

# TRIAD

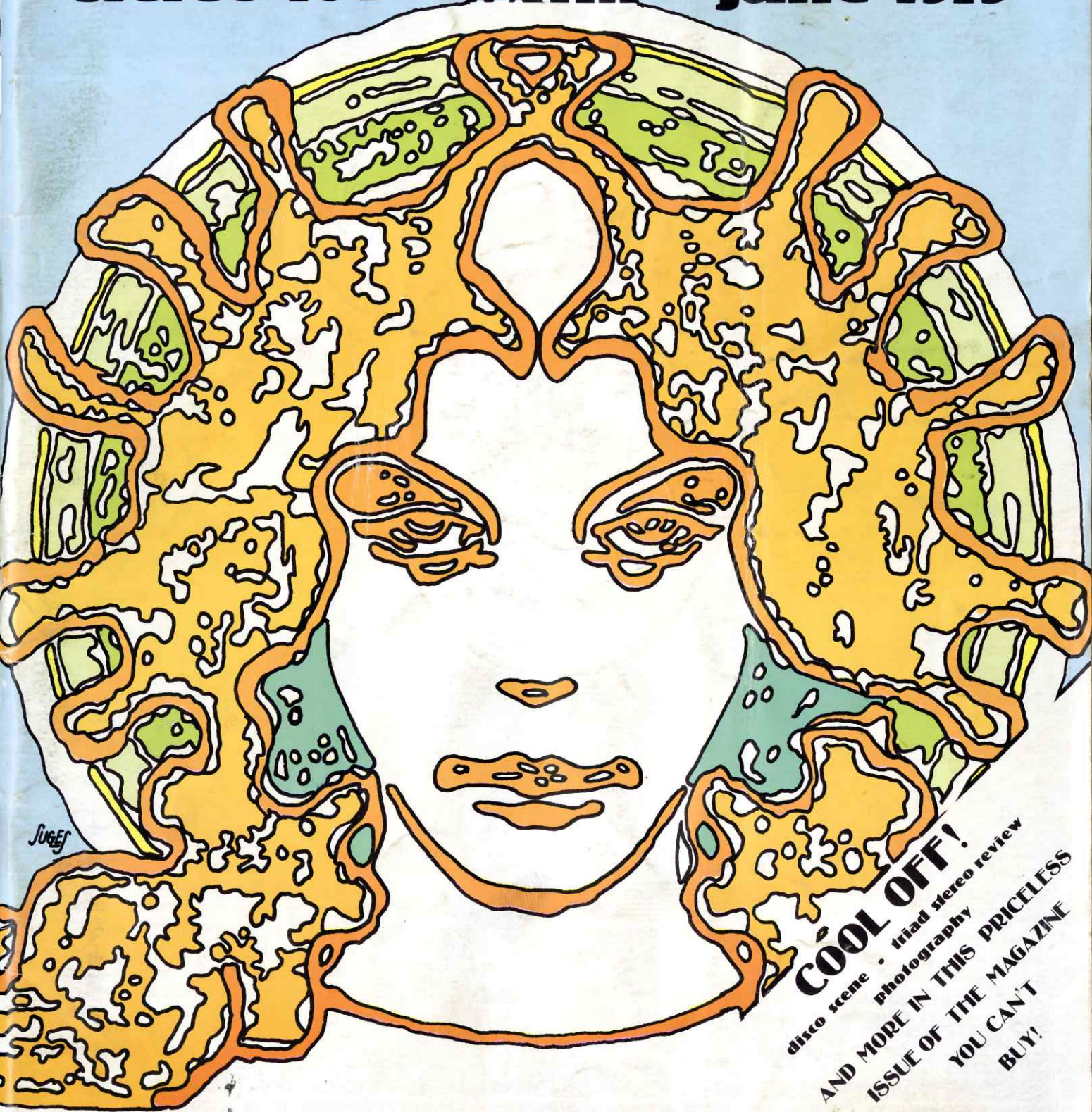


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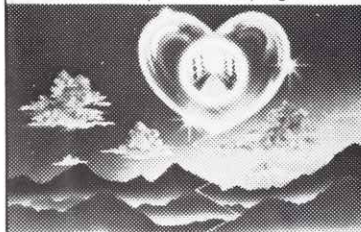


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## SOUL SURVIVORS

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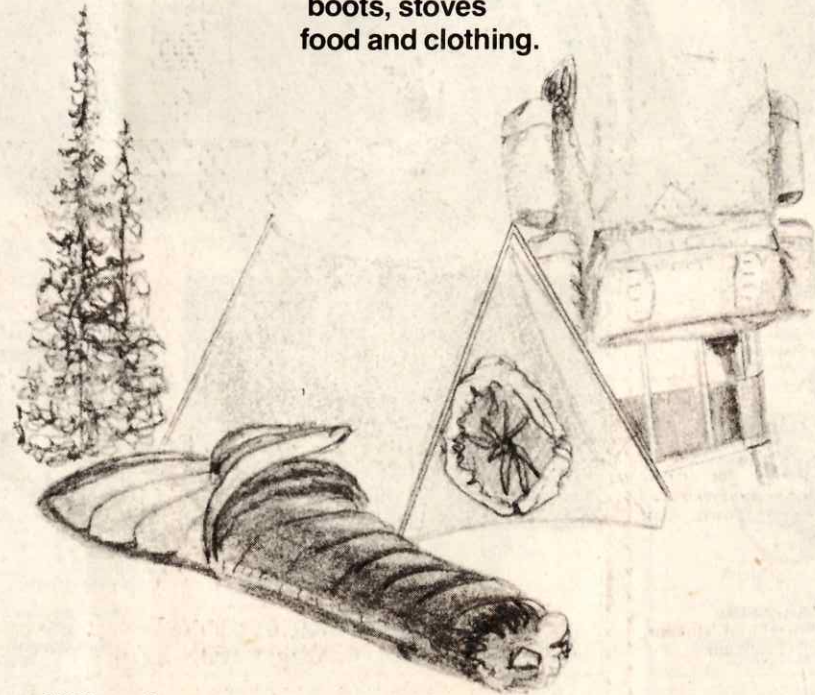
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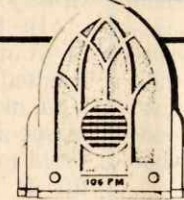
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# FEEDBACK:

Dear Triad:

Why don't you have a page each month with letters from your readers? Most magazines and newspapers have some sort of feature like that, and it is usually very popular. It creates interest, and it gives people a chance to respond to what you are doing.

Jon Mark

Dear Jon:

Thanks for the Suggestion. Here it is.

The Editor

Dear Triad:

Howdy:

In the concert review section of your May issue you repeatedly insulted the Andy Frain Ushers. You made them sound like sado-masochistic, three headed, pimple-faced monsters, whose only thrill in life is beating up handsome well dressed Young Americans. I think it's time to hear from the other side.

I'm 17 years old, a non world war two veteran, and an Andy Frain Usher. Like most of the ushers, I got the job to catch the concerts. I used to go to concerts, but finally decided no one this side of Steve Miller is worth paying \$7.50 for.

I talked to some dude about the job, and it sounded OK, but with all the shit I put up with it's not: getting my haircut, polishing my shoes, riding the L's, and \$2.10 an hour just to wait until Commander Cody comes to town.

But back to basics: Sure, there are a couple of asshole ushers who don't like working anything besides wrestling matches (and think Three Dog Night is better than the New Riders), but they are in the minority. If the actions of a few ushers are representative of the whole, why not so with concert goers? I don't enjoy telling people to quit smoking, but it's part of the job. If the assholes would quit smoking, my job would be a lot easier—but they're too damn stupid. (Of course, it's only a couple of them.)

I've had many reasons to fight, but I never figured it was worth it for \$2.10 an hour. On seven occasions people asked me to lend them my flashlight, and then tried to steal it, and nine times I have been intentionally tripped—but I'm still a nice guy. Would Susan Leigh put up with that shit?

But I'm not complaining, most people have a hang-up against authority. It comes with being a pseudo-bad ass. Keep on Trukin', and pass me that bottle.

John Kozloski  
\*849

Dear Triad:

A couple of years ago I came to Chi Town and a friend of mine turned me on to the best station anywhere: TRIAD, whose STAFF were CREATIVE, yes even magical.

I was completely amazed at the smooth soft sell technique of the commercials. They were tolerable! I could sit in the same room with someone trying to sell me something. I was told that Triad was selective in their sponsors, and never

allowed used car salesmen to do commercials there.

I remember many soft sell commercials; I even listened to some of them! Now I can only Remember hours of pleasure, 'cause let's face it MR. MANAGER, anyone who has an FM stereo receiver also has records and/or tapes, so take the hint.

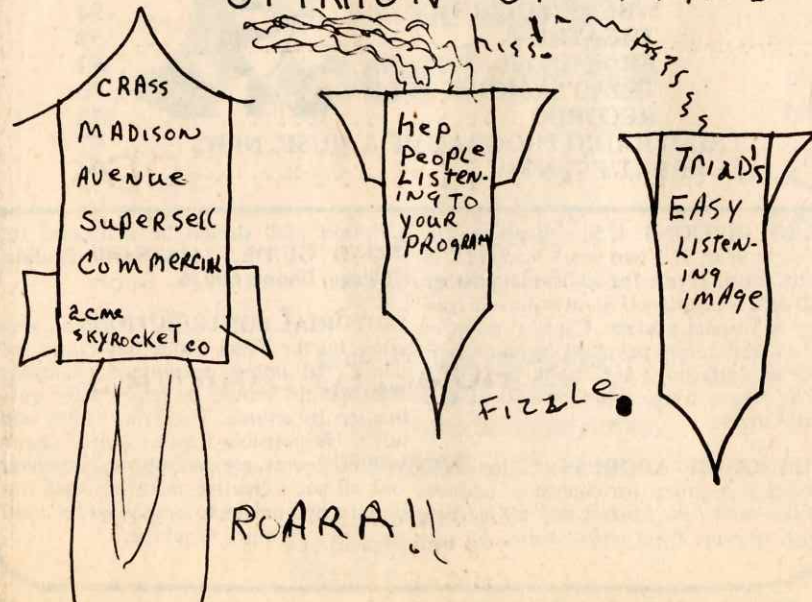
Thank You,  
Regis Petrich

Dear Triad Productions,

I am a devoted TRIAD listener. I have been in tune with your radio station since November of 1972. I have also collected and read each TRIAD GUIDE since then, and have enjoyed them very much. You have also turned me on to a great amount of new and exciting music. For that, I thank all of the people that are involved with the production of TRIAD radio very, very much. If you would grant me one request, I would very much LOVE to have one of your TRIAD 106 FM posters.

One of your humble listeners,  
Mr. G. P. Leavy  
P.S. You give me good vibrations.

## OPINION OF TRIAD



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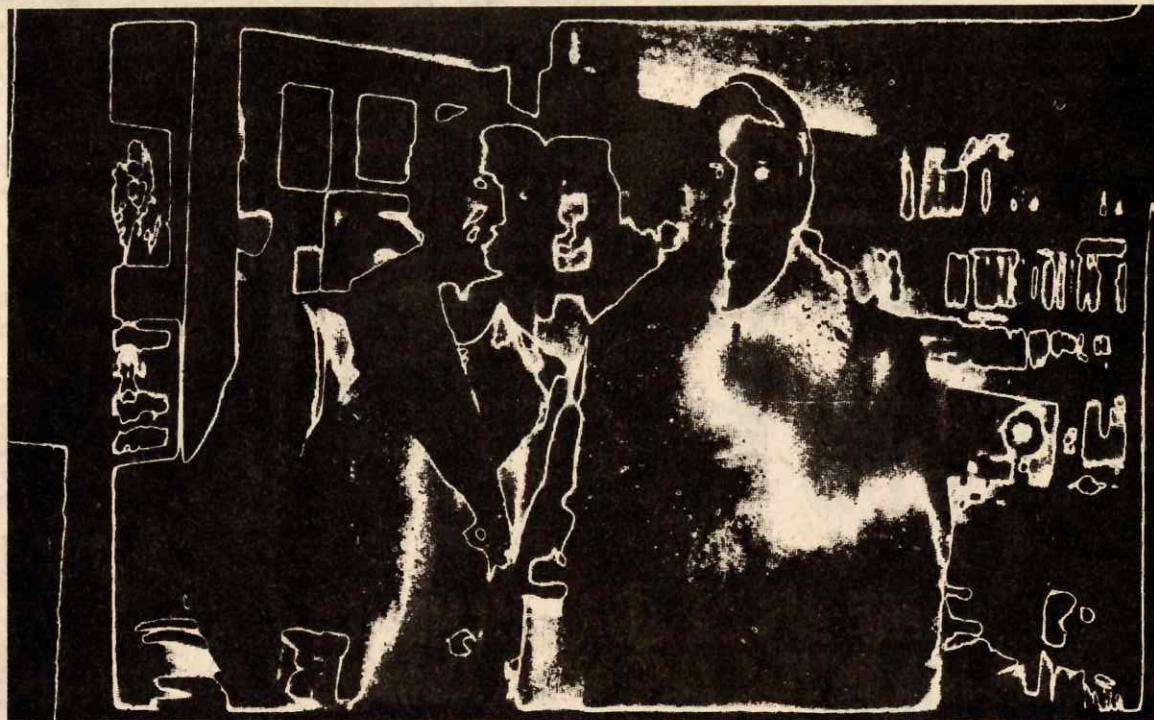


PHOTO: SAUL SMAIZYS

## KRAFTWERK

KRAFTWERK is one of the leading experimental groups in Europe today. Our music director and disc jockey has been following them and playing them for about three years now. Their latest release "Autobahn" he picked up on and played long before it was available here. (He had a special copy flown in from Germany.) He played it for three or four months, and got enough people listening to it and buying it that it was picked up by other FM stations—and it exploded at a national level. At last check it was number 5 in Billboard's chart—and RISING!

During their recent American tour complementing the stunning success of their album, Kraftwerk granted a (for them) very rare interview to the person responsible for "breaking" their record in the United States: SAUL SMAIZYS.

### Introduction by Saul Smaizys

While the casual listener may be quick to draw comparisons to Pink Floyd and "space music" in general, in reality there is far more to

Kraftwerk than that. Space is only a part of the total Kraftwerk concept, for it also includes Time and Mechanics, and not only sound in time and space, but visual and other sensory phenomenon. They are working with artists in other fields in conjunction with their music and are anxious to begin producing video discs (similar to video tape, but in disc form) of their art. Lyrics are now becoming a more regular part of their music.

Autobahn has a fully descriptive character taking the listener for a quick cruise down Germany's famed Autobahn. It becomes an indistinguishable blend of vision and reality, as it begins with the slam of a car door and proceeds to imitate the sounds of the cars whizzing down the road. The mysterious whispering tones of "Kometenmelodie" soar lightly into the ether and leave the listener with a grandiose spatial experience.

They perceive commonplace oc-

currences and transform them into dramatic situations. Just as writers and poets play with words and phrases, painters play with colors and perspectives, and sculptors play with shapes and forms, so Kraftwerk plays with sound. The qualities attributed to the other arts are equally applicable to their music. It is shaped, phrased, colored, molded, mixed, and modified into a unified experience. The music is sketched on broadly fundamental lines leaving the setting and filling in, to a great extent, up to the listener. In such a vague and ethereal art Kraftwerk excels in transforming the commonplace sounds of daily life to stirring and spiritual experience.

### Interview with Ralf Hutter and Florian Schneider by Saul Smaizys

**Triad**—Is the term "space rock applicable to your music?

**Ralf**—We are part of the industrial generation. We grew up . . .

**Florian**— . . . very impressed by these machinery rhythms that we use in our music, the mechanical aspects of life. Technology is no enemy to us. We use technology as it is. We also like nature but

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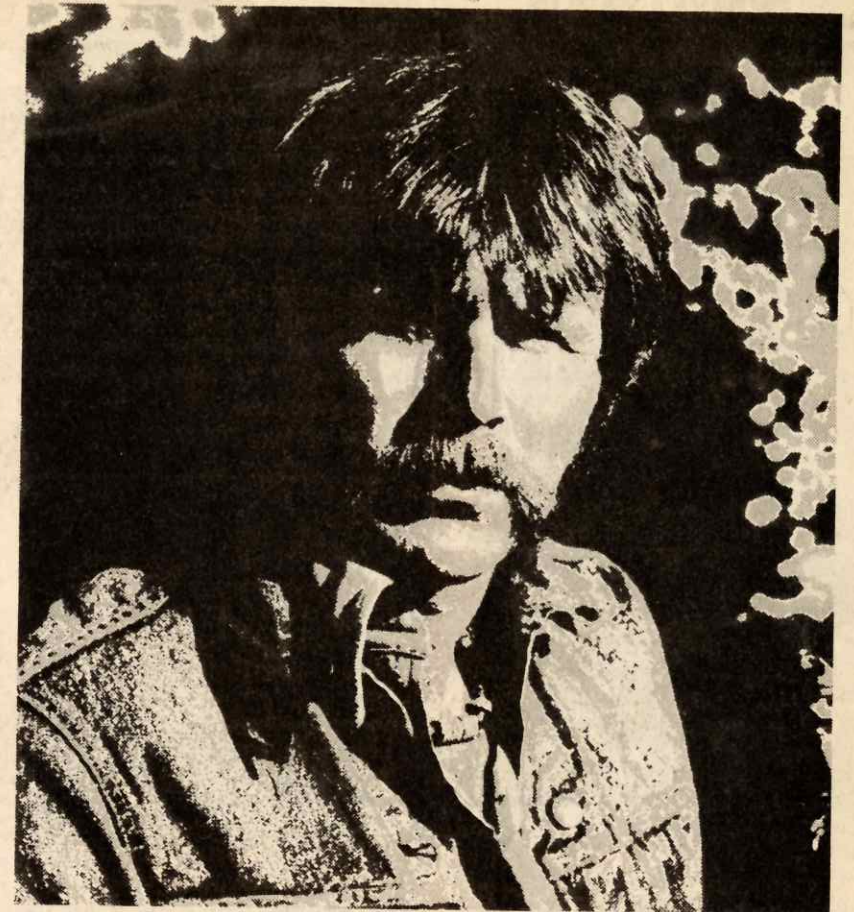
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you cannot say that Technology is any better or worse than nature. You have to accept all of these things as they are in the world of today.

**Ralf**—We have aspects in our music that refer to space, like Kometmelodie, but we also have some very earthly aspects that are very direct and not from outer space but from inner space like from the human being and the body, and very close to everyday life.

**Florian**—We see films and we go out and get optical impressions and so this often has an influence on our music and it becomes an acoustic film or acoustic poetry. That's the way we try to express what we have seen and what we have heard. Several years ago we were on tour and it happened that we just came off the Autobahn after a long ride and when we came in to play we had this speed in our music. Our hearts were still beating fast so the whole rhythm began very fast.

**Triad**—The spinning of a roulette wheel is another basis for one of your tunes.

**Ralf**—Yes, movement. The idea is to capture non-static phenomenon because music itself is a non-static phenomenon. It deals with time and movement in time. It can never be the same.

**Triad**—Does dance have a part in your music?

**Ralf**—Yes, in Germany some modern ballet companies have used our music to create their own versions of ballet for this music.

**Florian**—The choreography was like a computer dance, like robot dance. Very mechanical in its movement on stage.

**Ralf**—We also kind of dance when we perform. It's not that we actually move our bodies but it's this awareness of your whole body. You feel like a dancer.

**Florian**—Your brain is dancing. The electronics are dancing around in the loudspeakers.

**Ralf**—We've had this idea for a long time but it has only been in the past year that we've been able to create what we feel is a loudspeaker orchestra. This is what we consider Kraftwerk to be, a non-acoustic electronic loudspeaker orchestra.

**Ralf**—The whole thing is one in-

strument. We play mixers, we play tapes, we play phasers, we play the whole apparatus of Kraftwerk. That's the instrument, including the lights and the atmosphere.

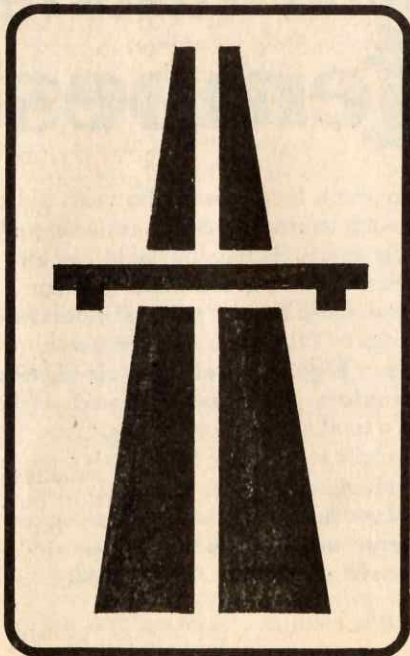
**Florian**—Sometimes I can taste the sounds. There are a lot more feelings than just the feeling going through the ears. The whole body can feel the sounds.

**Ralf**—Imagine the trees. What do the trees sound like? You don't even have to make the sound audible. You can just write out the suggestions and the reader can imagine the sound or reproduce the sounds spiritually in his brain.

**Triad**—Do you listen to other kinds of music other than electronic?

**Ralf**—Oh, yes. Sometimes we listen to the radio and we also listen to life, to noise, or to what people normally regard as noise, which is of course the source for environmental music. If you walk down the street you can hear a symphony if you are open enough to listen to it.

**Florian**—That's what you learn from working with electronics. You go to the source of sound and your ears are trained to analyze any sound. We hear a plane passing overhead and I know all the phenomenon that go into the make up of the sound, the phasings, the echos. All these things that hap-



pen in nature . . .

**Ralf**— . . . and the more you learn the more you enjoy it. You can always discover new sounds that you've never heard before. It's amazing sometimes when you listen to the context of the sounds. It could be the animals in the park, with the cars and the people mixing together.

**Florian**—The association field is very large in music, meaning somebody can make some special sound and put them on tape and then broadcast them to 50 people or 100 or 1,000, and each one of these people has a different impression of the sounds they have heard. It's not like in the cinema where nearly everybody sees the same thing. I think the optical is much more fixed but when you have music you have so many different sorts of musics in the brains of the people.

**Ralf**—Yes, musics. Many musics.

**Florian**—When you are on stage you can focus the music to all these different brains, but you know there are a lot of different receptions. Some people fall asleep, some people are excited, others don't like it and go out, others come back, some stay in their seats. So there are a lot of different reactions to the same thing.

**Triad**—How about the improvisational element in your music.

**Ralf**—We improvise in the way it is used in Oriental and raga music. It's not harmonically structured.

**Florian**— We prefer to make sounds. Sound symphonies. We use a lot of natural harmonies . . . like from the overtone scale. We try to do things simply, the simpler the better. We tried to do a lot of complicated bullshit in the past where everybody tried to play as many notes as they can in a second or a minute, but after awhile we came down to the essential thing and there is only one thing.

**Ralf**—You have to face yourself to come to the point where you really think about what it is that you want to do. Not to hide behind too many notes or to hide behind . . .

**Florian**— . . . the speaker cabinets.

**Ralf**— . . . to open up to the simplest things.

(CONT. ON FOLLOW. PAGE)

## HAIR TODAY, GONE TOMORROW? OR, FRIZZY'S BLUES

She's got the frizzies — well, you probably do, too. The question at this point shouldn't be why — but how to get rid of them and then keep them away.

The best way is to cut them or burn them off. Cutting for the most part is the best way to rid your hair of splits, but in order to keep them away your hair should be reshaped every six to eight weeks, even if you intend to let it get long.

Burning or singeing (the professional name) the hair, although not as commonly done in the US as in Europe, is also effective. I usually recommend singeing for long hair, as it's the only way to remove splits without removing length.

Now that we've gotten rid of the frizzies, let's talk about how to keep them away. It helps to use the right shampoo for your type of hair. First, let's make it acid balanced, and then choose if a dry, normal or oily type is for you. Conditioning is important after shampooing as shampoo removes oils from the hair as it cleans. We should try to replace some of these oils after washing, even if your hair is oily (probably because you are not brushing the natural oils to the ends — and that's one of the reasons they split in the first place). Brushing is important, but don't go crazy with that brush either, as improper brushing is one of the primary causes of split ends: be gentle. Sleeping on rollers doesn't help, and heat rollers used too often are killers. Bleaching, tinting, and permanent waving properly done are great — but nothing is worse for hair than over-processed chemical treatments. The chemicals cover and damage the whole shaft. In many cases hair cannot be repaired.

The best thing to do if you decide to change your color or permanent wave your hair is to go to a pro.

With summer finally on its way, it's extra important to give just a little more attention to your hair, as the sun can do many evil things to it. Try to keep it covered while sun bathing, and after sun bathing or swimming, a good cream conditioner is great.

Here's to soft, shiny, healthy hair. Enjoy!

—Lou Veglia

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### KRAFTWERK cont. from p. 8

**Florian**—We don't like these sort of bombastic sounds, we prefer more refined sounds.

**Ralf**—It took years of development, step by step, for us to get to what we are doing now. And it will take more steps to do something else.

**Florian**—We started out with acoustic instruments. We had a lot of friends who have played with us in the past, and so life goes on and some of them leave and others join. We finally came to a point where we decided that we didn't want to have these loud drum kits on the stage with us. Then, for a year we played with just the two of us. We used a rhythm machine but this was not entirely satisfactory. It would be good for one piece but too boring to use for a whole evening, and so we decided to build electronic drums because we wanted to have rhythms in our music. We designed and built them and are now playing with two electronic percussionists in the group.

**Ralf**—It gives a lot of possibilities to change the sound because elec-

tronic music is created out of white noise, so you can take whatever frequencies you like, or you want, for your particular concept of music — and with these electronic instruments you can pick out the frequencies that suit you. Like a painter, you can choose whatever colors of the spectrum you like for that projection of your painting.

**Florian**—We are working with a painter now who can realize some of our optic visions.

**Ralf**—We don't think of ourselves as musicians, but rather as people who create out of the different media or ways of expressing yourself, whether it is painting, poetry, music, or even film. The ideal is to communicate to people.

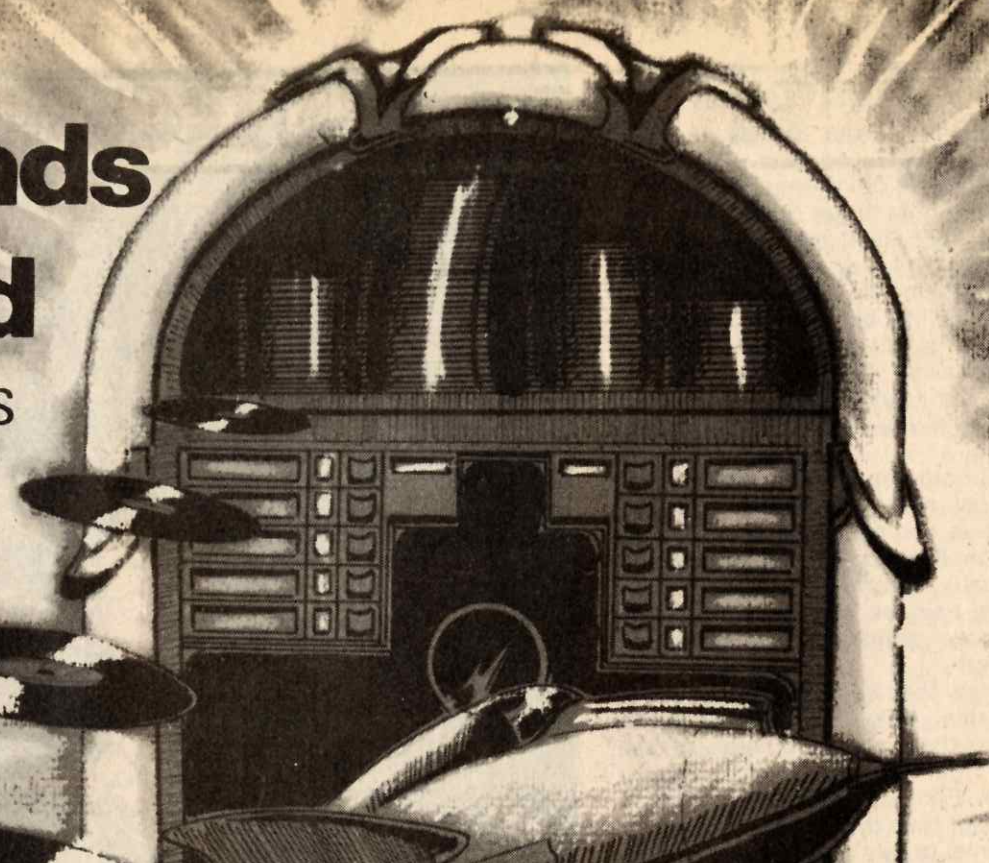
**Florian**—We really don't know where this whole thing will drift, perhaps more to optics or to words.

**Ralf**—We are waiting for the video disc, which will soon be available in Germany. This will probably be the next step we want to go on to because we have so many visual ideas along with the music and they both influence one another.

**Triad**—Thank you.



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A BROOKLYN COWBOY  
2000 YEARS ON

Shortly before the turn of the decade, a small group of students from Columbia University decided to band together to advance the state of primitive music on campus and to have a good time in the process. Their stage presentation would consist of shiny costumes, clockwork choreography, primal screaming, and the oil of whole lemon. In keeping with the timbre of the times the group would be called ShaNaNa.

Unfortunately, ShaNaNa never got beyond greasy rock'n'roll, though they made a mint reviving moldy oldies that hadn't seen the light of day in fifteen years. Henry Gross, one of the featured singers in ShaNaNa, had ambitions of his own: he wanted the group to inject their 50s pignose feeling into a more contemporary vein. But it was too late for ShaNaNa to turn back, because they'd already latched onto such a good thing that trying anything different would be commercial suicide. So Henry and fellow ShaNaNa, Gino Cahn, quietly unplugged their guitars and headed for the hills of Brooklyn, determined to make their own kind of music.

It wasn't long before A&M records

picked up on Henry Gross' unique brand of rock'n'roll. Fate, or Mel Brooks, must have deigned that this boy be a success for in the aftermath of all the hype, the funny sound systems, and the dead-end motels he encountered on his first tour, Henry Gross has remained totally sane. Well...almost. I spoke with Brooklyn's singing cowboy while he was touring with Shawn Phillips, but be forewarned, this man is full of rare looniness that comes from growing up in a Jewish neighborhood in Brooklyn. It's the same affliction that's struck Woody Allen. Your humble reporter, having grown up in the Latin quarter of Chicago's Lakeview community, came armed with a lowly cassette recorder.

"Are we taping this? That's low. Let's put the interrogator in my guitar case and ship him to Nashville. Songwriting is serious; making records is serious. Going on the road is absurd. Living in the Acres Motel! We were delayed getting to this gig by five minutes, because we went to ask the manager if she could have the ants removed from the bathroom before we got home."

Seventy-four was a busy year for Mr. G. Within four months he played warmup to Shawn Phillips, the Beach Boys, and the Kinks. But warmup isn't top billing; to

say that Henry Gross was grossly ignored by the connoisseurs of rock is an understatement. Granted, his guitar playing often smothers the singing onstage, but look what Badfinger and the Kinks have gotten away with. Henry Gross is a positive force in rock'n'roll, though not many people are aware of him, because Monsieur Henry refuses to stand on anybody else's platform. He turns his guitar all the way up, slithers across the fretboard like a Long Island surfer, and conjures up images of evergreens and country things, topped off with a shivering falsetto.

"I want to make people think I'm rugged: that I ball women, drink eighteen beers, and rub cattle — whatever they think you are when you make records. One thing I've learned is that, if you hear some fool on the street talking like I do, then he's an idiot, but if he writes songs, then it's funky. Musicians who say serious things take valium before interviews. Well I shoot Archway cookies, the ones filled with dates. I write songs when I'm alone, but once it's done, it's done. Where's it at if I make like it's a big thing? It's just my gig. I may not clear \$50,000 a year, but I'm happy doing what I'm doing and that's where it's at for me."

For anyone in doubt, Henry Gross has a new album called Plug Me Into

(cont. on page 69)



# CHICAGO MUSIC SCENE

## DAVE REMMINGTON BIG BAND



The golden notes of the Big Band era blew between 1935 and 1950. Back then, you could catch an ear full of Harry James' trumpet, Gene Krupa's drums, the Glenn Miller "swing" and the voice of "ol' blue eyes" behind the Tommy Dorsey band. In their hey-day, the BB's created a musical, full-bodied sound style, as wild as Duke Ellington and as mild as Guy Lombardo. For a colorful and comprehensive history of the BB era, read George T. Simon's book, *The Big Bands*, (Macmillan, 1967).

ONE RESOUNDINGLY GOOD  
NOTE TO COME OUT OF THE  
NIXON YEARS!!!

Dave Remington was a boy growing up in a musical family in New York during the Big Band days of Stan Kenton, Artie Shaw and Les Brown. Needless to say, the silver notes danced in his head. The boy wanted to blow in the big time, so he chose the trombone and listened to them all, learning everything he could from them. When Dave grew up, ready to start his own Big Band, the public fervor over the BB style had begun to wain, diverting it's interest to Jazz and a curious new sound called Rock. The change mattered not to Dave. The lean times would not dampen his dream. The Dave Remington Big Band would someday be a reality. With that knowledge securely set between his ears, Dave hit the proverbial road for several years to pay his dues.

After a couple of trombones and a few kids, etc., Dave was rapping with some of his buddies gathered

around a club table after a gig. It was the Springtime of 1967 . . . a good time to rejuvenate an old idea. Dave was rappin' Big Band and everyone said, "right on", do it now or never." The Dave Remington Big Band was becoming a reality. They pooled some material together. Woody Herman gave Dave some BB arrangements, and Dave started looking for potential members for the band.



\*Yes, folks, there's a sort of an irony to this sordid connection even in a comical way.

Dave recruited Bobby Lewis, Arthur Hoyle, Jimmy Atlas (still with the band) and others, and started to play free concerts, clubs, where ever they could be heard. The management of The Wise Fools, at that time wanted a Jazz format for one night a week. When Dave heard of this, he auditioned for the slot and got it.

\*\*The Dave Remington Big Band was playing a club in Lake Geneva, at the time when ironic fortune struck them right in the horn section. It just so happened that in the summer of 1967, some of Nixon's nefarious were in the same area. The Nixon men liked very much what they heard . . . (it must be interjected here that any of us would have liked what we

(cont. on page 69)

## WISE FOOLS



## PUB



4-7 MIGHTY JOE YOUNG BLUES BAND  
11-14 MIGHTY JOE YOUNG BLUES BAND  
18-21 ALL OF US  
25-28 REDWOOD LANDING

SUNDAYS, 1, 8, 15, 22 EDDIE BOY BAND'S LAST MONTH  
IN CHICAGO BEFORE THEY LEAVE FOR LOS ANGELES!  
MONDAYS - DAVE REMINGTONS BIG BAND  
TUESDAYS - DAVE REMINGTON'S TAILGATE RAMBLERS

(DIXIE LAND JAZZ)  
SUNDAY 29TH - VERY  
SPECIAL EVENT. CALL  
CLUB FOR INFORMATION.  
REMEMBER! THIS IS EDDIE  
BOY BAND'S LAST MONTH  
IN CHICAGO BEFORE THEY  
LEAVE TO LOS ANGELES!

## WISE FOOLS



## PUB

2270 N. LINCOLN  
CHICAGO  
929-1510



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**broadcasting & publishing**

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CONSUMER ELECTRONICS SHOW

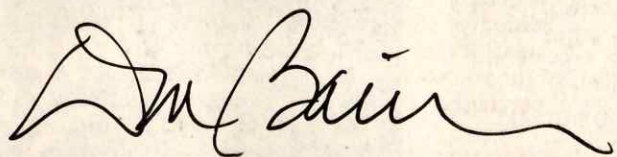
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# TRIAD

## AUDIO REPORT:

by

**Jack Carpenter**

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WE ARE PLEASED TO START OFF THE TRIAD AUDIO REPORT THIS MONTH,  
WITH ANOTHER TRIAD EXCLUSIVE: THE FIRST AMERICAN REVIEW OF THE  
SONY V-FET MODEL TA 4650 AMPLIFIER.

Welcome to the first edition of the Audio Section of *Triad* magazine. This Audio Section is intended for your use as a guide for future purchases of HiFi equipment.

It was a natural for *Triad* to take on this new Audio Section, because if you use us as a guide for selection of record purchases and FM listening, why shouldn't you look to us for what's happening with the equipment which you must have to hear records and FM broadcasts accurately.

We at *Triad* intend to give you good, honest reports on audio equipment. Completely unbiased, truthful, and expressed in terms that the average per-

son can understand. In retrospect, I remember when I first started reading reviews in the then few HiFi type mags. They were so wrapped up in sophisticated technology and far-out graphs with lines zooming all over, that I got crosseyed from trying to read the things. I would end up not finishing the article, and would decide to make my purchase by the coin flip method.

We intend to lay it out side by side: what the manufacturers say they have against what we found. No more printing the manufacturers specifications at the front of the review and then hiding the test results at the rear of the magazine.

It has been said by some sceptics that the quality of a product's review is greatly influenced by the amount of advertizing that a manufacturer places with the magazine. Well, that could possibly be true with some other publications; however, I don't give a damn if they buy the front cover, the back cover, and the whole inside of the magazine.

If a manufacturer hands me a bumper product, they're going to get a bumper review, which brings me around to a subject dear to my heart. Last November a law went into effect that is probably the greatest thing that has ever happened to the innocent Hi-Fi



buyer since the invention of radio. That is, the honest reporting of power output figures.

It is now a law that when advertising the wattage output of a unit, it must be given in Watts RMS (constant driven power). RMS means Root Mean Square for those who care. What this means is, that units which used to be advertized at 500 watts I.P.P. (Instant Peak Power) are now down to honest watts, like 5 watts RMS per channel. I don't know where those clowns got that I.P.P. rating from. It must have meant how much power would it absorb if you put on Led Zeppelin, turned it up full blast and threw it in the bathtub.

I will never forget the time a sales manager of a famous company bought me a new model for testing and product evaluation. It was rated at 500 watts and was billed as their revolutionary new entry into the HiFi market. Well, I fired this impressive looking jewel up and it cranked out a whopping 4.5 watts per channel at mid-range and .9 of a watt at 20 Hz or the bass range. Most good auto tape players have more guts than this thing had.

I raised a comment that I thought it was a rip off. He quickly brushed this off by saying "we've got a lot of engineering in this product. Just look at all those knobs and buttons. Even if it hasn't got lots of power, people will buy it on looks alone". Well, it sure did have knobs all right! It looked like the instrument panel of a 747. It had a button for everything but a shoeshine. The hell of it was, he was right. It probably would sell. Just on looks alone!

God help the people that are sucked into this glamorous garbage under the premise that it is High Fidelity. There ought to be a law. Please forgive me for this outburst, but it is a sore spot with me, and every time I visit the local hardware store and spot some happy-to-lucky individual wheeling one of those record eating monsters out the door, proclaiming to his friend, "hey, man, I got a HiFi system," it makes me want to throw up.

The following is an example of how we are going to compare our findings against those claimed by the manufacturer. Shown is a typical test on a receiver . . .

dB — decibels  
Hz — cycles per second  
UV — Micro volts

AMPLIFIER SECTION			
Power output in watts RMS. All channels driven.			
		Mfgs. Rating	Test Results
1,000Hz (midrange)	8 ohms	40	45
	4 ohms	55	60
20Hz (low range)	8 ohms	40	39
	4 ohms	55	48
20kHz (high range)	8 ohms	40	41
	4 ohms	55	52
Total Harmonic Distortion	1,000Hz	.3%	.1%
	20Hz	.3%	.3%
At rated output	20kHz	.3%	.2%
	1 watt	.3%	.32%
	1,000Hz		
Intermodulation Distortion	rated output	.3%	.3%
	1 watt	.4%	.6%

#### A word about Power Output.

It is important that we give you the power output in watts RMS at all extremes of the audio spectrum, so that you can evaluate whether the unit has power on the bass and high notes, as well as the mid-range. It is also important that we give you the impedance (resistance) of the load into which it was tested.

It is characteristic that transistor type amplifiers put out more power into a 4 ohm load than an 8 ohm load. However, this is not always true. Some units go crazy into a 4 ohm load: often resulting in smoked amplifier for dinner. This does not necessarily mean that it is a bad product. We will inform you if a unit has unstable characteristics into a 4 ohm load. This will be of value when choosing the proper speakers.

**Harmonic Distortion** is caused by multiples of the input signal frequencies. Particularly irritating are odd harmonics of 3rd and 5th order, which give the amplifier a brittle, tinny sound. They will be expressed as a percentage of the total output.

**Intermodulation Distortion** is caused by clashing or interaction of input signals which are not harmonically related. It is this improper blending of signals which makes you feel like you just don't want to listen anymore. It is expressed as a percentage of total out-

Tuner Section [FM] Example			
		Mfgs. Rating	Test Results
FM Sensitivity	IHF 30dB	1.9UV	1.8UV
	60dB	10UV	11UV
Capture Ratio		1.0	1.3
Selectivity	IHF	75Db	75Db
Signal to noise ratio			
Stereo	IHF	70Db	68Db
Stereo Separator		45Db	40Db
Total Harmonic distortion		.3	.45
Frequency Response	20-15,000Hz	± 1.5	± 1.5

FM Sensitivity (the lower the better, expressed in *Microvolts* "UV") means how low a signal can the unit receive and still achieve a signal to noise ratio of 30 dB A long time ago (must have been many years), some guys decided that 30 dB was a good range to measure by. However, 30 dB is almost totally unacceptable by today's standards. Therefore, we are including 60 dB which will give you an idea of how low a signal this will pick up and still produce a sound I can live with.

**Capture Ratio:** the lower the better, expressed in microvolts. This reflects an FM tuner's ability to reject unwanted FM stations and interference occurring on the same frequency as the desired station.

**Selectivity:** the higher the better (expressed in decibels "dB"). This is the ability of a tuner to receive only the desired station while rejecting stations which are adjacent or not wanted.

**Signal to noise ratio:** (the higher the better). We will omit the mono rating and use only the stereo; who listens to mono?

**Stereo separation** (the higher the better). The amount which the left and right channels are separated in stereo, expressed in decibels.

**Total Harmonic Distortion** (the lower the better). This is the amount of distortion the tuner adds to the original signal.

**Frequency Response** (the less in dB the better — 20 Hz-15,000 Hz). FM, by FCC rules, must "roll off" at 15,000 Hz. Therefore, the flatness of the frequency response is important in getting good FM sound. If a tuner has a frequency response of plus or minus 3 dB from 20 to 15,000 Hz, it could

be conceivably twice as bad as a tuner having a perfect response of plus or minus nothing.

Last but not least will be our final evaluation: the listening test. A group of four audio experts will listen to the receiver being tested, and compare it to four other top brand comparable units. All listening will be through the same set of speakers, with all units set at the same sound level. They will then come up with a consensus of opinion and a final listeners comment will be issued.

In the case of speakers, they will be evaluated the same way. They will be listened to in an average room at a distance comparable to a home environment. Measurements will be taken at ordinary listening distance, with all speakers being driven off the same amplifier. We will not be listening to speakers driven by a high price ultra-powerful amp but by a unit that is capable of running the speakers properly and is within the reach of a person with average income.

This listening test is the most important of all tests because we have all seen speakers that have great specifications, yet they sound like they are playing in a closet.

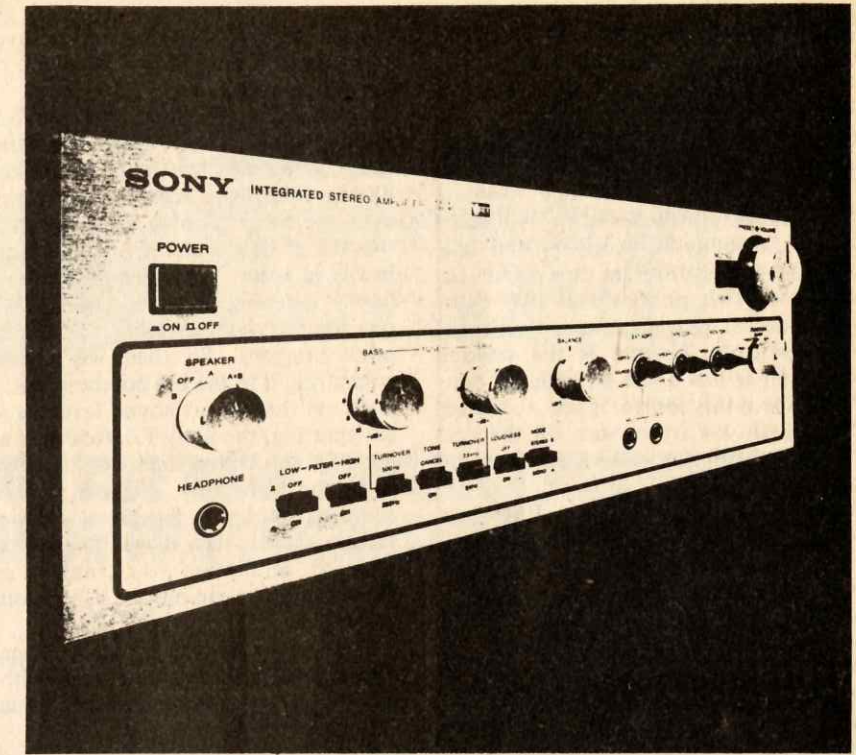
Okay, that's it. We're off and running on the first *Triad* Audio Report. Give us your comments, because we need them to help improve this section, and if anybody would like more information on products reviewed or advertised, we will be glad to forward inquiries to the manufacturers who will send you a complete catalog of their products. □

#### SONY TA 4650 INTEGRATED STEREO AMPLIFIER

It has been said by many noted audiophiles that the tube amplifier has a sound all of its own. A sound that transistor type amps have been never able to duplicate.

It is this purist's romance with the tube amplifier that has spawned and supported the growth of manufacturers of tube type equipment.

True, it is a small segment of the HiFi market, but one that has been looked up to by would-by audiophiles, and it is a condition that has allowed audiophiles to look down their noses at owners of transistor type equipment.



Tube type equipment is expensive, and it is this barrier that has stopped most people from owning it.

How come? Why does tube equipment sound better than transistor?

Transistor amplifiers in general are prone to what is called a notch distortion. This notch takes place at the point where the transistors that handle the positive part of the wave form turn off, and the negative-handling transistors come on. It's this notch that produces unwanted and irritating odd order harmonics. The triode tube amp produces little or none of these odd order harmonics.

If you measure the distortion of a tube amplifier against that of a good transistor amp, you will find that it is about the same: around 0.1%. Since it has been proved that distortion is hard for the ear to detect until it reaches 1.5%, why does the controversy of tube vs. transistor even exist?

Let me explain it like this: if you have ever had a minor toothache that hurt for a couple of days and then went away, it was probably because your brain compensated for your pain and numbed itself. Our brains have been numbed to the transistor type sound because we have lived with it so long. However, if you listen to a good tube type amp, it's like someone fixed

the tooth and a pain you didn't realize you had suddenly disappeared. It is a smooth, subtle sound: transparent and clear.

The innovation of the *Vertical Field Effect Transistor* (V-FET) has brought the tube sound to transistor equipment. It features the characteristics of the triode tube, combined with the efficiency of a transistor. It has freedom from notch distortion, and produces virtually no odd order harmonics.

When I first heard of this innovation and that it was ready to be sold to the public, I was thrilled. However, my hopes were short-lived when I heard the price: well over a thousand dollars. I said, forget it, it's another audiophile type thing which only the rich can afford. As soon as they bring it down to my kind of people, the average citizen, then I will look at it.

The other day when my friend from Sony stopped by and asked how I would like to take a look at a \$400 *Integrated V-FET Amp*, we couldn't get it out of his car fast enough.

The Sony TA4650 is a sleek little beauty with high class lines and lots of knobs and buttons to play with. It has outputs for four speakers. High and low filter switches. The tone controls feature turnover switches, which allow you to concentrate the highs and lows



in two areas — giving much more flexibility to compensate for poor room acoustics or dead spots in speakers. The tone cancel button allows you to instantly return to dead flat. It has loudness compensation and stereo-mono buttons. Three tape monitor and dubbing switches allow for complete flexibility for copying and editing from two different tape decks. Inputs for two phonos and two extra tape decks, plus the tuner finish off the controls. Unique is the volume control: it has a pre-set volume control. Once this control is set, no matter how high you try to turn up the volume, it will not go louder than the preset level.

It is rated at 30 watts RMS per channel from 20Hz to 20,000Hz with no more than 0.1% total harmonic distortion. Intermodulation Distortion (IM) is rated at 0.1°b or less.

SONY TA-4650 TEST RESULTS			
Power Output in Watts, Both Channels Driven			
		Mfgs. Rating	Test Results
1000Hz (midrange)	8 ohms	30	54
	4 ohms	not listed	68.9
20Hz (low range)	8 ohms	30	43.4
		not listed	59.2
20,000Hz (high range)	8 ohms	30	49.5
	4 ohms	not listed	63.2
Total Harmonic Distortion at 20Hz	1000Hz	0.1%	0.045%
Rated Output	20kHz	0.1%	0.045%
THD at 1 watt, 1000Hz		0.1%	0.036%
Intermodulation Distortion at 1 watt	Rated output	0.1%	0.029%
		0.05%	0.021%

#### Analysis of Findings

If I hadn't known that this amp came from a local dealer out of his stock I would say that this was some kind of a trick. Almost double the power it is rated at 1000Hz, which is unheard of. Distortion less than one half the already super low rating. Gad-zooks! What a sleeper! And will you look at that low IM Distortion. At 1 watt it's lower than I've ever seen except on a few big, big money amps. IM Distortion is known as the distortion that is most fatiguing to the ears. Specification wise this unit is A-1.

I was not present when this unit was first hooked up to speakers as one of my proteges did it.

However, I was glad I was not. For the look on his face when he came running up was worth it: he looked like he had just discovered what women are for. "You've GOT to hear this thing," he exclaimed, dragging me bodily in there. We spent the next six hours listening and comparing. It quickly wiped out all other amps in its price category. So then we started comparing it to the big bombers, and I must say that at any sound level up to ear-splitting, the Sony TA 4650 was as good if not better than anything we had. The highs were ungodly, and it could be listened to for hours without fatigue. Every record was a new experience, and when you cranked up the volume it came on like it had tons of power.

We have to make a special note here about what can happen to amps without the preset volume control. Often

well-meaning friends will crank up the volume control of your set, not realizing that the audio muting switch is on.

Then, not getting the sound level they want, they will start pushing buttons or flicking switches. When they flick up the muting switch, it usually turns your speakers into confetti because the power output is multiplied some seven times instantly. Then the amp feeding the dead short blows its cookies. A beautiful system launched at the flick of a switch. Not possible if the amp has a preset volume control like the Sony. This is not new, but I've only seen it before on very expensive equipment.

At \$400 I have to say that this is the best buy on the market today. When the Sony man came and took the amp away — because it was the last one the dealer had — we hated to part with it. We all stood by the door and waved bye-bye because we had lost a friend. □

#### Sony ST 4950 Stereo FM-AM Tuner

The Sony ST 4950 FM Tuner is one of their latest models, with styling to match their latest model amplifiers. This includes, of course, the TA4650V FET unit, and it makes an ideal companion because the specifications are those of a modern, up-to-date, state of the art tuner.

The front panel is set off by a clean looking linear tuning scale featuring a full blackout panel with a soft green scale and an LED turning pointer. LED means that there is a light emitting diode in the tuning pointer, making it easy to see what station you're on even from a distance.

Above the tuning scales is a smaller blackout panel which houses the separate signal strength and tuning meters and the stereo indicator light. Along the bottom right are the switches for the multipath Hiblend, and AFC release. Next to that is a function selector for FM stereo, mono, and AM. Top right is the tuning control with the muting switch next to it, as it should be.

On the back are two sets of output jacks, one fixed and the other variable, with level controls next to them. An FM demodulation jack, an AM ferrite antenna, and hook-ups for 300 or 75 ohm FM antennas finish off the back.

#### SONY ST4950 — Test Results

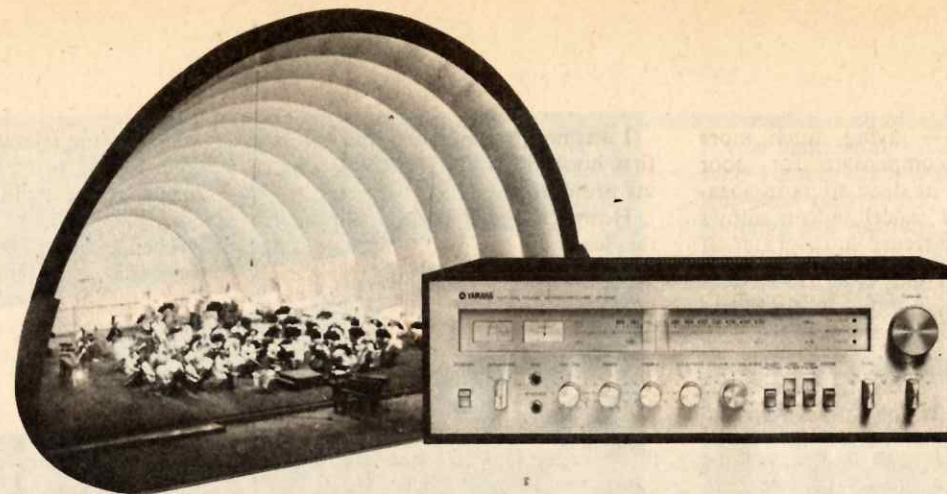
		Mfgs. Rating	Test Results
FM Sensitivity	30dB	1.9UV	1.7UV
	50dB	4.0UV	
	60dB	Not given	5.1UV
Capture Ratio		1.0UV	1.0UV
Selectivity		70dB	78dB
Signal to noise ratio			
Stereo IHF		70dB	72dB
Stereo Separation IHF		40dB	46dB
Total Harmonic Distortion		0.15dB	0.15dB
Frequency	20-15,000Hz	±1dB	±1dB

#### Analysis of Findings

Our tests confirmed that the Sony TA4950 performed even better than Sony's already great specs putting this tuner well within the upper ranks of the list of exceptional tuners.

Our panel of trained listeners gave it the ear test and were hard-pressed to tell it from other units costing much more money. At a retail price of \$350 it is a good value.

A special note on the Multipath meter: the signal strength meter converts into a multipath distortion meter by pushing a button on the front panel.



## BEFORE WE MADE THE NEW YAMAHA RECEIVER, WE MADE THE ORCHESTRA.

The new Yamaha receiver and other stereo components emerged from a unique eighty-year involvement in music and sound.

Years ago Yamaha established new standards in wind instrument precision, piano sound, guitar craftsmanship, organ electronic technology.

Our engineers didn't just sit down and create those standards—they evolved them, and the same is true in their latest audio achievements.

To reach their goal of maximum truthful reproduction, they had Yamaha's three-quarters of a century sound experience to draw from.

And they developed new technology to match and exceed the kind of quality performance (low distortion) usually found on "separates" at the highest price levels.

#### A New Engineering.

They developed a new kind of engineering philosophy, too.

Because they conceived this quality standard not for just the highest priced Yamaha components, but for the whole line!

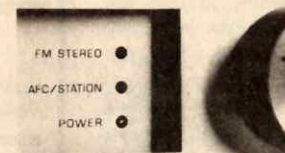
The result is low distortion performance, typically

at .08%, available to receiver and amplifier buyers in all competitive price ranges.

Compare the specs on the new Yamaha components to any of their competition.

But don't stop there—compare them to your idea of an ultimate component selling for any price.

We're confident of the outcome.



#### The Powerful Truth.

The new Yamaha CR-800 receiver, for example, packs a powerful 45 watts per channel RMS (both channels driven, 8 ohms, 20-20 kHz) to give you the full force of a big crescendo, or full audibility of a delicate piccolo solo.

#### Sophisticated Tuner.

The CR-800's FM tuner section is the first to utilize negative feedback around the multiplex demodulator. This achieves superb separation (45 dB) and reduces MPX distortion to 0.05%.

And Yamaha Auto Touch

tuning allows the electronics to fine tune the station for minimum distortion (and keeps it there).



#### Ten position control.

Loudness control takes speaker efficiency, room acoustics, and other factors into consideration, to give you the tonal balance of lows, middles, and highs you like at all volume levels.



#### Multiples and Mixes.

For the multiple tape deck owner, the 800 has a five-position tape monitor selector to easily control two stereo tape record/playback circuits for recording on one or both decks simultaneously, for copying from one recorder to another, or for reproducing or monitoring on either.

Other features include a

separate microphone pre-amp and volume control, a two-position low filter (20 Hz-70 Hz) and a two-position high filter (8 kHz-blend). And LED's for critical indications.



#### Homemade Philosophy.

The 800 fully incorporates all the years of electronics technology, metal-working, machining and wood working pioneered by Yamaha in the music field.

Most of the various parts of Yamaha stereo equipment are made by Yamaha, in our own facilities, for stronger quality control.

And like Yamaha music products, Yamaha components are covered by an unusually long warranty—5 year parts, 3 year labor—and a national service and dealer network.

Audition the Yamaha CR-800, and all our new components, at your nearby Yamaha dealer.



YAMAHA AUDIO COMPONENTS ARE AVAILABLE IN THE CHICAGOLAND AREA AT:  
SIGHTS & SOUNDS INC.  
1607 WESTERN AVENUE  
CHICAGO HEIGHTS  
481-3434  
COLUMBIA HI-FI  
1805 ST. JOHN'S ST.  
HIGHLAND PARK  
432-0725

HI-FI HUTCH INC.  
524 E. NORTHWEST HWY.  
MOUNT PROSPECT  
255-2500  
HI-FI HUTCH INC.  
53 W. ROOSEVELT ROAD  
VILLA PARK  
495-3200

AUDIO CONSULTANTS  
517 DAVIS STREET  
EVANSTON  
864-9565  
GILL CUSTOM HOUSE INC.  
8813 W. 95TH ST.  
PALOS HILLS  
598-2400



Many great tuners do not have this feature, and I can't understand why. I can't tell you how many times I have been called by people who have just bought a tuner and they are unhappy because after this big investment the FM still sounds like crap. They may be receiving a high signal strength reading, yet the FM still sounds fuzzy.

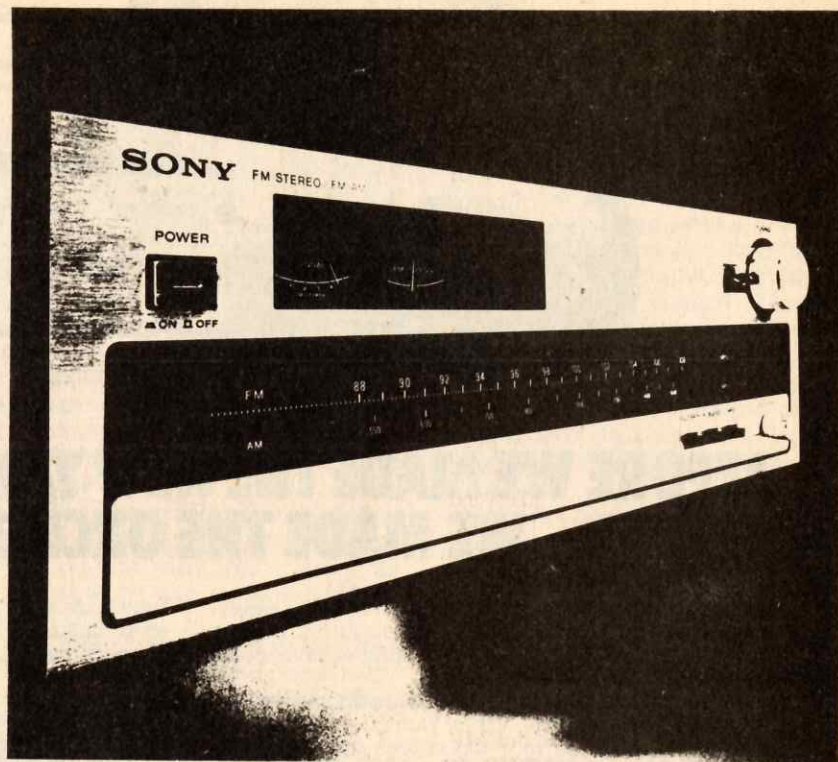
If you do not have your antenna oriented properly on your TV set, you will see ghosts on the tube. FM is no different. If your antenna is not aligned properly to the signal, you will have audible ghosts and the tuner has to work extra hard to try and straighten this all out. It is unfair to the tuner and unfair to you after making the investment for a good tuner.

And it is damned unfair of any manufacturer to build a high line tuner that doesn't have some way of checking the multipath distortion, be it a meter or a scope. Its like Detroit building a car with no front wheels, how the hell are you going to steer it.

So . . . a couple of cheers to Sony for putting this on the TA4950. Not an original idea, but it's the first time I've seen it on a tuner in this price range.

This tuner has all the goodies, including high blend, which helps eliminate high and fizzling on weak stations, and a releasable AFC, which will let you fine-tune the station, and then flick on the Automatic Frequency Control to keep it there.

The Sony TA4950 performs well, and ought to be a welcome addition to any system. □



#### Tannoy Micro TM55DD Turntable

Tannoy has long been famous for their monitor speakers. Now they have combined with Micro Seiki of Japan to introduce the Tannoy Micro Turntable. Top of the line is an impressive looking direct drive unit loaded with all the goodies one could ever desire in a manual turntable. Features include a built-in strobe light with markings on the outer edge of the platter. A built-in bubble level with adjustable legs to make leveling easy and convenient and two speed controls on the front of the base allow for quick adjustment of turntable speed to a plus or minus 6%. The base is made of a special sandwich type construction to help eliminate resonances. It is covered with rosewood veneer and has incredibly good looks. The tone arm is an "S" shaped unit designed by Micro Seiki with an anti-skate mechanism of their own design. The TM55DD comes equipped with low capacitance cables making it ready to accept CD-4 Cartridges. Wow and flutter are rated at less than 0.04% WRMS. Signal to noise ratio or rumble is more than 60 dB. Maximum tracking error is 1.5%. Platter weight is 3.3 lbs.

The Magazine You Can't Buy: TRIAD

#### TANNOY MICRO TM 55 DD

	Mfg's Rating	Test Results
Wow & Flutter	less than 0.04%	0.03%
Rumble	more than 67db	60db
Tracking Error	1.5°	1.5°

The first time I heard of Micro Seiki was five years ago when I purchased one from Canada. Its' design was far ahead of its time, and it was one of the best turntables I have ever owned. It came without legs and had no suspension at all, so I ordered the optional shock absorber legs which I found to be outstanding. We were hard-pressed to make the turntable skip by jumping on the floor. I have been using these legs on all my turntables since.

I was pleased to see that when we received our sample for testing that the legs now come as standard equipment.

The Micro Seiki using the Shure

V15 type III cartridge tracked all of our test records flawlessly — performing as well as almost anything we have seen to date.

When listening for rumble and watching on the oscilloscope, we found none that would affect the quality of your listening.

Wow and Flutter spec'd out at 0.03, which is right down there and comparable with most direct drive turntables of today.

The hydraulically operated tone arm worked flawlessly without any sign of hang-up or unnecessary play.

The anti-skate device was calculated correctly, and we did not have to over-correct, as we do on most turntables.

The turntable motor was quiet and could not be heard or felt. It is a DC Servo type brushless motor that stayed cool even after running for hours.

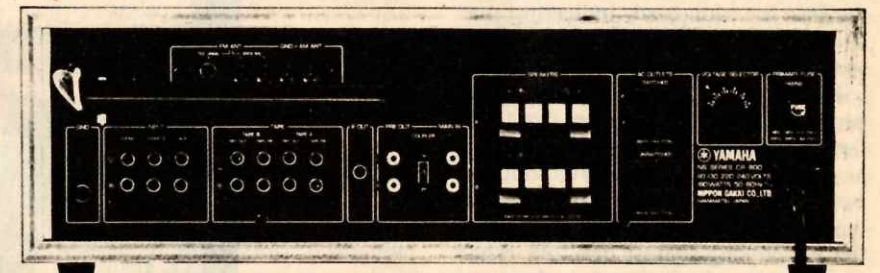
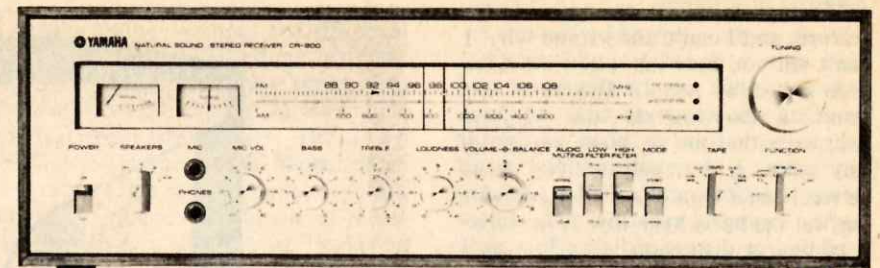
The dust cover was hinged, and fit snugly against the base, which is unusual. We found the leveling bubble and easily adjustable legs to be of great value for quick and easy set-up.

All in all, I would say that the Micro 55DD is a good value for \$340. It has features some other turntables in the same price range do not have. It performed flawlessly, neither adding or subtracting anything from the music. □

#### YAMAHA CR800 STEREO AM-FM RECEIVER

The **Yamaha CR800 Receiver** is a very functional looking unit with distinct styling. The slide rule turning dial gives it a business-like look that creates an aura of quality. One does not have to go farther than touching the tuning knob, or flicking the switches to know that this is not the usual run-of-the-mill receiver.

The CR800 has outlets for two sets of stereo speakers, which can be played singly or together. It has facilities for two phonographs, and two tape decks with copying or dubbing back and forth, plus an auxiliary input for a third tape deck. There is a high filter switch with two positions, one an 8000 Hz filter with 6 dB per octave rolloff, the other a high blend, most often found only on separate tuners, which helps eliminate that high end fizzle found when receiving weak FM stations. Also found is an audio muting switch which allows you to quickly reduce the output 20Db, useful for when the phone rings. On the left front is a



microphone input jack with a separate gain control that allows you to sing along with whatever is playing, be it FM, phono or tape.

Unique features include the variable loudness control which allows you to reduce volume while maintaining a precise tonal balance at any sound level (more about this later). Two tuning meters compliment the FM tuning dial, one giving the center of channel, the other showing signal strength in dB's, which is quite unusual.

Probably the most interesting feature is the releasable automatic frequency control (AFC) which is geared to the tuning knob. Just touching the knob with your finger releases the AFC. Release of the AFC is indicated by the dimming of an LED (light emitting diode) on the tuning panel. Tuning is accomplished by bringing the station in as precisely as you can, using the two tuning meters. Even if you mis-tune slightly, when you let go of the knob you can see the arm on the channel meter moving towards center. Proper tuning is then indicated by the LED glowing brightly. The length of time it takes this to happen varies with just how far off channel it was when you let go of the knob.

The CR800 is rated at 45 watts RMS per channel from 20Hz to 20,000Hz into 8 ohms. Total harmonic distortion is claimed at less than 0.1% at full power and even less for lower power outputs. Intermodulation distortion is rated at less than 0.1% at full output, and less than 0.05% at 1 watt. FM Sensitivity is rated at a re-

spectable 1.7 uV, and capture ratio is rated at 1.0dB. Signal to noise ratio is 75dB in mono and 72dB in stereo. Harmonic distortion in the tuner section is 0.15% mono, 0.30% stereo. Stereo separation is 35dB from 50-10,000Hz.

YAMAHA CR800 — Test Results			
Power Output in Watts RMS. Both Channels Driven			
		Mfgs. Rating	Rest Results
1000Hz (midrange)	8 ohms	50/ch	60.1/ch
	4 ohms	60/ch	72/ch
20Hz (low range)	8 ohms	45/ch	54.2/ch
	4 ohms	50/ch	65.6/ch
20kHz (high range)	8 ohms	45/ch	56.9/ch
	4 ohms	50/ch	69.5/ch
Total Harmonic Distortion at 1000Hz		0.1%	0.045%
Distortion at 20Hz		0.1%	0.075%
Rated output 20kHz		0.1%	0.068%
THD at 1 watt 1000Hz		0.04%	0.026%
Intermodulation Distortion at Rated output 1 watt		0.1%	0.05%
		0.05%	0.046%
FM TUNER SECTION			
FM Sensitivity IHF	1HF30dB	1.7UV	1.5UV
IHF	60dB	10UV	6.8UV
Capture Ratio		1.0dB	1.0dB
Selectivity IHF		80dB	81dB
Signal to Noise Ratio Stereo IHF		72dB	72dB
Stereo Separation IHF		45dB	47dB
Total Harmonic Distortion		0.15%	0.11%
Frequency Response	20-15,000Hz	0.5dB/0.1dB	-0.5dB



### Analysis of Findings

Well, as you can see by the test results this is a rather good receiver. You can count on the fingers of one hand all the receivers that we have ever seen that are as good as this at any price. It has substantially more power than it is rated at. Plus, the distortion rating is very low. The intermodulation distortion is as low as I have ever seen on a transistor type receiver. One shining star was its stability into a 4 ohm load, indicating that it will sound good into most all speakers.

How did it sound? Our panel of experts spend several hours listening through several different speakers, and at reasonable sound levels it sounded as good as many of the super bomb type amplifiers now on the market. As for its showing against our four other comparably priced units, it had a crisp clear articulate sound that clearly defined it from the others.

Even the FM showed this clean open sound. At a suggested list price of \$580, you will find this unit damn hard to beat.

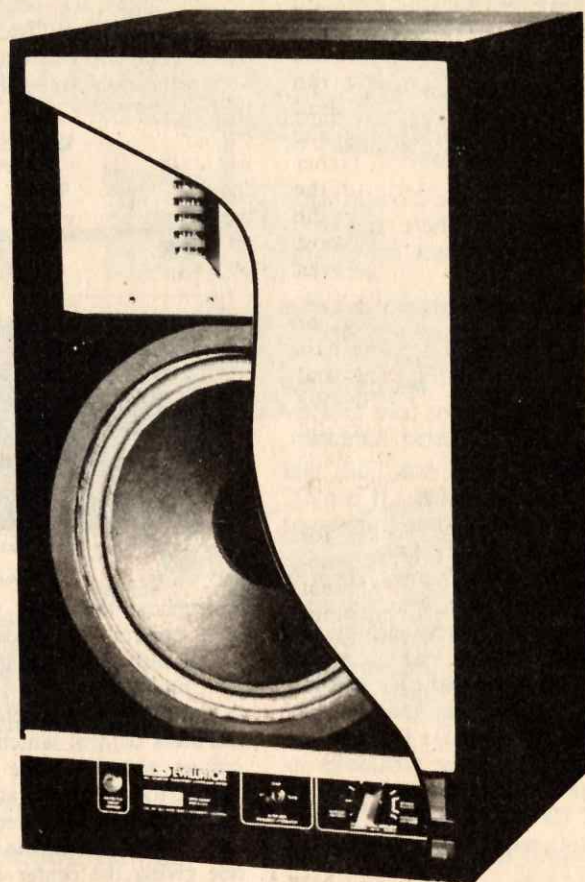
### SPECIAL NOTE: on Loudness Contour

As our group of listeners carried the CR800 Yamaha around to different environments and room acoustics, each reported that they thought that the unit sounded best at a different setting of loudness indicating that not all rooms are the same and not all ears hear the same. A special hurrah to Yamaha for the variable loudness contour. Something all receivers should have.

### ESS Evaluator Speakers

Whenever the guys from ESS bring me a new speaker to test, I get as excited as a cat trying to open a can of sardines. It wasn't but a few short years ago that I didn't get so excited.

I remember the first time that they dragged the first model, the AMT-1 into my studio. I thought it was some kind of trick new woofer driven by a power transformer setting on top of the speaker. I was soon told that this weird looking thing on top of the box was an air motion transformer, invented by a fellow named Heil. Hence the name Heil air motion transformer.



CUTAWAY VIEW

Meanwhile, back at the studio I quickly compared the ESS against one of the more efficient squawk boxes of the day — which promptly drowned the ESS like Godzilla roaring at a spider.

This sent the man from ESS packing — except that he was smart; he left the speaker. After staring at the speaker awhile, I began to understand how it worked. It squeezed air, much like a bellows, to make sound. Quite different from a cone speaker which hammers at air. (You have to treat air just like you would a woman. She'll get a lot farther for you if you give her a little squeeze, than if you punch her in the mouth.)

After a month of listening, I drew the conclusion that this was one of the few accurate reproducers of sound I had ever heard. It had a clean sound, much like an electrostatic speaker except it was smoother. It didn't make you want to grind your teeth or go to the bathroom after listening to it for an hour. Anyway, that's water over

the dam, and ESS is successful now, and makes many models to fit different budgets and situations.

The latest innovation from ESS is a speaker called the Evaluator. It sports a 24" high x 14" wide by 13-9/16" deep cabinet finished in midnight black vinyl — also known as dark black or black black. Anyway, it's black. The grill is gray, which is removable to unveil the 12" woofer and the air motion transformer. At the bottom edge of the front of the speaker is a neat little hinged compartment housing the controls. It has a circuit breaker! In case the speaker decides you are trying to hurt it, it shuts itself off. Pushing the circuit breaker button in puts you back in business again. Also, there is a three position high frequency attenuator. Position one is off, two is down 3dB at 16,000Hz and three is down 3dB at 12,000Hz for those of you who live in glass houses. An adjustable control is provided for continuously variable attenuation or accentuation

from 1,000Hz to beyond audibility. The cabinet is a ducted port design.

We gave the Evaluator our standard tests. Test one is the standing wave test. This is where we run a 10,000Hz signal through the speaker and run around the room looking for dead spots. There were none. Using the same test we look for a much higher level of sound directly on axis with the speaker. We are happy to say the sound pressure level measured almost the same as it did 60° off axis or even 80° off axis. We then gave it the woofer test, checking for resonances or cabinet noises, and peaks in the bass range, and found no resonances and only a small rise at about 100Hz. We were pleased to note that the port did not add any sound of its own, as is not the case with many ported type enclosures.

We then checked the speaker for overall frequency response. The woofer, starting from about 47Hz, went rather smoothly on up to the point where the transformer took over. There were a few dips on the way up, but nothing I would call deterrent to the sound of the speaker. The crossover point was made smoothly, and

from there on out it was flat to the limit of our test equipment.

Incidentally, we measured the speakers at a normal listening distance. Some companies measure their speakers with a mic placed only a couple of feet from the speaker. This is especially valuable if you happened to be trapped in a phone booth with your speakers. Sound pressure level measured 80dB at a distance of 18 feet in an enclosed live room, with an input of 1 watt, meaning that this is a very efficient speaker.

### Listening Test

This is perhaps the only true test for a speaker, because I've seen speakers that measured perfect yet sounded like they were playing in a closet. Happily enough, the Evaluators sounded as good as our tests indicated they would. The first record we listened to was the new Bachman Turner, and there they all were lined up on the stage, just like a live performance. The realism is incredible and you don't need lots of watts to enjoy these speakers.

Next time you listen to a pair of speakers all you have to do is just set a little off center. If you notice that the

speaker on the side to which you are sitting is blasting at you, and you can not hear the other speaker, you will know that these speakers do not give very good dispersion. The Evaluator does not suffer from this effect. Good stereo was heard almost anywhere in the room. The image was perfect. Voices were outstanding, crisp and clear with no sign of backwardness or muddiness. The high's were breathtaking, as they always are with any of the ESS speakers. The bass was clean and the woofer showed no signs of doubling. Even when we hit the speakers with a couple of hundred watts, the only damage we could do was to pop the circuit breakers. All we had to do was push the re-set button and we were back in business.

Speaker room positioning was not critical. However, the speakers did sound at their best against the wall, placed about one foot in from the side wall, and on stands about 12 inches high.

The Evaluator carries a list price of \$300. When we compared them to our other reference speakers in the same category, we found them to be clearly superior at all sound levels. □

The Myths and Legends of King Arthur and the Knights of the Round Table

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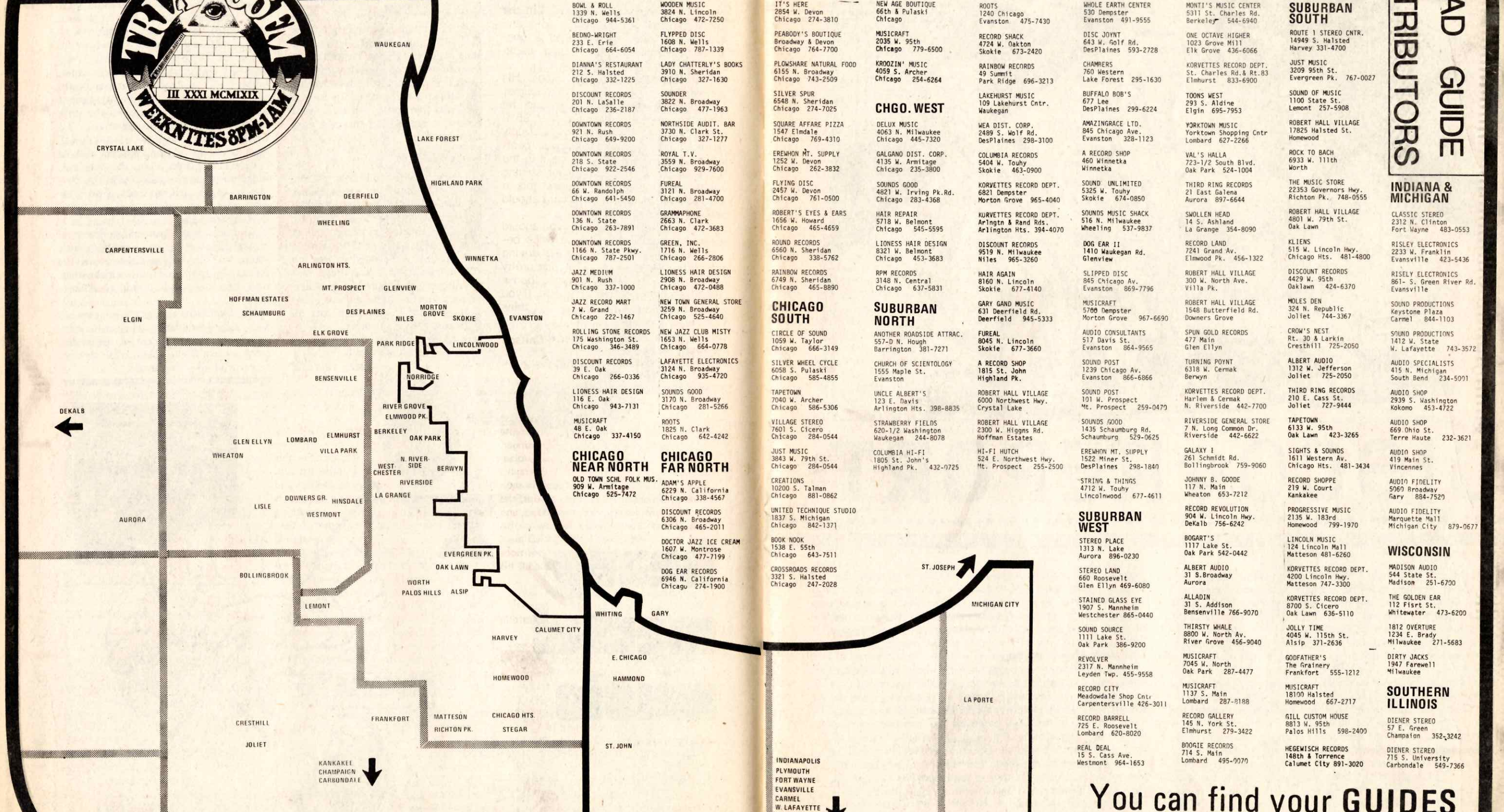
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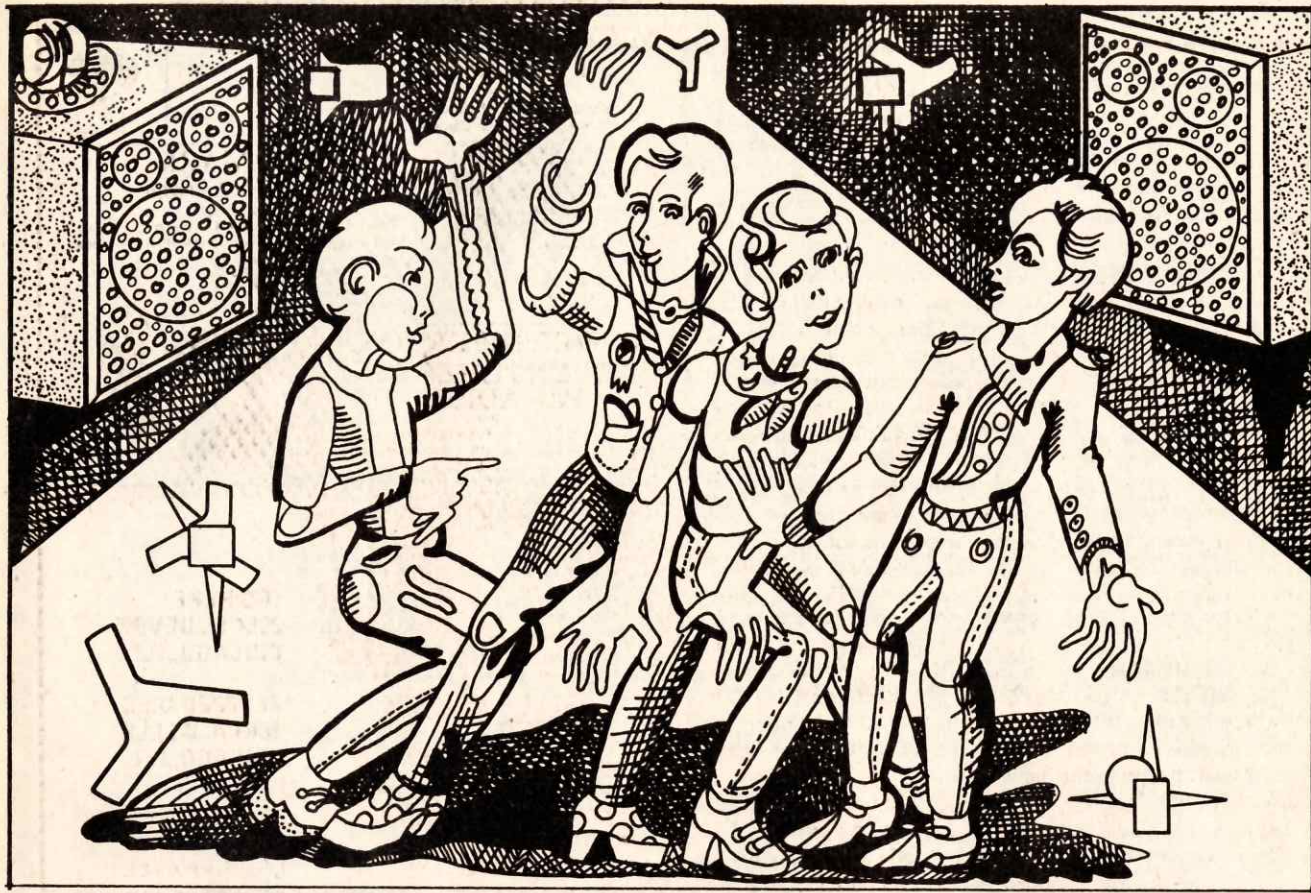


ILLUSTRATION: STEVEN DUFOUR

# DISCO REPORT

BLIND FAITH or INSIGHT, could any one person have known what the future held in regards to a small underground movement called DISCO? In the August 1974 issue of the TRIAD GUIDE there appeared a small but informative article titled, "DISCO". At this time, no other publication in the area had mentioned anything in regards to the movement! The article read as follows: "Where's the band? No band, Just records. 'My God, what a bore' and I left the club after being put to sleep by two hi-fi speakers and a pile of scratched top 40 records. That was five years ago.

"Today I notice things have changed over the intervening time. Instead of two hi-fi speakers and the scratches, I felt my chest being beaten with intense-bass pressure, the middle of my head swinging with piercing highs along with midrange fidelity. Power equipment from 300 watts to 1800 watts, not to mention a wide range of graphic equalizers to modify the three octaves of frequency response and a mass of audio mixing boards, along with two (or sometimes three) turntables. Up and coming systems incorporate reel to reel tape units in place of, and side by side with, the jock.

"Yes friends, times have changed—no longer can the ave-

rage radio d. j. walk in and lay down the hits. It takes a special breed of music coordinator to control a four dance-floor room. He must assume the responsibility of a live band — meaning relating to different people at different times with a great deal of caution and tact. As with top show groups, feeling and insight, tightness and arrangements of the music, and versatility can make or break the act.

"With discos, we have one man being a number of bands. Bad insight can cause a jock to lose his energy by one wrong tune or a single bad mix (mix refers to the format: the songs, and the sequence in which they're played). Because of this mixing, songs and groups that might otherwise have remained obscure, are suddenly revealed by the disco jock, causing records to become hits even though the stations don't play them and the record stores don't carry them. The object is to mix beats and tempos without losing the time of each tune. If the room has a weak sound system, most people will only dance to the music they know and can relate to as "hits". With more sophisticated systems, the sound is of the same presence as that of a live band, enabling the dancer to feel the beat physically. Give people music with a strong beat and they will relate to

that beat and physically feel and DANCE, DANCE, DANCE." Well, not to drag on, we will omit a few paragraphs and quote a portion to the closing of the article which read, "Discoteers are finding their own groups, pressing their own records, and throwing their own mobile disco festivals and battles. Won't that get this city off it's butt. Enjoy and remember: we told you so."

That's right, way back in '74 an article conceived and written by Rufus Smith and published by TRIAD. Today we find Rufus is still "at the dance," but no longer alone. Enter CHICAGO ENTERPRISES, sounds like A.T.&T. doesn't it? Well, it isn't even close. It is a one-of-a-kind operation that deals with the complex disco scene on every conceivable level. One of these levels happens to be DISCO-TECH PUBLICATIONS, a first for Chicago — in fact, a first for the country — ten to eleven pages of TOTAL disco information aimed at the industrial aspects of the rapidly growing trend sweeping across the face of mass entertainment today. Let us explore the reasons for the growth of a once underground movement to a nation wide phenomenon.

Looking at Chicago, we find a clear and well defined map of how the disco scene entered our city, and how it jumped from four small disco-type clubs, to the monster proportions of today. Disco clubs are being built at the rate of four to five per month across the state and into Milwaukee and Osh Kosh, totalling 127 clubs in Illinois alone. It has always been TRIAD'S intention to keep it's readers informed on the forces influencing their environment, so let's go to the dance!

First, let's look at good ol' Rush St. and check out the changes there. BOOM! POW! POP! Batman, what's going on here? FACES closes for a few weeks and re-opens as a private disco with a stainless steel dance floor, topped with a complex lighting set up, and a video network of tv cameras and tv monitors surrounding the entire room. FACES utilizes a top-of-the-line audio system designed for the room, which includes tape cartridge play-back machines, and a four track reel to reel machine that remains in constant use. Plush decor and a taste of class is the reason FACES is now going to be franchised across the country. Next we have the BBC disco — another success story for the once stagnant area. It is known as "the place to be" among many of the disco set. It features a dynamic sound system and a multi-level antique/brick atmosphere. Right across the same area, we find the HANGGE UPPE disco, that at this very moment is enlarging it's facilities to handle heavy influx of new disco goers. Word has it that the RHINOCEROS disco, near by these others, is going through changes too.

There are more in the neighborhood, but let's look at Wells St. around the OLD TOWN area and check out OUR DEN disco, which was the first disco to bring in a major live disco act as part of the normal agenda. The act was GLORIA GAYNOR and a complete review. The d.j. at the club is one of the best in the city. His name is ARTIE FELDMAN, out of Philly. The club is gay, straight and black — and provides a good time for all, as Artie and friends care about their clientele and believe in the disco scene strongly.

Next we find DUGAN'S BISTRO, one of Chicago's first discos. This club, located on North Dearborn St., has remained through most of the disco trends and continues to keep it's image as one of the Mid-West's most popular "cruise" bars. SHAWN ADAMS from SUNDAYS disco tells us that the up-swing in discos in this area has shown well in his room by the acceptance of newer music and dances. Moving out of the city, we find FRIDAY'S ROCK THEATRE, located around forty four hundred West Belmont. Don't let the name fool you, it's disco

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time at FRIDAY'S too! ED WOOLERY, one of the owners (who also owns the popular Minstrels) uses a formula of live groups two nights a week and disco the rest. By utilizing this mixture, Ed is able to give the people a wide range of entertainment. FRIDAY'S offers food and the expertise of d.j. ROCKY JONES, along with their flashing dance floor and game room.

Out West you can stop into THE GIRAFFE disco, in the lobby of the Sheraton South Hotel. A slide show and a unique dance floor is a real crowd pleaser! TOM TOVOLLO of BOGARTS disco on Mannheim Rd., offers a refreshing attitude in playing the right music at the right time. LYNN K. offers a well produced show at the second GIRAFFE disco in Oak Brook, also in a Sheraton Hotel. Take the Dundee West exit on the Edens Express and you will find THE GREENERY disco on the eighth floor of the Sheraton North Shore Hotel. MIKE WEISS is the d.j. and the room offers a full view of the countryside and expressway from its glass enclosure and terraces. Let us not forget THE POISEN APPLE disco in Park Forest South with its own entry in the battle of lights!

The discos we have mentioned are just a hand full, but they are enough to get you started if you and your's should want to go to the dance.

Rufus and his DISCO-CHICAGO group represents the finest in the area of disco application. The people who put the publication together are Corrine Rafacz, editor; Don Leon, co-editor; Artie Feldman, contributing editor, and disco people from coast to coast. The consulting, design and installation of discos, which covers everything from advertising to record service, is a cooperational venture that utilizes the services of Paul Roston of Roscor (video), Lee Windmiller (sound), Wayne Tignor of Focus Lighting (lighting) and Mike Krutsch of Music Dealers Service (p.a. and reinforcement), not to forget all the disco jocks that take the time to contribute because they CARE!

Since it was almost a year ago that Rufus saw the on-coming disco scene approaching the Mid-West, we asked him to make a prediction as to the future of discos once again. He replied: "I feel strongly that because the disco trend is opening so many new doors to the entertainment field, discos as we now know them have a good two years left! Then I see a whole new area of entertainment, (a re-cycling or restructuring of some old forms) evolving out of today's disco movement. By placing the control of emotional and environmental factors in the hands of people that seek a counter balance to their world and it's problems, I feel we can open new avenues of awareness!

If we study the situation at hand, we find a greater opportunity for the independent recording studios, record labels, writers and musicians. Even rock and progressive forms will have new ways to reach the public! Discos are turning into a "mass" appeal trip — and to effect the masses, you have to have a wide appeal. By being able to reflect off of or test on each particular crowd, and by being able to control from that reflection, you can in most cases give the people what they want. If this formula can be employed, then a lot of people will go out more, and also open their minds to new forms of relaxation and entertainment.

Now we can look to newer forms of presentation and channels in which we can deliver them, such as VIDEO, CONCERTS, and perhaps a new approach to HOME ENTERTAINMENT, too. I see airlines and trains switching to a more reflective entertainment format even at this early stage of development. Even the unapproachable air waves controlled by RADIO are feeling the power of POPULAR DEMAND.

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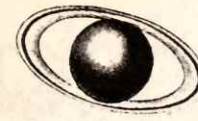
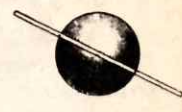
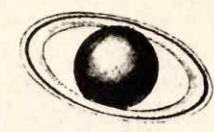
Discos can take a small independent record and, by utilizing the ability to present it in a reflective way, cause people to take notice and request it over and over again. The discos have their own network for getting these records across the country with the speed of light. By the ability to let the people tell, you what they want, you can make test pressings of a different studio mix for each city. From the expertise of the jocks and the reflective power of the people, you can take all the information into consideration and use the best mix — or even re-mix the record to meet the demand.

With a limited number of records out, a radio station will add the record to its playlist because of the demand for it in the station's market. Radio stations watch other radio stations, and if the tune holds its own, then other stations will pick up on the record too! Sometimes larger record companies will notice the demand for a particular record and buy the artist or label, thus opening the doors to a whole new approach to the once limited record field. All in all, the future looks good for both the entertainer and the entertainee."

"SEE YOU AT THE DANCE"

—Corinne Rafacz





# ASTROLOGY BY GRANT WYLIE

## General Predictions

On May 25th 1975 at 2:20 p.m. E.S.T. (or C.D.S.T.) there was a grand occultation (eclipse) of the Moon, Lilith, and the Planet Neptune. We'll explore the effects of this rather rare celestial phenomenon as I promised last issue. (Editor's note: all predictions made by Mr. Wylie are his predictions based on his best judgement. Neither Triad nor Mr. Wylie claim 100% accuracy for his predictions.)

The occultation occurs in the eleventh and twelfth degree of Saggitarius. It was in close proximity to the third magnitude star Beta Draconis at 11°35' Saggitarius. This celestial event will cause some startling information regarding the Patricia Hearst matter to be revealed. This will take place around the time of the primary activation period (Nov. 5-Nov. 10, 1975). It is likely that Miss Hearst will announce that she is married to a member of the S.L.A. History may ultimately record the episode as one of the biggest 'put-ons' of our era.

The fact of the matter is that one of her mother's employees, possibly a bodyguard, knows more than just a little about this matter. It's possible that Patty is presently following in her father's footsteps . . . putting out or working on an underground newspaper. And where do you think the money came from, boys and girls?

Spiro Agnew is presently rendering information to congressional liberals. This information is ultimately going to be given full publicity. We'll get some wind of the truth regarding his resignation this June. However, the full story won't be told till the primary activation period. Mr. Agnew is going to have to be very

careful around large animals, especially horses. A group of undercover agents may attempt to hasten his demise by means of an 'accident' involving horses. Odd as it may sound, the C.I.A. may very well circumvent this attempt.

A whole new era in movie productions is now underway. November 1975 will bring some 'way out flicks' to the viewing public. You may expect new varieties of spooky cinema, especially demon and vampire movies. Another documentary in the style of "The Legend of Boggy (or was it Boogy?) Creek is likely to be presented.

President Ford will initiate a new financial aid program designed to improve operation of the nations railroads. However, a major railroad may be forced into bankruptcy before the plan becomes law. Part of Mr. Ford's assistance plan will include a means of encouraging railroads to convert to steam.

Many of the nation's conservatives will be heavily critical of the president as (unbelievable as it may seem), he responds to public opinion and moves toward the liberal camp.

Ronald Reagan will blow his chances to be president.

Some major transportation strikes will plague the nation. This may well include some city transit companies. The grand occultation will bring major changes in the nation's foreign affairs. New and better relations with the arab world are a certainty. This will become evident almost at once. An easing of tension between the Arab and Israeli governments will begin. The new Indo-Chinese governments will seek trade alliances with the U.S. They may also ask for military aid.

June promises to be an interesting and exciting month. Looking at the more immediate future; we'll see some of the better things from May carrying over into June. Nevertheless, the configurations are predominately adverse for national affairs. Foreign relations are badly aspected this month. There will be heavy restrictions placed on foreign trade. Foreign diplomats and national leaders are going to be highly indignant over some drastic cuts in our foreign aid

program. The foreign press will be severely critical of the U.S. and it's national leaders.

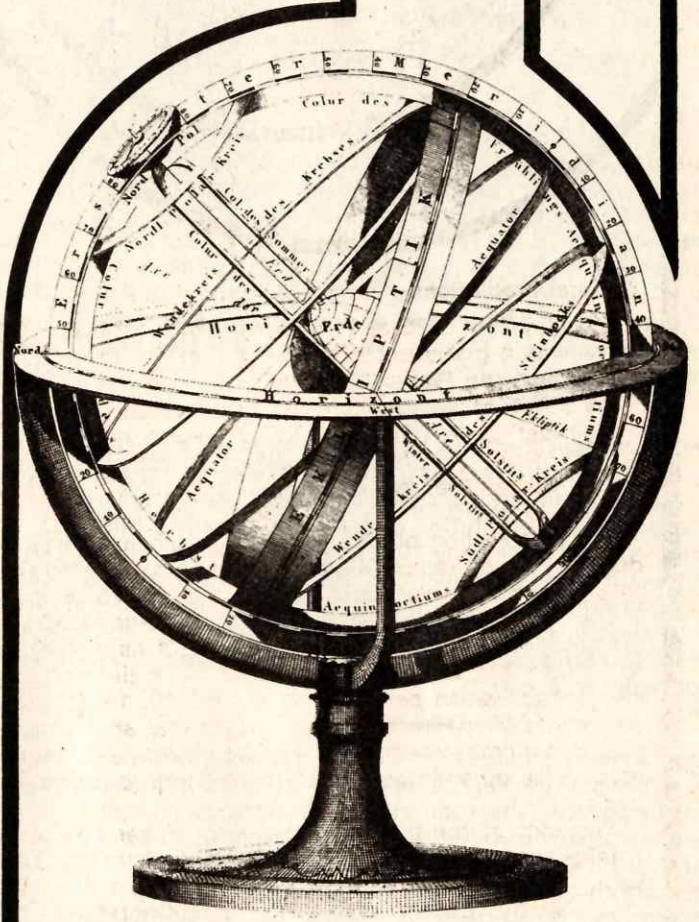
June 3rd begins a period of two years duration in which the U.S. foreign policy will move significantly towards the isolationist camp. This is going to throw the leaders of foreign nations who have depended on U.S. aid into a state of near panic. There will be, starting almost at once, a significant number of these nations undergoing revolutions. Some of these revolutions will be violent.

Needless to say, the governments of these nations will seek revenge in many ways. Therefore, if you are planning a trip to another country during the summer months, you would do well to be prepared to deal with harassment from foreign authorities. Trips to England, Denmark, Germany (especially East Germany), Poland, Greece, Israel, Syria, Japan, India, Albania, Mexico, Afghanistan, Lithuania, and Holland seem ill advised. If you plan on visiting these countries, it would be wise to make sure all your credentials are in proper order. While behind foreign borders, be sure to obey all the laws of the land. In addition, be prepared to be treated badly.

If you wish to vacation abroad you'll be more likely to enjoy Portugal, Spain, Argentina, Guatemala, Sudan, Australia, France, Dalmatia, Saudi Arabia, Southern (not northern) Egypt, Belgium or Sardinia.

The number of Indo-Chinese and other refugees entering our country will be greater than we anticipate. Unless the matter is handled wisely, there's going to be serious trouble over it. It would seem advisable for our administrators to examine the situation carefully. This issue is indeed a two-sided question. America has always been a haven for the oppressed or unfortunate. On the other hand, we cannot ignore the fact that the refugees are being brought into areas of the nations where there are serious unemployment problems even now. The quartering of refugees in or near these areas is going to create serious problems.

It's quite possible that the government may re-open the Relocation (Detention) camps that were used to quarter American Japanese during the second world





war. The area surrounding these camps is or could be made into good farming land. Very possibly such camps could become largely self-sufficient. There's a good chance the idea will work. Eventually, it will be possible for the refugees to return to their homeland. However, in the meantime, they'll become the latest 'political football'.

In the middle and latter part of June, it will become obvious that the State Department and the President are attempting to enhance relationships with the nations of the Western Hemisphere while 'phasing out' heavy involvement in more distant lands.

A number of significant demonstrations will be staged during this period. It looks as though there will be some more U.S. military activity on foreign soil.

A disagreement between the U.S. and Canada will also be in the news.

All in all, I can't promise that June is going to be a pleasant month. I can promise that it won't be dull.

#### FORECAST FOR THE TWELVE SIGNS

##### Aries

You'll be required to meet more than a reasonable amount of obligations and expectations. Business or employment matters are going to be very hectic. Financial troubles fade out June 9th. Legal matters will be resolved in your favor. Hostilities with Capricorn continue this month. However, Sagittarius is likely to be a helpful ally in this matter. A well-dressed middle-aged person may have great importance in matters relating to finances or your job. Above all else, be honest — even if it's difficult.

##### Taurus

Travel is ill aspected until June 6th. New objects for your home or apartment may find their way into your life. Older people are going to ask too much of you. You may find the institution of marriage attractive this month. Wait till after June 10th to make up your mind about such things. Heavy job demands fade away after June 5th. June 16 and 17 will bring a favorable turn of events. Romantic partners that have been absent for too long may contact you. A chance meeting is not really an accident.

##### Gemini

A year of many changes for Gemini natives starts out with a bang. The year ahead will be predominately good. In general, the year will continue to get better as it goes along. In other words — it's going to be a good year for Gemini people and organizations.

The month of June brings the philosophical understanding you have been in search of. A word of caution: you may not like what you discover. Remember, all of us must deal with the world as it is before we can make our own life what we wish it to be. The outlook for legal matters is very favorable. Debts may be paid or cancelled.

##### Cancer

Marriage and professional matters conflict. Others may force their attention on you. The adverse configurations of Saturn, Mars, Venus and Jupiter indicate

that you must not expect others to be lenient with you. Neither should you be lenient with others. Failure to observe this will (not may but will) give you cause to regret your actions. Danger of injury threatens. Extra caution around steam equipment, construction machinery, and explosive devices is advised. A long awaited phone call or wire may arrive. There is likely to be some relief from financial problems in mid month.

##### Leo

June brings smooth sailing for Leo natives born in the first 10 degrees of the sign (approx. July 22 to Aug. 2, depending on the year you were born). The outlook is predominately good for those born in the second ten degrees of the sign also. However, there are indications that some delays and disappointments are in store for the latter group.

Leo natives will find other people being to some degree, inconsiderate of their feelings. Keeping the ego under control, and forcing yourself to hold reasonable expectations, and guarding against impulsive action, will allow you to take advantage of the favorable trend.

##### Virgo

Virgos should be prepared to let their feelings be known. Resist the temptation to suffer in silence, and you'll find there is no real need to suffer at all. The first three weeks of June give you a chance to study, relax, make important decisions, and contact important people. A friend may threaten to disrupt your romantic life. However, matters of a romantic nature are not likely to meet insurmountable difficulty. The outlook is also favorable for vacations, movies, concerts, swimming (take precautions against sunburn), and home or domestic activities.

##### Libra

An older person may chide you for your choice of reading material. Don't let your father catch you reading this column. People in general may be difficult to please. Marital or romantic problems fade away after June 7. Guard against overtaxing your constitution — danger of flu or fever threatens. Spare time may be taken up by friends with emotional difficulties. Problems with landlords and supervisors threaten, but little will come of it. Seek new and unusual forms of entertainment.

##### Scorpio

Latter May's adversity fades away on or about June 9th. Heavy activity is in store for Scorpio in June. A chance to change jobs or to work in a foreign country is likely to come along. Conflicts with the law or authorities are likely to be resolved in your favor. Those of you born from Nov. 12 - Nov. 22 may find yourselves undergoing vast changes in your lives. The situation for all Scorpio natives can be improved by insisting on prompt payment from those who owe you debts.

##### Sagittarius

Difficulties with brothers or sisters are in store for

Sagittarians. Restrictions, or an excess of regulations may cause you considerable irritation this month. You'll find yourself in contact with people who have antiquated or impractical ideas. It's best to ignore the advice of others this month. In the latter part of the month, social activities and new projects relieve the "boredom syndrome" of the first two weeks of June. Remember, perseverance and diligence must eventually prevail.

##### Capricorn

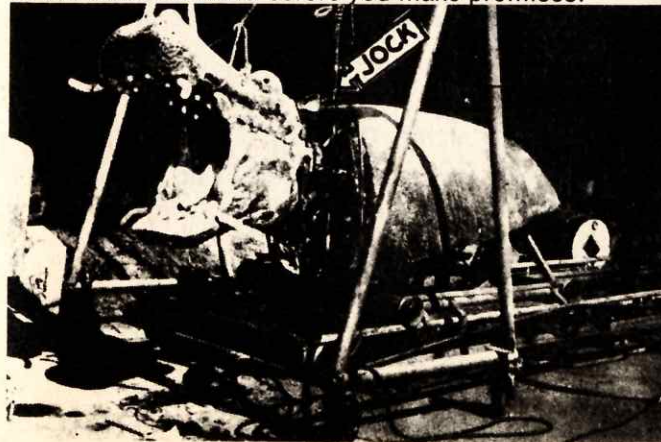
A phase of life ends on June 3. Over the 7 year term, governed by this cycle, the trend is very favorable. Marriage, business partnerships, romance, job situations, education, children, and living conditions are favorably aspected over the next seven year term. However, there will be certain limitations and restrictions that you must endure during June. You'll find yourself being unduly suspicious of those who are close to you. You'll be developing an interest in the medical field. In professional matters, you may find yourself being compensated for the additional responsibility you have taken upon yourself. Above all else, be patient.

##### Aquarius

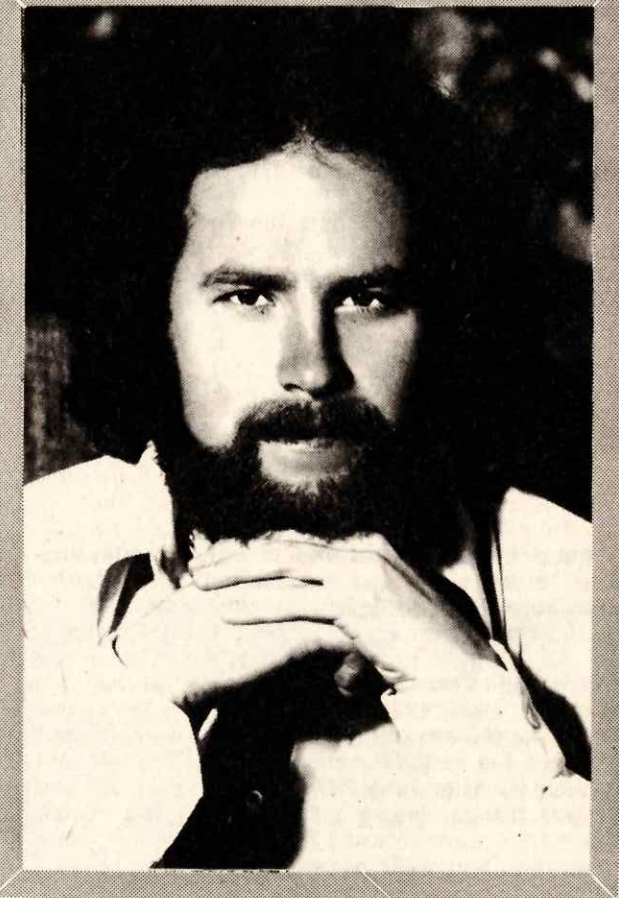
Romance takes a turn for the better during the mid-month period. Even though you have difficulty accepting it, you'll find many of the things you've hoped for becoming reality. Rest assured, this is no more than the reward for your past efforts. Unlikely as it seems, you'll find these fulfillments of hopes are perfectly predictable if you think about it. Difficulty with (or quarrels over) automobiles are likely. Be prepared to deal with hyper-tension and paranoia during the first ten days of June.

##### Pisces

The spotlight is on mental activity and communications. Writing of poetry and music is favored. Educational matters should receive some attention. Others may insist that you adhere to your commitments. This could be a source of friction. A confrontation with Aquarius is likely. You'll find Aries helpful in this and other matters. You'll be sought after by large numbers of people this month. Others will be unusually cooperative. Avoid impulse spending. Consider all sides of the issues at hand before you make promises.



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# THE SCIENTIFIC FOUNDATION OF ASTROLOGY

## Introduction

This is the first of a series of articles regarding the nature of astrology and its relationship to both modern and ancient sciences. In my opinion, it is time the Judicial Astronomer's art was recognized for what it is. Astrology is not an occult study. Neither should it be placed in the category of 'Psychic' phenomena.

I do not deny the validity of extra normal phenomena: neither does the National Foundation for the Advancement of Science. It's a matter of record that this widely acclaimed organization has recognized 'Psychic Research' as a valid science since December 1971.

Astrology has been enshrouded in pseudo-mystical jargon since the middle ages. Furthermore, there are a number of people who call themselves 'Psychic Astrologers' that have further clouded the public's concept of Astrology. Since the real astrological understanding of these people, in most cases, is appallingly inadequate, they often provide astrology's critics with some very embarrassing (to the real astrologer) statistics.

When a famous 'Psychic Astrologer' said "Richard Nixon will never resign" the critics pointed out that she had blown it again. On the other hand, when she had predicted the 'blizzard of '67' it was used as an example of her 'phenomenal psychic ability'.

You long-time readers will recall that I predicted Mr. Nixon's resignation more than a year before it's actual occurrence. Furthermore, in the June 1974 **Triad**, I picked the time. I also predicted it publicly during my April 1974 appearance at Mc Cormick Place. Of course, I miss on my predictions too (roughly 11% of the time). Maybe I can find someone to make remarks to the effect that "Grant Wylie the Psychic makes another blunder."

Astrology and Psychic ability are as dissimilar as tennis and chess. Extra sensory matters deal with mental phenomena; astrology deals with phenomena that are primarily natural. It's involvement with the minds of various living creatures is secondary, i.e., natural phenomena produce effects on organic psycho-neural systems.

Hence, I present for you the following series. It is designed to answer the most often asked questions, and to erase some common misconceptions.

Sextiles and Trines to all of you . . .

## THE SCIENTIFIC FOUNDATION OF ASTROLOGY

The foundation of the argument against astrology is basically that it is unscientific. Oddly enough, most of the criticisms are in fact based on a misconception about the celestial sciences, rather than a real premise about astrology. As I've said, astrologers make no claim to occult powers.

Astrology does not assume the Earth to be the center of the Universe. Astrology is a system of examining the results of all celestial energies directed upon the earth at any one point on its path through space. It is axiomatic that the earth, being the focal point of these energies, must always be the central point of these 'universal forces' that bombard it.

Astrology is, in the terms of the ancients, ". . . a Universal solvent which reduces all things that are to a basic essence. Thus the Judicial Astronomer may examine all things, even though he be ignorant of their nature, in terms of his science. Ultimately, he reassembles them in a manner that is tangible to those who have no understanding of astrology". (Her-

mes Trismegistos in **The Philosopher's Stone -540 BC**]. In other words, astrology is an all encompassing subject that invades the realm of any and all subjects in one way or another.

Understanding the scientific premise of the celestial art must, therefore, require a broad range of general scientific knowledge. Unfortunately, in this time of ultra-specialization, most scientists and experts lack the breadth of understanding needed to find a scientific explanation for the validity of this ancient study. A psychologist or biologist usually has only minimal knowledge of the laws of Physics. A sociologist has little or no understanding of Astronomy or Astrophysics. The average anthropologist is unacquainted with the concepts of cosmology, or geophysics.

As a matter of fact, astrology enters the realms normally ascribed to each of these scientific fields, and many more. It ignores the arbitrary distinctions between areas of scientific investigation, which are caused greatly by the specialist's tendency to see things only in terms of his own field. This, of course, does not facilitate real evaluative ability.

There are, however, a significant minority of scientifically capable people who acknowledge the validity of astrology. Since these people are usually very accomplished in their professions, this acknowledgement balances (if not outweighs) the snide comments of those who disclaim the concept of celestial and terrestrial influences.

The real problem in building scientific proof of astrology's validity is this: each and every astrological

concept that becomes a demonstrable, provable fact is immediately snatched out of the realm of astrology, and placed in the domain of some other science.

In the 1950's, it was discovered that when planets were in cardinal houses (i.e. just below either horizon, or on the moon or midnight point) it caused severe disruption to radio and television transmission. Thus, R.C.A. began re-routing long distance transmissions around the areas where this was taking place. This phenomenon has a duration of about two hours, four times each day, so long as the conjunction (square opposition, etc.), remains in configuration.

Naturally, this is no longer considered astrology. It is now one of the concepts of Astro-physics and Geophysics. It is also used by telemetrists.

The multitude of effects of sunspots (and other solar activity) on weather, behavior, radio transmissions, etc., are now in the domains of the astronomer, the meteorologist, the geophysicist, and the biologist. Astro physicists and oceanographers study the extra terrestrial influences on tides; while the fields of geology, astrophysics, seismology, and geophysics have now incorporated the relationships of solar, lunar, and planetary influences to earthquake activity.

All these were once sneered at by the scientific community. Since they were all part of astrology, it was considered inconceivable for any of them to have any validity. Thus, the astrologer continually finds the scientific community confirming bits and pieces of his art, and then claiming it as his own.

Grant Wylie



ILLUSTRATION: TINA RUUS & RAY SUGCS





# JOCK:

**TRIAD INTERVIEWS TRIAD  
DISC JOCKEY  
SAUL SMAIZYS**

by **PAT O'BRIEN**

The next time you're dialing through the miasmal mess of FM drag strip commercials and ads for 20-volume record sets of the Complete Enrico Caruso, it's time to ask yourself some questions.

For starters, is FM really dead, or is it living slightly to the right of smack drag in the middle, on frequency 106: WXFM?

A growing number of Chicago area listeners are finding that WX-FM, Triad Radio is the place to be tuned between 8 p.m. and 1 a.m. weekday evenings. Saul Smaizys, Triad's disc jockey takes his audience on a nightly voyage through a pre-scheduled, but not pre-taped program ranging in subject matter from Felix the Cat to Kraftwerk.

Smaizys said he originally had no intentions of going into radio broadcasting, but now after five years with Triad, he spends most of his time working on his nightly show.

He said he bases most of his programming on his own personal tastes, reponses from listeners,

and current events and releases. The station tries to give exposure to Chicago groups whenever possible.

The show is programmed by Smaizys for six weeks to two months in advance. Nightly listings can be found in the back of each month's Triad Guide. Look in the rear of this magazine for June's listings.

Although he uses all types of music on the show, Smaizys said he plays more rock than anything else. He said his particular interests are in progressive rock, that which is evolving and not just a rehash, though he doesn't limit himself to just that.

Because of his interest in progressive rock he has been playing an increasing amount of European rock. He said he feels that it is more classically oriented and experimental in design. Smaizys said that experimental music is starting to catch on in this country and mentioned two German groups, "Tangerine Dream" and "Kraftwerk" as examples.

In the past there were a few truly experimental rock groups in the U.S. but they didn't make it.

"People weren't ready for it until recently," Smaizys said. "Groups can't sit back and play the same kind of music all the time anymore. Even traditional hard groups like Led Zeppelin change."

Smaizys grew up on south Lowe Street in Bridgeport only a block from the Mayor's residence. He got interested in radio in the early sixties while listening to short wave broadcasts from foreign countries and FM programs like the old "Midnight Special", on WFMT.

The Midnight Special was a mixture of folk music, comedy and odds and ends. A frequent tactic used on the program was having several artists' versions of the same song played in a row. Smaizys said he thought this was a particularly effective method of exploiting a piece of music and that he now uses it frequently on Triad.

Besides music the station schedules interviews, Earth news, weather, some comedy and has recently had readings from Tolkien's *The Hobbit*.

Chicago groups are frequently the subject of the interviews which last from 15 minutes to an hour and a half. They are pre-taped and later edited and interspersed with samples of the interviewed groups' music.

Smaizys mentioned he is a frequent concert goer and he considers Chicago an area in which he could spend considerably more time listening to live groups.

"There's a lot of good groups from this area," he said. He said that "Graced Lightning" and "Street Dancer" were two Chicago groups he sees big things in store for.

Smaizys' work at the station may also have something big in store for it. The American Research Bureau (ARB), which publishes estimates of audience listening levels for radio stations (according to age, sex and time of day) recently yielded some promising statistics about Triad radio. The ARB's noted that during peak hours, the station is leading in nighttime FM broadcasting by attracting more than 10% of the male 18- to 34-year-old audience. But Smaizys said he thinks that his audience ranges from far beyond that figure.

"I know of one five year old girl who calls me regularly and asks to hear the 'Blue Oyster Cult', but I think she's calling for someone else," he mused.

Besides the new releases, Smaizys selects his programming materials from nearly 10,000 records at Triad headquarters, and from another 2,000 at the studio on Michigan Ave. Because of the huge library he has to choose from, which he guesses to be one of Chicago's biggest, he is able to vary Triad's show more than any other local station.

"Sometimes it makes it harder," Smaizys said smiling, "because there's too much to choose from."

Perhaps variation is the most important word in describing Triad's approach to broadcasting. Smaizys mentioned that he sees his audience as one that is seeking variety in their listening.

"People get tired of listening to the same thing all of the time; I know I do," he said. According to him, the majority of FM stations these days merely mimic AM radio.

"That's not where FM should be," he said.

Many music groups suffer from the same kind of problem. Many bands lapse from popularity because they are unable to adapt themselves to listener's changing interests and tastes.

People are also listening more closely to the music the groups produce while in concert than they used to, he went on. A lot of bands that have failed over the last few years did so because of a lack of musical talent.

"It used to be," he said, "that they could get on stage and carry themselves with a lot of theatrics, but that is no longer the case." Nowadays, we hear more about the breaking up of groups than guitars.

He pointed to Kraftwerk, an extremely popular group lately, as one which has an ultra-conservative stage show, but an impressive one musically.

"They just get up there and do their thing, wearing suits that look like they're out of the early sixties. There are no theatrics at all, but the music is terrific."

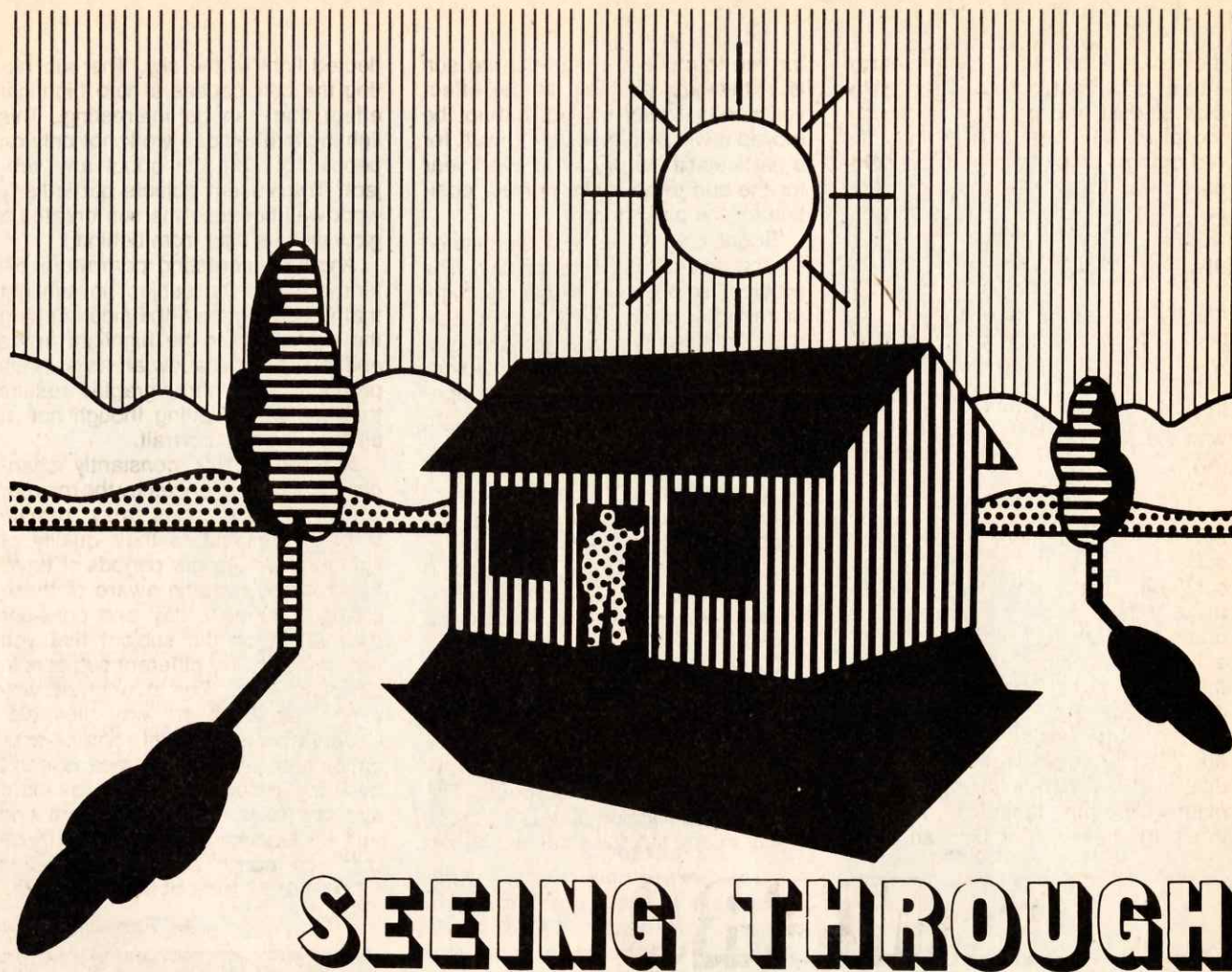
Smaizys makes a hobby out of music in addition to a profession. He plays several instruments including the guitar, bass, oboe and clarinet. He said he likes to experiment with the sounds that each can emit. He also experiments with folk music from other countries, saying that he frequently listens to Turkish folk music after a night at the station.

"But a lot of times I just want to listen to nothing," he said.

In the future, Smaizys mentioned he thinks Triad's programming will become tighter and more polished. As to whether or not there are great changes in store for the station he said he didn't think so. Things are going to continue pointing in the same general direction as they are now.

"Wherever the music goes, we're going," he said.





## SEEING THROUGH

Photography is one of the most powerful forms of communication.

PICTURES of things in magazines, newspapers, books, television, and movies, are used to communicate facts, create desires, mold opinions and feelings, and convey experiences or emotions.

HOW something is photographed will determine how it looks, and how we will think and feel about it. A photographer can easily take several photographs of the same object — none of which would be recognizable as the same object. To a great extent we could make it look beautiful or ugly, completely independent of what it "really" looked like.

Almost everyone has at some time or another taken a picture of something. Understanding something about photography will allow you to take pictures that look like you want them to look, and say what you want them to say.

We are very pleased to welcome

to our pages one of the most well-known and respected photographers in Chicago: Tom Styrkowitz.

This article is the first of a series by Mr. Styrkowitz. It should be of interest to anyone who takes pictures — as well as anyone who is interested in his own reaction to pictures, and how people are communicating TO HIM through pictures.

### LIGHT

Light is a definite necessity in the process of putting an image onto film. It is light that gives objects their form. It is this modeling effect of light that provides, in pictures, a patina or chiaroscuro, (the subtle blending of tones and colors from light to dark). I'm sure I could go into some eloquent, poetic description of the mystical qualities of light but suffice it to say that light provides the life to pictures.

Since light is a necessity in any art form, many of the references are not just to photos as end results but could pertain to other visual art forms as well. Photography just allows you to capture light more quickly.

For the purposes of this discussion we will concern ourselves with only one source of light, the sun. Though the sun, with its constantly changing qualities of light, could easily provide an infinite number of possibilities for photographs, I'll try to cover some of the situations that might arise and how they can be dealt with.

Someone once said that sunsets (and sunrises I might add, though few of us are around to see them) are the ultimate light show. Indeed a sunset's effect is all light. Sunset photos are among the most dramatic of images, because of the dramatic quality of the light. Light at dusk and dawn shows up with the variety of colors that we are all familiar with because the rays of the sun are at

their narrowest angle to the earth. The rays of light bombard the particles of dust and pollution in the atmosphere and are broken into the red-orange-yellow areas of the color spectrum. Clouds in the sky often serve to reflect these rays from a different angle, providing still different colors to the scene.

This light, in addition to illuminating the sky, effects everything we see at these times of day. Look toward the East during the next good sunSET and notice how everything is lit by the orange glow. This, together with the darkening Eastern sky, produces subjects for photographs as dramatic as sunsets themselves.

In the hour before and after a sunset and sunrise there is present a softer version of this same light. The subtleties of the colors in this light make it ideal for any kind of photography that requires diffuse light with a heightened sense of color. I say this about color because a cloudy day will provide diffuse light but without the same quality of color rendition. This principle is illustrated in a different way by explaining a technique used in theatrical lighting. When the desire is to light an actor

## A CAMERA

or set with white light — lights of red, blue, and green will be used, all shining on the same area. The end result is that the light appears white, but the colors look more pronounced than if they had been lit with just white light.

In contrast to the subtle early morning or late evening light is the bright, glaring light of mid-day. This light is best for showing texture. Texture is best expressed in photographs by strong shadows. The darker and deeper the shadows the more pronounced the texture.

If strong sunlight is shining across the picture plane, either from the right or from the left depending on the subject, shadows will be most pronounced. The shadows can be reduced by varying degrees by moving to a position where the sun is directly behind your back when the picture is taken. Since the sun cannot be moved around at will like a light in a studio, it is often necessary

for you to move around until the sun is in the best position for the effect you need. If your subject cannot be moved it will be necessary to wait for a particular time of day or even year for the sun to be in the correct position for the photograph.

Bright colors are best illuminated by the sun at this time of day. The problem sometimes is that the light at mid-day is so bright that a light meter reading will give you the proper exposure for an overall situation. This reading gives shadows and highlight areas look "washed-out". Bright colors then turn pastel from overexposure. This can be compensated for by stopping down the lens one more f-stop more than the meter suggests. Shadows will then be darker and provide more contrast to the colors in the highlight areas, which will also be somewhat darker but much more vibrant.

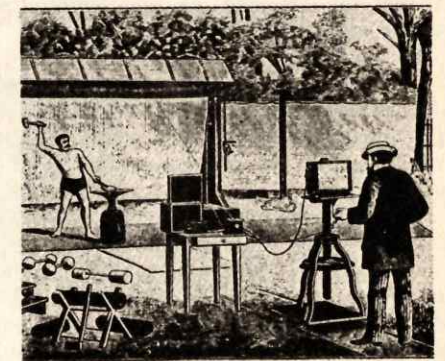
Cloudy days provide diffuse, even light from every direction, so it follows that if bright direct light increases texture, then soft diffuse light decreases texture. This is particularly useful when doing portraits. The light coming from all directions evenly fills in any shadows caused by the

reflected light of the sky. The sun hitting the hair causes a halo highlight effect that can be interesting. This lighting method can work not only on people, but on just about any subject. Translucent objects particularly work well because the sun creates a glow with its light from behind.

Another interesting portraiture effect is to put the subject in sunlight that is coming from the side. Setting the exposure for the highlight areas and letting the shadow areas go black produces very stark, graphic results that are very exciting though not at all like a normal portrait.

Natural light is constantly changing. Sunlight changes by the minute, while overcast skies may remain stable in respect to their quality of light for much longer periods of time. You have to become aware of these changes during a day and consider their effect on the subject that you are shooting. Try different subjects in different lights. Try to analyze why things happened the way they did. Observation is the best form of education here. Also, by all means, don't take my recommendations as hard and fast rules. The most interesting and stimulating photos are often those that you come away from saying "Why didn't I think of that?"

— Tom Styrkowitz







Last month we had such good response to our article on "Rhythm and Emotion" that we decided to print some more information on Human Emotion.

On this page is a chart extracted from The Expanded Tone Scale by L. Ron Hubbard. This scale is the most complete listing to date of the emotions that a human being experiences.

The numbers do not correspond to any physically measurable property, but are an arbitrary system used to relate different emotional tones to each other.

Any person can be spotted on this scale by his Chronic Tone: that is, where he USUALLY is: what kind of emotions he usually feels. In addition, most people go up and down the scale, depending on what they are doing, and what is happening to them at that time.

They also feel whatever emotions they experience to different degrees or intensity, depending on the circumstances. Anger might be so mild as to cause nothing more than a slight, brief frown, or so violent as to cause ear-piercing screams, physical convulsions, and bodily assault with deadly weapons.

To get from any tone level to any other tone level, it is necessary to go through—however briefly or lightly—ALL of the intermediate tone levels. Thus, a person in grief must go through fear, anger, and boredom, (in that order), before he can arrive at cheerfulness or enthusiasm.

The Tone Scale is a measure of HOW ALIVE a person is. The lower on the scale he is, the closer to death. The higher on the scale, the more alive, and the more happy, confident, and capable he is. This makes a person's Chronic Tone an extremely important and useful indicator of how well he is doing in life. A person's ethical level, communication, initiative, perseverance, awareness, and many other aspects of his personality are all very much reflections of his Chronic Tone Level.

A person will be pushed down the scale by things (and actions of his own) which threaten his existence, and he will be brought up the scale by circumstances—and actions of his own—which help his survival.

Similarly, you can affect the tone level of the people around you by your tone level. If you communicate to people at a LOWER tone than they are at, you will bring them DOWN tone. If you communicate to people at a tone one half to one level on the scale ABOVE their tone, you can bring them UP tone and make them feel better.

ENTHUSIASM	4.0
CHEERFULNESS	3.5
STRONG INTEREST	3.3
CONSERVATISM	3.0
MILD INTEREST	2.9
CONTENTED	2.8
DISINTERESTED	2.6
BOREDOM	2.5
MONOTONY	2.4
ANTAGONISM	2.0
HOSTILITY	1.9
PAIN	1.8
ANGER	1.5
HATE	1.4
RESENTMENT	1.3
NO SYMPATHY	1.2
UNEXPRESSED RESENTMENT	1.15
COVERT HOSTILITY	1.1
ANXIETY	1.02
FEAR	1.0
DESPAIR	.98
TERROR	.96
NUMB	.94
SYMPATHY	.9
PROPIATION (Selectively Gives)	.8
GRIEF	.5
MAKING AMENDS (Can't withhold anything)	.375
UNDESERVING	.3
SELF-ABASEMENT	.2
VICTIM	.1
HOPELESS	.07
APATHY	.05
USELESS	.03
DYING	.01
BODY DEATH / FAILURE	0.0

(Don't be put off by someone coming up through the anger band: he may be acting more obnoxious, but at least he is acting. He may feel horrible, but at least he is feeling. Down around apathy he's not really feeling anything at all. Keep bringing him up tone, and eventually you'll have him at some kind of civilized tone level.)

TRY IT! Not only is it fascinating to find that it really does work, but it's one of the most powerful tools known for getting along with anyone you communicate with. COPYRIGHT © 1975 BY L. RON HUBBARD

# TRIAD NEWS FLASHES

EDITED FROM EARTH NEWS



## BAD BOYS MAKE GOOD?

It has become very fashionable lately to knock the large corporations and government agencies that are in many ways smobilic of this era of civilization. There is something menacing and plastic about the large hamburger companies, and the government has recently been particularly vulnerable to attack.

It is worth our while to remember, however, that most of the people involved in these organizations are decent people trying to make a living. The people who run them are human beings. Some of them are probably pretty good people to have for friends.

Here are a few instances where people did funny, human, and decent things that you might not expect them to if you judged only by the popular stereotypes.

**Computer students outwit "Big Mac"** Twenty-six students at Caltech in Los Angeles stand about a one-in-two chance of winning most of the prizes in a massive giveaway contest sponsored by the McDonalds hamburger chain.

The students took advantage of a loophole in the contest rules that did not specify that all entry blanks had to be handwritten. Armed with a university computer, they ran off 1.2 million entry blanks with each student's name on no less than 40,000 blanks. Handwritten entries num-

bered around 2.4 million, giving the 26 students a probability of winning half the prizes.

The prizes include five automobiles, a five-year supply of free groceries, four three-month supplies of groceries, and 1,850 \$5 gift certificates to McDonalds.

McDonalds officials, who first considered cancelling the contest, have now decided to go ahead with it. However, to neutralize the effect of the ballot-stuffing, the company will have two drawings. Every time a student wins a prize, the company

will award the same prize to a non-student — or at least to a handwritten entry.

**Battle of the Burgers:** The seventeen students at Caltech who recently "stole" a contest sponsored by McDonald's hamburger chain by stuffing the ballot with a computer have been honored by creation of an annual scholarship — by Burger King.

Although the McDonald people were pretty upset over the scheme, they had to admit it was legal. But McDonald's competitor, Burger King, thought the contest blitz was so ingenious they decided to honor the event with an annual \$3,000 scholarship to the school, named after the student who devised the rip-off, John Denker.

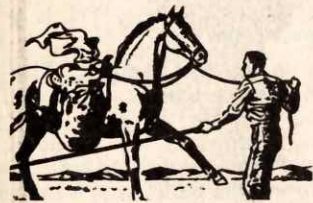


**CIA Responds to Rock Station's Tee-shirt:** Could it be that the Central Intelligence Agency actually has a sense of humor? Ron Jacobs, program director of KGB radio in San Diego, thinks it could be true.

KGB, of course, is not only the call letters of a radio station, but the initials of the Soviet secret police force. When Jacobs recently had new "Official KGB" tee-shirts printed up, he sent one to the CIA, asking that it be forwarded to the Russians.

He now has received a reply from John Blake, a deputy director of the CIA in Washington. Said Blake, "While we are aware that you requested that we assist you in forwarding this shirt to the Russian KGB, we really have developed a great attachment for it and would very much like to retain it for our modest historical intelligence collection."

**In the sixties there was a lot of talk about something called "The Sexual Revolution." It was never very well defined, and it broke into Women's Lib and Gay Lib and a host of other exotic social phenomena. Something is still happening in this area, however. Some of it is funny, some crazy, and some quite interesting in terms of new possibilities for human relationships. I won't evaluate which is which, but here are the juicy ones for this month.**



**Horse-lover denied marriage license:** The County Clerk's office in Boulder, Colorado recently turned down an application for a marriage license between a man and his horse. The Clerk noted that the horse was only eight years old and didn't have parental consent.

The horse-lover said he was protesting the recent practice of issuing marriage licenses to gay couples.



**When divorce can be fun:** For most people divorce is a sad time. But not for Richard and Elaine Gorman. They plan to celebrate theirs with a party for 200 at a San Francisco nightclub, complete with dancing.

Married 12 years, they are both 31 and have three children. Following a divorce-court appearance, they will hold a reception featuring a big red divorce cake.

On it will be two silvered roses from the bouquet Richard gave Elaine to carry down the aisle 12 years ago. After cutting the cake, Richard will "give the bride away."



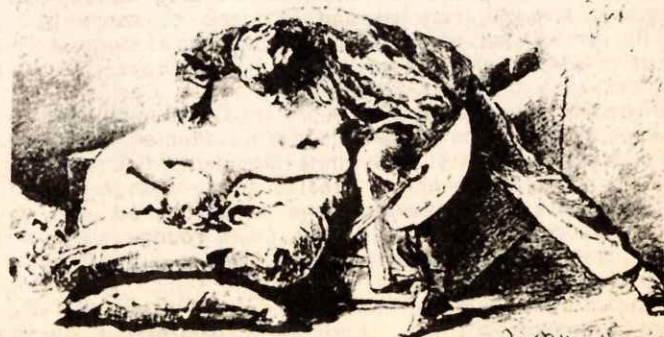
They will then lead off the dancing on the same floor where they won a dance contest while still married.

"We just want to show other people that they can get out of a relationship and have a good time with it, too," says Richard. "It's like death. My family is Irish and we celebrate death."

**ZPG Opens "Condom Boutique":** The Zero Population Growth Organization — dedicated to limiting population expansion — has gone into the retail business in Seattle, selling — but what else? — condoms.

The organization opened what they call a "contraception boutique", specializing in just about every sort of non-prescription method under the sun to avoid unwanted pregnancies. The business is operated as a non-profit enterprise, and so can sell its wares at substantially lower prices than the drugstores down the street.

The name of the store: "The Rubber Tree."



**Only "good" prostitutes need apply:** The Washington state bill to legalize prostitution contains a clause designed to ensure that the profession is kept on the up-and-up. The bill provides that persons will be issued licenses only after providing "satisfactory proof that the applicant is of good character."

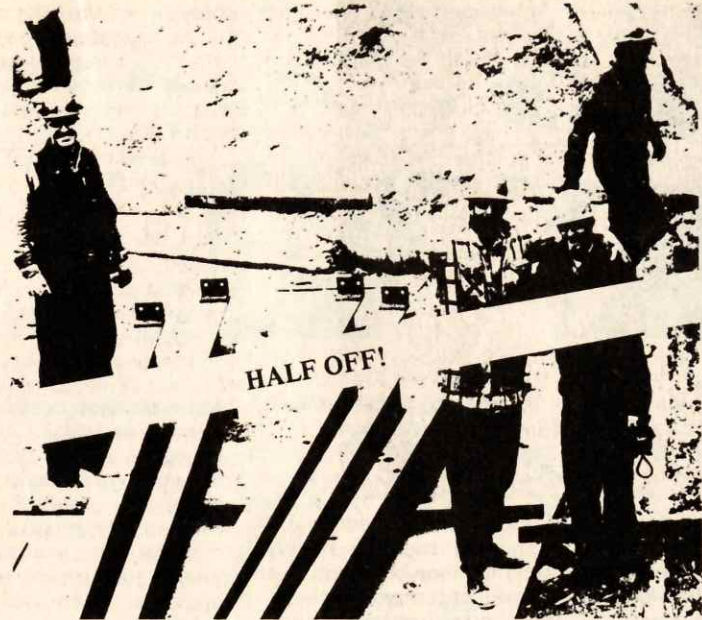
**Bordello or sex therapy institute??:** A legal battle is shaping up in San Francisco over the issue of whether an alleged bordello employed prostitutes or "sex surrogate therapists."

The distinction is a fine one, especially since the recent increase in the use of sexual surrogates by qualified and legal sex counselors.

Kitty Desmond, the alleged madam of a bordello that was raided by police vice officers this week, says she'll take the issue into the courts. According to her view of the business, "We were legitimately dealing with (sexual) problems, in what we believe is a much healthier and more successful way than in a medical-clinical environment of the psychologist and psychiatrist."

She adds that her "therapists" have had "a very high success rate, and we've never been sued for malpractice."

Six so-called "therapists" were arrested along with Ms. Desmond in the raid earlier this week. Some of the arrested women claimed that the vice officers actually engaged in sexual acts with them before flashing the badge. Despite ardent denials from the police officers themselves, the women say they're willing to prove their point by taking lie detector tests.



**There are also some interesting items this month that serve as milestones in our history.**

**Half U.S. work force in information:** INDUSTRIAL AGE

U.S. society has entered into the age of information processing, says a Stanford University professor.

E. B. Parker, addressing a computer conference in Paris, noted that for the first time this year, more than half the U.S. population is engaged in information processing. He defines that as including teaching, engineering, science, computers, bookkeeping, secretarial work, law, print and TV.

**As we move on to a newer, bigger, and better [?] era, of course, we will invent newer, better, and bigger methods of doing ourselves in [sic?].**

**Geneva conventions up-date:** The Geneva Conventions on humanitarian laws of warfare are being up-dated to keep pace with modern methods of destruction. Among the 77 new articles expected to be signed into international law are provisions to outlaw the bombing of nuclear power stations, as well as dikes and dams. The U.S. threat to bomb North Vietnam's system of dikes in 1972 caused an international uproar and contributed to the new provision.

**Highest paid exec:** Who's the highest paid executive in



**Here are a couple of items that say a lot about where our heads are at:**

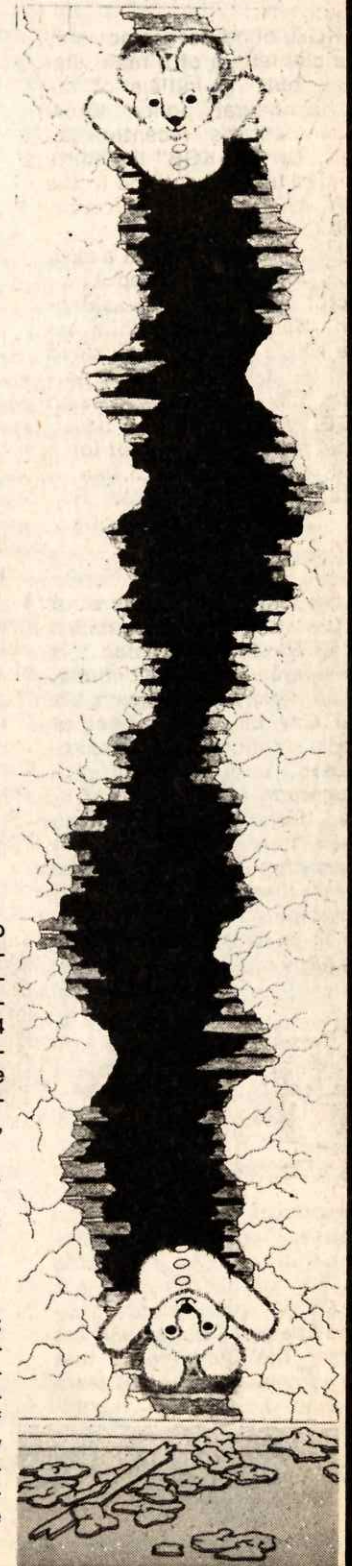
**50 stars on anti-drug LP:** Some 50 top music stars have lent their time and energies to producing an LP devoted exclusively to the subject of hard drugs.

The album, which is available only to radio stations, includes anti-drug messages and snatches of songs by such super-stars as Gregg Allman, The Beach Boys, Chuck Berry, George Carlin, Al Green, Gladys Knight, Steve Miller, The Pointer Sisters, Linda Ronstadt, Seals and Crofts, Carly Simon and James Taylor, Paul Williams, Jesse Colin Young, and dozens of others.

the U.S. today? According to a **Business Week** survey, Michel Bergerac, the new president of Revlon, takes the honors. Bergerac's total 1974 compensation was just slightly under \$1.6 million — twice as much as the second highest paid exec. on the list, Harold Geneen of IT&T.

**And here is one that represents the passing of an era, and a lot of faded dreams of what things might have been like:**

**Apple Records dissolving:** Apple Records, the final remnant of the Beatles partnership is in the midst of dissolving. Most of Apple's staff has been dismissed with only a half dozen caretaker employees remaining in the London headquarters to handle the firm's phase-out.





The end of the War in Vietnam is the end of an era in American history too, and some interesting stories have come to light recently about just HOW we were able to lose a war to a country about the size and population of Illinois.



**Military distorted war statistics — McCloskey:** U.S. military and State Department officials attempted to distort and scale down data on the strength of the so-called Viet Cong forces in 1967, according to secret cables revealed this week by Maverick Republican Congressman, Pete McCloskey of California.

McCloskey specifically charges former war commanders William Westmoreland and Creighton Abrams and State Department Pacification program head Robert Komer with reducing CIA estimates of Viet Cong troop strength. CIA intelligence showed that Viet Cong — or National Liberation Front — fighting strength totaled 420,000, and was on the rise. But, the Pentagon released instead an official estimate of only 300,000 Viet Cong, a reduction from the previous estimate.

In one of the cables, Abrams expressed concern that the CIA's figure would cause the American press to draw (quote) "an erroneous and gloomy conclusion as to the meaning of the increase. All of those who have an incor-

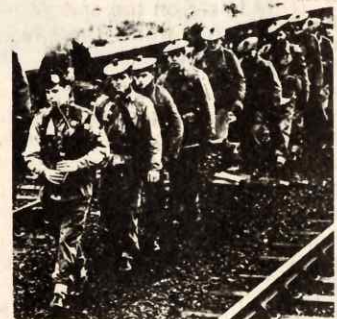
rect view of the war will be reinforced, and the task (of winning the war) will become more difficult," Abrams went on. McCloskey said he has written to President Ford, warning him that it is (quote) "imperative that intelligence estimates of the CIA not be screened (by military or State Department) policy-makers before reaching your desk.

**Adams promises more CIA disclosures:** Former CIA analyst Samuel Adams told EARTH NEWS this week that he will soon release additional secret cables and documents to back up his contention that the U.S. lost the Vietnamese war because of bad intelligence and high-level suppression of good intelligence.

During the war, Adams worked for the CIA to produce estimates of Viet Cong troop strength. Those estimates were double those the Army allowed to become public. But when Adams released a handful of documentation last week, General William Westmoreland shrugged it off as insignificant.

Adams says that other documentation is stored in the Capitol Hill safe of Congressman Paul McCloskey, and will be released by McCloskey following a CIA screening.

They will show, he said, "Why we never spotted the biggest espionage network in the history of mankind" — THE Viet Cong's in South Vietnam — "and why we managed to overlook the fact that there was a Cambodian Communist army for a couple of years."



**Assassination conspiracy conference at UCLA:** Assassination conspiracy buffs gathered in Los Angeles last month for a two-day conference on a wide variety of issues, including political assassinations, illegal government snooping, and local police and labor repression.

Sponsored by the newly-formed Campaign for Democratic Freedoms, the UCLA conference billed Tom Hayden, Jane Fonda, George O'Toole, Charles Garry, Robert Meeropol and Leonard Weinglass.

The Friday and Saturday meetings focused on the Kennedy and King assassinations, as well as local issues such as the Los Angeles Police Department's Criminal Conspiracy Section.

**One of the startling things that I never knew until now is that [according to Earth News Service] "The Warren Commission never viewed the complete Zapruder film. The com-**



The scheduled release of the new documents coincides with two Congressional inquiries into the CIA, and Adams hopes his papers will help lead to a clean sweep at the top of U.S. intelligence.

"The same guys that were faking back then are in control now," he said. "Maybe the flushing out or the removal of people like that would be healthy."

**People are still trying to dig up the facts about how we managed to lose a President in 1963, too:**

mission chose to view only selected slides, after Earl Warren warned its members that the 22-second film was 'quite gory'."

**And yet, the government is still trying to sell us the same old story that hasn't washed for the last ten years.**

**TV films of Ford's JFK book:** Ten years after it was published, President Ford's book on the JFK murder, "Portrait of the Assassin," appears certain to become a TV movie.

Columnist Vera Glaser cites White House counsel Philip Buchanan as confirming the Presidential go-ahead on the project. Buchanan says the President (who was a member of the Warren Commission), believes the movie would "set the record straight, in view of all these weird conspiracy theories . . ."

The Ford Book, written with Jack Stiles, "concludes that Lee Harvey Oswald acted alone in the assassination.

**And it seems that they're getting set to fight the freedom of information act [which has been being used so successfully lately] with some counter-legislation:**

**Criminal code bill nears full senate:** What may shape up as the most controversial piece of legislation in 1975 will be introduced on the Senate floor next month. It's called "S.1", the Senate Bill to rewrite the U.S. Criminal Code, authored principally by former Attorney General John Mitchell.

Groups like the American Civil Liberties Union and the National Committee Against Repressive Legislation are already mounting an opposition strategy. But the bill has been endorsed by President Ford and is gathering substantial support in Congress.

Among the more controversial provisions of the bill are the following:

It provides a 15-year sentence for communicating "National Defense Information" to anyone, including a newspaper reporter.

Reporters and publishers would face a seven-year sentence for failing to "promptly" return such information to the government.

Government employees would face a one-year sentence for supplying any information to persons outside government — classified or not.

Life sentences are provided to anyone convicted of obtaining national defense information which "may be communicated to a foreign power" — whether it is or not.

Obstruction of military recruitment would be punished by a seven-year sentence, and inciting persons in the military to fail to perform their duty would be punishable by 15-year sentences.



**There has been a LOT of activity lately on the energy/environmental front. There is further bad news . . .**

**1 in 5 Nuke plants unable to handle emergency?** One in five atomic power plants in the U.S. may be unable to deal immediately with a runaway nuclear reaction. The reason is that they lack on-site storage space to hold a full fuel core if it has to be removed from the reactor in an emergency.

According to the Nuclear Regulatory Commission (NRC), ten of America's 49 atomic power plants now have this problem. Industry spokespersons publicly play down the safety aspect of the problem, saying the main concern at the moment is that the lack of safe storage space limits the ability to replace spent fuel with new. But an 11-page internal NRC memorandum which has leaked out to the agency's critics and reached Earth News suggests the agency itself considers safety to be a major problem.

**But there is also a LOT of VERY GOOD NEWS on this front, too. There are some tremendously interesting things happening in terms of the Technology of Power:**

**Power from outer space:** In the near future, the power in your home may come to you from outer space. Huge solar cells orbiting 23,000 miles above the earth would gather solar energy to be transmitted to ground stations and converted into electricity for home use.

The memo says there is "ample evidence" that a number of plants have already tied up storage space meant to be kept open in the event of an emergency. The memorandum also says: "prompt and decisive action now appears necessary if we are to avoid the potential shutdown of two or more currently operating LWR's (light-water reactors) at some point in the period 1975-1977."

In plainer language this means the problem exists now and may come to a head within the next two years. There is no immediate evidence that "prompt and decisive action" is being taken.

**Japan's Nuke Plants don't work:** Japan is reportedly having second thoughts about the benefits of nuclear power development. Recent surveys by Japanese media have disclosed that on the average, only half of all the nuclear reactors in Japan were functioning at all during the past six months.

The Japan Times reported that the nation's reactors were functioning normally, or at optimum capacity, for a total of only 17 days during 1974.

Japan's nuclear technology is virtually all derived from American manufacturers, particularly Westinghouse and General Electric.

The economic consequences of this unreliability has led the president of Japan's Atomic Industrial Forum — a pro-nuclear lobby group — to admit that, so far, nuclear power has proven pretty unprofitable for the Japanese.

**Wave power is "promising":** The prestigious British Journal Nature this month offers some encouraging developments to proponents of wave power, the idea of harnessing the ocean's waves for electricity.

Research at the University of Edinburgh and experiments conducted by Britain's Central Electricity Generating Board indicated that a so-called "rocking boom device is very promising as the basis of a wave power system." According to the Journal, experiments have shown that up to 80% of the power in an ocean can be extracted by floating power stations.

The new system was developed by scientists at Caltech and the Raytheon Company of Waltham, Massachusetts. Working under a space agency contract, the scientists perfected a method of transmitting electricity over long distances using microwave transmission. The technique converts direct current into radio waves and sends it to a receiving antenna for conversion into electricity.

**Garbage power:** Research scientists at UCLA have announced plans to build a \$100,000 pilot plant to produce methanol from garbage. The project will make use of a 400-acre landfill site where some 350,000 tons of garbage are dumped every year. The refuse will be seeded with nitrates in order to speed up the fermentation process.

Scientists believe that methane could be converted into usable methanol for as little as ten to 20 cents a gallon. The methanol burns more cleanly than gasoline and is expected to be far more economical.



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And there is also a great deal of activity on the social and legislative fronts.

**Calif. coast slated for solar development:** All new residential and commercial development along California's 1,100 mile coast line, as of 1977, may be required to incorporate solar heating and cooling units. That's the recommendation of the State Coastal Commission, which holds jurisdiction over development of the coastal zone.

The Commission will recommend to the state legislature that special tax incentives be provided to all developers who incorporate so-

lar heating into their buildings. It has also recommended that local governments along the coast pass so-called "sun rights" ordinances to ensure that all home owners have free and clear access to sun radiation.

The Commission predicts that large-scale solar development could save between 50 and 80% of natural gas requirements for heating and cooling purposes.

**Tax credit for solar heating:** Solar heating and cooling systems are getting a boost from the state government of New Mexico this year. A recently enacted bill will provide income tax credits amounting to 25% of the cost

of installing solar heating and cooling units in taxpayers' homes. The tax break is good for up to \$1,000.

**Throwaway ban considered in Ohio:** A ban on throwaway beverage containers would save as much energy as the nationwide 55-mile-an-hour speed limit, according to the Deputy Director of the Environmental Protection Agency's Resource Recovery Division.

In testimony before an Ohio legislative committee considering such a ban, John Skinner said the U.S. could save the equivalent of 90,000 barrels of oil each day by requiring use of returnable containers.

Supporters of the ban argue that it would also cut solid waste disposal costs, decrease litter and lower public clean-up expenses in public areas.

**Suit seeks impact statement on refugees:** A California citizen's group is seeking a court order to hold up the inflow of Vietnamese refugees until an environmental impact statement is prepared.

"If you can require an environmental impact statement on the cutting of a tree or the migration of a duck, we can certainly require one for 75,000 to 150,000 refugees from South Vietnam," said a lawyer for the group.

In the meantime it is seeking a preliminary injunction in Federal court against Secretary of State Henry Kissinger, the Defense Department, the Department of the Interior, and the U.S. Immigration and Naturalization Service.

They have failed to file an impact statement as required by the Environmental Protection Act of 1969, argues the group's lawyer, Herbert Jackson of Sacramento.

Said Jackson, "All we're asking for is, tell us what impact it's going to have — on the health and welfare and safety of our society."

Meanwhile, a group of skid row residents in Sacramento say they'd like to become official Vietnamese refugees. A spokesperson for the group said it appears the refugees are receiving better treatment than destitute citizens such as themselves.

He said the refugees' tent city at Camp Pendleton in southern California looks like a better place to live than skid row.

**New arcology city planned in Calif.:** A San Francisco Bay area group called Arcology Circle says it plans to build a new city for 100,000 people — all in a single compact structure somewhere within 100 miles of San Francisco.

The group says the one-structure city will tower some 50 to 90 stories high and cover several hundred acres of land.

Members of the group and potential residents of the city are followers of architect Paolo Soleri, the man who developed the concept of arcology, or single-unit cities.

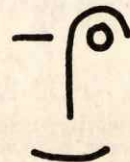
Soleri's communities are designed to encourage high density and efficiency, and to eliminate smog, congestion and commuting. They also stress the importance of preserving open space for natural, agricultural and recreational use.

The first of Soleri's cities is currently under construction north of Phoenix. It's called Arcosanti.

**To wind up the news for the month, there's something happening in Oregon that, if it caught on, could be a monumental landmark in American politics.**

**Oregon contemplates law barring campaign lies:** A controversial amendment to the proposed elections bill in the Oregon legislature could put an end to the political sport of mud-slinging in that state.

The amendment is called the "Man Without A Country" clause, and it's aimed at putting an end to outright lies by political candidates. It specifies that if a candidate lies about an opponent, and the lie can be proven, the candidate will lose his legal residency in the state. That would mean he or she would never be able to vote or run for office again in Oregon.



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# TRIAD'S

<b>1</b> ★CHICAGO/BEACH BOYS •FAITH •PAUL WINTER CONSORT	<b>2</b> •BECCA LONG SORROWS •STEVE WADE/HAL ARNSTEIN	<b>3</b> •CHOPPER •EARS	<b>4</b> ★ALBERT KING •CHUCK MANGIONE •MIGHTY JOE YOUNG
<b>8</b> •LUTHER ALLISON •MEGAN MCDONOUGH	<b>9</b> ★JACKSON FIVE •BECCA LONG SARROWS	<b>10</b> •BLIND JIM BREWER	<b>11</b> ★PENTWATER •ROD MCDONALD •ALEX HARVEY BAND
<b>15</b> •MARTIN MULL •WESTFALL	<b>16</b> •BRYAN BOWERS/STEVE ASHLEY	<b>17</b> •SPICE •TOM DUNDEE	<b>18</b> •BYRON ROACH •HORACE MONSTER •ALL OF US
<b>22</b> ★PINK FLOYD ★BOBBI HUMPHREY •COOK & SING	<b>23</b> •ALBERT WEATHERSPOON •GERRY GROSSMAN	<b>24</b> •JERICO •TAILGATE RAMBLERS	<b>25</b> •MICK SCOTT •BUSTER •FRED HOLSTEIN/ FLEMING BROWN
<b>29</b> ★CORKY SIEGAL •EDDIE BOY BAND •BENEFIT FOR "SING"	<b>30</b> •KEITH JARRETT •ART THIEME	JUNE'S CONCERT CALENDAR is brought to you by  ROLLING STONE RECORDS 7300 W. IRVING PK. RD. NORRIDGE and 175 W. WASHINGTON CHICAGO	

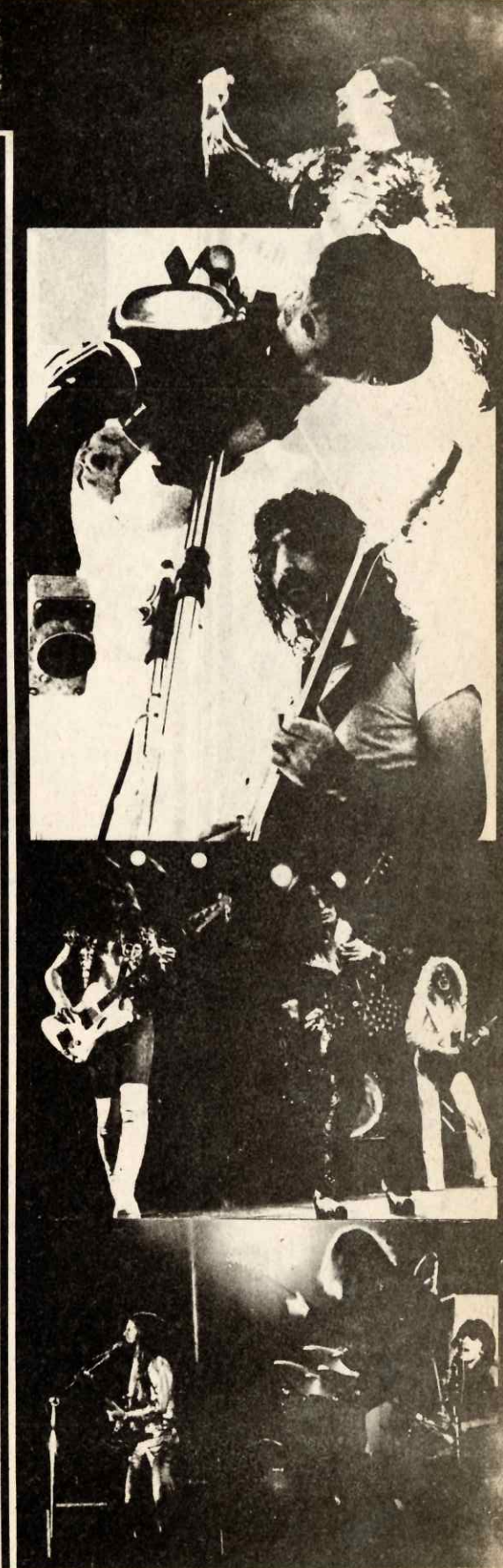


# JUNE

<b>5</b> •GRACED LIGHTNING •STREETDANCER •CATCH	<b>6</b> ★JOHN PRINE •JUNE FOLK FESTIVAL •BARCELONA RED	<b>7</b> ★O'JAYS •IDES-SHAMES UNION •FRED HOLSTEIN/TOM DUNDEE
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PHOTO: ED ROTTINGER

## SUPERTRAMP Riviera Theater

After some 20 years of rock'n'roll, a lot of plausible and novel names for groups have been used up, so it must be quite a job to churn out a distinctive epithet that will stick in the mind of somebody rifling through a record bin.

If there was a chance that anyone might forget Supertramp, their label ran a radio blitz that rivaled that of Grand Funk's premier Lp campaign in '68, indelibly etching the words "bloody well right" into the consciousness of FMers everywhere. The encouraging difference in this case is that Supertramp has talent and a spectacular album to prove it.

They were the inaugural act for a series of upcoming concerts at the Riviera Theater, which has seen better days. I was a little leery of sitting directly on the seats, which still retain shreds of the original upholstery. The walls were parchment yellow-grey and peeling like a case of summer's first sunburn.

Starting off with "School," a cut from their Lp, "Crime of the Century," Supertramp quickly showed that all the advance publicity they'd received was well deserved.

Richard Davies on keyboards dominated the opening minutes with a vibrant electric piano solo that was to characterize his total performance. He looks like a healthier version of Cat Stevens (from 30 rows back) but plays more of an Elton John-style piano. Davies' lead-in to "Bloody Well Right" built to an impressive crescendo and made way for John Helliwell's equally impressive performance on sax.

If I'd had any trepidations about sound quality, they were unwarranted. The acoustics at the Riviera were good and it was easy to fill the room without getting a muddy mix. These factors were in addition to a good engineer at the board, and of course, Supertramp themselves.

For the most part, Helliwell and Davies were the most visible members of the group, although there was seemingly no designated leader. Roger Hodgson on guitar and piano, Doug Thomson on bass and Bob Benberg on drums stayed more in the background, but collectively brought the sound composition of the set to a near studio-quality level.

Supertamp's vocals were amazingly congruent and rich, especially throughout "Hide In Your Shell."

They did other cuts from "Crime of the Century", among them, "Rudy", during which a blinding pink spotlight was aimed at the audience. (You hallucinated whether you wanted to or not.)

Supertamp is going to be around for awhile. They're innovative, unpretentious and refreshing to listen to. Seeing them at the Riviera was like sitting in a Woolworth's luncheonette with the chef from Maxim's preparing your dinner.

—Susan Leigh

# THE DRUM SHOP

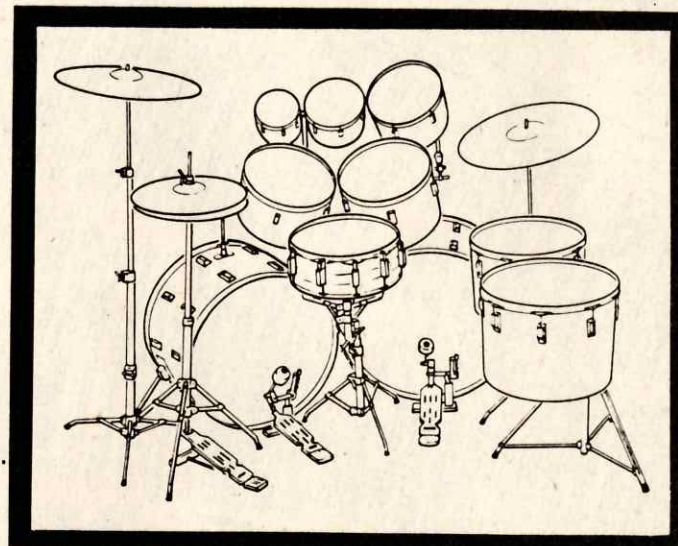
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# concert

## ELLEN McILWANE REDWOOD LANDING Amazing Grace

Flashback: Mr. Kelly's, 1973. Lily Tomlin is headlining, furniture buyers are boozing, and Ellen McIlwane is the warmup act. The crowd is hostile, but this lady is tough. In the twenty minutes she takes to do a set, Ellen blends her hypnotic vocals and ballsy slide guitar into a magic carpet tapestry propelled by churning slide and scat rhythms. Her ports-of-call are many. She sings raga, she sings lowdown blues, she sings Caribbean funk, and most of all, she sings Ellen McIlwane. The sheer emotional power and individualism of this lady are breath-takingly ethereal.

Not content to swim downstream to the flow of her rose-colored singer/songwriter contemporaries, Ellen McIlwane is striking in the way she handles R&B without the benefit of a band. Rather than miking her acoustic guitar externally, making it sound more like a conga with buzzing strings than a guitar, Ellen makes sure that every note is

heard by amplifying it from within. With suitable instrumental power her rich yet gravelly voice now becomes the medium.

Amazing Grace, 1975. It's my first visit to the new Grace and my first hearing of Redwood Landing, a funky five-piece that's just this side of being danceable. Like Charles Lloyd's experiments with rock, Redwood plays in a very light groove behind a kicking rhythm section. Reedman Steve Eisen is the main soloist, and Redwood's arrangements combined with Eisen's forceful playing create the effect of multiple horn lines. Redwood Landing's set seems to end the same way it began, with no drastic changes in intensity, just a constant party feel.

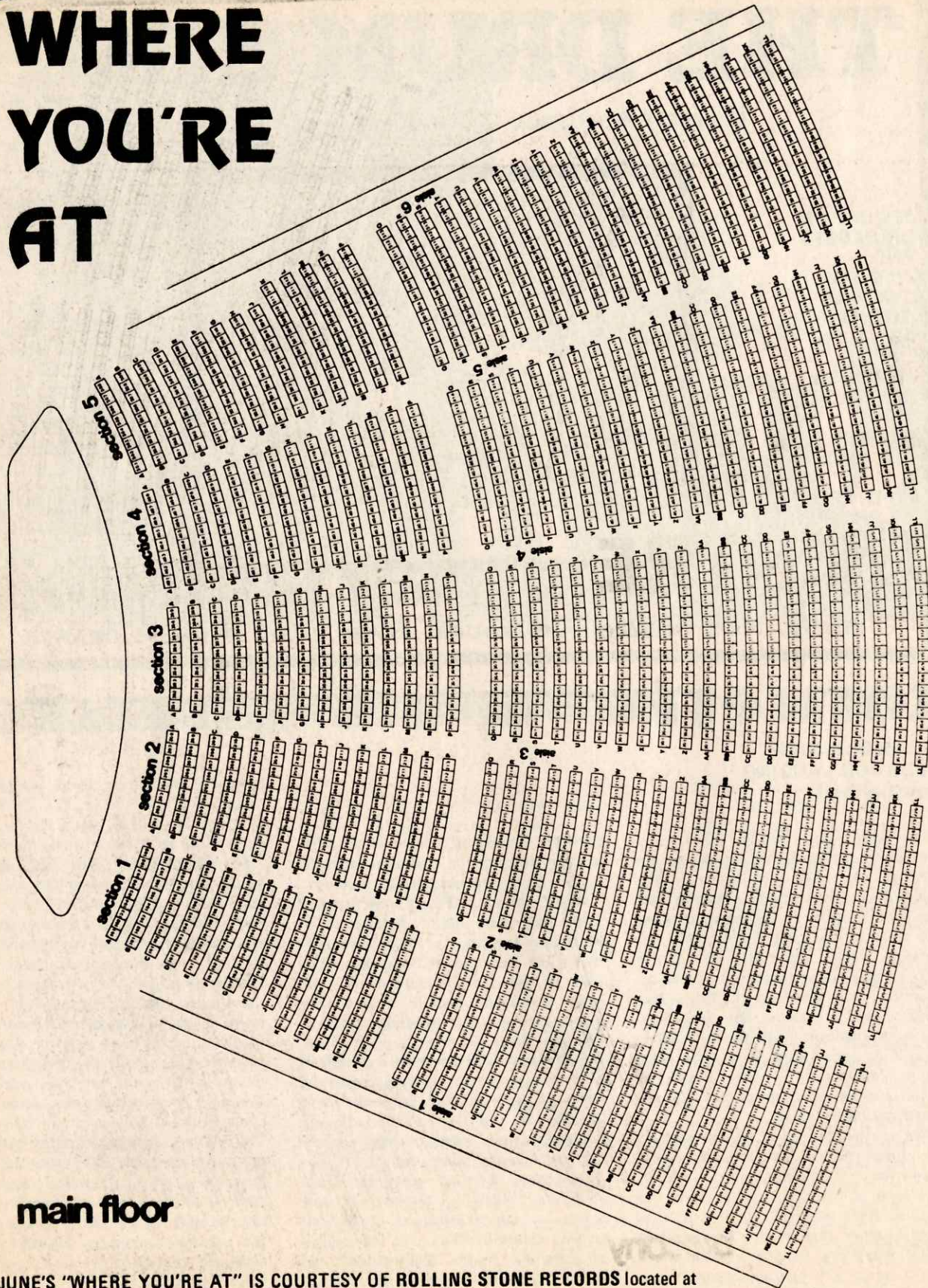
The stage is then reset for Ellen McIlwane. I recall an interview two years before — musical influences (tugboats), favorite colors (dunno), and the validity of electronic music. She couldn't see Stevie Wonder walking off-stage while his synthesizer kept on playing. Well today

she's a convert: her opening number is "One Million Light Years Away" and her guitar playing is augmented by such goodies as a phase shifter, a fuzz tone, and a mutron. She wears these new colors well, using the mutron as a counterpart to her stream-of-consciousness soul scattling. Her use of the fuzz tone on a slow blues, though excessive in some spots, made for a gutsy tribute to someone who did it better, Hendrix. After the guitar numbers McIlwane then proceeded to show her stuff on the piano by playing a manic boogie that could have come from either Chopin or Fats Waller. The encore was a harmonica jam based on the tugboat sounds Ellen grew up to in her native Japan. Ellen McIlwane's suspicion of electronic music in understandable considering her acute awareness of the sounds of nature. It's that same awareness that gives her such power on-stage.

—J.J. Quinn



# WHERE YOU'RE AT

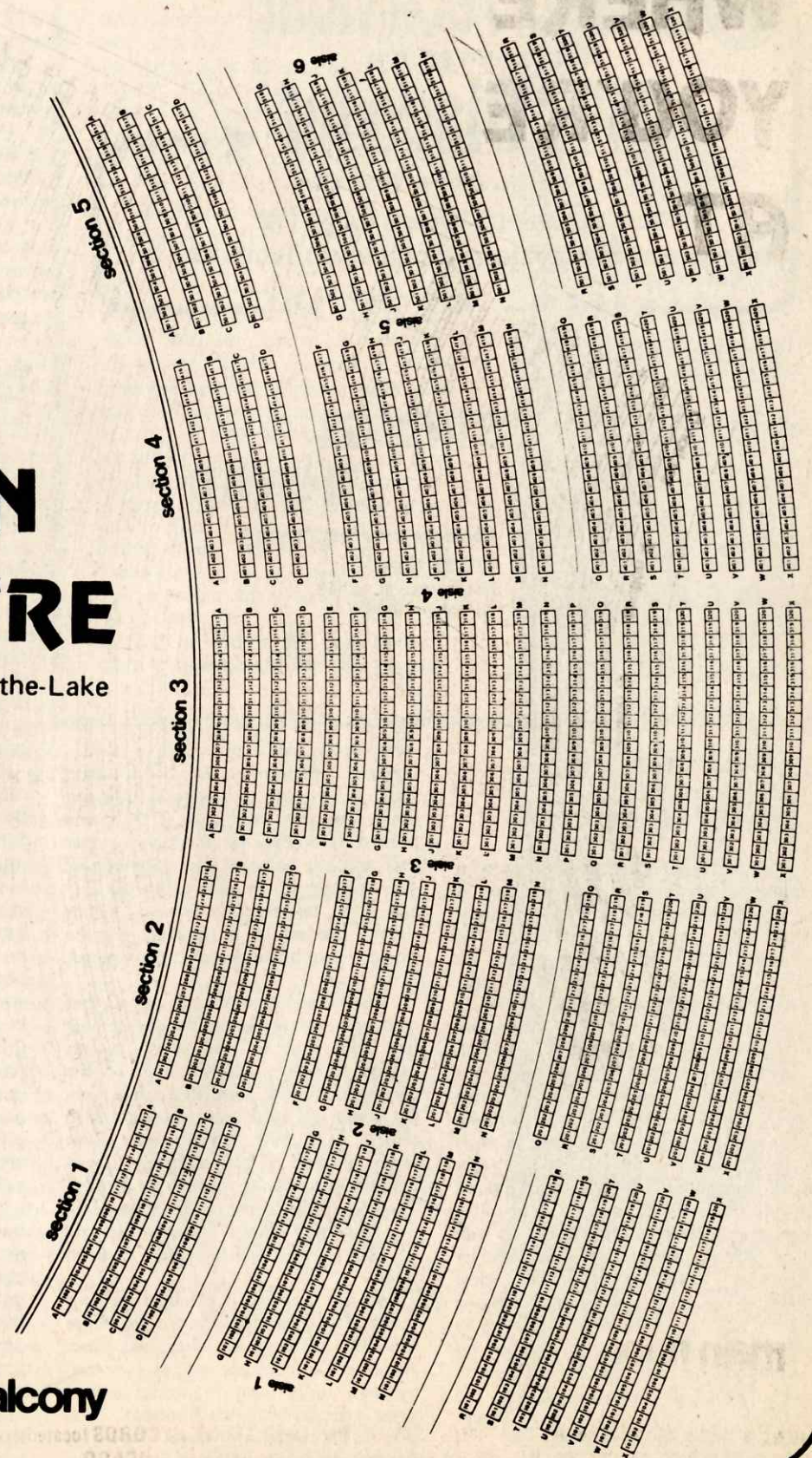


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### ERIC ANDERSON Amazingrace COUNTRY DREAMER

Like so many of the performers who appear at Amazingrace, Eric Anderson is a capable musician with only a marginal reputation, a curious case of talent that doesn't fit the requirements of top 40 radio sound-tracking. His voice most closely resembles the angelic whine of Neil Young, and many of his songs are in a vein similar to those of the gold-rush kid. In other words, Eric Anderson is a troubador of loneliness and the existential blues enemy to a throwaway society. But he is good at what he does.

Anderson is a country folkie from way back, though he has the look of a punk kid from Tennessee, and he's put out a respectable number of albums on various labels, including Vanguard, Warner Brothers, Columbia, and — most recently — Arista. To my knowledge, he hasn't done much touring, preferring to let his recorded words do most of his talking for him; but this recent foray into the realms of audience-land was to promote his new album (on Arista), which is called **Be True to You**.

Like this album, his appearance at

Amazingrace was a mixed bag of poetry, poignancy, and ennui. Eric and his band were playing loose, maybe a little too loose, and often seemed as if they were putting on a show for themselves rather than the full house of fans. (Sometimes, only sometimes.) In person, Eric is a likeable chap, possessing a sense of humor slightly warped by a penchant for the ironic — an attitude that often emerges in his songs.

I have to admit surprise at the number of people who showed at the club to hear him. Not that he isn't worth it, but because he's been relatively silent for the past several years. (*Blue River*, his Columbia album of 1972, was a well-received effort, and could explain why Clive Davis, ex-chief of that company, signed him on as a charter member of Arista.) The crowd was calling out for some tunes — "Violets of Dawn," "Country Dream" — that seemed older than many of them were.

Anderson's appeal is obvious: he sings about the things that affect us all, things like love, isolation, infidelity, and greed. He writes exceptionally well, as evidenced by these lyrics from "Faithful," a tune once recorded by Linda Ronstadt: "You said lovin' you and leavin' you's/the hardest thing to do/to give my foot

# concert

another chance/to try another shoe/but every time I see someone/I'm always seein' you/though I've not always been faithful, I always have been true."

He sang that one, and "Blue River," "Sheila," "Pearl's Goodtime Blues," and the title tune plus a few others from the new album. A good time was had by all. He's not a phenomenon, nor even a new successor to Bob Dylan, but Eric Anderson is an asset to folk and country rock, and it's not recommended that you ignore him.

—Chuck Pratt

### EAGLES Dan Fogelberg Arie Crown

The time: Saturday night at 10:30 p.m. What an ungodly time for a concert to begin. Make that 10:45 p.m.

The place: The comfortable, austere, well-guarded Arie Crown Theatre. "Will you puh-leeze put 'that' out!"

And the crowd: Not a teenybopper "Let's boogie!!" crowd. Hardly even a "clap-your-hand" crowd. More like a "I'll sit back and listen, but I dare you to be good" crowd.

Dan Fogelberg, a home-town (almost) boy who made good, opened the evening's second concert solo. Sitting all alone, bathed in blue light, singing a ballad. Introducing his band, they breezed through a variety of his songs in what they termed their soft set. Acoustic music. With harmony. Nice. The biggest detriment to this section was a continual feedback problem in the sound system. And when a group is trying to sing with three-part harmony, and all you can hear is SCREECH! — concentration and enjoyment (not to mention the price of your ticket) falls by the wayside.

Finishing their acoustic set with an up-tempo rocker, the band switched to electric instruments and continued their set with songs taken mainly from *Souveneirs*, Fogelberg's second album. Responding to a question about where Joe Walsh was, (he played on and produced *Souveneirs*) Fogelberg replied, "Home in bed, if he's smart". This was probably in reference to the cool reception he had received. The lead guitar work

still sounded much like Walsh, but it was (as was the whole set) mainly characterized by its undistinguished, but pleasant sound. Again, up-tempo songs, including an especially fine version of "As The Eagle Flies", finished the set. Which led to enough applause for an encore of a local (I wonder why?) favorite, "Illinois".

After a relatively short break, during which a huge, strange, beautiful backdrop containing an indian-type painting was lowered, (will this be the cover for their new album?) the five man Eagles band (Five? Didn't there used to be only four? Five? Are you sure? . . . Yep Count 'em!) from Los Angeles, took the stage to do their second concert of the night. And, as Glenn Frey said, "It's hell doing two shows in one night, but we're going to get loose and play everything we know!" And they did. Almost!

Realizing they have a new album about ready to be released, I was ready to have one of those sometimes boring, sometimes exciting previews of mostly new music, containing one or two old songs so the crowd can place the identity of the group. "Oh, yeah! Now I remember who they are!?"

WRONG! Album one, side one, song one: "Take It Easy". This led off a set that was nothing short of spectacular. The Eagles set flew by (no pun intended) with songs taken mainly from their first three albums, though they leaned heavily on number two, *Desperados*. No matter. It was all great. Even the "I dare you to . . ." crowd began to get excited.

What did matter was again the sound system failed. And **too loud** The left speaker bank had a mid-range treble failure that lasted at least fifteen minutes before some alert (?) technicians straightened it out. And when voices sound distorted because of overdriven speakers or clipping amplifiers, someone isn't doing his job. But enough griping. Back to the music.

I have seen the Eagles before — twice. Both times I enjoyed them. Since then they released *On The Border*, their third album (now their third gold album) they had a killer single, "The Best of My Love,"

and, probably most important of all, added a man. Don Felder, a guitarist, who played on their third album. Before they added Felder, they were great. Now they are unbelievable. Anyone who thinks they are a little ol' bunch of country boys is sadly mistaken.

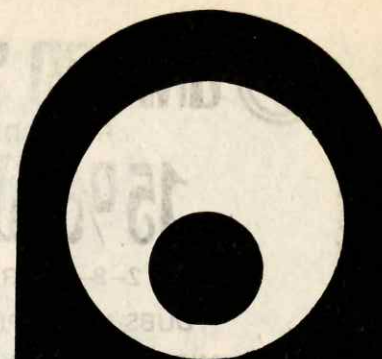
The Eagles are Glenn Frey, the erstwhile leader of the group — (he's the one who does all the talking): Don Henley, probably the finest drummer of his style in captivity (besides having an outstanding voice): Bernie Leadon, a banjo breaker extraordinaire and free spirit: Randy Meisner, a bass player who actually understands what a bass is supposed to do: and Don Felder, one damn fine guitarist.

Even with the equipment problems, the harmonies still sent chills down the back to where everything begins. And Felder's guitar work adds a dimension I really hadn't realized that was lacking, or that could even be possible with a group like the Eagles. ALL the old songs had a new twist to them, but "Midnight Flyer" really highlighted this fact. Great — just great! And they teased the crowd with two — only two — songs from their forthcoming album. Outstanding really doesn't say enough. I can't wait to get my grubby paws on a copy of it. I also hope that someone is smart enough to release a live best hits album, because the songs — while not losing the original context, sound different enough to be brand new.

By the end of the concert the "I dare you to . . ." crowd had turned into a hand-clapping, foot-stomping, hootin', hollerin' mob convinced that the Eagles are one of the finest bands anywhere. The same mob brought them back for a much deserved encore with Dan Fogelberg (who played the piano), his drummer, and a truly fine song "The Best of My Love." Mellow really doesn't describe it. Beautiful does. "Ladies and gentlemen! A hand from Los An-gel-eez Cal-i-forn-ee-a! THE EAGLES!!!"

Beautiful!

— Bob Tolan



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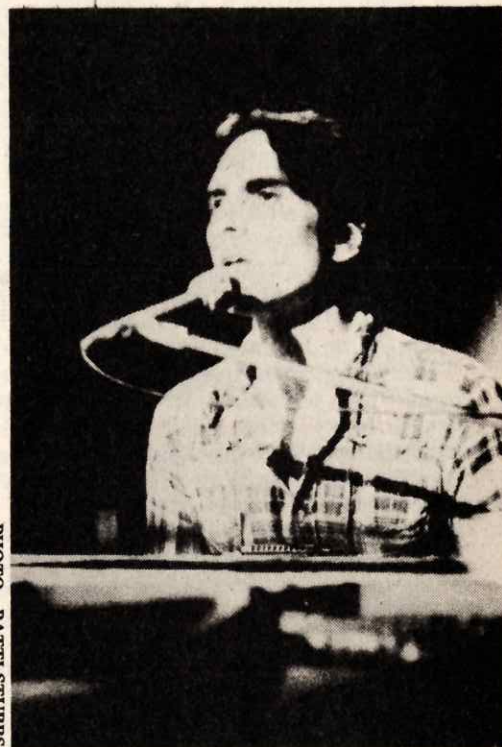


PHOTO: PATTI STUBBS

**MIMI FARINA  
Amazingrace  
ON HER OWN**

A person almost wishes that Mimi Farina didn't sound quite so much like her older sister. Still, if you're gonna be a singer, you could do a lot worse than resemble Joan Baez in the vocal department. Mimi's resemblance isn't, total, of course, but every so often a phrase or two of hers echo the pure tones we usually associate with Joan.

Mimi is a performer and vocalist in her own right, talented enough to assure us that it's only accidental when she suggests her sister. When she appeared at Amazingrace in mid-April, Mimi was the headliner in the complete sense of the word. Her audience was avid, respectful, enthused. Some were there to see half of a legend, the young widow of funky guru Richard Farina. Some were there to hear an accomplished singer and (of late) song-writer. Everyone was there to hear Mimi Farina.

Though it seems a long time since Richard's fatal motorcycle accident, Mimi looks amazingly young, almost too young to be believed. Even though she's been on the road fairly regularly in recent years, there was some nervousness at the beginning of her set, and that added to the illusion of a childlike presence. The nervousness faded, however, and things worked out just fine. Now, Mimi isn't what you could call a dynamic performer,

but she succeeds through a kind of understatement, a low-key stage presence.

Her first few songs — "Jeannie" and "Best of Lover and/or Friends" — were pleasant enough, but it wasn't until she launched into Jesse Winchester's "Defying Gravity" that she got hold of substantial material to work with. After that (her fifth song), she began to pick up steam. Hopefully, Mimi is touring in order to build up enough of an audience for her

first solo album. Rumor has it that she was all set to go into the studio for A&M when something called a recession hit, and cancelled that gig.

Talent will out. Mimi deserves that album, and she'll get it. On her own. All of her fans, and there are plenty, want that — but they were still overjoyed to hear her perform his songs, "Children of Darkness" and "Pack Up Your Sorrows."  
—Chuck Pratt

**theatre**

**SWEET BLOODY LIBERTY  
Written and directed by Paul Sills  
Music by True Brothers and  
Wilderness Road**

Although it is not yet 1976, the expected proliferation of Americana plays has hit Chicago well in time for what promises to be a dynamite Bicentennial theatrical season. With Stuart Gordon's adaptation of "The Adventures of Huckleberry Finn" at the Organic Theatre, and David (Sexual Perversity

today by groups such as the Alice Liddell children's theatre company. Sills is also the creator of the "story theatre" concept in which the actors narrate the story as well as portray the characters. As if all this wasn't enough, Sills, along with David Shephard (who later went on to form the San Francisco comedy group The Committee) founded the Compass, a predecessor to Second City, which is credited with being the first improvisational theatre group ever. Sills has been on the ground floor of the careers of such performers as Mike Nichols, Elaine May,

of the average Broadway theatregoer. His latest effort, at the Victory Gardens Theatre (3730 N. Clark St.) covers the period immediately before and during the beginning of the American Revolution. The actors, in the "story theatre" tradition, narrate the story as they perform the action. The dialogue between characters is either taken verbatim from actual speeches, letters, etc., or, where that is not possible, it is improvised by the cast from the situation. The result is a genuineness that is almost stunning and helps to maintain equilibrium when the actors make their numerous character changes.

The action takes place on a bare (except for two benches) three-quarter round stage, built in front of the Gardens' ornate proscenium stage. (Incidentally, the somewhat gaudy imitation 18th century decor of the old, refurbished Northside Auditorium Building provides a splendid, if gently mocking, house for the action.) There is a large platform built on the proscenium stage itself, where most of the violent action, i.e. the Boston Tea Party, takes place. The props are mimed, and the costumes are kept simple, to ease the very rapid flow of the action. The musicians (none other than the combined personnel of Wilderness Road and the True Brothers) are set at stage right and left, and fluidly leave their posts to become actors, then go back to be musicians again.

To those who have seen Wilderness Road, the musicians proved to be very good actors, although a few had some vocal problems. Warren Leming, of Wilderness Road, turned out a shockingly believable and smugly aristocratic John Hancock. Nate Herman, also of the Road, and a former member of Sills' game theatre troupe, played a smooth, likeable John Adams. Lewis Arquette of the True Brothers acted a truly detestable villain in the character of the British Governor



in Chicago) Mamet's very excellent "Mackinaw" now being toured around the city by the Bernard Horwich JCC, it seems only natural that a third prominent Chicago theatre person would make his contribution.

Paul Sills is the founder of two of the best and longest lasting Chicago theatre organizations: The Body Politic and the world-famous Second City. He is also the creator of the "game theatre" concept of audience participation which is used

Alan Arkin, Severn Darden, Barbara Harris, Jerry Stiller, Anne Meara, Shelley Berman, Paul Sand, and Valerie Harper, to name a few. His impact on Chicago theatre as well as on theatre as a whole has been — and I don't use this word lightly — phenomenal.

Although Sills has directed on Broadway, he prefers to stay in Chicago, calling Broadway "a waste." His ideal has been to produce shows that reflect the community they are in rather than the taste



Bernard, and Hamilton Camp, also of the Brothers, played an equally corrupt Lt. Gov. Hutchison.

The actor-actors in the cast lacked some of the genuine down-home quality of the musician-actors, but they more than made up for this in technical ability, polish, and adaptability. James Otis, a lawyer who defended the economic rights of the Colonies in the pre-revolution days, is ably played by Thomas Earhart. David Raschke, an ex-Second Cityite, played the vibrant Dr. Joseph Warren, a little-known Revolutionary hero, with grace and enthusiasm. Felix Schukan puts on an amiable old-man portrayal of Samuel Adams which works very well. Cordis Fejer, who put on such a dynamite performance as "Bloody Bess" for the Organic Theater a year ago, takes up the task of playing all the women (at least 8 or 9 different characters) in the show and succeeds more than admirably.

Those who like the Road and the Brothers will not be disappointed. The music, mostly genuine traditional bluegrass with an occasional soft-rock sound or Bach fugue, was co-ordinated by Hamilton Camp, who, with Arnold Weinstein, wrote the theme song for the show, "Oh, Lovely Lady Liberty."

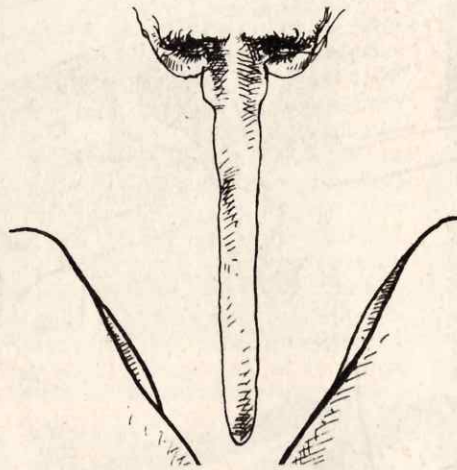
The criticisms I have of the show are minor, and mostly of a technical nature. The lighting of the stage area is almost all from the balcony and makes for quite a few shadows that needn't be there which sometimes hide an actor's face. The costumes, while serving the utilitarian function of having to serve for several characters, look as though they were recently bought from Just Pants. Would George Washington actually wear red doubleknit bellbottoms?

The pacing of the show at times seemed to me to be too fast, thus having the effect of de-emphasizing the actual hard struggle of the colonists for freedom. Whole trials are summarized in ten seconds without leaving any emotional feeling with the audience of a battle having been won; however, this is the case in only a relatively few instances.

"Sweet Bloody Liberty" is a fine, entertaining show by one of Chicago's two or three most gifted directors and is worth seeing for that reason; but it is also to Sills' credit that he was able to present the American Revolution as a recognizable human event manifested by flesh-and-blood human beings. There is no pretentious patriotism here; an analogy linking the Sons of Liberty to the Viet Cong or the Hungarian Freedom

Fighters is easier than one linking them to General Patton or John Wayne. "Sweet Bloody Liberty" rekindles the idea that the American Revolution was one meant for the overthrow of oppression rather than for its establishment. It is hoped that during the upcoming bicentennial year this will be remembered by the dramatists, the people, and especially the government of this sweet bloody country.

—Joe Sauris



## DE BERGERAC At Wisdom Bridge

A romantic hero figure, with the same kind of magic as the Man of La Mancha, is Frenchman Cyrano De Bergerac. A man who will make no compromise, but cuts his own path through the dark forest of greed and the valley of despair, he has won the hearts and imaginations of audiences for over a century. The fact that he is a human being with the discipline and courage to back up his own principles gives the contemporary listener of Rostand's piece a romantic hope.

The Wisdom Bridge company has created a festive atmosphere, complete with canopy and colorful flags in which the rag-tag troupe of actors unfold the story of Cyrano with humor and daring. A silver-and-lace mannequin in the front row, with dark flowing locks catches our interest even before we see the actors. This is one of the more successful devices David Beard, translator and director, employs in his adaptation of the Rostand classic. An energetic and fearless band of

twelve actors and actresses create this innovative version of a timeless story, each taking more than one role in a successful substitution for Rostand's cast of thousands.

David Beard, in his adaptation of this classic for the Wisdom Bridge space and his group of actors, cut lengthy scenes and extra people without losing any of the spinal action of the story. The effect is an interesting, moving, and well-paced show. Beard also incorporates several different theatrical devices of his own invention, some of which work well, and others not quite as successful. In portraying the character of Roxanne as "Perfection", a silvery life-size doll is manipulated by three of the women, who also cooperatively supply her voice. It is not until the end, when Roxanne finally knows of Cyrano's love for her (that it was he, not Christian she was in love with for so many years) that the doll finally disappears, and in its place is a living and loving woman. Nice.

One place in which the device worked more as a contrivance, however, was the scene in which Cyrano faced his Death. The use of representational figures somehow was less real than that which could be supplied by the imagination.

The cast was competent but not very polished. That will come with time and experience. Meanwhile their freshness and enthusiasm more than made up for any weakness in technique. John Green, as Le Bret did a nice counterpoint to Steve Fletcher's Cyrano to make a fine duet.

It is encouraging to see small groups of actors sprouting up to bring new outlooks to the tradition that is theater. David Beard shouldn't invalidate himself in the program, however, with apologetic notes about changing parts of Rostand's original work. Beard's work stands fine on its own.

CYRANO DE BERGERAC will be continuing Thursdays thru Sundays in June at 8:30 PM. For reservations, please call 743-6442.

—Maryjane Osa

## "LAND OF THE STAGE II" Second City

Numerous complaints have been made about the scarcity of worthwhile children's shows. Only in the past few years, with the advent of "Sesame Street", "Zoom",



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and "The Electric Company", have programs been offered which relate to children on an intelligent level. "Land of the Stage II", the Sunday matinee at Second City, is one such intelligent show. More sophisticated in subject and production, it nevertheless utilizes the same punchy wit to educate and expand imagination.

"Land of the Stage II" does not rely on established role-designations or on the worn-out formulas continually used by adults when attempting to write children's entertainment. Unlike so many others this play relates directly to the child — and not to the child through the parent, but the child in each adult will also be delighted.

The purpose of the play is to educate the child in the theatre by presenting its many forms and mechanics through a series of short skits. These 'lessons' concern the creation of form, moods (such as happy or mysterious), space, movement and situation. There are also lessons about history, shakespeare, pantomime and people.

The stage is simple, and few, if any, props are used. It is through the skill of the performers and the mind of the audience that the image is created.

All aspects of production are included. The play is musical, and the original score by Jim Carrier provides bounce and energy. The actors themselves sing the charming song about "... being anything in the land of the stage."

Dance is also involved as the players' movements are a composition in themselves.

A majority of the responsibility for the success of the show is placed on the actor's interaction with the children. Throughout the play they retain their identities and seek to develop honest relationships with the audience. Their warmth and flexibility as people encourage each child to participate in the creation of atmosphere. Because of the direct attention that is centered on each member of the audience, children in the age group from four to ten seem best able to enjoy the show. For younger children, with their limited attention spans, the play is perhaps a bit too long. Older children enjoy the show as spectators, but not so much as participants. This is important, because at the end of the performance the audience is divided into groups. Each group then has its chance to come onto the stage and actively participate in theatre.

The actors and actresses, Jeff Michalski, Tod Wheeler, Donna Simmons, Roseanne Bachi, and Valerie Stephans are sensitive enough to handle all types of children, either shy or aggressive with understanding.

"Land of the Stage II" is an extremely valuable experience for any creative child. It is mind expanding and imagination stretching enjoyment for children and parents alike. Performances are every Sunday at 2:30 at Second City. Admission is \$1.50. For further information call DE 7-3992.

## MARCEL MARCEAU MASTER OF MIME

Listen, once again to the eloquent silence of the masterful magician, Marcel Marceau. He fashions stories out of air, places out of space, and worlds of fantasy from a single breath. Here, imagination becomes the action of those in the audience: some coming for the first time, and many who return season after season. This time the performances celebrate Marceau's twentieth anniversary of his American debut.

April 22 was opening night to the three week run of the man acclaimed as the world's greatest living mime. Displaying a masterful technique, the artist uses movements and gestures made with every part of his body — which thus becomes a fascinating instrument of expression.

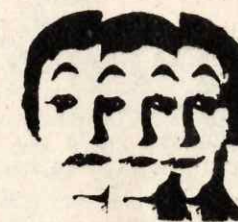
Marceau, a teacher as well as performer, educates his audience. He makes them familiar with his stylized vocabulary of pantomime, then gives something that entertains and something that intrigues. The opening piece, "The Bill Poster" is a simple exercise which was performed sharp and clean. This underlined a basic, almost vaudevillian schtick with humor, and had the total belief of the audience in the reality of the objects (which they could not see but almost could hear). From the simple conflict of man versus billboard, paste, wall, and wind, we wind our way into the complexities of the human soul.

The opening night piece which best explored the contradictions in human behavior was "Contrasts". A carnival juxtaposed with the scene of battle: the dancer and the soldier, the jazzman and the classical conductor are all different parts of the human experience, connected by their humanity.

The second half of the program consisted of "Bip" pantomimes, featuring Marceau in his famous clown character, whose misadventures with everything from butterflies to lions who will not be tamed are limitless and constantly growing.

The climax of the show was a perfectly crafted and precisely exe-

cuted performance of "the Mask Maker" which was watched with astonished awe by the audience. Marceau moves with flashing speed as each muscle goes to its own rhythm, the parts of the body moving in crest-like waves to sculpt in motion a series of ever-topping images that implement themselves with stroboscopic frequency. Identity changes with the inhalation of the next breath, and on the stage is not one man but twenty. Agitatedly, the Mask Maker tries to conquer the Mask with the identity from inside, the true self. At times he will put on a mask, only to find that that identity takes hold and relinquishing



that power is difficult indeed.

The creative performer who is also the master technician is the backbone of tradition in the theatre. The line continues by each living actor teaching the succeeding generation by handing down the tools that entertain. Some critics have complained that, what

Marceau has done this year, he has done continually for twenty years. However, that doesn't mean that it is no longer good theatre, or no longer valid.

What Marceau has to say is important in that it confronts age old issues which mankind has faced, but not resolved, since time began. Man is an emotional being and the clown can touch emotions in a way that almost no other performer can. Just as the jester of olden times, he continues to lampoon those who get so high in power that only the mad Fool dares to comment.

— Maryjane Osa

# film

## The Passenger Michelangelo Antonioni MGM United

Trying to write a review of Antonioni's latest film, "The Passenger," is like TRYING to write a review of The Bible. No, not exactly I guess; it's more like if television and The Bible had both occurred in a little, out-of-the-way village, and I, as the sole contributor of a weekly four-page newspaper, had to report on these latest occurrences.

Oh well, what I am trying to say is that "The Passenger" is so full of revelations visual and emotional — that words on a printed page cannot even begin to convey the dimensions that Antonioni sets free. I suppose I would have felt the same way if I had ever had the misfortune to review Alexandro Jodorowsky's "El Topo," or Armando Robles-Godoy's "Mirages."

Western logic must be good for something, and so proceeding in that manner, we arrive first at the story: A fairly respectable reporter, named David Locke (Jack Nicholson) decides to "trade him(self) in" for a newer model. By chance, he has managed to be in the same place with a dead man named Robertson. Result: Locke becomes Robertson who was an arms dealer to minor revolutions, and Robertson becomes Locke. Locke, in his new identity, tries to live up to his new responsibilities and in so doing, hooks up with an intriguing companion (Maria Schneider). They travel together; the girl once asks Locke what he is running away from and he simply replies, "

turn your back to the front seat." Of course what she sees is all of the things that they have just driven by — everything behind them. There is never a question of the facade wearing out. Even in the end, Locke suffers the fate of the man he is supposed to be.

And there are the bare bones, almost sacrilegiously laid out, of THE PLOT. Actually, Antonioni summarizes it much better when he says, "we have created a structure that provokes doubts. We are all dissatisfied. The international situation, politically and otherwise, is so unstable, that the lack of stability is reflected

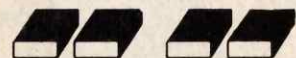
within each individual ...Each individual, each one creating his own little revolution, all those little revolutions which together will change humanity."

The dialogue in "Passenger" is like a Tiffany diamond: well-shaped, of the finest quality, and very expensive. Sometimes it seems as if the words were being measured and not the film footage. The interconnecting silences work because they are intricately balanced with almost unbelievable visual sequences.

Antonioni has taken the rather hackneyed screen techniques of flashback and scene transference and chipped away at



The Magazine You Can't Buy: TRIAD



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— Laurie Kenfield





# film

their basic rason d'être until he discovered the core. What results is an absolutely mesmerizing smoothness floating over the entire 119 minutes of film. It is hypnotic and addictive, especially to the audiences who have been fed so many traditional punctuated movies that they can almost see the spliced cracks in the film that seem to hit us over the head with "Ah Hah! New Time! New Place!"

Both Nicholson and Schneider explode within the non-defined limits of Antonioni's expectations. They joke and smile and then suddenly become quite serious and symbolic.

Antonioni has been quoted as saying that he considers "The Passenger" "my most stylistically mature film." Humbly, I would have to agree.

—Tanya Akason

life to lose for my country" — you're the victim of a myth. As reported in the *New York Times*, a recent Yale University conference revealed the discovery of the diary of a British officer who was present at the execution. The officer recorded Hale's last words as: "It is the duty of every good officer to obey the orders given him by his commander-in-chief."

Such sentiment and devotion brought us our freedom. It has also caused us to limit the freedom of others. Ours was not the only revolution. We have not always been the good guys.

The documentary "Hearts and Minds" confronts us with our misguided and shameful history in the Vietnamese civil war, an imperialist intervention perpetuated by five administrations. The film has been surrounded by controversy. Completed in 1973, Columbia Pictures was hesitant to distribute it and finally sold distribution rights to Warner Brothers. The film was further held up by Walter Rostow's court suit to have his appearance deleted. In all due respect, he does come off like an ass.

A stir was caused at April's Academy Awards presentation when the acceptor for this Oscar winning documentary read a greeting from a North Vietnamese min-

ister and observed how ironic it was for the film to win (the award) just as Vietnam was being liberated. Under the aegis of Bob Hope and Frank Sinatra came the Academy's immediate disapprobation.

Peter Davis, who did the outstanding TV documentaries, "Hunger in America" and "The Selling of the Pentagon" poignantly directed "Hearts and Minds" and was also co-producer. The other producer was Bert Schneider of BBS Productions (sponsor of "The Last Picture Show," "Easy Rider," and "Five Easy Pieces").

On a talk show, Mr. Schneider said the film tried to explore three areas: 1) How did America get involved in Vietnam? 2) What did we do while we were there? and 3) What effect did the war have on Americans? Quite broadly, those are the explorations. They are incisive, especially the third area. Interviews with civilians and former soldiers help make this film a sobering testament to a nightmare that found its way into reality.

America's involvement is traced in a montage of film excerpts taken from addresses and news conferences of Presidents Truman through Nixon. Daniel Ellsberg of Pentagon Papers fame and Clark Clifford, an advisor to President

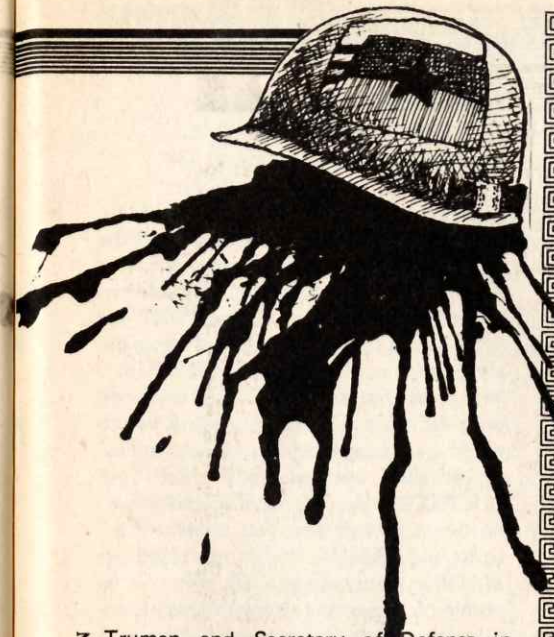


ILLUSTRATION: DENNIS ALLEN

Truman and Secretary of Defense in Nixon's first administration, speak of our World War II mentality: a sense of power, idealism and responsibility for controlling the future of the world and making it free. These sentiments were reflected and glorified in such films, also included in montage, as "This Is the Army" and "Bataan."

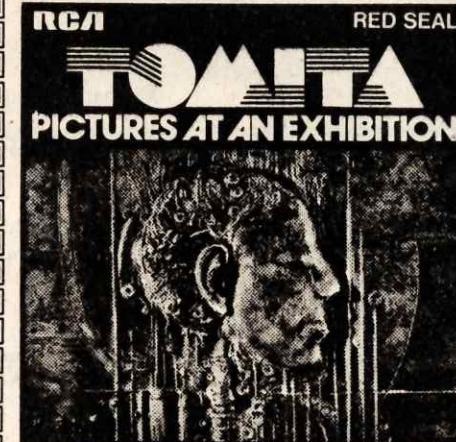
America is shown taking over from the colonialist French after their defeat at Dien Bien Phu. We are probably driven by a fear of encroaching Communism, the great Red Scare of the 50's. Presented are clips of J. Edgar Hoover and Joe McCarthy. The latter warns of our "becoming an island in a Communist sea."

Johnson's address following the Tonkin Gulf Resolution which fixed the policy of escalating involvement is included.

Our American mentality of winning is brought across vividly in a brutal football game and a locker room exhortation by a coach, "Don't let 'em beat us!" An echo occurs in a Johnson address in which he emphasizes, "we are going to win."

This thread of the film closes with Nixon's address informing the nation of the policy of "Vietnamization" (a gradual South Vietnamese take-over of all combat activities) and a sequence showing the returned POWs at a White House banquet.

Hitting our guts are images of a ravaged land and people. We see bombs and chemical sprays doing their violence. A cover that appeared on Time magazine is here animated in a sequence showing a young, napalmed, Vietnamese girl, stripped of her flaming clothes, running terrified down a road. A bereaved father walks amidst the rubble of what was



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## Janis

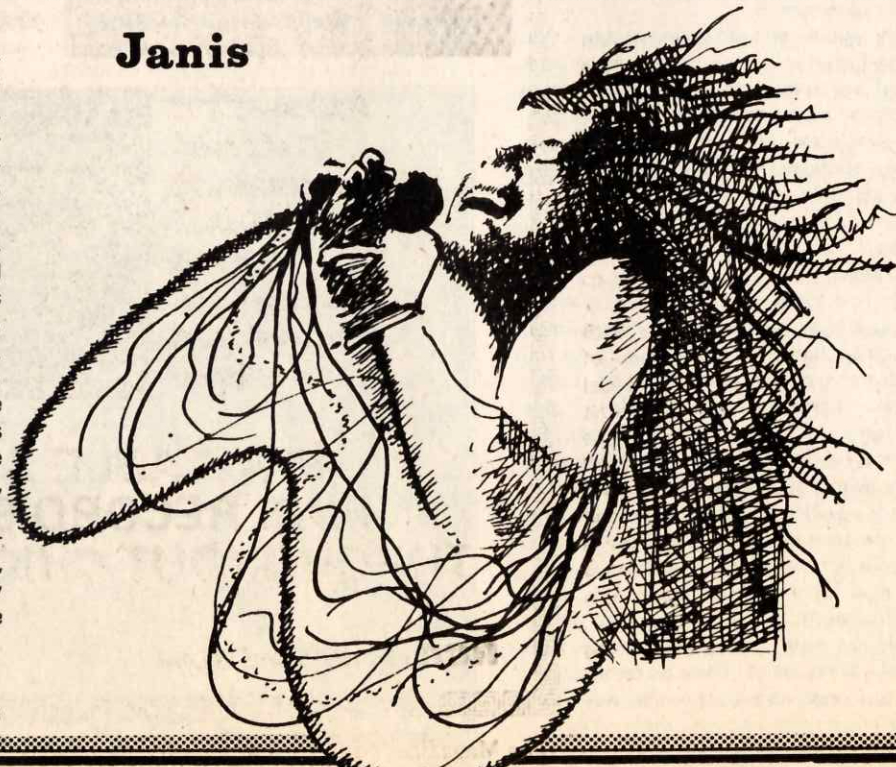


ILLUSTRATION: DENNIS ALLEN

JANIS is a film record of performances that have touched people the world over by a simple, earthy eloquence. Now, after millions of words and countless pictures and interviews there is, posthumously, a biography of Janis Joplin through her own words and music.

There is no "authors" point of view. The film has existed for some time and has now been brought together. There is no need for commentary; the viewer adds his or her own feelings as background, and knowing the ending lends a certain touch of poignancy and melancholy. The camera gets the sweat, captures the hips swinging wildly in front of the lens while the subject is swiftly focused in the field, then just as quickly eludes scrutiny.

The film doesn't tackle what lived inside Janis, what it was that made her tick, but is a document of what the personality was, and a hint of what lay inside. The music has its own life.

(See Ed Kislaitas' Record Review)

—Maryjane Osa



once his home, pointing to the areas where the lives of his family were taken by bombs, GIs set villages aflame over the protests of old men.

The war had great impact on many Americans. A man who could have been this nation's greatest domestic president was thwarted by the incompatibility of "guns and butter," and his own inability to take truly courageous action. The intimidated President Johnson is shown announcing that he "will not seek and will not accept" another term of office.

Bobby Kennedy and Gene McCarthy are shown giving "Establishment" respectability to the anti-war sentiment that was already out in the streets. (Clips of mass demonstrations are included. A war vet hurls his medals back at his government in Wahsington's '72 May Day activities.)

A segment touched with pathos reveals the blind faith in the integrity of the executive leadership by a husband and wife who lost their son. It is noted on the the footage that this portion was filmed in early '73.

Also, a cross section of the men who fought in Vietnam is presented: why they fought, how they felt when they fought, and their reflections on their past activity. Shown are the outrageously insipid former Commanding General Westmoreland, a deserter, a returned POW, bomber pilots, and infantrymen; some of the latter are paralytics and amputees.

It's very heavy. You're going to react.

The film can be accused of a lack of balance. The North Vietnamese and Viet Cong, aided by their allies, were certainly no angels. But taken on its own terms, and for its own objectives, the film works, presenting a rarefied distillation of the sights, sounds, ideas, and moments of an era.

The title of the movie comes from a speech President Johnson delivered in which he stated: "The ultimate victory (in Vietnam) will depend on the hearts and minds of the people who live there."

Ultimately, that's how it in fact worked out.

—Richard Tanis

## THE DAY OF THE LOCUST John Schlesinger Paramount

Nathaniel West's last novel, THE DAY OF THE LOCUST has fallen victim of the great American Literary Dream. When it was published in 1939, LOCUST sold only 1,486 copies. West received \$500 for what would someday become a stable entry on the popular reading list. Like other writers of that era whose work exploded onto the avant-garde literary scene, West's talent was recognized—but only by a few.

LOCUST was originally titled THE CHEATED, referring more specifically to all the stray fish that had chosen to become entangled within the two-sided net of either gaudy, obvious stardom, or ignominious vegetable defeat. "There is nothing to root for in my work," West once wrote, "and what is even worse, no rooters." The rage and absurdity and the ability to laugh at the life process were the pivots around which LOCUST turned.

In LOCUST West wrote that, "it is hard to laugh at the need for beauty and

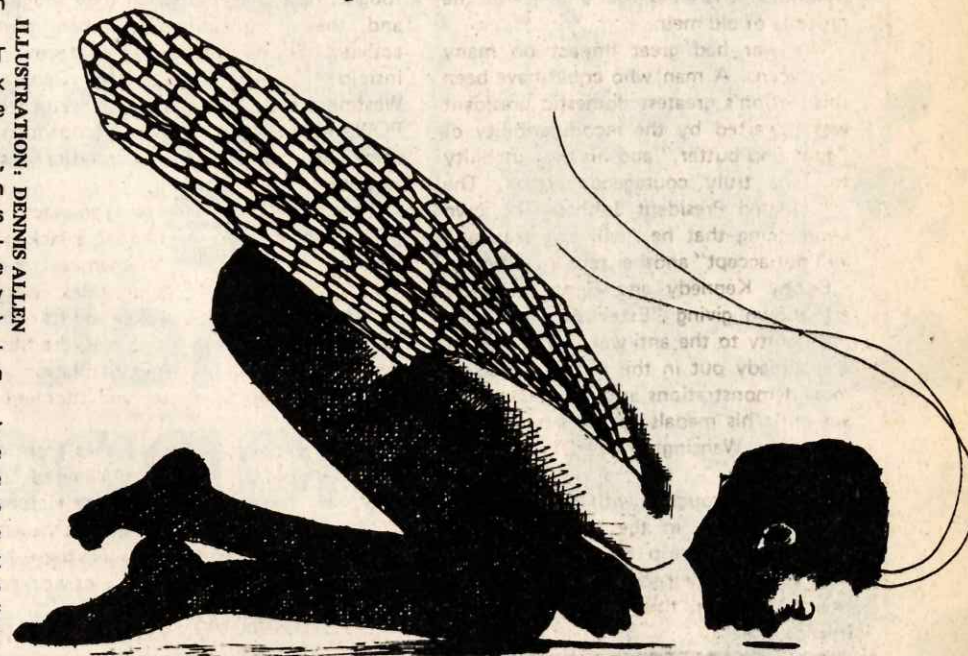
romance, no matter how tasteless, even horrible, the results of that are. But it is easy to sigh. Few things are sadder than the truly monstrous.

The production notes for LOCUST report that a film version of West's book has been under consideration since the 1950's.

Well, it has finally arrived. And, whether or not this is what West had in mind, it is essential to remember that this is a film "based on the novel by Nathaniel West." What that means is that the movie has its own screenplay written by Waldo Salt, another Hollywood writer who suffered through the McCarthy period and went on to produce the screenplay for MIDNIGHT COWBOY.

The film bears a strange twin-brother resemblance to the book. True, they are both from the same parent, but they have been born at different times. And, due to this disjunction in time (and therefore content), the epic impact and dollars that everyone hoped to unleash, now seem to be coming up out of that eternal fog as if it were West's postscript to his original endeavor.

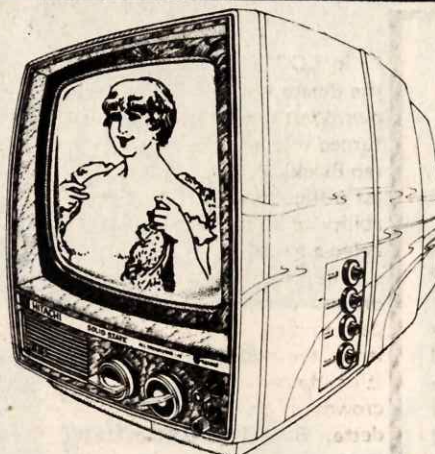
ILLUSTRATION: DENNIS ALLEN



## SEE IT NOW ON TEEVEE: VIDEO VAMPS

I found out the revolution was officially over during a 5 a.m. phone call from a former brother in the struggle who said he was giving up Ultra Sheen for Wella Balsam because he'd seen Farah Fawcett advertise it. I immediately hung up and thought how hard people flip nowadays, but all that day the idea ran with me and eventually led me into some psychic juggling (sleight of mind) on my own.

I wonder how many men and women have bought products on the strength of a woman's salespitch? The number is inestimable, yet I'm sure that if a survey were taken, we'd find more items have been sold by a soothing voice and pleasant appearance than a fat guy in a raincoat. Since the fifties, garments and faces have changed but standard deliveries remain. Vicarious six for men (and for the ladies immediate envy) through suggestive body poses, languorous looks at long legs and other



parts of the anatomy, and scripts like a thousand song lyrics that all say "Get this, get me", and "Lose Weight, Be Me" can be had in a veritable orgy of nightly female pulchritude.

Visual sweetmeats all in a row. Who cares whether it's Chrysler or cream cheese, ad men are heard to say, get a broad to shove it and somebody'll eat it. Sexist or not, it works, and for the lucky ladies who have sold their clients and themselves (don't we all) instant stardom becomes available without request.

Barbara Feldon's Revlon shtick (tiger rugs never looked better in the

sixties) made her the topic of many a household before she became a darling of the panel and talk show crowds. Susan Blakely, who's managed to appear in Towering Inferno, Lords of Flatbush, Report To The Commissioner, Capone, and look haggish twice on Tonight Show, got her start in Woolite and Hanes commercials as the perennial All-American girl, an image that's been dropped and may ultimately prove her downfall.

Rain Barrel and Tab feature honey voiced Carla Borelli, who along with Susan has been hiding her legs lately. Speaking of legs, there's a Hanes commercial starring a stewardess with gams up to heaven, guaranteed to make tongues wag and prompt immediate dial turnings by girlfriends and wives across America. And let us not forget Playboy's Centerfold Of The Year, Angela Dorian (now known as Victoria Vetri) who did a splendid interpretation of a hair fetishist in two promos for Groom And Clean, and was subsequently toned down and

out to B movies after her briefly lived identity as a Ford Girl.

If you're into commercials as much as I (a more accurate picture of American sensibility cannot be found), you'll have also noticed Cover Girl's Shelly Hack and Jane Hitchcock, and Pam Suthern and Christina Ferrare (now playing in Mary, Bloody Mary) on view nightly in (certainly the best productions on the air) the Revlon commercials. Beautiful. Space should also be given to Jennifer O'Neal and Lauren Hutton, whose faces alone guarantee sales, and the myriad of beautiful no-names who'll come and go and stay with us just long enough to leave an impression.

Advocates of Women's Rights might find the commercial medium a great marketplace for idealisms and sixty second forums, provided the presentation is 'right' (compromise as American Way) and the music is bouncy enough. In essence, television remains the medium, and fantasy the best sale in town.

— Clarence Smith

In LOCUST (the film) the pursuit of the dream is there—but only in the shadows. West's teenage sexual tease has been turned into an unberable aging hussy (Karen Black). Perhaps one of the films greatest difficulties is due to Black and her inability to be convincing at anything—even being a fraud!

The futility and frustration with dreams that have drifted by should be personified in Homer (Donald Sutherland), the bashful accountant from Iowa. It is Homer who is torn apart by the crowds in the final grandiose mass vendetta. But there is no power to his actions—and no reason that we have seen building up throughout the film, like some junky's veins ready to explode.

The film keeps on bouncing off the people and their interwinings. The age of West's 1930's seems to have taken a backseat to the nonexistent logic of the 1970's.

It could have been very good. Any film that begins with sticking a rose in one of the cracks in the wall, reminding us all of earthquakes and the smallness of man, promises great things. Any film that ends with that same rose bleeding down the wall promises even more. Maybe that's why I feel angry—somehow everything got lost in the middle

—Tanya Akason

## THE GODFATHER PART II Francis Ford Coppola Paramount

How would you go about making a movie destined to capture 6 Academy Awards, including "Best Picture of the Year"?

If you were Director Francis Ford Coppola, you might go about it in a manner somewhat like this:

First, you would take the most talked about, most media-worshipped movie of the decade, "The Godfather", and by cleverly utilizing the power and enveloping aura of that film, proceed to create a sequel.

You would have the sequel carry on from where the original left off winding its own way forward in time, while depicting the perhaps tragic decline and decay of the once loved and feared Corleone family and empire.

To aid the viewers in an understanding and appreciation of the man they called "Godfather", you would next ingeniously intersperse glimpses of the "Godfather's" past with your main present-time story line. This would create and sustain a compelling rhythm and a wonderful balance throughout the entire film.



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— Steve Town

(Dave Remington cont. from page 13)

heard . . . we wouldn't want to tarnish a musical reputation). Anyway, the upshot is that the Dave Remington Big Band was asked to play at the Nixon Inaugural if he was elected. Well, lest we forget, he was and they played . . . blowing everyone in the joint away, including members of another band that played that same night.

Well, obviously, the DR BB got lots of publicity out of that gig, and things have been rollin' fairly well since then. Dave has added and subtracted the members of the band, of course. He convinced a good friend of his from the Woody Herman Herd to join, Cy Tufts, an excellent saxophonist. Others sought him out to become what is today one of the very best Big Band Jazz ensembles in the country. Even with the fame, Dave and his fellows continue to make Chicago their home because of the honesty and straight-forwardness of the people they want to entertain as well as the musical community here. There's too much glitter and pretension in New York

or L.A., they say. These guys just want to play . . . period!!! And believe me, they do!

If you want to catch a sound as rich and mellow as a 1961 Bordeaux wine would be if passing thru your senses, then you owe yourself a wondrous trip to The Wise Fools on a Monday night. Without a shade of a doubt, it's a full-bodied Jazz "tour de force."

The Wise Fools is located on the "hip strip," Lincoln Ave. at 2270 north.

— Susan Payne  
WSDM-FM

(Henry Gross cont. from page 11)

Something, and it's a nonstop mover. Triad has featured it on Choice 33 1/3 List, and at least two cuts, "I'll Love Her," and "Tomorrow's Memory Lane" are classics and should have been released as singles.

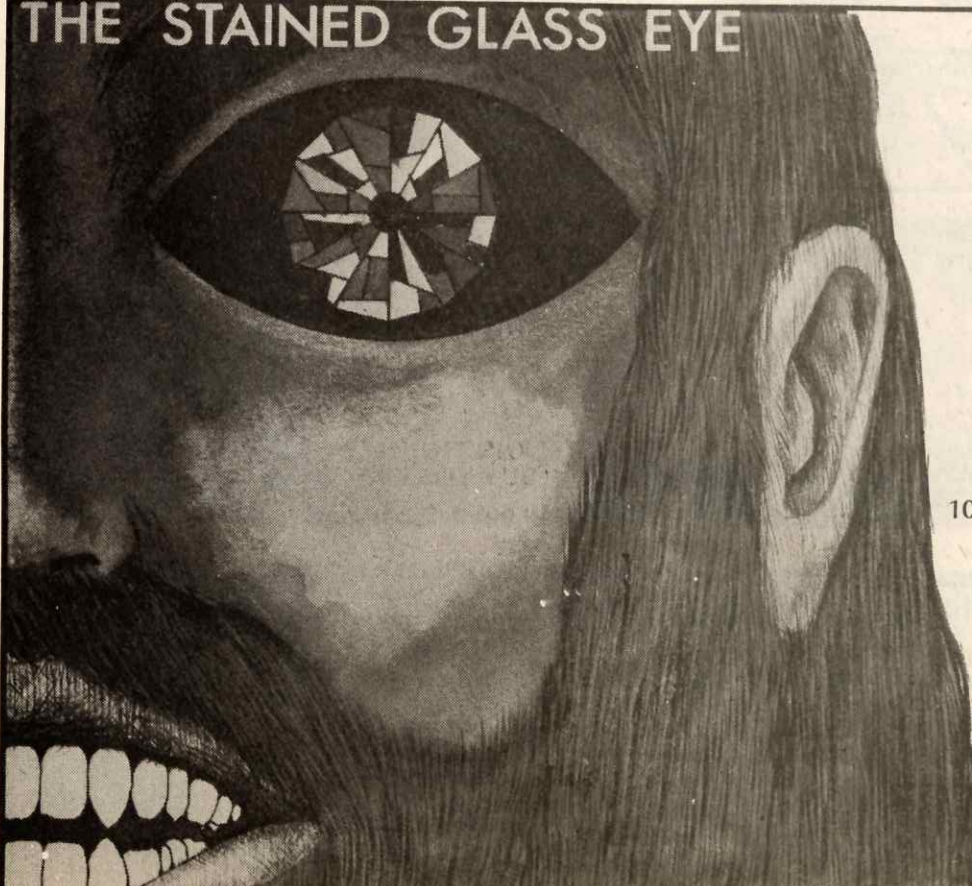
Acres Motel notwithstanding, Chicago has been good to Henry Gross, for it was here that "Simone," his first single, broke into the charts. "Simone" was pulled from the debut album appropri-

ately titled Henry Gross. Explaining the choice of album title, Henry recalls: "My mother was a very creative woman, and when I came around, she figured Henry was as good a name as Arnold Skollen, so she picked Henry. Simone was written about my old lady, though her name is Kathy. I tried singing, 'Kathy, though I know...' but it didn't sound right. I tried Barbara Ann, I tried Betty Sue, but I knew she wouldn't do. Then I tried Arnold Skollen. Simone springs from these fantasies of exotic French women. When you're in Queens, who do you meet? — 'Hey, Joey. Make him bleed!' So you think of the exotic: 'Oh, Monsieur Henry, make love to me!'"

"I first started writing songs when I was three years old, and I learned to play the piano with expertise by the time I was 4½. I was playing Mozart at five, and a great influence on me was Gunther von Nagle, whose records were available only in certain parts of southern Italy. I secured them when I met Gino at age twenty-five, and since I'm only twenty-three, I'm waiting for that day and von Nagle is waiting, too. He sells bananas on Broadway, and there you have my biography, Gypsy Stole Me as a Child."

by J.J. Quinn

## THE STAINED GLASS EYE



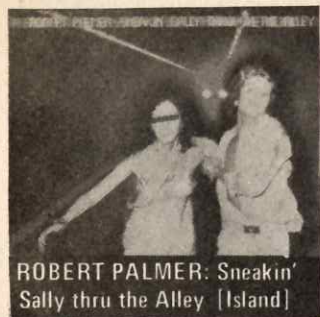
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(In the village commons)

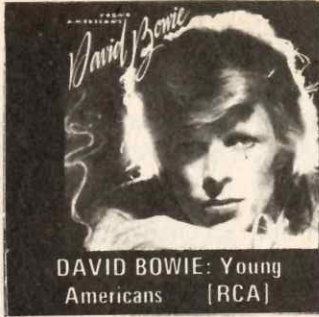




ROBERT PALMER: Sneakin' Sally thru the Alley [Island]



HAWKWIND: Warrior at the Edge of Time [ATCO]



DAVID BOWIE: Young Americans [RCA]



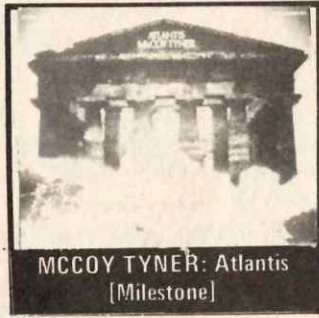
MIKE GREENE: Pale, Pale [Moone] [GRC]



PLEASURE: Dust Yourself Off [Fantasy]



TRIUMVIRAT: Spartacus [Capitol]



MCCOY TYNER: Atlantis [Milestone]



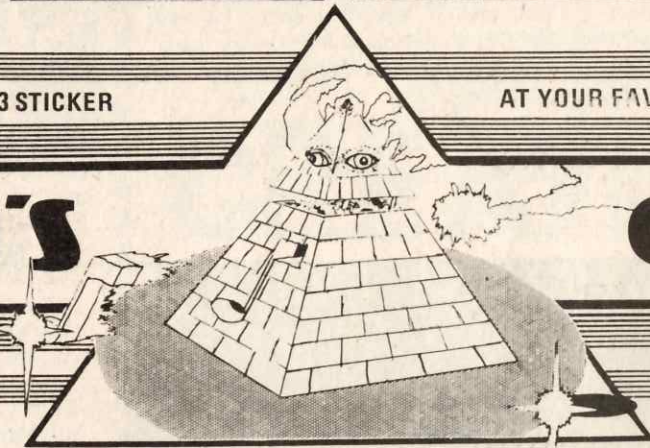
MONTY PYTHON: Matching Tie & Handkerchief [Arista]

FIND YOUR CHOICE 33 1/3 STICKER

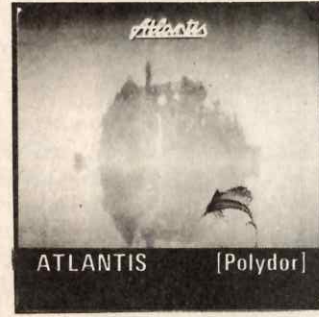
AT YOUR FAVORITE RECORD STORE.

# TRIAD'S

# CHOICE



LOVECRAFT: We Love You [Mercury]



ATLANTIS [Polydor]



ARMAGEDON: Armagedon [A&M]



TANGERINE DREAM: Rubycon [Virgin]



GEORGE DUKE: The Aura Will Prevail [MPS-BASF]



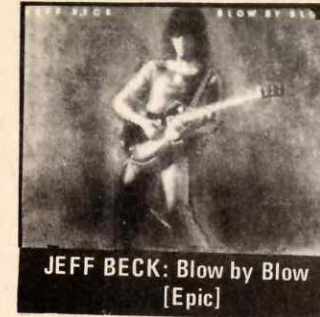
MINNIE RIPERTON: Adventures in Paradise [Epic]



ZAZU: Zazu [Wooden Nickel]



JOAN BAEZ: Diamonds and Rust [A&M]



JEFF BECK: Blow by Blow [Epic]



LEON RUSSELL: Will O' the Wisp [Shelter]



TOMITA: Pictures at an Exhibition [RCA]



ELTON JOHN: Capt. Fantastic [MCA]



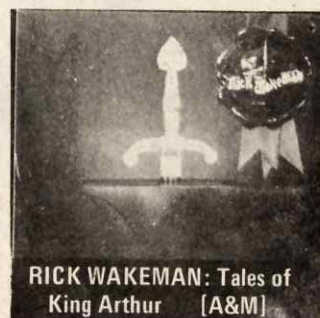
10 CC: Original Soundtrack [Mercury]



HEADHUNTERS: Survival of the Fittest [Arista]



KRAFTWERK: Autobahn [Vertigo]

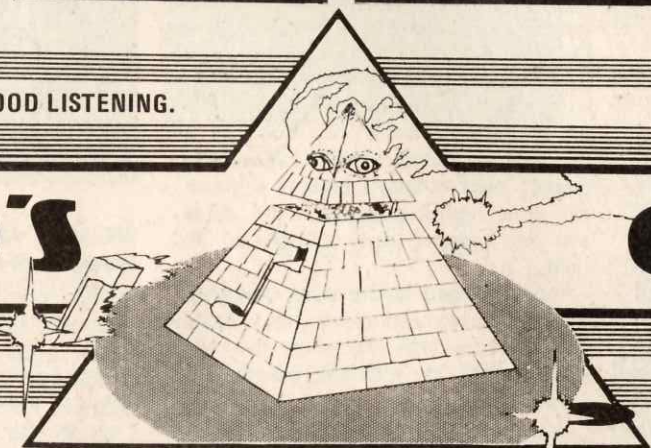


RICK WAKEMAN: Tales of King Arthur [A&M]

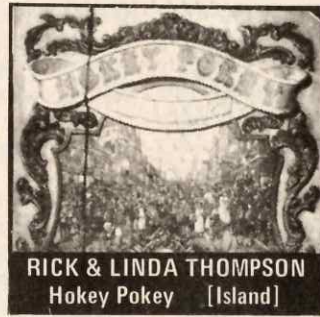
YOUR ASSURANCE OF GOOD LISTENING.

# TRIAD'S

# CHOICE



LONNIE LISTON SMITH: Expansions [Flying Dutchman]



RICK & LINDA THOMPSON: Hokey Pokey [Island]



STRING DRIVEN THING: Mind Your Head [20th Cent.]



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



EMBRYO: Surfin' [BASF]



MICHAL URBANIAK: Fusion III [Col.]



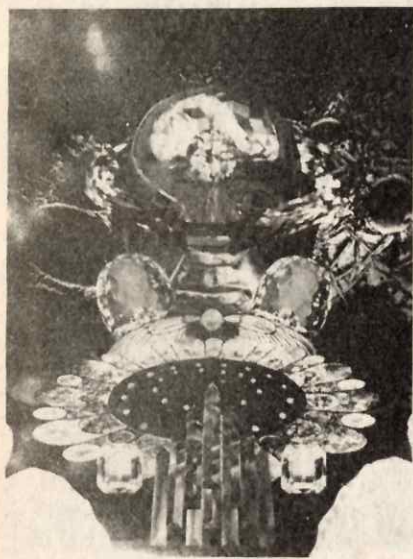
RETURN TO FOREVER: No Mystery [Polydor]



WEATHER REPORT: Tale Spinnin' [Col.]

SYNERGY: Electronic Realizations for Rock Orch [Pass.]





**GEORGE DUKE**  
The Aura Will Prevail  
MPS

This music is straight ahead new jazz with the humor of working with Zappa very evident. But lest you think the insanity of Mr. Z. has overtaken Duke's personality, let me say that George is as much responsible for Frank's new sound as The Zap is. Since 1970 when the collaboration began, Duke has supplied a solid and unusual base from which Frank can take even weirder flights of fancy, and in the interim has grown from a little-known, fairly decent keyboardist to the innovative electric pianist he is today. The selections on *Aura* are evenly mixed between vocals and instrumentals, with "Dawn" and "Malibu" being choice examples of each. Humor is prevalent in the keyboard runs of "Fools and Uncle Remus," a subtle gospel parody, with *Auro* representing the eccentric Duke personality. If you haven't taken the George Duke journey yet, this is a fine place and time to start the trip.

— Clarence Smith

**JOHN PRINE**  
Common Sense  
(Atlantic SD 18127)

I wouldn't have any common sense if I told you flat out that this is Prine's finest album. But it might be. And I sure wouldn't have any common sense if I attempted to list the many outstanding

people who played on this album. It would take too long. And I really can't justify going over this album song by song! Prine's words are too involved. Explanations would drive you and me crazy. And that's not good common sense.

If you've never listened to John Prine, you might think, upon that first hearing, he sounds like vintage Dylan. Fine. That's up to you. You might think he writes like an early Bob Dylan. Maybe. And that's up to you. Just common sense. If you already are a Prine fan, you might be upset with all the extra "help" on this album. The purist rebels. Don't worry. It's still John Prine's music. Admittedly, some songs seem overdone. I'll bet even Prine thinks so. Just a little. You bet .... common sense. Trying to analyze the album by lyric or music is really useless. It almost seems like Steve Cropper, the producer, is trying to dress up Prine and make him more commercial with this concentration of talent. It is an interesting attempt, but that's all it really is. An attempt. Prine's talent really doesn't need Sunday's best to shine. It will shine, regardless. Listen to this album and your common sense will tell you I'm right.

Prine's greatest ability is to express in words what many of us feel. Not exactly, but close enough to where we can identify with the situation. His delivery



of these words is something you will either like or dislike. Not much room for middle-of-the-roads. And all the instruments in the world won't change or mask his distinctive vocal style. Common sense should tell **anyone** that!

This album has enough honest Prine to satisfy any long-time fan. The music is clean and smooth, although tedious at times. Prine still tells lyrical stories. Both

real and imagined. And for those who haven't heard Prine, this is probably an interesting introduction to him. There is enough good music and enjoyable lyric to take you in any direction you wish to go. An album made to please. And it will. For sure. That's not fact. Just common sense.

—Bob Tolan



**RICHARD AND LINDA THOMPSON**  
Hokey Pokey  
Island ILPS 9305

If you look hard enough through these pages, you'll probably find my budget review of Thompson's first solo LP, *Henry the Human Fly*. When I wrote the original version of that piece, I had no idea Hokey Pokey had been released, and wrote the last sentence as an afterthought after reading a review of the record in *Melody Maker*.

Anyway, I'm very impressed. Richard and wife, Linda, have a mystifying electric folk sound that others have never come close to imitating. It's light and heavy at the same time and Richard can write a lyric to make you laugh or cry and sometimes both at once.

As on *Henry*, old Musical chums Tim Donald and Pat Donaldson help out, as does Fairport Convention's Simon Nicol (who coproduced the record with engineer extraordinaire John Wood). There will probably be parallels drawn between Linda and Sandy Denny, though it's really not necessary. Linda's voice may not be as technically perfect as Sandy's, but it seems much better suited to Richard's songs. She does a fine job

on "Georgie on a Spree" ("I'm the one he spends his money on") and the title tune, and provides a one-woman choir when singing background vocals.

Richard's no slouch, either. His voice and guitar/mandolin/dulcimer work is still mesmerizing and he proves he can write better than 95% of his contemporaries. Songs of ugly little children with glass eyes, beating your wife and regretting it in the morning, and the sun never shining on the poor, help to make this a follow-up to *Henry* that Richard should be extremely proud of.

One warning though — you should hear Hokey Pokey at least twice before listening to it (kind of like driving on the Dan Ryan, huh?). I was pretty skeptical until that third time, then it unfolded and was unbelievable. If you give it a listen, I'm sure you'll think so, too.

— Jeff Carlson

**MIKE GREEN**  
Pale, Pale Moon  
GRC GA10013

It seems that Mike Green is vying for the position of Renaissance Man of the 70's. He is an accomplished singer, drummer, clarinetist, saxophonist, pianist, composer, and ceramicist showing his work nationwide. He has played in such diverse surroundings as choir groups, the Atlanta Symphony, the Grease Band, and with Frank Zappa. Mike is now on his own with the MIKE GREEN BAND playing and singing his own compositions with a jazzy-classical-rock flavour all his own.

It's a good record.

—Lea Antolin



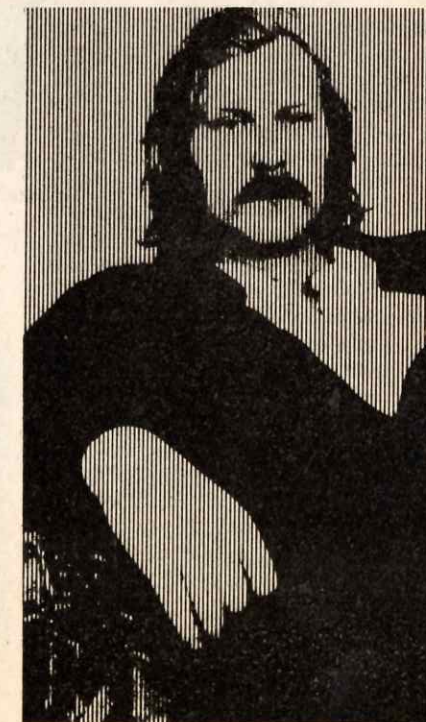
**JON MARK**  
Songs for a Friend/  
Bird with a Broken Wing Suite  
Columbia PC 33339

Jon Mark, formerly of Mark-Almond fame, has recorded his first solo effort with more than a little success. He has said that this is his best effort to date remembering the fine lyrics and music he composed while a part of that productive duo, it is difficult to imagine his surpassing such masterful works—yet he has. If you liked Mark-Almond 1 and 2, and Mark-Almond '73 you'll love this solo album.

Accompanied by such greats as Ron Carter and Victor Feldman, Mark plays the classical guitar, and sings to Kirby Johnson's orchestral arrangements. Drawing the story line from real experiences, Mark's lyrics are beautifully sad. Poignant lyrics are accented and enhanced by his delicate guitar, complimenting the mood set most times sad and melancholy, drawing the listener closer and closer to the experience being related.

Electronic instrumentation, classical orchestral and vocal arrangements, and steel drums all blend together with the magic that is Jon Mark to make this album a truly moving experience.

—Lea Antolin



**JOURNEY**  
Journey  
Columbia PC 33388

For those who know about Aynsley Dunbar, no further incentive need be offered to go out and purchase this first album by this newly formed group. If that isn't enough, Greg Rolie and Neal Schon of Santana give the keyboards and lead guitar of this group something extra. Perhaps they grew tired of Santana's "jazz" or Carlos' overwhelming character, regardless—Santana's loss has been this new group's gain. Experimental without being science fictionish, warm without being latin; Journey appears on the scene with a solid mass of talent and expertise. There is something about the sound of the album that lacks depth, a weakness to the bass and the way its mixed that tends to defuse some of the excitement, but the generally high calibre of the group compensates for these shortcomings.

Tickner's rhythm guitar is inoffensive but eclipsed by the intricate instrumentals going on between Schon's lead, Rolie's keyboards, and (surprisingly) Dunbar's exceptional drumming. The vocals are powerful if not unique and the compositions beautifully rendered if not brilliantly conceived.

—Ed Kislaitis



# ORANGE

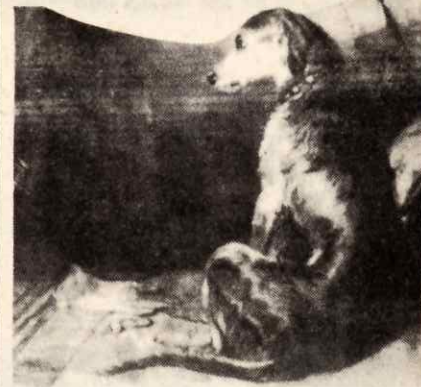
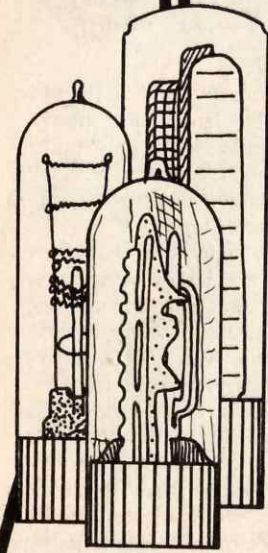
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PAVLOV's DOG  
Pampered Menial  
Columbia PC 33562

You're immediately struck by Dave Surkamp's amazing ability to imitate Paul Kantner and Mickey Mouse simultaneously, with an effect that one gradually acquires a taste for. The group is generally inspired by a Jefferson Airplane attitude to their music and lack only a Grace Slick for the parallels to be too complete. But I don't intend this as a slight. Dog has worked for a long time to achieve their particular acoustical character and finally achieve a balance and harmony with this album that's bound to expose them to the wider audience they deserve.

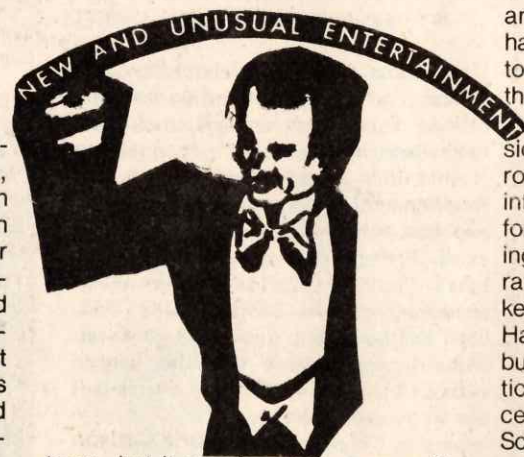
Their range runs from spacy-classical type pieces to honest to roll rock n'gosh. The complex lyrics and intense phrasing of Surkamp strive for poetry and achieve some appealing effects due to the beautiful arrangement between the background keyboards and Mellotron of Dave Hamilton and Doug Rayburn. Rayburn's idyllic flute passages are particularly apt, and round out the concepts of the pieces to perfection. Scorfina's lead guitar tends to get mixed under the orchestral background and Siegfried Carver's violin, sitar, and viola. When Scorfina does break into the clear with a solo, he renders good account of himself. Safron's drums and Stockton's bass are unobtrusive. The music retains a flowery gentleness reminiscent of tie dyed shirts and jeans layered with embroidered rags and patches of fantasy through which Surkamp's voice pierces and winds like a needle with the thread of the lyrics. No wonder Nektar didn't want to tour with these folks.

— J. J. Quinn

— Ed Kislaitis

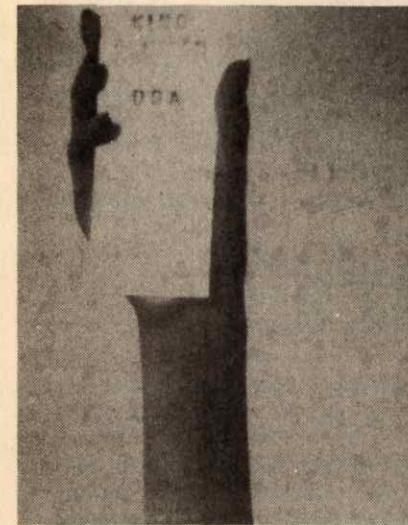
## SPIRIT Spirit of '76 Mercury

When Spirit as it was in the beginning (Ed Cassidy, Randy California, Jay Ferguson, Mark Andes, and John Locke) bit the dust in 1971, Ferguson and Andes formed JoJoGunne, guitar man California formed Kaptain Kopter and the Twirlybirds, and skinhead skinman Cassidy and his new countrified unit kept the Spirit name but not the Spirit flame. Only JoJoGunne was able to match the artistic quality (and the commercial success) of the original Spirit. Now California and Cassidy have reunited for a third reincarnation of Spirit and a subsequent double-LP called **Spirit of '76**. Despite the absence of John Lock's jazzy keyboards and Jay Ferguson's bouncy writing, this new disc fares well in comparison to the first four Spirit albums. **Spirit of '76** lies between the Spirit of old and Randy California's Kaptain Kopter group. The Twirlybirds session marked the height of studio madness, a simple matter of "Let's get stoned and play with the buttons." It was the work of ama-



teurs, but it was fun. '76 opens with a medly of "American the Beautiful" and "The Times They are a'Changing," topped with breezy gather-round-the-fireplace harmonies. California breathes new life into such classics as "Like a Rolling Stone" and "Hey Joe" (a tribute to school chum Jimi Hendrix), while unfolding a new chapter in the Spirit story by wisely submerging his onagainoff-again vocals beneath his masterful churning guitar wizardry. Spirit lives on thru this superlative double-set.

# records



KING CRIMSON  
USA  
(Atlantic SD 18136)

In the midst of the cheers like "boogie," "Who made your violin?" "Lake sucks," "Easy Money," and the ever popular "Yeeeeaaaahh!" Crimson emerged to produce a live set that is virtually undecorably great. It begins with a very deadly version of "Larks' Tongues in Aspic, pt. 2," containing the crucifying, oozing, stabbing Fripp guitar, along with screeching violin: just about the most mind melting intro into any album. "Lament" surprisingly differs by little from the original studio version, but what follows leaves you stunned: "Exiles" is unbelievable — it's somewhat mellow yet made to please even the raunchiest ears. "Asbury Park," a typical Crimson improvisation, could best be described as scattered pieces of sound suddenly finding Fripp's guitar and bending it to such an extent that the aural product sends shivers up your spine. "Easy Money" is a slight disappointment, however — the engineers decided it was too long and faded it out with about 2½ minutes to go (at least). The grand ending is a 7:32 dose of schizophrenia — better than the other two previously recorded versions and about as ghastly as "Larks' Tongues."

After hearing all this, I can't understand why they didn't expand more of the same into two or three records. I prefer these versions (except maybe for "Easy Money") over the originals because they're not as tight — everyone gets to

do his thing, especially Bruford, who puts his percussion library to a massacre. Unfortunately, the Great Crimson King is dead — even the album cover says so; along with the credits, there's a small R.I.P. (But I'm not worried, they'll be back — no one can rest in peace after making this incredible effort).  
—George "3-cia" Biernadski

## BARGAIN BIN

YOURS FOREVER MORE  
Forever More  
(RCA LSP 4272)

I wish the American rock audience would have caught on to this one when it first came out about five years ago. The sound is something like John Entwistle's early solo lp's with tones of Brinsley Schwarz, Ian Mathews, and Mark-Almond thrown in.

This is where Alan Gorrie, Onnie McIntyre (only he's listed as Onnie Mair on this outing), and Malcolm Duncan of Average White Band started, and along with Mick Travis and drummer Stuart Francis were Forever More. The disc is a gem with cuts ranging from the beautiful Simon Napier-Bell production and Alan Gorrie vocal on "We Sing", to the funky sax on the eight minute jazz masterpiece, "Good to Me" (played by Duncan, naturally).

If AWB gets phenomenally popular you may see FOREVER MORE: WITH ALAN GORRIE, ONNIE MCINTYRE, AND MALCOLM DUNCAN re-issues, but for now check out the bargain bins. You might get lucky and find it for a quarter like I did.

—Jeff Carlson



## LYNYRD SKYNYRD Nuthin' Fancy (MCA 2137)

The title tells exactly what is in this album — nuthin' fancy. Just music. Rock and roll music. Much tighter and more controlled than their first and second albums, Skynyrd nevertheless still plays first-rate rock and roll.

Appearancewise, they are a motley looking crew, as the jacket on the new album will attest. But performancewise, they are like a new car — shiny, smooth and sweet. Ronnie Van Zant's vocals still have that nasal, raw edge to them, but the songs seem to travel much more forcefully than before. There seems to be a direction or an end which is desired, and all songs do exactly that. The guitars of Allan Collins, Gary Russington and Ed King still play point and counterpoint, but they don't roam flights of fancy as they did in "Free Bird."

As I said, everything seems more and more controlled. The album suffers somewhat from this, because there is an evident lack of spontaneity. But having seen them perform, I'm sure they don't suffer that problem live.

Conceptually, there are two things that stand out in this album. One is the positioning of songs one and two on the "A" side of the disc. The first song, "Saturday Night Special," speaks out about the problem of the availability of handguns (albeit, a protest song) and then in the second cut, "Cheatin' Woman," they turn around and sing about a gun being used by an anguished lover to "punish" his cheatin' woman and her pals!

The second concept is found on side two in the song "Am I Losin'." How many of us have now, or have previously, had a friend who gets some money or fame? And how many of us feel "funny" about doing things with them then that we would not even blink an eye over previously? This is the somewhat philosophical question posed by this song. Its views are presented exceptionally well.

The album is one which is well worth adding to any contemporary collection. The songs I have talked about are not the best songs on the album, but, rather, are the ones that piqued my interest. The album contains songs that are dancers and rockers and listeners. It has Lynyrd Skynyrd's style. And it is ... **Nuthin' Fancy.**

—Bob Tolan



# records



PICTURES AT AN EXHIBITION  
Tomita  
RCA Red Seal

You must really marvel at the unending extensions of the barrier of sound to be extracted from the synthesizer, and this record proves that Tomita is indeed master of his instrument. His

interpretation of Mussorgsky's piano and orchestral masterpiece is astounding, and shows great patience and endurance while producing it. For example, what really impressed me was the handling of "Ballet of The Chicks in Their Shells" which actually contains little chickens chirping and singing while mama and papa converse in the background; or, there's "Bydlo" where the intended image of strenuous work with cattle and oxen is brought about by a deep, humming chorus of old, tired people ready to resign from everything.

Unfortunately, with the good comes a bit of the bad. Tomita gets carried away with his electronic playground at times, which causes him to lose the mounting effect he's trying to form, particularly in three moments (In *Baba Yaga and Kiev*) when the sound he derives doesn't fit with the mood and texture of the piece, and immediately strike the listener as being out of place.

How is it compared to ELP's rendition of the same thing? Well, Tomita stayed almost identical with the text and didn't butcher it up with vocals like ELP did. However, ELP'S recording is good for when you're on the rocking side and want

a more jamming, louder delivery.

Tomita's next album should even be greater for it seems to me he's learning more as time progresses. I hope he presents us with mostly original material, for I would like to hear more of his abilities as a composer of non-cosmic material.

—George Biernadski

## LEON RUSSELL Will O' The Wisp (Shelter SR-2138)

You don't need to be crazy to buy this album. But then again, maybe you do need to be crazy to buy this album. Explanation: Will o' the wisp (the real thing) or generically, *ignus fatuus*, is a term garnered from folklore. Supposedly, will o' the wisp only happens soon after sunset, on nights with no wind or breezes, and especially near marshes, churches, and ... graveyards! Spooky! — even Strange!

In appearance, it is a glowing, flickering light that is continually and erratically changing shape. Scientifically, it is explained as the ignition of marsh gases.

# records

Proverbially it is evil spirits who mislead travelers, or an omen of death. Musically it is Leon Russell's latest album, which follows the pattern of advance, retreat and change. Leon has discovered the active use of the synthesizer. He has also discovered the active use of a forty-track recorder, which creates startlingly lifelike recordings. And the music certainly does have continually erratic ever-changing musical patterns. Crazy!

The album begins with a synthesized instrumental, which smoothly changes into "Little Hideaway," where Leon reintroduces us to his flame-hardened vocal chords. Mary McCreary is officially credited with doing the background vocals throughout the album, but, probably because of the overdubbing, she sounds like the Mary McCreary chorus. A sudden change (I don't want to spoil it for you) marks the transition to "Make You Feel Good," a good time rock and roll song. The next number sort of epitomizes the album's title because it contains several "changes," to say the least. You really have to listen to it. When you do, you'll understand. And no, there isn't a girl hidden in your speakers.

"My Father's Shoes" is a ballad where Leon uses his voice as a living example of onomatopoeia (a word that imitates a sound). When he "whines," there is no doubt in your mind what he is doing or what he means. Side one closes with a soul-type rocker called "Stay Away From Sad Songs." Are you sure Billy Preston isn't at the controls?



AVAILABLE AT ALL RECORD STORES HEARD ON TRIAD

but it makes for some crazy listening. An excellent album that you would really have to be crazy not to buy.

—Bob Tolan

P.S. The knock on the door is not really for you!

## THE DOOBIE BROTHERS Stampede (Warner Bros. BS 2835)

Here it is! The Doobies' fifth album. The sound is still Doobie — probably due to Tom Johnston's writing, and the expert use of guitars and tambourine. But there are changes in both personnel and music, especially with the addition of Jeff "Skunk" Baxter on guitar.

The music? It still "sounds" riffy. You know — "chang-a-chang, sputter-sput-chang-a-chang." But there are audible differences — mainly additions: more steel, more violin, horns and strings orchestrated by Curtis Mayfield, bottleneck guitar by Ry Cooder, and background vocals, including Maria Muldaur.

Did you ever notice how a group, after two or three albums, starts to have everything sound alike: in a pattern or a rut? Yet, if they change their sound drastically, trying to be new and different,

people say, "Oh, I liked them before. But now ... well..." The Doobies are at that time and place in their career. This album does sound like their old ones, but it doesn't sound like their old ones. The type of song is similar and the presentation of the songs is somewhat similar, but the way you react will be different. In this album the Doobies play their usual style, but they also play off each other. Still tight, still vocal, but with more instrumentation, more soaring runs. Not super long, not boring: exciting. Some of the songs do sound somewhat like others on previous albums, (i.e., the songs do sound somewhat like others on previous albums, (i.e., the pattern) but as successful as this group is, a drastic change really is not necessary, one real treat I must mention is "Precis," a short instrumental that is absolutely pretty.

If you like the earlier Doobie Brothers albums, you'll like this one. You may even rate it numero uno. If you've never been into them before, this would be the one to start with. It sounds like them, but it gives you room to move. Sounds good soft — sounds super loud. However you like it, it will sound outstanding coming from your stereo system.

—Bob Tolan

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Side two doesn't have the super-unusual splits that side one does. But it does have waves crashing on the beach, and Leon's lament, "I'm sorry baby, but I've got to go Back to the Island," "Down On Deep River," a smooth and soft rock song with nice harmonies, "Bluebird," "Laying Right Here In Heaven" (my favorite), and "Lady Blue" which complete the record.

The album isn't completely crazy —



# records



JANIS  
Janis Joplin  
Columbia  
(PG 33345)

I was in Frisco when I heard that Janis died. My car had been nearly totalled by an accident in Colorado; there had just been some sort of oil slick disaster; I was broke; and then the news.

I had gotten turned on to Janis back when she was playing with Big Brother and the Holding Company. A special friend of mine had caught them out on the coast and made telling everyone in Chicago about this phenomenal chick a holy crusade. I thought he was just on another trip until I finally had a chance to catch her at the old Aragon/Cheetah. Damn, she was good. I've been waiting quite a few years to say in print where everyone can see, she's the best I ever heard.

Back to Frisco. I remember a speech someone was making on the radio that day that now we could expect the record company moguls to come out with the unreleased cuts, put them into some sort of black fringed album jacket and proceed to trade on the tragedy to trade on the tragedy ("Do you have a picture of the pain.") I waited and was deeply surprised when his prediction turned out to be false. Or did it?

I suppose the record is aimed at the

new group of rock fans coming up who might be interested in Janis as a legend rather than a personal experience, and subsequently for whom this album is not a rip-off of a tragedy but an introduction. It is well produced with the cuts being chosen on the basis of revealing bits of her character and personal attitude as well as being a sampler of the talent that made her great. The pieces of conversation are pointed, but edited in a way that make me suspicious of how'd they ring in their original context. All in all, there's so many aspects to this double album (raps, never before heard songs, etc.) that I can't imagine any reason why you wouldn't want it next to her other records in your collection.

Still, with Hendrix being re-released, and the Lenny Bruce cult, with the Marilyn Monroe fetish — it is beginning to look like our nostalgia is turning into something less healthy. In any case, this is a fine album and I'm glad it's out. It's just the black record envelopes and the black edged photo book that touch my heart in a cool way.

—Ed Kislaitis

# records

IAN HUNTER  
Ian Hunter  
(Columbia PC 334801)

The dissolution of Mott the Hoople and its consequence, the rise of Ian Hunter as an incipient solo star, was not greeted with excess enthusiasm by Mott devotees. It seemed that Mott had just begun to put its resources to work. They hadn't peaked, hadn't begun to degenerate (as have so many outfits of its league), and definitely did leave their audience wanting more. Upon the release of *Mott Live* (alias *Farewell To The First Ungolden Era*), CBS took out full-page ads in the trade magazines extolling, not the group, but rather Ian Hunter, singular superhero of Mott the Hoople, (overlooking the vital contributions of Mick Ralphs, Ariel Bender, and their boy-wonder replacement, Mick Ronson). It was evident that henceforth we were no longer dealing with a band, as such, but rather a star venue for the man that perhaps CBS saw as "New Dylan no. 547" (though with Msrs. Springsteen, Wainwright and Dylan himself, how many more do we need, pray tell?)

Given just enough time to absorb *Mott Live*, the debut Ian Hunter album was perhaps prematurely released to coincide with a U.S. tour (the Chicago date precariously panned). It was too soon for us, and no doubt too soon for Hunter too. This didn't prevent a rush job (in the royal tradition) from becoming an important album, saved by the presence of ex-Spider From Mars M. Ronson and Roxy Music's John Gustafson.

Frankly, the Hunter band is unsure of itself as Mott, so they play it safe. This is Hunter's show, but so was Mott, so why lose fans over the same aesthetic? The LP sees Hunter fast becoming a Rod Stewart figure, same boozy, boisterous laughter, same campy arrangements, ad infinitum. And Ronson is Ian's Ron Wood. The album is constructed not unlike Smiler, the elegant rockers ("So Excited," "Lounge Lizard," "Once Bitten, Twice Shy" and "Who Do You Love," all primo) and a brand of British rock that is seemingly exclusive to Hunter, the labored schlock ballad.

Ronson displays sparse flashbacks of the much-sought *Ziggy Stardust* austerly on "The Truth." He is a good partner for Hunter, even if Hunter is a more tangible craftsman than was Bowie. Ronson is best in a subordinate role, and since overcoming Hunter is out of the question, he's definitely in the right

place.

The Ian Hunter album succeeds by a hair because Ronson's unequalled decorum undersells Hunter's frequent clumsiness. Fans of Mott should find it a satisfactory offering, one which betters with each repeated listening.

—Cary Baker



ESPERANTO  
Last Tango  
A&M

It's a pleasure to review this band for the third time in these pages. The dramatic intensity present in their previous releases continues and progresses in *Tango*, and places them miles ahead of lesser lights like ELO and It's A Beautiful Day. The sound of Esperanto is Euromusic, based mostly in Italian Rock and classical tradition, with plenty of instrumental interplay between the rhythm section and the five piece string section that gives the group an at once artistic and starkly foreboding aura unlike anyone I've heard. They've reinstated vocals in their music and it gives them a lively quality that's been missing since their debut. Titles like "Obsession," "The Rape," and "Painted Lady" compliment the songs perfectly, and there's a version of "Eleanor Rigby" here that both captures and strengthens the spirit of the original. Dynamic art rock excellently written and executed is the forte of Esperanto, a band that makes powerful imagery come to life.

— Clarence Smith

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**LOVECRAFT**  
We Love You Whoever You Are  
Mercury SRM-1-1031

I had it all figured out when I first saw the cover that I was going to hate We Love You Whoever You Are. I mean, how could this glitter band on the backside take the name of Lovecraft in vain? Only Michael Tegza of the original group remains and I was going to send their old fans to record stores everywhere to find and destroy the cursed record.

Well, it ain't that bad. I put side one on and found that lead vocalist and group leader LaLomie Washburn is a truly dynamic lady. She co-produced the LP (with Bill Traut and Lovecraft drummer Tegza), wrote all eight tunes, and has a fine voice which is like Genya Ravan's with all the Barbara Streisand taken out. The boys in the band are good, too, especially guitarists Frank Capek and Jorge Rodriguez, and provide a funky Rufus-type boogie with a bit more Chicano soul whipped in.

If you're a fan of the old H.P. Lovecraft band like I am, you're just going to have to wipe those nostalgic tears and listen to LaLomie and the boys. The days of "The White Ship" and "Keeper of the Keys" are over, but at least it's satisfying to know that a competent band is using the name. It could be a lot worse.

— Jeff Carlson

**HENRY GROSS**  
Plug Me Into Something  
(A&M SP-4502)

Gross has a guitar style that can only

be described as "percussive." This gives every piece a sense of energy and power that most single-guitar albums lose in stylistic embroidery ("look ma, I'm playin'!") Combine this with a tight group of back-up musicians on the usual (drums, bass) and the unusual (arp, clavinet, piano, oboe, strings, marimbas, chorales and what have you) and you produce a very pleasing sound.

Gross' sound is long-haired Chet Atkins with stress on simple chord progressions, straightforward runs, and having a good time. If there's any weakness, it's Henry's eclecticism. The record's character tends to resemble the tray of a heavy eater at a one pass cafeteria. Some southern, some Denver organicness, a little Stones—you name it, and Henry takes a shot at it. Now this would be fine except that the tunes are supposed to be original compositions. When someone as obviously talented and capable as Gross goes out of his way to sound like everyone else, it's just a shame. This album is bound to get a lot of positive reaction. Perhaps the next one will have cuts as compositionally powerful as his very tasty playing and neatly scribed lyrics.

—Ed Kislaitis

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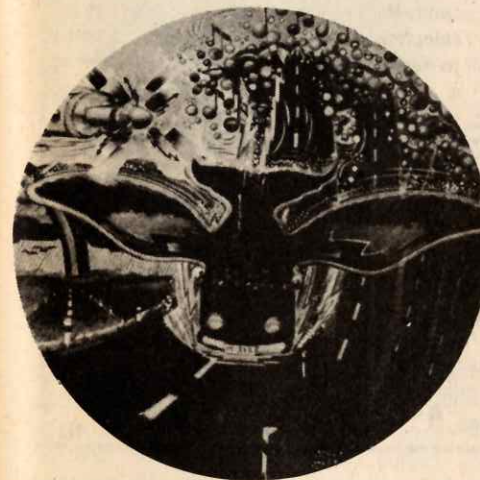
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# records

**EMBRYO**  
Surfin'  
(BASF BC 22385)

There's something deeply attractive about Embryo's music. The compositions are sculptural. You don't listen to melodies and arrangements. Rather, you're treated to acoustical textures that produces harmonies and reverberations uniquely their own. Not overly futur-



istic like Tomita, they possess a contemporary spontaneity that seems to be the calling card of most of the better German rock groups today. Their previous album *We Keep On* startled quite a few critics out of their torpor, and if the reviewers get past the album jacket on this one, I'm certain Embryo's future is assured.

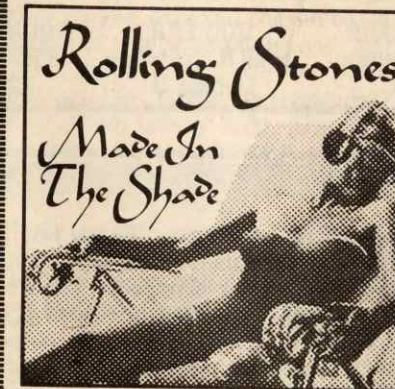
Embryo's sound runs toward instrumentals with long interactive riffs between the various instruments (which include vibes, marimbas, saxes, violins, nagasuram, flute, a ring modulator ((?)) sitar, organ, clavinet, mellotron, and the good ol' drumsguitarbass). Although most of the cuts on side one are songs, the vocals left essentially no impression on me. The music kept copping my attention. It was slick as a night-rain damp asphalt street and almost as cool and controlled as ice melting in a glass. This is not to say they're Kraftwerk type techno-freaks. This is one of the warmest and craziest of the Deutsche-rock groups. Their similarity lies with Amon Duul 2 rather than the utterly cerebral Edgar Froese/Tangerine strain of Kraut rock. Let's hear more of Christiano, Uwe and Roman.

—Ed Kislaitis

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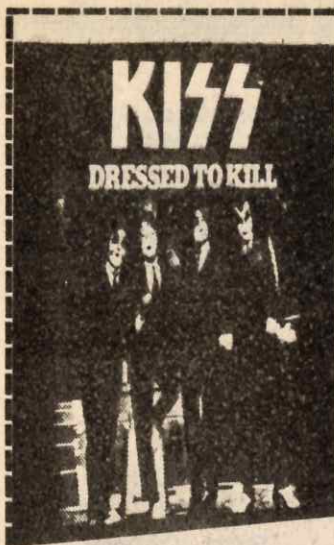
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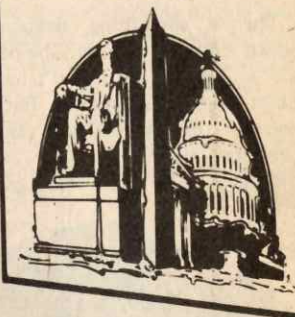




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**BTO**  
Four Wheel Drive  
Mercury

If synthesis is the assemblage of scattered pieces into a new whole, then Bachman-Turner Overdrive is a hit synthesizer. During its three-year, four-album existence BTO has borrowed riffs from such diverse sources as "Sugar Sugar" and "Sweet Jane" in order to churn out such million-sellers as "Rollin' Down the Highway" and "Ain't Seen Nothin' Yet."

When BTO was formed Randy Bachman spoke of his new band in terms of the two-guitar simplicity that Credence Clearwater had revived a few years before. And true to its name BTO arrived with the roar of Randy Bachman's fuzz guitar and the sharp cutting edge of C. F. Turner's vocals. On their new **Four Wheel Drive** album, BTO has grown in scope thanks to the addition of guitarist Blair Thornton, and fear not, the raunch and the pilfering still abound in heavy doses. Take away subtlety and what do you have? A band worth its weight in maple syrup.

— J. J. Quinn



**JUDY COLLINS**  
Judith  
(Elektra 7E-1032)

This new Elektra album is authentic Judy Collins. If those azure blue eyes

on the cover photograph don't hypnotize you, then the music inside will. This isn't to say that **Judith** is a perfect album, but it is very good, the best thing she's done since **Who Knows Where the Time Goes** back in 1968.

One can't criticize Judy for writing too quickly or too much. Several of the songs on this new album are her own, but for the most part this material has been carefully selected from the work of others. "Others" in this case are Steve Goodman, Jimmy Webb, Keith Richard, and Stephen Sondheim. Her own contributions are very effective, all of the extended-ballad genre, packed with meaning and metaphor. Best of the trio is "Houses," a meditation that reminds me a bit of "Albatross" from **Wildflowers**. "All the bells are singing/the wedding's have begun/but I can only stand here/I cannot move to follow/I'm burning in the shadows/and freezing in the sun."

Arif Mardin's production is very tasteful, though full and rich, reflecting the artistic concern Judy has had for instrumentation since **Wildflowers**. (Mardin is the producer for Aretha Franklin and

**records**

Herbie Mann.) The end result of this collaboration between voice and instruments is an effective tapestry of sound, alive with texture and poetry.



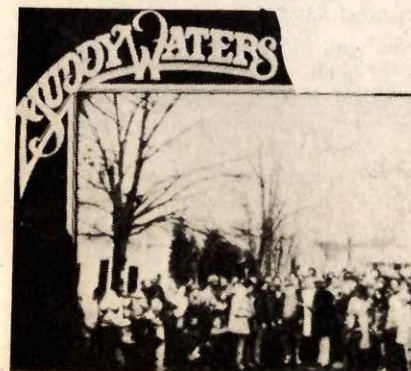
Her interpretations of pop standbys "I'll Be Seeing You" and "Brother, Can You Spare a Dime" surprise at first, not so much because she does them slow and easy, but because she does them at all. They're not folk; they're not rock. But then, Judy has always been eminently versatile. She has great fun with the Rolling Stones' "Salt of the Earth," but Goodman's "City of New Orleans" (on which Steve plays guitar) loses in the translation. Somehow it doesn't seem right for Judy Collins to sing, "pass the paper bag that holds the bottle."

Two of the album's best songs --if any of them can be called that--are Jimmy Webb's "The Moon is a Harsh Mistress" and Judy's own "Born to the Breed," about growing up in rock and roll.

This is her twelfth album, and almost certainly will join her six previous gold ones. Like gold, it is precious and brilliant, well worth the three-year wait.

—Chuck Pratt

**MUDDY WATERS**  
The Muddy Waters Woodstock Album  
Chess CH 60035



Well, Mr. Morganfield, it's certainly about time. This is the best record Muddy's made since **Fathers and Sons**, and I for one have waited patiently for it since that LP's initial shock wore off about five years ago.

Two major factors contribute to the Woodstock Albums success. First, the back up band is first rate and includes such Bearsville/Woodstock folks as the Band's Levon Helm and Garth Hudson, as well as Muddy's buddy Paul Butterfield and pianist Pinetop Perkins from Muddy's own band. The other is that the record is produced by Henry Glover, writer of "Peppermint Twist" and "Drown in my Own Tears", and producer of countless King Records recording sessions during the fifties.

There is no attempt on this LP to recreate any of Muddy's old stuff, so he and the band stretch out and put down some new classics such as Bobby Charles' "Why Are People Like That?" and Muddy's own "Born With Nothing". The highlight, however, is "Caledonia" by Fleecie Moore, full of good humor and Garth Hudson's accordion, all fitting perfectly into Muddy's own bluesy style. The production is loose and friendly, with all the warmth and admiration of the sessions shining through.

If you dig the blues and have waited for a good Muddy Waters album as long as I have, Here's your record. See, Muddy's blues haven't really died — they were only waiting for 1975.

—Jeff Carlson

**STEALERS WHEEL**  
Right or Wrong  
A&M

A&M must be playing a practical joke on our ears. They seem to be peddling one duo under three aliases. With the release of **Right or Wrong** Stealers Wheel (Gerry Rafferty and Joe Egan) are beginning to sound like Hudson-Ford, who in turn sound like Gallagher & Lyle. All three groups are marked by anemic, nasal vocal harmonies. What sets the three apart are Hudson-Ford's fiery arrangements, Gallagher & Lyle's cutesy approach to songwriting, and Stealers Wheel's potential ability to outclass the other two. The first two Stealers Wheel albums were filled to the brim with party rock and dreamy imagery. **Right or Wrong** is produced by Mr.

**WHEEL**



Laidback himself, Mentor Williams, so it's understood that any rock'n'roll here is synthetic and that the playing is too pale to be seen or heard. There's nothing worse than uninspired inspiration, and Messrs. Egan and Rafferty should know better than to be dishing out tripe like this.

— J. J. Quinn

**STEELY DAN**  
Katy Lied  
ABC

Never has teen rock, jazz inflection, and blues been filtered and mixed so well as in the music of Steely Dan. Their ways of turning some previously unturned phrases in an unmistakable East Coast manner makes them and Zazu the best listening so far this year. Like Zazu, Dan's lyrics never take a back seat to their music. Many bands can riff and com-





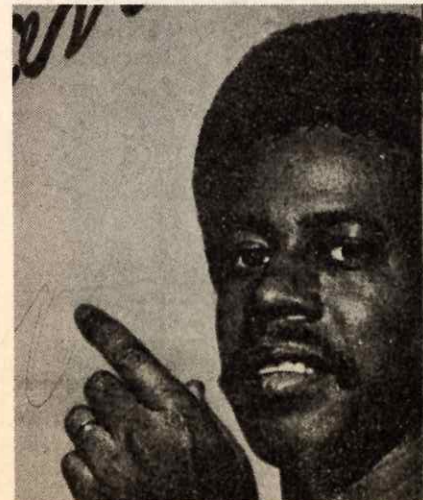
# records

pliment but few can combine great sound with equally great material. Steely's Donald Fagan and Walter Becker write pictures of real life rather than weird situation. Things we've seen and have probably been will strike a chord of response in the hearts of every listener. The music is also based in reality with musicianship that's hip, economical but energetic, and recalls the very best of Todd Rundgren and Hall-and-Oates in execution and performance. Though all tracks are gems, "Daddy Don't Live In New York City" and "Doctor Wu" are standouts that'll please even after repeated listening. Highly recommended.

— Clarence Smith

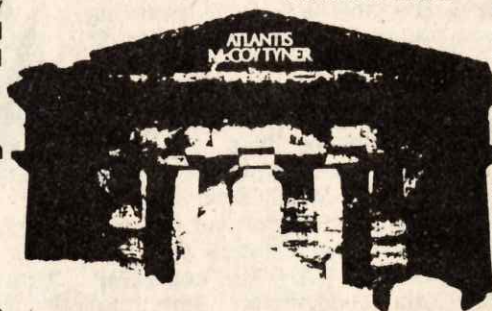
## WAYNE SHORTER Native Dancer Columbia

I was anxious to hear Wayne's new stuff after *Moto Grosso Feio* which was taped in 1970. After exploring the outer boundaries with Miles Davis and Weather Report, Shorter has returned to earth without inserting the latest soul jazz clichés (a fact that disappoints many) and landed solidly on his feet. The new Shorter is funky in this setting of Brazilian and American musicians whose main concern is creating something tropical for these cold grey times. The album is divided in thirds with "Ponta De Areia," "Beauty and The Beast," and "Lonely Afternoons" representing the uptempo, exciting tracks: "Tarde," "Fishes," and "Lilia" as vocal vehicles for Mil-



ton Nascimento: and "Diana," "Ana Maria," and "Joanna's Theme" are mood pieces. Throughout, Shorter soothes and alleviates the rhythmic tensions built by Herbie Hancock, Airoto, and newcomers David Amaro, guitar, Wagner Tiso, bass, and Roberto Silva, drums. Nascimento acquits himself beautifully in his Afro-Brazilian chants and riffs that seem lighter than air — and the entire production is clear as glass.

— Clarence Smith



## MCCOY TYNER Atlantis Milestone M-55002

McCoy Tyner, Coltrane's finest pianist, has made an indelible mark on the music world. His latest release, a double album set recorded live at Keystone Korner in San Francisco, is a valiant effort. Accompanied by Azar Lawrence on tenor and soprano saxophones, Johnny Booth on bass, Wilby Fletcher on drums and Guillermo Franco on percussion, Tyner fills all those musical gaps left by other jazz groups. The arrangements are delicate yet dynamic. Even his unaccompanied piano tribute to the late Duke Ellington, "In a Sentimental Mood" is beautifully performed. The tunes range in recorded time from 5:35 minutes ("In a Sentimental Mood") to 16:01 ("Love Samba") so this not an album for the casual listener. It IS an album for the serious jazz aficionado who doesn't mind spending the time required to appreciate the fine music contained within.

— Lea Antolin

## WINGS LIVINRYTE Your Love Keeps Me Off the Street RCA APL1-0728

This is a surprisingly good first album. You could call it rock'n roll, but in some ways, it's a sampler album of different kinds of music. The styles run

from heavy bass line with wailing saxophone (as on "Sunshine in the Rain"), to heavy vocals backed by strong piano and drums ("Fishin for Each Other"), to string quartet ("Interlude").

The strongest element is the arrangements, all except two of which are done by Wings. In all the various styles, they are tight, together, and work very well for the different textures and effects he is working towards. His large crew of musicians is very good. Of them, Chris Many, Jerry Peters, and Loren Newkirk on piano, Wilton Felder on bass, and Curtis Amy on horns (especially tenor sax) are the slickest, and move things along all on their own in many places. The background vocals (by various ladies) are used effectively too.

Wings has obviously put a lot of attention on the lyrics, and has something to say. (His voice is good but not great.) In some places it works quite well, in others he falls a bit short—seeming to try too hard.

This is a very good record. I'm looking forward to his next one: I'm expecting it to be something special.

—Martin Cornelius

## TOYS IN THE ATTIC Aerosmith Columbia

I have never been too impressed with Aerosmith, but from the looks of this effort, maybe things will change. The group gives way to heavier, louder crunch-rock —which is still keeping the tradition of the early 70's alive. The whole thing reminds me of something that could be just as easily found on a Montrose, Rush, or ZZ Top album. There are three good, powerful cuts, and even some unexpected vocals through a voice box make a guest appearance. There is nothing too new about the music except for maybe a few interesting guitar progressions smothered by the same sledgehammer chord riffs. The leads are typical and don't exhibit too much proficiency. The lyrics, although mostly handled nicely throughout the record, are just what you'd expect from this type of group — words thrown together for the sake of having them and nothing more.

But, as one looks at the world of heavy metal and all the joke groups that are trying to keep it alive, it's very nice to see yet another group trying to make a dying formula of success work; Aerosmith even do it!

—George Biernadski

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# records

JOAN BAEZ  
DIAMONDS & RUST



JOAN BAEZ  
Diamonds & Rust  
(A & M SP-4527)

You probably read in Rolling Stone that A&M wanted one more album from Joan and they didn't want political nonsense on this one. "Give us something entertaining," one can imagine them beseeching, begging on their well creased gabardine knees. How could she refuse?

Besides the gossip column amusements (Joni Mitchell and Tom Scott join Baez on "Dida" — Baez and her now famous imitation of Dylan on her version of "Simple Twist of Fate" — the queen of folk being caught playing Moogs and arps on some of the cuts) this is a fairly substantial album. The mood is casual and relaxed while the songs generally have the passive quality of a conversation in a bar. Remember Stevie Wonder's "Never Dreamed You'd Leave in Summer," "Jesse" by Janis Ian or John Prine's "Hello There?" All are done with sympathy. For that matter, "I Dream of Jeannie" and "Danny Boy" are done with "sympathy," but what does it all mean?

I suppose if you look at Joan Baez' discography, from *Folksingers Around Harvard Square* to now, she's suffered more pain and pleasure for her creativity than any two recording artists still alive and working today. If this was an easy album to record, than it ought to be noted that this was an easy album to hear and enjoy — if not to closely listen to.

—Ed Kislaitis

STEVE GOODMAN  
Somebody Else's Troubles  
(Buddah BDS 5121)

Steve Goodman is a prolific song writer.

He is a good musician. He knows many other people who are excellent musicians. He has a pleasant voice. He has a wife and daughter. And he makes albums. Good albums. With good music.

Goodman has written excellent songs that others have recorded. "The City of New Orleans" sung by Arlo Guthrie is a notable example. He has also written excellent songs which he has recorded. On this album he has penned eight of the eleven songs it contains. My favorite is "Six Hours Ahead Of The Sun," but all are indicative of Goodman's abilities. On this album he plays acoustic guitar on all but one song — on which he plays an electric guitar. Not spectacular, but solid and sensitive — a musical extension of his ego.

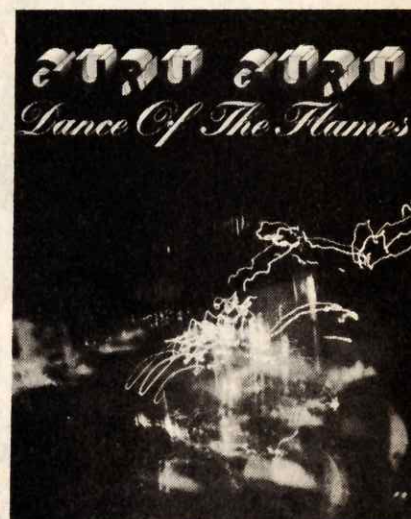
The people who play and sing with him here are all super. There are too many to list completely, but perhaps the most notable are David Newman, Dave Bromberg, Maria Muldaur, and John Prine. Goodman's wife and daughter are pictured on the album cover along with some friends and associates, and Miss Jesse Goodman is one of those persons to whom the album is dedicated.

The album opens with a Mike Smith tune, "The Dutchman," a story song Goodman sings with feeling. Next is my favorite, and one of the eight he penned, "Six Hours ..." on which he sounds amazingly like Heartsfield. This is followed by "Song For David," a ballad about a boy who raced the sun. "The Chicken Cordon Blues" makes the whimsical statement, "Can you see that old dog, ... he's got a smile on his face because they let him eat meat." Side one ends with the song that makes the oh-so-true statement, "Somebody Else's Troubles." Will the truth make you wince?

Side two opens with "The Lovin' Of The Game," by Pat and Victoria Garvey, which states exactly what the title says. Next is "The I Ain't Never Heard You Play No Blues," that is nonsense song (or is it?). Then, "Don't Do Me Any Favors Anymore," that asks a friend to stop doing him favors. "The Vegetable Song" is a nonsense song inked by Carl Martin and is followed by "The Lincoln Park Pirates," one of Goodman's favorites, and a Chicago area "classic." The last song is sung completely without accompaniment. Naked. Just Steve Goodman's voice. On a dated (yet never outdated) protest song. "The Ballad Of Penny Evans."

A really good album. With really good music.

—Bob Tolan



GURU GURU  
Dance of the Flames  
Atlantic (Import)

This has been out for some time already but still deserves a few words. Mani Neumaier, along with two new outstanding musicians, Houschang Nejadepour (guitar) and Hans Hartmann (bass), produce a record that very well could be their best. Of course there's a track that proves they're still the champs of the avant garde in rock ("Dagobert Ducks 100th Birthday"), but the majority of the record revolves around serious, outstanding music. The title track is very interesting; although short, it is just what the title suggests. Then there's "In the Day of Timestop" which heavily features the guitarist — he rips the guitar to shreds and outdoes everyone I've heard as far as being the fastest. This song particularly brings up the question of who was better, Ax Genrich (the old guitarist) or him; my impression is that although Houschang is faster, Ax can derive more from his instrument, and hence hold the edge. The record ends with "God's Endless Love For Men," a Mahavishnu type title that somewhat resembles their style with it's mystic theme and fine delivery.

I'm sorry to hear that Mani has reincarnated a new Guru, for I was expecting a lot more from these guys, but knowing Mani, there must be a good reason why he's letting this talent go.

—George Biernadski

# TRIAD PROGRAMME & MUSIC NEWS





**MONDAY 2**

**8:00 FLIGHT 106**-give wings to your imagination and fly through the unlimited worlds of musical pleasure.  
**9:00 CHOICE 33 1/3**-tune in to Robert Palmer, Hawkwind, and David Bowie.  
**10:00 SOUNDS FROM ACROSS THE BIG SWAMP**-tonight we feature the latest rock sounds from Italy including music by Acqua Fragile, Tilt, Area, and Sensations Fix.  
**11:00 THE TIME MACHINE**-an exciting audio adaptation of H. G. Wells' classic story of time travel.  
**11:30 KEYBOARD KAPERS**-the sounds of the piano as heard in the music of Chick Corea, Leon Russell, Dave Brubeck, and Erik Satie.



**12:00 MUSIC NEWS**-presenting some of the most memorable moments from the recordings of Fire-sign Theatre.  
**12:30 IT'S ALL DONE WITH MIRRORS**-step through the looking glass and into the music of Spooky Tooth, Jimi Hendrix, Capt. Beefheart, and Terry Riley with John Cale.  
**1:00 NIGHTCAP**-classical music with Ron Ray until 6:30. This morning featuring works by Wagner, Tchaikovsky, Chausson, Ravel, Mozart, Bartok, and Liszt.

**TUESDAY 3**



**9:00 FLIGHT 106**-Tonight's flight is presented in SQ sound for you quadraphonic listening enjoyment.  
**10:00 CHOICE 33 1/3**-tune in to Mike Greene, Pleasure, and Triumvirat.  
**11:00 THE TIME MACHINE**-an exciting audio adaptation of H.G. Wells' famous story of time travel. This is part 2 of 4.



ATLANTIS, the mysterious submerged continent, has been the source of inspiration for much music and thought. Think about Atlantis, Donovan's Atlantis, The Atlantis Philharmonic, Sun Ra's and McCoy Tyner's Atlantis, Exuma's Atlantis is Rising, and countless other references to Atlantis. Read the story that follows and tune in to some of the above mentioned music during our broadcasts.

**TLNT**

Recently, Triad's geodesic survey team sent divers to the ocean floor in a successful effort to retrieve long lost messages from the now defunct government operated radio station of Atlantis, TLNT. The existence of these messages was first conjectured after the discovery of irregularly knotted ropes in observatories in the Maya, Olmec, Stonehenge or Lemuria. Until recently, these ropes were considered to be toys or, possibly, objects of minor mystical significance in the way that rosaries are for the Catholics. Then topologists

discovered that the knots involved uneven dimensions, yet resolved themselves into a tactile message pattern just as Morse code forms a rhythmic auditory message pattern. A parallel discovery was made at the site of TLNT/Atlantis. From the oceans most secret depths ancient trunks were recovered which were bound in an unfamiliar alloy of finely loomed metal fibers. Upon microscopic examination, these curious patterns were found to be ingeniously woven warps and woofs which were locked into patterns that could not be rearranged, demagnetized or erased -- the weave itself contains the messages! Even today it is easier to tie knots and weave messages than to describe them exactly but, as our tireless experts labor day and night to crack the ancient code, we will keep you up to date on their progress during Flight 106 broadcasts over Triad Radio on WXFM 106.



ATLANTIS as they appeared at the Aragon last month.

**11:30 NEW SOUNDS AND NEW RELEASES**-hear the latest sounds on record as they become available.  
**12:30 MUSIC NEWS**-featuring the father figure of the American folk scene, Pete Seeger.  
**1:00 NIGHTCAP**-classical music with Ron Ray until 6:30 AM. This morning works by Bach, Zelenka, R. Strauss, Ravel, Mozart, Dvorak, Chopin, Beethoven, and Tchaikovsky are featured.

**WEDNESDAY 4**



**8:00 FLIGHT 106**-we are indeed in the land of mental space, but as in any other possible space travel we have to begin somewhere.  
**9:00 CHOICE 33 1/3**-tune in to McCoy Tyner, Monty Python, and Love Craft.  
**10:00 FATNESS IS**-the theme we find in the music of Jethro Tull, Kantner & Slick, Donovan, and Harvey Matusow.  
**10:30 CHGO MUSIC SCENE**-tune in to the sounds of the people making the local music scene. Tonight we hear from The Flock, Treeborn, and Jim Brewer.  
**11:00 THE TIME MACHINE**-an exciting audio adaptation of H.G. Wells' famous story of time travel. This is part 3 of 4.  
**11:30 MUSIC NEWS**-featuring the music of Rick Wakeman from his earlier days with the Strawbs and Yes up to his recent works.



**12:00 WANG DANG DOODLE BLUES SHOW**-an hour of the blues with Atomic Mama.  
**1:00 NIGHTCAP**-classical music with Ron Ray until 6:30 AM. This morning featuring works by Khachaturian, Ravel, Satie, Walther, Bach, Handel, Grieg, Delius, Haydn, Mozart, and Chopin.

**THURSDAY 5**

**8:00 FLIGHT 106**-musical thought is fluid by nature, subject to constant renewals and graftings. This is why, when we see a map of historical musical trends, we discover the most extraordinary mixtures, mutual influences between widely separated tendencies.-Carlos Chavez.  
**9:00 CHOICE 33 1/3**-tune in to Atlantis, Armageddon, and Tangerine Dream.  
**10:00 NEW SOUNDS AND NEW RELEASES**-hear the latest in recorded sound as it becomes available here on 106fm.  
**11:00 THE TIME MACHINE**-the final part of an exciting audio recreation of H.G.Wells' famous story of travel into the future.  
**11:30 MUSIC NEWS**-featuring a brief audio review of the music of Joan Baez.



**12:00 TAKE A TRIP TO NEW ORLEANS**-summertime is travel time. Travel musically with Lilac Angels, Gary (U.S.) Bond, and Dr. John.  
**12:30 ART OF THE GUITAR**-classical and jazz styles are featured as heard in the playing of Joe Pass, Laurindo Almeida, Wes Montgomery, and Vincenzo Macaluso.  
**1:00 NIGHTCAP**-classical music with Ron Ray until 6:30 AM. This morning featuring works by Khachaturian, Ravel, Satie, Walther, Bach, Handel, Grieg, Delius, Haydn, Mozart, and Chopin.

**FRIDAY 6**

**9:00 FLIGHT 106**-it is well known that the Pythagoreans regarded the universe as embodied music, and professed to hear the "harmony of the spheres".  
**10:00 CHOICE 33 1/3**-tune in to George Duke, Zazu, and Joan Baez.  
**11:00 TAKE A LETTER**-communication via the written word is the theme in the music and songs of the Beatles, Dan Hicks and his Hot Licks, and R.B. Greaves.

**FLO & EDDIE**

The Atomic Enchilada (pictured below) was a product of the fertile imagination of Flo & Eddie when they were a part of the Turtles. Flo & Eddie will be featured on Triad's Music News on June 13th. We'll be hearing the Atomic Enchilada as well as the Turtles and Zappa (with whom Flo & Eddie have recorded) and other projects that this zany duo have been involved with.



**TRIAD'S MUSICAL PHARMACOPIA**

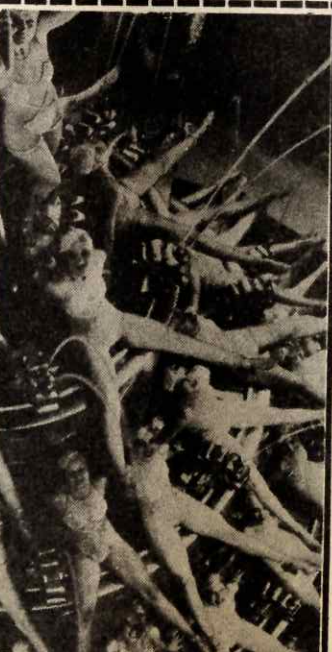
**FOR RELIEVING HEADACHES:**  
 Liszt-Hungarian Rhapsody No. 1  
 Mozart-Don Giovanni  
 Beethoven-Fidelio  
 Copland-Lincoln Portrait  
 Groffe-Mississippi Suite

**MUSICAL SEDATIVES:**  
 Saint-Saens-The Swan  
 Brahms-Lullaby  
 Beethoven-6th Symphony  
 Debussy-Claire de Lune  
 Black Sabbath-Planet Caravan

**TO REDUCE ANGER:**  
 Bach-Cantata No. 2  
 Groffe-Aviation Suite  
 Prokofiev-Symphony in D minor

Fantastic ecstasies, or day dreams, are a common consequence of music. "Music," says Mantegazza, "carries people to a lotus-land of dreams, new worlds and new creations." A noted psychoanalyst declares that "Music when indulged in to excess is especially calculated to foster day dreams." The best examples of day dreamers occur among music-lovers, especially Wagnerites, in whom musically induced dream-states become genuine ecstasies. Music is at times a kind of psychic opium. Among musicians individuals abound who "dream with open eyes but in the language of music." This state bears a superficial resemblance to true melancholy and may be mistaken for it, but it really resembles more closely certain drug psychoses such as dreams produced by opium of hashish.

FROM A PSYCHOLOGY OF MUSIC (1939)



**11:30 MUSIC NEWS**-featuring a brief audio history of Weather Report past and present.  
**12:00 ELECTRONIC EXPERIENCE**-The Wizard of Oz meets the Wozard of Iz. The famous film classic is heard alongside the modern electrified version.  
**12:30 CITY COUNTRY CITY**-musical impressions of pastoral and metropolitan living from War, Thirsty Moon, Mark-Almond, and Mahavishnu John McLaughlin.  
**1:00 NIGHTCAP**-classical music with Ron Ray until 6:30 AM. This morning's featured works are by Prokofiev, Ravel, Saint-Saens, Mozart, Haydn, Tchaikovsky, Granados, and Joh & Jos Strauss.

**MONDAY 9**



**8:00 FLIGHT 106**-fly through the unlimited worlds of music aboard our time-ship XFM.  
**9:00 CHOICE 33 1/3**-tune in to Minnie Riperton, Synergy, and Michal Urbaniak.  
**10:00 SOUNDS FROM ACROSS THE BIG SWAMP**-our weekly continental rock review, tonight featuring the sounds of Scandinavia. Groups to be heard include Hurdy Gurdy, Panta Rei, Solar Plexus, and Burnin' Red Ivanho.  
**11:00 ROLLING STONE NEWS**-hear the people in the stories of the latest issue of Rolling Stone.  
**11:30 LET THE GOOD TIMES ROLL**-and rock with the sounds of Led Zeppelin, Phoebe Snow, David Bromberg & Jackson Browne.  
**12:00 MUSIC NEWS**-featuring the vocals of Inga Rumpf as heard with the groups Atlantis and Frumpy.  
**12:30 SOUNDS OF THE HARP**-from folk, classical, and jazz the instrument is heard in the hands of Alice Coltrane, Alan Stivell, and Harpo Marx.  
**1:00 NIGHTCAP**-classical music till the early morning with Ron Ray, featured works by Sibelius, Ravel, Von Schacht, Bellini, Beethoven, Schubert, and Rossini.



**TUESDAY 10**

9:00 FLIGHT 106- take off into the infinite worlds of musical sound.  
 10:00 CHOICE 33 1/3- tune in to Chuck Mangione, String Driven Thing, and 10 CC.  
 11:00 LET THEM EAT MUSIC!- tasty portions of Strawbs, Hot Tuna, soup from the Can, and Green Onions from Booker T.  
 11:30 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest sounds on record.  
 12:30 MUSIC NEWS-featuring Germany's synth-rock trio Tangerine Dream.  
 1:00 NIGHTCAP-classical music till the early morning hours with Ron Ray, featuring works by R Strauss, Delibes, Mozart, Beethoven, Schumann, and Moore.



**WEDNESDAY 11**

8:00 FLIGHT 106-according to Plato "Music, that perfect model of elegance and precision, was not given to men by immortal Gods with the sole view of delighting and pleasing their senses, but rather for appeasing the troubles of their souls and the sensations of discomfort, which imperfect bodies must necessarily undergo."  
 9:00 CHOICE 33 1/3-tune in to Jeff Beck, Leon Russell, and Tomita.  
 10:00 PUPPET SHOW-puppets dance to the tunes of King Crimson, Niemen, Curved Air, Shawn Phillips and Bernie Taupin, and Donovan.  
 10:30 CHGO MUSIC SCENE- tune in to the sounds of your friends and neighbors. Tonight featuring Medusa, Lovecraft, and Mirage.  
 11:00 ROLLING STONE NEWS- hear the voices of the people in the stories of the latest Rolling Stone.  
 11:30 MUSIC NEWS-an audio review of ten years of music-making by John Hammond Jr. including a rare side or two.  
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.  
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30AM. this morning including works by Sibelius, Delibes, Mozart, Mendelssohn, Dvorak, Haydn, and Tosti.

**EURO ROCK**



Wallenstein

KRAAN is now a five-piece band. New is INGO BISCHOF from KARTHAGO. He'll be playing a variety of keyboard instruments and adding his vocal abilities to the band.....A new album by Hungarian group, OMEGA is due for release here in August. It's called "The Hall Floaters in the Sky" and was recorded and mixed at Chipping Norton Studios in England.....CAN have a new album out called "Landed". U.S. release date is still uncertain. Creem Magazine reports that their upcoming American tour will be opened by ENO with a question & answer period.....NEKTAR begin work on their next album in France in July. The working title is "Recycled Imagination". Due to be released in early Fall...  
 ...KICKBIT INFORMATION is a new band in Germany that includes ex-Guru Guru bass player, Uli Trepte. They play in the tradition of Zappa, Hendrix, Pink Floyd, Velvet Underground, Shankar, Cage, Coltrane, and Miles Davis.....ATLANTIS have a new double album out that was recorded live.... SIXTY-NINE also have a double live album out.....WOLFGANG SCHMID of PASSPORT has a solo album out and other members of Passport are also working on solo albums.....Albums by NEU, CLUSTER, HARMONIA, and MISSUS BEASTLY are due for U.S. release shortly.....MANUEL GOTTSCHING, guitarist from ASH RA TEMPEL, has a solo album out called "Inventions for Electric Guitar". Through the use of echo, loops, speed variations and other studio techniques he is able to expand the sound of the guitar.....Some of TANGERINE DREAM's earlier albums are now available in Quad.....TRIUMVIRAT have a new album out here called "Spartacus". Their next American tour will have them in a headlining role.....EMBRYO also have a new album out called "Surfin".....Other U.S. releases include MICHAL URBANIAK with "Fusion III"; ATLANTIS and RANDY PIE.....ROLF & KLAUS FICHTER from YATHA SIDHRA have joined with QUINTESSENCE which now also includes KEITH HALE from COMUS and two original members of Quintessence, RAJA RAM and SHAMBU. At the end of June they'll be recording a new album that will be out under the name Quintessence II.....RICHARD HARVEY from GRYPHON has a solo album out called "Divisions on a Ground". It's a classical history of the recorder and includes a recorder concerto by Vivaldi and a sonata by Handel.....New releases on the BRAIN label include RELEASE MUSIC ORCH. with "Garadu" and a new one by NOVALIS with lyrics in German.....MESSAGE is a band that is half Scottish and half German and have released their third album, their first on the NOVA label.....GALACTIC LIGHT ORCHESTRA have released an album called "Galaxis" that takes themes from Bach, Schumann, and Chopin and mixes them into a jazzy big-band sound.....WALLENSTEIN's new album is called "Stories, Songs, and Symphonies"; it's a good blend of classical with rock and spacey sound.....

**THURSDAY 12**

8:00 FLIGHT 106-like a virgin microbe that penetrates with the insistence of air into all the spaces that reason has not been able to fill with words or convictions.  
 9:00 CHOICE 33 1/3-tune in to Elton John, Rick Wakeman, and Kraftwerk.  
 10:00 NEW SOUNDS AND NEW RELEASES-hear the sounds of the latest record releases here on 106.  
 11:00 STRICTLY FOR SINGLES-some unusual sounds can only be found at 45rpm's. Triad presents a simulating selection.  
 11:30 MUSIC NEWS- from Do Wéh Diddy to the realms of Outer Space with Manfred Mann.  
 12:00 TRIAD FOR CHICKENS-nothing to fear from the sounds of Ozark Mt. Daredevils, Dave van Ronk, Conception Corp., and Charles Mingus.



12:30 ART OF THE GUITAR-bottleneck and blues from Stefan Grossman, Ellen McIlwaine, Dave "Snaker" Ray, and Duane Allman.  
 1:00 NIGHTCAP-classical music with Ron Ray until 6:30AM. featuring works by Tchaikovsky, Mozart, Mendelssohn, Berlioz, Liszt, Telemann, and Sullivan.

**FRIDAY 13**

9:00 FLIGHT 106-allow time for the music to fill your being and carry you off to new heights of sonic joy. Deep inside you is where the music begins.  
 10:00 CHOICE 33 1/3-tune in to Headhunters, Richard & Linda Thompson, and Lonnie Smith.  
 11:00 SUPERSTICIOUS???-if you are or if you're not you'll still enjoy the sounds of Stevie Wonder, Jeff Beck, Dr. John, Albert King, and Vincent Price.  
 11:30 MUSIC NEWS-a concentrated/hear full of Flo & Eddie.  
 12:00 ELECTRONIC EXPERIENCE-featuring the electronic music of Japan. compositions by Takemitsu and realizations by Tomita.  
 12:30 ROCK-A-BYE LULLABY-soothing sounds to send you off to Dreamland are provided by Jerry Garcia, Bette Midler, and Pete Seeger.  
 1:00 NIGHTCAP-classical music with Ron Ray until 6:30AM. this morning featuring works are by Sibelius, Rachmaninov, Dvorak, Mozart, Beethoven, J Strauss Jr, and Liszt.

**MONDAY 16**

8:00 FLIGHT 106-fly on musical wings through the worlds of sound.  
 9:00 CHOICE 33 1/3- tune in to George Duke, Love Craft, and Pleasure.  
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-contemporary rock sounds from Greece are featured in the music of Aphrodite's Child, Socrates, Axis, and Akritas.  
 11:00 LAUREL & HARDY- on the anniversary of Stan Laurel's birthday (1890) we present some humorous moments from their films.  
 11:30 MUSIC NEWS-this time a musical pair is featured, Simon & Garfunkle.



12:00 BARNYARD SOUNDS- the barnyard can be a funky place, especially when you run into the likes of Atomic Rooster, Henry Cow, and Entwistle's Ox.  
 12:30 FLUTE FAVORITES- an earful of musical air from the lips of Ian Anderson, Chris Hinze, and Jeremy Steig.  
 1:00 NIGHTCAP- classical music with Ron Ray until 6:30. This morning's featured composers include Stravinsky, Prokofiev, Mozart, Dargi, Puccini, Charpentier, and Elgar.

**TUESDAY 17**

9:00 FLIGHT 106- take off to musical worlds within your imagination aboard our time-ship XFM.  
 10:00 CHOICE 33 1/3- tune in to Robert Palmer, Hawkwind, and Triumvirat.  
 11:00 ORCHESTRAL ROCK- hear how it's been done by Jon Lord, Procol Harum, and Chuck Mangione.  
 11:30 NEW SOUNDS & NEW RELEASES- an up to the minute review of the latest sounds on record.  
 12:30 MUSIC NEWS- featuring the ever-changing, ever-evolving sounds of Embryo.  
 1:00 NIGHTCAP- classical music with Ron Ray until 6:30 AM. This morning featuring music by Bartok, Delius, Dvorak, Mozart, Haydn, Schubert, Pleyel, Borodin, and Saint-Saens.

**MUSIC FAX**

Music, according to Wagner, is the reflection and expression of the life of a people. It is for this reason that it influences the taste and morals a nation no less powerfully than drama. And, as Victor Hugo once suggested, music is art in its most fluid form. It is the vapor of art. Music is to poetry what reverie is to thought, and what the ocean of clouds is to the ocean of waves. Music is thus the medium of the Unconscious and akin to myth-indeed the myth of our emotions, the most ancient part of human nature.

**BEACH BOYS**



The BEACH BOYS have been called the original and definitive surf-rock group. Their 1962 single release, "Surfin" backed with "Luau", on the X label is now bringing in as much as \$50 at record auctions. They started a whole school of rock and roll in which they've remained unsurpassed. Tune in to the tight, pleasant, harmonic sounds of the Beach Boys when we feature them on a Music News broadcast on June 27th.



On June 16th we'll broadcast the sounds of Atomic Rooster (pictured above), Henry Cow, and Entwistle's Ox. All this will make for a musical barnyard of the air. Perhaps you can think of some other musical animals? Perhaps you'll hear the Three Stooges sing "Old McDonald Had A Farm" when you tune in. In any event, it should be a surprise filled evening. Tune in for a good time on 106Fm. Better yet, stay tuned.

**NEW TULL**



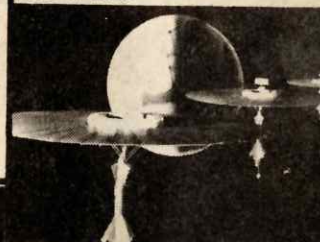
Two new Jethro Tull albums are due to be released this year. The first to be released sometime this month will be called M.U. and will contain previously released material in addition to a new piece called "Rainbow Blues". The second will contain 11 new tunes and will be titled "Minstrel in the Gallery" and is due to be released sometime in Fall.



INGA RUMPF was recently called the "strongest individual talent of the German rock scene," by the German music press. We will feature her inimitable vocal style as heard with Frumpy and Atlantis on Triad on June 9th.

**WEDNESDAY 18**

8:00 FLIGHT 106- let the music take you anywhere that it wishes. Feel the joy and energy of the vibrations.  
 9:00 CHOICE 33 1/3- tune in to Atlantis, Zazu, and David Bowie.  
 10:00 MOUNTAINS OF MUSIC-scale the sound peaks of the Allman Brothers, Kraftwerk, Donovan, and Michal Urbaniak.  
 10:30 CHGO MUSIC SCENE- hear what your friends and neighbors are up to. Tonight featuring Eddie Boy Band, Redwood Landing, and Bob Reidy Blues Band.  
 11:00 MUSIC NEWS- a special hour with the early music of The Rolling Stones, covering the period from 1964 to 1969.



12:00 THE WANG DANG DOODLE BLUES SHOW- with Atomic Mama.  
 1:00 NIGHTCAP- classical music with Ron Ray until 6:30. This morning featuring works by Janacek, Rachmaninov, Schubert, Mozart, Bach, Dvorak, J Strauss Jr, and Liszt.

**THURSDAY 19**

8:00 FLIGHT 106-musical adventures in the universe of sounds.  
 9:00 CHOICE 33 1/3- tune in to Armageddon, Weather Report, and Joan Baez.  
 10:00 NEW SOUNDS AND NEW RELEASES- hear the latest in recorded sounds here on 106Fm.  
 11:00 SONGS FOR SAILORS- sail across the waters of your imagination with the music of Steve Miller, Judy Collins, Lucifer's Friend, and The Hues Corporation.  
 11:30 MUSIC NEWS- featuring the music of Van Morrison from Them till now.  
 12:00 ART OF THE GUITAR- the sounds of the classical guitar as played by Andres Segovia, Linda Cohen, and Jose Feliciano.  
 12:30 LOST IN THE OZONE-helping to find your way are Commdr. Cody, Pink Floyd, and Jefferson Starship.  
 1:00 NIGHTCAP-classical music with Ron Ray until 6:30. This morning featuring works by Tchaikovsky, Kay, Still, Mozart, Haydn, Rachmaninov, Stravinsky, Offenbach, and Liszt.

PROGRAMME

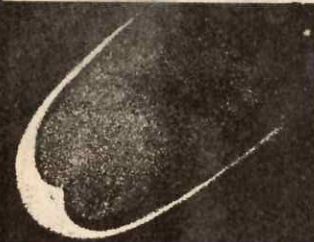
PROGRAMME



FRIDAY 20

**9:00 FLIGHT 106-** get ready to fly into Summer with a short excursion aboard our time-ship XFM.  
**10:00 CHOICE 33 1/3-** tune in to Weather Report, Return to Forever, and Embryo.  
**11:00 MUSIC NEWS-** featuring the mellow sounds of Chuck Mangione.  
**11:30 SOUNDS OF SUMMER-** get an early start with The Lovin' Spoonful, Hendrix, Janis Joplin, Mungo Jerry, and right into our.....  
**12:00 ELECTRONIC EXPERIENCE-** which features an electronic interpretation of the sounds of Summer by Walter Carlos from his *Sonic Seasonings* album.  
**12:30 SOLSTICE CELEBRATION-** join the celebration of this Druidic feast with the music of Graham Bond, Richie Havens, and The Third Ear Band.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30. This morning featuring works by Britten, Benjamin, Delius, Bruch, Wolf-Ferrari, Mozart, Haydn, Saint-Saens, Dohnanyi, and Strauss.

MONDAY 23



**8:00 FLIGHT 106-** travel through the vast regions of the musical universe.  
**9:00 CHOICE 33 1/3-** tune in to Tangerine Dream, Monty Python, and Mike Greene.  
**10:00 SOUNDS FROM ACROSS THE BIG SWAMP-** rock and roll from Hungary is featured as we hear the music of Locomotiv GT, Omega, Skorpio, and Illies.  
**11:00 ROLLING STONE NEWS-** hear the voices of the people in the stories of the latest issue of *Rolling Stone*.  
**11:30 THE MOON IN JUNE-** has been an inspiration for writers through the ages. Hear it in the music of Soft Machine, Rolling Stones, Van Morrison, and Thirsty Moon.  
**12:00 MUSIC NEWS-** featuring the sounds of the group that brought the blues to the masses, Canned Heat.

ROLLING STONES



Ever since their first record the Stones have managed to get into some kind of controversy. Their first U.S. release, a single called "Stoned", was withdrawn because of the drug implications of the title. The tune was an instrumental backed with the Lennon McCartney song "I Wanna Be Your Man". The period from 1964 till 1969 covers some of the best songs the Stones recorded and we'll be featuring Stones music from this period on Triad on the night of June 18, at 11PM, so be sure to tune in. You're apt to hear some great songs like "Satisfaction", "Paint It Black", "Get Off My Cloud", "19th Nervous Breakdown", and a few that you may request.

SCI-FI PARTY CANNED HEAT

Appolo. Skylab. The Universe is a part of our lives. The Earth is our Spaceship. It flies through the Milky Way. Adventures await us. Boundless Fantasies. This is the new Science Fiction. It comes in Magical Colours. In the flash of the lights and the sound of the Electronics. Cosmic Music. The Oscillations of Joy. Warm Melodies. Synthesizer Blues. The Electronic Life-Song. Cosmic Music. The sound of the Cosmic Couriers. In the Kingdom of Magic. A visit with the Cosmic Jokers. Mr. Tarot discovers the Four Elements. Changer Changes the Time. Cosmic Composer runs Wallenstein and the Cosmic Couriers. The Galaxy of Joy. The Rockets lift off in the Universe. Discover the Galactic Supermarket. The Time-Ship of the Star Maidens flies through the Electronic Age. Cosmic Choirs. Rosi is suspended in a Magic Dance. We fly to our place in the Planets. Our flight through the Cosmic Music leads through the LP. The Cosmic Jokers, Cosmic Century, Tarot. On side 2 we discover the Galactic Supermarket, 7-Up, and Timeship.

For a long time **CANNED HEAT** have been recording consistently enjoyable music. Begun as an awkward but enthusiastic jug band by Bob Hite and Alan Wilson, Canned Heat have displayed their growing knowledge of the blues and their love and respect for the source has always been their main inspiration. Through the Monterey Pop Festival to Woodstock and beyond, Canned Heat have matured into a performing group of rare professionalism, creating a series of memorable singles and albums in the process. Hear some of the best of Canned Heat when we feature them on TRIAD on June 23rd at Midnight.



**12:30 MUSIC TO INSPIRE COLORFUL DREAMING-** a good starting point is provided by The Moody Blues, Deep Purple, Pink Faries, and Tangerine Dream.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning featuring the works of Sibelius, Nielsen, Puccini, Mascagni, Mozart, Haydn, Diabelli, Wagner, and Waxman.

TUESDAY 24

**9:00 FLIGHT 106-** take-off and fly with us on jet streams of contemporary sound.  
**10:00 CHOICE 33 1/3-** tune in to Jeff Beck, Michal Urbaniak, and Rich.&Linda Thompson.  
**11:00 HEAVY MENTAL MUSIC-** thought provoking songs from Joni Mitchell, The Beatles, Shawn Phillips, and Ray Manzarek.  
**11:30 NEW SOUNDS AND NEW RELEASES-** an up to the minute review of the latest record releases.  
**12:30 MUSIC NEWS-** featuring England's heavy metal space rockers, Hawkwind.



**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning works by Elgar, Vaughan Williams, Tchaikovsky, Glazounov, Mozart, Beethoven, Schubert, Clementi, Handel, and Telemann.

WEDNESDAY 25

**8:00 FLIGHT 106-** when the music begins, let it take you to a place where you can begin to understand the universe as one vast vibrating cosmos.  
**9:00 CHOICE 33 1/3-** tune in to Headhunters, Leon Russell, and Minnie Riperton.  
**10:00 GEOMETRY IN MUSIC-** the sounds of circles, squares, and triangles in the music of King Crimson, Kathy Smith, Dave Brubeck, and Linda Perhacs.  
**10:30 CHGO MUSIC SCENE-** the local talents of Bob Gibson, Street-dancer, and Graced Lightning.  
**11:00 ROLLING STONE NEWS-** hear the sounds of the people in the stories of the latest issue of *Rolling Stone Magazine*.

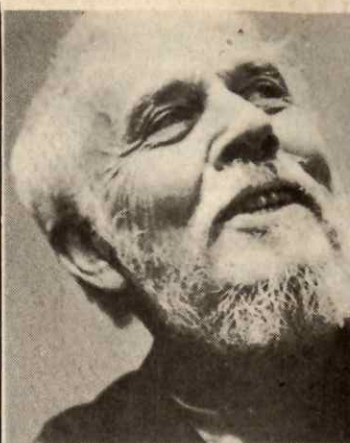
**11:30 MUSIC NEWS-** featuring the Pointer Sisters in recordings of their own and as back up vocalists.  
**12:00 THE WANG DANG DOODLE BLUES SHOW-** with Atomic Mama.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning featuring works by Dvorak, Miaskovsky, Rachmaninov, Mozart, Haydn, Schubert, Casella, Castelnuovo-Tedesco, and Korngold.

THURSDAY 26

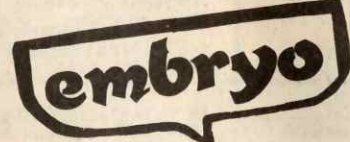
**8:00 FLIGHT 106-** let the music suggest the destination and then arrive there aboard our time-ship XFM.  
**9:00 CHOICE 33 1/3-** tune in to Embryo, Lonnie Liston Smith, and 10 CC.  
**10:00 NEW SOUNDS AND NEW RELEASES-** our twice weekly review of the latest in recorded sound.  
**11:00 MUSIC INSPIRED BY BOOKS-** the writings of Tolkein, Huxley, and Orwell provided musical inspiration for David Bowie, Bo Hansson, and Brave New World.  
**11:30 MUSIC NEWS-** a special tribute to one of this century's most innovative composers, Harry Partch.  
**12:00 THE ART OF THE GUITAR-** acoustic styles are featured in the playing of Doc Watson, Mahavishnu John McLaughlin, Stefan Grossman, Peter Lang, and Leo Kottke.  
**12:30 THE POETRY OF ROCK-** as heard in the writing of Loudon Wainwright III, Joni Mitchell, Jade Warrior, and the Doors.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning featuring the works of Barber, Thompson, Bach, Lully, Mozart, Mahler, Sainz De La Maza, Albeniz, De Falla, Pagni, and Strauss.

FRIDAY 27

**9:00 FLIGHT 106-** musical pictures of places, familiar and unfamiliar, unfold in your mind's eye as we travel aboard our time-ship XFM.  
**10:00 CHOICE 33 1/3-** tune in to Kraftwerk, Tomita, and String Driven Thing.  
**11:00 MUSIC NEWS-** featuring the cool, summer sounds of the Beach Boys.



**HARRY PARTCH** is described as the most innovative composer of this century. He was born in California, June 24, 1901. Exposed to Chinese music at a very early age. Other strong influences are Greek mythology, Yaqui-Indian ritual, Christian hymns, and Hebrew chants. Started composing at age 14 and by the time he was in his early twenties had developed a unique philosophy and theory of music. At age 28 he destroyed the previous output of his musical composition and began composing according to his theories. His work is documented in his book, "The Genesis of A Music" (Da Capo Press 1974). Here he deals with corporeal versus abstract music, introduces intonation and his unique theory regarding this. The book is filled with charts and diagrams as well as photographs of his instruments, which were built especially for the performance of his music. Five commercial recordings of his music have been issued and allow the listener a chance to experience this unusual and exotic music. Triad will pay special tribute to Harry Partch on June 26th at 11:30 with selections from his available recordings including descriptions and demonstrations of his instruments.



Kontakt:  
 O. Schreckeneder  
 8 München 40  
 Knorrstr. 30  
 089 / 357423

The list of people who have influenced EMBRYO is enormous and sounds like a good evening of free-form listening on Triad. They list as their "Musical Gurus": Carla Bley, Bela Bartok, Jack Bruce, Eric Clapton, Capt. Beefheart, Ed Blackwell, John Coltrane, Don Cherry, Eric Dolphy, Walt Dickerson, Mauricio Kagel, Curtis Mayfield, Charles Mingus, Herbie Hancock, Jimi Hendrix, Abdul Malik, Rag Suito, Temptations, Roland Kirk, Stevie Wonder, and Tony Williams. The Embryo sound is a musicmix of these various influences and elements. Spontaneity and freshness is another important aspect of the sound. It should never be cliché ridden. They've played throughout Germany and most of the rest of Europe. Seven albums have been released since 1970 and the most recent "Surfin'" is their second to be released in the U.S. Throughout this time they've remained an international band, including members from England and the States. The personnel changes continuously and is another earmark of the group. Christian Burchard, the founding member, however, has remained since the beginning.



**11:30 SONIC CIRCUS-** summertime is circus time and we hear the sounds of it in the music of Nektar, Argent, Pretty Things, and The Flock.  
**12:00 ELECTRONIC EXPERIENCE-** music from computers is featured.  
**12:30 GHOST STORIES-** you can't see a ghost, but you can hear one in the music of Bob Dylan, Strawbs, Oregon, and PFM.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning featuring works by Ginastera, Villa-Lobos, Jaques-Dalcroze, Mozart, Haydn, Sibelius, R Strauss, Ravel, Saint-Saens, and Coates.

MONDAY 30

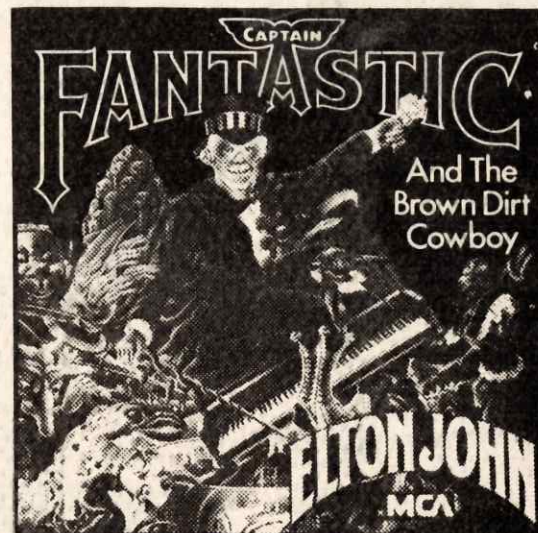
**8:00 FLIGHT 106-** our flight is a state of mind. that's why it transforms itself according to the situation  
**9:00 CHOICE 33 1/3-** tune in to Return to Forever, Chuck Mangione, and Rick Wakeman.



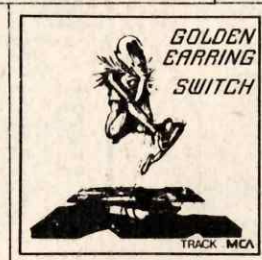
**10:00 SOUNDS FROM ACROSS THE BIG SWAMP-** tonight we feature the sounds of rock from Eastern Europe including music by Niemen, Progress Organization, Blue Effect, and Collegium Musicum.  
**11:00 TIME FOR TIME-** time and time again as it is heard in the music of the Chambers Brothers, Cat Stevens, Jack De Johnette, and Pete Seeger.  
**11:30 MUSIC NEWS-** a brief audio review of the music of Big Brother and the Holding Company.  
**12:00 TELEPHONE TUNES-** communication over wires is the subject of the music of Jade Warrior, Muddy Waters, and Rolling Stones.  
**12:30 THE MARS SHOW-** our neighboring, Red Planet is musical inspiration for The Grateful Dead, Kaleidoscope, and Ken Nordine.  
**1:00 NIGHTCAP-** classical music with Ron Ray until 6:30 AM. This morning's featured composers are Ives, Beethoven, Mozart, Chabrier, Camteloube, R Strauss, Pokorny, and Tchaikovsky.



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A  
CIRCUS OF  
SOUNDS



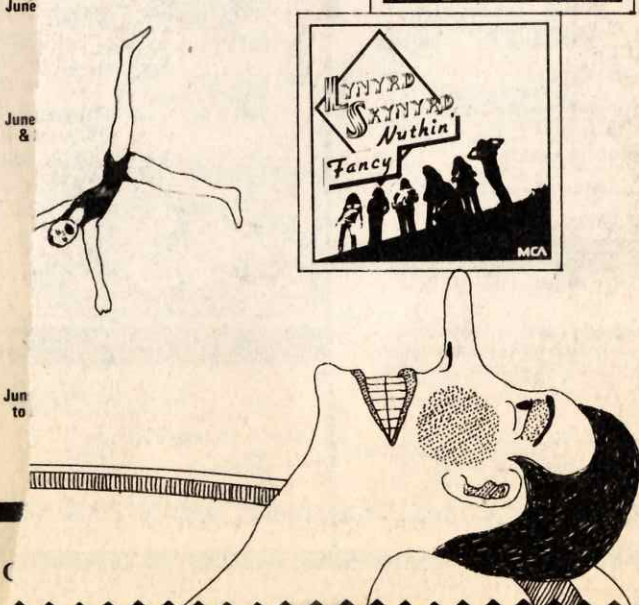
- Lake Uptown  
DesPlaines
- June 14 **NEW DOOLEY BAND**  
Old Town School of Folk Music  
909 W. Armitage 525-7472
  - June 21 **GLADYS KNIGHT & THE PIPS/ & 22**  
B.B. KING  
Amphitheater
  - June 22 **GREAT CHICAGO FIRE**  
Chicago Historical Society Audit.  
Clark St. at North Ave.
  - BOBBI HUMPHREY**  
Amphitheater
  - PINK FLOYD**  
Milwaukee Cnty. Stad.
  - June 29 **REDWOOD LANDING**  
MoMing  
1034 W. Barry 472-9894

- Tanya**
- TOM FROST**  
The Spot
  - June 6 & 7 **ANNUAL JUNE FOLK FESTIVAL**  
FEATURING ART THIEME AND  
BARRY ALLEN  
The Spot (see above)
  - BARCELONA RED BLUES BAND**  
Single File (see above)
  - DAVE WILLIAMS AND  
MARTY PEIFFER**  
Juicy John Pink's (see above)
  - FRED HOLSTEIN/TOM DUNDEE**  
Somebody Else's Troubles  
(see above)
  - SCOTT AND STEVENS**  
The Ground Round  
500 W. Ogden Av.
  - TUFANO & GIAMMARESE**  
Minstrel's

**AT CLUBS**

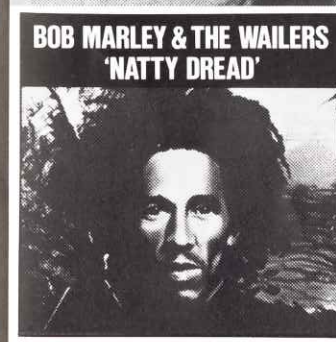
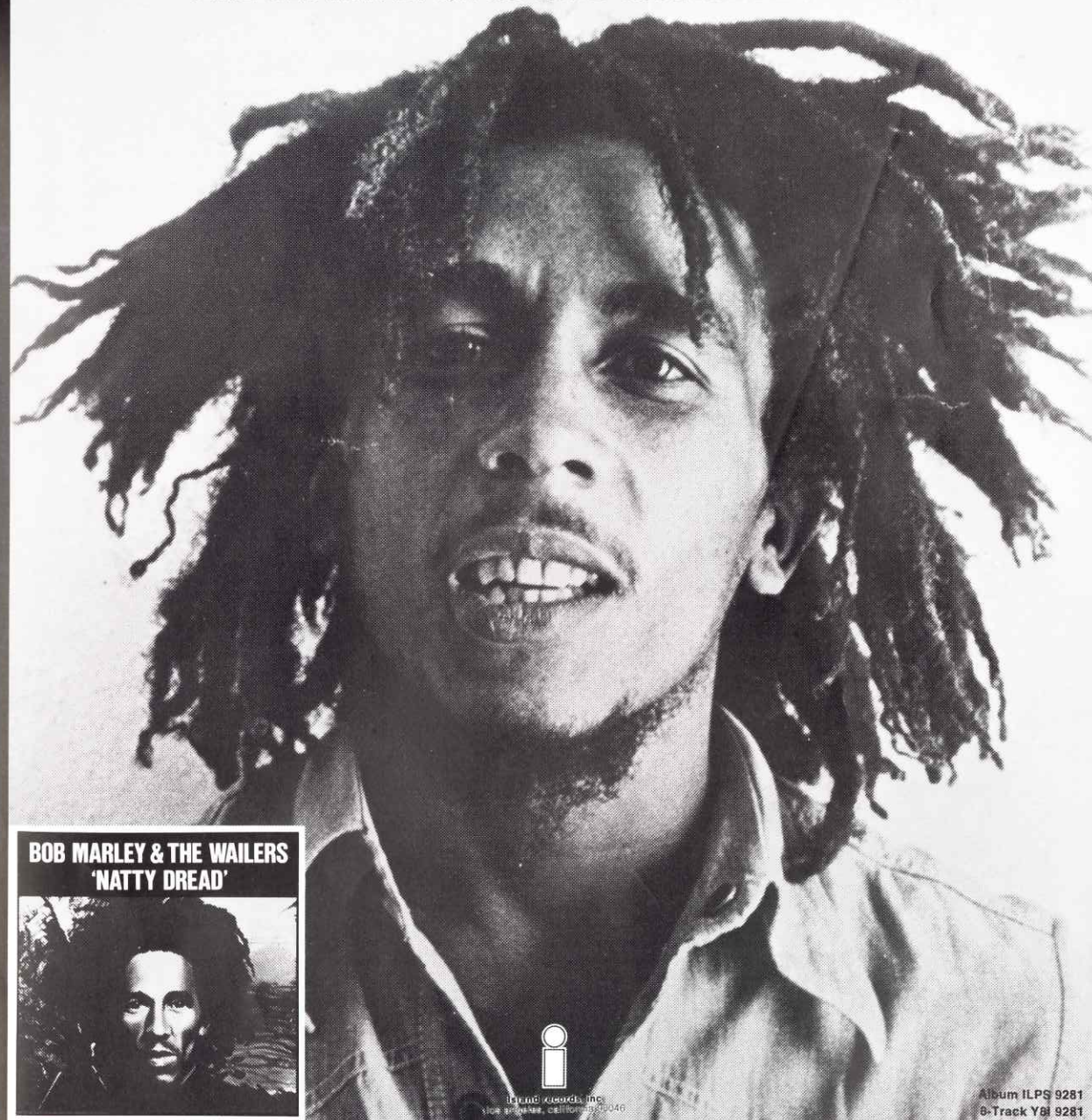
- June 1 **FAITH**  
B. Ginning's Ltd.  
1227 E. Golf Rd.  
Schaumburg 882-8484
- GLENN GAYLEN**  
Juicy John Pink's  
134 1/2 Lincoln Highway (Rt. 38)  
DeKalb 815-758-8746
- June 1 & 2 **PAUL WINTER CONSORT**  
Amazingrace  
845 Chicago  
Evanston **FAT-CITY**
- June 2 **BECCA LONG SARROWS**  
The Single File  
934 W. Webster 549-1176
- June 2 **STEVE WADE & HAL ARNSTEIN**  
Wisdom Bridge  
1559 W. Howard 743-6442
- June 2 to 4 **CHOPPER**  
B. Ginning's (see above)
- June 4 **DENISE AND JOEY**  
Somebody Else's Troubles  
2470 N. Lincoln 953-0660

- June 6 to 8 **LUTHER ALLISON**  
Amazingrace (see above)
- THE IDES-SHAMES UNION**  
B. Ginning's (see above)
- MEGAN MCDONOUGH**  
Harry Hope's (see above)
- June 9 **BECCA LONG SARROWS**  
Single File (see above)
- June 11 **ROD MCDONALD**  
Somebody Else's Troubles  
(see above)
- THE SENSATIONAL ALEX  
HARVEY BAND**  
B. Ginning's (see above)
- June 11 **KENDALL KANDT**  
& 12 The Spot (see above)
- June 11 **BROKEN WING**  
to 14 Vibes (see above)



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**BOB MARLEY & THE WAILERS**

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# TRT

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## SOUND OF THE FUTURE



**INSIDE:** First U.S. review of SONY V-FET Model TA9650 Amplifier and ST4950 Tuner