

AUG. 74



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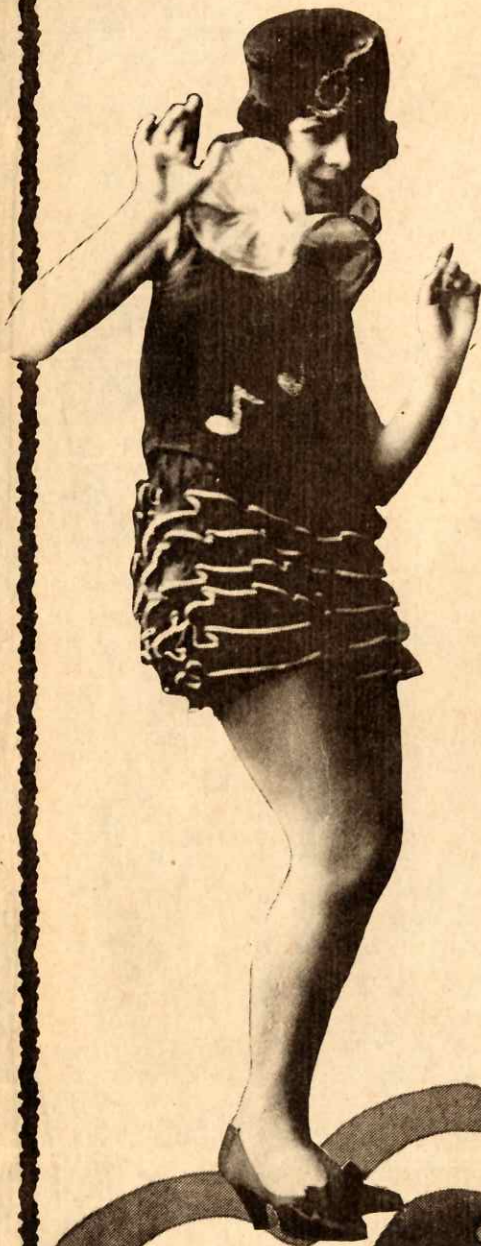
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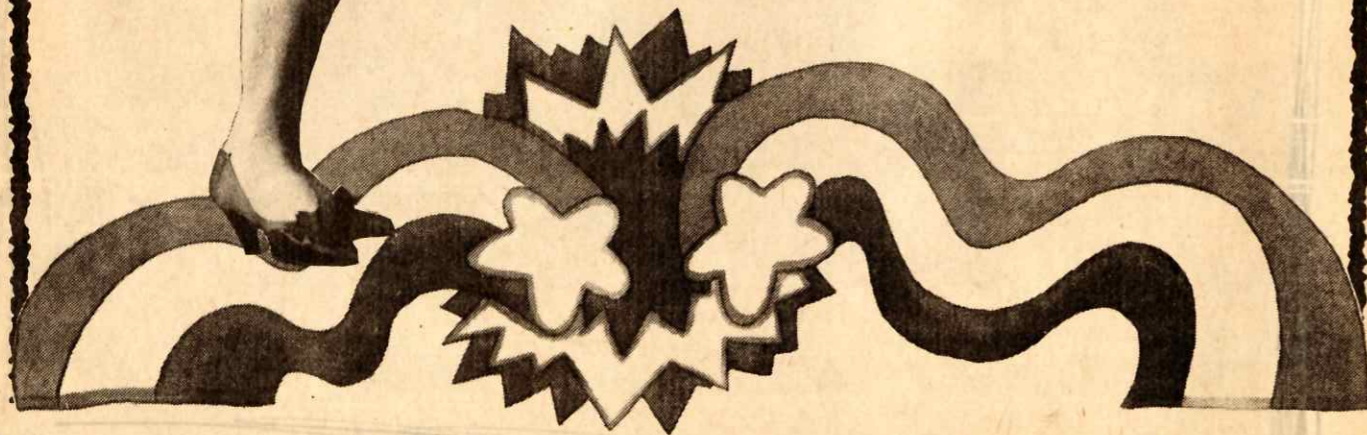
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Inside 'TRIAD'

ASTROLOGY	6
MYSTICISM	14
DISCOES	17
CLUBS	21
GUITARS	24
RECENT EVENTS	26
EARTH NEWS	36
CHICAGO MUSIC SCENE	44
CSN&Y CONCERT	48
KAY STARR	46
LENNY-THE DRAMA AND THE MAN	50
ORGANIC THEATER	53
SHANGHAI GESTURE	54
DRAMA WORKSHOP	55
FREE STREET THEATER	58
TRIADS CHOICE	33 1/3 60
RECORDS AND CONCERTS	63
FANZINES	78
FILM	80
EPHEMERIS	86
CURRENT EVENTS	89



AUG. 74



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RIPERTON

TRIAD GUIDE AUGUST '74 CHICAGO

VOL. II NO. 8

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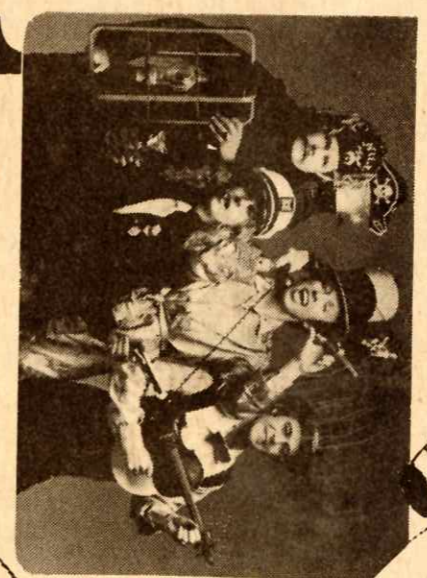
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- 8:00 FLIGHT 106-non stop music
- 9:00 CHOICE 33 1/3-tonight including Mahavishnu Orch., Weather Report, Eloy, Minnie Riperton...
- 10:00 CHICAGO MUSIC SCENE-the home grown talents of Mirage, Dungeon Butler, & Mighty Joe Young are heard.
- 10:30 NEW SOUNDS & NEW RELEASES
- 11:30 SONGS FOR SAILING-sail lake Michigan with the music of Gentle Giant, Procol Harum, Steeleye Span...
- 12:00 MUSIC NEWS-a special short feature on Robin Trower, including bits of interview and music.
- 12:30 SPOKEN WORD-philosophical viewpoints are discussed by contemporary thinkers ranging from Marshall McLuhan, Alan Watts, Chicago Taxi-cab drivers and on the street pedestrians.
- 1:00 NIGHTCAP-classical music-with Ron Ray till 6AM



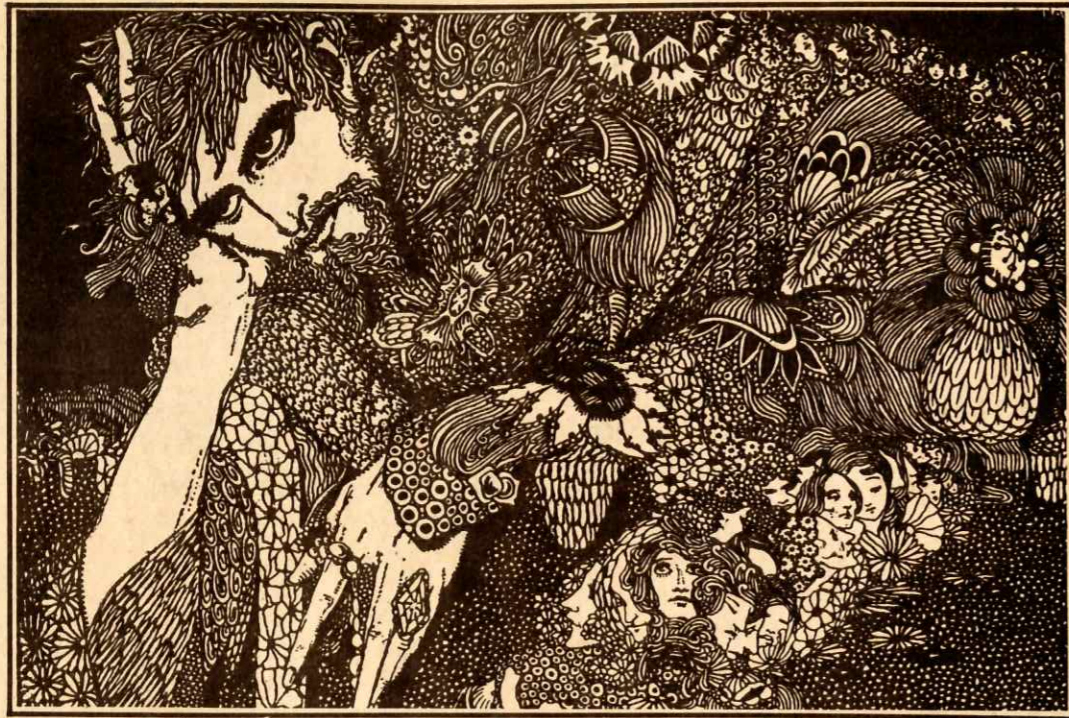
Program for aug. 1 thur.



Program for aug. 2 Fri.

- 9:00 FLIGHT 106-non stop music
- 10:00 CHOICE 33 1/3-tonight we hear Mahogany Rush, Eno,
- 11:00 SOUTHERN SOCK SCENE-explore the Southlands musically with Grinderswitch, Lynard Skynard, Hydra, Mose Jones.....
- 11:30 HENDRIX IN STOCKHOLM-a rare recording
- 12:00 MUSIC NEWS-a special short feature on Ray Manzarek.
- 12:30 ELECTRONIC EXPERIENCE-the works of American composers are featured with Milton Babbitt and Walter Carlos.
- 1:00 NIGHTCAP-classical music-till 6AM with your host Ron Ray.

ASTROLOGY by grant wylie



ASTROLOGICAL FORECAST, August 1974 copyright Grant Wylie 1974

There can be little doubt that an economic crisis is shaping up—not only in the U.S. but in the rest of the world as well. All of us have heard “there is no recession” speeches from various political and economic figures.

My fellow citizens, let me make one thing perfectly clear, there is indeed a recession occurring at this point in our history.

Let me also make this understood beyond a shadow of a doubt, the economic situation in this and other countries is going to get worse. Much worse.

One of our nation's greatest patriots and founding fathers, Patrick Henry, said this to his political peers of his day, “We are apt to shut our eyes against a painful truth; clinging to the delusive phantom called hope until we are transformed into beasts.”

Isn't it amazing how within a sphere of constant change certain human trends never alter?

There is little value in ignoring bitter reality. It does nothing for an individual or a nation. Ultimately, it allows disaster to overtake us when we are least prepared. Yet throughout the history of civilized humanity the national power structures have “conned” the people into believing things were all right in the face of impending catastrophe. Why should our societies be different?

When events of this sort take place, a minority of the populace sees through the sham and prepares for the “famine to come.” The majority of the people blindly accept the word of their leaders and walk blindly into a time of suffering. Patrick Henry also said, “I, for one, am willing to know the worst and to provide for it.”

Only a small percentage of our population remembers “Black Friday.” On Friday, October 29, 1929—when most of us, (including myself) weren't born yet—the U.S. Stock Market crashed. Despite belief to the contrary, this didn't happen overnight. The week of Oct. 24-Oct. 29, 1929 was a bad week for the market. The averages had been on a downward trend for 6 months prior to that. Investors (particularly small investors) held on to the “No Depression,” the collective “Positive Thinking,” and the “It can't happen here...” concepts all through the summer and early autumn. Bankruptcy was the reward for their faith.

Positive thinking has its merits, of this there can be little doubt. But there is a time to “think positive” and a time to seek refuge from encroaching disaster.

Every now and then the heavens configure in a manner so severe no amount of positive thinking on the part of the people will offset the celestial mandate. In these matters, “pump priming” on the part of governmental agents only delays the execution of this mandate.

The horoscope chart of the full moon of Oct. 18, 1929 told the story of coming economic difficulty very well. The new moon chart of Oct. 15, 1974 is strikingly similar to the 1929 chart. There are indications in the October new moon chart foretelling economic crisis for the U.S. and other nations of the world.

On or about Oct. 25, 1974, the U.S. will see another day similar to Black Friday. This day will mark the beginning of a period of economic depression. The nation's economy will be at it's lowest point in 45 years (the time span of a Saturn-Uranus conjunction period).

The two lunar charts I've mentioned are similar. However, they are not duplications. There are a number of dissimilarities. The October 1974 chart isn't as bad as the October 1929 chart—it's worse. This could mean the coming economic crisis will be the worst in 112 years. Mind you I said

ASTROLOGY

it could, not would be. Although our economic system has certain safeguards to prevent another “Black Friday,” there have been some oversights. Furthermore, a new set of financial conditions has evolved.

As long as I've spilled the beans, I may as well tell you that the entire matter will not be totally accidental. It is the consequence of our failure to curtail the inflationary spiral. Attempts to circumvent it will only delay its coming. Even then, the delay will be negligible.

The early part of August will bring economic difficulties. Certain unheard of actions on the part of the President and the Congress (in response to requests from various “Powers behind the throne”) will be largely responsible for the problems. The unemployment figures will move upward. The laws prohibiting private ownership of gold will be repealed, allowing big money interests to convert cash to gold in the face of impending economic disaster. Dow-Jones averages will move downward. Late in the month the administration will begin various programs designed to stimulate the economy. As September rolls around, these programs will have some beneficial effects. On Wall Street, some of the issues will be stimulated (in otherwise bearish sessions), causing a rise in the Dow-Jones Industrial Index. Unemployment, however, will continue to mount. Mid-September will see a rally in stock market prices. It will be the market's “Last Hurrah.” The last part of September will bring two major drops in stock market prices. A technical rally in early October will be short lived. From then till the end of October, the economy continues downward with little promise of recovery. Welfare agencies will be devoid of funds. Matters should stabilize somewhat in November. Gold stocks should zoom upward. Emerging congressional edicts will also relieve some pressure.

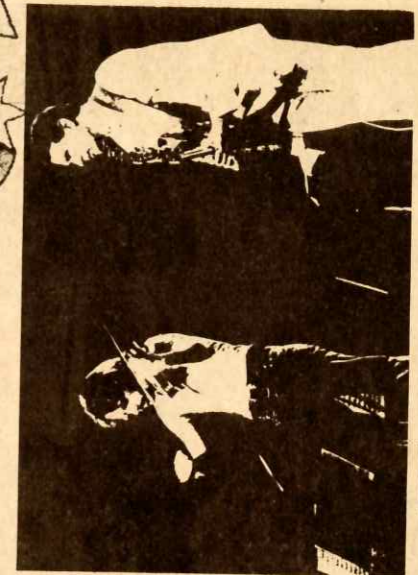
The government can do little to prevent this matter. Matters reach the point of no return just before midnight on Aug. 2nd.

The chances are good that there will also be severe food shortages in this period of time. Demonstrations will be a fairly common occurrence.

What can one individual do about this? Well, you can (a) go out on the street and turn cars over, shatter store windows, etc., etc., and end up in a hospital, a jail cell, or worse; (b) participate in the National Looters' Olympics (featuring such events as the Rock Throw, Mace Inhaling, Gambit Run, and the 500-yd Dash while carrying a color TV and a 15 lb ham); (c) join a farming commune; (d) ignore the entire matter; (e) get as much money together as possible during the coming months and buy Hughs Tool or Penzoil, or some other reliable stock after the market bottoms out. In this you'll be a millionaire in 5 or ten years. That will be just in time to go broke in the Depression of the mid-1980s.

Seriously, all kidding aside, there are things the individual can do to make economic catastrophe less difficult. You can cut down on your financial outgo. Put as much money away as possible in a safe place like a well established bank. You can stock up on non-perishable foods, etc. Do it! It's a good idea to take steps to insure job security.

During the months ahead there is a good likelihood that political 3rd parties will gain a considerable amount of public support. Needless to say, the Republican Party will suffer many severe defeats in November. (How did I know that???) A significant amount of the votes cast will go to third parties, rather than the Democrats.



- 8:00 FLIGHT 106-nonstop music
- 9:00 CHOICE 33 1/3-tonight including Wolf, Mahavishnu orch, Minnie Riperton...
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP presenting the sounds of Grobschnitt & Can...
- 11:00 NEW SOUNDS & NEW RELEASES
- 12:00 MUSIC NEWS-a short music/interview feature focusing in on Hawkwind.
- 12:30 FROM THE MONTREUX JAZZ FESTIVAL recordings featuring John Klemmer & McCoy Tyner
- 1:00 NIGHT CAP-classical music-till 6 AM with Ron Ray Holst-The Planets Op 32/NY Philharmonic Orch.
- 2:00 Telemann-Flute Concerto in D/Jean-Pierre Rampal-flute
- 5:00 Haydn-Symphony No 87 in A/Collegium Aureum

Program for aug. 5 mon.

ASTROLOGY

Looking into the month of August, there are many unusual events scheduled to take place. Additional crop loss due to unanticipated weather conditions is likely to occur. The general outlook of agriculture is unfavorable. More fires and explosions in places of public gathering will occur. A film studio of some note will suffer severe financial problems. A prominent novelist may die. Fraudulent practices in raffles, sweepstakes, and other contests will take place. The U.S. Public Health Service will reveal some frightening information relating to certain canned foods and poultry. Public health care institutions will suffer various difficulties. Small business is in for trouble.

A congressman will be involved in a scandal. This will relate to questionable dealings with foreign powers. The President will do some things no other president has done. Public sentiment will turn against the Chief Executive.

Welfare agencies will run short of funds. Foreign publications will be highly critical of our national welfare system. In particular, the Soviet Union is going to make the U.S. public aid system a subject of propaganda. The President will attempt to use that institution as a means of casting discredit on the opposing political party. There will be attempts to re-establish the draft. New standards for automobile safety will be established. NASA will open its ranks to women, allowing qualified female applicants the opportunity to become trained astronauts.

Flying saucers will make several noteworthy appearances. There is a good possibility that they will make visual or radio communications with USAF planes. Serious questions regarding the disposition of some suspected extra-terrestrial metals exhumed from the grave of the occupant of a UFO. This UFO crashed near Dallas, Texas in the 1890s. The pilot was killed (So that's why they put him in a grave!!!)

The ERA is still very much alive. August will bring considerable progress towards its eventual passage. There will be many other heated debates in Congress. More political resignations and sackings will be the order of the month. Wheeeee—what fun...

The sun entered Leo at 12:31 AM CDST on July 23, 1974. The year ahead will bring more stable job and financial conditions. Romantic matters will improve. Changes of residence are likely. There is some danger of infection or inflammation of the respiratory tract. Marriage conditions will improve if you are married. If you're single... you may not be that way when the year ends...

FORECAST FOR THE TWELVE SIGNS

Aries. Matters requiring the use of the hands are well aspected. Coordination between hand and eye, however, is badly aspected. This combination yields the following message: Restrain yourself. Writing poison pen letters will get you a punch in the eye. Relations with Aquarius may be strained. Creative activities are favored. Romance is likely to enter your life in the second half of the month. Be cautious when driving.

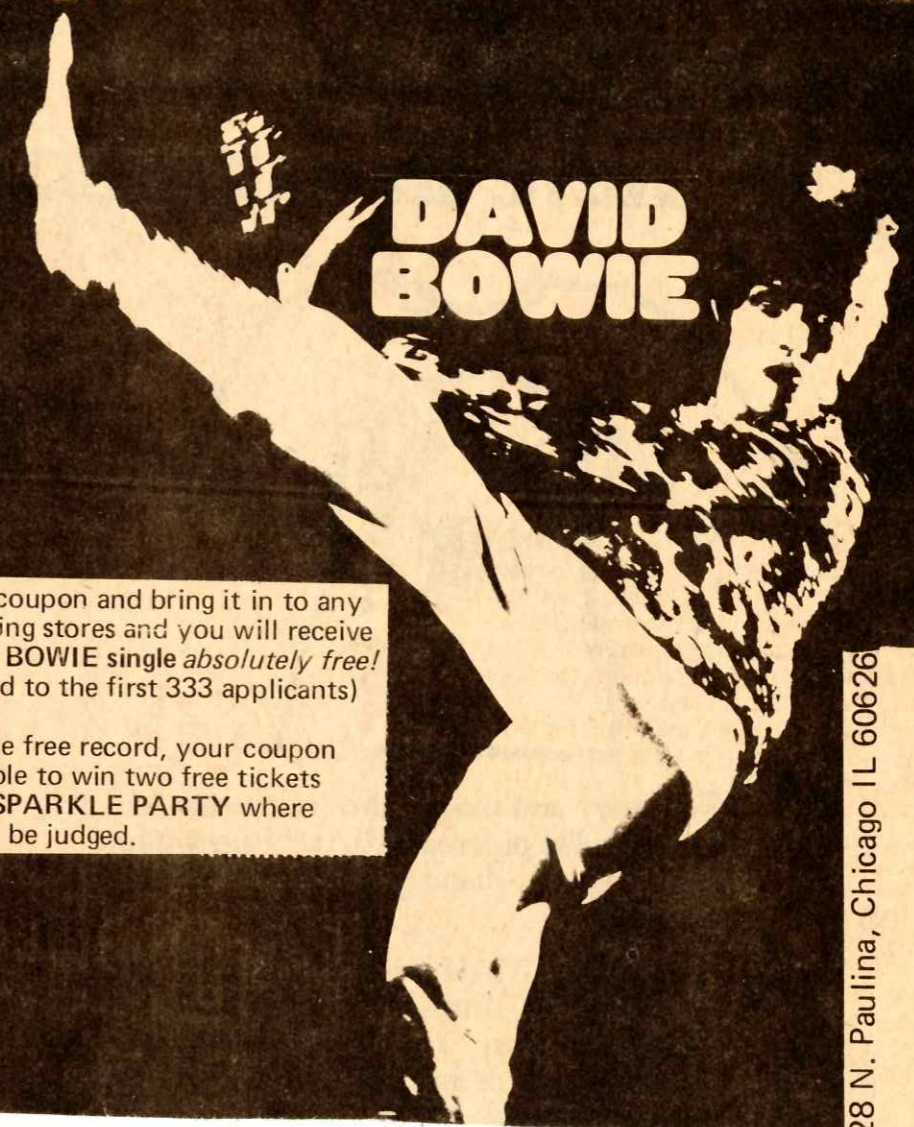
Taurus. Finances are accented this month. your leisure time may be minimal in the 1st half of this month. Activities in or near the place where you live are more worthwhile than those that make traveling necessary. August will be a good month to get "old business" cleared up. Expect some delays or restrictions. Things take on a brighter note around Aug. 16th. The latter part of the month will be excellent for travel.



Program for aug. 6tues.

- 9:00 FLIGHT 106-nonstop music
- 10:00 CHOICE 33 1/3-tonight including *Golden Earring*,
- 11:00 SEARCH & DESTROY-Tune to the wild side of Rock. Narrated by Dave Witz and featuring Mott, Bowie, Edgar Winter, Blue Oyster Cult.....
- 12:00 MUSIC NEWS-a short special feature on Richard Torrance with music and conversation.
- 12:30 THE ORCHESTRAL MUSIC OF PINK FLOYD
- 1:00 NIGHTCAP-classical music-till 6 AM with Ron Ray R. Strauss-Symphonia Domestica Op 53
- 4:00 Spohr-Flute and Harp Sonata Op 113
- 5:00 Tchaikovsky-E-xcerpts from Nutcracker Ballet Music

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ASTROLOGY

Gemini. The end of a period of sorrow comes to Gemini early in the month. Difficulty with the home life will be forthcoming. This difficulty is, however, only a very temporary situation. Finances take a turn for the better. You may suffer from hypertension early in the month. It will pass by mid-month. The second half of the month favors creative and philosophical matters. Legal matters can be resolved to the satisfaction of all parties concerned.

Cancer. The first half of August will allow you to do things you never dreamed possible. Don't be disappointed if there are certain concepts you cannot grasp. Some things (including understanding) require the passing of time. Friends will prove their worth. Unfinished business comes to a conclusion favorable to all parties concerned. Cast off the past and move into the future without further delay. Be judicious in all financial matters.

Leo. View old situations in a new light. You'll discover new and enchanting things about them. Be patient. The study of archaic texts may bring you the insight needed to deal with chaotic situations. Patience is rewarded in the second half of the month. Romantic matters are well aspected at this time. Be prepared to give and you will receive.

Virgo. Home, marriage, and professional matters may place you under nearly unbearable tension in the first part of the month. A severe threat to the stomach is indicated. There is also a danger of colds or allergies. Be prepared to deal with unreasonable demands. Adverse Mars-Neptune aspects indicate the need to find an outlet for pent-up emotions. Considerable relief from this adversity occurs in the second half of the month. Equilibrium is restored; patience is rewarded. You will accomplish the things you set out to do.

Libra. Adverse Saturn-Pluto aspects fade, allowing better job and professional situations to enter your life. Creative activities should be put off till the last two weeks of the month; you will be mistake and accident-prone during the first half of August. Newfound friends will prove their good intent. Slowly but surely a lasting relationship is forming—nurture it carefully and watch it grow. Be responsive to the needs of those who are close to you in the second half of the month. The last part of August will give your reputation a boost. See Scorpio message.

Scorpio. Menial chores will plague you early in August. You may be tempted to settle for less than you deserve in your job situation. Nevertheless, your creative ability is on a high cycle. Hold out for a better offer. The second half of August will be active in rewarding in every way. Accept the offers made in the second half of the month. Romantic matters are favored at this time. However, it's advisable not to attempt to force issues. Let nature take its course. See Libra message for additional information.

Sagittarius. You'll reap the reward for your good deeds of the past this month. Improvements in living conditions are likely. Despite a few setbacks, your romantic life will take a turn for the better. The chances are good that a certain someone genuinely cares for you. Adverse conditions in this person's life may cause separation, but these circumstances will eventually pass. A general feeling of sadness will pass in the last week of the month. Projects recently begun have an enduring quality. Much good fortune will enter your life this month.

Capricorn. Parental and professional difficulties are in the wind. Your romantic or marriage partner is likely to loose or cause damage to your personal possessions. Automobile

8:00 FLIGHT 106=non-stop music

9:00 CHOICE 331/3

10:00 CHICAGO MUSIC SCENE-local area groups are spotlighted. Tonight *Mirage*, *Streetdancer*

11:00 DIAL A TRIAD TUNE-Request Line * 943-7474

11:30 MUSIC NEWS-a feature report on the German Rock Scene with bits of interviews & music

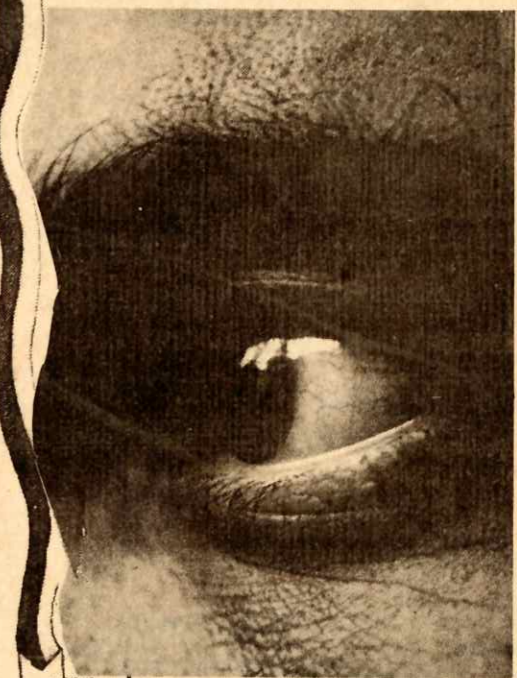
12:00 MELLOW DOWN EASY-strictly the Blues with Downbeat's *Ray Townley*

1:00 NIGHTCAP-Classical Music till 6AM

Milhaud-The Creation of the World

2:00 Mozart-Cocerto No. 9 in E flat

5:30 Rossini-A Short Excursion Train



Program for aug. 7 wed.

ASTROLOGY

difficulties may plague you. You will discover some important facts relating to the past. Use of this knowledge will allow you to overcome this month's adversity. Adverse Saturn aspects are replaced by beneficial ones after the New Moon of Aug. 17. Conditions will improve dramatically a day or two prior to this date. This is the time when past efforts pay off. Financial matters will improve.

Aquarius. August will be an exciting (possibly an unnerving) month. An inability to fulfill plans and keep commitments on time will prove most upsetting to others. Allow yourself extra time when driving. Resign yourself to this fact: Some situations are beyond your control. They lie outside the area of your responsibility. Let these matters work themselves out... eventually they will. Cancer may bring difficulty into your life early in the month. Matters improve greatly during the last half of the month. Good news will relieve the mounting tensions.

Pisces. Friends from the distant past reenter your life this month. It's a good time for social activities and parties. You'll be under some severe emotional stress. But, since this is nothing new, you'll be able to deal with it. Romantic matters are favored all month long. Problems at work may cause you to lose sight of the good things happening in your life, in the second half of the month. To relieve the strain, go out and explore the curious and unusual.

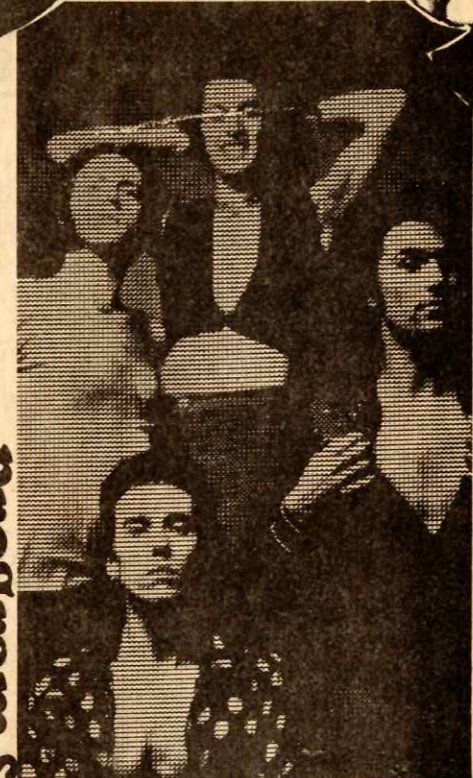
What are you doing the 14th and 15th of September? If you've nothing better to do, why not take in the Midwest Psychic Fair at McCormick Place. Irene Hughes, Joe DeLouise, and Ed Baron will be speaking. Naturally, I'll be there too, to explore astrology, and various terrestrial and extra-terrestrial phenomena with you. I'm looking forward to seeing and meeting a lot of Triad readers there.

ASPECTS ►► (85)

For lectures and/or personal horoscope readings contact:

Grant Wylie
8111 Rt. 53 Apt. 5
Woodridge, Ill. 60515





Program for aug. 8th thru.

- 8:00 FLIGHT 106
- 9:00 CHOICE 33 1/3-*featuring tonight Garcia, Golden Earring, Grateful Dead*
- 10:00 CHICAGO MUSIC SCENE-*Dungeon Butter, Flock, Mighty Joe Young* are spotlighted
- 10:30 NEW SOUNDS&NEW RELEASES
- 11:30 WEEKEND PREVIEW-*who's playing where?* with audio-examples
- 12:00 MUSIC NEWS-a short report on the musical scene in Australia, *taped on location by J.Jasunas*
- 1:00 NIGHTCAP-Classical Music till 6AM beginning with *Pierne-Concertpiece for Harp & Orch. Op 39*
- 3:00Prokofiev-Peter & the Wolf Op 67
- 5:00 Stravinsky-Pulcinella Ballet Suite

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TUES. 6th..... **TRAPEZE**

TUES. 13th..... **LOCOMOTIV GT**

TUES. 20th..... **KANSAS**

TUES. 27th..... **FRESH START**

686 W. NORTH AVE.
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(312) 833-2404

SCIENTOLOGY



Chick's newest album, recorded with his group Return To Forever is titled *Hymn of the Seventh Galaxy*. It is a driving musical experience combining a solid grounding in jazz with a powerful emotional appeal found in the best current rock. *Hymn* is a flight... at once as powerful as thrusting rockets and as light as a weightless spacewalk.

Many Scientology performers attribute their new talents to the communicative abilities gained through the unique philosophy. "The more incommunication we are, the more music lives," Chick told an interviewer. "When the music doesn't come off as well as we know it should, we don't look so much into the areas of our sound system or technique. We look into the area of who failed to communicate, who failed to understand what was communicated to him, or who failed to understand why we are together as beings."

The first course offered in Scientology orgs (organizations) is a communication course which deals with direct confrontation, control, and being able to handle any situation with ease.

In 1965 on C.B.S., a special on Harry Belafonte introduced Amanda Ambrose who is currently experiencing widespread musical fame. With two R.C.A. albums to her credit already, Miss Ambrose released in 1973 the record *I August* on the Beegee label.

Amanda Ambrose told an interviewer, "It doesn't matter who Ron Hubbard (the founder of Scientology) is or where he's from. It only matters to me, as a black woman, that as a result of his caring enough about the conditions that exist for mankind, he has developed the technology I need to know my life better and to enrich the lives of others."

Miss Ambrose said in order to produce quality products in the arts, it is necessary to apply sane organizational technology, something Scientology provides.

A few weeks ago I saw Dick Glass, the "Eloquent Elephant" in concert at the Church of Scientology in Evanston. Maybe you haven't heard of him, which was the case with some of the audience. In one half hour he had everyone singing, harmonizing, and sounding amazingly professional in his songs. The mood of the old hootenannys had returned, resulting in more than fun. Hard rock followed country folk which followed Glass' elephant stories and "calls." The almost 300 pound "Eloquent Elephant" brought everyone to their feet, singing in a style which can't quite be categorized.

"That's what Scientology is all about," Glass told me "being able to communicate freely and apply what you learn."

Dick Glass will praise Scientology, Chick Corea will attribute much of his success to it. Amanda Ambrose claims it's her way of life. Jimmy Spheres said it shapes his music. The Incredible String Band vouches for its workability.

Scientology views man as a spiritual being who is dedicated to better control of his life, and more artists and performers are becoming involved in this philosophy all the time. Special celebrity centers have been established to train these individuals in Scientology and the participants are raving from L.A. to New York.

For further information on Scientology, contact The Church of Scientology of Illinois, 1555 W. Maple, Evanston—or attend a free introductory lecture at 8 p.m. on Mondays through Fridays.

Tom Mitt

Most people flick the dial off on religious music, but what about music inspired by an applied religious philosophy like Scientology? Chick Corea, The Incredible String Band, Amanda Ambrose and Dick Glass are only a handful of performers deeply involved in Scientology. Personal interviews with these performers and their critics reveal their music has changed incredibly following Scientology involvement.

In 1970 Chick Corea was performing in Greenwich Village. He was a hunched figure pressing into his piano keys. The notes were sharp stings that made his body jump and his hands attacked the keyboard fitfully. He wore dark glasses in the dim stage lights and his long, black hair flowed into a black beard which merged with a black shirt, coat, and pants. His music came winding out in images of darkness.

The beard is gone now. The dark glasses have been replaced with the clear lenses of someone looking out at the world. His eyes had always been hidden and his face down; but now the light that never found its way through to people leaps from his dark eyes. He is laughing now.

Plowshare ^{natural} foods

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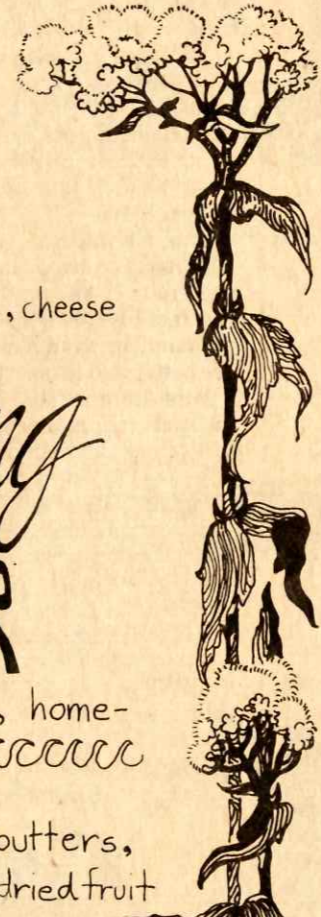
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- 9:00 FLIGHT 106
- 10:00 CHOICE 33 1/3-featuring tonight *Triumvirat*, Rick Wakeman, *Refugee*
- 11:00 FRIDAY NIGHT FLICK TRACKS-music from the movie soundtracks from *Truck Turner, The Body, Pink Floyd, Exorcist, This Planet Earth*
- 12:00 MUSIC NEWS-a short feature on Shawn Phillips with music, conversation, & poetry
- 12:30 THE COSMIC BEYOND as realised by *Jawwind and Tangerine Dream*
- 1:00 NIGHTCAP-classical music-till 6 AM with Ron Ray Moore-Farm Journal Suite/Oslo Philharmonic Orch.
- 2:00 Bach-Violin Concerto No. 2 in E S1042
- 3:00 Glazounov-Poeme Lyrique in D flat Op 12
- 5:00 Still-Afro-American Symphony6/London Symphony Orch.

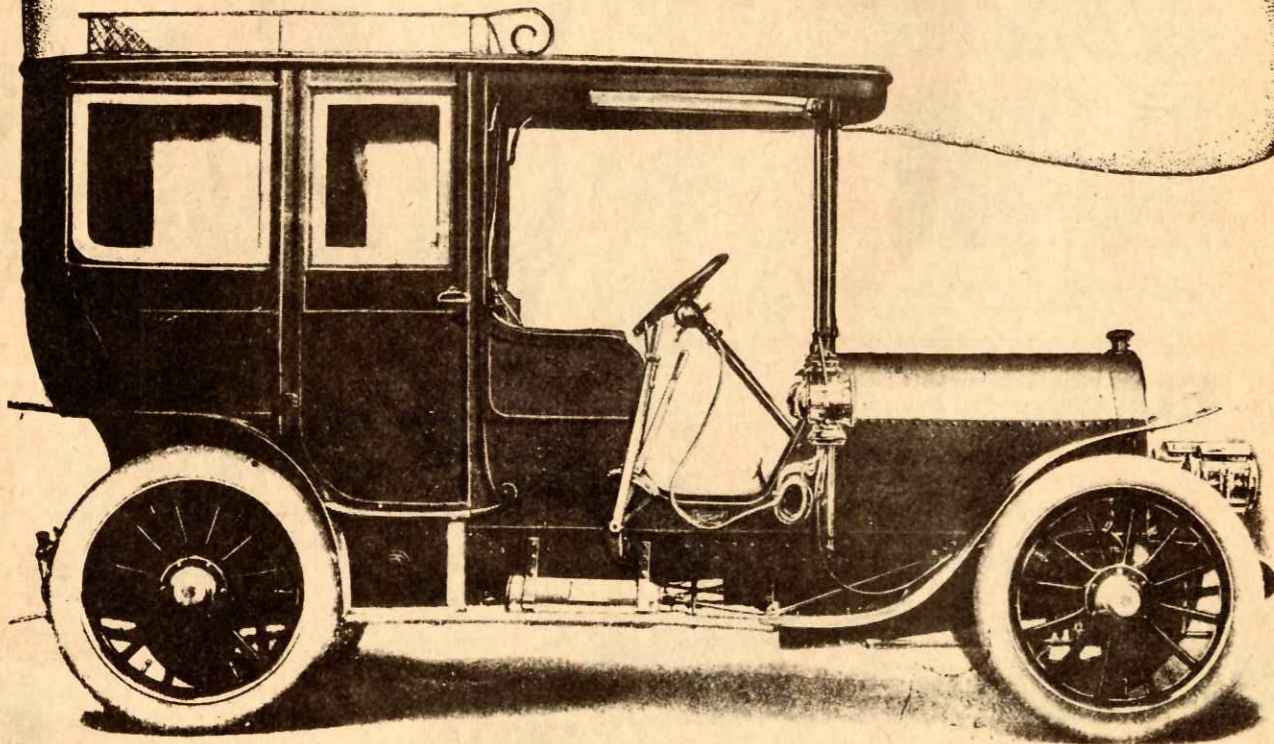
program for aug. 9 fri.

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DISCO



Where's the band?! **NO BAND.** "Just Records." My god, what a bore, and I left the club after being put to sleep by 2 hi-fi speakers and a pile of scratched top 40 records. That was 5 years ago.

Today, I notice things have changed over the intervening time. Instead of 2 hi-fi speakers and the scratches, I feel my chest being beaten with intense bass pressure, the middle of my hand sweating 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 3 octaves of frequency response. We need not forget the mass of audio mixing boards along with the 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 average radio D.J. walk in and lay down the hits. It takes a special

- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP - continental rock music featuring Scandinavian bands Secret Oyster, Tasavallan Presidentti, Gasolin
- 11:00 NEW SOUNDS & NEW RELEASES
- 12:00 MUSIC NEWS-a short in depth look at Pink Floyd
- 12:30 COLOR YOUR EARS GREEN a bright green journey through the sounds of Joni Mitchell, Bowie, Dave Van Ronk, Achim Reichel and Ken Nordine.
- 1:00 NIGHTCAP classical music till 6AM with Ron Ray Copland-Dance Symphony
- 2:00 Tchaikovsky-Violin Concerto in D Op35
- 5:00 Brahms-Symphony No 3 in F Op90



program for aug. **12 mon.**

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ACROSS THE STREET FROM ONE OCTAVE HIGHER

breed of music coordinator to control a 4 dancefloor room. By control I mean, for the sake of comparison with, a disco jock 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 (most of all) 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 given the songs and the sequence in which they're played, always striving for a mix where the beats are complimentary. 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 station doesn'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 music they know and can relate to as "hits." With the 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 physical feel and

DANCE DANCE DANCE

In fact, in one case they've been dancing so much and in such numbers that the local community has been getting upset. The Machine in the Uptown area started as a disco that tended to cater to gay folk. Then it passed to the straights, and finally the room stabilized as black; with black people coming from the far south and west sides. Rich has been jocking there through all the changes. How does Rich see the disco scene?

The midwest had its sixties discos like Aaron Russo's Electric Playland and various weird efforts at trying to get the Aragon to look psychedelic, but discos tended to not catch on in the city, whereas they were popular further out in the country. Then a phenomena began to occur. In Toronto discos moved up from semi-hip status straight into Hollywood luxury class reality. In Chicago, we found ourselves with Le Bistro, the stainless steel cladding of Bogart's in tenement square, Faces on Rush (admittance in fashionable duds a prerogative), P.Q.'s and the Machine.

What do clubs like these and lounge-bar-discos like Fusion have to offer besides room to dance? Take Larry over at Bogart's. Larry goes to New York every so often to pick up the good disco music that doesn't get shipped to Chicago. Why not? Because Chicago doesn't support a ten dollar admittance fee level of excitement and dedication to the disco scene, YET. What a lot of people don't realize is that there are as many different types of discos as there are styles in the alternate culture. Besides that, the radios are beginning to pick up on the fact that the discos know what happening with the music being sent out before they do. The jock is sitting there and he sees if those people like it. If they're just standing there, staring at him, he puts on another cut. It may never get to be the kind of scene it is down in the Jamaica and Trinidad Islands, with discoteers finding their own groups, pressing their own records and throwing their own mobil disco festivals and battles; then again, maybe it will, and won't that get this city off its butt. The following is a playlist of what the people down at the local disco are working out to. Enjoy. And remember, we told you so.



program for aug. 13 Tues.

9:00 FLIGHT 106

10:00 CHOICE 33 1/3tonight featuring Mahavishnu Orch.,
Minnie Riperton, Daryl Way's Wolf

11:00 ELEVEN AT ELEVEN presented by the director
of Shanghai Gesture, Turds in Hell, Whores in Babylon.

11:30 SAVE THE COPPER PENNY Money starts on the
smallest level with Peter, Paul, & Mary and ends up
with the Big Bopper.

12:00 MUSIC NEWS—a short feature on Babe Ruth with
words and music

12:30 SONGS OF LOVE: LOST & FOUND—the theme of
LOVE as heard through the music of Tim Buckley,
Moddy Blues, Tir Na Nog, Jefferson Airplane.

1:00 NIGHTCAP—Classical Music till 6 AM with Ron Ray
Mahler—Symphony No 10

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THE CORPORATION



Over the next few issues of Triad we intend to do something a little different in the way of reviewing. Instead of performers or groups, we will interview and examine the people behind the places musicians have to work and audiences have to occupy. Our first case

whose new policy of booking concerts makes it one of the most exciting clubs around. The following was done by Rufus Smith with Eddie Splevin, owner manager of the club, and transcribed and edited by Ed Kislaitis.

Just for background, the club has been going since 1971. Recently the club has been featuring major performers like IF, Ian Lloyd, and Kansas. Why did they wait so long before going into the "BIG TIME?" In Ed's own words, "It takes more than four walls to make a good club. The club has to be a smoothly functioning entity with a good attitude towards the performers and the audiences. That occurred a few months ago because I have people that are my kind of people. They don't hustle or push. They get the job done but say, 'Hi! How are you!' Not like on Wells where they're always money conscious. If people want to spend time there, that's what's important. The money will follow after. You get their attitude on Wells right at the door. Let's see those I.D.'s' We have to ask for them too, but everyone here treats everyone else with respect."

Ian Lloyd said, 'Eddie. I have never been treated as nice as I have in the past year here. It only takes one smartass waitress or bartender being short to damage that feeling and not making sure it doesn't happen is bullshit. We count on the attitude and desire of our people to make things this way. I don't stand on a podium and beat their heads in. Everyone working here wants the club to prosper, and that means the acts and the audience to enjoy themselves. And it's working.'

"IF said, 'If you ever want us to play your club again; we will.' It isn't a question of money. The other groups like Ian Lloyd said the same thing. Kansas is coming back for a second gig. They can play anywhere they want, and they want to play here. This is no amphitheater. This is a music hall. Our whole idea here is to make it totally part of the musical scene, so that everyone can take part. What sort of relating can you do in an amphitheater from the fifty second row. You pack people into big audiences like that solely for the money. The people don't need it and the better performers like the Allman Bros. prefer to play clubs, where

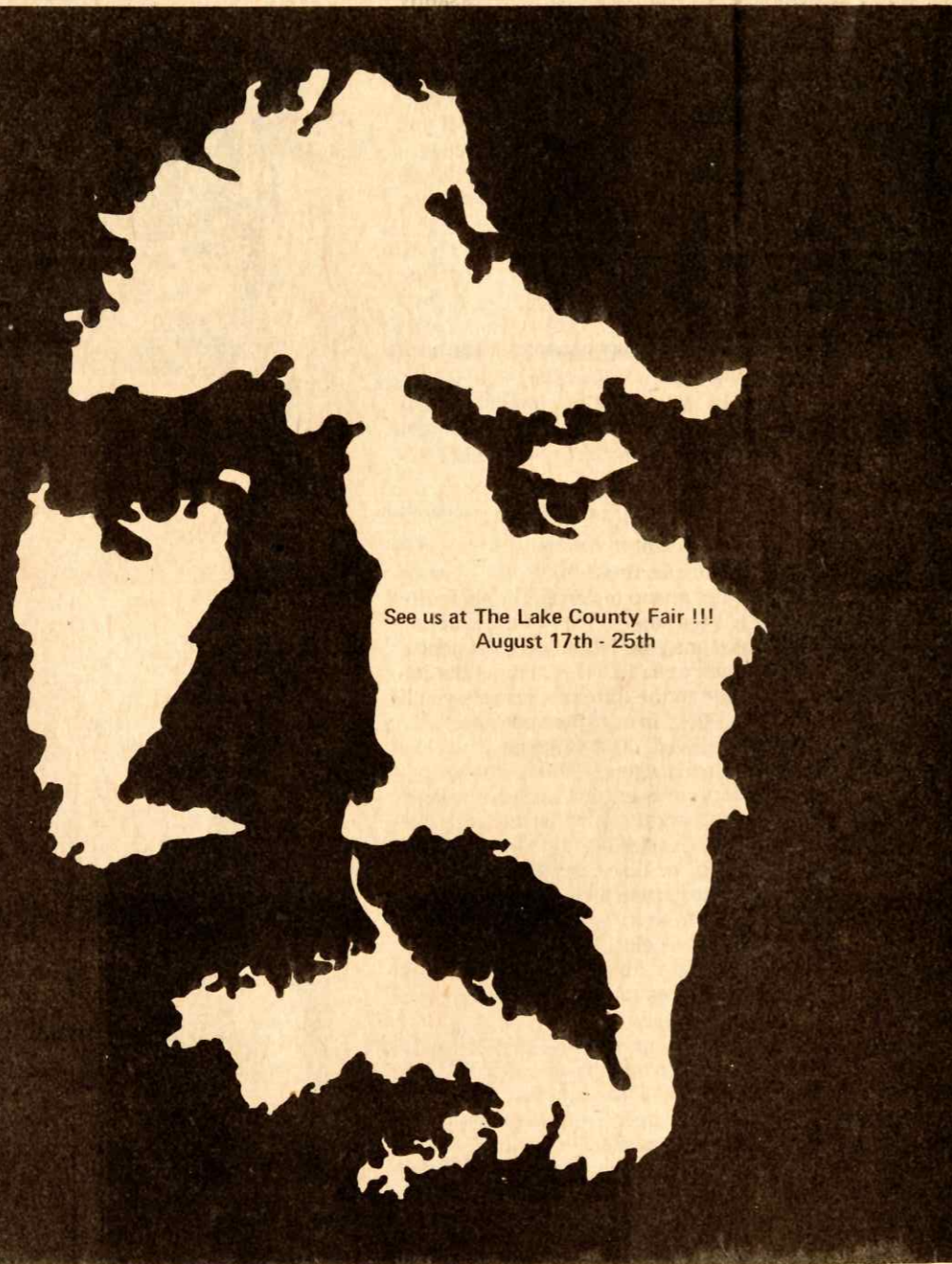
8:00 FLIGHT 106
9:00 CHOICE 33 1/3- tonight featuring Funkadelic, Stevie Wonder, Wild Magnolias
10:00 CHICAGO MUSIC SCENE-home grown talent is spotlighted. Tonight with Mirage, Skyfarmer, Flock.
10:30 DIAL-A-TRIAD TUNE request line is open at 943-7474
11:30 MUSIC NEWS-a short feature tracing the development of the Heavy Metal Sound with Led Zeppelin, Who, Hendrix, Grand Funk, Black Sabbath, Lucifer's Friend.
12:00 MELLOW DOWN EASY-Downbeat's Ray Townley hosts an hour of solid blues.
1:00 NIGHT CAP-Classical music till 6AM with Ron Ray Ibert-Capriccio for Chamber Orchestra
2:00 Beethoven-Septet in E flat Op 10 for Strings and Winds
5:05 Mozart-Divertimento No 2 in D K 131

program for aug. 14 wed.

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they can see people sitting there. They're artists. They get off on it. Without that contact and excitement, you might as well be watching it on T.V. and they may as well be playing in an empty studio before a camera."

"When people come here we want them to be pleasantly surprised. We advertise but we don't mention the big fireplaces or the beer gardens or the trees and the stars being easy to see at night. Or that you can just go and find a small room to relax in. It's not the Fountainebleu—but then, you can't wear jeans to the Fountainebleu. You can dance if you want to, although we'd rather people didn't at the concerts for the sake of the majority of people who are really into the music, and the entertainers get off on the same things. They like getting away from the confusion."

"We try to be careful in the groups we select. We're interested in more than just their 'popularity.' We encourage original numbers. We might take a second look if all they play are original numbers. In fact, although we hire groups from all over America, me or my manager always make sure we hear two or three sets before we hire them personally."

"We've been doing well and are opening a club one block from 4 Lakes in Lyle. It's called the Corporation Pub. It's not some sort of English antique. It will have basket dinners available but it will essentially be a discotheque. Lots are opening in the city but I'm the first to be opening one in the suburbs. I was in two minds about live groups or going to discs for a long time, and when I went to New York I checked out Rumbottom's and the rest and finally decided. Having the show all put away six hours ahead of its playing is really nice. The crowds out here are too sophisticated for the Johnny Be Good sort of bands, but it may be too much to expect a group to walk into a totally new area like this and get the job done. Also it's more adaptable to the different crowds you'll get from one night to another. It's fairer to the audience."

"There something else involved. The Chicago area has always been bastardized by band agents, club owners, and the other flesh peddlers who have been screwing each other so heavily that Chicago has the worst reputation for music of any metropolis any where near its size. This isn't a problem of apathy. This is outright hostility. If a group earns it, I give them a bonus. If I make money, I think the group ought to as well. I like running a clean business."

"The shame is that although the club owners are the ones who suffer most from this situation, all they do is pass on the problems and the expense in terms of higher prices on the drinks and the cover. My drink prices haven't gone up in two years and my cover has gone up because I've started bringing an upgraded level of group into the area."

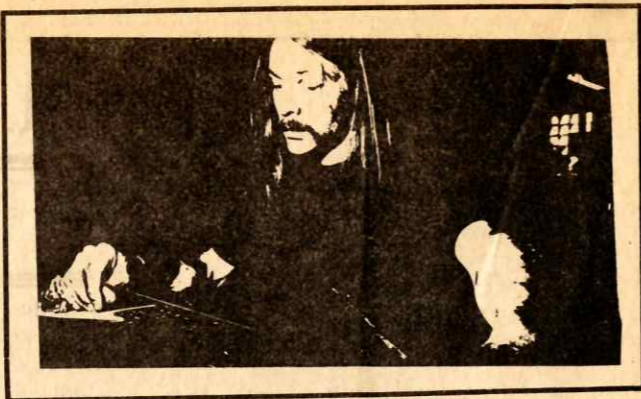
"At our concert last week, the IF did an encore for five minutes. The audience then clapped, stomped, and applauded for another solid ten minutes. I had to turn off all the lights because they wanted more. Now that's the sort of people I want this club to appeal to."

IN AUGUST CORPORATION CONCERTS WILL BE
(6) Trapeze, (13) Locomotiv GT (see record reviews), (20) Kansas, (27) Fresh Start (Tuesdays)
The Corporation never opens earlier than 8:30 p.m. and stays open till 1 a.m. except on Sat and Sun when it's open till 2 a.m. You can reach the club from Chicago by taking the Eisenhower to Roosevelt Rd. and taking that to Rt. 83 which you follow for 2 miles till you reach the corner of North Ave. and Rt. 83.



- 8:00 FLIGHT 106
- 9:00 CHOICE 33 1/3 tonights features include Neil Merryweather, Mahogany Rush, Eno.
- 10:00 CHICAGO MUSIC SCENE-Strange Axis&Skins, Rose Hip String Band, Fast Eddy are heard.
- 10:30 NEW SOUNDS & NEW RELEASES
- 11:30 WEEKEND PREVIEW-who's playing where? With audio examples.
- 12:00 MUSIC NEWS-Michel Urbaniak talks about his music and other topics. With music.
- 12:30 HENDRIX IN STOCKHOLM-a rare recording.
- 1:00 NIGHTCAP-with Ron Ray, Classical Music till 6AM
- 2:00 Pierre-Cydelise & the Faun Ballet Suite
- 4:30 Tchaikovsky-The Tempest-Symph Fantasy Op 18
- 4:30 Berlioz-Harold in Italy Op. 16

program for aug. 15thur.



WOODEN MUSIC —Jim Beech

There are a lot of advantages in buying a used guitar. You are bound to get more for your money if you shop right because guitars depreciate like almost everything else, until they reach a certain age, at which point, the price starts increasing (more on old guitars in later columns). You stand a good chance of getting a better quality instrument if it was built a few or more years ago, because the old guys in the back room hadn't learned how to run all of that new-fangled machinery yet. And too, you'll be getting a guitar that's at least partially broken in and, if the guy that had it before you was any good, maybe some of it will rub off!

Most music stores will have a selection of used guitars, but to find exactly what you want, be prepared to do a lot of looking around. Let's say you're beyond all that, and you've found a guitar that meets your specifications, now you want to be sure it is mechanically sound. Here are a few things to keep in mind when checking the gem over: Is the neck straight? This can be checked very easily on the spot, by pressing one of the strings down at each end of the fingerboard and looking in the middle to see how much of string rises off the frets. If the neck is properly adjusted the string will rise only slightly (about 1/32"). If it is much more than this ask the dealer if it can be adjusted before you buy.

Some guitars don't have the advantage of an adjustable neck. These can be straightened too, but with considerably more effort and expense. Consult your repair shop for help.

The guitar should play comfortably. If it doesn't, it may need to be "set-up" which could mean adjustments to both the neck and the bridge.

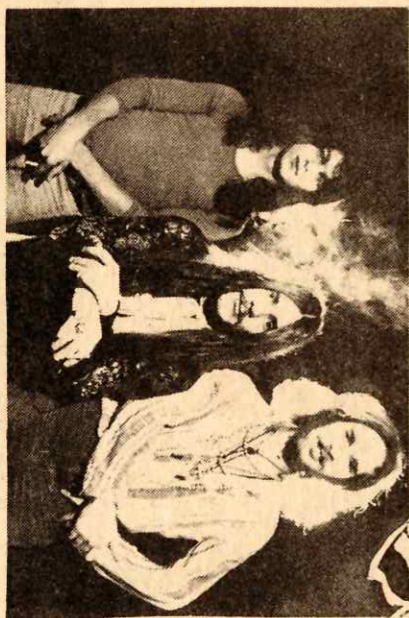
Look the guitar over carefully to be sure none of the joints have pulled away. Pay special attention to the bridge and heel of the neck. These are areas most likely to pull away because of the tremendous stress they are subject to.

The final area is wood cracks. Don't confuse finish cracks with wood cracks. Finish cracks occur in the lacquer only and are of little consequence. The wood cracks that you will be most concerned about will be easy enough to spot. Gaping holes and cracks in the instrument should have immediate attention and, if they are properly repaired, there will be no noticeable difference in volume or tone quality.

One thing to remember, is that almost anything can be repaired or replaced on a guitar, but it is a good idea to call or visit a repair shop before you stick your neck out.

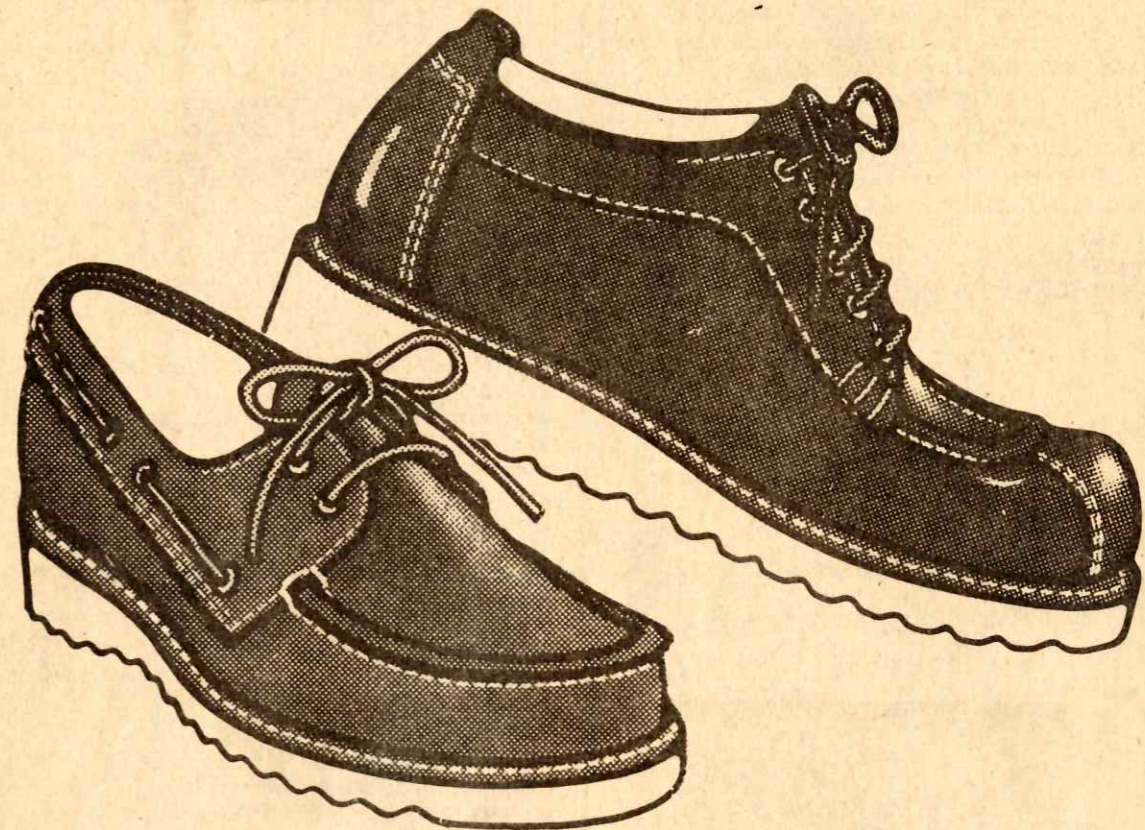
For those of you who have more specific questions that need answering, write to TRIAD and we'll try to help you out. In the future we will break up our space into these parts: information on repair and home maintenance, questions, and a feature on a vintage guitar.

- 9:00 FLIGHT 106 a non-stop flight into musical fantasy
- 10:00 CHOICE 33 1/3- tonight featuring *Eloy, Refugee, Jim Capaldi.*
- 11:00 THE HENDRIX INFLUENCE IN TODAY'S ROCK as heard in the music of *Robin Trower, Guru Guru, Mahogany Rush, Hanson, ...*
- 12:00 MUSIC NEWS-traditionally August is *Charlie Parker* Month so.....a brief review of the man and his music
- 12:30 ELECTRONIC EXPERIENCE—a focus on the electronic rock groups *Tangerine Dream, Kraftwerk, Neu!*
- 1:00 NIGHTCAP—classical music till 6AM with *Ron Ray, Milhaud-Le Boeuf sur le Toit Ballet Music*
- 2:00 Dvorak—The Wood Dove Op. 110
- 4:00 Bach—Partita in B minor BWV 831



Program for aug. 16 Fri.

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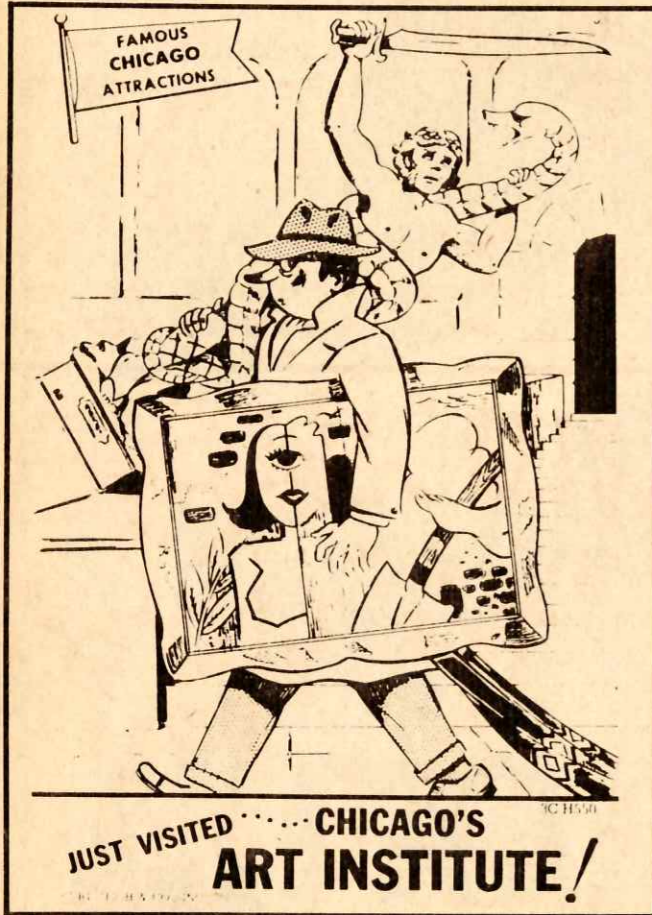
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FREELANDIA SUES THE FAA:

Freelandia—the so-called “hippie” air travel club—is suing the Federal Aviation Administration because an FAA agent lifted the club’s license without due process.

Freelandia president and founder Ken Moss told Earth News that FAA agent Ned Zartmen recently took away Freelandia’s license, and now the agency won’t return it—charging that Freelandia has been operating as a common carrier airline, rather than as a private travel club.

The FAA action occurred after Freelandia switched to a smaller aircraft, creating considerable savings for the club and reducing the fares. But now—while completely booked for the summer—Freelandia is unable to fly at all. The suit—



filed in federal court in Los Angeles—asks for an injunction that would permit Freelandia to continue flying and force the FAA to prove its allegations.

“The airlines are back in Washington, D.C. saying that they need subsidies, and we’re here able to fly people for less and they’re saying we can’t do it,” Moss told Earth News.

The Freelandia founder went on to charge that the FAA action is a conspiracy backed by the major airlines. FAA agent Zartmen, he added, is a frequent golf partner of a United Airlines executive.

Moss—infuriated over what he feels is an illegal, Catch-22-type situation—vowed, “We’re going to fly, and that’s where it’s at.”

...with special THANKS to Alida who made me think about what those green feet and blue toenails were attached to...

UNTITLED:
(The 71st Am Exbbtn)

Tanya Akason

Who knows what art is today? Is it just technique? Subject? Identification? Representation? It seems that everyone is answering the question for themselves. If they care, that is. For, once upon a time, art ceased to be for everyone and became an exclusive club for the very few and the very select. You can see this in art history as far back as you go. Portraits of royal ladies. Seething religious justifications for keeping the faith. Idyllic scenes of peaceful countrysides.

Most artists were paid TO create—not FOR what they had already done. Usually, what resulted was a picture of the world as seen through the patron’s eyes—rather than through the eyes of the artist.

This is not meant to be a tirade against art history or even art itself. I am trying to make a case for art exhibitions in general and the 71st American Exhibition at the Art Institute in particular. It is an exhibit that is trying to ask questions about the state of the art (no pun intended) and hopefully to also provide some answers. Although criticized for excessive Realism and for representing nothing more than a higher-class version of Campbell-soupcan-creativity, the Exhibition does present a wide range of approach, technique and subject matter.

The one thing that all human beings know how to do is: REACT. A lot of what we fill our lives with are not original ideas but actions that have developed from reactions to the teeming hordes of data, information, emotional, and traumatic experiences that bombard us each and every day and will continue to do so for the rest of our lives—that is, unless we all decide to vanish into the wilderness and create our own total environment. So, reactions are the way of life, for now. Art is a much more sensitive reaction but a reaction none the less. It is important to remember this, especially when trying to explain why you like or dislike a particular work.

Some of the pieces at the Exhibition are truly fine. You can roam from Paschke’s “Round Heels” to Richard Estes’ street scenes that you almost walk into; to Roger Brown’s series of top-bottom stories on canvas; to Ben Schonzeit’s humanized “Cabbage”; to William Allan’s “Clouds” that take you traveling through time and space; to John Kacere’s lavish portraits of buttocks and such; to Duane Hanson’s “Derelict Woman” around which everyone stands, waiting for her to breathe; to the fantasies of Jess in “Salvages IV.”

I could mention at least a dozen more but then the point of this column is to get you all out and looking.

Go to this exhibit and see what some people think art today is all about. It can give you an insight not only into art itself but also into whatever world you are within.

Take your time when you get there. Maybe take someone along who knows a bit about the fundamentals. You’ll see more that way. I know I did.

Sometimes it is very refreshing to see one of your fantasies actually created and standing right in front of your eyes—on canvas, in a glass box, or just flesh and blood beside you taking in the whole scene.

WEDNESDAYS and SUNDAYS DURING AUGUST!!!

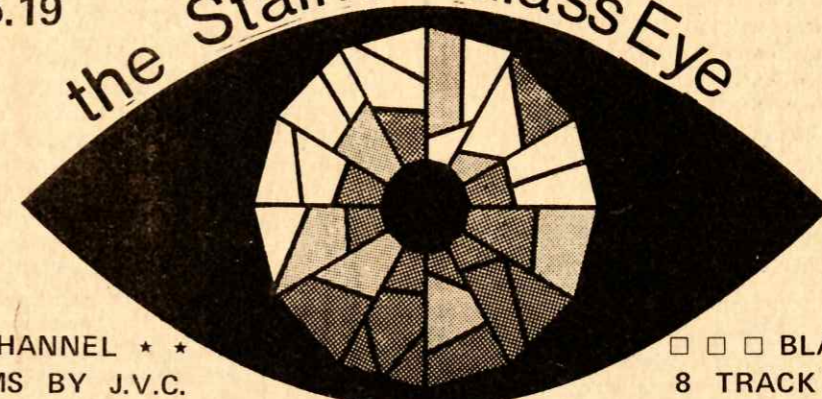
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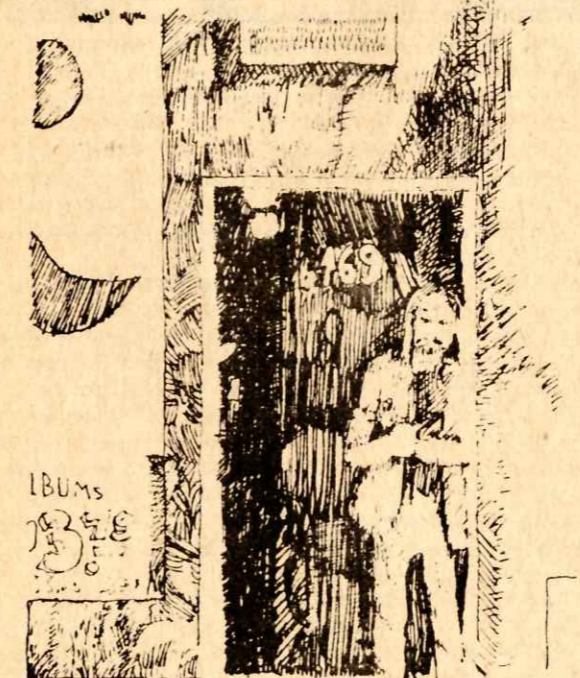
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RUFUS

It would be more than slightly remiss of us to be compiling information on what's been happening in Chicago, and then fail to mention what's happening right here at WXFM. One new development has been the advent of Rufus Smith and his program *Flight 106*. *Flight 106* is a vehicle for going anywhere in the world of music. It's a tool for people to express their likes and desires in a commercially uninterrupted solid hour of music. In response to inquiries and a need to let the people "out there" develop some way of relating to who they're listening to, we present a short rap with

RUFUS SMITH
by Edward Kislaitis

"I've been into the music industry since the age of fourteen. I was on drums. It was a way of earning a living while other people were getting exemptions in college. I never played with any Super-Stars. I played in hundreds of groups. We'd be together for a couple of months and then hear a club needed a jazz group so we'd split up and organize a new group with some people into jazz. This would go for four months or so then we'd hear this place needed a rock group for a tour. No big names, but we had a great time. This was during the period when patent leather beetle boots, the Peppermint lounge, and the whole scene was really starting."

"But music frustrated me because there didn't seem any outlet for the need I felt for people to communicate with each other. This heavy need to communicate drove me into film. I was in the service for a while but found that it was all politics so I told somebody that I had headed a group before and wound up playing in the officers' lounge. After that I was a tool and die maker for the government. I had gotten stabilized and just didn't want anything to do with the music industry. I'd been at it for over six/seven years and I didn't see where else I could take it. I mean I'd been doing it since I was fourteen. I wanted a change and kept trying to do the wife, kids, and t.v. trip. But my old grandmother kept saying, 'keep doing music.' Anyway, I tried a number of things. I thought maybe criminology studies and changing the system from the inside would accomplish something and was on a police force for a few months but I dropped that and got into building choppers and a short time later I was riding with an outlaw motorcycle gang. All the time I was thinking in terms of film and in terms of collecting experiences which I could use, which would help me understand people and how to express myself, and how to help them express themselves. Ray Manzarek is a film man."

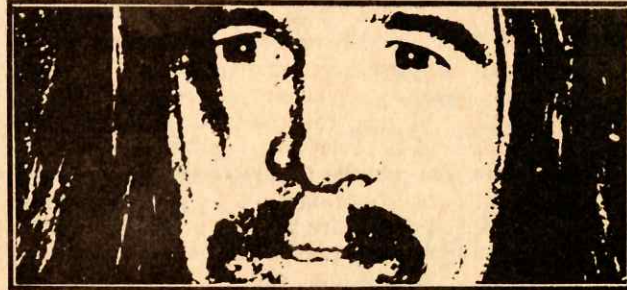
"I finally made my first movie. It was a really dramatic work of art. Symbolism up its... And the human element! It was great. Then I had to go work. Land sales films, commercials, whatever it took to keep going."

"This kept on till I went up to a radio station in Miami. Before then I thought all jocks were assholes. I had no use for tapes and machines and all that. But while I was up there my mind was copped by the incredible ability to communicate they have. At that time WBUS was one of the most creative stations in the country."

"I worked there as a jock but the scene has changed in Miami. The FM cultural scene has been taken over by the numbers game of rotations, marketing reports, and the rest. There is no cultural scene left. It's all top 40."

"I came to Chicago and spent four months sitting in a small room and observing the scene. I used my machines as extensions (the machines being a heap of amplifiers, speakers,

taperecorders, turntables, and various not immediately identifiable electronic esoterica). I go anywhere I want with those machines. I decided to make WXFM into a station that would make a hell of a lot of people happy. It's a great station but the numbers are against it, and stations that are progressive are dying all over the country because of the lack of support in terms of buying records. Now Chicago is one of the strangest scenes anywhere. It's the second fastest market in the country and makes or breaks records. The pace here is unbelievable. They say if you make it in Chicago, you can make it anywhere. New York is the first fastest only because of population. But I came to Chicago and I worked at Streeterville Studios. A very tasty place. Good people caught in a structure developed to sell jingles and then having it rough converting over to group recording in the morning. (Ed: Chicago schizophrenia. That need to be "practical" and solid yet the need for art and expression. On the other hand, better rational mercantilism than subjective and insurmountable ideological problems. Practicality tends to necessitate open-mindedness.) They talked about all the talent they have here that's going some place else because of the stagnation. The



secret of Chicago is that everything done here is done by people who come here from another part of the country, and the long range trend is of more people coming and more excitement happening."

"But what might also happen is that FM will turn into AM. The music is generally getting more melodic and background oriented because people don't have time to sit and listen, and the stations don't have time to play the long pieces because of their commercial loads."

Someone gets bored, he just hits that button; but with the way record rotation and promotion is being done now—you can hit that button four times and get the same song each time. It scares me to death thinking about how the good acts are being pushed off. The majority of people are being induced, seduced, reduced, and plain used. This is the product of the Top 40 mentality. And instead of them revolting, they buy—and buy and buy and buy. T.V. is the worst, where Colgate Palmolive creates its own soap operas to sell its products. We're being governed. T.V. is a lethal tool where nine out of ten programs are owned by the same company who uses it to stuff things down your throat. We're connected with the creative side and don't like to think about it, but there it is. It's a hidden government and the entire thing is corrupt. Watergate is a joke. It's the nicest thing exposed about the Washington government. There are no white-godlike leaders. Just people we can cope with. But there are a lot of good changes coming down now, but only because a lot of young people getting into the business have made it safe and marketable to keep broadcasting the good stuff on the air."



"The air is for everyone, to communicate with everyone and give them a vehicle with which to communicate and use their minds and develop and realize new ideas. Everybody's world is as profound as everybody else's. I'm not into educating people. I'm into the flow of the images. I'm not here to tell people good from bad. Music is the only thing that's universal and there are moments for everything. Different kinds of music are appropriate for different things. A lot of bikers, police sergeants, scientologists, drill press operators, drug addicts, enforcers, computer operators, all have their own story. I'm not a jock. I'm not here to block anything out. Sometimes we're just pleasant and other times we have shows that are very intense and esoteric. I want the people out there to know that I'll mix god, back to back for them if they want it. Sometimes I work till four in the morning and other times I spend on the street; talking to jocks and asking them what they would play if they were allowed. Most station jocks used to work for progressive stations—it's not like computer school—and are people who know a lot about music. Corinn, my wife, keeps me going in the midst of all this. She's right in the middle of everything. She has a license now and announces and helps me pick cuts and knows the good groups right off. She just walks up to people on the streets and asks them what they think about this and the other thing."

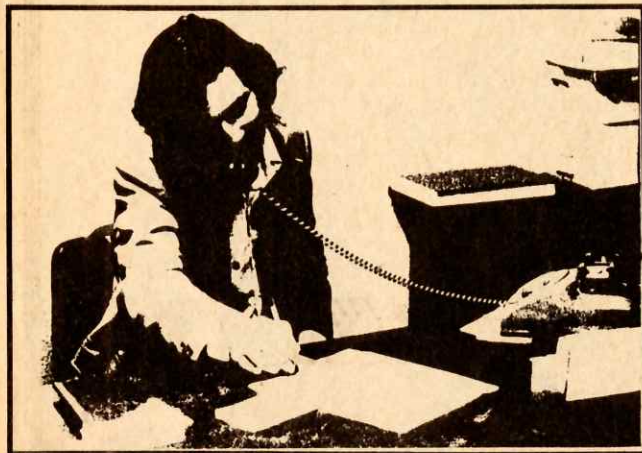
"What do I see for the future? The industry is freaking now over discos because they discovered they sell records. There are four or five different kinds, not just the black walled, super loud, black-lite poster kind of a few years ago. Quite a few are pleasant and have fine equipment and sophisticated light shows that interact with the programming. Beyond that, more and more of the companies are closing their studios and going to independents. They found that being private and comfortable on some beach in the Bahamas and camping out is more conducive to creativity than a place on the twenty seventh floor with nothing but white walls. After that, maybe something you tie around your head for a musical experience."



- 8:00 FLIGHT 106-featuring a winners flight
- 9:00 CHOICE 33 1/3-with Kansas, Mahogany Rush, Grateful Dead...
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP the sounds of Italian rock are heard with PFM Osanna, BMS...
- 11:00 NEW SOUNDS & NEW RELEASES
- 12:00 GRAND CANYON SUITE COMPARISON- symphony meets rock group with Refugee & N.Y. Philharmonic
- 12:30 MUSIC NEWS-a short feature on Ray Manzarek
- 1:00 NIGHTCAP-classical music till 6AM with Ron Ray Hindemith-Der Schwanendreher for Viola & Small Orch.
- 2:00 Bach-Flute Concerto in G minor BWV 1056
- 5:00 Mozart-The Magic Flute-suite for winds

Program for aug. 19 mon.

OPEN MEDIA



By CARY BAKER

When a radio station receives its license and frequency charter to broadcast, it is understood that the object of that station is to serve the community. It's made clear that entertainment (e.g., music) does not fulfill this requirement, and public service information, along with news and community affairs broadcasts are preferred.

Of course no radio station thrives on community service, and it would be impossible for the Federal Communications Commission to spend its days checking the logs of each licensee, much less qualifying the logs for accuracy. Station entrepreneurs are aware of this and of consequences, there has been a trend toward what could be deemed "media decadence." Ratings, evidently, and understandably, seem to matter more than service. But then again, it's all a business.

Certainly Super-WCFL is a far cry from "the voice of labor," despite its license to the Chicago Federation of Labor. And Evanston's WEAW/WOJO is hardly an outlet of vital importance to the North suburbs, brokering its hours to assorted foreign-language producers. And then there's WLS, WFYR, WBMX, WVVX, and WDAI, great admirable stations that provide community affairs and public-access programs, but usually between the hours of 5 a.m. and 10 a.m. on Sunday morning, obviously reaching as scant an audience as possible, thus not interfering with listenership demographics.

But never has Chicago been served by a non-commercial radio station that grants 24 hours every day to the case of public-access communications. That's why the Open Media Corp., located at 600 W. Fullerton Ave., in the basement offices of Chicago's Lincoln Park Presbyterian Church, has formed.

Open Media Corp. is a nonprofit tax-exempt organization that is working to establish a listener-supported non-commercial public-access FM channel in the Chicago/N.W. Indiana area. It was initiated by Chicago radio veteran Mitchell A. Lieber as Chicago Public Media, and operated out of his apartment on N. Kenmore Ave. for some months. Lieber had worked previously with WNTH, WEAW-FM (now WOJO), and WNIB in the role of announcer, producer, and out of need, time salesman. He noticed that the public-access format that he advocates had been working successfully in

Program for aug. **20 Tues.**

- 9:00 FLIGHT 106
- 10:00 CHOICE 33 1/3-Featuring *Space Rangers*, *Tangerine Dream*, *Mahavishnu Orch.*
- 11:00 ELEVEN AT ELEVEN-a special on *Jane Mansfield* featuring never before broadcast recording of Jayne Mansfield reading *Shakespeare* to *Tchaikovsky* accompaniment
- 11:30 A WHALE OF A TIME-with *Procol Harum*, *Jim Capaldi*, *Satin Whale*.
- 12:00 MUSIC NEWS-a feature report on music in Chicago
- 12:30 OFF INTO THE FUTURE-with *Nektar*, *Eloy*, *Firesign Theatre*.
- 1:00 NIGHTCAP-classical music with *Ron Ray* till 6 AM
- Ravek
- Ravel-Sonatine-*Rob't Casadesus/piano*
- 3:10 Copland-The Red Pony Suite
- 5:00 Rimsky-Korsakov-Piano Concerto in C sharp minor Op 30



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Buddy Rich

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Jefferson Airplane

John Mayall
Greatful Dead
B.B. King
T. Rex
Buddy Miles

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OPEN MEDIA

such major cities as New York, San Francisco, St. Louis, and Houston for years, yet metropolis had never tasted such a service.

Sure, Chicago has numerous small noncommercial FM stations to speak of. There's WNTH at New Trier High School; WNUR at Northwestern University; WCYC, licensed to the Chicago Boys Clubs; WMBI, operated by the Moody Bible Institute; WBEZ, the station of the Chicago Board of Education; and others. What do all these stations have in common? For one thing, they're all located between 88.1 and 91.9 on the FM band, allotted for noncommercial channels. In addition, all represent a controlling special-interest institution, be it academic or religious. While WNUR features a public-access slot, its service is largely to Northwestern University, concededly lacking the necessary wattage to claim service to the 8-million person metropolitan area.

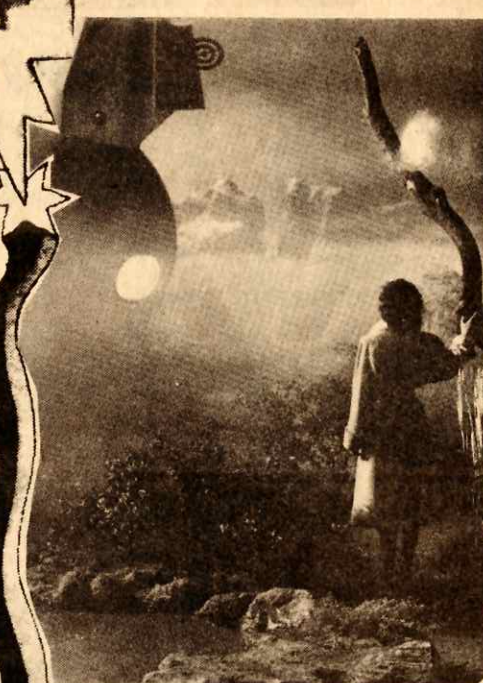
Open Media's proposed station, to be located at 90.7 FM (anticipatively 50,000 watts) contrarily will have no vested interest in anything, except quality objective programming. In other words, no party could buy controlling interest in the station. Finances would be incurred through paid listener subscriptions, much more the way WTTW (Channel 11). Even the foundations that would issue grants would be given no special treatment.

The station that Open Media is working to build hopes to grant radio time to just about anyone in the community that has something constructive to communicate (subject to station policy), and can write a proposal. An applicant would have the opportunity to work in a broadcast workshop, and would be given the opportunity to share an interest or thought with 8 million Chicago radio listeners in the metropolitan area. The group is receiving the assistance of broadcast engineer Stephen Lewis; a Washington F.C.C. lawyer; and public-access radio impresario Jeremy Landsman of St. Louis.

But Open Media is the brainchild of Mitch Lieber of Wilmette, whose first broadcast experience was reading menus in Hebrew over WRMH at a Wisconsin overnight camp. In high school, he worked with WNTH (88.1 FM) producing a show called "Free," and later joining the "Radio Free Chicago" crew at WEAW-FM (now WOJO). When the revolutionary radio show switched stations to WNIB, Lieber followed, and soon found himself producing a new slot, "This Is A Test," on Thursday nights, and serving as consulting engineer for "Radio Warp," the product of another R.F.C. figure, Mike Gold. Lieber's was the first of the three shows to halt ("Warp" lives to this day) as an "Obscene" Lenny Bruce record he was playing garnered one unofficial telephone complaint.

Lieber was quick to re-enter the scene, this time with Chicago Public Media, operating on a grant from the Youth Creates Foundation, a demised financing organization funded by everyone's favorite millionaire, W. Clement Stone. For a while, another organization, Common Unity, announced its intents to establish a similar radio station, but disbanded in December, 1973 with nothing to show for its efforts.

All of which illuminates the point that Chicago Public Media/Open Media's efforts to bring forth listener-supported radio are not the first in this city. The Pacifica Foundation, a nebula of West Coast stations, reportedly vied to purchase WFMT upon its change of hands from founder Sydney Jacobs to WTTW/WXXW, its present owner. But Open Media has



program for aug. 21 wed.

- 8:00 FLIGHT 106
- 9:00 CHOICE 33 1/3-included tonight are Wendy Waldman, Eberhard Weber, Lynard Skynard...
- 10:00 CHICAGO MUSIC SCENE-Pentwater, Graced Lightning, Armadilla are featured.
- 10:30 DIAL-A-TRIAD TUNE***request lines are opened 9437474
- 11:30 MUSIC NEWS-a short look into the world of Firesign Theatre with interview and records
- 12:00 MELLOW DOWN EASY-start a new day with downbeat's Ray Townley and a solid hour of the Blues.
- 1:00 NIGHTCAP-Classical Music-till 6 AM with Ron Ray Debussy-Fantasia for Piano and Orchestra
- 2:00 Mozart-Bassoon Concerto in B flat K191
- 5:00 Beethoven-Piano Concerto No. 1 in C Op 15

SUMMER HARVEST



FROM ENGLAND

SYD BARRETT

The Madcap Laughs and Barrett
SYD BARRETT



THE MADCAP LAUGHS AND BARRETT
Syd Barrett is the kind of musician to whom Syd Barrett and Pink Floyd are naturally drawn. His early days as an eccentric genius, singly recognized, and later as a member of Pink Floyd, whose altered even doing. Pink Floyd's manic character, as "one of the three" is a classic character in the world. On two records of twenty Pink Floyd in toto as producers and performers.
SABB-11314 BXV-11314

BABE RUTH

First Base
BABE RUTH



FIRST BASE
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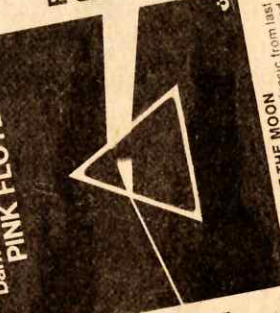
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AMAR CABALLERO
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PINK FLOYD

Dark Side of the Moon
PINK FLOYD



DARK SIDE OF THE MOON
A classic from last year that sold over two million copies. Dark Side of the Moon is the most successful album in the history of the music business.
SMAAS-11169 4XW-11169 BXW-11169

FROM HOLLAND AND GERMANY

KAYAK

See See The Sun
KAYAK



SEE SEE THE SUN
Kayak's first U.S. release. See See The Sun. Formed in Holland in 1974. Pin Koopman, Promising guitarist and at the Hiverison while they were studying at the Dutch Conservatory. Kayak has ascended in this chart with two singles.
SAB-11305 BXT-11305

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SAB-11311 BXT-11311

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brought their efforts the farthest, and by far has presented the most realistic approach. Lieber makes every effort to stand clear of blind idealism.

How does one learn to put a public radio station together? Lieber has read a book called *Sex In Broadcasting*, a misleading title for a guide to putting a station together. It was written by Lorenzo Milan, a West Coast media freak, and may be obtained from KTAO, 5 University Avenue, Los Gatos, Cal. 95030 for \$2. Of course the book is no substitute for the experience Lieber has had in the tech, production, promotion, and engineering aspects of radio, and the contacts with Pacifica, Milan, and Landsman that he's had. But to read the book is to appreciate his unheralded efforts.

A major problem in Lieber's struggle was the difficulty in acquiring volunteer workers.

"You just don't see programs in three weeks," he said, "You see progress in six months."

Open Media has applied to VISTA for volunteer workers, and has had some luck reaching prospects through word of mouth. Their office, at 600 W. Fullerton, is well-staffed at present.

But now, in order to affirm the acquisition of the 90.7 spot on the FM dial, Open Media must arrange to have WHAD-FM (also 90.7) in Delafield, Wis., relocated on the dial to 90.5 mhz. Already, WMDF-FM at Milton College in Milton, Wis., has agreed to move its frequency to make room for Chicago's new station. Open Media has made clear to both channels that they will finance both frequency changes. It was engineer Stephen Lewis that masterminded the 90.7 conquest, as such a plan necessitates that two, instead of up to 12, Midwest stations relocate.

An initial grant of \$1000 that Open Media received from Youth Creates has been exhausted and the staff of the organization have thrived on little or no salary, and six months free rent for their church-based offices. They have applied to the Health, Education, and Welfare Dept. for a grant for construction costs, and if they receive it, that will be 75% of station construction accounted for. The other 25% will come from local donations, as well as profits from the sale of KDNA in St. Louis. KDNA, St. Louis' public-access noncommercial radio station, located on the commercial portion of the FM dial, was sold to facilitate the establishment of stations in other cities.

However, Lieber stresses that the Dept. of H.E.W. will have no say in programming decisions. No more, that is, than any jazz record collector or soapbox speaker. Everyone, in fact, not representing a commercial enterprise is eligible to be given air time, if the proposal submitted is ruled constructive by station policy and board of directors. And as long as the presentation is not profit-motivated, Libelous, or overly incompetent, it will be considered. A sample program schedule has been compiled to show the F.C.C., though it by no means constitutes Open Media's final plans for broadcast scheduling.

The station will hopefully enter the airwaves in September 1975, or the vicinity thereof. No call letters, program director, tower site, or logos have been chosen, as Lieber has maintained a steady "first things first" attitude, wise in such a long-term project as the formation of a radio station. He fantacizes these things, but addresses himself to the concerns of the present: volunteer work, funds, engineering research, and the industry.

Certainly, it will be worth the wait.

8:00 FLIGHT 106

9:00 CHOICE 33 1/3-featuring tonight Minnie Riperton, Stevie Wonder, Etta James...

10:00 CHICAGO MUSIC SCENE-tune in to Enigma, Mirage, Chicago, Redwood Landing.

10:30 NEW SOUNDS & NEW RELEASES

11:30 WEEKEND PREVIEW-Who? What? Where? with music

12:00 MUSIC NEWS-a short music/interview feature with Ben Sidran

12:30 HENDRIX IN STOCKHOLM-a rare recording part two

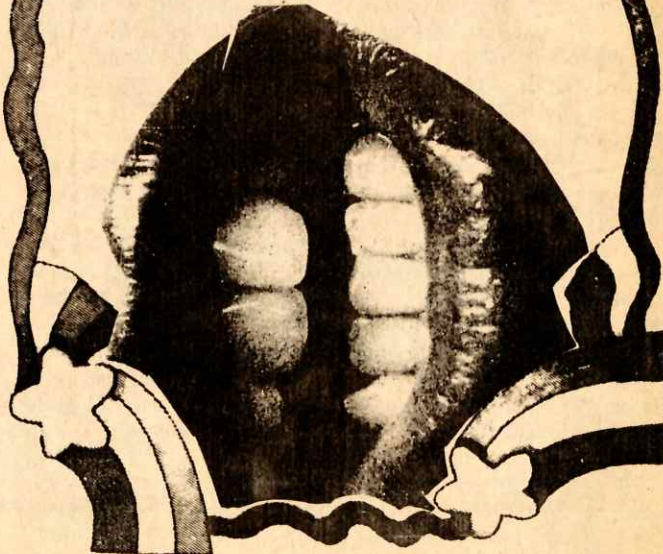
1:00 NIGHTCAP-classical music-till 6 AM with Ron Ray

Delius-In a Summer Garden

3:00 Nielsen-Prelude to Act 2 of Saul and David

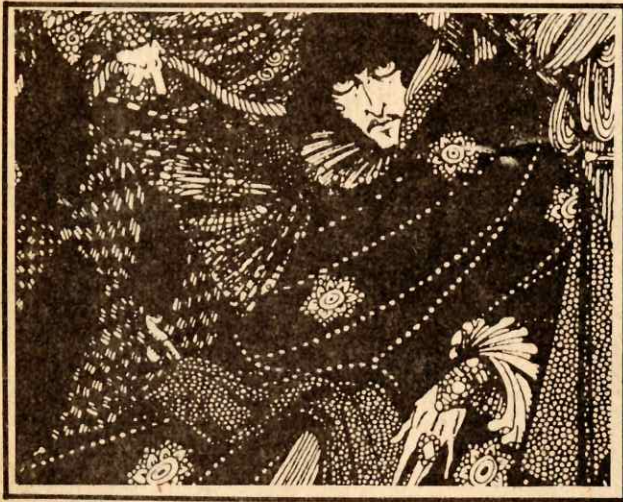
5:00 Wagner-Festmarsch from Tannhauser

EXTRA THRILLS!



program for aug. 22 thur.

EARTH NEWS



ALL FIVE MOODIES TO SOLO:

All five members of the Moody Blues are working on individual recording projects this summer, but they have no plans to break up as a band.

All the solo albums are being recorded at the Moodies' own new studios, and all are being produced by the band's producer Tony Clarke. A brief rundown shows Graeme Edge cutting an L.P. with a new band he has formed and John Lodge and Justin Hayward putting together a joint album. Ray Thomas has begun writing material for a solo record, and Mike Pinder currently is recording.

Meanwhile, the Moodies as a group are putting the finishing touches on a new album to be released by the end of the summer.

Melody Maker reports that the solo ventures arose out of the band's recent world tour. Says a spokesperson for the group, each member has "learned a lot of things which they wanted to express individually."

LEON RUSSELL GETS TWO MIDNIGHT SPECIALS:

Leon Russell and the Gap Band will fill two entire shows on NBC's Midnight Special series August 2, taped at the Willie Nelson Fourth of July picnic in Texas earlier this month.

YA GOTTA HAVE A GIMMICK:

Increasingly, rock bands are deciding that their live audiences come to see not just a concert—but a show.

As a result, more groups are turning to theatrics—glamour, glitter, make-up, costumes and choreography—to entertain their fans.

Greg Lake of Emerson, Lake and Palmer explains it this way: "People buy records to listen to music, but they come to a concert to be entertained with their eyes as well as their ears."

Alice Cooper and David Bowie are considered the leaders of the trend. For his current tour, Bowie rides onstage on a diamond-shaped robot, then climbs inside it to sing. He also performs his hit "Space Oddity" from a chair suspended high above the audience.

Other rock groups are adding similar gimmicks to their stage performances. All-women group Fanny now opens its show in darkness with only a dim light playing on each

musician's frighteningly-masked face. The only non-masked member is the drummer whose face is painted blue.

Another group, Quacky Duck and His Barnyard Friends, perform in a full room of furniture complete with a stuffed parrot and a six-foot plant named Neil. The group's members often interrupt their shows with mock commercials, sometimes running through the aisles showering their audiences with breakfast cereal.

While the trend toward smoke bombs, sparklers and marshmallows is expected to continue to grow for some time, Peter Gabriel, lead singer for Genesis, notes: "The visuals can only succeed if the music is satisfying as well."

THREE DOG NIGHT:

Movie producer ROBERT ALTMAN (of M.A.S.H. fame) has selected THREE DOG NIGHT's hit version of "The Show Must Go On" to close his new film about two inveterate gamblers, "California Split." ELLIOT GOULD and GEORGE SEGAL will star.

THE GUESS WHO:

The newest addition to Canada's GUESS WHO is writer-guitarist Domenic Troiano, formerly with RONNIE HAWKINS. Domenic is sitting in on the group's 13th album, currently being cut in Toronto. He will debut on stage with the band during an August tour of the U.S.

GEORGE HARRISON:

GEORGE HARRISON is still in the process of recording his next solo album in his home-studios at Henley-on-Thames, England. At the same time, he is beginning to recruit musicians for his tentatively-planned tours of both the U.S. and England this fall.

YES:

YES has been forced to drop its first candidate to replace keyboard man RICK WAKEMAN. VANGELIS PAPATHANASSIOU, ex-leader of the Greek band APHRODITES CHILD, had been selected, but was not able to get a work permit for England. For the moment, Yes will continue to function without a keyboard player.

MOBY GRAPE:

Sixties progressive group Moby Grape is back on the road touring, but—due to contractual difficulties—the band is not allowed to play under its original name. So, for the moment they're calling themselves MABE GROPE. But because Mabe Grope is too suggestive for some newspapers, they're calling themselves NEW GRAPE in some of their ads.

ROBIN TROWER: THE NEW JIMI HENDRIX:

During his recent tour of the U.S., guitarist-singer Robin Trower frequently was billed and reviewed as the "New Jimi Hendrix," both in terms of style and excitement.

However, Trower—an Englishman who used to play with Procol Harum—disagrees. "I'm just a great admirer of Jimi's," he says. "I feel that Hendrix's roots and my roots are about the same. He was into Muddy Waters, and so was I."

But Trower says his greatest influence was B.B. King. King, he says, "was the manifest influence on my musical change."

With his "Bridge of Sighs" album (on Chrysalis) in the top 20 on U.S. charts, Trower explains that his English upbringing gives him a different outlook on the blues than most Americans have. "With black blues artists in America," he says, "I think there's more of a folk feel about it. I feel I've picked out certain things about blues and exaggerated them." He terms his sound either "blues within a rock framework or rock within a blues framework."

Trower is thinking of recording his next album in the U.S., possibly in San Francisco. The album probably will be "less sophisticated," he says. "I want to get a much earthier kind of thing down on tape."

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 August 7 thru 10: LAWRENCE BROS. and Guests.
 August 14 thru 17: STREETDANCER
 August 21 thru 24: BREWER-LONG GOODTIME BLUES
 August 28 thru 31: FARMINGDALE-Country Rock
EVERY SUNDAY: SKIWARD
EVERY MONDAY and TUESDAY: The eclectic KIM VARNEY plays the wildest old piano in Chicago!!!

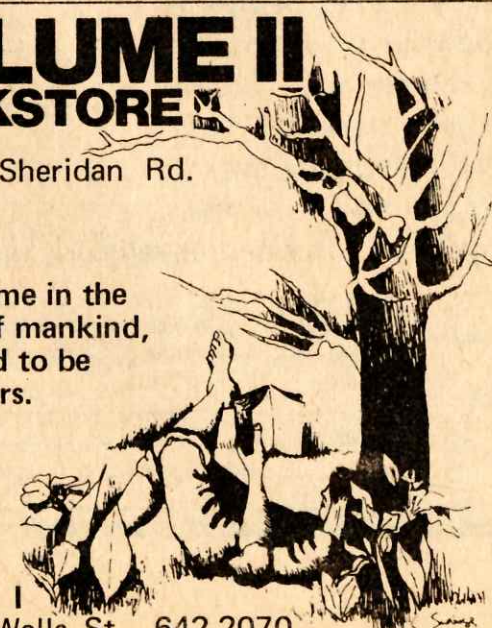
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9:00 FLIGHT 106

10:00 CHOICE 33 1/3-tonight including Weather Report, Refugee, Wild Magnolias...

11:00 BIG TALK AND SMALL TALK with Mighty Joe Young & Siy

11:30 WILLIE DIXON BY OTHERS with Rolling Stones, UFO, Johnnie Winter, Led Zeppelin.

12:00 MUSIC NEWS-a music/interview feature. Tonight with Can with Rick Wakeman, Roger Powell, Herbie Hancock...

1:00 NIGHTCAP-classical music with Ron Ray till 6 AM

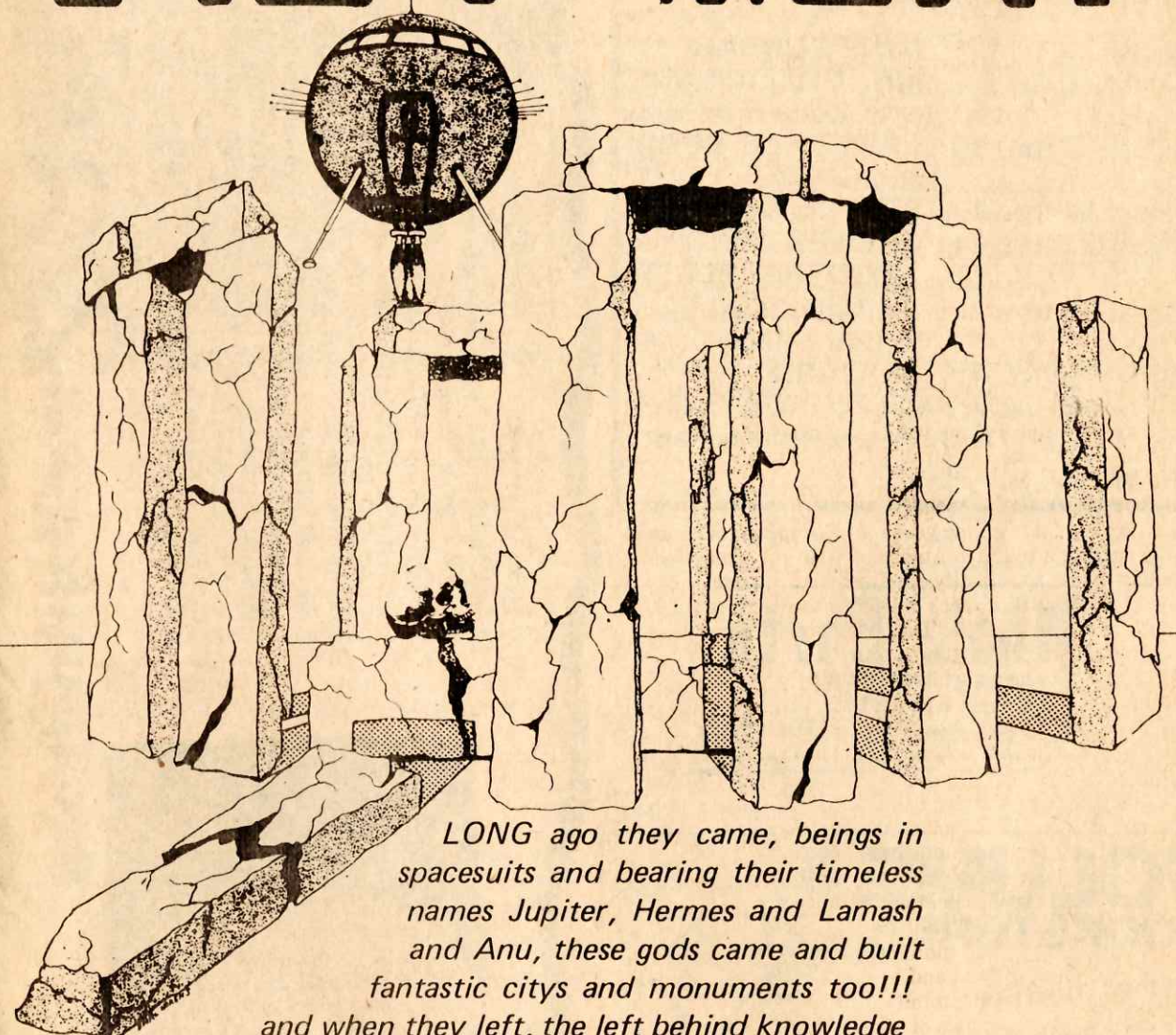
2:00 Villa-Lobos-Bachianas Brasileiras No 2

5:00 Mozart-Violin Concerto No 1 in B flat K207



program for aug. 23 fri.

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LONG ago they came, beings in spacesuits and bearing their timeless names Jupiter, Hermes and Lamash and Anu, these gods came and built fantastic citys and monuments too!!! and when they left, the left behind knowledge which through the reft of time became mysteries shrouded in religious rhyme.

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BEATLES RUMOR OF THE MONTH:

In its upcoming issue, *Crawdaddy* magazine reports as its "Beatle Rumor of the Month" that the Fab Four will re-form. But, instead of Paul McCartney, the fourth Beatle supposedly will be Harry Nilsson. Although this rumor is probably as reliable as the scores that have preceded it, John Lennon and Nilsson have been working closely lately. Nilsson's forthcoming album "Pussycats," was produced by Lennon, and—for some reason—Harry's voice sounds an awful lot like John's on many of the cuts.

AMERICA:

Folk-rock trio AMERICA surprised its audience in Las Cruces, New Mexico on July 4 by busting a seven-foot pinata suspended over the audience in mid-show. Out of the pinata poured 20 pounds of glitter and 958 balloons.

THE AVERAGE WHITE BAND:

Rock groups continue to come up with some pretty astounding names. Now Atlantic Records announces the signing of a Scottish rock-rhythm 'n blues band which calls itself simply, "THE AVERAGE WHITE BAND." The band's first single, "Nothing You Can Do," for the label was released this week.

JANN WENNER:

The 28-year old editor of *Rolling Stone* magazine, JANN WENNER, has been named by *Time* magazine as one of the 200 persons who seem most destined to provide the United States with a new generation of leadership.

POCO:

Country-rockers POCO, who appear to be keeping it together despite the exit of leader RICHIE FURAY, will perform at New York's Central Park Musican Festival at Wolman Rink July 26.

EURO-ROCK INVADES AMERICA:

1974 is turning out to be the year that European rock music is finally finding a place in America. With the exception of the British Isles, practically no European countries have managed to export their rock music to the U.S.—until last summer, that is, when the Dutch group Focus released "Hocus Pocus" and it hit the top 10.

Since then, we've seen big hits by a whole host of European groups, including the Swedish group Blue Swede, the Spanish singer Mocedade (pro: mo-sa-da-days), the Dutch group Golden Earring, Sweden's Abba, Hungary's Locomotiv GT and Holland's Cats. In all, about a dozen more L.P.'s by European artists are due for release this summer.

Some record industry officials are even speculating that, before the year's over, the musical invasion by continental Europeans could approach the intensity of the British invasion of the mid-sixties, Beatles or no.

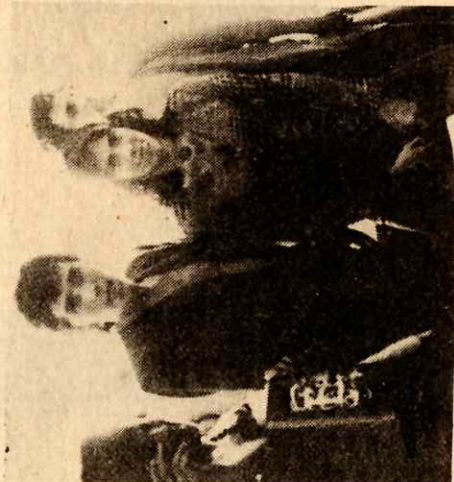
CHICAGO MEMBERS SOLOS:

Robert Lamm, keyboard man for the rock group Chicago, is the first member of the band to cut his own solo album. Lamm says that his L.P. is totally different from Chicago's music, with no brass, but lots of strings. The Pointer Sisters will provide harmony for Lamm's vocals on the yet-to-be titled album due out on August 1.

LOU REED:

A soundman for Lou Reed was knocked unconscious when he was hit by a bottle thrown by a fan demanding an encore during Lou's recent appearance in Manchester, England. Several dozen members of the audience threw beer bottles onto the stage as a sign they wanted an encore. When the fans began to charge the stage, Lou's "roadies" had to hold them back by swinging mike stands at them. Following his frenzied tour of England and five other European countries, Lou is now back in New York preparing a follow-up to his "Rock 'n Roll Animal" album.

- 8:00 FLIGHT 106-non-stop music
- 9:00 CHOICE 33 1/3-tonight including Kansas, Golden Earring, Locomotiv GT...
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP European Jazz is featured with Volker Kriegel, Passport, Michal Urbaniak, Sincerely P.T.
- 11:00 NEW SOUNDS & NEW RELEASES
- 12:00 MUSIC NEWS-a music/interview feature on Robin Trower
- 12:30 THRU THE MILKY WAY-travel with Mahogany Rush, Weather Report, Tassavalan Presidentti...
- 1:00 NIGHTCAP-classical sounds-till 6 AM with Ron Ray
- 3:00 Dvorak-Concerto for Orchestra-NY Philharmonic/Boulez
- 6:00 Wagner-Ride of the Valkyries from Die Walkure



Program for aug. 26 mon.

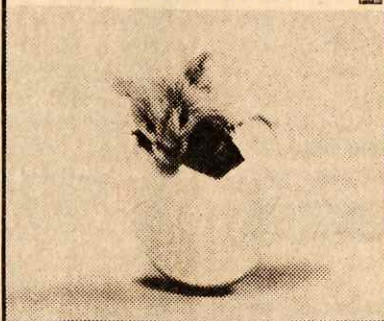
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ERIC CLAPTON:

Eric Clapton personally broke up a near riot during his appearance at the Yale Bowl in New Haven, Connecticut. The crowd surged the stage when Eric began to play his hit, "Layla," and police moved in to clear the area. A fist fight between fans and police broke out directly in front of Clapton. According to a Village Voice reporter who was there, Clapton stopped his show and said authoritatively, "Hold it! Calm down! Be cool!" He whipped off his guitar, hurried to the apron of the stage, and reached down to the fighters. "God bless you," he said. "I'll play you something to calm you down." The crowd obliged, and Eric played several softer numbers before closing his show.

THE LONGEST FESTIVAL:

Chicago, the Eagles, and Joe Walsh & Barnstorm have been signed for what promises to be the longest music festival of the summer—35 days.

The Mississippi River Festival at Southern Illinois University will begin on July 8 and will include 21 nights of rock music before it ends on August 21. Also scheduled are weekend performances of classical music and Monday night screenings of film classics.

GIANT COUNTRY FEST FOR NEW YORK:

A gigantic free country 'n western festival is being planned for the site of the old New York's Fair at Flushing Meadows from September 20 to 22. Admission will be free, as the promoters plan to make their money from film and recording rights. Among the long list of stars to appear are The Nitty Gritty Dirt Band, Waylon Jennings, Charlie Pride, Roy Clark, Lester Flatt, Tom T. Hall, Hank Snow, Merle Haggard, Jerry Reed, Donna Fargo, the Dillards, Diana Trask and Tanya Tucker. Promoters say the concert site could accommodate a half-million people.

FAMINE ROCK:

A newly formed United Nations Association for Special Causes will sponsor three all-star benefit rock concerts in August with proceeds going to seven famine-stricken African nations. On the sponsoring committee are Ringo Starr, John Denver, Helen Reddy, Richie Havens, and Walter Cronkite. Performers will be announced soon for the concerts in Houston August 24; Inglewood, CA. August 25; and New York City August 27.

ELTON'S \$8 MILLION DEAL:

Elton John is not only making records, but setting records these days. In re-signing with his label MCA, Elton won the largest guarantee any recording artist ever has received—more than \$8 million during the next five years.

In addition, Elton has been given an unprecedented royalty rate of almost 20 percent. The previous top rate awarded artists has been about 15 percent, according to Billboard magazine. This means that Elton will get up to \$1.40 on the sale of each \$6.98 list album.

Record industry officials expect Elton's deal will up the ante for rock superstars in future contract negotiations. And everyone is waiting to see what kind of deals the four Beatles will want when their recording contracts with Capitol expire next year. The previous top guarantee for a recording artist is believed to be Columbia Records' guarantee to Neil Diamond of \$4-to-\$5 million.

PLAYBOY ON T.V.:

Playboy Magazine has taken the wraps off an agreement with ABC Television for the network to broadcast a special on its first 20 years of publication. The magazine announced this week that "The Twenty Years of Playboy" will be aired on ABC's "Wide World of Entertainment" October 23. It will cover—or, uncover—the history and development of the magazine.

9:00 FLIGHT 106-non-stop music

10:00 CHOICE 33 1/3-included tonight are Heartfield, Bowie, Isis, Merryweather, Bad co.

11:00 THE ENGLISH DISCO/SCENE-narrated by Dave Witz

11:30 LOVE AND KISSES with Peter, Paul, & Mary, Kiss, UFO.

12:00 MUSIC NEWS-a short music interview feature on Fleetwood Mac

12:30 MUSIC IN THE WIND-the lofty sounds of Kansas, Golden Earring, Bob Dylan, Lynard Skynard, Mahavishnu.

1:00 NIGHTCAP- classical music till 6 AM

Delius-Sea Drift Elgar-Sea Pictures Op 37

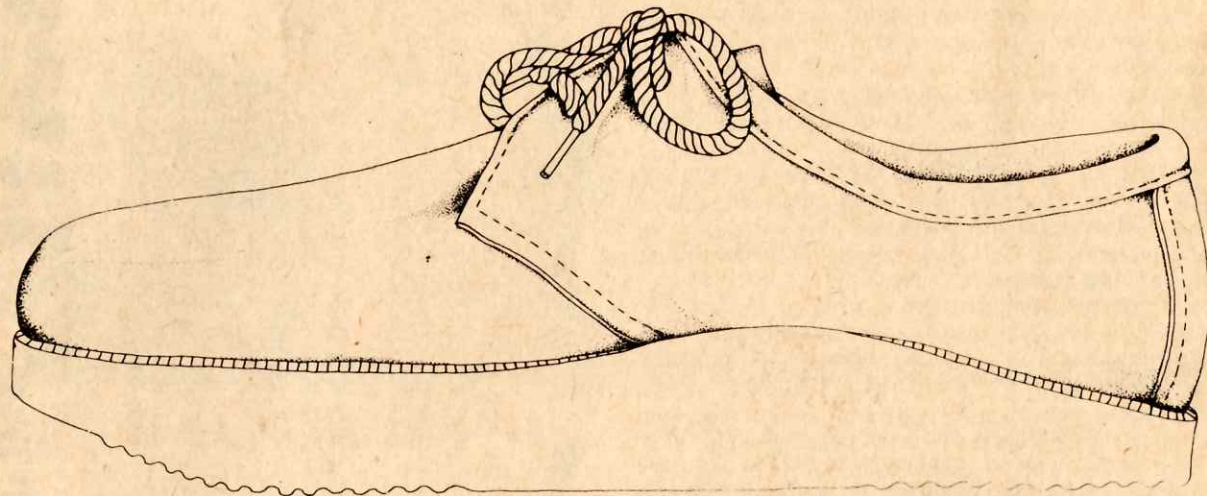
2:00 Brahms-Clarinet Trio in A minor Op 114

5:00 Mozart-Piano Concerto No. 22 in E flat K482

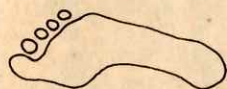


program for aug. 27 tues.

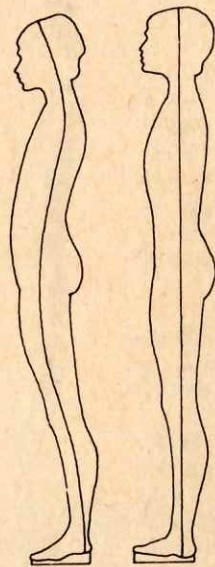
How Roots give your feet a good feeling, then send it up your spine.



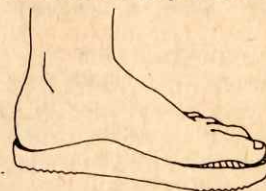
To see the idea behind Roots, take a side-view look at the shoe. Instead of a heel to lift you up and tilt you forward, you'll find a one-piece base to plant you firmly in touch with Mother Earth. Roots, you see, work very much like roots. And if you take a side-view look at the human foot, you'll see why they work as well as they do. Your heel is the lowest part of your foot, so in Roots it sits in the lowest part of your shoe.



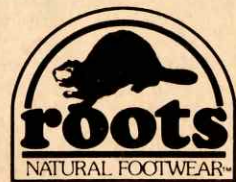
Suddenly you stand straighter as additional muscles in the back of your legs and the small of your back spring to life to help hold you up and move you around. Now consider that recess in your sole called the arch. If you spend a good deal of time on your feet, unsupported arches can sag and may fall out of shape altogether. (This is why in those pre-cruiser days a policeman was known as a flatfoot.) To help prevent your arches from falling, Roots are contoured to support them. There's a smaller recess between the balls of your feet which Roots will take care of as well.



Near the front, you'll notice the sole is curved like a rocker. In normal walking, your weight lands first on your heel, shifts along the outer side of your foot, then diagonally across to your big toe which springs you off on your next step. The rocker idea simply makes that transfer of weight a little easier, which makes each step a little less tiring.



All told, Roots bring a good, natural feeling to man's somewhat un-natural custom of treading hard floors and city sidewalks. Roots are designed and made in Canada; and at the heart of our production are two generations of cobblers (a father and three sons) who cling to the premise that good quality footwear must still be made largely by hand. The way we feel about making Roots has a lot to do with the way you'll feel wearing them.



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TRUTH VS. FICTION:

David Essex, the singer whose recent hit "Rock On" has sold more than 1.5 million copies, is having a little trouble with a new film he's shooting. In the movie "Stardust" David plays a guy named "Jim," who happens to be the world's biggest rock idol. In one scene, the screenplay calls for 4,000 girls to pretend to mob him. But, when the shooting actually began, the teenage extras forgot they were acting. They actually mobbed Essex, shouting "David!" instead of "Jim!" Although the director yelled "Cut!" it took an hour to restore order and cart away 18 of the extras who had fainted.

FINALLY, A FILM ON BUDDY HOLLY:

At long last, Hollywood has decided to make a film biography of early rock 'n roll super star Buddy Holly. "The Buddy Holly Story," which is to begin shooting early next year, will star current teen idol Rick Springfield. Holly, who had such hits as "Peggy Sue" and "That'll Be The Day," died in a plane crash at the peak of his career in the late 1950's.

"10 FOR 2" FILM STILL UNRELEASED:

Although it could be a monster of a hit, a two-and-a-half year old film starring John Lennon and Yoko Ono, Stevie Wonder, Commander Cody, Bobby Seale, and Allen Ginsberg, has yet to be released because of a dispute with Yoko over how the profits would be used.

The film, "Ten for Two," was made by John and Yoko during the December, 1971 benefit freedom rally for John Sinclair, leader of the White Panther Party in Ann Arbor, Michigan. Sinclair had been sentenced to ten years in prison for possession of two joints of grass, hence the title.

The Ann Arbor Sun reports that most of the participants agreed that the film's profits would be divided among several movement groups, including the Black Panther Party, The Attica Brothers Defense Fund, and Amorphia, an organization seeking to legalize marijuana.

Yoko, however, decided that she—as the primary film maker—wanted sole control over distribution of the film's profits and that all the proceeds would have to go to unspecified women's causes.

Sinclair contends that the real problem may have been the political content of the movie. At the time Yoko decided to hold out, the government's extradition case against her and Lennon was pending hard.

ROCK FILM ROUND-UP:

The latest trend in Hollywood appears to be the rock 'n roll movie, as more and more pop stars are getting into the act. The latest batch of rock flicks, according to the upcoming edition of *Rolling Stone*, include:

"Mimi," a rock remake of the opera "La Boheme" from Columbia Pictures. This one will star Curtis Mayfield, Al Green, and Melba Moore. Mayfield plays a struggling club owner who helps Al Green, a struggling performer. Ms. Moore, who is struggling with sickle cell anemia, abandons her career to coach Green. They fall in love; he finds out she's doomed, and she commits suicide—all to a soul music score.

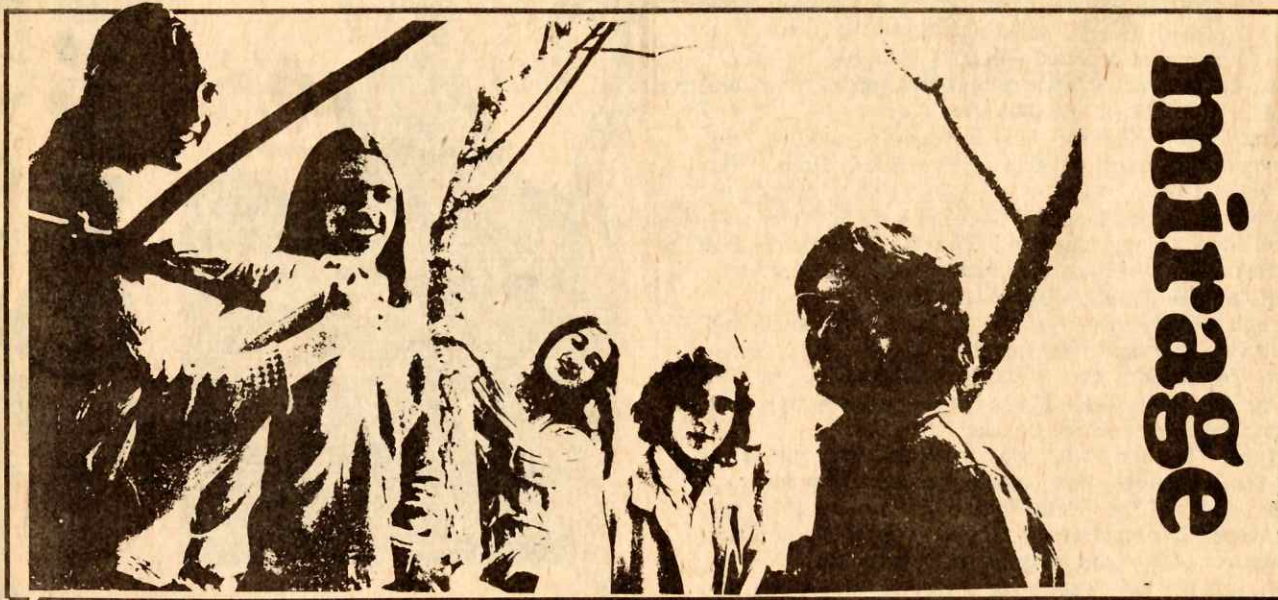
Then there's "Isoman Cross and Sons," starring all of the Jackson Five; "Coonskin," starring heavy-breather Barry White with a score by the Crusaders; and "Dynamite," featuring ex-Union Gap leader Gary Puckett in a film about a rock group. In addition, writers Joan Didion and John Gregory Dunne have scripted an as yet untitled screen play about a rock 'n roll marriage. They researched their script by traveling on the road for three weeks with Chicago and Jethro Tull.

The film's maker, Warner Brothers, reports that Liza Minelli and Diana Ross already have turned down the female lead, but Cher is still considering. Top candidates for the male lead are Kris Kristofferson, Neil Diamond, Gordon Lightfoot, and—yes—Mick Jagger.

program for aug. 28 wed.

8:00 FLIGHT 106-a non stop flight into musical fantasy
CHOICE 33 1/3-tonight including *Minnie Riperton*,
9:00 CHOICE 33 1/3-tonight including *Stevie Wonder*,
Daryl Way's Wolf, Minnie Riperton...
10:00 CHICAGO MUSIC SCENE-home grown talents
Farmingdale, Mike Dunbar, Anomea...
10:30 DIAL*ATRIAD TUNE-requests?dial 943-7474
11:30 MUSIC NEWS-a short special feature on *Space Rock*
12:00 MELLOW DOWN EASY-a solid hour of the
real Blues, hosted by Downbeat's *Ray Townley*.
1:00 NIGHTCAP-classical music-till 6 AM with *Ron Ray*
Scriabin-Symphony No. 1 in E Op 26
2:00 Lalo-Cello Concerto in D minor/Philadelphia Orch.
5:00 Mozart-Piano Concerto No. 23 in A K488

CHICAGO MUSIC SCENE



By Cary Baker

Winnetka high school student Jim Butler didn't really care about a whole lot at one time; except partying, getting high, and tramping around, that is. Today, he is a sustaining member of a new Chicago area musical entourage, *Mirage*, a versatile ensemble that leans toward softer material accentuated by unique use of classical instrumentation.

"The way I was going," Butler says, "I would have freaked out on life, much less graduated from New Trier, if I hadn't tuned into music."

He had toyed with guitars and the like, but Butler credits New Trier East's "Center for Self-Directed Learning," almost a school within a school, for helping him to develop his talent for composition. The Center is a program available to students at New Trier who elect to take on full jurisdiction over the 5 W's and the H of their studies. They even supervise the evaluation. Butler decided he'd pursue a long-latent desire to compose. As a consequent of this direction, *Mirage* was formed—comprised of students that he knew from music theory class, plus a few friends.

Mirage is a quintet that includes Butler on acoustic and electric guitar, keyboards, and synthesizer; Julie Simpson, flute; Julia Robling, piano and vocals; Brad Dubner, bass; and Jim Wolfson, drums. All are under 18 and residents of the North Shore. And they recognize the influence of some of the North suburbs' other talents—Graced Lightning and Pentwater among them, and also those of internationally acclaimed Emerson, Lake, and Palmer and Frank Zappa.

The group has played scant few concerts—one a benefit for New Trier's independent learning center, and another a music festival on July 4 in Wauconda, Ill., Northwest of the city. Apart from that, they have practically no tales that would enamor a follower of itinerant Midwest musical aspirants. All members are simply schooled musicians and close friends. And there's little they can do about that.

They had previously grouped together in various odd combinations before declaring themselves *Mirage*, the bassist and drummer having performed with local rock bands that played the teen club circuit. But the new band's sound is anything but dime-a-dozen. In fact, it's a trifle esoteric, but the members wouldn't want it any other way.

According to one, "I guess you could even call our music self-centered. We satisfy ourselves with it first. It's not music for the masses, but we hope that some people do enjoy it."

Their repertoire contains an interesting cross-section of originals penned by Butler and pianist Julia Robling. One, a Butler Composition, contains opposing melody lines, one in 5/4 and the other in 7/4 time, meeting for a culmination at each common multiple. He lists Zappa as a major influence on the conception of this absurd piece.

Another, *The Wrong of Spring*, is an answer to Igor Stravinsky's *The Rite of Spring*, poking fun at the master's patterns and technique. It was written initially for Butler's music theory class. And then there's *One With The Waves*, conceived in an irregular guitar tuning.

"I was sitting in my car at a Winnetka beach and my guitar was in an odd tuning, quite by accident. And I sat and composed until a cop came and told me I was parked illegally," Butler says. The result of some impromptu prodding was *One With The Waves*, and its sequel, *Two With The Waves*.

Flute by Julie Simpson, a student of music scholar Harriet Peacock LeJeune, is featured on *Death of the Neurotic Cuckoo Bird*, and a heavy Rick Wakeman influence is evident on *Good Times*, almost a neo-Baroque waltz.

It's perhaps beyond the limitations of our mode of experience to conceive of Wakeman, Zappa, Emerson, Ian Anderson, Stravinsky, Joni Mitchell, J. S. Bach, and Graced Lightning diffused into one outfit. But *Mirage* combines several influences with five extensive musical backgrounds. They're not a show band, but they'll play music for those that come to listen. And when they finally do make it, *vin d'honneur* will be no *mirage*.

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8:00 FLIGHT 106-non stop musical voyage
9:00 CHOICE 33 1/3-tonight including Mahogany Rush,
Rick Wakeman, Garcia, UFO...

10:00 CHICAGO MUSIC SCENE-spotlighting the talents
of Afterbirth, Mirage, Enigma, Mighty Joe Young.

10:30 NEW SOUNDS & NEW RELEASES

11:30 WEEKEND PREVIEW—a musical who?what?where?
of upcoming events this weekend.

12:00 MUSIC NEWS-featuring Donovan in music and conversation

12:30 THE UPSIDE AND THE DOWNSIDE with Beatles&Steeleye Span
1:00 NIGHTCAP-classical music-till 6 AM with Ron Ray
Stravinsky-Capriccio for Piano & Orch/Ozawa conducting

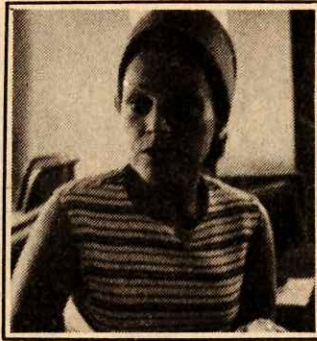
3:00 Wagner-Prelude to Act 3 of Tannhauser/London Phil.

Program for aug. 29thur.



Kay Starr

by Andrew Epstein



The big bands of the thirties and forties brought a cleaned and well scrubbed version of twenties-black jazz to middle America. For the most part, they removed most of the sex and drugs from the words, but left the hard driving rhythm and improvised solos.

The depression seemed to drive all the authentic jazz underground. It didn't start sweeping the nation until about 1935, when Benny Goodman found himself in Hollywood with his band (he was 24). They ended a cross-country tour that proved to be unsuccessful in bringing this new sound to the people. He had gone back to playing the old dance stuff, but decided to "cut loose" one night, and that was the start.

It seems as if every one was forming a big band, the new American Dream. You remember all those backyard musicals with a teenage Judy Garland and Mickey Rooney. "We can form the biggest and best band, a lot of the kids have instruments, you can be our singer—and then who knows, maybe BROADWAY." They seemed to do that every time they made a film. Like I said, it must have been a major part of the big American Dream.

Not knowing what we do about the life and times, let us return to the shadows of yesteryear and discover pretty little Katherine Starks of Doughert, Oklahoma. The year is 1922. The month, July. The day, the 21st. Miss "Wheel of Fortune" is born.

Her singing debut was on a local radio station. She moved into the big time when she was the substitute for Marion Hutton (Betty's sister) in Glenn Miller's 1939 band. (The first real dance band she sang with was Bob Crosby's Bobcats.) She also sang with Joe Venturi, but she began to shine with the great Charlie Barnet. Needless to say,

she was hot stuff, and when she moved over to Capitol Records as a solo she must have had a large following. The year was 1945. Soon after, she cut the big one, "Wheel of Fortune." The rest is history. "Wheel..." seems to be her song. One can only wonder how many times she has sung that piece. She had a lot of other hits; Wabash Cannonball, Rock and Roll Waltz, and Bonaparte's Retreat.

This is all history. I only know what I read. I began to get into music somewhere between Bobby Rydell and the Beatles, but even I sort of remember "Wheel... I had a babysitter who would have her boyfriends over after the folks would leave, and they would make out to Wheel...

As of late, we have been doing this nostalgic stuff a bit too much. We tend to write it all off as camp, but rock and roll had its very beginnings with people like Ms. Starr, and the records that I have are some of the best jazz that was put on wax. Her style of singing and her strong voice made you want to dance. There is just no way you could sit here and yawn.

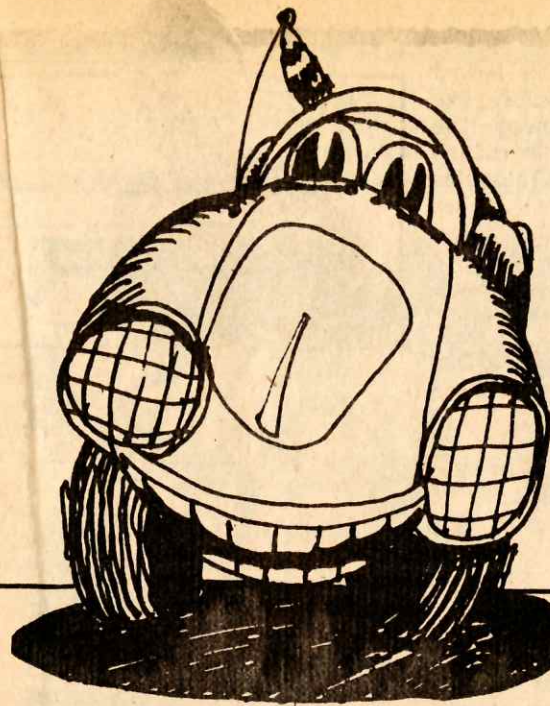
If you want to hunt down any of these records, your best bet would be to go to the Jazz Record Mart or Rose in the loop. The story does not end here. Kay Starr was in town last month, singing at the Empire Room. It was a steady stream of double knit pants suits, and white patent leather loafers. She was playing to her crowd, the people who remembered her... and still love her...lots. The few young people in the room seemed shocked at how good she was. She sang a mixed bag. Some new stuff and some old. The old is what they came to hear. She saved the big moment for the very last. You guessed it, *Wheel of Fortune*. Boy, did it sound great. But... for me the high point of the night was when she began to sing Kristofferson's *Help Me Make It Through The Night*. It tore my heart out. It was then that I knew that this lady still had it. If she wanted to, she could start a new phase. There is something about the combination of her country and western background and her part in American jazz... The closest thing we have ever produced like it is Brenda Lee.

It would be a shame if she had to sing *Wheel...* forever. The new stuff was real good and gave new life to a song like *Tie A Yellow Ribbon Round The Old Oak Tree* and need less to say her rendition of *Bad Leroy Brown* and *Delta Dawn* were just fine, but that was the Empire Room. Later, when I talked to her, she



told of wanting to get out of the business for the last five years, of doing more charity work for the American Indians (which she is, in part), of thinking up names for her cars (her new antique Rolls Royce?... Miss Jelly Rolls!) and I got the feeling that she would be happy to sit by her pool and have friends over for a bar-b-que.

I couldn't help wondering what would happen if she got locked in a recording studio with some one like Leon Russell, the Band, or Stevie Wonder. In the past few years, many dimming stars have popped up and have been going strong with the concert set. I for one am very tired of getting blasted out of my seat by a group or a singer who can't even pronounce their lyrics clearly. Midler and the Pointer Sisters are bringing some class back into the music. Lena Horn is doing some very heavy sounds these days, Etta James has some killer L.P.s out, Morgana King has a large, young following, and Peggy Lee may have Paul McCartney do her next L.P. with her. Well, one of three things can happen to Kay: hang around the pool with Miss Jelly, cut some of the finest sounds ever, or wait for Bette to get bored with the Andrews sisters and start cutting copies of *Wheel...* not nearly as well as Ms. Starks.



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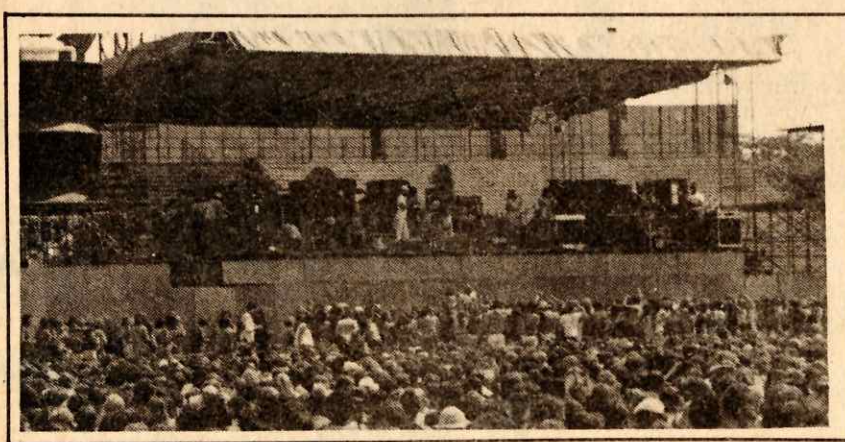
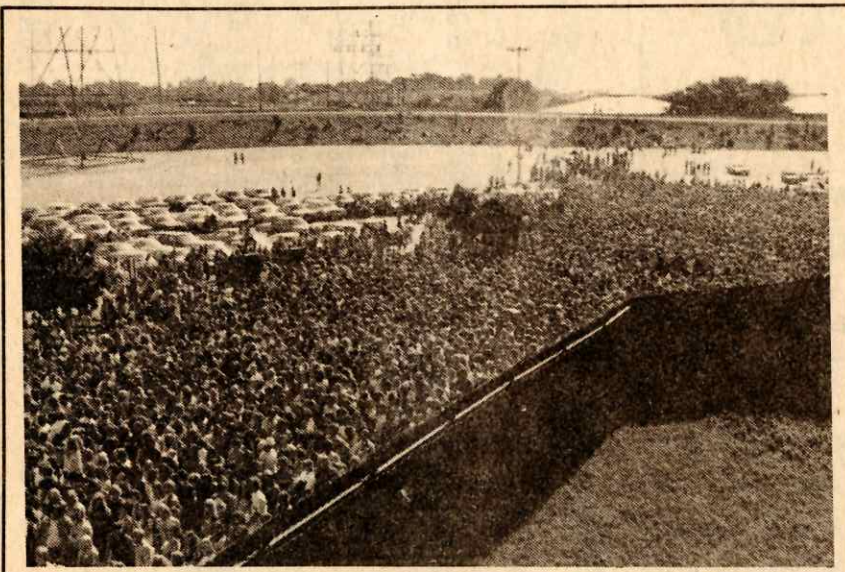
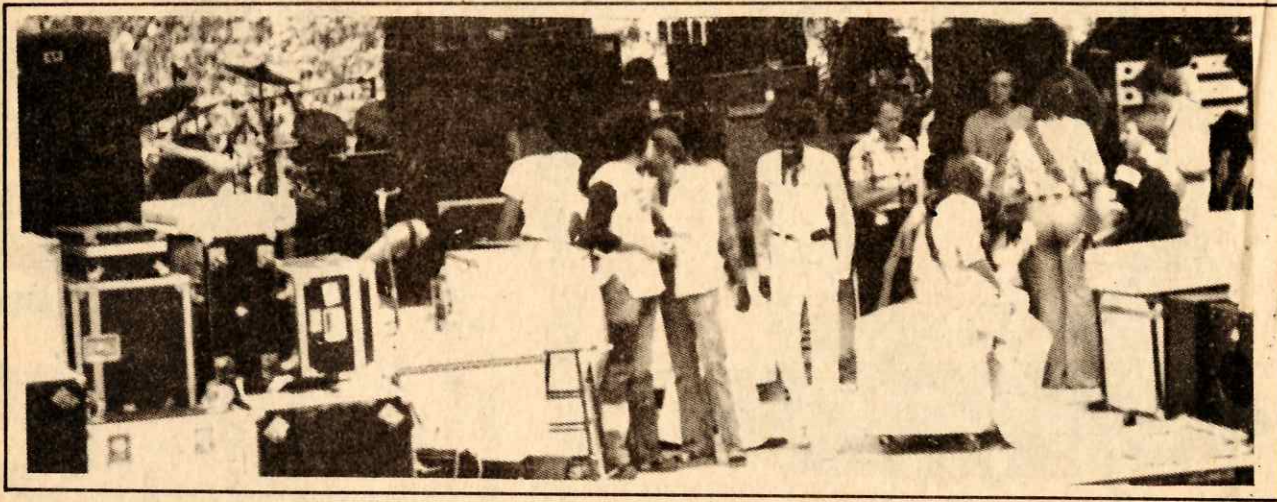
- 9:00 FLIGHT 106-non/stop music
- 10:00 CHOICE 33 1/3-tonight including Eloy
Epitaph, Triumvirat...
- 11:00 FOCUS ON FOLK with Gryphon, John Renbourne,
Joni Mitchell, Peter Lang, George Cromarty...
- 12:00 MUSIC NEWS-a short special feature on Kay Starr
featured with *Stevie Wonder, Herbie Hancock.*
- 1:00 NIGHTCAP-classical music-till 6 AM with Ron Ray
Stravinsky-Eight Inst Miniatures for 15 players
- 3:00 Chopin-Preludes Op 28 - excerpts/*Jorge Bolet, piano*
- 5:00 Paganini-Caprices Op 1 for Violin-selections 17-20
Mozart-Piano Concerto No 26 in D K537



Triumvirat

program for aug. 30 fri.

C.S.N.&Y. CONCERT



Sunday (July 21) in Milwaukee, Wisc., I witnessed the epitome of the most refined art of the concert as its been practised over the past years. Coming into downtown Milwaukee at 12:30 p.m. (after meeting with Jim Guorcio in the Pfistor Hotel) it took only 30 (1 p.m.) minutes for us to arrive amongst 52,000 energized, yet very mellow, concert attendees.

Filling the Milwaukee Stadium with an anticipatory and anxious aura, the crowds received Jesse Colin Young with warm enthusiasm—the Beach Boys with riotous applause (resulting in three encores)—CSN&Y with a tumultuous roar (for three and a half hours straight no less). Naturally the groups were highly professional and gave the outstanding displays of musicianship and artistry for which they are all respected and known.

Their performance was smooth and magical, yet felt like a well tuned part of the "impeccable production machine." I say impeccable because I've never witnessed a more totally organized production effort as was displayed by Daydream productions and Bill Graham. From the sale of the first ticket to the final encore of CSN&Y, the most efficient concert production I've ever seen led 52,000 human beings on a journey of satisfaction and positive vibes.

I will remember "A Day On The Green" as an unsurpassed work of art and a tribute to all the performers involved, especially Crosby, Stills, Nash, and Young.

Ron Bennet

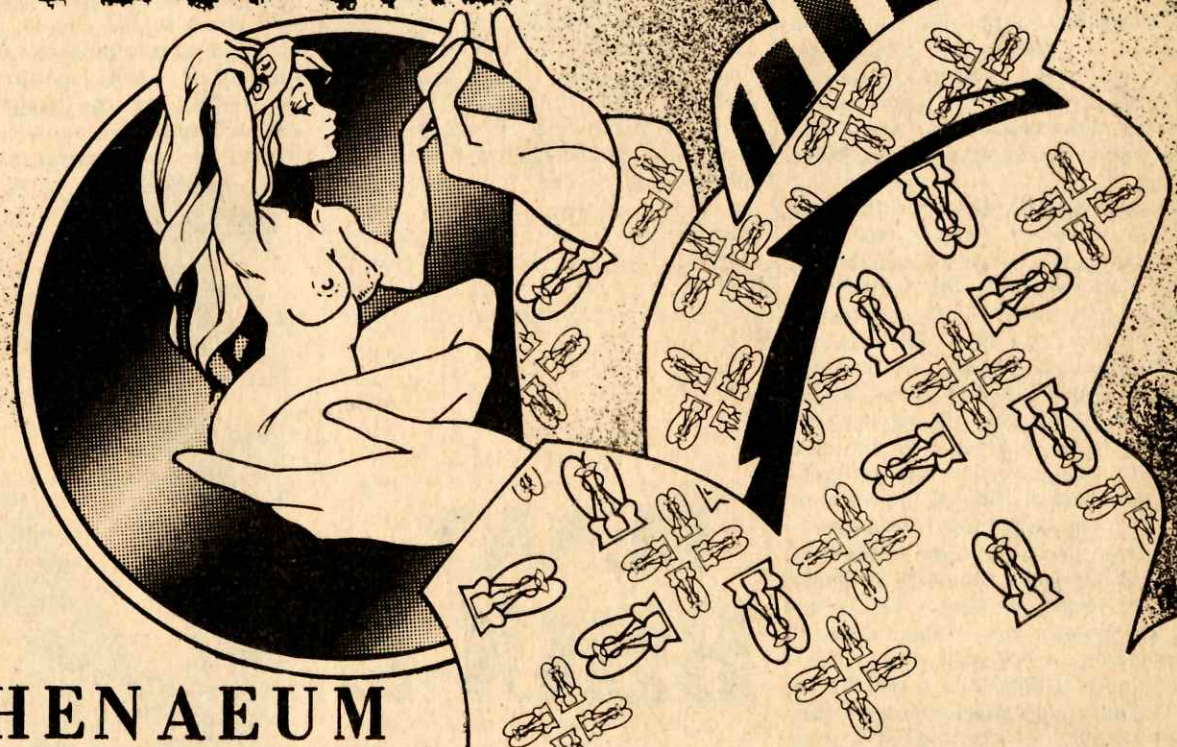
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LENNY

Bruce Anderson/Stu Zanger

It's tres chic these days to be known as a friend of Lenny Bruce. As a result, it seems that all of Lenny's "good friends" are coming out of the closet and the woodwork to declare their allegiance to their dear, departed, friend—and to reap the attendant prestige.

□ Julian Barry was a friend of Bruce's for five or six years. He was a young, hot-shot stage director then, working a lot in Chicago. During the day, he would rehearse the play he was working on, and at night he would sit in with a jazz band in Rogers Park, and play trumpet for no salary, just because he liked to play trumpet and be around the jazz scene.

□ A musician friend introduced Barry to Bruce, after he flipped out over one of Lenny's records. They became friends, rapped together, hung out with the same crowd. But Barry is quick to point out that he and Bruce NEVER were close friends.

□ The last time Barry saw Lenny was in Chicago in 1962, when Bruce was busted at the Gate of Horn on obscenity charges. Bruce was already on a downhill slide; he died four years later of an accidental overdose of morphine at age 42.

□ Barry who is now 43, has continued to work in the theater. He also wrote a few screenplays and several episodes of "The Wackiest Ship in the Army." But in 1971, he found some fame and fortune for himself and his old friend—posthumously—when his play, "Lenny," opened on Broadway, where it ran for 13 months. The production, which leans heavily on Bruce's nightclub bits, also was successful in San Diego and is currently playing an unlimited engagement in Chicago.

□ According to Barry, those irreverent, satirical bits were not really original. "I never heard anything out of Lenny Bruce's mouth that I hadn't heard before from a trumpet player or a drummer in a band somewhere."

□ "The difference was that Lenny took that mentality up out of the 'pit' and he put it up on stage and he made everybody understand it. That's what was so incredible. This guy was saying things that I had only heard from trumpet players. I had heard all those things, but I'd heard them from guys in

cars with joints going around.

□ "Lenny's mentality was the mentality of the classic white hipster of the '50', what Norman Mailer wrote about the 'white negro.' And Lenny was a white negro and he was a white hipster. The 'reason I dug Lenny was because he was like one of the guys in the band. He really thought he was a musician doing a riff with his mouth."

□ Lenny was "hip," but he was no "beat." The distinction, which is a clear cut as Confederates and Yankees, is important to Barry. The "beat movement" out of Berkeley in the 50's was anathema to the jazz hipsters.

□ "He hated beatniks. He thought they were the lowest. In the '50s, beatniks were the enemy of the people that REALLY were hip because the beatniks wanted to come and play their guitars and sing folk music, which meant that the jazz musicians that were jamming in clubs had to get out. "In coffeehouses, the guys wanted to play jazz and beatniks, and people that later you would call "hippies," were a drag because they wanted to come in and sing, 'I got the blues and it's tough to be in Mississippi.' It was really a drag to jazz musicians, because most of the beatniks were from Columbia University anyway. They had black sweaters and beards and thought they were hip. So Lenny was never part of that beat movement—EVER. He was part of the hip-jazz segment of the white

population of the '50s. They were the really heavy dopers and then had marijuana taken away from them by the beatniks."

True to form, Lenny the hipster was a heavy doper. He did grass and pills and finally killed himself with a needle. "That was a tragic flaw in the guy. Lenny should have cleaned himself up," Barry says.

"The minute that he knew all that repression was coming down on him, the normal thing that you would think he would do, or Abbie Hoffman would do, or anybody would do, would be to cool it—immediately."

But he didn't. As the harassment became more regular and the busts more frequent, so did Bruce's use of heroin. Barry offers just one simple explanation.

"Anybody that overeats really digs to feel the food go down their throat.

And anybody that really likes to have something put up their ass, really likes to have something up their ass. And anybody that like to feel a needle in their arm, likes to feel a needle in their arm. And Lenny put a lot of needles in his arm, because he must have liked to put a needle in his arm."

He was nearly flat broke then, not even enough money around to bury him. And most of those "good friends" were not around to help. According to Barry—who says he found out from Marvin Worth, Bruce's manager—the money for the funeral came from Milton Berle.

LENNY BRUCE



"He came up with the money when no one else would. That's right. No one knows that. Milton did that. He came up with the cash," Barry says.

After many needles in his arm, after many busts and subsequent acquittals, after a divorce from his wife, Honey, after seeing his income go from \$350,000 a year to \$6,000 a year, Bruce died in 1966. Barry remembers the funeral and the memorial service vividly.

"It was a very simple funeral," he says. "And there was a memorial service in New York. It was very show business. Paul Krassner was the emcee. Allen Ginsberg (?) did a dance or a poem or something. Tony Scott trio played.

"And there was a cat who was at the memorial service who put everybody away screaming. 'God will not be mocked. You can make fun of Christ, but you will pay your dues.' Oh, it was heavy. He was a religious fanatic.

"But the guy that finally got up and wiped everybody OUT was the Reverend Howard Moody, who was the reverend of the church—Judson Memorial Church. Howard Moody got up after all this phony, hip bullshit that went down there and he said some of the greatest things I've ever heard about Lenny. One of the most moving speeches I've ever heard.

"This dude was a Protestant minister, and that was what was so beautiful. After all the show biz hippies got up and made like this is not a memorial service. It's for Lenny and we're gonna keep it hip. And this guy got up and he did five minutes of the most brilliantly concise real grief that I've ever heard.

"It was the first time I ever heard Lenny referred to as a 'shaman.' He called him 'a comic shaman' who had 'exorcised the demons that plague the body of a sick society.'

"At the end, he said 'May God forgive those who were involved in the deprivation of his livelihood, while he lived, and may God grant us all the 'shalom' that comes from everlasting peace,' and he just wiped everybody out.

"And he said, 'I'd like to mention some of the qualities of this man that are usually left out of eulogies—his pig-headedness, his unbearing moralism, his unstinting stubbornness.' And he talked about all these things that are ordinarily supposed to be bad qualities in people that Lenny had.

Three years later, Barry was hired by Columbia Pictures to write a movie about Bruce's life. That movie was never made. But two years later, it

turned into a stage play. And three years after the play opened, it turned back into a movie.

What happened was that Barry was hired to write the movie in the middle of what he calls the "kid picture era," immediately following "Easy Rider's" success. Thinking that a movie about Lenny Bruce would draw the kids, Columbia even hired Tom O'Horgan, of "Hair" fame, to direct. But the movie was cancelled when the fad in Hollywood changed.

"When 'Love Story' came along, they threw all the 'kid pictures' out. One of the pictures was the movie of Lenny," Barry says.

When the pink slips came, Barry, O'Horgan and producer Marvin Worth had a screenplay on their hands and a lot of time already invested in the project.

"We had a screenplay that we didn't know what to do with," Barry says. So, one of the three of us—to this day I don't know which one it was—suggested that we turn it into a play. So we did.

"I remember I took that screenplay and turned out the first draft of the play in four days. If you look at the play, it's like a movie. And I would never write a play any other way again. I would write a screenplay first and make a play out of it, because that's the way modern theatre should look."

From the time he started working on the screenplay until the play opened on stage, Barry spent two years writing and researching. The researching came easy, though.

"When people say to me, how well did you know Lenny to write about him? What sources did you use? The source I used most often was Lenny himself.

"I'd say two-thirds of the play is Lenny's act. It doesn't always look like Lenny's act, but it is. It's Lenny's words."

Barry had little trouble remembering Bruce's words. He had all the records committed to memory, as well as most of his nightclub bits and the casual riffs that were never put on records. What information he didn't have at hand, was available in more than 1000 hours of tape recordings from the "estate."

The estate of Lenny Bruce is represented by Marvin Worth, who is one of the producers of the play and the producer of the movie and also Bruce's manager. Marvin represents Sally (Bruce's mother), he represents Honey (Bruce's ex-wife), he represents Kitty (Bruce's daughter) and he represents the estate per se.

"The estate had nothing when we started. There was no estate; it was an

estate on paper. It was a shithouse. It was words," Barry says.

The estate was put in order, some problems with Bruce's wife, Honey, were worked out ("The reason I call her Rusty in the play is that the lines of communication broke down at one point."), and Barry went into business with the estate of Lenny Bruce.

"As an author, I get paid a certain amount of money every week, depending on how the play does. Well, I split what I get as an author with the estate. I won't tell you the percentages, but they're groovy in favor of the estate. In other words, there's a collaborator here. The collaborators on this piece are the estate of Lenny Bruce and me."

The work and the hassles didn't end when the play finally opened. "I used to get hate mail in New York. Like Hitler got 6 million Jews but he sure missed a bet when he didn't get you. Or sometimes just generally outraged Catholics who didn't know what they were getting into and were offended by the play and wanted their money back."

In Chicago, the city that busted Bruce in 1962, the hassles were different. "I tried for three fucking years to get a theatre in this town. Theaterowners wouldn't touch this play. They were afraid of it," he says.

He finally found a home for his play at the 11th Street Theater, a theater on the south edge of the Loop run by a group of young actors and technicians. So far, there have been no encounters with the law, despite the extensive nudity in the play.

"Two blocks down the street (from the theater), there's people going down on each other in an unredemming movie about people who just suck each other off—which is groovy. But that's playing down the street, too, so what are they going to hassle me for," Barry says. "To me, the bitter irony of this is that nobody's bugging us. Nobody should have bugged Lenny, either."

The life of the play about Lenny Bruce has been filled with obstacles, disappointments, harassments and short-sighted people, much the same as the man's own life was. But, similarly, it has been filled with some gratification and satisfaction, too.

There was money to be made, just as there was money to be made 15 years ago, proving that the man and his material are still provocative and entertaining. And there are the intangibles, too, like bringing a new type of audience into theater.

"I got very worried because I saw people getting up and going out, getting

up and going out (of the theater). I thought, oh shit, man, these people don't know anything about theatre. But, then I realized that they are all people that were into rock concerts and what they were doing was going out to the car to get high," Barry says.

"It was very groovy to me when the play opened because it was the first time, even including 'Hair,' that I had ever seen what I call 'freaks' in the theater. Usually, their grandmothers go to the theater.

"We used to kid that in a weird way, Lenny is a real family show. You would see a father and a mother and a college student with long hair. They're all going to the theater together which you know they never had done because they had been unable to drag the kid into the theater. Now the kid is dragging them in. And the parents could dig it, and he could dig it, and that was really beautiful. That was the kind of a healing thing I saw the play had."

While the play continues to run in Chicago, and Bob Fosse directs Dustin Hoffman in the irrepressible film version of "Lenny," to be released Barry is working on another project. All he'll say about it is that it has something to do with rock music.

"I don't want to tell what I'm doing, because then the price will go down. They'll think I really want to do it badly."

II.

Jerry and Judith Gordon
by Tanya Akason

Note: We talked, drank good Czechoslovakian beer and smoked an awful lot of cigarettes. This interview was a happening. When it was over, Jerry turned to me and said, "you know, I've given you a lot of Lenny." At the time, I wasn't quite sure what he had meant but as I read over the notes I had taken and typed transcripts of the tapes, I saw that the whole interview had been a performance given by Jerry Gordon with immeasurable help from beautiful Judy to an audience of one—myself. For this reason alone, I decided to keep the format we used that night, hoping that none of the magic would escape.

Jerry Gordon met Lenny through a waiter-friend at Duffy's in Los Angeles. They were introduced and "when I saw him, I went insane."

Tanya Akason: What did you say when you talked the first time?

Jerry Gordon: I said, man, I really dig you; we have the same point of view. Lenny had something special, not comedy but just a fantastic absurdity.



There were multitudes of impersonators, even myself. But he was the guru of his time.

T.A.: Was he a cult figure?

J.G.: No, not then; he has since become one. Lenny was a street comedian, really. I was a street kid.

T.A.: What about the difference between hip-jazz and beat?

J.G.: We lived in a total jazz world. When I was 14, we were doing then what is stylistically popular now.

T.A.: Can you elaborate on that?

J.G.: Like doing drugs. Like sitting around and listening to Charlie Parker and Jimmy Rainey, Miles Davis, Kenny Clark, the jazz world, you know. We were hipsters. The beats made levis popular. Us... well we were always in zoot suits. The hipsters were like greasers in a way except that we were worldly then, we were sophisticated... we were prepared to experiment with another world.

We were alone—individually alone. We were Dostoevskian creatures. Raskolnikov was a very good friend of mine. I knew him well. We were the outsiders.

T.A.: When I was told about you, I was told that you were a friend of Lenny Bruce's. What do you feel?

J.G.: I feel warm inside. I loved Lenny. I really did. And I still do now. In a way there's a lot of things I hated about him. I hated to see him not be able to make it to where he should have made it. And I feel that he destroyed himself. But that was inevitable.

T.A.: What about Lenny and drugs?

J.G.: He just wanted to get high.

T.A.: Was it also self-destructiveness?

J.G.: Yeah, I think self-destructiveness and I think getting high. People use drugs cause they dig it. It's very entertaining.

T.A.: But there comes a point when you start to rationalize what it is doing to you.

J.G.: Only as long as you don't have a source of supply. I really believe deep in my heart that once you use dope, if you have an unlimited source of supply and I'm talking about if you KNOW you have an unlimited source for the rest of your life, then you will use drugs for the rest of your natural life.

T.A.: No matter what the consequences?

J.G.: The consequences of using dope are the consequences of breathing, baby, and that dying. It just hastens it.

T.A.: You were at the Gate of Horn in Chicago in 1962, busted and arrested with the rest of the people. What about that night?

J.G.: They let everybody go except Lenny and they let him post bond. It was timed just right to bust him. He was in pretty bad shape. I talked with him before the show and he was pretty hyper and upset. I don't think he knew that he was going to get smashed.

Judy: I think Lenny kind of stated it afterwards in a routine like he has been busted in all of these cities and if he comes to the next city and they don't bust him then what kind of schmucky city is it?

J.G.: Let me tell you something about being hip. A lot to do with it is surviving. You live in a jungle. If you're going to act as an outsider, if you're going to be a creature of the night, you

have to know how to do your shit and get it off without the man camping on you. Lenny wanted to be a martyr. He would have loved to be Rocky Sullivan being schlepped to the electric chair. Lenny wanted to die; he wanted those things to go down. He wanted to challenge society. A lot of people want it but most of us cop out. We don't have the balls to go all the way. I don't know whether Lenny had the balls to go all the way, but they forced him to do it.

T.A.: Was Lenny a survivor?

J.G.: No, Bruce was a chemical casualty.

T.A.: You said before that he was a martyr.

J.G.: Ok, he was both. I don't think he wanted to survive. It's like Marcel Duchamp. One day he stopped painting and became a chess player. He was a chess hustler on Lexington Avenue. Somebody said to him, "why don't you paint?" he answered, "Because I don't have anything to paint." It's the same thing. I don't know but maybe Lenny figured he didn't have anything more to say.

T.A.: What about this new resurgence of interest in Lenny?

J.G.: Everyone is intellectualizing that Lenny Bruce was a great this and Lenny Bruce was a great that—Lenny Bruce was a night-club comedian, basically an emcee for strippers. He realized the absurdity in our society and made it funny and had the nerve to go on stage and to make it funny at a very repressed time in our society.

I think the greatest revolutionary force in this country was not Lenny Bruce but LSD-25. It liberated the middle-class American child. It changed conceptions of what life was all about. I knew what that was all about way before LSD-25 and so did he (Lenny). That's why when I talked to him I said that we had the same point of view. Because I am not a nice Jewish boy and neither was he. We didn't want to be. That's what our frame of reference was. Like when Emmett Grogan put a picture frame out in the street for the Diggers to walk through so everybody would have the same frame of reference—this dude and I had the same frame of reference.

Let me tell you something. In 1960 I was living on the coast and a bunch of schmucks came up to me and talked about a marijuana march. I said don't do it, man. Smoke dope and forget about these people. Because what you want to do is get high. The minute dope becomes legal, you've lost the war. You want to win the war. You want to do your own thing. I'm fighting a one man war. I don't even know who the enemy is, and I don't care. Lenny didn't either

The people were not Lenny's enemy. He loved them. How can you be funny to people and make them laugh unless you love them?

T.A.: What was the comedown on him for being obscene?

J.G.: Being profane is more of what it was.

T.A.: Why was he harrassed?

J.G.: Because he talked about things that are dangerous to talk about. he talked about society's sacred cows.

Judy: Yeah, it jeopardized people's securities. They lived their lives around these things and all of a sudden, they had no sense of humor about them.

T.A.: You mean because it was not absurd?

J.G.: Right, a main part of people's lives are built on their religions.

T.A.: What do you think of Ted Schwartz in the role of Lenny?

J.G.: Ted is a consummate actor. He gets the real essence of Lenny. He's got pathos. Jewish pathos. Lenny WAS Jewish pathos. Ted's got it. Pathos? Well knowing that you can cry because you knew that his bits as funny and as absurd as they are so truthful that they hurt. They cut you to the quick. That's what Lenny had. He was a great psychoanalyst. He was the Sigmund Freud of the comic stage.

T.A.: Was Lenny apolitical? Non political? Or just not involved?

J.G.: Politicians are all hipsters. They don't mean anything. Politics anesthetizes you. Politics never became important to him. Lenny was concerned with one thing—the human condition.

T.A.: What do you mean?

J.G.: He saw that everyone had to love, die, eat, sleep, and take a shit. The hipsters understand the game; they're surviving. The human condition never changes.

T.A.: Julian Barry has said (about Lenny) that the punishment was totally out of proportion to his crime.

J.G.: It always is. We always say that punishment should be administered in relation to the crime but it never is. The punishment is always in excess.

Judy: As a lesson for defying the established order.

T.A.: Is that what made him dangerous?

J.G.: Yeah, Lenny was always telling people to face reality. Reality makes people dangerous because we've been fed so much fantasy.

T.A.: What other than reality made him dangerous?

J.G.: Lenny was harmless. Lenny's worst enemy was Lenny. There never was any crime. What he did was commit transgressions against the established beliefs.



Theater is as necessary to Life as AM radio

by
Tanya Akason

"Sexual Perversity in Chicago," written by David Mamet and being presented by the Organic Theater Company is about the Great Romantic Myth. It confronts the classic acceptance of heterosexual relations and weaves a lonely tableau of the greatest perversity of all—working against one's own best interest.

In behalf of romantic love, dramatist Mamet says with a sigh, "of course I believe in romantic love," the mechanics of an affair are undertaken by two of the characters in the play.

"But the perversity starts the moment they lay eyes on each other," Mamet continues. "They are not dealing with each other truthfully. They are not dealing with each other in a way which has the capacity to make them happy."

Both couples exhibit the same game-playing. In one case, it is considered crass (the hard come-on) and in the other case it is cute and "acceptable." Both ways are insensitive and inhumane.

"I think on the whole that the play is pervaded by homosexuality," says Mamet. "One of the major issues in the play is the idea of THE romantic myth in this country being a homosexual one rather than a heterosexual myth. And that's why Danny's relationship with Bernie overpowers his relationship with Deborah. If he is going to be wrong or be an emotional cripple, he (Dan) would rather be it with Bernie rather

than with Deborah because that's where the culture supports him."

Society supports the idea that heterosexual relationships go wrong. It is a given. It is "acceptable" and practically a cultural law. But the women are never really friends. "The society splits them up," Mamet asserts. "All the way down the line, it says to them, 'You Can Not Be Friends.' In fiction, the women are not friends; they are adversaries; the men are pals."

There is a distinct difference between perversity and perversion. "Perversion," says Mamet, "is a lowering of self in class, a lessening of an action, a denigration; you are left with nothing but the form."

"The real perversity," Mamet goes on, "is the mundane acceptance of that dull ache, that slight pain, that constant disaffection from friends and colleagues."

Mamet is not trying to offer any solutions to this state of affairs. He is just trying to tell us something about what makes these perversities an accepted way of everyday life. He is showing us one of the problems. But insight alone is not sufficient. "I agree with Freud when he said that the only way to forget, is to remember."

II.

I like to think of theater as an art form rather than show-biz.

—D. Mamet

The play moves like epic theater rather than a traditional approach to: ONE—beginning, TWO—middle, THREE—end. The audience is seeing the revelation of "dialectical" forces through a series of scenes and sketches. Each stands on its own.

"I am trying to do away with the fact that there is or has to be a natural progression," Mamet states. "We are seeing the interplay of forces that are doomed from the very inception. It is these forces that act on the characters."

The play is not a lavish production. A few tables and chairs, along with a bar/bed compose the setting for the characters to move through.

"I like the idea of economy. I like economy in vocabulary and setting, in action, and it just seems wasteful to introduce a character whose presence is not absolutely essential," says Mamet. There are a total of four characters in the production although there are never more than three on the set at one time.

Warren Casey (Bernie) and Roberta Custer (Joan) were both founding members of the Kingston Mines Theater. Carolyn Gordon (Deborah) has appeared in the Organic Theater's last nine productions. Eric Loeb

(Danny) has had an extensive career in the theater and returned to America "specifically to work with Stuart Gordon," founder of the Organic Theater and director of "Sexual Perversity in Chicago."

III.

I believe that the theater, to flourish, has to be an indigenous theater. It has to spring from and speak to the people of the place in which it is situated. This is existing several places in Chicago. The Organic Theater Company does this.

—D. Mamet

The idea of theater has been perverted to where "meat-loaf theater" is THE theater. Mamet explains this term by equating it to the Chicago Symphony Orchestra playing the latest hits of Burt Bacharach. The reason for the success of these theaters is two-fold: first, there is a lot of easy money behind them and second, they run on Mencken's old axiom that no one ever got poor underestimating the taste of the American populace. "The potential for exploitation in the mercantile theater is gigantic and almost universally realized," says Mamet.

Chicago, like all of the other cities that are not New! York! City! has to build acceptable theater traditions in their own way. National drama centers do not develop if the plays and the companies must "make it" by going to New York. It is essential that Chicago and other cities alike develop their own form and acceptable tradition of experimentation in theater on their own "turf."

Chicagoans are fanatics about supporting Chicago in the areas of music, sports, opera, and art. It has been done for years. But not with Chicago theater, although there are signs that this is changing.

"Part of the reason," Mamet offers, "is that the theater has not been speaking to the people. It hasn't been saying to them anything they need to hear, they need to know or want to listen to."

The Organic Theater Company has been doing some very exciting theater. They seem to have no pretensions. Their goal is to do good theater and to do it consistently, aiming towards the full creation of a theater that speaks to AND entertains their audience—the people of Chicago. They are trying to make the theater a part of the community. They are trying to make theater NECESSARY.

Hopefully more theaters will follow this lead in separating, cultivating, and expanding the notion of the essentials in theater apart from the concepts and confinements of the traditional theater.

SHANGHAI



Shanghai Gesture opened recently at the Follies Burlesque at the southern end of the Loop, on State Str. Opening night was beset by a number of problems before it concluded with a press and publicity buffet and scenic boat ride across the lake. Amongst the problems were a phony bomb threat and harassment by the city's fire department.

Concerning the former, a brief talk with Eleven disclosed that "contrary to what some reporters, gossip columnists, reviewers, and writers thought; it was not a plot to get front page publicity." In fact, when news arrived of the bomb threat and the order that the theater had to be emptied for a bomb search, Eleven was heard to say, "if anybody is that involved in the

politics of what goes on on State Street, it's his problem, but I will sit still right here in my coolie wig and die" rather than face any further delays.

Concerning the latter difficulties, "The fire department stated that the stage didn't have sufficient sprinkler systems for a legitimate production." One is left to assume that the burlesque productions that were staged there for those many, many years were illegitimate productions. It's dubious that the harassment was due to offended sexual mores since Shanghai Gesture was a film starring Bette Davis, if memory serves. Perhaps they just want some of that old burlesque back and are afraid the Loop might start rejuvenating itself before they can think of some sort of multi-million boondoggle with a title promising the rebirth of State Str.

When asked to review the reviewers, Eleven admitted that, "Richard Christiansen's review is one of my favorites. Particularly where he says that Shanghai is to theater what rhinestones are to jewelry. I think he senses the theatricality and spectacle I was aiming for although he missed the deeper content of the play." Like other reviewers, there was a tendency to be impressed by the affects to the detriment of the performances. "I don't think he paid nearly enough attention to Linda Kimbrough's performance as Mother Goddamn. He may have felt unmoved but he was one of the few people in the audience not to be."

Concerning the change necessitated by the pressure on State Str. and the consequent move to the Atheneum theater, "It's amazing what Clyde Foster has done with the lighting to make up for the difference in the two stages. Besides that, the play is almost identical except for detail shortenings. In fact, if the good houses continue, Shanghai Gesture plans to move to another theater closer to the Loop."

For myself, I know none of the people at Triad had anything to do with the bomb threat (if there was any). The panic backstage was almost laughable. I felt like I was in some 1930's drama. James Cagney is trying to put on the play, me (played by Pat O'Brien) is keeping a cool but jaundiced calm, suddenly the producers break in; hysteria written all over their faces. If that was a joke, no one here appreciates their sense of humor. What would seem impossible under all other circumstances, did seem somehow natural amidst the various other theatrical archetype scenes, and thirties flashes; but staged? Not a chance.



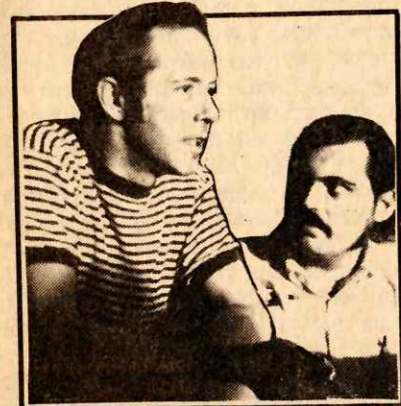
BARGAIN BASEMENT THEATRE

Off the corner of Halsted and Armitage, a kid is furiously pedalling his bicycle down the sidewalk, across the street, in an empty lot, they're playing volleyball. But on the west side of Halsted, at 2020 North Halsted, behind brown-stained doors, almost invisible to the public, is the home of Chicago's second oldest community, The Drama Shelter. If you summon up your courage and walk through the doors you might be greeted by a miniscule lobby, and opening and walking through another, red chairs with scattered people. It's Tuesday night and you hear a determined voice saying, "Of course it's difficult to do, of course you don't believe you can do it. If it wasn't difficult and you were sure you could do it, there wouldn't be any point in your doing it as an actor."

The voice belongs to Darel Hale who's directed most of the Drama Shelter's productions, as well as starting the company over five years ago and nursing it through major crises. He came to Chicago from New York, seeking relief from the commercial-ridden, backstabbing world of the New York stage, and looking for a haven where dedicated, serious theatre people could get together to do "drama." The first home for Hale and his group of actors was an area of the now-defunct Paul Bunyan Restaurant in Old Town, where performances went on right behind the steam table, to the accompaniment of occasionally clattering dishes. "The cooks occasionally got drunk," Hale says, "and on certain nights we could count on drunken brawls right off stage left." Other problems included crashing china, kitchen stabbing, power failures, smashed windows, and in its present home, an occasionally overflowing bathtub from the floor above or rock concerts in the yard next door.

The Drama Shelter's theatre seats fifty people, making it small, or, better worded, "intimate." One thing never suffered, though, and that was theatre. The Drama Shelter's list of productions

DRAMA SHELTER



includes "No Exit" by Jean Paul Sartre, "American Dream" by Edward Albee, "Hello from Bertha" by Tennessee Williams, "And Things That Go Bump in the Night" by Terrence McNally, "Intimate Relations" by Jean Cocteau, "The Slave" by LeRoi Jones, "Bloodknot" by Athol Fugard. "The Drama Shelter is just what the name implies," says Hale, "a shelter for serious actors, theatre people... a place where they can work sheltered from the dilettantes, the socialites and dabblers, where they're exposed to productions with a beginning, middle and an end that have something to say. No subject matter is taboo; in our productions we never judge, only show..."

That means for Drama Shelter members, committing themselves to working at least five nights a week—three nights for weekend performances and at least two more for rehearsals. In addition, each member has a daytime job. Darel Hale himself is a skilled surgical photographer who did a stint editing films for the Army; other members work as a banker, a chemical engineer, a seamstress; a past member was a mortician and another raised monkeys for a living. A leading lady of "No Exit" was a blind stenographer—she ended up marrying her leading man who was a typesetter from the Chicago Tribune and moving to Colorado.

Currently, the Drama Shelter is concluding a run of "Cheep Theatrics," a collection of short plays by New York's Robert Patrick. Patrick, who began by hanging around off-off Broadway theatres in the sixties, serving as everything from a janitor to busboy, actor to producer, technician to playwright, is a very funny genius of the quick comedy sketch, finding occasional pathos in his depictions of love, the world of television and atomic bombs. "Whoever said violence was a sex substitute has never had sex," says a character in the sketch "Fred and Harold," a part of "Cheep Theatrics," which Norm Pellegrini praised for its "great deal of vitality," and Johanna Steinmetz described as "a lot of Micky Mouse and Donald Duck."

The Drama Shelter's productions range from the theatre of the ridiculous to the theatre of the sublime, from quick comedy to heart-shattering tragedy. "I don't care if you feel it," says Hale to an actor during rehearsal, "make me feel it! If you feel it, that's nice, but just make me feel it."

The Drama Shelter is not a center for a lot of parties, just a lot of very dedicated, serious theatre. "Our only interest," says Ron Hitchcock who came to the group after a few years of

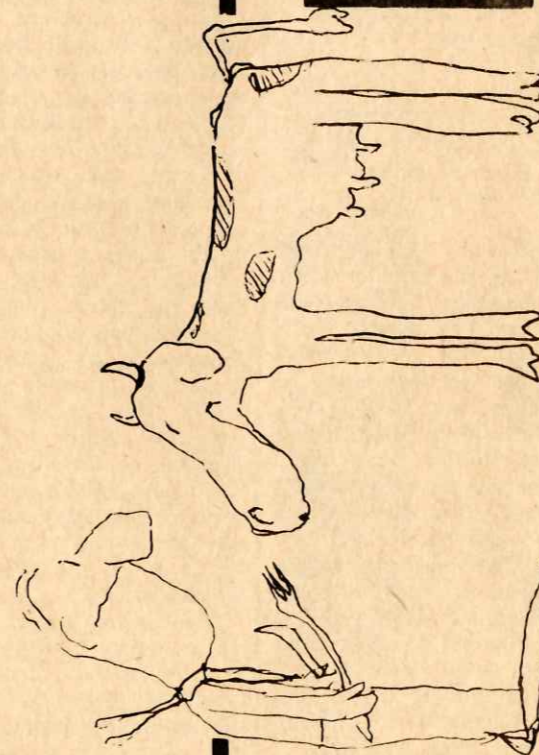
doing TV commercials in New York, "is in super-dedicated types."

For the super-dedicated types, the Drama Shelter, in addition to regular productions, holds a number of workshops: in acting and improvisation, in playwrighting and directing, and in stagecraft and movement. In addition, last month they began a series of free films dealing with the theatre, called THE THEATRE/FILM Program, which David Elliott of the Daily News described as "very ambitious." With the idea that Chicago theatre audiences are rarely exposed to theatre companies in other cities and countries, the films, many of productions in other parts of the world, deal with the innovations and imaginative ideas of directors, actors and designers. Their current program centers on early German film and filmed performances of plays by Harold Pinter, Samuel Beckett's "Waiting for Godot"—on September, the film programs, held on consecutive Monday nights at eight o'clock, devote evenings to Strindberg and Luigi Pirandello.

But what makes the Drama Shelter exciting? What tempting spirit invites audiences to venture behind the big brown doors? What makes a group of people who organize their life around a small theatre for which they don't receive any financial reward tick? Their name isn't on marquees or in newspaper ads, no New York producer is sending them airline tickets with a chauffeured limousine to Broadway. It's hard to describe. It's a feeling, perhaps, that this is where theatre is at. This is where the excitement begins, a feeling that to convey a serious message to an audience, to recreate a character on stage and make him live is something more than money or fame can buy. It's almost like an old-fashioned kind of love affair, a refuge for actors and audiences who feel a special kind of excitement when the curtain rises. The people at The Drama Shelter are happy people even though, says Hale, "After five years of blood, sweat and tears, we're looking forward to more of the same."

In September, the Drama Shelter opens Megan Terry's "Keep Tightly Closed in a Cool Dry Place," and Robert Patrick's first play, "The Haunted Host;" at the end of the year, they'll be opening a world premiere of a work developed partially through improvisations, "Kleist Thirteen."

Despite the hard work, every weekend the lights go down in the converted store-front that houses The Drama Shelter at 2020 North Halsted.



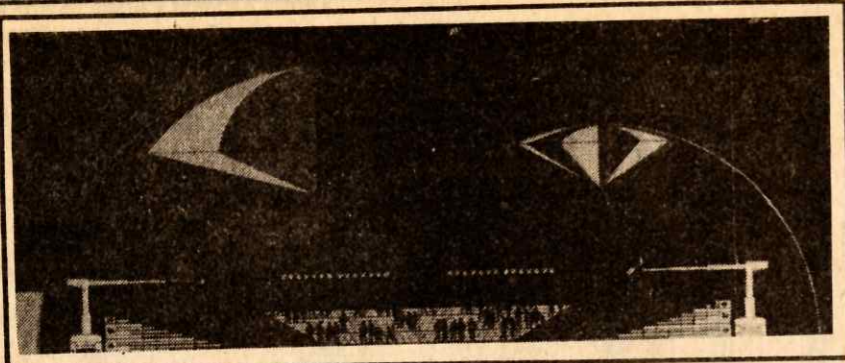
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FREE STREET

The Free Street Theater has been performing just that for approximately five years. Kicked off by Patrick Henry back in 69, the theater has gone from a ten week project of the Illinois Arts Council and outlet for the Goodman Theater School to a three year private non-profit project supported by the National Endowment for the Arts, among others. Lest the impression remain that the only thing the theater does is drama, it should be pointed out that for the past two years the FST has been touring in the fall with a mobile film library theater and a minstrelcy performance, putting on puppet shows, and have a whole arm dedicated to creative uses of video.

This takes us to the group's latest project which they wish to see realized. ARTCIRCUS-VENUS OF CHICAGO is both a ten story portable, inflatable pneumatic structure and a concept for community arts enrichment. Artcircus is the small prototype of the major structure [Venus]. Venus is conceived of as a way in which corporations or individuals can do something to celebrate the bicentennial [something a little more creative than hanging flags out the window or buying television commercial time to say something like "happy second hundred anniversary."] Chicago Community Trust has already made a donation to seed the Artcircus project.

Artcircus is conceived as a two week [or more] free, in depth, arts experience; including traditional and progressive drama, sculpture, painting, and the other arts as well. It would be a way in which a community could spend its money on the arts in its area rather than sinking it all into brick and mortar while their local artists starve. VENUS IN CHICAGO is an even more

ambitious and state of the art approach to the problems concerning art today. With VENUS, the art world firmly removes itself from the grip of the Victorian reliance upon structures and returns to a saner, more natural attitude to the situation. My interlocutors in this examination of what motivates something like Free Street are Philip Kusie and Carl Reis.

When I asked about the Renaissance orientation of the group, Carl pointed out that it all actually goes back to the Greeks and their essential concepts of drama. Philip then pointed out that Patrick Henry (the director) has a concept of magic people, "where each individual in the group is capable of doing several functions well so that they are expected to have a mastery of acting, singing, dancing, and being a person. This is expected not only of the players, but the rest of the staff as well."

I asked if there's any backlash from people who feel they should be spending their time on something less frivolous than the arts (the citizens for a better environment say). Not unexpectedly, no such responses had been noted. In fact, the majority of their letters consist of people writing in and talking about how spiritually dead their community is or how the activities are tied to the school year, and how a visit from the F.S.T. puts the life back into all of them. "On the one hand it gets people out there participating and rubbing elbows while it also states that you can do it yourself and you don't have to wait for us to come around." People work where their talents are.

"What's throttling theater in Chicago is the fact that the majority of theatrical institutions in Chicago

belong to old dowagers. They aren't necessarily physically old but they have a mental attitude, a mindset, which they gained by being reared by people with this mindset; and in the course of this they have lost the ability to think in expanded terms. We are trying to progress through the panorama of artistic forms. We want to expose segments of the population to art that would normally be too uncomfortable to step into the hallowed halls of these institutions. Opera was the vaudeville of that era. Now it's ascended to some hallowed height. There's also the problems of admission fees. Arlington Park has good theater, but it prices itself out of many people's ranges. Another problem is distance. It can be difficult for someone on the far south side to get to these shows."

"There are no other Street Theaters like us, although there are other street theaters in New York, most of which are heavy politically, which we aren't, and there's the ones into Shakespeare in New York and Springfield, but they are not usually professional. There are approximately fourteen other street theaters around the country. The point is, the Chicago Street Theater is attempting to address itself to human creativity and the celebration of the human spirit. Theater is a forum for human consciousness. We try to expose a community to itself. We want to provide a structure that will more totally involve the people around us."

"But the structure we provide we want to tailor to the people and the art form. The inflatable is a space that can be structured in any necessary manner. We don't have to limit ourselves to our architecture. The first pneumatic structures were developed in 1917 in Lancaster England, but the non-rigid concept still has to be accepted by minds in this country. It still has a military or industrial connotation. In America, there aren't even codes covering this sort of structure. Laurent Kaltenbach (our architect) has made the largest inflatable warehouse in the world. The United States used a structure similar to this for its Japanese World Fair exposition hall. Right now, all we need to make it a reality is \$750,000. Venus will cost about three times that much. We hope to field Venus on July 4, 1976 as our bicentennial thrust."

"I think the general trend in theater is to mobilize. Take the Guthrie theater in Minneapolis. They now have a mobilized factor, in their children's theater and for themselves. I think the general trend is to stay away from a fixed position and to try and reach more

of the public they serve. A fixed structure will not reach all the people you want to. Why spend five millions on a building, initially, when you don't know what your cultural needs are. You may have a beautiful structure, but what if you needed something else: a library, an art gallery. This way, you find out your needs and have an art center that is vital to the art life of the community. In Providence they have an arts center which, had they known their needs, they could have designed differently so that it would be making three times the profit it's making now. It's just not large enough to accommodate everything its programmed for. Other areas have centers that can't even maintain themselves."

"Another side of this is the concept from the Greeks of a sound mind in a sound body. We've stressed physical developments in medicine and how to keep the body as well as we should, but the physical ailments aren't the only things that hurt. What about the cultural illnesses? Out in the street we have people responding physically. They get up and leave or shout and dance. They respond with all of themselves. It brings all of them together. The creative spirit is something all of us possess. You ignore it at the risk of the contemporary illnesses of apathy, depression and anxiety."

"We also try to use technology for people. If we play Ravinia and a few hundred people, or Milwaukee and fourteen thousand people; our sound system is set up so you can always hear us in the back and it isn't annoying or irritating. The sound does not get in the way. We have a lot of plans for using video. The show would not be based around video, it's designed to add to the experience. The design of Artcircus and Venus is marvelous this way. It's technologically with its head in the clouds and its feet on the ground. The fact that you can tour with a building the size of a city block is a marvel. It's also the world's largest sculpture. Yet, this doesn't get in the way of the art or the experience. If you take technology for granted, without any consideration for what it is; you become dependant on it. When you become dependant on your environment and become blind to its needs you run into problems. Look at pollution in our waters and 'other god given rights.' You have to consciously apply your technology to augment your humanity."

Kusip noted: "Something that fouled me up was too much rigid academizing of my music. A lot of things I do intuitively is correct, yet when I in-



VENUS OF CHICAGO

tellectualize, I develop a block. Art is a perception of reality—A celebration! Yet so many people know art only in terms of dry academic settings. Now drama isn't involving like it was with the Greeks. They used to get inspired. Granted they had a little bit of wine before, still they used to get carried away. They became involved with everything. It was central to their life, religion and politics. This happens with our performances."

"We've developed a highly dehumanizing objectivity and single sidedness. This is the illness we have to go into the community in mobil units to combat. We have to get away from that 50's hard technology mindset of just physics, chemistry, and biology. What we don't realize about ourselves is killing us."

1974 Summer Schedule
Chicago Metropolitan Area

Wilmette
Gillson Park
August 1, 8pm

Sandburg Village
1400 N. Clark
August 3, 3 & 7pm

Rosenbloom Park
75th & Jeffrey
August 4, 1pm

Arlington Heights
Heritage Park
August 4, 6:30pm

Joliet
Site to be announced
August 14, One Show

Altgeld UPC
976 E. 132 Place
August 15, 1pm

Lansing
Gus Bock Park
August 17, 2 & 7pm

Markham
Markham Park District
August 18, Two Shows

Hyde Park Shopping Ctr.
5400 S. Hyde Park
August 23, 7pm

Buckingham Fountain Arts Fair
August 24, 12n. & 3:30pm
August 25, 12n & 1pm (minis)

Church Women United
Site to be announced
August 27, One Show

	Isis ISIS Buddah		Mahogany Rush CHILD OF THE NOVELTY 20th Century	
Darryl Way WOLF London		Minnie Ripperton PERFECT ANGEL Epic	GARCIA 	Jerry Garcia GARCIA Round
	U.F.O. PHENOMENON Chrysalis		Tangerine Dream PHAEDRA Virgin	
Weather Report MYSTERIOUS TRAVELLER Columbia		Epitaph OUTSIDE THE LAW Billingsgate	FOCUS 	Focus HAMBURGER CONCERTO Atco
	Heartsfield WONDER OF IT ALL Mercury		Eno HERE COME THE WARM JETS Island	
Eloy INSIDE Janus		Stevie Wonder FULFILLINGNESS' FIRST FINALE Tamia		Refugee REFUGEE Famous Charisma

	David Bowie DIAMOND DOGS R.C.A.		Rick Wakeman JOURNEY TO CENTER OF THE EARTH A & M	
Locomotiv GT LOCOMOTIV GT A.B.C.		Grateful Dead FROM THE MARS HOTEL Grateful Dead		Wild Magnolias WILD MAGNOLIAS Polydor
	Bad Company BAD CO. Swan Song		Kansas KANSAS Kirshner	
Edgar Winter SHOCK TREATMENT Epic		Jim Capaldi WHALE MEAT AGAIN Island		Golden Earring MOONTAN M.C.A.
	Eberhard Weber COLORS OF CHLOE ECM-Polydor		Might Joe Young CHICKEN HEADS Ovation	
Triumvirat ILLUSIONS ON A DOUBLE DIMPLE Harvest		Neil Merryweather SPACE RANGERS Mercury	Mahavishnu Orch. APOCALYPSE Columbia George Duke FACES IN REFLECTION BASF	Funkadelic STANDING ON THE VERGE OF GETTING IT ON Westbound Nektar REMEMBER THE FUTURE Passport

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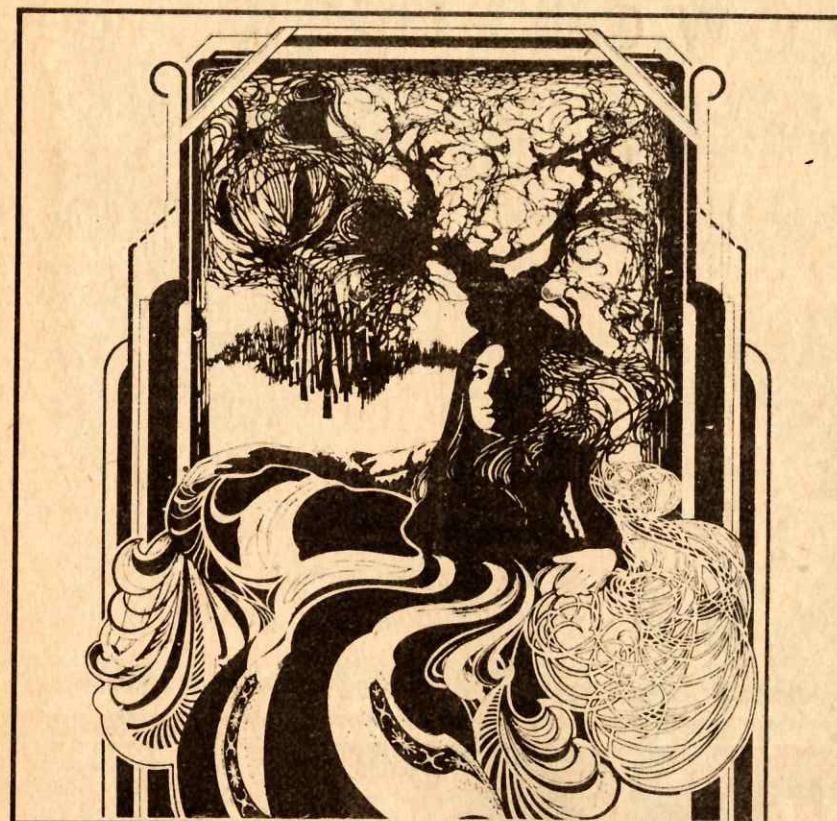
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Bonnie Koloc
YOU'RE GONNA LOVE YOURSELF
IN THE MORNING
Ovation

I wasn't blown away by Bonnie's first album. I liked Jazzman and there were a few other cuts that I found haunting or amusing in varying degrees, but essentially I was not uprooted and thrown in the river. This made me some sort of freak as far as everyone else in Chicago was concerned.

Well, I don't like admitting it, but I guess I'm getting old and soft, but I can't deny it. Bonnie's voice is a beautiful voice that's clearer than Judy Collins ever was. You see, I don't like admitting this because this will probably make it harder than ever to catch a live performance by Ms. Koloc. The cult in Chicago dedicated to the adoration of Bonnie is no journalistic exaggeration. Judy was playing at the Earl of Old Town recently and cult doesn't describe the massive mob trying to force themselves into the already bulging interior. What accounts for this phenomenal popularity

and yet this relative obscurity outside the middle west? A clue presents itself in her music.

First of all, her voice has no gimmicks. For some reason, clean faces and crystalline voices are popular in the midwest. I suspect it has something to do with strange vibrations radiating out from the many farms in the area. In any case, her voice has the same warmth as a piece of polished oak with a good deal more edge and definition. The hardness is the old fashioned practicality and asceticism of the midwest personality coming through. The warmth is an intriguing mixture of lonely wistfulness and joy in the presence of other human beings.

Now as for why she's obscure outside Chicago. First, she looks honest. That's enough to ruin a career right there. Second, her last name is Koloc. "Koloc from Chicago?" It'll never sell in Los Angeles. Third, she doesn't sing even one Jacques Brel-Bertolt Brecht-Lesbian-Ecology ballad. How can you market someone when all they have to show is talent and personality? Luckily,

a regional record company had enough bad sense not to really notice these scathing objections.

About this particular album, your first impression is of great emotional range. The first cut is the softly sensual love song that titles the album. This is followed by four songs unified by a common theme of youth and childhood. Crazy Mary is a particularly personal and touching study in the vulnerable aspect of growing old and growing up. Guilty of Rock and Roll is an exuberant celebration of growing, the antithesis of the previous cut's regrets. It also shows that she has the control to sing fast and hard if she likes.

Roll Me On The Water is a gospel-blues vein love song that radiates trust and affection besides the more obvious sentiments. The next three songs seem to be small windows into different areas of Bonnie's life.

Mother Country (the last cut) is a straight forward expression of love for the land and the world we were given, and what's left of it that hasn't been changed beyond recognition. There's no antique gingerbread here, no sense of nostalgia. The feeling is bright, fresh and is expressed in a soaring, ringing voice what captures the living essence of hymns like Amazingrace. With Bonnie, these sensations are still alive and have the power to move the soul.

The disc as a whole is a balanced, mature, full bodied effort on Bonnie's part that's matched by a fine back up on the part of almost all the musicians. The production was top quality and the recording quality is almost too accurate.

If this was 1964 instead of 1974, Bonnie could reasonably expect to make a fortune with her abilities. As it is, she's a gem in a field most record companies don't feel is worth examining. It's something of a shame. Here's this person from Waterloo, Iowa; this art student who gets up the guts to go to Chicago, walks into The Earl and proceeds to knock everyone dead; this person who paid her dues even before coming to Chicago while singing in the club circuit—and she's just ignored in a benevolent manner outside of the region.

Well, a lot of people in this area still have enough sense to appreciate her. So get out one of your better bottles of wine and sit down with someone you like and relax. Listen to a little basic human understanding and endeavour. Let the clarity of her voice rinse away the complexities and bullshit that have accumulated over the course of the day. You'll be better for it.

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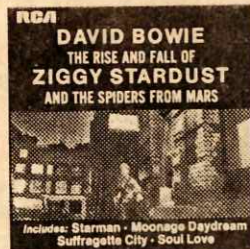


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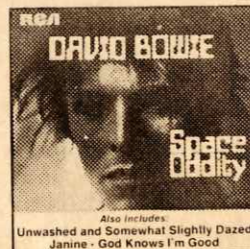
Bowie's latest and best. An innovative concept album reflecting the sheer genius that is David Bowie. Includes "Rebel Rebel," "Rock 'n' Roll with Me," many others....



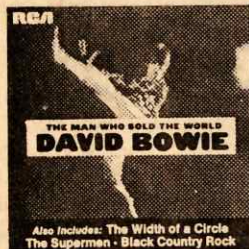
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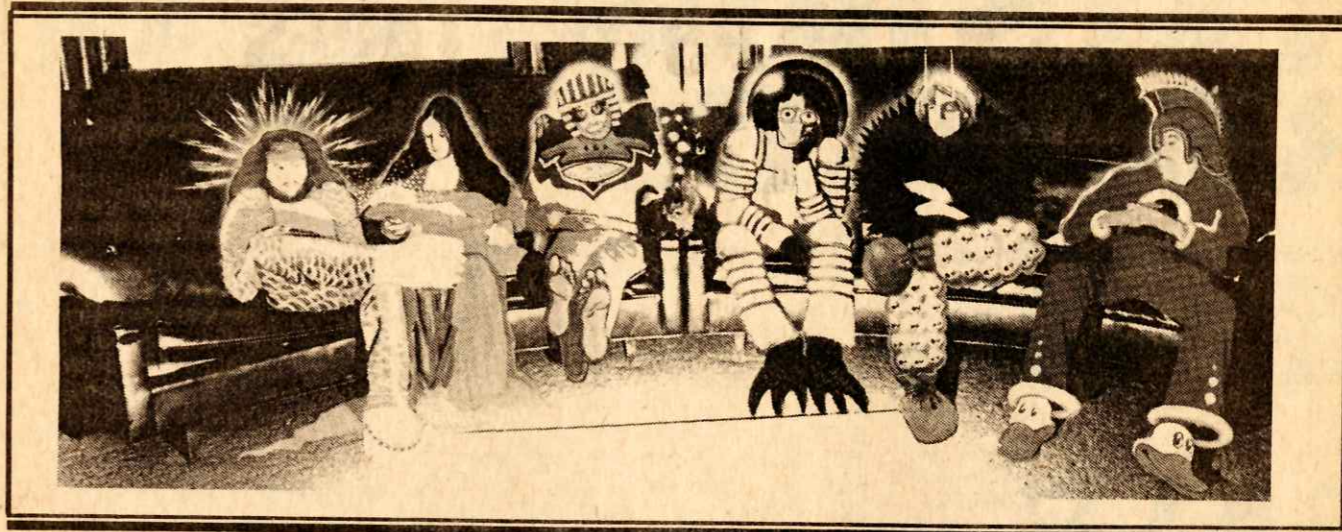


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RECORDS



Grateful Dead
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In a sense, when you've heard one Grateful Dead record—you've heard them all. The fact that they have been able to maintain the highest levels of musicianship and technical ability to be found anywhere in the musical industry should not be held against them. Also, their ability to play as a single unit where most other super groups that have been around as long as they have have disintegrated under the pressure of dealing closely together, shouldn't be a source of rejection on the part of someone interested in good music. Yes, The Grateful Dead have become to rock what the Yankees at one time were to the World Series; but some people just can't help themselves. Apparently perfection becomes habit forming. So here's another Dead album, as predictable in its quality as a moon shot.

This particular album explores the realm of cosmic funk. Yes, the Dead seem to be acknowledging that they live in the same world as Bowie and his Diamond Dogs; but where some people seem overwhelmed by the exoticness of it all, The Dead seem to be more interested in what has stayed the same then what has mutated and permuted into reality. But then, it's hard to really phase people who have not only wandered into hallucinogenic hinterlands, but who have settled there permanently and live and prosper with mind boggling naturalness and serenity. To the Grateful Dead, their next to last cut on the album seems to express it all. *Unbroken Chain*. It all just follows naturally. Their other comments and points of view on the contemporary changes are likewise humorous and familiar. A little amusement and a little perspective. A tasty offering with a positive point of view. Thank You.

—E.K.

You're excused if at first you think this is a Grateful Dead record. Since Jerry has been playing lead guitar and exerting a strong influence on the group (including many of the vocals) from the very beginning, a little misunderstanding is totally predictable.

In fact, Jerry has always been deeply into the zen of musicianship. He's played with *Riders Of The Purple Sage* and could often be found playing gigs with all sorts of unlikely people in San Francisco. C & W, blues, avante garde jazz; you name it and Jerry enjoyed playing it.

Well here's an album that finally allows him to demonstrate his full range of interests and abilities. Elvis Presley, Irving Berlin, Mick Jagger and others all get the Garcia treatment. Good music from a performer worth highlighting in a solo album. The arrangements and back up help keep this showcase album together.

John Fahey
ESSENTIAL
Vanguard VSD 55/6 (2 discs) \$6.98

Vanguard's John Fahey reissue officially qualifies as strango disc of the month. This is one of the few times where I can't wax nostalgic about how I remember when these sides first came out and what they meant to me at the time because I didn't really get into anything that Fahey ever did until last

Summer when I had to write a story about him. Even tho I am a late comer to Faheyland, the reissuing of these two discs does complete my collection of his albums.

Aside from the exquisite playing that Fahey has become just a shorter word for, there are a lot of weird uses of sound effects and studio noises that probably inspired the career of Todd Rundgren. As always, you can't help wondering if Fahey is playing for anybody but himself. You can't dance to the album unless you're in a coma, but

you can't use it as background music because it has so much character that it barges to the fore of whatever is going on, and you can't use it as mood music because you might become suicidal. Perhaps his audience is Peter (P.D.Q. Bach) Schickile and any incidentals that happen to fall by.

If you like acoustic guitar music, you shouldn't be without this album. No reasons really have to be given, you'll understand why.

—Graham Carlton

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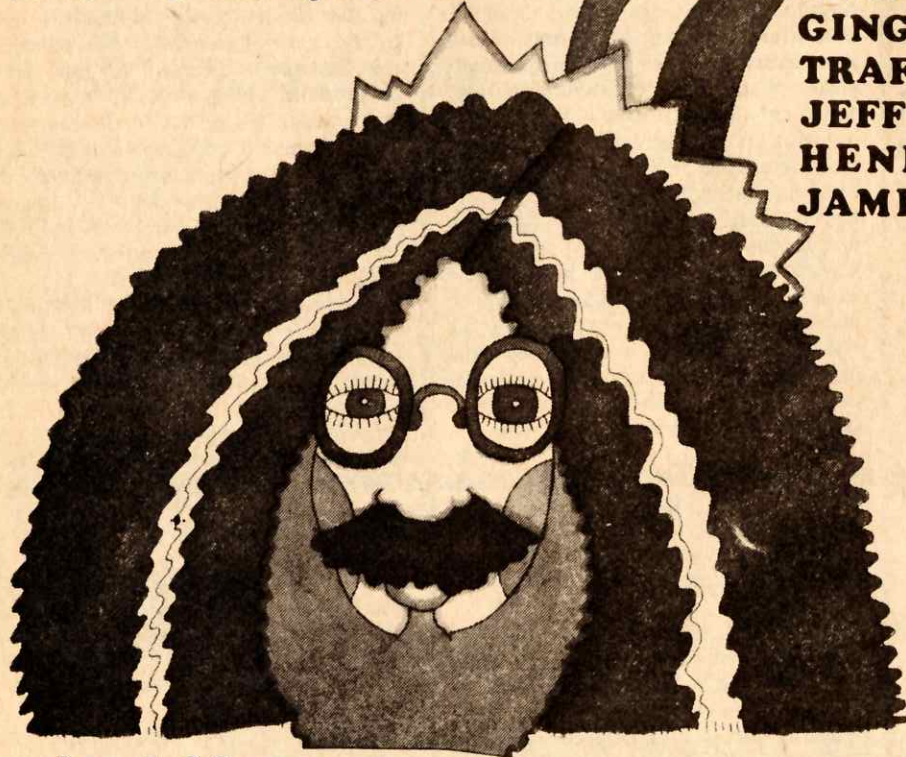
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RECORDS



KANSAS
CBS

Where did this band come from? Kansas? I've been to Kansas and I can tell you that the place is so flat you can see a dixie cup lying on its surface a thousand miles away. It's as though god decided that the geography of Kansas could use some improvement and had the place taken out for repairs, and left us with this open space where the state used to be. Enough Kansas jokes, these dudes are incredible. Their music has absolutely no hay seeds stuck to it. This

group is sophisticated, powerful and will knock your teeth out as far as their musical ability. I couldn't believe it when I heard this album the first time. I thought I was listening to the product of some of Europe's better musical schools (not that Europe has anything on us, just that...). Well there goes another myth. Exceptionally fine violin work that wildly skirts and gyrates your mind away. A great surprise and a group with an excellent future.

MARTHA REEVES
MCA 414

In the early fifties rock'n'roll displaced pop music in the hearts of the young. With an energy that more accurately reflected the beat of those young hearts, rock'n'roll was like a breath of fresh air in a stale room. It didn't take long for the moguls of pop music to realize what they were losing as they scrambled to make use of the stylings of rock'n'roll to rejuvenate their failing empire. The fifties ended with the fading of the original spirit of rock'n'roll and the reinstatement of pop music, albeit as a pale reflection of what Presley and Little Richard had really been about.

Another decade has passed and we are in the midst of a third. The line that separates pop and rock has become less clearly defined. Rock music in the sixties became popular for the old as well as the young. And rock music of the seventies has become sophisticated and subtle, something more than an electric guitar and a screaming vocalist. Take this album by Martha Reeves. Her credentials are authentic, having been the Martha of Martha and the Vandellas, a part of the sixties Motown stable. Yet here she appears in an Andy Williams setting, singing in front of string arrangements.

But let's be careful about jumping to conclusions, lest we be accused of assuming guilt by association. We must listen and let the music speak for itself.

The first song on the album is Van Morrison's Wild Night. It was a good

song for Morrison, and Reeves, with the aid of producer Richard Perry, acquits herself quite well. It's not Rock Around the Clock but if you can remember back that far you probably enjoy a quieter moment now and then. After all even the Rolling Stones used a string arrangement on 'Angie.'

Facsimile written by Reeves and Leon Patillo, has a more liberated sensibility than something out of the Motown music machine. This ain't no woman singing someone else's macho fantasies.

With Ain't that Peculiar Reeves pays tribute to her roots. It's a song she could have done with the Vandellas. Here she does it up royally, highlighted by an excellent horn section. And when it comes to a Hoyt Axton song, Sweet Misery, a clavinet sounds entirely appropriate.

Perry's production and choice of sidemen have created for Reeves a suitable foundation from which to display her talents. I approach an attempt such as this with a good deal of caution because I am aware of a diluting effect so pervasive in music today. But there is here a style and grace that transcends criticism of production or orchestration. It may not be rock'n'roll, yet it succeeds in an area whose boundaries were opened by that music.

BECKY HOBBS
MCA 434 \$6.98

The gang up at MCA are a very dependable lot. Once a month, like clockwork, they send me a new album

by a female vocalist who has at least a cult sized following, has good pipes and looks, and whose album is pretty good. I didn't think that MCA would actually be able to follow Kiki Dee and Olivia Newton-John without blowing it, but they came through.

This month's blond haired, hazel eyed, small breasted honey with the ability to write 'em and sing 'em herself is Becky Hobbs. Unlike Kiki and Olivia, Becky isn't an import. She's a down home girl all the way.

Becky has a load of talent. Matter of fact, this honey is so talented that I'll bet you that she didn't even have to... well, jeez, if talented ladies keep finding their way onto vinyl, I'm going to have to change my whole writing style.

—Graham Carlton

Megan McDonough
SKETCHES
Wooden Nickle BWL1-0499 \$5.98

While sitting through her first four albums, one thought kept running thru my mind about Megan. I kept thinking that someday she would put out an album that didn't owe anything to anybody.

On Megan's first two albums, the fault was her own. On the third, her producers did the bumbling. On the first two albums, you get an underlying feeling that she wasn't as sure of herself as she made you think she was, it seems like she was trying to be like the grown-ups even though she was still a late teenager. By the time the third album came up, Megan was no longer a teenager and also had quite a bit of touring tucked under her jeans, but her producers acted too conservatively and held her back.

Here we have the fourth album and all the ties to the past have been severed. The producers are the same, the session men are pretty much the same, and Megan is pretty much the same, but everybody has grown and unless told, you wouldn't know that this is the same Megan McDonough that sang "Guitar Picker" two years ago.

Megan is writing better songs these days; the subjects of her songs are pretty much what they always have been, but the focus is different—the picture on the other side of the lens is much clearer now.

The last three times that I've reviewed Megan's albums, I said to watch out because she's ready to make a move for the top; I don't have to say it anymore—she's saying it herself now, at least that's the feeling I get from her new album.

—Graham Carlton

RECORDS

HILLBILLY JAZZ Flying Fish Records

First of all, it's rather strange reviewing a record whose recording company is within walking distance of my apartment. I can't say why. It just hardly feels like Chicago knowing creative things like this are being produced in my neighborhood. 'Why are you digressing?' the astute amongst you must be asking.

Well, the booklet that comes with the album is so complete, well written, and explains the music in such detail that I'm left with nothing to say. This is a two record set of superb hillbilly jazz. Just a few names of the performers connected with this set should be enough to make any country music buff rise and take notice. David Bromberg, Vassar Clemens, the late Ellis Padgett, Gordon Terry, D.J. Fontant; and so on. The pieces are mostly classics; Delta

Blues, Cherokee, Back Home in Indiana, and so on. For just this reason (the recording and production quality is top-notch too) I'm going to address myself to the rest of you who don't care beans for country music.

To begin with, country music does strange things to your mind. I found that watching those early John Wayne movies at three o'clock in the morning has approximately the same effect. There's something about watching John Wayne when he was just another "pretty" cowboy. Something that has to do with scripts where the good guys are good through and through and the bad guys had rotten teeth and were evil and you never had second thoughts about hissing the villain or throwing a box of popcorn at the screen. For lack of a better term, let's just refer to it as the state of early American innocence.

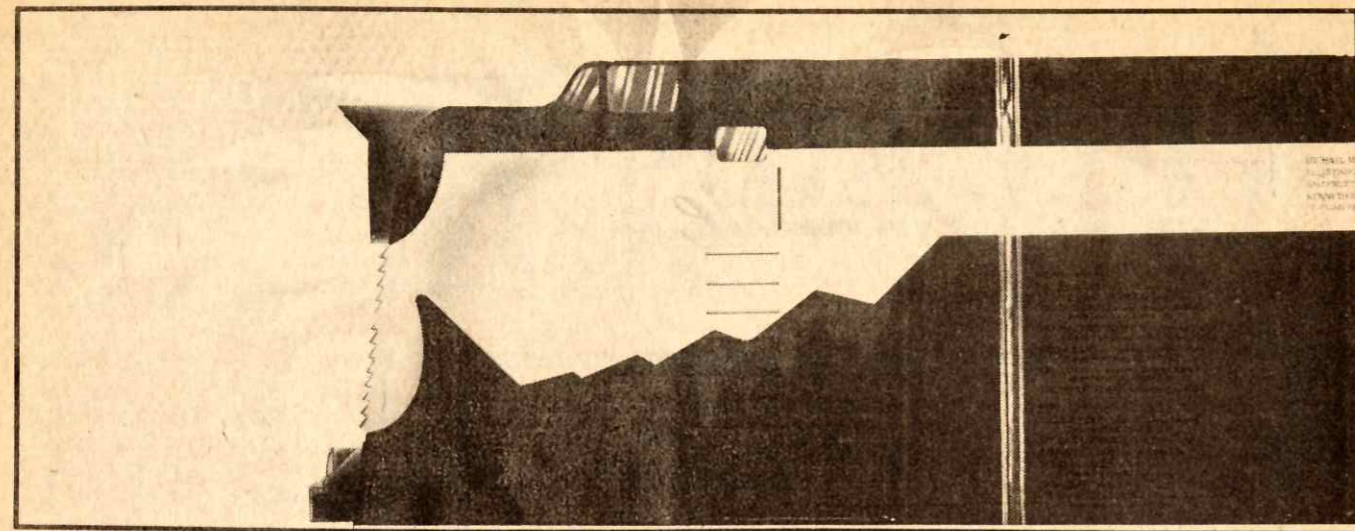
You sit there listening to the music and the next thing you know, you're

Minnie Ripperton PERFECT ANGEL Epic

There's more to this album than just the fact that the Minnie Ripperton who used to sound so good with the Rotary Connection is now the Minnie Ripperton who sounds so good by herself. Minnie's voice still has that "up close" quality that it always possessed (as well as the raw power and the skill to use it) and that always made it such a pleasure to listen to. An added extra is some tunes by Stevie Wonder (and maybe some playing on harmonica and such). Take *A Little Trip* and the title tune [*Perfect Angel*] are both exceedingly tasty pieces that pick you up and drag you away. A lot of magic in this album, and a hell of a good time.



sitting in a bar listening to the band, drinking Pearl and staring at the antlers hung above the bar wondering what to do on a Saturday night. Your Andy Hardy filled with the wonder and flash of the west before we found out what it really was like. Nostalgia? In truckloads. Reality? It's there too. It just wanders in the side door and sits down and waits for you to notice. For just awhile, you cease being an urban internationalist and return to the sense of existing in America. It's a strange experience to say the least. A really quality collector's album which people into music and its history will appreciate. On the other hand, if you take a cassette machine when you drive to California because you refuse to turn on the radio once you're past the Missouri border, this may not be your cup of tea.



Epitaph OUTSIDE THE LAW Billingsgate

Hey meester, you wanna hear some heavy rock music? This is it. Very reminiscent of another Billingsgate group, *Lucifer's Friend*—but with the emphasis on the music rather than the vocals. *Outside the Law*, the title cut, is an exceptionally fine cut as are *In Your Eyes* and *Big City*. Each cut has its own reason for being interesting. All of them have a drive and tightness that ripples through your spine like raw electricity. Very, very fine.

ovation
RECORDS

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RECORDS

Bob Dylan The Band
BEFORE THE FLOOD
Asylum AB201 \$11.98 (2 discs)

After looking at several reviews of this album that have already come out, I have the feeling that I am the only critic in this country that hasn't been paid off by Geffin and Co. I don't want their money anyway: I have too much integrity. And anyway, I like writing bad reviews.

Earlier this year, I felt bad about writing bad items about Dylan, but I had to do it because duty called. This is the third time in the last six months that the once mighty Zim has let me down and all the mental pains are gone.

There are so many things wrong with this album that I really don't know where to begin. The two sides of solos by the Band could have been put to much better use, after all, labels like Folkways are having a devil of a time

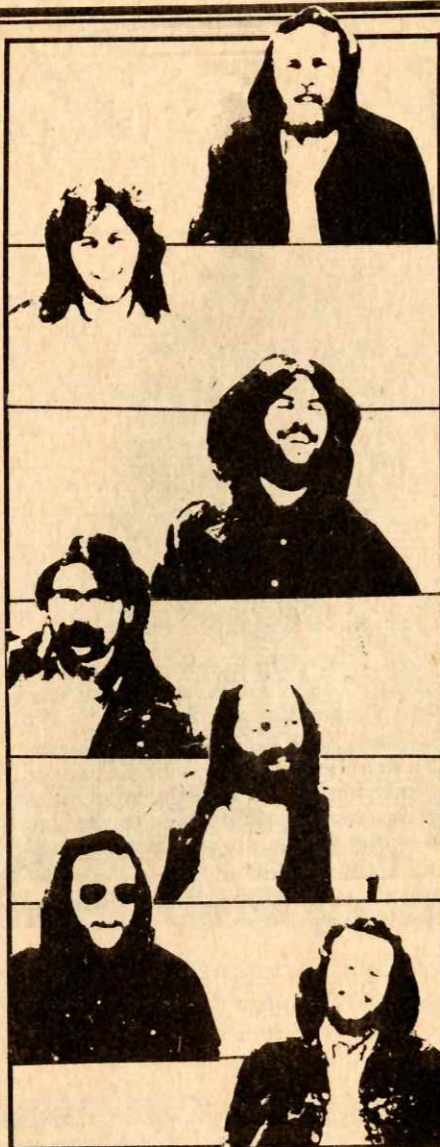


getting vinyl and it really makes me feel bad to think that this is one of the reasons. As a matter of fact, we've been using the sides with the Band on them for bases when we play baseball on Sunday afternoon.

Nobody really cares about the Band anyway. The star of this show is supposed to be Dylan. The best compliment I can give him is that he had the good sense to exclude any songs from his earlier Asylum album, "Buried Alive." Dylan sticks to safe old songs such as "Blowin' in the Wind," "Lay Lady Lay," and "High 61 Revisited," all performed in a safe new voice, all guaranteed to leave you colder than an abandoned baby on a doorstep in the middle of winter.

With each passing day, evidence seems to show that either Dylan did die in that motorcycle crash or else he's really Paul McCartney.

—Graham Carlton



Heartsfield
THE WONDER OF IT ALL
Mercury

Tight vocals and playing characterize this Heartsfield album. The voices have a vaguely Denver/Grateful Dead quality that's extremely easy to listen to. They also remind me of Crosby, Stills, Nash and Young in their musical quality. Heartsfield's (J.C. himself) acoustic guitar adds a nice lustre to their performances although everybody has a chance to get in some nice licks on guitar. A clear and pure stream of country rock music with some complex and pleasing arrangements and harmonies.

Good as cornbread and buttermilk and molasses.

becomes one huge sigh, full of space and breath. There is no dichotomy between the music and the lyrics. They both project a similar feeling.

Trower has discovered this secret and worked with it on two albums. While both albums share the secret, it is rich enough not to become boring. While one more might be too much, these two find a comfortable niche in my record collection.

Mott the Hoople
THE HOOPLE
Columbia PC 32871

Mott the Hoople, with THE HOOPLE, carry on the tradition of good rock music. The best popular music of the fifties was rock'n'roll. With the advent of the sixties that was shortened to rock. And this is where Mott have found their groove.

When Dylan made it possible for song lyrics to be more than catchy phrases, Mott took this opening and proceeded to become a rock band that made their experiences the subject of their music. This album begins with a salute—"The Golden Age of Rock'n'Roll will never die, As long as children feel the need to laugh and cry." It is both an anthem and a hope. Before *All the Young Dudes* was released Mott considered calling it quits. The success of that album convinced them to continue. Yet even as they continue, tinges of anxiety and futility are to be found in their music.

The anthem#wish gives way to bitter autobiography in *Marionette*. As a metaphor for the performer#rock star, the marionette moves among the force fields of commitment, ambition, money, and the public. Using their talent as musicians, Mott takes this 'fact of life' and puts it on display for all to see.

Alice and Roll Away the Stone are rocking love songs. They are high quality AM material, snappy enough for a car radio, yet not so bland as to preclude continued listening.

Ballads are Mott's weak point. Ian Hunter is at his best when he prances as the macho rock vocalist. Without the energy of up-tempo songs his lyrics deteriorate into the drivel of *Trudi's Song* and *Through the Looking Glass*.

This is the seventh Mott the Hoople album to be released in the U.S. If you don't know the band you should. They know where they've been and tell the story well.

RECORDS



Steven Grossman
CARAVAN TONIGHT
Mercury

Steven Grossman is two things. On the one hand, Steven Grossman is Steven Grossman. Am I belaboring the obvious? Not really. You see the other thing Steven Grossman is, is an experiment in marketing. Grossman is a homosexual and doesn't mind letting his songs reflect the fact. Quite aside from the quality of the songs is the mental attitude on the part of the record company to allow the record to be promoted. 'What,' you might be asking, 'is so phenomenal about homosexuality as a musical theme.' Well, it's been alright for the topic to be treated in an exaggerated manner which took it out of the realm of the everyday, but it certainly was not alright for the topic to be treated in a serious and acceptable manner. While talking to Steve, the rift between the media-degeneracy boogie scene and Grossman became very clear. He doesn't like the Bowie scene. He doesn't have that much use for amplified music. He feels that the exaggerated sexual ambivalence of most groups into that scene is probably injurious to someone who is actually "coming out." To Grossman, glitter is a gimmick.

Grossman's background is not the rock field. Steve comes out of that great mass of people who were politically active and interested in changing the world, and who seem to have melted

away after they graduated from college. Steve still feels somewhat disappointed by the great groundswell of apathy that is coming to symbolize the seventies. You can tell by listening to his music that Bob Dylan's early broadsides and Joni Mitchell's *Clouds* were the formative influences in his music. He's still in there fighting, trying to change things. His music is an attempt to raise the sexual and political consciousness of his public.

There are a number of ways this could be reflected in Grossman's music. Surprisingly, Steven manages to steer clear of most of the obvious pitfalls and perils involved in adopting a pre-set political attitude. What saves him, in my opinion, is his total candidness and honesty in dealing with the scene he was forcibly propelled into. Rather than succumb to all the marketing strategies certain people had undoubtedly created for him, Grossman kept on singing his easy melodies in the same manner he'd come accustomed to while living in single room apartments and looking out windows onto various disappointing landscapes.

This results in a folksy sweetness that entirely belies the sexually novel contest of his songs. In a strange manner, he is a contradiction in the industry. A mainstream popular singer, who's appeal rests mostly with a small minority.

Let me point out that it isn't the quality of his songs that limits his

audience. Sung by any woman, he'd be welcome in most of the clubs in the country. Aside from his singing, the candor I previously mentioned is very obvious in his lyrics which are, needless to say, drawn from experience. His material is basically appealing. But enough of the New York gay sub-culture and various sociological ramblings. How's the person rate as a performer.

The album isn't bad. Cut one side one (*Caravan Tonight* and *Five O'Clock Song*) is really well done and tends to stick in the memory. The last cut (*Drylock Blues*) is my choice for best effort. There's an evocativeness to the imagery that single this song out and set it apart from the others. A defect of the album is a certain overproduction. They should have relied more on his voice and single guitar with some back up instead of throwing in those strings and generally mellowing the music out to a point where it gets a little sodden in its sentiment.

I can make these observations because I had the fortune of catching his act live at P.B.M. His live performance had more grit to it. Christopher Street Blues had the sort of wryness you'd expect from someone who'd watched the peace marches of the sixties turn into picnics and pick-up scenes. "Don't Have To Be Afraid" was a good deal more touching than the album cut when the story behind the song is told. "So my friend took aversion therapy afterward and eventually got married."

My own favorite from that evening is a cut that doesn't appear on the album (*Panic Backstage*). Grossman does it in a style highly reminiscent of Joni Mitchell, atonal chord progressions and all. In fact, one of the stanzas is dedicated to Joni, whom he'd never met but whose music he had always admired. His image of people forced to keep up a cool front while all hell is breaking loose inside really works in an unpretentious and eloquent way. I've had reason to think "Panic Backstage" to myself a number of times while observing the world around me. And there lies my final observation. Grossman's only weakness is his over-reliance on his strong points. A more balanced repertoire and greater latitude in the choice of topics for his songs would be just the improvement necessary to making his music complete. Remove the self consciousness, the reliance on the role, the narcissism and you have a real person who is also a talent.

E.K.

RECORDS

John Klemmer
MAGIC AND MOVEMENT
Impulse

All things are houses of magic and movement
If they are not, they should be
John Klemmer

This describes rather succinctly John Klemmer's approach to contemporary jazz. His work on tenor sax and echoplex is very satisfying and invigorating. His music has no difficulty invoking a highly complex set of images and feelings. One theme I sense amongst his many cuts is an unending conflict between what we (as human beings) feel we could be and what we feel we have let ourselves become. There's an awesomeness that sits

within us and answers the call of the awesomeness that extends away from us into infinity. Yet, we insist on treating this impulse towards the indescribable as though it was some sort of inconvenient stumbling block standing in the way of our ambition to turn ourselves into perambulating compost spreaders. Klemmer has a vision. At first, the symphonic structures of his music make the sense of what he's trying to express inaccessible; but gradually his warmth and concern come through producing a thoroughly satisfying contemporary jazz experience. A varied, interesting album; well produced and adequately recorded.



BAD COMPANY
Swan Song SS 8410

The music industry, rock branch, has become a community of sorts. In New York, Los Angeles, and England, musicians from different groups freely mingle with each other; they party together and they play on each others albums.

And so it was that last fall Paul Rogers, of Free, and Mich Ralphs, of Mott the Hoople, came together to enjoy each other's companionship and play music they weren't able to play in their primary situations. Rogers was having trouble keeping Free together, and Ralphs was feeling stifled as Ian Hunter emerged as undisputed leader of Mott the Hoople. After fulfilling his immediate commitments to Mott, Ralphs announced he was leaving the band. With the addition of Simon Kirke on drums and Boz Burrell, bass, Rogers and Ralphs introduced themselves as Bad Company.

The album, recorded before the band had played any live gigs, is loose and relaxed. It has the feel, naturally enough, of a group that has only begun to work together. Within the structure of the song the band presents an interesting, if not devastating, introduction to where experience has brought them.

Can't Get Enough, the opening cut, is basic stuff. Written by Ralphs, it displays his ability as rock guitarist. In the same vein is Rock Steady, a Rogers

composition, that provides a good example of why he is such a well respected vocalist.

Things slow down with Ready for Love a song already recorded by Mott on their All The Young Dudes album. This time around Ralphs forgoes the singing chores, but turns up on organ and piano. An interesting tension results as a strong guitar riff in the refrain is juxtaposed with quieter verses. Don't Let Me Down has a spacious feel courtesy of back-up vocals by Sue and Sunny, and Rogers' piano, while Mel Collins contributes a sax solo.

Side two opens with Bad Company, menace tinged with sadness, a theme song for a band of outcasts. It is an archetypical rock song that reaches back to Leader of the Pack with its feeling of punk rebellion. A cynical love song comes next, The Way I Choose. Collins' sax blends nicely as Rogers tells what it's like ten years after I Wanna Hold Your Hand.

We've become used to instant successes that can be forgotten as a new one comes along. This album does not herald the flash of another supergroup. Instead it presents a group of musicians with a few years under their belts playing in a situation they've organized themselves and seem to feel comfortable in. It is to the band's credit that they have allowed themselves space to work up to something. This album is a good beginning and I think time and experience may produce more and greater ones along the way.



THE NON DESCRIPT SOUTHERN
BOOGIE BAND
CAPRICORN RECORDS

Once upon a time, Capricorn Records was a hot bed of creativity. They were loaded with rich and diverse talent like Jonathan Edwards, Allman Brothers, Cowboy and a lot of other people you never hear of. Then, two years ago, they moved from Atlantic Records to Warner Brothers Records which is really no great jump because the same outfit owns both Atlantic and Warners.

For a little over a year and a half, they have kept their standards up and released diverse albums like ones with Livingston Taylor, Alex Taylor, Martin Mull, Maxann, Allman Brothers and a few others. The output from Capricorn was always high quality and something that got you itchy to lie in wait for.

All was going well until the "vinyl shortage" hit. Looking at the sales ledger they saw that Egg McMuffin was outselling everything on the label except the Allman Brothers. They were faced with a decision that had to be made quickly; either sell Egg McMuffin or mass produce Southern boogie bands and hope for the best. Since they weren't prepared to go into the quick food business they took the only other solution and decided to mass produce Southern boogie bands.

The last Capricorn release consisted of Wet Willie, White Witch (a Southern boogie band from Detroit), Grinderswitch, Elvin Bishop, and Duke Williams and the Extreems (a Southern boogie band from Philly). Each one of these records sounds alike, almost exactly alike. After a while all this hokum gets so repetitive and boring that even Don McLean seems like fun in comparison. The demise of Capricorn records makes me as sad as a rat whose slum has been urban rehabilitated.

—Graham Carlton

RECORDS

Sha Na Na
HOT SOX
Kama Sutra

The new Sha Na Na album reflects some of the new developments taking place within the group. If you look at the faces on the back some don't match up with those on the previous albums. The sound is still pretty much the same. Some changes are slicker arrangements and a more theatrical quality to the choice of the songs and the way the vocals are being done.

The result is that Sha sounds like it's trying to actually make the songs work. Like there's all sorts of violins in the background of Sh-Boom. This may be more accurate, but the overall result is to make the music sound like an essay on the fifties rather than an attempt to recapture its vitality. The previous Sha Na Na output was cruder, but it was also totally unrestrained and into pumping out massive doses of pure energy. It's got a good beat and you can dance to it, it's professional, and anemic. Are they getting a little bored? They still have one of the best stage acts around and should be caught in concert before a judgement is passed on the group as a whole.

Black Oak Arkansan
STREET PARTY
ATCO

I don't claim to know where their collective head is at, but I like the record anyway. Not because Dancing In The Streets or Good Good Woman have lyrics that captivate me. Nor is the music earthshakingly original or startling in its virtuosity. This is plain ol' rock with a seasoning of southern country. Why then do I enjoy cuts like Sting Me or Jail Bait? Same reason I like Hunter's vocals. It's a comfortable kind of raunchiness. The nonsense gets really blatant on cuts like Dixie and Everybody Wants to See Heaven "Nobody Wants to Die." Arkansas has entertainment value. A high degree of value if their five previous albums are any indication. This is comfortable music that doesn't care if you're listening or not. It just sits there and enjoys itself, not taking anything very seriously.

The album has to be considered as part of a discography. They've done quite a large segment of the music of

that period, perhaps this album signals that they'll have to do surfer numbers next time out.

Flash Cadillac
THERE'S NO FACE LIKE CHROME
Epic

Flash Cadillac first impressed themselves upon my senses in American Graffiti where I was sufficiently pleased by their sound to bother looking for their name amongst the credits at the end.

Their first album was slick enough for the slickness to be unnoticeable. All you heard was the neon glow and chrome of the music. This new album is a departure from that formula, and a successful one. The choices are not the usual obvious rockers and the vocals and arrangements are totally original on a number of cuts. Especially impressive throughout the album are the drums and vocals. Worth checking out whether or not you're into the fifties.

Leon Russell
STOP ALL THAT JAZZ
Shelter Recording

Sure, I've heard that strange things are going on with Leon Russell down there on his ranch. But so what. Other people have gone on power trips and rock stars attract rumors like honey draws ants.

Then I started hearing the first reviews of his new self-produced album and I speculated that it might be due to the fact that rock record critics are always given a hard time for reviewing the products of large powerful companies in a negative manner. So perhaps they came across this defenceless big time artist and decided to get a little accumulated hostility worked off.

Unfortunately, here I am listening to the album and the opinions happen to be accurate. The piano playing is undistinguished and the jazz is tepid. Hillbilly Jazz is the real thing without sugar on top. Maybe some real guitar playing and echo effects would have helped. Maybe Leon should listen to what Ben Sidran has been doing and go back to the drawing board. An unambitious pressing.

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PSYCHOPINION
by C.W. SMITH

I've had a number of knock-down, drag-out bouts with depression during my stay here. Sometimes winning, sometimes losing, but always keenly aware that the battle would resume when I'd least expect it. It's a realm we all have occasion to enter when things don't go as planned or some unexpected obstacle confronts us. And though we consciously say, "That's Life," or something equally appropriate, we wind up in the pits anyway, desperately scheming ways to worm ourselves out. Being with friends doesn't always offer the necessary escape route, for some of them are depressed and those who aren't are the ones we sometimes resent most. Depression is the venereal disease of the seventies. The content of the news, crimes of violence, and the distinct physical, atmospheric, and psychological contrasts between home and work are some of the greatest contributors to the malady. Also, much of it has to do with the general mood of people today. We glide around in states of psychotic introversion, hiding our fears and apprehensions with fierce, defensive stares. Afraid of the psychodrama we could become part of at the next corner if our shields are momentarily lowered. This is the rap on the streets. Very soon now, Chicago will no longer respond to the 'Second City' monicker. In terms of alienation we're already holding our own.

Besides past mistakes and personal tragedy (job difficulties, getting busted, death of a beloved), lack of love or lack of love from one you want to be loved by appears to be the highest reason for the blues today. We're all looking for mates to fulfill and share our fantasies with. Marriage is alive and kicking, yet the divorce rate is 1 out of 3. But some are lucky. Some unlucky. Some are lucky when they think they're otherwise and vice versa. Round and round it goes and it never stops. When the weird circle of our existence breaks it sometimes manifests itself into the leading contender for depression's job. Suicide. 50,000 occur each year and it's on the upswing. A virtual nation of the dead. An intellectual permissiveness has come into being concerning the end of life. Witness the death course at UCLA. Do you think people are committing suicide because someone stepped on their toes? No, it's the oppressive conditions existing in our social structure and the breakdown of strong, above-board relationships. We've lost touch with our fellow

humans because the system keeps us alienated by making us travel so many unnecessary steps before our goals are even partially realized. Our right to happiness is so often thwarted by the occurrences in our midst that it's only natural our spirits drop and we take the plunge toward the dread domain of Mr. D. Or worse.

Somehow I get the feeling you're becoming depressed just reading this. It's heavy but so is life itself. I could ramble on in detail about this topic but I'm running out of space. Let me offer some simple, temporary solutions to ease the pain. Try crying. The pent-up emotions need airing. If you believe in God or a Supreme Being, use the power of prayer. Let the skeptics remain skeptics. There IS a power. Crossword puzzles (preferably the easy to moderately difficult) to put the head on a different track for some span of time. Physical exercise is an aid to getting the adrenalin up and leaving the inactive, brooding poses so common to those 'in the dumps.' Watch cartoons and comedies on TV. Much of it is very formulated but a laugh or two is a great relaxant for the mind and body. Get to bed early. No late-nighting. You'll find yourself better prepared to cope with the problem after a good rest. Marijuana as a therapeutic is a possibility. It could perhaps unlock the mental doors to self-examination and a better perspective on what's bothering you.

The diversions just mentioned may seem very silly to you but it's always the petty, insane, stupid things that hook us and make us depressed. Sometimes the most effective weapon against the known and unknown is the unlikely. See you.

Daryl Hall & John Oates
ABANDONED LUNCHEONETTE
Atlantic

I owe you all an apology. After doing a little research (looking thru the last six Guides), a huge error on my part came to light. This album would have been the proverbial 'one that got away' if it had not been for the silly smile on my face while listening to it yesterday afternoon. Hall and Oates have successfully incorporated every facet of today's music into an album of perfection. A crisp, refreshing production, **Abandoned Luncheonette** offers something for everyone needing rest after listening to the heavies all day. Seals and Crofts, Jackson Browne, and James Taylor wish they could write so well. A round of applause is due for the new masters.

RECORDS



Gladys Knight I the Pips
CLAUDINE [SOUNDTRACK]
Buddah

Here's one of the hottest acts in the business today; winning Grammys and getting the mass exposure they deserve after years of paying the dues we all must. Together with the incredible talents of Chicago's own Curtis Mayfield (and I suspect Phil Upchurch on guitar) they have created a very beautiful soundtrack that showcases the best qualities of the artists involved. It's good.

REVOLUTIONARY ENSEMBLE [JENKINS, DIRONE, & COOPER]
AND BLACK BEINGS [FRANK LOWE]
ESP Disks

There's a tune on Mick Ronson's LP called **Music Is Lethal** and it's a strong analogy to what's being played here. One of the most unusual labels in existence, ESP has continuously presented the vanguard in musical concepts. The music on these four sides is intense. Hot. One becomes unnerved, angry, gets his head turned around, goes manic. It's what's labeled as jazz taken to the Nth power of spirit consciousness. May the meek be forwarded. This is not for the limp-puddled.

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EURO ROC

LOCOMOTIV GT



Michael Urbaniak
FUSION
Columbia

Michael Urbaniak was in town recently with his group. They played The Quiet Knight to moderate sized audiences. This means that an unfortunately large number of people still aren't aware of the abilities of this Polish Artist and his wife Ursula.

In a short interview with him before he went on, some of the reasons behind the quality of his music came out. Both he and Ursula had formal backgrounds in music. He had learned how to play sax and then progressed to violin. From there Voice of America introduced him to Miles Davis and amplification. With Ursula, it was a matter of studying to be a concert pianist, and hearing some Ella Fitzgerald at an impressional age.

From there it was only a matter of time. When he heard rock music, he wasn't particularly impressed by the elementary musical forms, but he was fascinated by the electronic sounds and the possibility of using complex folk rhythms as a base upon which to build elaborate tonalities. Unlike American musicians in his case, he didn't have to go to work washing dishes while he explored the musical potentials he had glimpsed. The state paid for his education and commissioned concerts from him on the basis of his professional ability, rather than on how many albums of his music had been sold in the previous quarter. This is not to say he didn't have problems. He had to travel all over communist Eastern

Urbaniak's excellent violin work is not the sole cause of the excitement inherent in his particular brand of creative jazz-rock. Ursula went from Ella Fitzgerald to a small sound modulator with microphone inputs. The outcome here? Some of the most remarkable vocal effects anywhere. Although originally started as a way of getting around the incomprehensibility of the Polish lyrics, Ursula began experimenting with the form until on the night that I caught the group, her solo performance near the end of the set just about stopped the show when the audience refused to stop applauding. Yes, the human voice is the most versatile instrument as scientists keep saying. Ursula Drudziak demonstrates the fact. The album of just her works, although interesting, was not up to the performance she gave live that night. Europe and finally wound up in Sweden before he could get a hold of any electric instruments.

Since then, his increasing exposure to the west has resulted in contact with a number of other influences that have streamlined his musical theories, and propelled them just a shade into the future. Zappa, Ponty, McLaughlin, Coltrane; all have left their mark on Urbaniak's music. The result? A combination of abstract tonalities (almost nothing more than pure colors of sound) combined with the curiously stirring beats of ancient Polish dances. The result, a music that is both sophisticated and compelling.

In describing their music, imagine a cross between Bernstein's West Side Story, Zappa, and the wild skirling music of the Scottish highlands. The compositions are not that utterly radical however. They are more evolutionary than revolutionary. Although there are elegant strokes that can only be likened to such highly European composers as Ligetti; this is balanced by an open minded approach that's willing to play with the music out of sheer enjoyment of it. It's this dimension that gives the pieces their high entertainment value. Urbaniak will purposefully take a chord progression which the classicists regard as aesthetically taboo and turn it into a melodic phrase that functions perfectly well.

Urbaniak and Ursula. Who would have guessed music like this was hiding out in Eastern Europe?

Locomotiv GT
LOCOMOTIV GT
ABC records

This is a straight rock group. Their sound is heavy and they come on a little like Golden Earring. Of course they have their eccentricities, like that cross between a violin and a gramophone they play on some of the cuts. Also, I've heard them in the original Hungarian, and although their grasp of English is excellent, their music is several notches more effective in the original.

Notable are the excellent harmonica playing and super tight arrangements. Their style is clean and they have exciting stage presence. One of the most effective groups around. Check out this craggy mass of slab sided rock, I think you'll get off on it. Rock yourself.

Esperanto
DANSE MACABRE
A&M

This second effort from Esperanto reaffirms my belief in artistic exploration. They've streamlined their personnel, enlisted producer Peter Sinfield (late of King Crimson), and have taken a step up the musical ladder. References to Italian Rick, classical music, the early Pink Floyd and recent Crimson, and just Euromusic in general abound here. The album comprises a suite with titles like The Cloister, The Duel, and The Decision. Totally non-commercial, this is thought provoking, image producing drama that sometimes rocks, sometimes rolls and continuously interests the listener after repeated home airplay.

EURO ROC

Eberhard Weber
THE COLOURS OF CHLOE
Polydor

This is an album of shimmering music. What distinguishes this album from the others of its type is its sensitivity and sophistication. On the one hand, the sound is electronic as its mood; on the other, it's very romantic and pastel tinged in its harmonies and shadings. The effect is more than a little startling to an ear attuned to associating electronic-futuristic contemporary jazz with strong, harshly interacting chords and tonal images. Like coming upon a wire and steel flower, the effect is surrealistic in its unexpectedness. But pleasant! The future needn't be all highways and stark towers. Curious gardens and tranquil visions are as proper a source of inspiration as hellish visions of total destruction. Eberhard on his bass cello and ocarina, Bruninghaus on his synthesizer succeed especially well in generating healing, diverting music. Hubner and Giger on drums and percussion are extremely accomplished and the addition of flugelhorn, Symphony Orchestra and choir is accomplished with skill (and sometimes genius). A very positive direction for music to take.

Triumvirat
ILLUSIONS ON A DOUBEL DIMPLE
Harvest

How did such a thoroughly German appearing group (Helmut Kollen, Hans Bathelt, Jurgen Fritz) get such a righteous English accent. Well, this is the least of the mysteries. More important, how did they develop such an English level of professionalism. True, on some cuts they sound more like a sound track for General Electric Theater ("And here we see two electrons spinning in their") but for the most part the musicianship is there although the sound quality of the record is rather flat and doesn't do the group justice. In describing the music, it's dominated by Fritz's moog (which he plays with the ease of a harmonica, time marches on). The song titles themselves convey a fairly accurate sense of the music; Triangel, Dimplicity, Illusions Maze, Dawning, etc.

What this album has that a number of other synthetic rock discs don't is melodic interest. Illusions is variegated in its textures and not quite as grim as some other German groups tend to be. The politics and the beat are light, the music heavy. Still, I wonder where they could have learned their English. Off Genesis and Yes albums perhaps?

Kayak
SEE SEE THE SUN
Harvest records

This Dutch group has a good deal going for it. The harpsichord is a nice change of pace and is played with ability while the various synthesizers, electric pianos and organ (all the work of Ton Scherpenzeel) add a unique and spacey tang to the music. Werlerof-zolets mellotron is skilled and Koopman's drums and Leeuwen's bass guitar work all combine and merge to create a unique, albeit melancholy, sound for this group.

Mouldy Wood is an extremely disturbing mass of lyric and musical images and seems to emphasize the strongest aspects of this novel Dutch group. Warning: This album may be dangerous to your health if you're feeling particularly depressed. Note; they seemed to be taking an interesting direction in terms of their vocal parts, a schizy and distant technique but one which promises to be very intense once it's properly aged.

EXMAGMA
Neusi Records

No, they are no relation to the French group called Magma nor did they ever belong to said group. Rather, they are a first rate experimental rock group in their own right. Well, rock may be going too far. But experimental is certainly appropriate. I'm not sure this effort can be considered musical, exactly. Sonic would be a more descriptive term. A surprisingly large number of their sonic effects with various instruments are successful; a certain number are not. The closest thing I can liken the group to, in terms of playing style, are those long formless improvisations that were a commonplace of psychedelic rock. What worries me is that this stuff isn't formless nor does it seem extemporaneous. What's going on in these minds? I guess I'm a sucker for auditory science fiction movies. Production quality is subnormal but is balanced by the excellent recording quality. Strange.

ROCK FANZINES



FANZINES by Cary Baker

Most of us remember that three years ago, many rock connoisseurs scoffed at the trendy label of "fan." A fan, after all, was too subordinate a status for the proletarian rapport perpetrated by James "You've Got A Friend" Taylor or the Jefferson "The things they read in Rolling Stone have really come to be..." Airplane. But witnessing the

return of show biz to rock, and the onset of the Third Generation of rock and roll, the fan magazine, or fanzine, is here. And more come to light each month.

COLD MORNING LIGHT [No. 1]
C#o Melainie Miller
2148 S. Brook Dr.
York, Pa. 17403
free

"Rock'n'roll is electrifying," Ms. Miller begins her fanzine. "Would anyone care to debate that issue?" Cold Morning Light is a spirit-duplicated quarterly edited by a Rundgren fanatic. Featured in the first issue, "Droppings," the first installment of punk prose by Crescenzo Capece, Jr., and a piece on Styx by Chicagoan Sue Becker, who also offers "The Untitled Tale of Three City-Raised Ants." The entire publication is accentuated by Melanie's illustrations and marginal commentary. She recommends a subscription to the Rundgren Guide, 44 E. 50th St., New York, N.Y. 10022, presumably also a freebie.

BANZAI GONZAGA [by J. Michael Spillman]
c#o Mr. Bear
1302 Atwater
Bloomington, Ind. 47401
50 cents

Banzai Gonzaga is a Hunter Thompson-like essay of a very eventful trek from the author's home town of Bloomington, Ind., to Chicago's WLUC Radio Convention at Loyola University's Lewis Towers, and is published and distributed by Bob (Mr. Bear) Richert, editor of the acclaimed Beyond Our Control fanzine. To the alien reader, it seems that "you would have had to have been there" to appreciate the inside joking that goes on between WIUS' ten delegates to the WLUC gathering. But everybody at one time or another, verbally or in writing, has attempted to recreate a humorous event, and these people actually published it. A must for those connected with campus or progressive radio. Even those that have travelled any appreciable distance by VW bus will enjoy Banzai Gonzaga. Call it the first fanzine novella.

SLADE PARADER (No. 2)
C#o Lydia Laske
3 Haven Plaza
New York, N.Y. 10003
25 cents

Issue number two of Lydia's Slade watchword pictures her ecstatically

perched on the lap of her idol, guitarist Dave Hill. Yes, folks, the era of the fan is back. A high school senior, Lydia fills the pages of Slade Parader with inside news including a piece by top rock critic R. Meltzer, and another by Greg Shaw, an L.A. rock writer who's been trying to convince us since 1972 that a "pop" revival is upon us. If Slade, despite their working-class British appeal, makes it in the States as a viable commodity, who knows? But so far, they, along with T. Rex, Gary Glitter, the Sweet, and David Bowie (as a singles artist) have been unable to break the barrier of U.S. support. Lydia may be one of the few that appreciate neo-Briton pop from America, and produces SP from her apartment in Haven Plaza.

WESLEY RACE'S BLUES NEWS & VIEWS (No.'s 1 & 2)
921 W. 35th St.
Chicago, Ill. 60609 (523-4520) One 10 cent stamp plus any photo of any bluesman

If the "blues" press has never caught on in the mass music market the way the jazz press has, it's possibly because blues journalists are very "matter of fact" in their approach to documentation. Blind Otis Fig was born in 1916 in Big Rock, Mississippi and learned harmonica from three of his father's field hands, huh? Well, Wesley has broken away from the encyclopedia syndrome, and offers us the first high-energy blues newspaper, and possibly the second or third fanzine in the field all together (we must remember the demised Blue Flame, and its successor, Whiskey, Women And...). Wes is out at the blues bars shouting requests to the players each weekend, and has the inside dope on each of them. Quoth he from issue one of his fanzine: "Anyone at Cream who think the N.Y. Dolls are outasite should put on their mascara and check out the Riviera Lounge at Lake & Kedzie. The night (expletive deleted) was there, a couple cuties in drag came up to him and asked him if he wanted to take a swim in their waterbed with them..." That's sure an alternative to Living Blues!

SUNRISE (Vol. 2, No. 9)
P.O. Box 271
Macomb, Ill. 61455
50 cents

Macomb? Those who know and love Sunrise, the Midwest's newspaper of "rock and liberation" are asking the same thing. Their current issue features a very humorous interview with an ant (what is the rock press'

preoccupation with ants?), in which the Formicidae in question confides that he's "never looked up a skirt he hasn't liked." Also included is a piece on Sam Lay, a study of nuclear energy amid the crisis, and a guide to Spring planting. While this rock magazine is one of the few Woodstockian journals left, reviewers include Crescenzo Capece, the Brooklyn baddie, and Macomb rock & roller Dick Johnson.

INITIAL SHOCK (No. 3)
c#o Steve Miller, Hot & Tasty Media
2412 E. 4th St.
Bloomington, Ind. 47401
50 cents

Following their second issue, Initial Shock has become Indiana's first professional rock magazine, and the first fanzine anywhere to proliferate into pro status. In the latest number, editor Miller documents the 60's rock scenes in Chicago, Minneapolis, and Youngstown, Ohio, and has initiated the first fanzine television column, with a very enjoyable appreciation of Lucy'n-Ricky'nFred'nEthel by Scott Duhamel, a Fusion contributor. Also, a well-needed attack on punkdom and a letter to the editor from a 6-year-old reader. A must.

ARHOOLIE OCCASIONAL (No.'s 1 & 2)
P.O. Box 9195
Berkeley, CAL. 94719
50 cents

While not a fanzine, the Occasional is the official publication of the folk-jazz-blues-oriented recording company Arhoolie, which boasts a catalogue of over 100 fine LP's, most of which have lost money on sheer esoteric nature. Entrepreneur Chris Strachwitz explains the phenomena of running a small record company and breaks down the expenses of record producing. Lots of other features as well. The Arhoolie publication is very occasional indeed, as only two issues have appeared since 1971. Strachwitz gets top mileage out of each. Do check it out.

By now, if you have ordered any of the fanzines we've mentioned in this column over the last three months you'll hear about the new ones through them. Consequently, the Triad Guide lays the fanzine column to rest indefinitely. Hopefully we have introduced our readers to a new and exciting medium in which they may participate. Watch next month for a rundown on the professional rock press.

—Cary Baker

FILM chinatown



Chinatown is undoubtedly Roman Polanski's best film effort to date. This statement, although true, may still leave people unimpressed so let's look at his record.

Knife in the Water was his first feature length film and was filmed in his native Poland. This intensely psychological fable of the relations between a stable young couple and an aimless drifter on a drably unreal sojourn on a sailboat opened the doors for Polanski to the world of Western film society.

Other people may remember *Repulsion*, where Roman did a detailed exploration of the anatomy of pathology.

Departing from the highly existential tone of these two films is *The Fearless Vampire Killers*. This, of course, is the film that starred Sharon Tate. As for

the film itself, it was a maniacally humorous absurdity with some of the most unusual (as well as intriguing) color processing I've ever seen. Young Roman's first (or at least most lasting) impression of Western capitalist culture? or a spoof of his own earlier socialistic and naive view of "decadent" European society?

It seemed somehow too horrifyingly appropriate that the hideous slaughter that consumed the lives of his wife and friends should occur to Polanski. What seemed humorous in *Fearless Vampire...* by its very unreality was suddenly rendered monstrously, incomprehensibly actual.

FILM



Do we find evidence of a response to this trauma in Polanski's next film (a collaboration with Hugh Hefner) *Macbeth*? *Macbeth* has the honor of being the goriest translation of Shakespeare made to date. Shakespeare would probably have approved (keeping *King Lear* in mind). The critics did not. It's almost as though Polanski was hurling the blood and carnage the world had visited upon him, back into the face of the world. Was it obsession, part of a purging process, or simply an attempt to force blood and gore back into the saner perspective where slain actors rise up and cleanse the crimson from their faces? I don't know, yet I seem to sense a need for rationality and meaning, a pressing desire for deaths and carnage to be part of some meaningful overall pattern (however evil) rather than useless and pointless happenings in a world devoid of principle and occurring in a void.

Chinatown is a compendium of elements from all the previous pictures. The spirit of the film is darkly and hideously existential in character (much like Antonioni's *Blow Up* in temperament). It strives less for perfect evocation of the Thirties than for a mildly, and subtly dreamlike sense of the past. It's accurate and the propping shows the same attention to realistic detail that Roman brought to *Macbeth*, yet the phrasing and articulation of the scenes have something of the memory from a distant childhood about them. The film is first film, not an historical document like *Theives Like Us* or *Bonnie and Clyde*. Like his previous films, Polanski seems intent on generating in the audience a feeling of

dread and anticipation. He seems intent on eliciting the nausea we feel when confronted with a nightmare that uncontrollably insists on becoming real. We know that our worst fears are confirmed.

Just how exactly does Polanski accomplish this? By meticulous structuring. The film begins and A) Light. The light is natural. Most of the shots are outdoors or in areas where there's a large amount of sunlight. The scenes begin to alternate. Dark, and light, dark and light until the scenes of darkness, neon light, or curtained dimness predominate. This reflects and counterpoints the main character's (Detective Gittes as played by Jack Nicholson) gradual and increasing awareness as to the true nature of the situation. B) Color. The colors take on the same tempo as the light. As the light becomes darker, harsher; the colors likewise move away from delicate creams, golds and wood and leather finishes to increasingly painful whites, grays, blacks, and mulberry shades. C) Language. It's actually a small point, but as the film develops and the private detective becomes increasingly aware of the reality of the evil, he slips from snappy Thirties-Thin Man cinema detective role into a more raunchy mouthed, believable human being. This in fact a general flow in the style. Polanski begins with shots that are mild paraphrases of shots from mystery movies from that decade and from the work of people like Altman (*The Long Goodbye*) and begins to gradually alter our relation to these idealizations. He used close ups that reveal too much detail, maintains angles that diminish his characters while making them feel more familiar. He does little nods in the direction of previous directors who have done Thirties films, (like the car radio playing from Altman's *Goodbye*, then having the radio shut off and left off for the rest of the film) and then pointedly avoids imitating them.

Everything on the screen relates in some manner to the theme of the story. Polanski has chiseled away the excess leaving a film with the sense of tragic destiny and hardness of a Greek statue rendered in marble. There's that same feeling of some mythic and timeless quality, that sense of Gods conspiring with the Furies (the cops) to lead man to some terrible and unavoidable fate.

Speaking of God, Polanski makes a brief appearance in the film in a scene in which he mutilates Nicholson's nose. Why? Besides the obvious necessity for Nicholson to have to be appraised of the dangerousness of his course of action, so he is a tragic figure rather than a

pathetic one. It seems Polanski is taking on the role of a god who tries to avoid the ultimate tragedy of the film by warning Nicholson (and perhaps and earlier image of himself) from pursuing the knowledge that will destroy his happiness. In ancient Greek plays, heroes were likewise warned away from seeking the answers to riddles (and mysteries) for solely the sake of pride. But Gittes, like Oedipus, is mad to find the answer.

No, the film is not intellectual. It does however come from the very depths of a brilliant mind. This means you can see it again and again and catch new and pertinent details each time around. On the other hand, if all you were looking for was a piece of entertainment done in art deco, you'd be better off seeing *The Great Gatsby*, the film that wasn't. True, the snap in the dialogue brought to it by Nicholson is amusing and the elegant absence of acting that is Faye Dunaway's trademark make the movie extremely easy to watch and hard to be bored with; but Polanski is interested in the darkness behind our archetypes of detectives, blondes, and evil masterminds. Does he succeed in piercing that darkness? Quite a few of the people in the fifties and sixties age bracket left the theater with a dazed-hurt sort of expression. Some were even crying. Perhaps they are especially sensitive to the truth of what Polanski has observed. Perhaps they are sick and tired of the impotence and inhuman lack of free will that the last sentence ("That's Chinatown") of the movie suggests. We are beaten. As with *Bonnie and Clyde*, we know that the worst possible thing that can happen to Dunaway, will. It is the past and we are as powerless to change it as we are to change the present.

THE PARALLAX VIEW

Faye Dunaway isn't the only one doing films revolving around paranoid impulses lately. Warren Beatty is starring in that fascinating sub-genre of the American film, the "they're all out to get me flick." In the fifties it was the communists who were taking over schoolboards, infiltrating colleges, and undermining sound Americans everywhere. In the Sixties all those people raised by those fellow travelers are (yup... that's right...) worried about all those conservative crazies who are out taking over schoolboards, infiltrating colleges, undermining sound Americans and (in this particular case) subverting democratic ideals and institutions. It's amusing that Nixon, who has to be the chief

source of this paranoia, became the way he is through the earlier phase of substantially the same brand of paranoia. So much for sophmoric and circular ironies.

Beatty is an independent minded journalist who stumbles on a plot a la the Kennedy-King assassination conspiracy theory to eliminate certain political figures. It comes off better as fiction than alleged fact—but not very much better. The script is shoddy and lacks rationality or continuity. In effect, it feels like it was written by someone in the grips of such a fantasy.

In any case, Beatty stumbles ineptly through symbolic clue after symbolic clue to the nature of the aberration in the American psyche, gets sidetracked down a wrong conclusion and winds up being utilised by "Them" in spite of himself.

The movie makes an excellent observation of the fact that the real villians are not the poor, maladjusted and deranged folk who have been so screwed by circumstances that their lives and the lives of other people don't matter any more, but the cool, corporate intelligences who use the wild and the wretched to cover up their conscious manipulation of society for their own ends. Of course there's a conspiracy. But it isn't the miserable and partially insane who benefit from their mad acts. Look to who benefits, and you have some idea as to who might be in a conspiracy to insure that these otherwise failures succeed in these single awful missions.

For pointing this out, four stars. For clubbing the message home while failing to give any depth of characterization, insight, or adequate motivation—take three stars away. The scripting was on a par and the movie oriented with the same earnestness as *Wild in the Streets* or one of those spyfilms from the Sixties.

What sets it apart is the cinematography. Redeemed. The music and cutting are assymetric and high contrast. We go from periods of silence into loud explosions, close ups to long shots, stillness and calm to violent physical action and have wild chases terminating in slow walks. Sometimes a counterpoint will be developed. Beatty is calmly fishing by the side of a stream. The sheriff with whom we are given to understand he has a friendly rapport approaches, smiles and draws a gun. The dam opens and he's struck by a flood and violently attacks the sheriff. Your ears are pounding with the thunder of the water. Then, the soundtrack goes to silence as Beatty struggles against the turbulent waters. Boats suddenly blow up, messages ar

ignored and then unexpectedly revealed. Beautiful. The visual cutting and soundtrack editing are works of violent art.

In fact, within the movie we have another movie. Simple, trite, obvious; yet the little psychology sermon on the relation between power and perversion, violence and impotence seems to hold water and raises some interesting questions as to whether this in fact isn't the real movie, with the whole plot with Beatty nothing more than an elaborate frame for this shorter picture. Then again, why did Shakespeare put a play within a play in *Hamlet*.

Concerning the shooting style of the film. Once again. It was abrupt, it was clever, it was as diverse and conscious of itself as was the editing style. The shots were simple, powerful and highly graphic in an American rather than a European way.

Beatty's performance is central to the impact of the film since he is the sole character of major importance. True, he didn't destroy the part the way a mediocre actor might have; on the other hand—we are never allowed to forget we're watching Warren Beatty. For some reason I feel Peter Fonda or someone with more obvious a capacity for violence would have been more appropriate to the role. The violent, tortured pace of the movie is not reflected in Beatty's uniformly awkward performance. Like Dunaway reliving her death as Bonnie in *Chinatown*, we know from the beginning that Beatty is going to relive his demise as Clyde. However, sufficiently identify with Dunaway's character to feel a personal horror, while for Beatty's character we can only feel a strangled sense of pathos and libertarian dejection.

S.P.Y.S.

You get Donald Sutherland and Elliot Gould together like you did in *M.A.S.H.* Then you have them working for the government like you did in *M.A.S.H.* Then you have them say hip and liberal things and joke about sex and deal with official buffoons which they drive crazy, like you did in... And you have them talk at the same time like Altman would like and indulge in outrageous dumbness with a few good scenes and up date the whole show to cash in on the Watergate theme about privacy and you have a sure box office winner. Right? Wrong! If you liked *MASH*, see it again. If you like Peugeotts, then you might enjoy *SPYS*. Movies like this are what make me paranoid.

Edward Kislaitis

FILM



For Pete's Sake

Yes, Barbara Streisand in a film directed by Peter Yates who directed *Bullitt*.

Pete (not Pete Yates) is Streisand's husband (her name is Henry) who is an ambitious go-getter driving a cab in New York. To raise money for Pete's stockmarket manipulating, she uses herself as collateral for a loan from some loan sharks. They in turn sell her contract to a madam. Inept at that career, she is again sold. Sarazzin is Pete.

Memories Within Miss Aggie

This piece was directed by Gerard Damiano. If you don't immediately remember, Damiano is the man who gave us *Deep Throat* (presently playing Chicago in a highly cut version) and *The Devil In Miss Jones*. Ah you noticed the similarity in titles? Very good. Not only are the titles similar, but the same house and sets were used in *Aggie* and *Jones*. In fact, Georgina Spelvin was supposed to star in memories as well, but somehow doesn't. In any case, Damiano has been busted recently for traveling around with copies of the two previous films. I suspect this movie was made to raise the bail. He does a flagrant rip-off of Hitchcock's *Psycho* and steals a scene from *Un Chien Andalou* besides adding a Bergman aura to the landscape. Does this make it an art flick? Not even close. A good porn flick? The girls are rather interesting in appearance but none of them has the character to make this a real film the way Linda Lovelace and Spelvin did.

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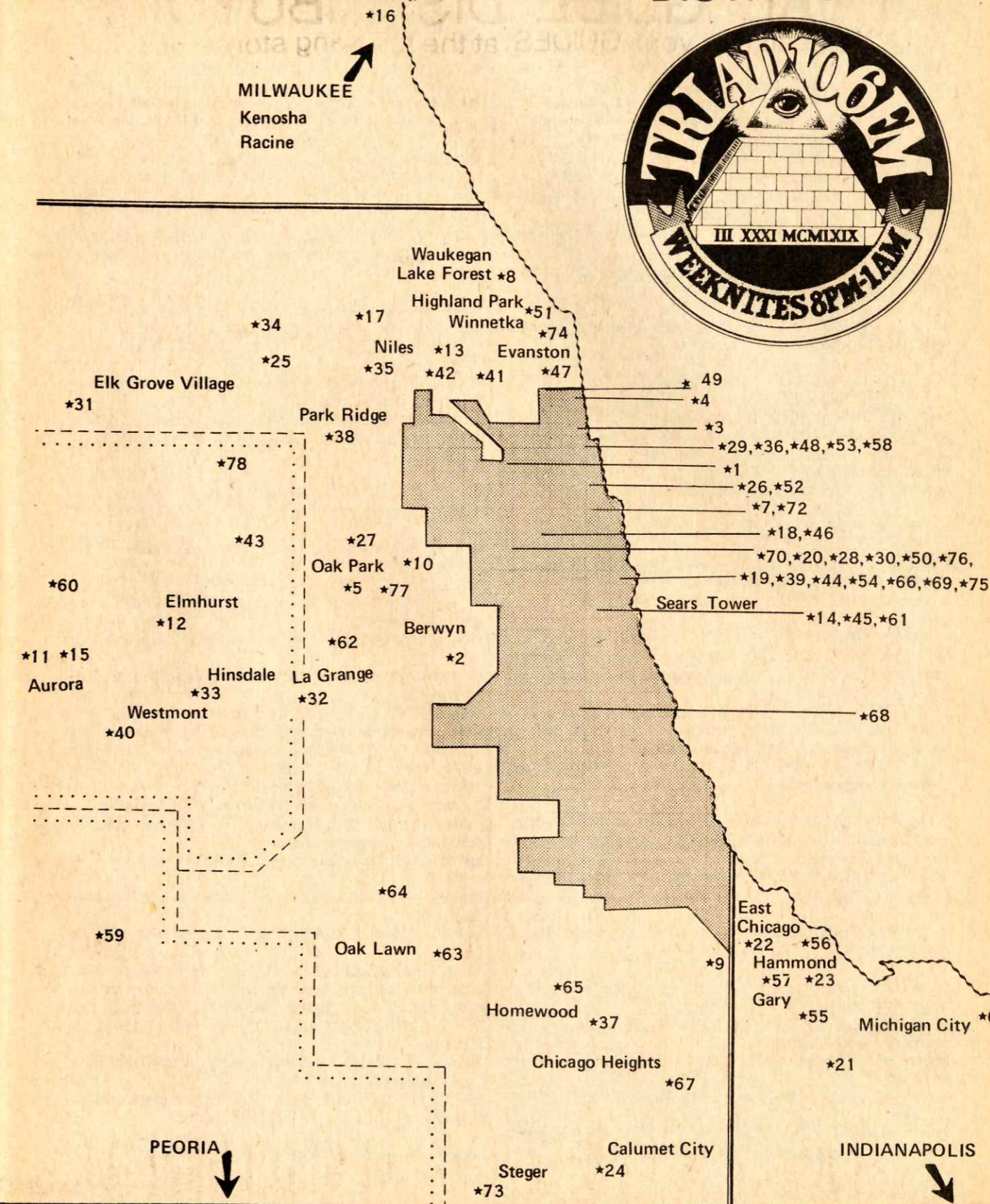
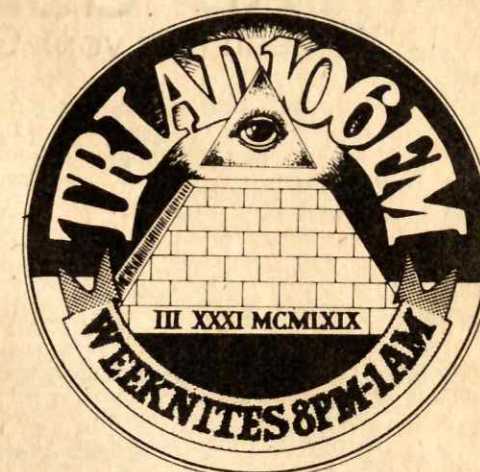
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Evanston, 475-7430 | 67. Touch
202 Halstead
Chgo Hghts, 754-0810 |
| 8. Chambers
760 Western
Lk Forest, 295-1630 | 28. New Town Gn Store
3259 N. Broadway
Chgo., 525-4640 | 48. Round Records
6569 N. Sheridan
Chgo., 383-5762 | 68. Triangle Records, Ltd.
6600 S. Pulaski
Chgo., 284-1000 |
| 9. Captain Nemo's
Clark & Rogers
Chgo., 873-0570 | 29. One Octave Higher
6749 N. Sheridan
Chgo., 465-4746 | 49. RPM Records
1625 W. Howard St
Chgo., 761-2226 | 69. Vibes Lounge
2251 N. Lincoln
Chgo., 327-4413 |
| 10. City Slicker
2540 N. Harlem
Elmwood Pk., 456-9826 | 30. One Octave Higher
2833 N. Broadway
Chgo., 465-8890 | 50. RPM Records
3148 N. Central
Chgo., 637-5831 | 70. Volume I
1608 N. Wells St.
Chgo., 642-2070 |
| 11. Cooks HiFi
31 S Broadway
Aurora, 896-4601 | 31. One Octave Higher
1023 Grove Mall
Elk Grv., 439-6066 | 51. Sgt. Peppers Army-Navy
1879 2nd St.
Hghlnd Pk, 433-5151 | 71. Volume II
6544 N. Sheridan
Chgo., 764-3411 |
| 12. The Corporation
686 West North Ave
Elmhurst., 833-2404 | 32. Pearson's Music Shop
110 W. Calendar
Lagrange, 352-4517 | 52. Sgt. Peppers Army-Navy
2809 W. Devon
Chgo., 388-5566 | 72. V & S Auto Body
5638 N. Broadway
Chgo., 275-8668 |
| 13. C & S Automotive
9215 N. Laramie
Skokie, IL 966-3364 | 33. Pearson's Music Shop
11 E. First
Hinsdale, FA3-5600 | 53. Sgt. Peppers Army-Navy
6602 N. Sheridan Rd
Chgo., 465-4755 | 73. Wave Factory
28 W. Stegar Rd.
Stegar, 754-8700 |
| 14. Dianna's Restaurant
212 S. Halsted
Chgo., 332-1225 | 34. Pearson's Music Shop
Deerbrook Shp Cntr
Deerfield, 498-1980 | 54. R & S Records
352 W. Armitage
Chgo., 871-4870 | 74. Whole Earth Store
Chicago & Dempster
Evanston, 491-9555 |
| 15. Echo Unlimited
225 E. Galena
Aurora, 897-2677 | 35. Pearson's Music Shop
Golf Mill Shp Cntr
Niles, 299-2484 | 55. S & J Stereo
612 S. Lake St
Gary, IN 938-0530 | 75. Wise Fools Pub
2270 N. Lincoln
Chgo., 929-1510 |
| 16. 1812 Overture
1234 E. Brady St
Milwaukee, 271-5683 | 36. Plowshare Nat Food
6155 N. Broadway
Chgo., 743-2509 | 56. S & J Stereo
5457 Homan Ave
Hammond, 932-8520 | 76. Wooden Music Co.
3851 N. Lincoln Ave
Chgo., 472-7250 |
| 17. Gary Gand Music
631 Deerfield
Deerfield, 945-5333 | 37. Progressive Music Cnt
2135 West 183rd
Homewood, 799-1970 | 57. Sgt Peppers Waterbeds
5807 Calumet
Hammond, 933-4623 | 77. Sound Source
1111 Lake St
Oak Pk, 386-9200 |
| 18. Sounds Good
4821 W. Irving
Chgo., 283-4368 | 38. Rainbow Records
49 Summit Ave
Park Rdg., 696-2313 | 58. Silver Spur
6548 N. Sheridan
Chgo., 274-7025 | 78. Swedish Manor Smorg.
203 North Evergreen
Arlngtn Hts., 392-5585 |
| 19. Sounds Good
3176 Broadway
Chgo., 281-5266 | 39. Ratso's
2464 N. Lincoln
Chgo., 935-1505 | 59. Stained Glass Eye
1907 S. Mannheim
Westchester, 865-0440 | |
| 20. Green Inc.
1716 N. Wells
Chgo., 266-2806 | 40. Real Deal
15 S. Cass Ave
Westmont, 964-1653 | 60. Stereo Land
660 Roosevelt
Glen Ellyn, 469-6080 | |

MAP OF TRIAD GUIDE DISTRIBUTORS



FOR INFORMATION CALL (312) 973-1277

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ASPECTS

1. MOON OPPOSE MERCURY: Be careful not to lease articles needed for work at home. Parents will be obstinate. **MOON SQUARE URANUS:** Confrontations with relatives and in-laws are likely. Marital quarrels threaten.

1 & 2 MERCURY SQUARE URANUS: Electrical and mechanical equipment will be troublesome. Radio transmission will be bad.

2 MOON TRINE PLUTO: Job matters will proceed smoothly.

MOON SEXTILE NEPTUNE: Unusual events will effect you and your friends.

MOON OPPOSE SUN: Social commitments will conflict with romantic interests.

3 & 4. VENUS TRINE JUPITER: Almost everything goes well under this aspect.

4. MOON TRINE URANUS: Ask important questions today.

4 & 5. MOON OPPOSE MARS: People will be quarrelsome. **MOON SQUARE NEPTUNE:** Loss of possessions by theft threatens. This aspect coupled with the previous one can bring severe paranoia or emotional disturbance. Don't believe anything you hear or suspect on these two days.

5. MOON TRINE SATURN: Trust logic and reason.

5 & 6. MOON CONJUNCT JUPITER: Lost articles will be found. Be with that special person.

6. MOON TRINE VENUS: Put home affairs in order.

7. MARS SQUARE NEPTUNE: Chemical or petroleum fires occur under this aspect. Boating and shipping accidents are likely. Political scandals and bribery are brought to the public's attention.

MOON OPPOSE PLUTO: Job problems are likely. **MOON TRINE URANUS:** Romantic partners will be unusually suspicious and sensitive today. **MOON SQUARE SATURN:** People will be obstinate and generally uncooperative.

8. MOON TRINE SUN: Romantic quarrels will be forgotten. **MERCURY TRINE NEPTUNE:** An excellent aspect for attending a movie or a play. **MOON SQUARE VENUS:** Difficulty in the home threatens in the late P.M. hours.

9. MOON OPPOSE URANUS: Friends may bring discord into your life.

10. VENUS SQUARE URANUS: Stay on the beaten track today. Experiments will go awry.

MOON SQUARE MERCURY: Projects requiring manual dexterity should be postponed.

MOON SEXTILE SATURN: A good aspect for gardening or home repairs.

MOON SEXTILE JUPITER: Plans made today will work out well.

MOON SQUARE SUN: (THIRD QUARTER)—Avoid taking chances or loaning money for the next seven days. Curtail expenditures.

11. MOON SEXTILE VENUS: Misunderstandings can be resolved. You are likely to get a second chance today.

12. MOON TRINE PLUTO: Job opportunities are present. A good day to apply for an important position.

MOON OPPOSE URANUS: Loss of goods or money due to carelessness threatens.

MOON SQUARE MARS: Others will be critical and obnoxiously aggressive.

MOON SEXTILE MERCURY: Proper explanation will soothe ruffled feathers.

MOON SQUARE JUPITER: Jokes. Ridiculous circumstances occur under this aspect.

13. MOON SEXTILE SUN: Enter a contest. Speculation is favored.

MOON TRINE URANUS: A good aspect to purchase or repair machinery. Dow Jones averages should advance significantly.

14. MOON SQUARE PLUTO: Forget the past, look towards the future. Be prepared to deal with sarcasm.

MOON SEXTILE MARS: Cooking special dishes at home or eating out are equally favored.

MOON CONJUNCT SATURN: Old relationships and situations can be resumed.

MOON TRINE JUPITER: Your judgements have been too harsh. Make amends. Certain information will clarify matters.

15. MOON SQUARE URANUS: Keep your nerves under control. Remember to be cautious in all matters.

15 & 16. MOON CONJUNCT VENUS: Romance is favored. See 21 & 22.

16. MOON SEXTILE PLUTO: Abandon the innovative for the unprecedented.

MOON TRINE NEPTUNE: Trust your inner feelings.

17. SUN CONJUNCT MERCURY: First impressions are correct. Be tactful.

MERCURY SEXTILE URANUS: Friends who are far away will communicate with you soon. Travel is favored.

SUN CONJUNCT MOON: The answers to puzzling questions will be forthcoming.

MARS CONJUNCT VENUS: False prophets will be exposed. U.F.O.'s en route to or from Mars will stop over on Venus. The next 28 days promise significant sightings of and activities by these vehicles.

MOON SEXTILE URANUS: Respond to your creative urges.

MOON CONJUNCT MERCURY: Speaking ability will be at its peak.

SUN SEXTILE URANUS: Air travel is favored.

18. MOON SQUARE NEPTUNE: Be ready to deal with emotionalism and hypersensitivity. Neptune stationary; going direct. Avoid judging others too quickly.

MOON CONJUNCT MARS: Professional difficulties threaten.

MOON SEXTILE SATURN: Stay in the realm of the predictable and the traditional.

MOON OPPOSE JUPITER: Authority figures will be difficult today.

18 & 19. VENUS SEXTILE PLUTO: Make new beginnings. This is a highly favorable aspect.

ASPECTS

19. MARS SEXTILE SATURN: Discharge your obligations.

20. MARS OPPOSE JUPITER: Tempers will flare today.

MOON CONJUNCT PLUTO: Matters of the utmost consequence should be dealt with today to assure their favorable outcome.

VENUS TRINE NEPTUNE: Legal matters are favored. Romantic relations will intensify. A generally good day is in store.

MOON SEXTILE NEPTUNE: Competition turns to cooperation.

MOON SEXTILE VENUS: People will be receptive to new ideas.

21. MOON SQUARE SATURN: Crackpot ideas may plague you today.

MOON CONJUNCT URANUS: Activities with friends are favored.

MOON SEXTILE SUN: Increase your awareness.

21 & 22. JUPITER TRINE SATURN: Astrological birth control systems break down for a ten day period. This period begins 8/16/74 and ends 8/27/74. Professional activities will be assisted by this aspect.

22. MOON SEXTILE MERCURY: Set new goals.

MOON SQUARE VENUS: Bad dreams may be in store for you. Don't be alarmed.

23. MOON TRINE JUPITER: Social activities are favored.

MOON TRINE SATURN: Friends may offer rash explanations to unanswerable questions.

MOON SEXTILE MARS: Physical activity will be enjoyable today.

MERCURY SQUARE NEPTUNE: Danger lurks in or near the water. Theft can occur under this aspect.

24. MOON SQUARE SUN: (SECOND QUARTER)—Others will be secretive.

MOON SEXTILE PLUTO: Your reputation can improve today.

MOON CONJUNCT NEPTUNE: Obey the intuitive faculties.

25. MOON SQUARE MERCURY: Long winded and repetitive monologues are the order of the day. Church sermons will be incredibly bad.

MOON SQUARE VENUS: Relief from boredom can be found in the P.M. hours.

MOON SQUARE JUPITER: Stay away from home today.

MOON SQUARE MARS: Danger from burns is threatened.

26. MOON SEXTILE URANUS: Deal with old problems in a new way.

27. MOON TRINE SUN: Financial benefits are likely.

MOON SQUARE PLUTO: Others may attempt to force their opinions or beliefs on you.

MERCURY OPPOSE JUPITER: Find ways of avoiding pompous and bombastic people. You'll need them.

MOON SEXTILE JUPITER: Let your sense of humor show.

MOON TRINE MERCURY: Mail important letters.



28. MOON OPPOSE SATURN: Imbecility abounds under this aspect.

MERCURY SEXTILE SATURN: Observing protocol will enhance your professional position.

MOON TRINE MARS: Financial activities should go well.

MOON SQUARE URANUS: Automobiles should not go well.

29. MOON TRINE PLUTO: Unexpected news will reach you.

MOON SEXTILE NEPTUNE: Remember this: Ultimately the answer to all things must come from within.

30. SUN SQUARE NEPTUNE: Ignore the advice of others. Superiors will make untruthful statements in an attempt to motivate you.

MOON OPPOSE VENUS: Expect communications breakdowns.

31. MOON TRINE URANUS: The cognitive process is enhanced today.



SAVE 50% to 95%
 on jeans, girls' tops, shoes, halters,
 camping equipment, winter coats.
Sale hours daily 11 a.m. to 10 p.m.

SGT. PEPPER'S ARMY-NAVY STORE
 at 6602 N. Sheridan Rd., Chicago, is
 moving to larger quarter.

**UNRESTRICTED
 PUBLIC SALE**
 now in progress

CURRENT EVENTS

live MUSIC in concert....

A.C.B.S. T.V. SPECIAL
 In A Sentimental Mood
 A Tribute To Duke
 Ellington - produced by
 Jim Schaffer. Featured
 will be Sarah Vaughan,
 the Duke's band, and
 Mercer Ellington. At
 Ravinia on Sept. 3

8:30 - 10:30
THE LIVE CONCERT
 will take place Aug. 13
 at 8:30 in Ravinia
 admissions -\$5-\$7

PRESERVATION HALL JAZZ BAND
 8/1 8:30 p.m. Ravinia
 \$5-\$7

RAVINIA FOLK FESTIVAL
 Bill Quateman, Bonnie Koloc
 Steve Goodman, Peter Yarrow
 Band \$6 8/9 at 7 p.m.

GEORGE CARLIN
 8/14 & 15 8:30 p.m.
 8/16 & 17 10:30
 Mill Run Theater
 600 Golf Mill Shopping Ctr.
 Niles, call.298-2170

LOGGINS & MESSINA
 8/14 at 8:30 Ravinia
 \$6-\$8

THREE DOG NIGHT
 8/6-9 Arie Crown
 McCormick Pl. 791-6000

2 GENERATIONS OF BRUBECK
 8/8 at 7:30
 Chris, Darius, Dave and
 Dan Brubeck at Ravinia
 \$5-\$7 273-3500

CHARLIE RICH
 Arie Crown Theater
 McCormick Place 8/11 at
 5 & 8 p.m. to \$8.50
 791-6000

ALI AKBAR KHAN
 8/31 8 p.m.
 Sarod player extrodinaire
 Orchestra Hall 561-7922
 220 S. Michigan
 WAR
 Mississippi River Festival
 8/7 in Edwardsville

SUMMER

THE MEDIUM CONCERT CLUB
 PBM Presents
 Jobriath 8/5-6
 Two performances nightly
 at 8 & 10 p.m. tickets \$5
 on reserved basis only
 ticketron and box office
 at Rush & Delaware
 info: (312) DE7-1000

CROSBY STILLS NASH & YOUNG
Chicago Stadium
 1800 W, Madison
 733-5300
 8/27 and 28 at 8P.M.

CHICAGO CIVIC ORCHESTR.
 8/2 at 8:15
 Copland:Outdoor Overture
 Brahms: Variations on a
 Theme by Haydn, Tomasi:
 Concerto for Trombone, Str-
 avinsky: Petrouchka
 Orchestra Hall

FIRST NATL. PLAZA
 from 12-2 p.m.
 732-4793
 (1st)ballons (2nd) a
 four pice jazz combo
 Affinity, (5-8) Northern
 Illinois Fine Art Exhbt.
 (9)Kennedy-King Coll.
 Jazz Band, (12) nuttin
 (13) Gymnastics exhbt
 (14) Henry Brandon's
 Stage Band (15) Surprise
 5-6:30, (15) Dave Remington
 Big Band, (19) The Chicago
 Fire Polk group (20) Hubby
 Hubjan golf demo, (21) more
 ballons?(22) Harlem Globet-
 roters and basketball demo
 Surprise Star 5-6:30 p.m.
 (23) Poppa Bobby's Band
 (28)Mickey the Monkey and
 his organ grinder(29) Street
 Hockey(30) Harry Brandon's
 Pop Orchestra

UNIVERSITY OF CHICAGO
 Carillion Recitals Sun.
 8/4 at 4 p.m. Lawson
 8/11 Vernon Studt
 8/18 & 25 Robert Lodine
 Free-at the Rockefeller
 Chapel at 59th & Wood-
 Lawn 753-3387
 also free at the Chapel
 Organ Recital
 8/13 8:30 p.m.

HAWKWIND
 Auditorium Theater
 9/7

TUNE-UP

GRANT PARK CONCERTS
 to July
GRANT PARK CONCERTS
 to August 25
 wed. fri. 8p.m.
 sat. sun. 7p.m.
 at the band shell
 8/3-4 Opera Night
 Berlioz, Bizet, Puccini
 Charpentier, Donizetti
 8/7-9 French Prog.
 Bizet, Saint Saens,
 Ravel,
 8/10-11 Gerry Mulligan
 and his sextet soloists
 Shostakovitch 5th,
 Proto Concerto, selections
 by G. Mulligan Sextet
 8/14-16
 Barber 2nd Essay, Chopin
 Concerto #1, Prokofiev
 Alexander Nevsky
 8/17-18
 Mozart:Cossi Fan Tutte
 8/21-23 Beethoven Prog.
 King Stephen Overture,
 Emperor Concerto,
 Symphony No. 7
 8/24-25
 Schumann, Paganini,
 Moussorgsky

RAVINIA FESTIVAL
 ticket info 273-3500
 General admission \$3
 in Highland Park
 8/4 7:30 p.m. Pops Night
 Arthur Fiedler, Ferrante
 and Teicher
 8/5 8:30 p.m. Modern
 Contemporary Chamber En-
 semble, Misha & Cipa
 Dichter piano recital
 8/8 8:30 2 Mozart
 piano concerts
 8/10 8:30 Schuller, Mozart
 & Schumann
 8/11 7:30 Tchaikovsky
 Program: Romeo and Juliet,
 Symphony No.4
 8/12 8:30 Classical Guitar
 Recital by Chris Parkening
 8/15 8:30 p.m.
 to be announced
 likewise for the 8/16
 schedule
 8/17 8:30 Pops program
 conducted by John Green
 Cole Porter, Lerner &
 Loewe, Richard Rodgers

CURRENT EVENTS

at clubs & pubs.... at clubs & pubs....

SOMEBODY ELSE'S TROUBLES
2470 N. Lincoln
953-0660
Weekdays Fred or Ed Holstein
\$1 cover weekends

THE CORPORATION 833-2404
see the schedule for the Corp
on page 20 along with a
description of the room, and
interview with its owner
also directions on how to
get there. This month
Locomotiv GT and Kansas
also see record reviews

AMAZINGRACE
2031 N. Sheridan Rd.
Evanston
492-7255
8/2 Skyfarmer
/9 Norman Blake and Josh
Groves (formerly of the
Earl Scruggs Revue) tentative
/23 Redwood Landing
/23 open
/30 clo sed

PEANUT BARREL PUB
4660 N. Sheridan
271-2743
Weds, Fris, Sats
Two weeks of Bob Reidy
Three Weeks Sam Lay

THE ATTIC
3132 N/ Broadway
935-3070
Kracker, Spice,
Crystal, and others
call for details

RUSH-UP
907 N. Rush Str.
645-9339
1st wk. Jericho
2nd wk. Zipperfoot
3rd wk. Together
4th Rockets

KATSO'S
2464 N. Lincoln
935-1505

THE ORPHANS
2462 N. Lincoln
929-2677

THE BULLS
1916 N. Lincoln Park West
337-6204

THE SPOT
Foster at the "L"
in Evanston
Sundays:Hoot with Hirsch
Mon: Art Phieme
Tues: Blind Jim Brewer
Wen: 7,14,21 Brian Gill
8,15,22 Jim Hirsch & Co.
1,9,10 Smith & Jones
16,17 Thom Bishop & The
Spoon River Revue
23, 24 Chgo. Bluegrass Band
28,29 Tim O'Brian
30,31 David & Laurie

POOR RICHARD'S
9422 E. Prairie, Skokie
677-9002
\$1 cover (women free weekdays)
8/2-3 Windfall
/4 Metaphor (jazz)
/5 Arthur Jones Bahd (blues)
/6-10 Windfall
/11 Metaphor
/12 Arthur Jones Band
/13-17 Rio Grande (C&W)
/18 Metaphor
/19 Arthur Jones Band
/20-24 Zan Heckett
/27-30 Jotto (rock)

DANCE

BOLSHOI BALLET
8/24-27 the dance troupe
24 at 8 p.m. Swan Lake,
Carmen Suite, Divertisseme-
nts
25 2 p.m. Class Concert
25 at 8 p.m. Chopiniana,
Adagio from Anna Karenina,
Russian Rhapsody, La Rose
Malade, Divertissements
26 at 8 p.m. same as 24
27 at 8 p.m. same as 25
\$5-\$15 at the Arie Crown
at McCormick Place
372-0566

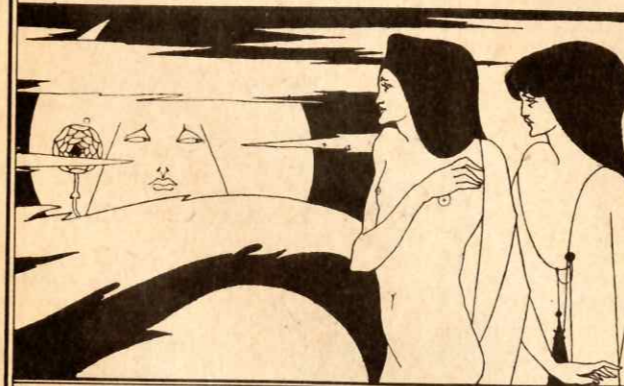
CITY CENTER JOFFREY BALLET
8/20-23,24 (at 2 & 8:30)
25 (8:30)at Ravinia in
Highland Park
tickets:mat \$5-\$7 eves. \$9-
\$11 call 273-2500 or ID2-1-
236
20- Kattentanz, Secret
Places , op jazz
21- Trinity, Viva Vivaldi,
The Green Table (special)
22-Interplay, The Moor's
Pavane, Viva Vivaldi
23- New York Export, Viva
Remembrances, Op jazz
24-The Moor's Pavane, As
Time Goes By, Interplay
24 at 8:30 Kettentanz,
Moor's P., N.Y. Export,
op jazz
25- Viva V., Remembrances
Trinity

RENAISSANCE CONSORT
call Larry Gordon
583-6990
2nd Unitarian Church
656 W. Barry Mondays
beginners at 7
intermediate at 8:30

FOLK DANCE COUNCIL
5460 S. Harper
Info: Paul Collins
288-6888
a full schedule for the
month, call Collins

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2251 N. LINCOLN
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August 5 : PHIL GUY
August 7 thru 10: BUSTER
August 12 : Chicago Slim & Jr. Wells
August 14 thru 17: BRAN' SPANKIN'
August 19 : Chicago Slim & Jr. Wells
August 21 thru 24: OPEN HART
August 26 : PHIL GUY
August 28 thru 31: INNER DRIVE

SUNDAYS IN AUGUST: GANG BANG
TUESDAYS IN AUGUST: Blues Jam

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NEEDS AND PLANT PROBLEMS

CURRENT EVENTS



Film

ART INSTITUTE FILM CENTER
Michigan and Adams
236-2523 and after 8/19 call
443-3737

Wednesdays at 5:30 & 7:30
8/7 Variety Lights (Fellini)
/14 L'Avventura (Antonioni)
/21 The Hawks and the Sparrows
Pasolini

/28 Partner (Bertolucci)
THursdays 2,5:30,7:30
8/1 The General (Buster Keaton)
/8 La Passion De Jeanne D'Arc
(silent great)

-A Survey of Animated Film-
/15 Betty Boop meets Franz
Kafka
/22 Red Grooms interacts with
Emil Cohl

/29 To the limits and beyond
Fridays 5:30 and 7:30
-the thrillers of Chabrol-
8/2 Seven Capital Sins
/9 Ophelia

/16 Bluebeard (very fine)
/23 La Ligne Demarcation
/30 Six In Paris

NORTHWESTERN FILM SOCIETY
8/1 The Immortal Story 7:30
Simon of the Desert 9 p.m.
Norris Center

/4 I'm No Angel 7p.m. Norris
/6 Umberto D 7:30 Norris
/8 On the Town 7:30 Norris
/11 Mash 7p.m. Norris

/13 You Can't Take It With You.
7:30 Norris
/15 Hatari 7:30 Norris

MUSEUM OF CONTEMPORARY ART
237 E. Ontario
943-7755

8/6 Oh, What A Lovely War
/13 The Winslow Boy
/20 Brief Encounter

PLAYBOY MIDNITE SHOWS
Clark and Dearborn
944-3434

8/2 Midnight Cowboy
Sunday, Bloody Sunday
8/3 Siddhartha

King of Marvin Gardens
8/9 Zardoz
The Neptu Factor

8/10 Concert for Bang-
ladesh & Fillmore
/17 Cinderella Liberty
M.A.S.H.

/18 Magical Mystical
Tour & Beatles at Shea
Stadium

/23 Don't Look Now
Man On A Swing
/24 Thunderball

Dr. No
/30 Long Day's Journey Into
Night & Nightcomers (Brando)

/31 DAY OF THE JACKAL
Frenzy
9/1 Live and Let Die

Fearless Vampire Killers

art

THE ART INSTITUTE OF CHICAGO
Michigan Ave, at Adams
CE6-7080

A major Max ERnst exhibit
9/14-11/17
87 paintings, 17 sculptures

Wieghardt 9/11-10/20
once affiliated with the
Art Institue. A major retrospec-
tive.

The Ratner collection of
Giacometti. Fifty prints.
9/28-11/22

Nagasaki-E prints 9/6-11/3
American Inst. of Architects
Exhibition. 9/14-10/6

Photoes by Elliott Erwitt
9/27-11/24

Recent Accessions in Oriental
Art 9/28---

Thursdays Free-10-8:30 p.m.
Sundays 12-5 p.m.
All other 10-5 p.m.

ROGERS PARK alternative
Art Fair
8/10-11
call 973-7505-764-4803
7000 North-1400 West

MARC HAUSER
photography exhibit
Center for Photographic
arts

364 W. Erie till 8/18
12-6 p.m. Sunday
10-6 p.m. all other days

MUSEUM FOR CONTEMPORARY ART
237 E. Ontario Str.
943-7755

till 8/25
John De Andrea and Duane
Hanson: The Real and Ideal
in Figurative Sculpture

also
Stephan Von Huene: Sculpture-
Sound-Motion

Mon-Sat 10 a.m.-5 p.m.
Thurs 10-8 p.m.
Sunday 12-5 p.m.

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under 16-50¢

MARIE APP
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Columbia College Photographey
Gallery

469 E. Ohio Str. 2nd floor
8/5-9/6
Mon-Fri 10 a.m.-9 p.m.

Sats 10-2 p.m. free
467-0430

STEVE TRYBA & PATRICK BYRNE
photography
Northwestern U. at Norris Centr
till 8/8 10 a.m.-10p.m.

Dittmar gallery

WALKER EVANS
Depression years' photoes
and a study of a single block
in east Harlem in the late 60's

till 9/8 at the Center
for Photographic Arts 364 E.
Eric 664-1257

2nd ANNUAL EVANSTON FAIR
8/2,3,4 noon till dusk
lakefront and Clark in Evanston
864-8243

MIDWEST POTTER'S GUILD
8/3,4 10-5 p.m.
1236 Sherman, Evanston
475-9697

ELMHURST FAIR
8/3,4 downtown
TE2-3135

GOLD COAST ART FAIR
8/9,10,11 noon-10 p.m.
along Rush and adjacent streets
787-2677

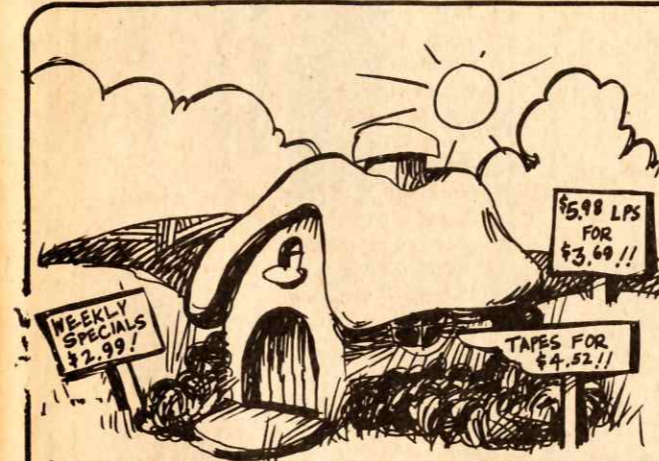
NORTHBROOK ARTS AND ANTIQUES
8/17,18 on the village green
between Walters and Shermer rd.
invitational

871-3433

ELI'S TOWING COMPANY

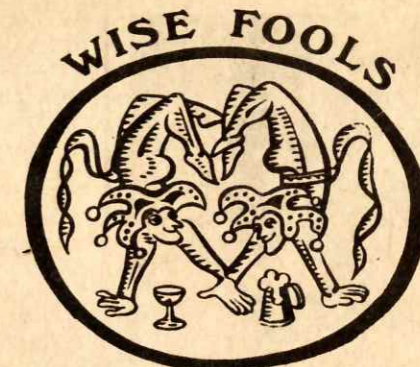
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August 14 thru 17: SAM LAY BLUES BAND
August 21 thru 24: BOB REIDY BLUES BAND
August 28 thru 31: J.B. HUTTO & THE HAWKS

SUNDAYS IN AUGUST: EDDIE BOY BAND
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on stage

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Sats, Sun, Fri
2936 N. Southport 935-6860

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Shakespeare
All male cast
8/27-9/1
Ravinia Festival
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Britain
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downtown-782-9696

STATUS QUO VADIS
The Ivanhoe
3000 N. Clark Str.
248-6800 or GR2-2771

NORTHWESTERN SUMMER DRAMA
FESTIVAL
8/1,4,10 Match by Thornton
Wildier, *8:30 p.m.
8/2,6,8 Scapin by Moliere
8:30 p.m.
8/3,7,9 Charley's Aunt by
Brandon Thomas *:30 p.m.
8/14 A reading Hour
(the plays are given in the
'garden theater on the west
lawn of the school of speech
bldg. The reading is given
at Norris center)

JOHN GAURE
Rich and Famous
Academy Festival Theater
till 8/11 at Barat College
Lake Forest 642-5392
Previews for Wodehouse's
The Play's the Thing begin
8/13
Productions are T,W,TH 8 p.m.
Fri, Sat 8:30, Sun 7:30,

GOOD NEWS
at the Schubert 22 W. Monroe
236-8240 thru 8/3

THE 2nd CITY
Et Tu Kahoutek
1616 N. Wells
337-3992

MAGIC CIRCLE THEATER
615 W. Wellington
info 528-1527
reserv 929-0542
Red Earth: A Western
Myth by Vincent Balestri
a drama concerning the
Indian spirit

STUDEBAKER THEATER
418 S. Michigan
922-2973
Lloyd George Knew My
Father with Ralph
Richardson
opens 8/12

SEAN O'CASEY'S
Bedtime Story
Gill Community Arts Center
1429 N. Wells
728-6529

GOODMAN THEATER CENTER
200 S. Columbus Dr.
236-2908
tickets on sale at box office

for other theater listings
Organic theater
Free Street Theater
Lenny
please consult the feature
section of the magazine

HERBERT BLAU'S
The Donner Party, Its Crossing
at The Body Politic
8/3,4,6,7,8,9, at 8:30 p.m.
871-3000



MUSEUMS



ADLER PLANETARIUM
through Sept 9
The Ufo Experience
Explores how various objects
can be mistaken for Ufoes
and goes into actual case his-
tories. Designed by Allen
Hynek. Daily-11 a.m.1,2,3,4,
and 7:30 p.m. Tue & Fri
3 p.m. spanish language shows
Adults \$1, children under 18
50¢ under 6 not admitted
294-4624
The planetarium itself houses
many interesting exhibits

FIELD MUSEUM
Roosevelt Road at Lake Shore
922-9410
Contemporary African Arts
Festival continues through
November 3rd
Daily at 1:30 p.m. films
on african culture
also classes and demo's
of African drum carving
and performance
open daily at 9 p.m.
and closes at 9 p.m. Sun,
9 p.m. Fri, 5 p.m. Mon thru
Friday. \$1 adults, \$2.50
families, 35¢ children students
Fridays Free

MUSEUM OF SCIENCE AND
INDUSTRY
57th Str. at Lake Shore Dr.
MU4-1414
Poland Today exhibit continues
till Sept 8. Designed and
built in Warsaw, the display
includes a restaurant in the
West Pavilion. open daily
from 10:30 to 4:30 p.m.
also films and theater
programs. free

TRIAD'S TIME MACHINE

Explore the past with The Triad Guide !!!



1. NOVEMBER, 1972: Sun Ra, Am. Ind. Mythology, Can, Pilgrim Music
2. DECEMBER, 1972: Nostradamus Ind. Radio, Shep Flute, Life Rhythms
3. JANUARY, 1973: Hiccups, Radio Play by G. Kase, Heartsfield, Protein
4. FEBRUARY, 1973: Solaris, Spirituality & Music by Mahavishnu
5. MARCH, 1973: Capt. Beefheart Mahavishnu, Cligo Records, Flock
6. APRIL, 1973: Beef Futures, Yoko Ono, TS Webb, Mahavishnu, Chess
7. MAY, 1973: German Rock/Roll by S. Smaizys, Awakening, Palmistry
8. JUNE, 1973: B. Fuller, Son Seals Blues Band, Palmistry, S. Phillips
9. JULY, 1973: Dungeon Butter Honey Ice Cream Recipe, Ornette Coleman Quartet interview.



10. AUGUST, 1973: Exclusive int. with Weather Report, Make Your Own Records, Magma, Pentwater Ethnomusicology by N. Rumble.
11. SEPTEMBER, 1973: Sidewalk Cafes of Chgo, Proctor and Bergman Chick Corea int., Rosehip String Ethnomusicology/Bali.
12. OCTOBER, 1973: Audiophysiopsychic World of Yusuf Lateef, Richard Abrams Sextet, Hungarian Rock-Locomotiv GT.
13. NOVEMBER, 1973: C. Rooks int. by B. Anderson, Streetdancer Bette Middler int. by Eleven, Dave Witz' interview with Lars Gooman
14. DECEMBER, 1973: Guide to Chgo Bookstores, Zappa Interview Comedy Albums, Redwood Land-ing, Ethnomusicology/Peru.



15. JANUARY, 1974: A. Kalso int., D. Chingo on Fashion, Ethnomusicology/Korea, Graced Lightning, Heit manek & Swin by A. Pruden.
16. FEBRUARY, 1974: UFO Issue Int. w. Heinek, Zasko & Dr. Mock T.S. Henry Webb, Bozo, Ethnomusicology/East Indies -N. Rumble
17. MARCH, 1974: 5th Birthday and Fashion Issue, Paschke's Art, Kracker int., Gross, White On & Off by Eleven.
18. APRIL, 1974: Mysticism Issue R. Middaugh Paintings, Mahavishnu/ McLaughlin-Devadip Carlos Santana/ The Seeker by T. Akison, Batacoda.
19. MAY, 1974: Other Cultures by E. Kislaitis, Grease, Artists & Women Blind Jim Brewer, Quatro, Genesis, Hawkwind, Poem to Dylan/Natal.

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20. JUNE, 1974: Architecture Issue Paolo Soleri int., Chicago Archt by E. Kislaitis, Novel Bikes, Enigma, Mahavishnu Orchestra.
21. JULY, 1974: Architecture Issue Chgo Archt/Future by E. Kislaitis Eddie Boy int., Urban Pedaling by T. Akison.

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AUGUST 10th

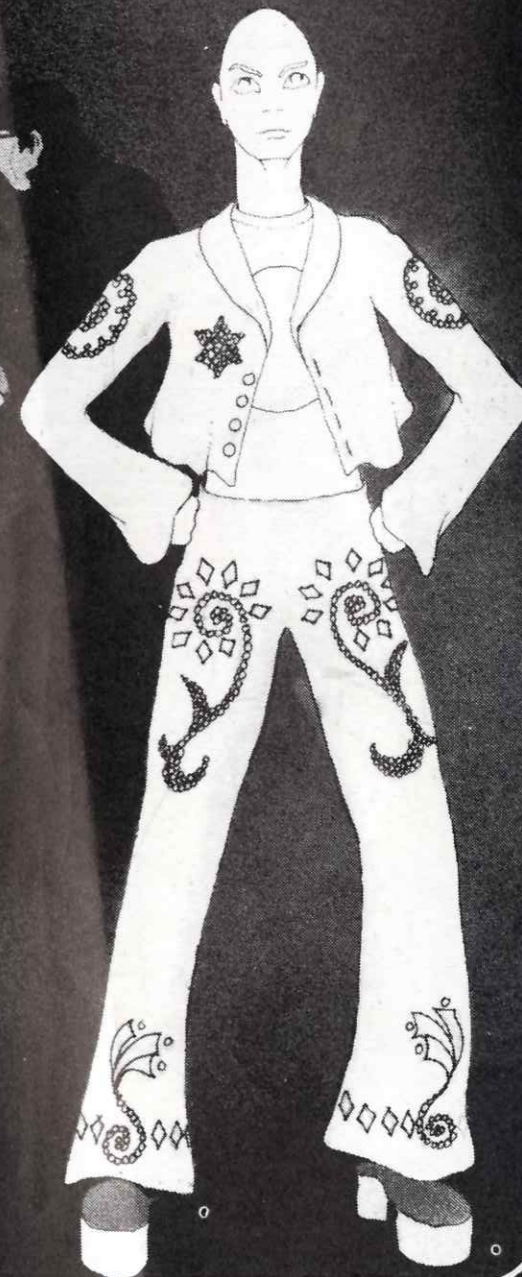
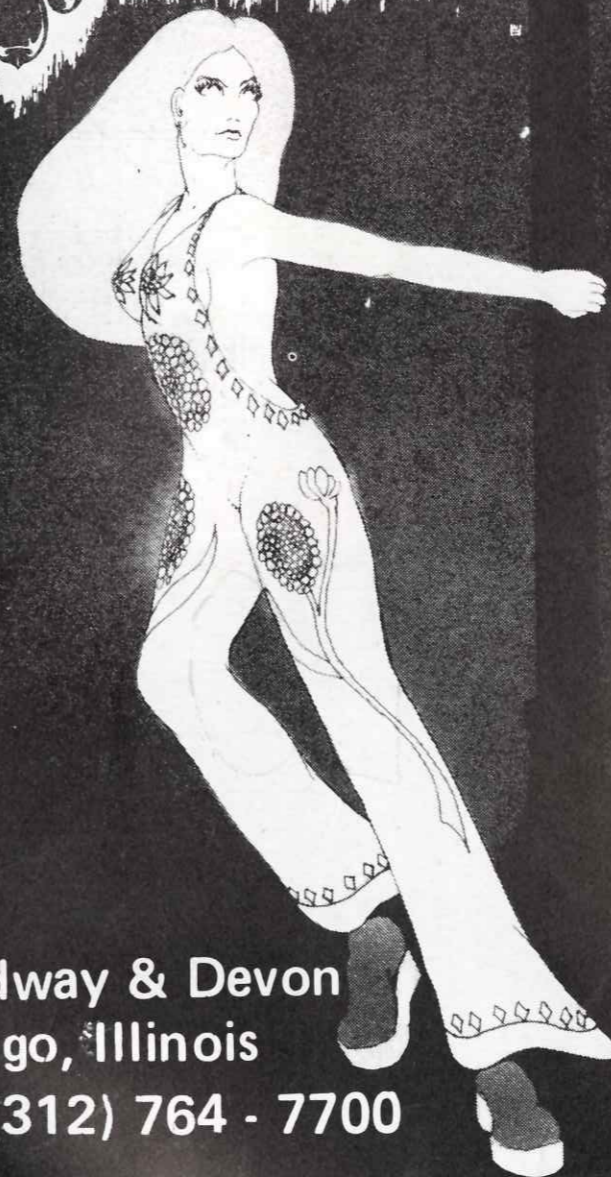


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