise in Germany.

The GOODMAN THEATRE production of "Arturo Ui" is superb, and suffers only from the inadequate acoustics of the theatre. Because of this dead quality of the theatre some lines are lost, though not enough to harm the mood or message of this powerful drama.

Director WILLIAM WOODMAN has guided the talent of his cast into a well knit group whose efficiency parodies the machine-like operation of the Nazis. The cast has achieved the rapid-fire delivery of Brecht's script necessary to conceal the inherent irrationality of the fanatics thought processes. This same efficiency is exhibited in the mechanical operation of the set pieces to provide the rapid, smooth flow of scenes necessary for Brecht's essentially documentary style.

KENNETH WELSH (Arturo Ui) stands out in this talented cast as having a genius for characterization. His use of the actors tools (voice, movement, timing, and stance) to effectively portray Arturo as an infantile, insecure madman shows the



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MAY

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15 ■CHGO. SYMPHONY ORCHESTRA	16 *MCKENDREE SPRING ■CHGO. SYMPHONY ORCHESTRA •LIVINGSTON TAYLOR	17 •CYRANO •MARTY PIPER •BARABOO ■CHGO. SYMPHONY ORCHESTRA
22 •STREET DANCER ■CHGO. SYMPHONY ORCHESTRA	23 •BILL QUATEMAN •REDWOOD LAND. ■CHGO. SYMPHONY ORCHESTRA	24 •LAST BLAST ■CHGO. SYMPHONY ORCHESTRA
29 •EDDIE BOY BAND •PAUL WINTER CONSORT ■CHGO. SYMPHONY	30 *JOURNEY/ PENTWATER ■CHGO. SYMPHONY ORCHESTRA	31 *PENTWATER •EDDIE BOY BAND •ANN & JOE HONDI

eatre

someone knew enough about (technique) and cared enough about (commitment) what they were doing to plan and execute a fine piece of work—hence, a piece of art.

Theatre is a communications event for human beings. As such, the audience-receptors must be considered an ever-present force—even throughout rehearsal—and treated with an attitude of respect. The final act, itself, is one of sharing between actors and audience.

Magic Circle Theatre Company opened their new work, **Plumed Serpent: The Fourth Voyage of Kristopher Kolombus** in April. Director-writer Guy Giarrizzo bills it as an "original science-fiction rock-musical drama." He explains his interest in Columbus as a man who is the "archetypal explorer." Whereas the concept of bringing Columbus to an audience using this particular musical style is intriguing, unfortunately Giarrizzo fails to make available the connection for an audience.

This loosely structured piece featuring music with lyrics such as "Columbus says he found it best / to reach the East by sailing West" is hard to follow, reaches no climax, and its conclusion was vague to say the least. Of the cast, only Kathleen Hall seemed to have a reason for being there. However, some of the transitions of ideas were rather effective and executed with a degree of subtlety.

It would be nice to see this company shed the pomposity and cultiness of this rather ineffectual and empty style—strip back to basics. Start with simple relationships and essential humanity, develop technique and discipline, then branch out from there.

Plumed Serpent will be continuing thru May. See Current Events Section for more information.

—Maryjane Osa

The Adventures of Huckleberry Finn—Part Two

Maybe its the time of year, maybe its just the weather, or maybe Mark Twain just lost interest in his half-finished masterpiece. Reliable sources are quick to point out that Twain put down his first eighteen chapters and then rested for seven years before he began the second half of the story. They will also say that Twain became more cynical in that

time and heights.

Well, maybe I'm just too much of an original cynic to begin with. And, I know I've been accused of having less than a sense of humor. So, readers beware and preface the rest of the comments in this review with "I think."

Although only a few hours pass between the end of Part One and the beginning of Part Two, Huck Finn (played by Brian Hickey) seems to have aged. He seems less eager, less innocent and alot more acquiescent to the social idiocies and racism to which he is bows—if only by default. The in-and-out narrative that connected so many of the scenes in Part One does not work here. We see more,



yes. But what we see are longer, more involved happenings to which our heroes of Part One (Huck and Jim—played by Bruce Taylor) are only secondary characters.

Fortunately, they bow to a series of very exciting personalities: Joe Mantegna as the greasy carpetbagger / healer / actor Duke of Bilgewater commands every eye; William J. Norris gives more than a total rendition of a wiry, feathery (as he jumps and prances around the stage in his G-string of ostrich feathers) illicit old fraud who calls himself the Late King of France; Keith Szarabajka seems like a human counterpart to the air conditioner as he bounces back into Huck's life as only Tom Sawyer could; and Jack Wallace (who played the terrifying Pappy in Part One) shows his incredible versatility in the portrayal of the stumbling, forgetful Uncle Silas.

The technical effects, the mar-

nectivity of the music with the action, the superb lighting that seems to recreate still waters at night and forest-bottoms by day—all this and more shows how time can make some things better.

But the second part of Twain's book does not lend itself as easily to theatrical interpretations. It works as a story but it doesn't really work as a play. Somehow it comes off as semi-racist and flat.

Maybe it says something for the art world in particular and all of us in general when something like Godfather II can be made and popularly acclaimed while a classic like Huck Finn (Part Two) bites the dust.

—Tanya Akason

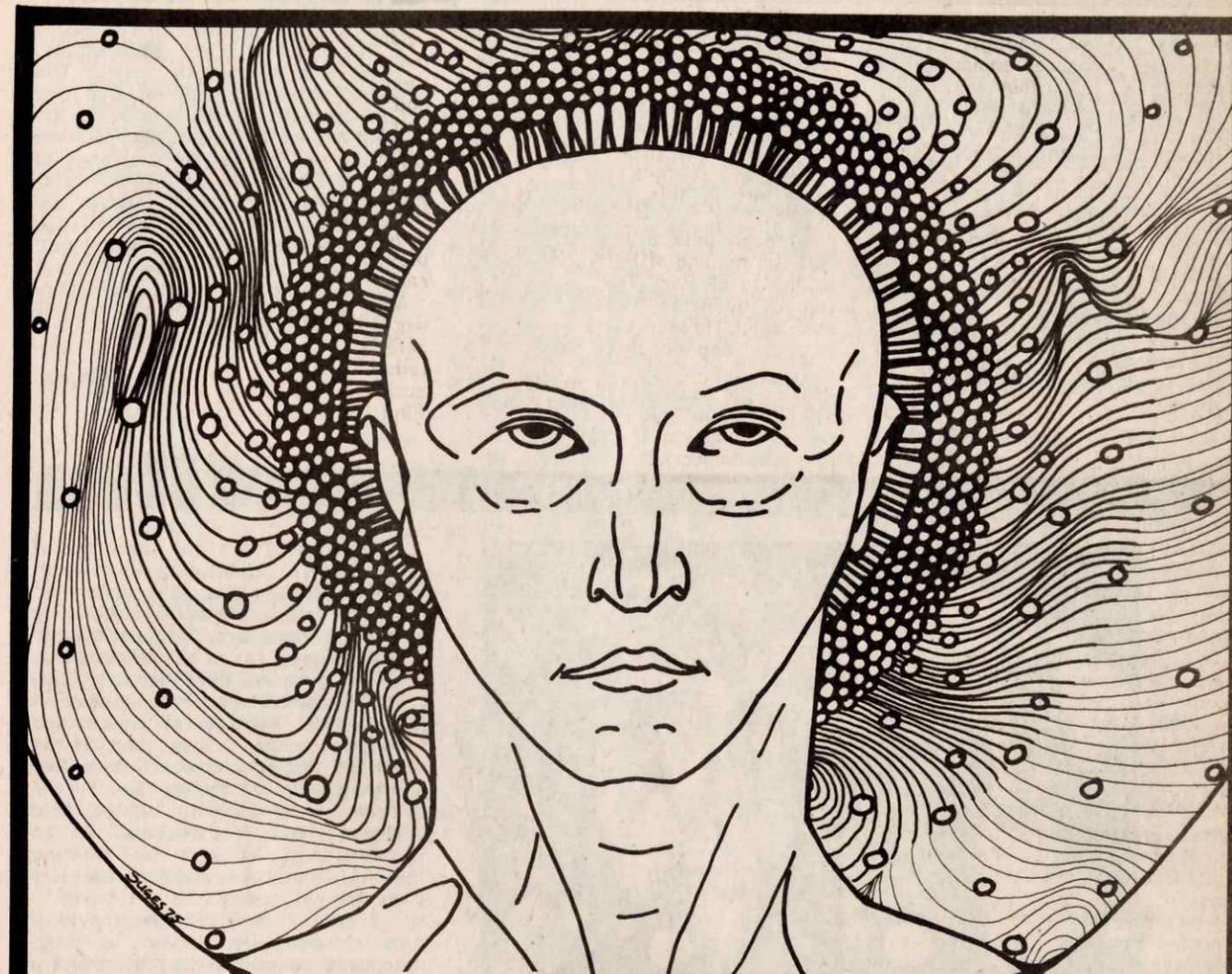
SHORTEYES

On September 10, 1971, a new word was added to the English language: ATTICA. It meant different things to everyone, depending on the individual politics of the "haves" and the "have-nots," the hunters or the hunted. To some, Attica was rebellion; to others, it was just plain self-defense.

Miguel Pinero's "Shorteyes" explodes within the individual consciousness much like Attica shattered the national consciousness. The boundaries are established in the first few lines of the play; they are never transgressed. As the inmates file into the day room, we hear the guard strongly remind them that, "your soul may belong to God, but your ass is mine!"

"Shorteyes" is not about prison conditions imposed by the MAN; rather, it peels away the fragile facades of solidarity and comradeship that are the only weapons available to those inside to protect themselves from those on the outside. These "weapons" still work against the MAN but between the inmates, the constant threats to one's manhood, power, and dignity slowly succeed in breaking everyone down to their one common denominator: self-preservation.

The precarious balance that the original seven inmates have managed to establish in their section is dangerously shifted with the introduction of "stuff"—a new man who has committed a crime that these men find repulsive and unacceptable. Unacceptable—therein lies the key to the inevitable progression of events that lead both the inmates and the

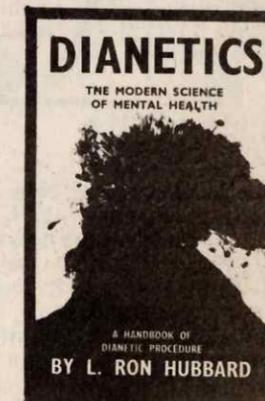


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theatre

audience to the ultimate act.

"Shorteyes" depicts only one day in the lives of these men. But within this limited time-span, Pinero, an ex-inmate of Sing-Sing, has presented a full view of prison life. From behind the tall bars that manage to create a totally realistic prison cell set, we see the inmates sing, dance, play chess, fight, profess love, and share fantasies. Probably one of the best dramatic scenes that I have seen occurs when Ice (played by Phil Billington) relates a masturbatory fantasy on Jane Fonda that has both the inmates and the audience howling and screaming and wanting to know more.

The cast has done a first-class job on character creation. Robert Garcia, who plays the strong, sensitive, "poet" and Shabazz, who is El Raheem, are particularly responsible for the superb realism of this play. But it is difficult to praise them without equally mentioning Frank Sabatino, the Adonis of the group who is affectionately nicknamed "Cupcakes"; Ben Lawson, who plays Omar; and Art Hampton who is Mr. Brown, the guard and the man with the keys.

"Shorteyes" is a fast, explosive re-creation of a life-style that is too damn close—in fact or in fiction—too many of us. Burt Ferrini has shown a

small touch of genius in his direction of this play that is not really a play. There are no "curtain calls." The house lights go up, the men have filed back to their individual cells for the night and we in the audience are left sitting, waiting for the last lines to stop bouncing off all of the walls: "You placed yourself above understanding. Your fear stole your spirit—and this ain't no pawn shop."

"Shorteyes" can be seen Fridays and Saturdays at 8:30 through May 31st at the Jane Addams Theater located on 3212 N. Broadway.

—Tanya Akason

film

Reed (Frank) form the main core of "Tommy's" musical story-tellers. Keith Moon plays the debauched Uncle Ernie and forms the secondary layer of characters. The most diverse and powerful series of performances comes from the third tier of "Tommy" personalities. Here, we have an incredible barrage of steamlined musical apices: Elton John as the Pinball Wizard who wears three foot high platformed shoes; Tina Turner as the unceasingly undulating Acid Queen in red; Jack Nicholson as the doctor-specialist with the knowing sparkle in his eye; and Paul Nicholas as the evil, sadistic Cousin Kevin.

"Tommy" is more than a movie. It is a sensitivity session, a drug-induced nirvana, a sing-along and a rock version of the toe-tapping Grand Ol' Oprée. If you decide to take the "Tommy" trip, remember, take a deep breath before you enter.

—Tanya Akason

AT LONG LAST LOVE

in 1969, Peter Bogdanovich did not rate a liner note in even the most complete guide to who is who in the movie industry. Even though he had just finished his first major picture, *Targets*, it was not until 1971 (The Last Picture Show) that the genius of Bogdanovich began to make itself known. In a recent historical perspective on the nine eras in Hollywood, *Esquire* magazine places Bogdanovich (along with Francis Ford Coppola and William Friedkin) as one of the three most important directors in the eighth era of moviedom. That means, of course,

film

that Bogdanovich is no longer in the forefront. But he does mean money and he does command the respect of a large number of L.A. folk. Partly because he is good and partly because he has taken alot of time to give credit where credit is long overdue.

He has studied the masters thoroughly and has proceeded to make excellent zeniths within the sharp limits of the particular film genre that he has decided to explore. In 1972, Bogdanovich put out "What's Up Doc?," an hysterical slap-stick rendition of Howard Hawks' "Bringing Up Baby" (remember? with Cary Grant and Katherine Hepburn?). "Paper Moon" came out in 1973, followed closely by "Daisy Miller." And soon it became apparent that Bogdanovich just HAD to do a musical.

Hurrah, we say! "Boy, do we need it now," goes the advertising note to "That's Entertainment." Finally a movie like they used to make them—love songs, toe-tapping diddy's that you carried home with you... If anybody can dot it, Bogdanovich can. Yeah! He even wrote the screenplay. Double Yeah!

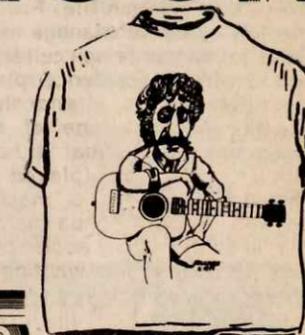
So, what happened? Wwwwweeeelllll, it's a lawng story that actually began with this dude named Achilles who by all rights and means was unbeatable, indestructible—you might say that he was a Grecian version of our Superman. So, Achilles was destined for great things—even his mother knew it. She had dipped him into the river Styx (river of the Dead) so that he would become deathless. But she had forgotten to wet the heel by which she held him. Presto! Achilles Heel!; the one spot that was vulnerable, where Paris (guided by Apollo) hit Achilles with an arrow, mortally wounding him.

All heros have some kind of Achilles heel, and, Bogdanovich is no exception. He has Cybill Shepherd. She can not act and, as "At Long Last Love" painfully shows, she can not even sing or dance. In musicals, the leading lady and gent is where its all at. Unfortunately neither Cybill or Burt Reynolds attract any interest. And, although Madeline Kahn and Eileen Brennen deliver superior performances, they are not given enough screen footage to stop the movie's continual tailspin.

The movie is too clean, too white, and too ordered, and soon becomes a cinematic version of hospital sterility without the smell.

—James Gordon

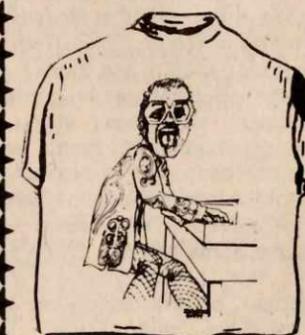
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ILLUSTRATION: DENNIS ALLEN

TOMMY

You gotta see it to believe it! Ken Russell's "Tommy" is a multi-dimensional, multi-sense-ational rock opera fantasy trip that just keeps going faster and getting louder as image piles on image. Tommy becomes free, and the movie ends where it begins—in the center of the sun on the horizon.

There is no time to breathe or to sit back, relax and gear up for the next series of rainbowed fireworks. There are no valleys in "Tommy," only

higher and higher peaks of auditory and visual possibilities which Russell charts, scales and then, before he has even planted the flag, whirles us upward to the next temporary plateau.

"Tommy" is not only packed with fantastic film sequences that seem to flesh out the music by the Who, but it is peopled by an all-super-star cast that would make Irwin Allen (of The Poseidon Adventure and the Towering Inferno) stand and tip his toupe.

Roger Daltry (Tommy), Ann-Margret (the mother) and Oliver

EMMANUELLE

directed by Just Jaeckin

Emmanuelle is the highly touted X-rated latest in porno-chic from France. Reputedly, everybody and their grandmother in Paris has seen it. The hype for the movie says it "lets you feel good without feeling bad." Well, walking out of the Michael Todd theatre and having plunked down my four dollars, I felt bad and so did the people I was with. Friends, it is *gar-baahge*. If you wanna be chic, do something else. In fact, if you wanna be smart do something else.

appetite and Emmanuelle seeks out a lovely blonde archeologist, Bee (Marika Green). They go off together by Jeep and horseback roaming the surrounding countryside, stopping long enough for two brief love making sequences. Bee must leave so Emmanuelle returns to Jean who also must leave. However, in his place he and some friends urge on her, Mario (Alain Cuny), an old satyr. "When they make love at Mario's age, it's poetry," says one woman. Mario's brand of poetry is basically sado-masochistic voyeurism. He takes her out for an evening that includes his offering her pantyless to a passing drunk, a visit to an opium den where she is raped by two men, and a trip to a Thai boxing (both fists and feet may be used) match where she is offered as the prize and taken from the rear. They return to Mario's where Emmanuelle garrishly dresses up in the trappings of a whore. End of film.

Emmanuelle is cast one dimensionally in that obnoxious sexist stereotype of mindless fuckability. As previously described, she is raped degraded, humiliated, merely a trophy in human form, an object, a package of sexual apparatus. But this view and these depictions often occur in movies whose genre is pornography. And as pornography, what this film is, Emmanuelle fails. It really cops out. The sex scenes in no way compare to those in such classics as *The Devil in Miss Jones*, *It Happened in Hollywood* and *Behind the Green Door*. There is no male genital nudity and there is no "going pink" (female genital nudity). The various couplings are not exceptionally touching or lyrical or at all graphic. Delineation of sex acts is the stuff of the genre and in this arena, Emmanuelle does not score well.

There are some aspects of the film however, that are technically well done. Some of the songs on the soundtrack are quite nice. The photography is good, although some sequences are so washed out, you cannot read the subtitles. Some of the sets, notably the richly appointed home of Jean and Emmanuelle, are nice to look at. And the shots of Bangkok and the Thai countryside are quite interesting, but for all that, you might just as well save your money and watch for the appropriate segment of *Passage to Adventure*.

Emmanuelle is important as a social

phenomenon. A lot of people have seen it and some critics have gone on record as liking it. I personally cannot see any of this interest lavished on the film as anything other than a variation on "The Emperor's New Clothes."

BY RICHARD TANIS



The Great Waldo Pepper

The Great Waldo Pepper is another George Roy Hill attempt to give movie fans and followers panoramic glimpses at what seem to be (in this day and age) outdated concepts that we have all rushed by while trying, so hard, to get to those worlds promised by *Future Shock* and Orwell's 1984.

In the early 60's, Hill was the director responsible for a variety of minor pictures such as "Period of Adjustment" (1963), "Toys in the Attic" (1963) "Hawaii" (1964) and "Thoroughly Modern Millie" (1967). But it was in 1969, with "Butch Cassidy and the Sundance Kid," that Hill catapulted himself and a few others (namely Robert Redford—who is the star of Waldo Pepper) to fame.

Both "Butch Cassidy" and "The Life and Times of Judge Roy Bean"—made in the early 70's—dealt with the problems of men who were out of step with the time around them. Both films were linked by comradeship, honor and the glory—that the main characters chose to follow.

Waldo Pepper is another archetypal Hill story. Although Pepper is the

main man on the screen for most of the film's running time, the shadow of Ernst Kessler, the greatest flier known to the world at that time, looms over every cinematic sequence. Pepper never had an opportunity to fly in the war, but continually tells tales of Kessler and his (Pepper's) imaginary battles.

As time moves on, both Pepper and Kessler have become stunt pilots, barnstorming throughout the north-

ern states—bringing the airplane to the people. But progress catches up with them, pilots must be licensed, the sky is sold in aeronautical parcels of packaged real estate and both Kessler and Pepper end up in Hollywood—Pepper to fly for the screen and Kessler to lend his knowledge as a technical advisor to a film that is being made about his greatest battle.

So, to this land where dreams are

made comes men who have lived all of their lives with unfulfilled dreams. Pepper was a trainer during the war and was not allowed to fight in the air. Kessler never found the best to fight. "What is so great about killing 69 kids," he asks. They had no skill; there was no challenge.

Engines rev; propellers turn and across the blue horizon, the film soars—half waltz, half war—to the final act.

—Les Erwin

events

BODYWORKS Richard Tanis

What's in a name?—A lot if that name happens to be the Museum of Contemporary Art (237 East Ontario St.). Three "bodyworks events" were on view there during April. Plaudits should go to the M.C.A. for showcasing this exciting and controversial development in contemporary art.

Bodyworks is part of an international trend in art during the last five or six years to expand and transcend traditional objects, materials, subjects and modes of perception. As such, it requires a new attitude and approach by gallery goers in what to look for and what to relate to. Chicago can thank the Museum of Contemporary Art for letting it really be 1975 around here.

Bodyworks is an intensely personal form in which subject, object and medium all find embodiment in the person of the artist. The artist's mind, matter and psyche—their processes and exchanges with the environment—are subjects. Explorations of these subjects are made through the media of the artist's body, voice and/or actions. The presence of the artist, or a film, videotape or photographic record featuring the artists are the other elements that are the brushes, paint and canvas of this genre as well as the object for exhibit.

Dennis Oppenheim, a 36 year old artist living in New York City, came to the M.C.A. on April 2 and 3. A hearty crew of about 69 braved that belated April Fool's joke snowstorm on the first night to witness some really fine work.

Seeing Oppenheim's bodyworks was like viewing the artist as bridge between the scientist and the mystic. The creations were infused with a sense of high-minded ex-

perimentation and discovery. There seemed an intent to explore subjects that might occupy the minds of a scientist or social scientist, but at a point when their speculation was forced into the realm of mysticism and ineffable essences.

Oppenheim's first work, untitled, consisted of two video cassette systems, each atop pedestals about 15 feet apart. In the darkened main floor gallery, the cassettes glowed images in black and white.

The cassette on the right was stationary. Emanating from it was the voice of a cool black dude who repeated "C'mon baby, lay some skin on me, man." An image of one person's arm and hand, and another's repeatedly did the ritual producing a sharp, clear clap. These claps provided a definite rhythm to the work.

The cassette on the left slowly rotated. A slanted blacklite was on the back of the cassette. Pictured on the front was a head facing full face, seemingly printed in negative but with distinctly Negroid features. This image spoke to you in seductive, bass, sing-song jive inflections: "C'mon for a big black nigger.... Come meet me on the other side of my skin.... C'mon through the backdoor of my mind.... Shade by shade. One black is what I want so deep you can pass through it..."

At one point in the approximately half hour work, a black member of the audience spontaneously sung out, "Right on, brother!" At the work's end, I asked my companion if she could guess the artist's race. She answered, "He's obviously black." Oppenheim is white. Speaking with him after the presentation, he said that recently he had been exploring energy. He spoke of a "meta-energy" that he senses around black people. (A few year's ago, we'd call this

vibrations.) It was this meta-energy he was trying to capture.

The evening also included several brief film recordings and a slide work. Explorations were made of systems and the generations in a chain-of-being.

In one film Oppenheim's face appeared submerged in clear blue water. The surface of the water was broken into sparkling patterns by air blown from the artist's mouth. The audience heard gurgling sounds. There were several takes. Each seemed delimited by how much air the artist had available.

This was a didactic piece, very strongly conceptual. It showed in stimulus-response fashion, the action of one system, the artist, on another, the water. While each system maintained its essential character, to the viewer there was an abstract blending of the two systems. It recalls a psychological principle that the whole is different than the sum of its parts.

Two works dealt specifically with the generations and a chain-of-being continuity.

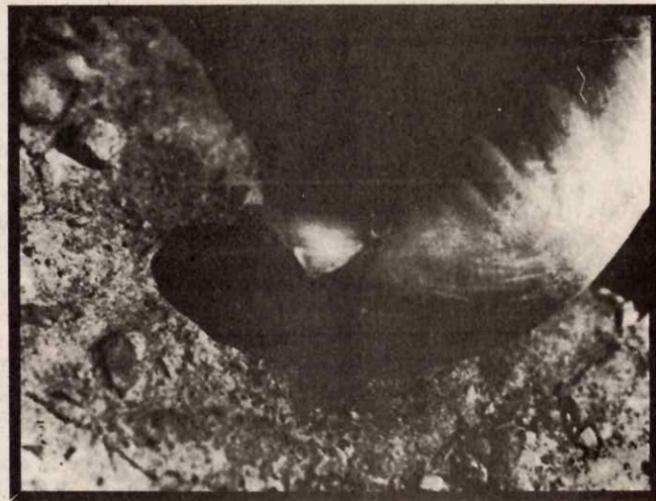
"My Father's Socks" showed the artist putting on pair after pair of his deceased father's socks. The artist's head was not in the film frame but you heard a voice-over repeating, "I'm creeping inside your space... I'm inside your space. You're going around me now... Your space is filled now..."

By way of background, this piece combined both elements of Bodyworks and Process Art. Process Art is a form in which the personal experience of the artist as he creates his piece is the most significant factor. The piece itself, what is observable to a viewer, is really just a byproduct.

In "My Father's Socks," the artist was both talking to the socks and its

The storyline goes like this: Emmanuelle (Sylvia Kristel), a young, lithesome beauty, comes to Bangkok to join her husband Jean, who is in the French diplomatic corps. Jean had married her because he didn't know of "anyone who makes love as well." This does not prevent him from making love not as well with others. He encourages Emmanuelle in his view of having many sex partners, so she may be a "real woman, a real wife." After all, he reasons, what is there to do in Bangkok except "play tennis, golf, squash, see the pagodas and the canals—or make love." The wives of the other diplomats encourage her similarly. Emmanuelle is seduced by one of these women on a squash court introducing her to the pleasures of lesbian love. This wets her

events



Dennis Oppenheim from: *Identity Transfer* 1970

properties of having space and at the same time, experiencing space his father once occupied. The artist's personal and probably very emotional experience in those moments is what was of central import. His recording of the act on film was something tangible for exhibit.

The final work at the M.C.A., entitled "Gram Gel," employed slides and sound. In overhead shots against a background of earth, it showed Oppenheim as a nucleus-like form whirling his young naked daughter around in a circle. You heard on the speakers, "I want to see you. (Pause.) Get away from me. (Pause.) You're running away from me. I want to touch you." The young girl, after a series of whirls, went off on a tangent and left the frame as the picture darkened and became more abstract. The figure of the artist was amoeba-like and seemed to corkscrew into the ground. The work ended in a flash of white light.

Oppenheim told this critic that the work was open-ended but he did have a concern for "exteriorating" himself through his offspring. The work seemed almost a parable of life, generation, passage of time, and finally death.

A work of Oppenheim's is currently on view in a show entitled *Menace* at the M.C.A.

On April 4, Laurie Anderson, a native of Wayne, Illinois, and now living in New York, performed her engaging multimedia bodyworks event called "For Instants." She was assisted by Bob Bielecki and Bob George as technical staff.

Ms. Anderson incorporated graphics, dance, song, violin playing,

slides and film to present autobiographical memories of growing up.

Addressing the audience after the event, she told of her interest in memory and the now. She spoke of not wanting to do any event more than once and not making a record of it. The event was intended to exist afterwards only in the memories of those who were there. I intend to honor her wish and let those pleasant moments rest there.

Ms. Anderson has an event tentatively scheduled for the fall at the Art Institute.

Chris Burden, the California-based artist, did his bodyworks event on Friday, April 11. As of April 12, he was still doing it.

People were lining up in the 30 degree weather an hour before the 8 o'clock starting time. Not since Secretariat came to town to do his stuff at Arlington Park racetrack had there been such a sense of—"big event."

Many in the crowd had probably seen the Chicago Sun-Times critic Roger Ebert's story in the preceding Tuesday editions, headlined "Art of fear and pain." Spread across a third of a page were three photo highlights from Burden's "Shoot Piece." In that piece, Burden was shot through the arm by a marksman friend. In one photo, the marksman is in ready arms position; in the next he's taking aim at the artist; the third shows the artist in wide-eyed apparent semi-shock, his left arm bandaged.—Appetites were whetted.

By 8:15, the crowd of about 350 had filed in and seated themselves on the

floor in the northwest portion of the gallery, leaving a 20 ft. diameter semicircle of clear space for the event. What they saw was a clock on a wall and an approximately seven foot by five foot glass resting against the wall and three pegs in the floor, forming a half tent.

At 8:20, Chris Burden came out through some doors and was greeted by warm applause. The slightly-built artist was dressed in a blue sweater, blue jeans and blue tennis shoes. Burden proceeded to stop the clock and adjust the time to read seven minutes and seven seconds before 12 o'clock. He then crawled into the area underneath the glass, lying awake but as still as possible on his back. Two museum personnel were stationed on either side to intercept would-be hasslers. A film crew periodically photographed the piece and the onlookers. After a lapse of time, a museum employee set the clock ahead to 12:26 and re-started it.

A carnival atmosphere reigned. People were laughing, chattering and cracking jokes. The were also starting to leave after only five minutes. I lasted until 11:30 p.m. At that time, only around 30 people remained. Some people, I understand, stayed the night.

A fellow in front of me told a friend there really should've been bricks by the piece. He then recounted a piece in which Burden had himself spreadeagled on a floor, manacled with copper bracelets. Live electrical wires were placed in nearby buckets of water. Had any gallery goer kicked over a bucket, Burden would've been electrocuted.

While I was there, two choruses of

events

cheers and a chant of "More, More!" rang out. There was one brief undertone of boos. Some coins were pitched at the glass. Speculation as to consequences of breaking the glass and harming the artist were on several lips. A few people went up to the glass to talk to the artist whereupon they were politely coaxed away by the guards. One fellow offered Burden his scarlet red carnation. And one woman flung her bra into the area in front of the glass.

The piece by Burden, as yet untitled, is similar to "Bedpiece," in

which he lay in bed for 22 days in a California gallery. It is also a logical work to follow a piece he did ending March 1 at the Ronald Feldman gallery in New York. In that piece he lay for 21 days on a triangular platform built so high above the floor he was not in view. In this Chicago work, he was constantly in view.

This was a process art piece. The artist as object and what he experiences, especially in relation to the emotional climate generated by a crowd, a small group and just one or two onlookers is at its heart. But this

observation must be juxtaposed with the disgruntlement of one fellow who stalked away after only ten minutes into the piece, grumbling, "I don't know much about art, but I know what I like."

The bodyworks events were companions to the exhibit "Bodyworks," a thorough survey organized by curator Ira Licht. Those who saw last year's "Image and Idea in Recent Art" at the Art Institute might've recognized a few pieces.

—Richard Tanis

books



ZEN AND THE ART OF MOTORCYCLE MAINTENANCE
An Inquiry Into Values
Robert M. Pirsig
406 pp., New York, Bantam Books, 2.25

Imagine a two-lane blacktop disappearing into a sweltering vanishing-point on the summer dried north plains of America. Imagine it wanders into the hills of Montana and beyond. You are on a cycle, have been for five hours now, four days riding

from Minnesota. Flying across the backroads with the engine's steady roar, you find you've got a lot of time to think—about yourself—about the way things hang together.

This is what *Zen and the Art of Motorcycle Maintenance* is about. It doesn't concern itself much with motorcycle maintenance and it has even less to do with Zen. But Pirsig, who cannot be separated from the narrator of this story-journal, and his spectral former self, whom the reader knows only as Phaedrus (no apologies

made for the Socratic imagery), take a haunting journey, not so much across the western backcountries of America, as across the backcountries of the mind and its abilities/inabilities to cope with modern life and the ideals which always seem so alienated from it. It drove Phaedrus mad and, one must think, brought Pirsig very close to the edge as well.

The book is not very well written, but this is precisely what is so powerful about it. Pirsig is so painfully honest. He recounts his thoughts, his fears, with the completeness of an intense interiority that could only come from plugging one's ears to the ceaseless grind of a motorcycle's engine talk.

And on the backroads of his mind, from the underbrush, the monsters fly up. Steadily, we are shotgunned into the understanding that this man is not one but two, and that the death throes of this former self destroy even the inner peace—the feeling of simplicity—that keeping a motorcycle hanging together and pointing in the right direction on the road could bring.

Page by page we move away from a vacation, a jaunt away from the cares of the everyday, into a nightmare, a war of fear and too much caring for the world. There must be an escape-hatch, a way to die and come back to deal with it once more, but this particular cyclist has done it once already—and it didn't work.

Pirsig is not alone in this awkward psychodrama (call it a philosophical detective novel)—his son travels with him, and the interaction between them provides some of the most realistic passages in the book.

In truth it is his son who helps the narrator to the realization that, if nothing else, his perseverance, that same dogged determinedness to keep

books

become imperative.

Are the filmmakers exploiting our fears of destruction in movies like *Omega Man* and *Soylent Green*? Or is this dread being sustained by the world-wide tragedies we share through mass communication daily?

An inquiry into the future by means examining the cause of present day problems is conducted by Anne and Paul Ehrlich in their book, *The End of Affluence: A Blueprint for your Future*. Many of the hazards along the continuing path of ecological suicide are confronted and, most important,

individuals' alternatives to this mass strangulation are explored.

I feel that in this book the authors issue a very personal challenge to the reader. They make the point that, by keeping informed on issues relevant to your own survival you are able to make evaluations on your own, independent of government and the mass manipulators of industry and advertising, who have their corporate interests in the forefront. The next step is to make contingency plans based on your analysis and be prepared to act on them.

The problem, in our current situation of information overload, is what to look for: which information is important to your continued existence?

One of the greatest dangers we are now facing is the government endorsed rapid accumulation of nuclear power plants. H.W. Kendall and Daniel Ford, members of the Union of Concerned Scientists, are quoted in the book as follows:

"It is a reasonable conclusion... that, within ten years or so, there may be a catastrophic release of radioactivity from an operating nuclear power reactor. This conclusion is based only on the AEC's own stated probability of a pipe break. This estimated accident rate neglects other possible initiating events, such as pressure-vessel rupture, operator error, and other presently undefined events."

The psychological impact of this statement comes from the realization of the high possibility of atomic catastrophe, not from an incredible "doomsday war," but from good ole Com Ed's nuclear power plant smoldering in your own backyard.

However, the nuclear energy question in only one facet of a complicated crystal. The Ehrlich's probe

with knowledge and compassion into this complexity. The result, *The End of Affluence*, is a well-documented, extremely readable examination of a common reality and a directed step toward viable alternatives.

The future is your choice.

—Maryjane Osa

THIS MONTH'S COVER: "SUPERIORITY" IS BY

DE
ES
SCHWERTBERGER

TRIAD is extremely pleased to feature the work of Viennese painter DE ES Schwertberger. This painting is one of a series from his latest book: *FUNDAMENTAL PICTURES*. An American Edition of the work is now being planned.

Although only 33, he is one of the most technically gifted and ideologically mature painters in, not only Europe, but the World today. He is managed by C. Tishman, 2211 Broadway, New York, 10024, (212) 8 8213.

Whole Earth from 17

and said there is a need for such an organ. "There's plenty of people interested in alternatives," he said. But not long ago he was having doubts. Before he got involved with the *Whole Earth Store*, he said he thought the people's movement of the last sixties had all but died.

"I looked around one day and asked where has it all gone. It seemed to have disappeared," he said. Now he feels that he was wrong in his observation because of the tremendous interest in the store. He said the store is getting more "traffic" now than ever before, but that costs have risen right along with the extra business.

He feels that a lot of the interest in alternatives in the late sixties was to fads and that many people working in stop-the-war efforts were doing so because "that was the thing to do."

But that may have been good in the long run because even though many people supposedly interested in the movement dropped out, it left the stronger and more sincerely interested followers behind, and perhaps there to stay. ●●●

TRIAD GUIDE

HAR HAIRSTYLING
for Both
HAIR REPAIR
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Chicago, Ill. 60634
545-5595



plowshare natural living center

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books

his motorcycle together, to keep all he has left of his world together, will save him.

It is a lesson hard won.

"Yes, Phaedrus, things are not always as they seem."

Don Faulkner

of the Kiwanis Club. To put it simply in terms of Jess Gitt, he was a newspaper man who had a healthy dose of common sense, and who knew the rare art of plain speaking.

What was it about this paper that made Wayne Morse call it "the best newspaper in the country," that

almost Yankee, wisdom reminds one often of another down-home Democrat from Independence, Missouri.

Whether Jess Gitt would like the comparison or not, he is a winning character. His term "Jeffersonian Democrat" may not mean as much today as terms like progressive, independent, or free-thinking. Jess Gitt was all of these.

His dedication, his concern, leaves one sincerely believing his credo and that of his newspaper: "All the news, all the time, without fear of favor, bias, or prejudice."

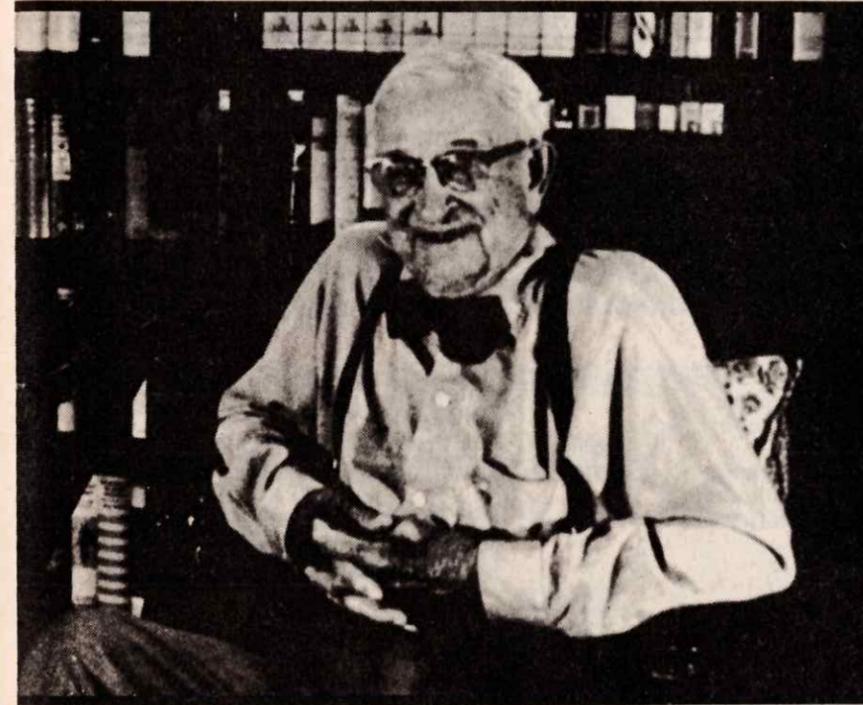
—Don Faulkner

**THE END OF AFFLUENCE:
A Blueprint for your Future**
By: Anne H. Ehrlich
Paul R. Ehrlich
(Ballantine Books, New York, \$1.95)

"Even the future is not what it used to be. At electric speeds it is necessary to anticipate the future in order to live in the present, and vice versa."

—Marshall McLuhan

In the time before the Oracle at



J. W. GITT'S SWEET LAND OF LIBERTY
Compiled and edited by McKinley S. Olson
224pp. New York, Jerome S. Ozer, Pub.

The York, Pennsylvania, *Gazette and Daily* is gone now. It was sold in 1970 when Jess Gitt, at 86, felt he was too old to run the paper effectively anymore. But the memory of the paper and its dedication to good journalism lives on. J. W. Gitt is hard to separate from the small-town newspaper he brought into life in 1915. With his hard-hitting editorial comments he became part of a generation of small town journalists like William Allen White of the *Emporia Kansas Gazette*, and Hodding Carter of the *Delta Democrat Times*. These were people who were not afraid to speak their minds, who were committed to giving the readers in small town areas all the news, national and international, and who believed that local reporting meant more than recording who showed up at last Tuesday's meeting

brought accolades from the New York Times, from I. F. Stone, that won it award after award for brilliant reporting?

A lot of it, Olson tells us, was Gitt himself and I find it hard to deny that.

To take a tour through this book of selections from 55 years of editorials in the *Gazette*, interspersed with interviews with Gitt, is to see America, the populist dream. Gitt covered all fields, from pushing for racial and sexual equality in the 'twenties to decrying corporate polluters and warmongers in the late sixties. The book becomes a history of this country itself seen through the eyes of J. W. Gitt. Many people liked him; others didn't—like those who had something to hide: the automobile manufacturers who pulled out their advertising when, before Ralph Nader, Gitt was telling us that our cars were unsafe, or the corrupt politicians in the York City Hall whose fraud the *Gazette* brought to light.

Gitt considered himself a "Jeffersonian Democrat," and hearing him speak, with his Hanover County,



Delphi and since, humanity has been entranced with many visions of the future. These dreams, usually of a better time, one of peace and prosperity, have perpetuated since early desire. But this is now the age of instant information where industrialization of life pushes to the limits. To see, to assess and to act, instead of fantasizing, at present



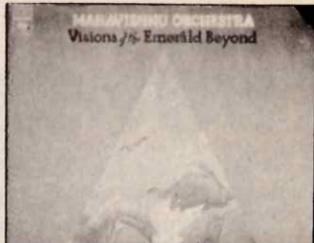
KANSAS: Song for America
[Kirschner]



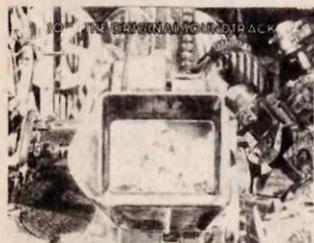
LEON RUSSELL: Will o' the Wisp
[Shelter]



ROBERT HUNTER: Tiger Rose
[Round]



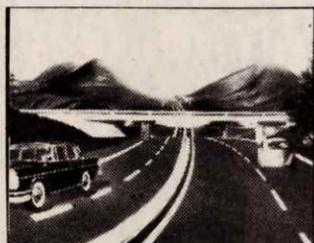
MAHAVISHNU ORCH.: Visions of the Beyond
[Col.]



10 CC: Original Soundtrack
[Mercury]



STEELY DAN: Kathy Lied
[ABC]



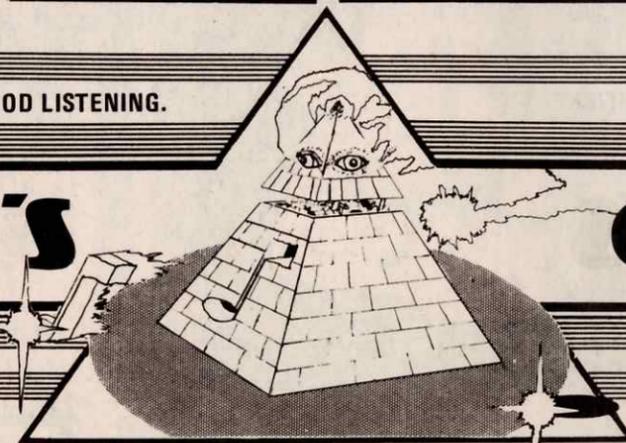
KRAFTWERK: Autobahn
[Vertigo]



RICK WAKEMAN: Tales & Legends of King Arthur
[A&M]

YOUR ASSURANCE OF GOOD LISTENING.

TRIAD'S



CHOICE



JEFF BECK: Blow By Blow
[Epic]



RICK & LINDA THOMPSON: Hokey Pokey
[Island]



LYNARD SKYNARD: Nuthin' Fancy
[MCA]



TOMITA: Pictures at an Exhibition
[RCA Red Seal]



WENDY WALDMAN: Wendy Waldman
[WB]



ELOY: Floating
[Janus]



AEROSMITH: Toys in the Attic
[Columbia]



TANGERINE DREAM: Rubycon
[Virgin]

LOVECRAFT: We Love You Whoever You Are
[Mercury]



OLD & IN THE WAY: Old & In the Way
[Round]



CHUCK MANGIONE: Chase the Clouds Away
[A&M]



ZAZU: Zazu [Wooden Nickel
Nickel]



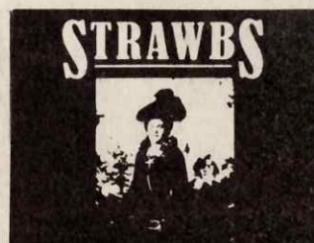
RETURN TO FOREVER: No Mystery
[Polydor]



SPARKS: Propoganda [Island]



HEADHUNTERS: Survival of the Fittest
[Arista]



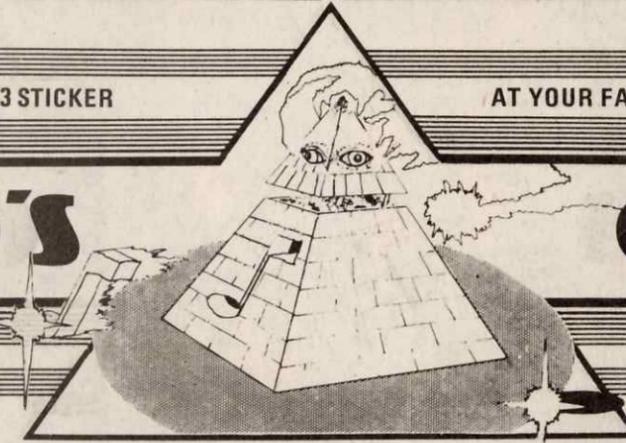
STRAWBS: Ghosts [A&M]



JUDY COLLINS: Judith
[Elektra]

FIND YOUR CHOICE 33 1/3 STICKER

TRIAD'S

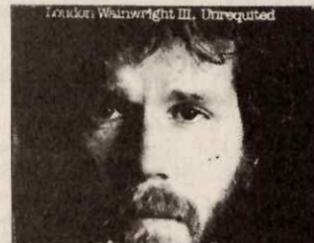


CHOICE

AT YOUR FAVORITE RECORD STORE.



JIMI HENDRIX: Crash Landing
[Reprise]



LOUDON WAINWRIGHT III: Unrequited
[Columbia]



RICHARD TORRENCE: Belle of the Ball
[Shelter]



DAVID BOWIE: Young Americans
[RCA]



LONNIE LISTON SMITH: Expansions
[Flying Dutchman]



ARMAGEDON: Armagedon
[A&M]



GEORGE DUKE: The Aura Will Prevail
[BASF]



NATIONAL LAMPOON: Gold Turkey
[Epic]

records



JEFF BECK
Blow By Blow
Epic PE 33409

It's summed up in the title. Just, Jeff Beck. Not, Jeff Beck Group, and there have been plenty of groups. Originally a year with the Yardbirds, he left them to start the first Beck Group with Rod Stewart doing the vocals and Ron Wood on guitar. They cut two albums (TRUTH and then Beck Ola) of which the latter still brings words of praise while "Beck's Bolero" from the former is a piece of playing that still haunts my memory. The mood back then was a bit blues, a bit experimental, and very-very English rock.

Beck formed the 2nd group when Wood and Stewart split to seek their respective fortunes. Rough and Ready and Jeff Beck Group were the begrooved results. The direction was outwards as Beck continued to explore more diversified musical styles.

The 3rd group was with Middleton and Milford (veterans of the second group) and Tim Bogert and Carmine Appice (drums and bass for Pigeons, Vanilla Fudge, and Cactus respectively). Their Orange album is justly renowned for a good deal of heavy rock n' blues, and a great deal of stress laid on the improvisational interplay between the musicians within a tightly composed format.

With this fourth group, Beck takes another direction. There are cuts here which can be mistaken for McLaughlin arrangements. The direction is definitely more jazz oriented. Middleton returns to the keyboards after being absent from the orange album (Beck, Bogert, Appice Epic) with Phil Chenn and Richard Bailey replacing Bogert and Appice.

The cuts show a greater percentage of Beck originals than was previously the case, and I personally find this an improvement. The mood is relaxed and the improvisations more complex

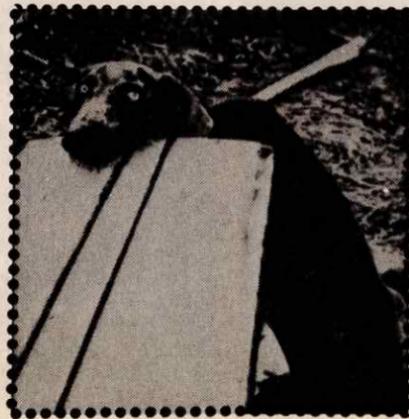
within the framework Jeff has created for himself with Middleton. Perhaps the most obvious feature of the new album is the heavy reliance on keyboards. Between this and Beck's greater reliance on melodic, major chord runs (as opposed to heavy bass and beat interplay in the minors and sevenths) there's a more popular sound to his work; particularly on the interpretations of Stevie Wonder's "Ended as Lover's" and "Thelonius."

Altogether, another Jeff Beck album. His guitar still talks sense if you're listening. The power's there. His evolution to a more complex and musically satisfying sound seemed inevitable. If his new finesse isn't your style, there always are records of Beck groups one through three to listen to.

—Ed Kislaitis

ERIC CLAPTON
There's One in Every Crowd
RSO SD 4806

Does the mere mention of Eric Clapton's name conjure fond memories of Derek and the Dominos and superlative tunes whose mere numbers are too numerous to mention? Do "Layla" and "Bell Bottom Blues" instill the immediate need for a turntable complete with the assurance of more hours of unquestionable listening pleasure? How about Bangladesh? Remember those great guitar solos which brought chills to your spine? Well then it's time to dust the disks because the new Clapton will only make you yearn for time and tune gone by. "461 Ocean Boulevard" was an indication that the Clapton of old was on the wane. "There's One in Every Crowd" reaffirms that suspicion. He's gone.



First of all, the album itself sounds as though it were recorded in a phone booth and rechanneled for stereo. It was an extremely poor engineering effort.

Clapton penned four of the ten tunes on the album, coauthored one, and arranged two others. Don't let that fool you. It doesn't help. Gone are those bluesy tunes... those spine tingling lyrics... those wailin' vocals. They have been replaced by boring lyrics sung to boring beats with a little reggae thrown in for good measure. Clapton is a superstar fully worthy of the title. Why is he composing and compiling such unworthy material? His mere presence on both stage and vinyl used to inspire musicians and vocalists alike to heights of fervor never before attempted or attained. What happened?

—Lea Antolin



OLD AND IN THE WAY
Round Records
RX 103

Put the record on. Grab a beer. Sit down. Relax. Man, here we are at Texas Joe's Saloon. Live! For one night! Or forever, this album has it. All of it. Complete with a chick yelling, "Hey, Boogie!" and an Indian chant. If you can't get into this album, you'll never get into any album.

The all-star cast: Vassar Clements. (Hasn't he been around lately?) Jerry Garcia. (He's not Dead anymore.) David Grisman. John Kahn. Peter Rowan.

The music: Music for the people. No electricity here. We're in the country. Acoustic. When's the last time you listened to a string bass? It's here. So's a guitar, a mandolin, a banjo, and Vassar's violin. And that's all. All? That's enough!

Everyone has a part. Step to the center of the stage and have at it. As I said, Vassar's been around a lot lately,

TRIAD GUIDE

KANSAS OVER CHICAGO

KANSAS
SONG FOR AMERICA
including:
Down The Road
Lamplight Symphony/Lonely Street
The Devil Game/Incomudro-Hymn To The Atman

HEGEWISCH DISCOUNT 148th & Torrence Calumet City, Ill.	RECORD CITY Meadowdale Shopping Center, Carpentersville	RECORD CITY 4505 Oakton Skokie, Ill.
LAKEHURST RECORDS 109 Lakehurst Center Waukegan	YORKTOWN MUSIC Yorktown Shopping Center, Lombard	LINCOLN MUSIC 124 Lincoln Mall Matteson

records

but he has never sounded better. His solo pieces are choice. But then, so are all the other's. Pick the strings off the mandolin. Can strings catch on fire? It's one thing to be fast, but another altogether to pick fast and clean. Ask David Grisman. And on banjo, Jerry Garcia. Damn! I mean, that boy can do it! Peter Rowan, smooth as a baby's behind on the guitar. And John Kahn. Milkin' music from the tall string bass. No drums. No horns. No synthesizers. Just strings. And music: delicious music.

The songs. From traditional folk music all the way to a version of Jagger/Richard's "Wild Horses." Tasty! Oh, they all deserve mention, but why? They are all excellent. And you'll hear for yourself.

Do you think that's all? WRONG! Harmony. Shucks, these guys must have played together forever. That's the way it sounds. The vocals have that raw, country edge. Caterwaul? Not quite. Rather, pure. And elegant. Listen. And this is live. Not some studio product that is dubbed or redone ten times. Spontaneity. Yes, but also smooth and technically outstanding. Just for a moment you are there. It can grab you. It's that good.

Enough? Heck, the cover is worth the price of admission. What a picture.

Clements and Garcia, in particular, have played here and there, but never in a concept quite like this one. Not fancy. Not slick. Just really enjoyable, super music. I hope this album is not their only effort. This is really a fine album.

"Hey, Cora Sue! Honeybunch, how 'bout another beer? And put side one on again, will you darlin'?"

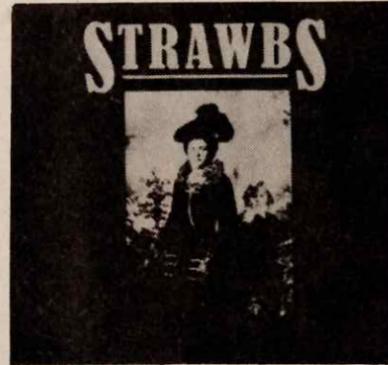
—BOB TOLAN

STRAWBS
Ghosts
A&M 4506

Dave Cousins's guitars and recorder are slick, Lambert's guitars a little more so, Cronk's bass is tight and unobtrusive, and Rod Coombes' drums-congas-and percussion generally are more relevant to the music than is usually the case with percussionists, but John Hawken's keyboards are especially righteous; excellent pianoes, organs, mellotrons, synthesizer's and what have you.

The album is a pleasing blend of electrics and acoustics, with some smooth vocal harmonies. Concerning the songs, my personal choices run toward their "negative" material:

where they're dealing with depressing topics like death and poverty. Their sound takes on an ELP quality (Emerson, Lake and Palmer) that's like a coldly delirious wind. "Ghosts" also has something of this quality, as does "Where Do You Go."



The 'zippety dooh dah' quality of cuts like "Lemon Pie" is a shade too saccharine for my taste, with bassist Cronk's "Starshine" being the worst offender in this category. It's just too precious. But if you enjoy Rod McKuen, well... I don't know. One of the few "up" pieces that doesn't run to excess is "Grace Darling." Cat Stevens backed with electrics and a heavenly choir is the image brought to mind. A "nice" way to end an album of modest but attractive qualities.

—Ed Kislaitis



LABELLE
Nightbirds
Epic

The sound of silver soul is the ultimate description of Patti Labelle, Sarah Dash, and Nona Hendryx—known collectively as Labelle. Spun silver, not hard or metallic, whose attractiveness lies in the weave

TRIAD GUIDE

The magnificent Richard Torrance and his mighty band Eureka present "Belle Of The Ball." Their second album on Shelter Records. A beauty that continues to grow.

On tour:

5/14-15 Evanston, Ill.
Amazing Grace
5/17 East Lansing, Mich.
Michigan State University



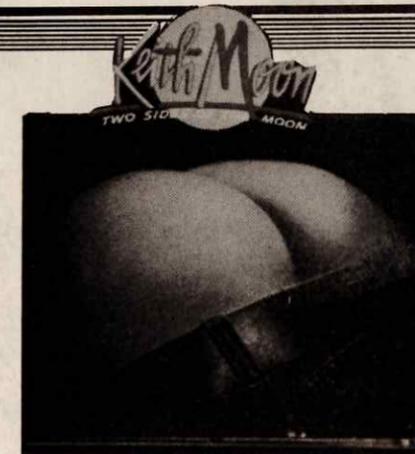
Available Wherever Records & Tapes Are Sold.



records

rather than the fabric. Words like glitter and sparkle rightfully apply to Labelle, whose current "Lady Marmalade" and concert performances create an excitement and electrical tension that's long overdue. Their incredible harmonies and vocal flights into space are breathtaking and this factor makes them the female band of today over contemporaries like First Choice and Three Degrees. After hearing the album, I'm pleased to say "Lady" was no accident, for "Somebody Somewhere," "Are You Lonely," and "What Can I Do For You," though not as hard hitting, are sure candidates for hit follow-ups. The emotional base of Labelle is displayed in "You Turn Me On," "It Took A Long Time" and their tour-de-force onstage, Nightbirds, which, like most of the songs, was penned by Nona Hendryx. The production quality is excellent throughout and, although the album in no way compares to live Labelle, Nightbirds and their previous album Moon Shadows will hold you until you see them.

—Clarence Smith



KEITH MOON
Two Sides of the Moon
MCA 2136

Keith Moon drives Cadillac into swimming pool. Keith Moon seen carrying Iggy Pop around on shoulders. Keith Moon plays Uncle Ernie in Tommy and grosses out the nation. Has Keith Moon gone Hollywood? or has he always been nuts? The Who just seems to be proliferating albums like rabbits.

Whereas Entwistle's release with Ox (Mad Dog) made some pretensions at being a serious piece of musical entertainment, it's clear Moon was into nothing but utter self indulgence of the most excessive variety.

Besides that, it sounds like rock music—early Beatles or Stones actually. It has helping it: JoJo Gunne-Ringo Starr-Patti Quatro-Joe Walsh-Rick Nelson-Flo & Eddie-Harry Nilsson-John Sebastian-Klaus Voorman-(and as they say in the Hollywood biz) a cast of what reads like thousands. He even talked to Lennon a number of times (probably in reference to the Lennon songs on the album and their possible arrangement). Musically? But look at it this way. This has to be the greatest communal effort to transcend regional loyalties and work in a common sense since the Russians and Americans decided to link up in space. Besides, I was always a sucker for those comic books where they threw all the super heroes together. But Keith Moon as Superman?

—Ed Kislaitis

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JANIS IAN
Between The Lines
Columbia PC-33394

Back in the 1960s, when everyone was in high school and rock music was mostly jukebox effluvia, a young lady named Janis Ian caused lots of eyes and ears to open up with a song titled "Society's Child". It was about nothing less than interracial love, a subject previously taboo for the recording industry. It became, however, an underground hit of sorts, and Janis, only 15 at the time, was hailed as a superstar, and a highly talented singer composer.

The rest, as they say, is history, a chronicle of an authentic musical genius' decline into obscurity. Uneven production on her first few albums, then a topsy-turvy series of record contracts, contributed to Janis' decreasing popularity. She was, paradoxically, a queen and a victim of the music business. Janis staged several comebacks on various labels, but nothing seemed to stick, and then she disappeared. But last year she returned again with a strong album on Columbia called *Stars*, and it seemed that she was headed back to the top.

Her new album, also on Columbia, is called *Between The Lines*, and it's an interesting collection of thoughtful songs. Gone is the strident, almost painfully poetic voice of the young woman. Janis is now 24, and she has matured into something more than a precocious rock singer. This is no album for background music; it demands listening. If you don't, then you will miss that rock and roll rarity—intelligent lyrics coupled with pleasant melodies.

The songs are mainly about love gone sour or selfish. Not a unique theme, but Janis interprets according to her particular talent and perspective, so we are offered much

more than the usual, "Oh, baby, you hurt me and made me cry" clichés. There is a high sensibility at work here, something which is remindful of Edith Piaf. (And the new Janis is a chanteuse in her own right.) *Between the Lines* was produced with great élan by Brooks Arthur, who should be congratulated for the way he managed the string and horn sections. Outstanding songs are "Light a Light", "Tea and Sympathy", and "Lovers' Lullabye".

Janis has certainly come a long way since 1965, when she was already pretty far. One can only hope we are as articulate in our listening as she is in her writing and singing, for society's child is now society's conscience, and she's got a message for us. God knows, few of us ever read between the lines.

—Chuck Pratt



GREENSLADE
Time and Tide
Mercury SRM-1-1025

Greenslade's fifth album (and second States release) is more popularly oriented than their previous effort on Mercury, *Spyglass Guest*. The really evocative instrumentals and dreamlike phrases that have been a hallmark of this group are now reduced to a number of cuts and a passing (although still haunting) aura in the remainder of the pieces.

"Time," "Tide," and "Catalan" fall into earlier category, and all possess a shimmering appeal that begs the listener to go back and play them one more time.

The nature of the group is based on the novel concept of forming the core around two keyboards. Lead keyboard is founder Dave Greenslade (ex-Colosseum) with Dave Lawson playing counter chromatics on clavinet, synthesizer, and electric piano. Greenslade and Lawson also account for all of the compositions—with the musical emphasis falling on Greenslade, and Lawson doing most of the lyrics. Andrew McCulloch learned his percussive trade with King Crimson, and the experience has stood him in good stead. He rambles through the complex time changes (astral riffs so often require) with an ability unusual to most drummers. He has grace as well as power and knows

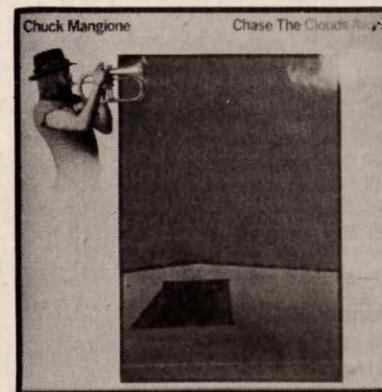
when a too obvious beat might disperse a carefully composed mood. Briley's bass work is responsive but less innovative than I would have suspected seeing as his competition is keyboards. He's new with the group and probably accustomed to conversing with a lead guitar. Trying to improvise something off somebody's keyboard work, particularly if his hands are hidden, can be a challenge.

Greenslade is a mature group waiting for its audience in the States to discover them. They deserve that recognition.

—Ed Kislaitis

TRIAD GUIDE

records



CHUCK MANGIONE
Chase the Clouds Away
A&M SP-4518

Chuck Mangione plays the flugelhorn and electric piano. He possesses a BM degree from the Eastman School of Music. He was nominated for a Grammy in 1971. At age 15 Dizzy Gillespie was so impressed with his playing that he presented Mangione with a trumpet. I had assumed that Mangione had reached his performing, composing

and conducting peak when I saw and experienced "Together: A Concert with the Rochester Philharmonic Orchestra." I was wrong. Since then he has produced a mighty measure of masterpieces of which "Chase the Clouds Away" is a new found member. He uses no engineering, re-mixing or other electronic gimmickry to produce his superb sound, a purist technique long since ignored by many musicians. The album was "recorded 'live' in the studio without over-dubs or additional instrumentation." He has transferred his inspirational energies from the stage to the studios and the result is electrifying. Oh, to have been there and to have witnessed what must have been extraordinary session.

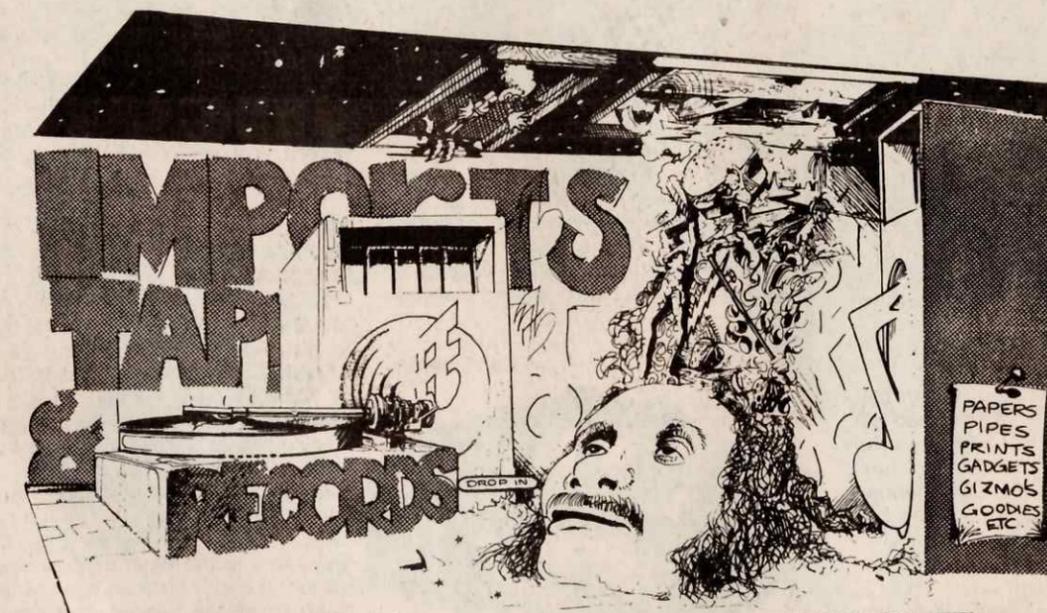
Gerry Niewood has been partner to Mangione for many years and they perform together beautifully, each supporting the other. Niewood's sometimes funky, sometimes serious, always sensational sax and flute solos are nothing short of superb, but then we have come to expect that of him. Joe LaBarbara, a sometimes accompanying drummer in the past, lends his effective efforts as does Chip Jackson new to the group on electric

bass. Then there is Esther Satterfield, fondly remembered from both "Together..." and "Land of Make Believe" whose pearly vocals send shivers down the spine. A special Concert Orchestra completes the group, and a complete group it is.

"Chase the Clouds Away" contains six tunes ranging from the poignant and piercing notes of "Can't We Do This All Night" to the funky piano and sax in "Song of the New Moon" to the full orchestration of "Echano" complete with echoing solos by Mangione and Niewood. "Chase the Clouds Away" is overwhelming in its impact and Satterfield's vocal on "Soft" is just that... soft.

Mangione is truly a master at what he does. He brings music to life. He can incorporate a fine jazz quartet with a philharmonic and/or concert orchestra (i.e. Rochester Philharmonic, Hamilton Philharmonic). He possesses the correct formula to do this while never losing the intimate quality of a quartet. Truly, a master at what he does.

—Lea Antolin



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ORLEANS Let There Be Music Asylum 7E-1029

A two-faced album. Really! Let me explain. Harmony. Vocal and instrumental. The Eagle influence, you say? Side one in particular? Not really. Comparisons are inevitable, but Orleans isn't copying. All the material comes from the band. They come across with a fine lead vocal, slick harmony, and tight instrumental background. Easy to listen to, toe-tapping songs which can be played loud or soft. It depends on your mood. Music for your head, or maybe your feet.

And then?
Funk! Down and Dirty. The Average White Band. With a ballad thrown in for good measure. Side two. I mean, just as you had begun to feel comfortable, Bam! The toe starts tapping. Lookout! Shake your footsies! Outstanding! No doubt about it. The mood is changed as slick as a fire-house pole. Off your rear and on your feet.

You really aren't ready for this album. Tight! A casual listening says: "Hey, listen again!" And you will. Closer. A four man group where everyone sings. Sings well. High, low, and all points between.

And the playing. Super. No wandering solos. Everything is planned. Everything leads to something. That is not to say there are no solos. There are. But crisp. Clean. With solid support. John Hall, who wrote most of the songs on the album, and Larry Hopper on guitars, Lance Hoppen on bass, and Wells Kelly on drums make the music happen. Literally happen. All the songs are alive. Nothing drags. The more you listen, the more you hear. The more you hear, the more you listen. And the more you listen,!

Two faces! Both good. Which is your favorite?

—BOB TOLAN

NEW WORLD ELECTRONIC CHAMBER ENSEMBLE Switched On Beatles Island ILPS-9300

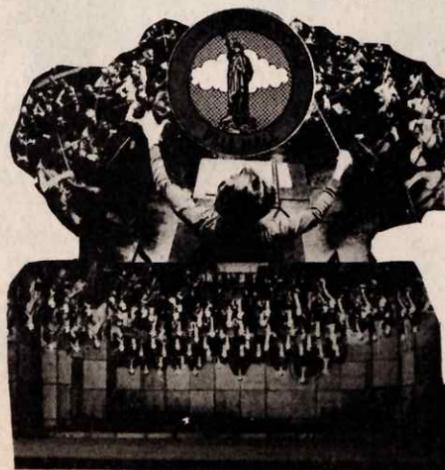
Baroque Beatles, phony Beatles, early Beatles, even Boston Pops Beatles; so it comes as no surprise that what Walter Carlos did for Bach, Howard Leeses-Michael Flicker-Robert Deans attempt to do for the contemporary classics of the famous four. Looking at the listed array of technical musical marvels, you'd think they were part of a secret



English effort to put a man on Mars. Over the speakers it's another story. The mixing is so close to the original (and the arrangements, timbers, etc. as well) that you come away from the album feeling as though you'd been listening to cuts of the originals but with the vocal track somehow misplaced.

The album is quicker, better musically in some cases, and more effervescent. The point the liner notes make that the music deserves to stand on its own seems plausible. If there's a fault with this pleasant, background music album; it's that certain creative challenges of interpretation were foregone in favor of a strictly traditional approach. A curious blend of melodic keyboard styles and futuristic sound equipment.

—Ed Kislaitis



FROM THE NEW WORLD Pell Mell Philips 6305 193 (import)

This group is another of the excellent efforts Germany can boast of. They are a vague offshoot of Triumvirat, with vocals reminiscent of Omega's earlier albums. The title track begins the album and identifies the group with a powerful base in keyboards, stemming from classical influences. Especially interesting is the violinist, Thomas Schmitt, whose outstanding delivery separates Pell Mell from any other group in their category. *From the New World* (the song) is a mirage in music; it consists of light swooping organ work rising to great crescendos only to merge with delicate oscillating vibrations of the violin—the ending's hopping blend of bass and piano begins to paint a landscape the ears hate to leave. *Tocatta* is also very interesting; its symphonic intro and characteristic staccato tempo lay the foundations from which a pretty jazzy structure surfaces.

Side two is less impressive, consisting of two *Suite's* that just jump around from theme to theme too much to be very appealing. Pell Mell also introduce a new organist and that is probably why the sudden change of material comes.

In general, anyone into music containing a degree of keyboards should take the time to find this record. You will not be disappointed.

—George Biernadski

CARL ORF Carmina Burana Columbia M33172

What's a classical LP doing here. The *Burana* was written in 1936 by Orf as the first part of a trilogy (*Catulli Carmina* followed in 42 and *Il Trionfo di Afrodite* in 51). The music was written around a series of poems discovered in a Bavarian monastery back in 1803. The poems were composed by a group of de-frocked monks and minstrels back in the 13th century. These "Goliards" were as dedicated to the flesh as they were to the spirit and the result is an amazing mixture of the sacred and profane, the enlightened and obscene. Orf explores these wild and heddy verbal mixtures in music that roars and sweeps between heaven and earth. Michael Tilson Thomas conducts the Cleveland Symphony Orchestra with a verve that belies the album jacket's modest claim, a "sonic spectacular."

—Ed Kislaitis

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LEWIS FUREY
Lewis Furey
A&M SP-4522

Incomprehensible! But I like it. Left-handed-off-the-wall, cabaret "stuff." It's too orchestrated for rock (sort of warped David Essex) but too strange for anything else. Furey oscillates between pathos and bathos, sincerity and self-satire with the subtle ease of a sleight of hand artist. His lyrics aren't quite poetry, and his wit too often poignant to be funny. His voice has the limp whine of someone begging not to be beaten-up for the third time (except on "Cleanup Time" where he sounds like Froggy the Gremlin). A strange synthesis of Eno madness and Ferry "Suavity." What Cat Stevens is doing singing back-up on an album like this is a mystery to me. Best cut is "Kinda Shy." A musical, lyrical contradiction in so many different aspects your head and ears just want to keep playing with it. Furey reviews himself best with the lyrics from "Lewis is Crazy."

"he's crazy crazy
yea
crazy crazy
yea
crazy crazy crazy
yea
Lewis is crazy"

...but in the smooth, calm way that makes you think, perhaps he really is.
P.S. Watch out for cut 1 (Tango). It is not representative.

—Ed Kislaitis

AMON DUUL II
Hijacked
ATCO SD 36-108

Amon Duul 2 is Germany's other premier rock group. Most Triad readers are already familiar with the madmen living in the castle above Cologne (CAN). Fewer are aware of the fact that while Can was lugging mattresses and sound equipment up to Schloss Norvenich; a dozen or so painters, poets, and musicians were congealing into an identity outside of Munich. Their name, Amon Duul.

It's impossible to say exactly when Duul started. Some members of the group had known each other back in boarding school days (like a scene out of Robbins' *The Adventurers* isn't it). They began functioning as something of a commune back in the early 60's. By '68, an ideological rift had developed and two members of the group split to join with Commune One, a revolutionary-socialist political group. When the two at Commune One started a rock group by the name of Amon Duul, the original seven who remained started playing under the name of Amon Duul 2. Since then their line-up has gone through some extensive (and often tragic) changes.

Before getting to specifics concerning the latest album, some general observations about the group's approach to music are in order. The easiest manner in which to define the character of *Amon Duul 2* is in terms of their chief rival, Can. Where Can is musically experimental, Duul 2 is politically active. The result is a stress on lyrics and an interest in communicating something to the listener. Where Can is primarily introverted in its attempts to improve and expand its sound, Duul 2 makes no bones that it's trying to sway the sympathies of its audience.

Although Can and Duul 2 are friendly acquaintances, members of Duul 2 have voiced opinions in print to the effect that (referring to Can), "I can only listen to them for a quarter of an hour and it's still exactly the same when you come back." Concerning Irmin Schmidt (leader of Can), Chris Karrer of A.D. 2 remarked, "He can really play, but all he does is fiddle with his glasses."

For those familiar with Duul 2's previous album, they won't be surprised to know that the trend towards a fuller-more pleasing sound-continues. The songs feel more composed with orchestration and arranging being the tightest yet. This

also has to be their most commercial album to date. The trend towards acceptability has been gradual, but definite. Where their first album, *Phallus Dei*, was purposely outrageous; the following productions (*Yeti*, *Carnival In Babylon*, *Dance of the Lemmings*, *Wolf City*, and *Vive La Trance*) sought to accomplish social ideals, or at least make people aware of some, through the power a popular group wields on the mass consciousness. Also—since they play as a commune—they tend to write material which they enjoy performing in an emotional, friendly sense of mutual interaction.

Over the years the group has had a number of sounds. Early on, Jefferson Airplane and Pink Floyd might have been apt comparisons. Later, their experimentation with east Indian and South American rhythms gave them a decidedly Moody Blues feel. Throughout that time, a certain futuristic-cosmic-revolutionary flavor always remained central to their character. This expressed itself in fairly long instrumentals and some really innovative juxtapositions of Hawkwind electronics (not to mention Tangerine Dream) with Fugs irreverence. There are undercurrents of rage and humor, but these generally take the form of a surrealistic sarcasm rather than simple sentiment.

Falk Rogeer's synthesizer seems to be the basis for the group, with Peter Leopold's drums as the mainspring from which Chris Karrer and John Weinzler and Lothar Meid derive their energy and direction. To someone not prepared for it, Meid's "Wolfman Jack" vocals and brutal bass work can come as something of a shock. Karrer's versatility on guitars, violin, tenor sax, and drums is exceptionally impressive. Weinzler's guitars tend to form intricate latticework bridges between the traditional bass & drum foundation of the rock group with the spacey,



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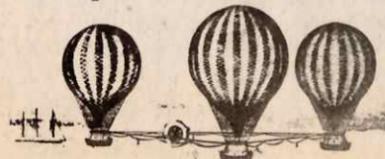
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electronic, acoustic colors of the keyboards.

A special feature of the group is female vocalist (and percussion person) Renate Knaup-Krotenschwanz. Somewhere left of Grace Slick, but a good deal less "apocalyptic" than Nico; Renate's voice is a pleasing sinuous thread of silver through the dense tapestry of the music. Her style forms an attractive symmetry with Lothar's growls and Karrer's articulations.

Hijack has little of the earlier psychedelia. The lyrics are a fairly straightforward incitement to revolution against our technologic, but highly irrational, society (as epitomized by the cut "Archy the Robot"). The group's grasp of English is excellent, but with a curious tendency to use the words for their musical and poetic textures—occasionally at the expense of their meanings.



The single long instrumental "Da Guadaloop" is a curious fusion of Curtis Mayfield back-beat with classical violin work floating above it like a cloud. The whole has embedded in it various screams, voices, elephants and whatever. "Liquid Whisper" is a lightweight, optimistic creation which shows off Renate's silky voice with a warm folk touch given by the acoustical guitars and simple harmonies. A natural counterpoint is the ending cut, "Archy the Robot," with its strident march beat and goofy horns alternating with some subtle fretwork and a tinkling chime.

My personal favorite is "You're Not Alone" on side one. Lothar's voice is so gravelly that he can't really sing notes, but his composition and the way he voices it succeed in getting his message across.

Amon Duul 2 is still the other great band from Deutschland, but easy as this album is to enjoy—I hope the commercial trend stops here, for both Can and Duul 2.

—Edward Kislaitis



BUFFY SAINTE-MARIE
Changing Woman
MCA-451

This is Buffy's second album after her change of image and record companies. The new Buffy retains that unique voice, though her spine-tingling vibrato has toned down a bit. Her concerns are closer to home now, meaning the soul, and she signs more about love and womanhood than social protest. She does it well. Of course.

records

The new Buffy is brassy and vibrant, clearly gunning for a niche in rock and roll, maybe even on the radio, so her songs follow a jazzed-up pulse, not pulling any stops as far as production goes. Like her previous MCA album, **Changing Woman** was recorded in Nashville under the auspices of veteran producer Norb Putnam. However, there's very little of the usual C&W flavor to this record. Most of the words and music are self-penned, and Buffy is still proficient at creating haunting imagery like this: "Changing woman/dance on the weather/lightning and feathers/mark her trail."

If you're looking for some aggressive rock fused with a calm sense of poetry, then check out **Changing Woman**. It isn't Buffy's best, but the title seems to be a promise that she'll be getting better.

—Chuck Pratt



ARMAGEDDON
Armageddon
A&M SP-4513

Armageddon's claim to fame is its musical lineup. Keith Relf (ex-Yardbirds and one of the founders of Renaissance) teams up his vocals and harmonica with Martin Pugh's guitar work (ex-lead guitar on The Rod Stewart Album, and recently Steamhammer). Another ex-Steamhammer and Ex Renaissance man is bassist Louis Cennano. The group is filled out with drummer, Bobby Caldwell (formerly of Johnny Winter and Captain Beyond).

This is a strong album with a wailing drone guitar pitted against some intricate bass and thundering drum work. The effect is sometimes painful, often bleak, and occasionally serene. There's little of the classicism of the original Renaissance group

Bargain Bin

THE FLAME (Brother BR 2500)

Before you even get to the grooves on this elpee, you are confronted by several unique facts concerning this band: 1) They were the first band to ever record on the Beach Boys' Brother Records (this was even before Warner Bros—having been distributed through Starday-King Records out of Nashville). They were also the only other artists ever recorded for Brother besides the Beach Boys themselves. 2) This was the very first quadrophonic record ever (there's even a flyer enclosed explaining how to convert your stereo into quad). 3) The Flame was one of the few African bands to ever make it out of Africa. 4) The album was produced by Beach Boy Carl Wilson.

With all this, it may be a little much to expect a good record too, but, yes, it is a good record. A very good record, in fact. The music is basically a fusion of Beach Boys (natch) and Beatles with lots of good use of harmony. The first side is completely solid with three good rockers, "See the Light," "Make It Easy" (featuring a revved-up "I Get Around" type sound), and "Hey Lord," as well as two slower cuts—"Lady" and "Don't Worry, Bill" (Emmitt Rhodes with "Helter Skelter" surf guitar!!). Side two is almost as good with "Get Your Mind Made Up" and "I'm So Happy," two more pop rockers, a Beatled ballad, "High and Lows," and a reprise of "See the Light."

Despite the Flame's greatness, they broke up soon after this was released (probably due to lack of commercial success—it was in the bins in no time flat). Bassist Blondie Champlin and drummer Ricky Fataar went on to join the Beach Boys after Bruce Johnston quit, but I'm not sure if they're still with them as Billy Hensche (ex-Dino, Desi & Billy) has been drumming with the Boys lately. Oh well, another good band down the drain. But the album is here now **CHEAP** so get it!

—Eddie Flowers

here. In fact, it's because Cennano and Pugh felt like rocking more and composing less that they separated from Renaissance. The split seems to have done everyone involved a world of good. Relf's stinging vocals are

articulate and nicely done. A drawback of Pugh's apparent lapses of creativity. Now that he's found a more improvisational medium to work in, he doesn't always take advantage of it. On "Buzzard" he takes one of his old Steamhammer riffs and plays it almost verbatim. "Paths and Future Gains" suffers from a form of, "I think I'll just play this over a few more times until the bass says something I can respond to," lack of imagination. The group has managed to break out with a fully developed character and musical identity. The talent is clearly there. A little more preparation and playing together is going to make this one of the hottest groups around.

—Ed Kislaitis



AYERS ROCK
Big Red Rock
A&M SP-4523

Australia? Kangaroos? Koala bears? Progressive jazz/rock? The odd environment that juxtaposes aborigines and twenty-first century architecture (the Sidney Opera house for example) has resulted in the formation of one of the more interesting groups I've heard lately. Their fusion of complex jazz with rock beat is not quite English, American or European. It's clean with a lot of energy.

What pleases most about this group is the balance of all the part. They're five excellent musicians but without letting their virtuosity displace the mood of the music. Col Loughnan's variety of saxes, acoustic flute, and piano give the tone of the music substance and flavor, while Chris Brown's lead guitar interactions with Jim Doyle's rhythms are a pleasure to listen to. As might be expected, the album's long on instrumentals and short on lyrics. A really fine rock group, but what're they doing way down there?

—Ed Kislaitis
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NEU '75
NEU!
Brain (Import)

I didn't think these guys would be around for a third album considering the deficit of new ideas found on NEU! 2, but I'm somewhat glad they proved me wrong. NEU! '75 is actually a combination of their two previous albums put under a different colored cover.

One of the biggest changes, however, is the frequent use of piano and vocals. "isi," the opening track (the best one also) combines the "Halogalloish" beat (their trademark) and a very unique blend of flowing melodies, stemming from deep within the group's hearts, both from synthesizer and piano, that capture you and make the song excellent. The next two tracks are surprisingly slow (reminiscent of Weissensee), use a metronome as the pace setter (they used radio, tape recorder, and turntable before, so why not metronome?) and have an array of pre-taped sound effects. The second of the two, "leb wohl," has vocals that seem to be being washed away by the waves in the background.

Side two contains two songs that show the NEU! can also boogie. "Hero" and "after eight" are comprised of almost the same two chord guitar riffs that would be virtually undistinguishable if it weren't for the screaming vocals (which, by the way, sound as if the group, while recording, was being tortured by a savage tribe). The track in between, "e-music," is this album's version of Hallogallo. The drum beat is faster and synthesized, sometimes reminding you of Autobahn; at the onset, there is some keyboard work but it is lost in the

latter half of the shuffle.

I really hate to think in which direction NEU! will go on from here. To me they're at a standstill. They definitely lack variety. However, I don't image they'll change much and, actually as long as they are the only ones producing this type of music, they will continue to prosper. NEU! is getting ALT!

—George Biernadski

RICK WAKEMAN

The Myths and Legends of King Arthur and the Knights of the Round Table
A&M SP-4515

Rick Wakeman is one of my favorite artists and belongs in a league onto himself. His keyboards don't rival Herbie Hancock's, but his musical conceptions and visions are second to none. I felt that it was his particular kind of musical imagery that helped raise Yes out of the electronic/abstraction doldrums into an imagination grabbing group. Without Rick's almost childish delight in creating evocative constructions of alien worlds, Yes seems to be slipping back into the echo and drone ozone that is the malaise of too many too professional experimental rock groups.



However, with *Myths and Legends...* Wakeman goes too far in the opposite direction. Where *Wives of Henry VIII* was a poem of instrumental textures; where *Journey to the Center of the Earth* was an extravaganza of orchestral-rock-electronic color that brought the world of Verne into vivid, twinkling reality; *Myths...* is merely plain fun in an elaborate album cover.

The orchestra, the English Chamber Choir, and some fine mixing and musicianship by his band do little to alter the fact that the compositions

are lightweight and the arrangements lacking in the sort of thing that makes the difference between a limp melody and a piece of music that knocks your teeth out. There is simply too much air. The music isn't filling. For medieval rock, stick to Gryphon (*Red Queen To Gryphon Three*, or *Bell*). As for Wakeman, he'd better lay off the tankards of ale and tighten his act or else turn in his union card and join the Society For Creative Anachronisms. Still, Wakeman is superior to ninety percent of what's going on in the special realm of rock that he holds such solid, undeniable claim to.

—Ed Kislaitis



HUMBLE PIE
Street Rats
A & M

There's a ragged edge to this new Pie music which is rumored to be the last testament of a long and glorious career. The sound is stark in its rawness, with what sounds like no overdubbing on any of the tracks. *Street Rats* is an apt title for, like those creatures, Mariott and Co. are in the depths of gutter blues and rock; and even though the initial impression is that of a group on its last leg, the overall feeling is that of a group going back to basics and completing a cycle that began in '68 when Steve Mariott left Small Faces to form a band. Pure rock is what these songs personify and it's a helluva shot in the arm for the music and us listeners who expect to hear rock when we pay for it. All tracks have a distinct bite to them, but best of all are "There 'Tis," a stomper with a rousing sax solo from Mel Collins, and the hard and raunchy, "Let Me Be Your Lovemaker," which explains itself. If this is indeed the last slice of Humble Pie, I'd suggest you get yours now.

—Clarence Smith

records



LONNIE LISTON SMITH
Expansions
Flying Dutchman

Like rock, jazz has borrowed other musical forms, mostly African and Easter, to rejuvenate its spirit. *Expansions* is representative of the new, dreamy jazz that's at once glamorous and earthy, and building a following as more listeners become familiar with Chick Corea and Herbie Hancock. It's spotlight time for Lonnie Liston Smith who has worked with Gato Barbieri (*Last Tango In Paris*), Paroah Sanders, and Miles Davis to arrive at his combination of blissful serenity and cosmic funk. Songs like "Desert Nights" and "Shadows," belie the Coltrane influence in the use of various percussion under Smith's inner space piano and a dominant soprano sax theme. Vocalist Don Smith shines on "My Love," "Peace," and what is certainly the best new jazz vocal around, "Expansions." The influences of Leon Thomas is becoming less obvious as Smith matures into a singer whose ability to create a myriad of vocal textures will one day place him among the greats. "Voodoo Woman" is uptempo and (although it's based on Herbie's current thing), Lonnie utilizes it as an exercise to show you what Hancock can and cannot do. The mood is thick and exotic and features excellent solos by Smith and tenorman, Dave Hubbard. "Summer Days" heralds warm weather in a Latin vein with Lonnie on acoustic piano and good flute from Don Smith. The album is remarkable in content and quality.

—Clarence Smith

DONALD BYRD
Stepping Into Tomorrow
Blue Note BN-LA 368-G

Donald Byrd is one of the finest trumpet players that Blue Note has

MAY 1975

produced, and Blue Note has produced a host of them. The list of memorable albums to Byrd's credit is an indication of such, and "Stepping Into Tomorrow" is no exception.

The most salient pieces are: "Think Twice," "Design a Nation," "We're Together" and "You are the World." Byrd executes those magical, cool, crisp clear notes to which we have become accustomed. Jerry Peter's acoustic piano adds to the effort, as do the alto sax of Gary Bartz, the bass of Chuck Rainey and the soothing swinging background vocals.

The album flows. Its pleasant and soothing while stimulating at the same time. Its a predictable continuation of Byrd's past efforts with one exception. Its better.

—Lea Antolin

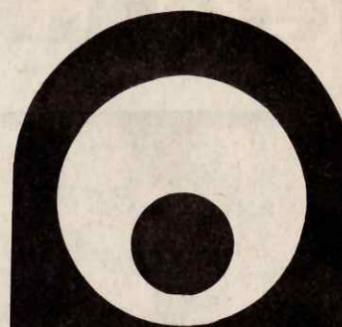


DAVID BOWIE
Young Americans
RCA

Bowie has altered his persona enough times to include David Jones, balladeer, the Lauren Bacal of *To Have And Have Not*, *Ziggy Stardust*, and other briefly lived identities. As I mentioned in these columns a few months back, David's fronting a soul band, but don't be amused. This isn't the product of some puckish dilettante or fading popstar trying desperately to cling to an ailing career. Bowie knows what he's doing and through this album has finally decided to settle for presenting his real self, bereft of caricature and outlandish theme. This music is far too real to lend itself to production so *The Mainman* takes his changes and succeeds in what ranks with *Space Oddity*, *Hunky Dory*, and *Ziggy* as part of the Essential Bowie collection.

There is no longer reason to dismiss David as some gay pretender, or not accept his qualities of genius, imagination, resourcefulness, and intelligence as synonyms of the immediate seventies. The new music

Rec Rev Cont. p. 15



up and coming
at amazingrace

MAY 1-5
gary burton

MAY 8-12
ellen mcillwaine
redwood landing

MAY 16-18
livingston taylor
corky siegel

MAY 23-24
steve goodman
martin, bogin and
armstrong

MAY 29-JUNE 2
paul winter consort

JUNE 26-30
keith jarrett

tickets on sale
in advance

for information dial
fat-city

amazingrace
main and chicago
in evanston



CONTEMPORARY HEAVIES

So you like blues, but don't know where to go after Muddy Waters and B.B. King? One highly arbitrary method of quickly enlarging your record-buying bills (and your awareness of the breadth and depth of the blues) is to find out where your favorites come from and the listen to their buddies.

Run down this short list of CONTEMPORARY HEAVIES which is cross-referenced to the regional lists on down the page. You can also pick a territory and work backwards, of course!

Listed first: a musically-typical anthology, followed by musicians (all of whom have LP's under their own names). Vocal/guitar combinations unless otherwise noted.

- MUDDY WATERS:** Mississippi, Chicago
HOUND DOG TAYLOR: Mississippi, Chicago
B.B. KING: Memphis
BOBBY BLAND: Memphis
JOHN LEE HOOKER: Mississippi, Detroit
LIGHTNING HOPKINS: Texas
BROWNIE MCGHEE & SONNY TERRY: East Coast Picking
T-BONE WALKER: Texas, West Coast
FREDDY KING: Texas, Chicago

EAST COAST PICKING

BLIND BOY FULLER ON DOWN VOL. 2, Saydisc 168. Blind Blake, Blind Boy Fuller, Rev. Gary Davis, Peg Leg Sam (harp)

TEXAS

TEXAS BLUES, United 7782 (cheap label.) Blind Lemon Jefferson, Little Son Jackson, Smokey Hogg, Albert Collins, Robert Shaw (piano), Alex Moore (piano)

WEST COAST

WEST COAST BLUES, United 7789 (cheap label.) Lowell Fulson, Jimmy McCracklin, Phillip Walker, Roy Brown, Little Johnny Taylor, Charles Brown (piano), Johnny Otis

LOUISIANA

THE EXCELLO STORY, Excello 28025 (2-LP set.) Lightnin' Slim, Robert Pete Williams, Slim Harpo (harp), Clifton Chenier (accordion), Professor Longhair (piano)

Also note the incredible lack of space! Other regional centers with blues activity include Indianapolis, Kansas City, New York City, Alabama, Arkansas, Tennessee, etc. Finally, everybody in the blues just won't fit neatly into these regions. So keep looking and listening . . .

WHERE TO FIND: The Jazz Record Marts, 7 W. Grand and 4243 N. Lincoln in Chicago.

WHERE TO FIND MORE ABOUT 'EM: Read LIVING BLUES Magazine. \$3.60 a year for 6 issues--PO Box 11303, Chicago IL 60611.

CHICAGO

CHICAGO—THE EARLY 50's, Blues Classics 8. Big Bill Broonzy, Tampa Red, J.B. Hutto, Jimmy Dawkins, Magic Sam, Little Walter (harp), Big Walter (harp), Junior Wells (harp), Sonny Boy Williamson I (harp), Otis Spann (piano)

MISSISSIPPI

MISSISSIPPI BLUES 1927-1941, Yazoo 1001. Charley Patton, Son House, Tommy Johnson, Skip James, Robert Johnson, Big Joe Williams, Mississippi Sheiks, Elmore James, Sonny Boy Williamson II (harp)

MEMPHIS

MEMPHIS BLUES, United 7779 (cheap label.) Furry Lewis, Bukka White, Frank Stokes, Memphis Jug Band, Joe Hill Louis (one-man band), Memphis Minnie

ST. LOUIS

THE BLUES IN ST. LOUIS 1929-1937, OJL 20. Lonnie Johnson, Clifford Gibson, Albert King, Walter Davis (piano), Peetie Wheatstraw (piano), Roosevelt Sykes (piano)



ATLANTA

THE GEORGIA BLUES 1927-1933, Yazoo 1012. Blind Willie McTell, Barbecue Bob, Peg Leg Howell, Frank Edwards

DETROIT

DETROIT BLUES—THE EARLY 50's, Blues Classics 12. Boogie Woogie Red, Eddie Burns, Bobo Jenkins, Little Sonny (harp)

"NITE TIME IS THE RIGHT TIME"

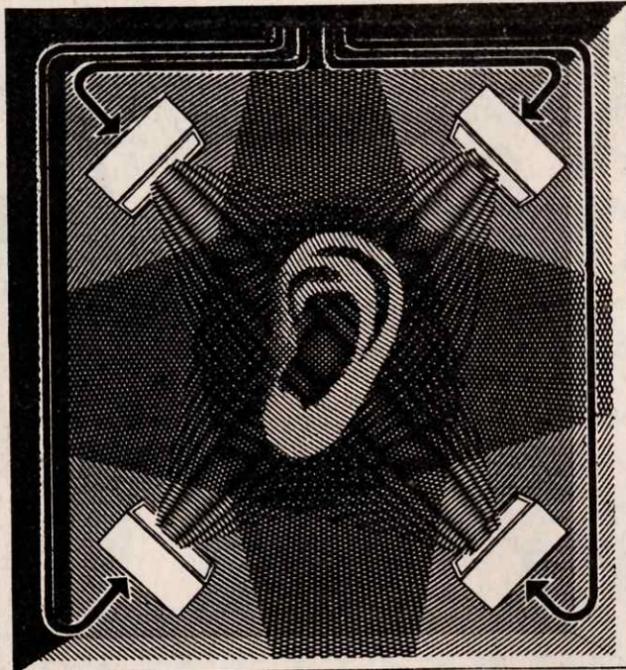
triad
106 fm
wxfm



WEEKNIGHTS FROM
ATOP SEARS TOWER

THURSDAY 1

8:00 FLIGHT 106-take off to new worlds of musical enjoyment on board our time-ship XFM in SQ.
 9:00 CHOICE 33 1/3-tune in to *Tangerine Dream, Return to Forever, and Lynard Skynard.*
 10:00 NEW SOUNDS AND NEW RELEASES-this is the place to hear the latest in recorded sounds.
 11:00 AROUND THE WORLD IN 80 DAYS-join us for the exciting conclusion of Phineas Fogg's race around the world.
 11:30 CHGO MUSIC SCENE-the local talents of *Treeborn, New Dooley Band, and Streetdancer* are featured tonight.
 12:00 MUSICAL TOPOGRAPHY-come exploring with us through some of the mountains, lakes, rivers, and valleys found in the music of *Dick & Dee Dee, Joni Mitchell, Dave Van Ronk, and King Crimson.*
 12:30 ART OF THE ACOUSTIC GUITAR-the beauty of the unamplified instrument is demonstrated in the playing of *Andres Segovia, Mahavishnu John McLaughlin, and Leo Kottke.*



Owners of quad receiving equipment will be pleased to know that starting this month Flight 106 broadcasts on Triad that take place on Tuesdays and Thursdays will consist of mostly SQ quad discs. We've gradually been increasing our collection of quad and now have a wide variety of music in quad ready for broadcast. Rock and Roll is well represented in our collection as well as Jazz, Electronic Music and some very interesting Imports. So, if quad is available to you be sure to tune Triad in on Tuesdays at 9 and on Thursdays at 8 for an hour of quad on our Flight 106.

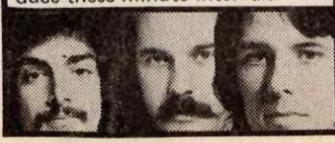
MONDAY 5

8:00 FLIGHT 106-give wings to your imagination aboard our time-ship XFM.
 9:00 CHOICE 33 1/3-tune in to *Richard Tarrant, Old & In The Way, and Jimi Hendrix.*
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-a special report on the German rock scene, featuring the music of *Kraftwerk, Neu!, Can, Tangerine Dream, Lucifer's Friend, and Amon Duul2.*
 11:00 ROLLING STONE NEWS-hear the voices of the people in the stories of the latest issue of Rolling Stone
 11:30 SONGS FOR RAILROADERS-ride on a musical train of thought with the *Grateful Dead, Lynard Skynard, and Tom Rush.*
 12:00 MUSIC NEWS-featuring the music of jazz/blues artist Mose Allison.
 12:30 TRIAD DREAM SEQUENCE-dreams inspire music and song from *Hayward&Lodge, the Stravbs, and Todd Rundgren.*



TUESDAY 6

9:00 FLIGHT 106-a fantasy ride in our jet-streamed time-craft XFM.
 10:00 CHOICE 33 1/3-tune in to *David Bowie, Kansas, and Mahavishnu Orchestra.*
 11:00 PSYCHIATRIC ROCK- Happy Birthday to *Sigmund Freud* with music from *Hendrix, King Crimson, Jade Warrior, and the Kinks.*
 11:30 NEW SOUNDS AND NEW RELEASES-an up to the minute survey of the latest in recorded sounds as they become available.
 12:30 MUSIC NEWS-featuring Germany's funky jazz/rock ensemble *Kraan.*



TRIAD GUIDE

FRIDAY 2

9:00 FLIGHT 106-a one hour flight into the worlds of musical fantasy designed to take you to places familiar and unfamiliar.
 10:00 CHOICE 33 1/3-tune in to *Kraftwerk, Wendy Waldman, and Sparks.*
 11:00 STONES BY OTHERS-hear the music of *Jagger & Richards* as interpreted by *Old & In The Way, Odetta, and Brian Ferry.*
 11:30 MUSIC NEWS-an audio history of *Undisputed Truth.*
 12:00 ELECTRONIC EXPERIENCE-while the Sun is still in Taurus we present the sounds of *Morton Subotnick's The Wild Bull*
 12:30 WHISTLING IN THE DARK-ever try to whistle Bach or Rock? Tune in and hear how it's done by *Donovan, Ken Nordine, Focus, and Whistling Jack Smith.*



That strange looking (to some people) instrument you see Jean Ritchie playing is an Appalachian dulcimer. These instruments have been made and played in the mountains of Kentucky, North Carolina, Virginia, and Tennessee as long as anybody can remember. The sound of the dulcimer is simple and lends itself very well to the accompaniment of folk music. It has, however found its way into the music of the Rolling Stones. You'll hear this and the music of Jean Ritchie, and the Rose Hip String Band on Triad on May 29 at 12:30.

MUSIK FAX-

The ancient Greeks were the first to arrange the scale in diatonic degrees. The word Diatonic is Greek and means coming through the tone. The musical modes, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian, are all named after various provinces and districts of ancient Greece. Each mode reflected a personal characteristic. Some were regarded as vigorous and manly, others mild or serene. Apparently, the Greeks were more sensitive to the nature of intervals than we are now. In our music we are left with only two scales, major and minor, and the modes are so strange sounding to our ears. In addition to these diatonic modes, the Greeks had a scale with quarter-tones, and the lyre was tuned to produce these minute intervals.

WEDNESDAY 7

8:00 FLIGHT 106-music, perhaps, even more than poetry is ignorant of artificial boundary; for it has no barrier of language.
 9:00 CHOICE 33 1/3-tune in to *Rick Wakeman, Eloy, and 10 CC.*
 10:00 FIDDLER'S SPREE-the country side of the instrument is featured in the music of *Old & In The Way, John Hartford, and Charlie Daniels.*
 10:30 CHGO MUSIC SCENE-hear the sounds of your friends and neighbors as we feature *Orbit, John Prine, and Forest.*
 11:00 ROLLING STONE NEWS-hear the voices of the people in the stories of the current issue of Rolling Stone.
 11:30 MUSIC NEWS-a short audio-history of guitarist *Jeff Beck.*
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.



THURSDAY 8

8:00 FLIGHT 106-through the worlds of Pop and Classics, fly with us aboard our time-craft XFM.
 9:00 CHOICE 33 1/3-tune in to *Chuck Mangione, Tangerine Dream, and Armageddon.*
 10:00 NEW SOUNDS AND NEW RELEASES-hear the latest recordings as they become available.
 11:00 THE POETRY OF BERNIE TAUPIN-Elton John's lyricist, *Bernie Taupin*, reads from his poetic works.
 11:30 MUSIC NEWS-featuring a short audio-history of *Steely Dan.*
 12:00 SOUNDS OF THE STORM-thunderstorm sounds are depicted in the music of *the Doors, Beatles, Peter Paul, and Mary, and Groffe.*
 12:30 ROCK AROUND THE RAINBOW-the multi coloured sounds of *Mike Mc Gear, Man, the Scorpions, and Merais and Miranda.*



EURO ROCK

AMON DUUL 2 have a greatest hits album out in Europe called "Lemmingmania".....ASH RA TEMPEL have been playing concerts in England on the same bill with MAGMA.....CAN are spending the month of May touring England and hope to finally make their first tour of the US in the Fall.....TANGERINE DREAM begin their first US tour this month. They recently toured Australia and the Far East. Segments of their new album "Rubycon" have been chosen to be used in the soundtrack of the sequel to the "Exorcist".....Expect to see domestic releases of albums by JANE and NEU as well as more of the bands on the Bacillus label.....ATLANTIS start their first US tour in Atlanta this month.....MANI NEUMIER has put together a new GURU GURU. He also finished work on a solo album that includes members of KRAAN.....PETER HESSLEIN of LUCIFER'S FRIEND finished producing an album by a former actor turned singer-poet MARIUS MÜLLER WESTERNHAGEN. Other members of Lucifer's Friend provide some of the musical backing.....ACHIM REICHEL has been busy producing other people's albums as well as just having released his own latest "Erholung" which was recorded live in Hamburg. His latest production is an album by KIEV STINGL called "Teuflich".....ELOYS second album "Floating" has been released here.....Other domestic releases of European groups include: SAHARA, a classical and jazz influenced group from Munich; OMEGA, heavy-metal rock from Hungary; TIGER B. SMITH, heavy-metal funk with teenie-cram overtones; CHRIS HINZE, Dutch jazz-flutist..... New releases over there include: KARTHAGO with an album called "Rock and Roll Testament" which features the bass playing of Ex-JETHRO TULL bassist GLENN CORNICK; TOTO BLANKE, guitarist from ASSOCIATION P.C. has put out a solo album that he recorded at his own expense. It features back up by JOACHIM KUHN, CHARLIE MARIANO, and American rhythm section of GERRY BROWN and JOHN LEE; NINE DAYS WONDER have a third album out called "Only The Dancers"; NIEMEN'S long awaited album is out in England. Recorded last Fall in New York, it features the talents of MICHAL URBANIAK, JAN HAMMER, RICK LAIRD, and JOHN ABERCROMBIE and is called "Mourner's VIRGO is a jazz/rock band from Germany that includes American BOBBY STERN on saxophones.

FRIDAY 9

9:00 FLIGHT 106-a pleasant sound excursion through the many worlds of contemporary music.
 10:00 CHOICE 33 1/3-tune in to *Richard & Linda Thompson, Loudon Wainwright III, and Tonita.*
 11:00 FRIDAY NIGHT SOUND-TRACKS-featuring music from the film *Zabriskie Point* performed by *Pink Floyd, Jerry Garcia, the Youngbloods, and Kaleidoscope.*
 11:30 MUSIC NEWS-a special Mothers Day tribute to *Frank Zappa and the Mothers of Invention.*
 12:00 ELECTRONIC EXPERIENCE-in conjunction with the upcoming Solar eclipse we feature *Grobschnitt* in their recording of "Solar Music".
 12:30 FLUTE FAVORITES-the light, breezy sounds of the flute as played by *Ian Anderson, Jeremy Steig, and Chris Hinze.*



MONDAY 12

8:00 FLIGHT 106-soar across the sound spectrum on musical wings aboard our time-ship XFM.
 9:00 CHOICE 33 1/3-tune in to *Leon Russell, Rick Wakeman, and Robert Hunter.*
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-featuring continental rock sounds from France with *Magma, Couer Magique, Martin Circus, Alice, and Triangle.*
 11:00 THE DREAM LABORATORY-described as an "auditory assault for voices and media", The Dream Laboratory was written by Paul Green and comes from Radio Canada International. You'll find complete details on the program elsewhere in this section. part 1 of 4.
 11:30 FOR AND ABOUT MAMA-mothers have been a musical inspiration for ages; we hear some of the music as performed by the *Electric Light Orchestra, Beatles, Al Jolson, Zappa, and Paul Simon.*
 12:00 MUSIC NEWS-a short audio-history of *Eric Clapton*, from his early days with the *Yardbirds, Cream, Blues Breakers*, up to the present.

TUESDAY 13

9:00 FLIGHT 106-an ear pleasing journey through the worlds of music in SQ Quad. music in SQ Quad.
10:00 CHOICE 33 1/3-tune in to *Leon Russell, Old & In The Way, and Chuck Mangione.*
11:00 THE DREAM LABORATORY-the second part of an "auditory assault for voices and media" from Radio Canada International.
11:30 NEW SOUNDS AND NEW RELEASES-a survey of the latest in recorded sounds.
12:30 MUSIC NEWS-featuring pianist, *Lonnie Liston Smith* from his days with *Pharoah Sanders* on to his present endeavors.



WEDNESDAY 14

8:00 FLIGHT 106-smooth gliding through the worlds of contemporary music.
9:00 CHOICE 33 1/3-tune in to *Headhunters, Steely Dan, and Kansas.*



10:00 HENDRIX IN STOCKHOLM-a rare recording.

10:30 CHGO MUSIC SCENE-hear the sounds of the groups making the local music scene. Tonight we feature *Streetdancer, Hound Dog Taylor, and Rose Hip String Band.*

11:00 THE DREAM LABORATORY-the third of four parts of an "auditory assault for voices and media" from Radio Canada International.

11:30 MUSIC NEWS-one of Hungary's top rock groups, *Omega*, is featured, including music from their Hungarian, German, and US releases.

12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.

THE DREAM LABORATORY

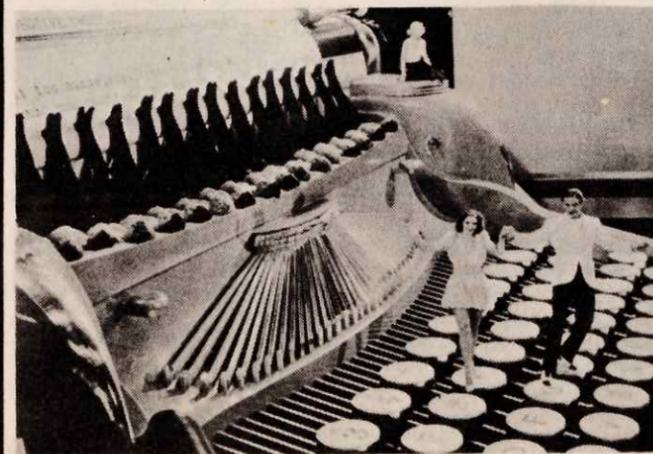


Paul Green, the author of the Dream Laboratory, doesn't describe this fantasy as a play, but rather as "an auditory assault for voices and media".

The Dream Laboratory is set in an imaginary center for advanced phenomenological studies, where scientists, including a somewhat fanatical director, are working on a project involving the role of the dream process in human psychology. With their sophisticated equipment, they can not only make audio-visual recordings of the dreams of their subjects but can manipulate the dream content and form. The play is presented in the form of live

coverage of such experiments using two young reporters as dream subjects. The young man and young woman enter a dream situation and their sensory impressions form a contrapuntal poetic stream of "dream consciousness" imagery.

The play was specifically conceived of as a stereo project and the dialogue, together with electronic effects and music, provide a kaleidoscopic sound picture. All the technology of the modern sound studio is brought into use, with multi-tracking and superimposed layers of sound elements. In Paul Green's words, "As the text moves towards the polymorphousness of the dream experience, the voices, and particularly those of the two subjects, become part of an enormous tapestry of noise. The score of voice, effects and music combines to form a continuous web of sound into which even silences are orchestrated". While designed as a fantasy situation, the play also implies some of the possible implications and repercussions of current research and increasing technological advances. Mr. Green is interviewed after the drama and attempts an interpretation of The Dream Laboratory and its "message".



Who would ever think of a typewriter as a musical instrument? Leroy Anderson did and wrote an orchestral piece that features a soloist playing typewriter. Hear it on Triad, May 22 at midnight. You'll also hear the way Vigrass and Osborne have used it.

THURSDAY 15

8:00 FLIGHT 106-a musical passage to worlds above and beyond the anticipated.

9:00 CHOICE 33 1/3-tune in to *Eloy, Aerosmith, and Stravbs.*

10:00 NEW SOUNDS AND NEW RELEASES-an up to the minute survey of the latest record releases.

11:00 THE DREAM LABORATORY-the concluding part of an "auditory assault for voices and media" from Radio Canada International. A short interview with the author, Paul Green, will also be heard.

11:30 MUSIC NEWS-*Supertramp*, a band with an undecipherable musical style, is heard in music and conversation.

12:00 NATURAL SOUNDS PRESENTATION-sounds of crickets, bees, birds, and streams harmonize with the music of the *Mahavishnu Orchestra, Minnie Riperton, Pink Floyd, and Neu!*

12:30 HEAVY MENTAL MUSIC-Triad reviews some of the more sensitive sounds of the 70's including *Sufi Choir, Between, and Sri Chinmoy.*

FRIDAY 16

9:00 FLIGHT 106-fly through the boundless, acoustical space aboard our time-ship XFM.

10:00 CHOICE 33 1/3-tune in to *Lonnie Liston Smith, Hendrix, and Lovecraft.*

11:00 FELIX THE CAT-the money tree-Today Felix is as enjoyable as he was in 1930 when Pat Sullivan first created him. Felix is modern... he goes into space with his magic Jet Plane and has all the latest inventions that aren't out yet.

11:30 MUSIC NEWS-recent sounds from the *Moody Blues' Hayward and Lodge* talking about *Blue Jays.*

12:00 ELECTRONIC EXPERIENCE-musical selections from *Morton Subotnick, Galactic Super Market, and Tangerine Dream* are heard.

12:30 HI-FI SCI-FI COMEDY-parts of David Ossman's "How Time Flies" are juxtaposed with the Firesign Theatre's "Everything Youn Know Is Wrong".

MONDAY 19

8:00 FLIGHT 106-a musical passage to worlds above and beyond the anticipated.

9:00 CHOICE 33 1/3-tune in to *10 CC, Steely Dan, and Judy Collins.*

10:00 SOUNDS FROM ACROSS THE BIG SWAMP-rock and roll from Italy is featured tonight along with our usual assortment of continental sounds. Groups to be heard will include *Sensations Fix, Ibiss, PFM, New Trolls, and Osanna.*

11:00 ROLLING STONE NEWS-hear the voices of the people in the stories of the current issue of Rolling Stone Magazine.

11:30 BLUE EYED SOUL FROM BRITAIN-soulful sounds are heard from *Average White Band, Ace, and Kokomo.*

12:00 MUSIC NEWS-featuring a brief audio-history of *Wendy Waldman in music and words.*

12:30 THE MODERN ORCHESTRA-it's come a long way since the days of the three B's, you'll hear it in the sounds of *Mahavishnu Orch, Orchestra Luna, and the Release Music Orchestra.*



TUESDAY 20

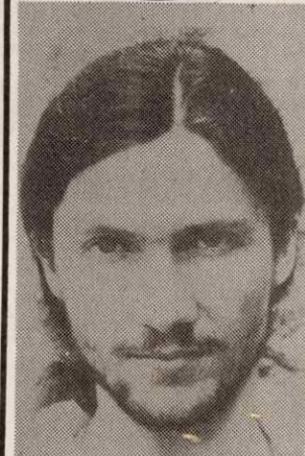
9:00 FLIGHT 106-our flight exists in time: it flows onward, changing continually. Music itself flows round it never stands still.

10:00 CHOICE 33 1/3-tune in to *Mahavishnu Orchestra, Return to Forever, and Stravbs.*

11:00 TRIAD'S TIME MACHINE-takes you back to San Francisco in the late 60's to hear the music of the *Grateful Dead, Quicksilver, Jefferson Aiplane, and Moby Grape.*

11:30 NEW SOUNDS AND NEW RELEASES-our twice weekly guide to the latest in record releases.

12:30 MUSIC NEWS-featuring the group *Neu!* from days with *Kraftwerk, Harmonia, and Neu! 75.*



Neu! is Michael Rother and Klaus Dinger, ex-Kraftwerk musicians who left the group after feeling that they had come to a still in their musical development. They were tired of playing the same thing every night and wanted to do something new. Thus Neu was formed. In German neu means new but they claim that really they're not doing anything new. "Strictly speaking", they say, "It's nothing but oldies, otherwise you would have to invent msusic." Rather than invent music they've invented new ways to put together sounds. In some cases it seems that they have taken some of the sounds from already existing tracks and added new twists to them, much in the way they've re-used their cover art. Neu! in orange on a white background=first album. Neu! in orange on white background with pink 2 spray painted over it=second album. Neu! in white on black background=third album. The first album was released in the U.S. on Billingsgate, the Chicago based label that first released *Lucifer's Friend, Scorpions, Frumpy, and Epitaph* here. An outstanding album that once you hear you'll understand what Neu is all about. They say, "We have something to tell, our own story. We do it sometimes quietly, sometimes aggressively, but in any case stratified". Both members of the group have been involved in various projects outside of Neu. Klaus Dinger produced a glam-rock group called *Lilac Angels* that was released on his Dingerland label. Michael Rother joined together with Cluster to record an album called *Musik von Harmonia.*

TREEBORN is one of the most exciting new groups on the scene in Chicago, mixing technical virtuosity with musical originality. You can hear their unique sound when you tune them in on Triad May 1st and 28th. The group is (l to r) top-Marty Zevin, Cheri Coffman, and Bill Pollack. bottom-Scott Emmerman, and Bob Morrison.



WEDNESDAY 21

8:00 FLIGHT 106-the best place to start is from where you happen to be. And so the end of the flight is only a beginning for...

9:00 CHOICE 33 1/3-tune in to *Lonnie Liston Smith, Jimi Hendrix, and Lovecraft.*

10:00 WELCOME GEMINI-music by and about Gemini including *Bob Dylan, Miles Davis, Eric Burdon, Cosmic Sounds, Soul Zodiac* and your favorite Gemini on request.

10:30 CHGO MUSIC SCENE-tune in and hear the sounds of *Medusa, Jeff Liberman, and New Dooley Band.*

11:30 MUSIC NEWS-music from soundtracks by *Pink Floyd...*

12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.

THURSDAY 22

8:00 FLIGHT 106-a vehicle for time travel through the medium of music as fresh and spontaneous as the present moment.

9:00 CHOICE 33 1/3-tune in to *Headhunters, David Bowie, and Kraftwerk.*

10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest recordings.



11:00 HUMOUR IN MUSIC-*Leonard Bernstein* speaks, plays the piano, leads the *New York Philharmonic*, and even sings to present a view of the comical in music that enriches the listening experience not only of the neophyte but of the seasoned music lover as well.

11:30 MUSIC NEWS-a brief audio review of the *Allman Bros.*

12:00 TYPEWRITER TUNES-tap your toes to a typewriter beat and listen to the sounds of typewriters set to music by *Leroy Anderson and Vigrass & Osborne.*

12:30 IN THE MOOD FOR MOOG-synthesizers in various musical settings as provided by *Jan Hammer, Hotel Orchestra, Herbie Hancock, and Rick Wakeman.*

DIANNA'S RESTAURANT



'OPAA'

EAT LIKE A GOD

COME IN, EAT & RELAX WITH THE GODS

Petros, your host, invites you to DIANNA'S for an exciting evening of Greek food and drink. Begin by ordering *saganaki* or our special *gyros*, or any other of our finely prepared cuisine. Then Petros brings you the full enjoyment of Greece in his own special way. Soon DIANNA'S will become more than a restaurant to you - it will be a home where you are always welcome. Needless to say, DIANNA'S is a welcome change from the normal hustle and bustle of an evening.

WELCOME HOME TO DIANNA'S

The ONLY Greek restaurant to be selected as one of the 10 best restaurants in Chicago

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DIANNA RESTAURANT 'OPAA'
212 SOUTH HALSTED
CHICAGO, IL

*****TRIAD WXFM 106 FM PROGRAMMING AND MUSIC NEWS FOR MAY 1975*****

FRIDAY 23

9:00 FLIGHT 106-a dazzling journey through the worlds of musical fantasy.

10:00 CHOICE 33 1/3-tune in to *Old & In The Way*, Leon Russell, and *National Lampoon*.

11:00 FRIDAY NIGHT SOUND-TRACKS-add new dimension to your TV viewing by turning down the sound and tuning in to Triad while we feature music from *The Young Frankenstein*, *Horror of Dracula*, and *The Day The Earth Stood Still*.

11:30 MUSIC NEWS-featuring a short audio history of *Steeleye Span*.

12:00 ELECTRONIC EXPERIENCE-electronic sounds from the *Grateful Dead's Phil Lesh with Ned Lagin*.

12:30 MIRROR, MIRROR ON THE RADIO-reflections for your ears are provided by the music of *Amon Duul 2*, *Spooky Tooth*, *Hendrix*, and *Nico with the Velvet Underground*.



Where else but on Triad can nostalgia have a happy meeting with progressive sound? Dizziness is the theme and is found nostalgically in the humour of Burns and Allen, and progressively in the music of Can. An enjoyable time will be had by all who tune in May 26, at 12:30.

MONDAY 26

8:00 FLIGHT 106-happy adventures for senses, mind, and inclination are provided aboard our musical time-ship XFM

9:00 CHOICE 33 1/3-tune in to *Lonnie Liston Smith*, *Lovecraft*, and *Loudon Wainwright III*.

10:00 SOUNDS FROM ACROSS THE BIG SWAMP-our weekly continental music review features jazz-rock sounds from Europe with *Thirsty Moon*, *Bergendy*, *Association P.C.*, and *Scope*.

11:00 SONGS OF SPACEMEN-the question of UFO's inspires music from *Jefferson Airplane*, *Undisputed Truth*, *the Byrds*, and *Fleetwood Mac*.

11:30 SEX AND VIOLINS-the wide range and beauty of the instrument is demonstrated in the music of *Papa John Creach*, *Michal Urbaniak*, *Jerry Goodman*, and *Mike White*.

12:00 MUSIC NEWS-a brief audio-history of England's *Atomic Rooster*.

12:30 DIZZINESS IS-listening to *Dizzy* from *Burns and Allen* and *Dizzy Dizzy* from *Can*.



pink floyd

Pink Floyd, on tour of the U.S. this month and on the air on Triad. If you enjoy the spacey sounds of Floyd, you'll be pleased to know that we'll be featuring them on Music News twice this month. On May 21 soundtrack music of Pink Floyd will be featured and on May 27 other sonic manifestations will be heard along with a new album, "You Gotta Be Crazy."

TUESDAY 27

9:00 FLIGHT 106-we are indeed in the land of mental space, but as in any other possible space travel we have to start somewhere.

10:00 CHOICE 33 1/3-tune in to *Chuck Mangione*, *Richard & Linda Thompson*, and *Jeff Beck*.

11:00 FELIX THE CAT-the thinking hat-perhaps you've watched Felix on TV..Listen to him on the radio and give your imagination a real workout.



11:30 NEW SOUNDS AND NEW RELEASES-highlights of the latest recordings available.

12:30 MUSIC NEWS-an all too brief review of some of the best moments from *Pink Floyd*.

WEDNESDAY 28

8:00 FLIGHT 106-fly on wings of music to points near and far.

9:00 CHOICE 33 1/3-tune in to *George Duke*, *Tomita*, and *National Lampoon*.

10:00 YARDBIRDS:WHERE ARE THEY NOW?-featuring ex-Yardbirds *Eric Clapton*, *Jimmy Page*, *Keith Relf*, and *Jeff Beck*.. as they are heard in their most recent recordings.



10:30 CHGO MUSIC SCENE-tune in to the sounds of the people making the local music scene-tonight we feature *Treeborn*, *the Flock*, and *Shadow Fax*.

11:00 ROLLING STONE NEWS-hear the voices of the people in the stories of the current issue of *Rolling Stone Magazine*.

11:30 MUSIC NEWS-featuring the sounds of *Weather Report*.

12:00 THE WANG DANG DOODLE BLUES SHOW-with *Atomic Mama*.

PROGRAMME

THURSDAY 29

PROGRAMME

8:00 FLIGHT 106-music is one of the greatest pleasures of life. It is one way of learning about the world around us.

9:00 CHOICE 33 1/3-tune in to *Lynard Skynard, David Bowie, and Kraftwerk.*

10:00 NEW SOUNDS AND NEW RELEASES-hear the sounds of the latest recordings as they become available.

11:00 FELIX THE CAT-hard luck rock from the original television soundtrack. For children of all ages.

11:30 MUSIC NEWS-featuring an audio-history of *Fleetwood Mac.*

12:00 TRIAD'S PHASE IN-hear the swooshing sounds of modern tape technology as applied to the music of *Hawkwind, Hendrix, Amon Duul 2, The Nazz, and Thirsty Moon.*

12:30 SOUND OF THE DULCIMER-as heard in the music of *Jean Ritchie, Rose Hip String Band, Wendy Waldman, and Rolling Stones.*

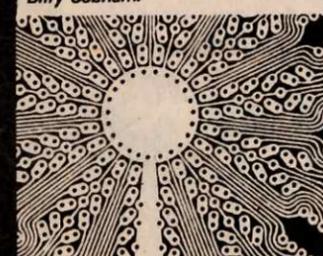
FRIDAY 30

9:00 FLIGHT 106-a musical transport of sensual delight.

10:00 CHOICE 33 1/3-tune in to *George Duke, Robert Hunter, and Wendy Waldman.*

11:00 SOUNDS SYNONYMOUS-*Hamel, Hamill, and Hammill:* the names sound the same but the music is delightfully different.

11:30 MUSIC NEWS-featuring the extraordinary drum prowess of *Billy Cobham.*



12:00 ELECTRONIC EXPERIENCE-the moog influence in Jazz is heard in the music of *Stardrive, Herbie Hancock, Annette Peacock, and Sun Ra.*

12:30 KEEP ON SMILIN-music can put a grin on your face especially if it's from *the Beach Boys, Rolling Stones, and Wet Willie.*

May marks the anniversary of Charles Lindberg's solo flight across the Atlantic. In keeping with the spirit we've put together a simple quiz. If you can identify each of the aviators shown on this page we'll reward you with a flight of your choice on our Flight 106. Fill in the coupon at the bottom of the page and send it to: TRIAD-WXFM, 333 N. Michigan Ave., Chicago, Illinois, 60601.



A.

ROCK & ROLL AVIATORS QUIZ



B.



C.



D.

NAME _____
 ADDRESS _____
 CITY _____ ZIP _____
 PHONE _____
 A _____ B _____
 C _____ D _____

on an attached sheet list the names of five artists you'd like to hear as part of your Flight 106. This offer is limited to the first 15 correct entries.

CURRENT EVENTS

IN CONCERT...

- May 1 **PENTWATER**
Northern Illinois Univ. Dekalb
- May 1 to 2 **JAMES TAYLOR**
Auditorium
- May 2 **BERKELEY WOMEN'S MUSIC COLLECTIVE**
The Blue Gargoyle
5655 S. University
-Women Only-
- LINDA RONSTADT**
North Central College
- May 3 **FRANK SINATRA**
Chicago Stadium
- PENTWATER/GRACED LIGHTNING**
Prairie State College
Chicago Hts.
- May 6 **PENTWATER**
Illinois Central College
East Peoria
- May 7 **LARRY CORYELL and the ELEVENTH HOUSE**
Blue Moon Ballroom
1900 Larkin (Bus. Rt. 20)
Elgin
- May 8 **PENTWATER**
Wright College
7900 Austin Ave.
Chicago
- MAHAVISHNU ORCHESTRA/ JEFF BECK**
Auditorium
- May 9 **MINNIE RIPPERTON**
Arie Crown
- May 10 **EAGLES/DAN FOGELBERG**
Arie Crown
- May 11 **FRANK ZAPPA & THE MOTHERS OF INVENTION/ FLASH CADILLAC & THE CONTINENTAL KID**
International Amphitheater
- NEIL SEDAKA**
Auditorium
- May 12 **ARTEMISIA FUND BENEFIT WITH JO MAPES, SECOND CITY PLAYERS, & JOHN FRUEH**
Second City
1616 N. Wells 751-2016
- May 16 **MCKENDREE SPRING**
Blue Moon Ballroom (see above)
- May 18 **SPRING CONCERT BY THE VIL. SCH. OF FOLK MUSIC**
North Shore Unitarian Church
2100 Half Day Rd.
Deerfield 945-5321

- May 20 **MICHAEL URBANIAK/HARVEY MANDEL**
Blue Moon Ballroom (see above)
- May 25 **JESSE COLIN YOUNG/LEO KOTTKE**
Auditorium
- May 30 **JOURNEY/PENTWATER**
Blue Moon Ballroom (see above)
- May 31 **PENTWATER**
Oakton Park
Skokie

CLASSICAL...

- The CHICAGO MUSICAL COLLEGE of Roosevelt University is presenting many recitals this month, for the most part--free! For information, call 341-3610.
- May 8 **CHGO SYMPHONY ORCH.**
to 10 *Bach, Brahms, Liszt*
Orchestra Hall
220 S. Michigan 427-7711
- May 9 **CIVIC ORCHESTRA OF CHGO**
Shostakovich, Mahler
Orchestra Hall (see above)
- May 12 **CHGO SYMPHONY YOUTH CONCERT**
Barbel, Menotti, Lauer, Ives, Schumann
Orchestra Hall (see above)
- CONTEMP. BRASS QUINTET**
Reynolds, Prokofiev, Bloch
Orchestra Hall (see above)
- May 15 **CHGO SYMPHONY ORCH.**
to 16 *Barber, Pfitzner, Berlioz*
Orchestra Hall (see above)
- May 17 **CHGO SYMPHONY ORCH.**
Lalo, Franck
Orchestra Hall (see above)
- May 21 **CHICAGO SYMPHONY ***UNIVERSITY NITE*****
Mozart, Bruchner
Orchestra Hall (see above)
- May 22 **CHGO SYMPHONY ORCH.**
to 24 *Mozart, Saint-Saens*
Orchestra Hall (see above)
- May 29 **CHGO SYMPHONY ORCH.**
to 31 *Mendelssohn, La Montaine, Elgar*
Orchestra Hall (see above)

AT CLUBS...

- May 1 **PIPER ROAD STRING BAND**
Harry Hopes
9000 Cary Rd.
Cary
- May 1 to 3 **FREDDIE PRINZE**
Mr. Kelly's
1028 N. Rush 943-2233
- JIMMY DAWKINS**
Wise Fool's Pub
2270 N. Lincoln 929-1510
- LADY**
The Vibes
2251 N. Lincoln 750-7360
- May 1 to 4 **JIM POST/JEROME SMITH**
Earl of Old Town
1636 N. Wells 642-5206
- TOM PAXTON/ MILES & LENNY**
The Quiet Knight
953 W. Belmont 348-9509
- CHIUAHUA**
B. Ginning's
Woodfield Commons
Schaumburg 882-8484
- BOBBY HUTCHERSON**
Jazz Medium 337-1000
- May 1 to 5 **GARY BURTON QUINTET**
Amazingrace
845 Chicago
Evanston **FAT-CITY**
- May 2 to 3 **NEW DOOLEY BAND/ROKKO & THE HAT**
Juicy John Pink's
134 1/2 Lincoln
DeKalb 758-8746
- RONNIE RICE BAND**
Poor Richard's
9422 E. Prairie
Skokie 677-9002
- May 2 to 4 **STRINGBEAN STRING BAND**
Harry Hopes (see above)
- May 4 **GRACED LIGHTNING**
Eagles
7308 N. Rogers 743-0181
- May 5 **FATS DOMINO**
to 17 Mr. Kelly's (see above)
- May 6 **BUDDY**
to 11 B. Ginning's (see above)
- May 7 **BOB RIEDY BLUES BAND**
to 10 Wise Fool's Pub (see above)
- May 7 **PAT WEBB**
to 11 Earl of Old Town (see above)
- TOM WAITE**
Quiet Knight (see above)

- BARABOO**
Harry Hopes (see above)
- May 7 to 20 **KINGDOM**
The Vibes (see above)
- May 8 **ELLEN MCILLWAIN/ REDWOOD LANDING**
Amazingrace (see above)
- May 9 to 10 **JIM POST**
Old Town School of Folk Music
909 W. Armitage 525-7472
- JIM BREWER WITH D.K.**
Juicy John Pink's (see above)
- PLATT RIVER CROSSING**
Poor Richard's (see above)
- May 13 **ZIPPERFOOT**
to 18 B. Ginning's (see above)
- May 14 **DR. BOB**
B. Ginning's (see above)
- May 14 **SAM LAY**
to 17 Wise Fool's Pub (see above)
- CITY BOYS**
The Vibes (see above)
- May 14 to 18 **OREGON**
Quiet Knight (see above)
- ODETTA/RON CRICK**
Harry Hopes (see above)
- JAMES LEE STANLEY**
Earl of Old Town (see above)
- May 16 to 17 **CYRANO/MARTY PIPER**
Juicy John Pink's (see above)
- BARABOO**
Poor Richard's (see above)
- May 16 to 18 **LIVINGSTON TAYLOR**
Amazingrace (see above)
- May 18 **GRACED LIGHTNING**
Eagles (see above)
- May 19 **COUNT BASIE & HIS ORCH.**
to 31 Mr. Kelly's (see above)
- May 20 **MOSES**
B. Ginning's (see above)
- May 21 **BARABOO**
Harry Hopes (see above)
- May 21 to 24 **J.B. HUTTO & THE HAWKS**
Wise Fool's Pub (see above)
- RUBY STAR/GRAY GHOST**
B. Ginning's (see above)
- CHAMELEON**
The Vibes (see above)
- May 21 to 25 **SYREETA**
Quiet Knight (see above)
- May 22 **STREETDANCER**
Harry Hopes (see above)
- May 23 to 24 **BILL QUATEMAN**
Harry Hopes (see above)
- REDWOOD LANDING**
Poor Richard's (see above)
- May 24 **LAST BLAST--ALL-NIGHT FOLK FESTIVAL**
Old Town Sch. of Folk Music (see above)
- May 27 to 30 **BARABOO**
Poor Richard's (see above)

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CURRENT EVENTS

May 27 **FAITH**
to J. 1 B. Ginning's (see above)

May 28 **FABLE/DEBBIE DOBKIN**
The Vibes (see above)

May 28 **KOKO TAYLOR**
to 31 Wise Fool's Pub (see above)

May 28 **MICHAEL URBANIAK**
to J. 1 Quiet Knight (see above)

May 28 **MORGAN BROS.**
to J. 1 Harry Hope's (see above)

May 29 **EDDIE BOY BAND**
to 31 The Vibes (see above)

May 29 **PAUL WINTER CONSORT**
to J. 2 Amazingrace (see above)

May 31 **REDWOOD LANDING**
Poor Richard's (see above)

SUNDAYS...
EDDIE BOY BAND
Wise Fool's Pub (see above)

FABLE
The Vibes (see above)

MONDAYS...
DAVE REMINGTON'S BAND
Wise Fool's Pub (see above)

PEZBAND
B. Ginning's (see above)

MARK SKYER/RAUL HARDEMAN
The Vibes (see above)

TUESDAYS...
SLIP
Kingston Mines
2354 N. Lincoln

STREETDANCER
Wise Fool's Pub (see above)

BARCELONA RED BLUES BAND
The Vibes (see above)

FRIDAYS & SATURDAYS...
ANN & JOE HONDI
Cafe Enrico & Gallery
1411 E. 53rd 667-0005

STAGE...

MARCEL MARCEAU To May 11
Studebaker Theater
418 S. Michigan

ADVENTURES OF HUCKLEBERRY FINN—PARTS I & II
Organic Theatre Company
4520 N. Beacon 271-3010

FOR A GOOD TIME DIAL DE7-3992
Second City
1616 N. Wells DE 7-3992

THE HAUNTED HOST Saturdays
Drama Shelter
2020 N. Halsted 549-6020

THE MAGIC FUNDOSHI/THE MIS-PLACED GODDESS To May 11
—The Travel Light Theater
Various Locations, so call 787-6170

VATZLAV Starts May 16
Columbia Coll. Acting Company
Theater-Music Arts Center
3257 N. Sheffield 929-6920

NO EXIT Fridays
Drama Shelter (see above)

PAIR BONDS Sundays
Drama Shelter (see above)

PLUMED SERPENT: THE FOURTH VOYAGE OF KRISTOPHER KOLUMBUS Weekends
Magic Circle Theater Company
615 W. Wellington 929-0542

THREE WOMEN To May 4
Ruth Page Dance Foundation
1016 N. Dearborn 443-3822

WEST SIDE STORY
In the Round Theater

DREAM THEATER CO. PRESENTS FREE PROGRAMS FOR SENIOR CITIZENS To May 28
Body Politic
2261 N. Lincoln 525-1053

CHILDREN...

THE STAGE FOR CHILDREN

May 1 **THE GREAT CROSS—**
to 18 **COUNTRY RACE**
Goodman Theater
200 S. Columbus 443-3822

May 3 **CHILDREN'S THEATER**
—Loyola University Group
Rogers Park Library
6907 N. Clark 11 AM

SAT'S. CHILDREN'S THEATER & FILMS
Amazingrace
845 Chicago 10:30 & 1:30
Evanston 328-2489

SUN'S. LAND OF STAGE II
Second City's Children's Theatre
1616 N. Wells 2:30
337-3992

ENTERTAINMENT

May 4 **BOBBY CLARK—Puppeteer**
Old Town School of Folk Music
909 W. Armitage 525-7472

CLASSES FOR THE YOUNG

May 17 **KID'S SUZUKI-METHOD GUITAR CLASSES START**
Beginners, ages 7-9
Old Town School of Folk Music (see above)

DANCE...

CHICAGO BALLET May 8 to 11
Ruth Page Foundation
1016 N. Dearborn 337-6539

MARTHA GRAHAM DANCE CO.
Auditorium May 9 to 10

GINO CUMEZI'S 3 RING SIDESHOW
MoMing May 9, 10, 18, 23, & 24
1034 W. Barry 472-9894

CHICAGO BALLET May 15 to 18
Ruth Page Foundation (see above)

DANCE THEATER OF HARLEM
Auditorium May 23 to 24

CHICAGO BALLET GALA PERFORM.
WITH DAME MARGOT FONTEYN & VALERY & GALINA PANOV
Auditorium May 28 to 29

FILM...

FESTIVAL OF CHGO. FILMMAKERS
400 Theater —May 25—
6746 N. Sheridan 467-0430

THE WORLD IN FILM
May 6 "Greece: The Immortal Lane"
"Tempest"
May 8 "Denmark '43"
"Ancient Sardinia"
May 13 "Legacy of Rome"
May 15 "Mark Twain's America"
May 20 "Voyage to the Enchanted Isles"
May 22 "Great Unfluented"
"Bolero"
May 27 "First Americans"
May 29 "Man of Aran"
West Belmont Library
3100 N. Narragansett 637-1801

LECTURES & FILMMAKERS

May 3 Colen Fitzgibbon
May 10 Rob Davidson
May 17 Pittsburgh Film-maker's Assoc.
May 24 An Evening of Violence and Sex/Class War
May 31 Dany Perz
The Filmgroup
203 W. Lake 782-9791

OTHER THINGS

WORKSHOPS

May 3 **COUNTRY BLUES Workshop**
—Conducted by ED HOLSTEIN
Old Town School of Folk Music
909 W. Armitage 525-7472

FAMILY SINGS!!!

May 11 —Lead by BEV MORTENSEN & EILEEN PARKINSON
May 18 —Lead by GINNI CLEMMENS
May 25 —Lead by WE CERTAINLY ARE
Old Twn. Sch. of Folk Music North
4101 Main St.
Skokie 679-5990

ZEN POETRY READINGS May 1
—Lucien Stryke & David Williams
Juicy John Pink's
134 1/2 Lincoln
DeKalb 758-8746

PAINTINGS BY MONET To May 11
Art Institute of Chicago

1/10 OF A BICENTENNIAL
—The works of Herb Lubalin
Ryder Gallery To May 23
500 N. Dearborn 467-7117

MENACE/HANS BELLMER
Museum of Contemporary Art
237 E Ontario

SHE

Thirsting on
dirty sheets dry
a lumpy beast
rocking and squeezing
lava flows
trickle and laugh
splashing passion
hard
flush with
your backbone
or creep for sweets
clutched in
braked cane dawns
when feeling
rose and chrome
yellows in its glare.

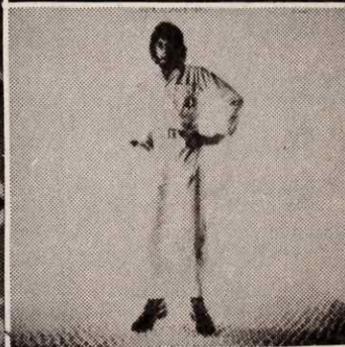
--Denis Allen.

Keith Moon
TWO SIDES OF THE MOON



MAD DOG
JOHN ENTWISTLE'S OX

KEITH MOON ROGER DALTRY
JOHN ENTWISTLE PETER TOWNSEND
THE WHO

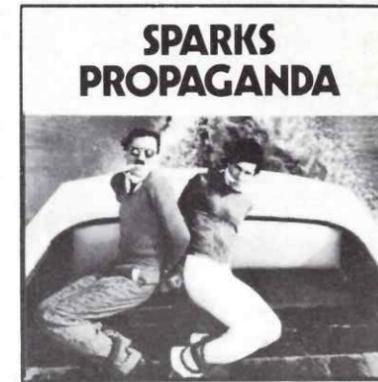


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