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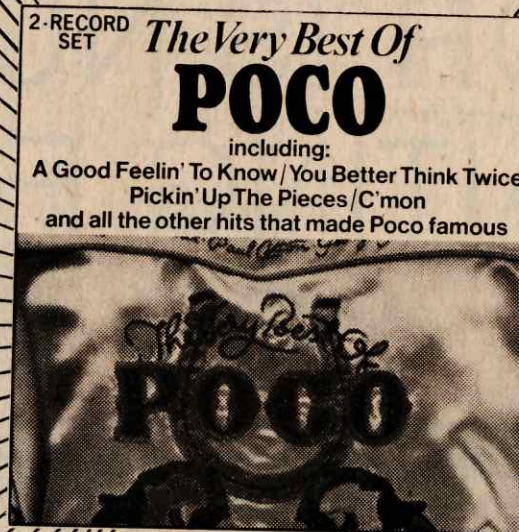


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THE BRECKER BROTHERS have just exploded on the musical scene. Their current single "Sneakin' Up Behind You" is a major hit record that defies all musical categories! It's just one of the leaders in this striking new album which has already established The Brecker Brothers as an important new force in today's music!



JON HENDRICKS is back! Hendricks, of the celebrated Lambert, Hendricks and Ross Trio, is the jazz singers' singer. With his newly recorded album, **TELL ME THE TRUTH**, the legendary Hendricks is more brilliant and better than ever as he extends the limits of each song to exciting new lengths.



FUNNY LADY and the incomparable Barbra Streisand—a spectacular four star combination! It's a blockbuster sound track album chock full of unforgettable classics and new songs. It's so memorable you'll love it for years!



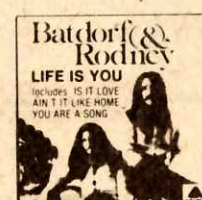
TONY ORLANDO & DAWN'S GREATEST HITS album is brand new and is instantly one of the best "Greatest Hits" albums of all time! It's what millions of TV viewers and record fans have been waiting for. It's just out and it's loaded with golden favorites: "The Yellow Ribbon," "Round The Ole Oak Tree," "Knock Three Times," "Candida," "Say, Has Anybody Seen My Sweet Gypsy Rose?" and many others!



THE OUTLAWS are the new Rock 'N Roll bandits of the Seventies. Record World greeted their smashing new album as "an auspicious debut with the prospect of supergroup status looming in the near future." Cash Box hails the group's album "Arista's first full blown attempt at rock and roll is a killer!" The Outlaws will get you!



MONTY PYTHON'S MATCHING TIE AND HANDKERCHIEF ALBUM is exploding all over the country! Python mania is feverishly catching and this indescribably mad album by the phenomenal British comedy troupe has started an epidemic of laughter. The album features the only 3 sided 2 sided rise in existence. "Guitarface!"



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FEEDBACK

Dear Editor:

I was very glad to see the article in the July issue of TRIAD about the National Women's Music Festival. I think that it's important for music publications to include information about what women in music are doing. It's good to see this in TRIAD.

I would like to see more reviews of feminist music and other woman oriented culture things (like the play *Three Women* at Victory Gardens). It would also be interesting for you to have interviews with women trying to break into music as instrumentalists, record producers, studio musicians, etc.

I think it's important for TRIAD to reflect the total youth culture and women's activities are an important part. Thank you!

Jan Bendor

Dear Triad:

This is a comment to your recent review of the CHICAGO/BEACH BOYS concert. You made it sound as if CHICAGO was really bad and BEACH BOYS were number one!! Sure it was hard for CHICAGO to come on after the BEACH BOYS (especially after Saturday's concert). Why just write on Jimmy, Peter, and Terry were the rest so terrific, or did they also have some flaws? Which concerts did you see? I'm a CHICAGO fan, well really a Terry Rath fan, but I'm proud of it and I think you could have written a better review about a group who came from the city you originate from.

CHICAGO love,
Janine Chuba

Dear Triad:

In the June issue of TRIAD a person by the name of George Biernadski made a comment about AEROSMITH. If I were you George, I'd listen to all three albums over again, and then go see AEROSMITH at the Amphitheater not the Aragon as they play their two gold albums *Get You Wings* and *Toys in the Attic* the best album ever made, their first one. Get with it, George, you're out of it. You could "dream on" all you want, but AEROSMITH is on a "one was street" to the top.

A Music Freak,
Steven "Tyler" Szewczyk

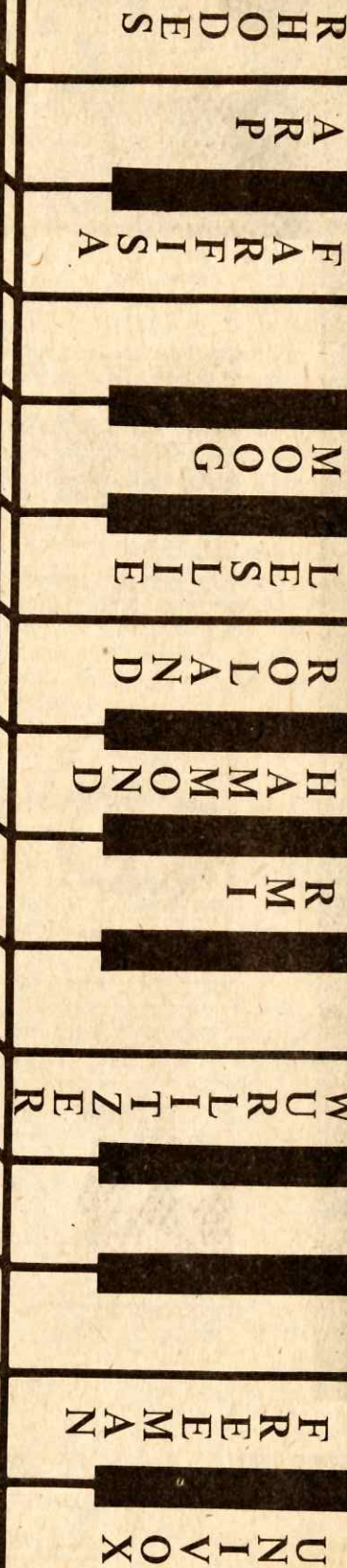
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THE SOCIAL PERSONALITIES

JAIPOSITMA ALITIES

There are certain characteristics and mental attitudes which cause about 20% of a race to oppose violently any betterment activity or group.

Such people are known to have anti-social tendencies.

When the legal or political structure of a country becomes such as to favour such personalities in positions of trust, then all the civilizing organizations of the country become suppressed and a barbarism of criminality and economic duress ensues.

Crime and criminal acts are perpetuated by anti-social personalities. Inmates of institutions commonly trace their state back to such personalities.

Thus, in the fields of government, police activities and mental health, to name a few, we see that it is important to be able to detect and isolate this personality type so as to protect society and individuals from the destructive consequences attendant upon letting such have free rein to injure others.

As they only comprise 20% of the population and as only 2 1/2% of this 20% are truly dangerous, we see that with a very small amount of effort we could considerably better the state of society.

Well known, even stellar examples of such a personality are, of course, Napoleon and Hitler. Dillinger, Pretty Boy Floyd, Christie and other famous criminals were well known examples of the anti-social personality. But with such a cast of characters in history, we neglect the less stellar examples and do not perceive that such personalities exist in current life, very common, often undetected.

When we trace the cause of a failing business, we will inevitably discover somewhere in its ranks the anti-social personality hard at work.

In families which are breaking up we commonly find one or the other of the persons involved to have such a personality.

Where life has become rough and is failing, a careful review of the area by a trained observer will detect one or more such personalities at work.

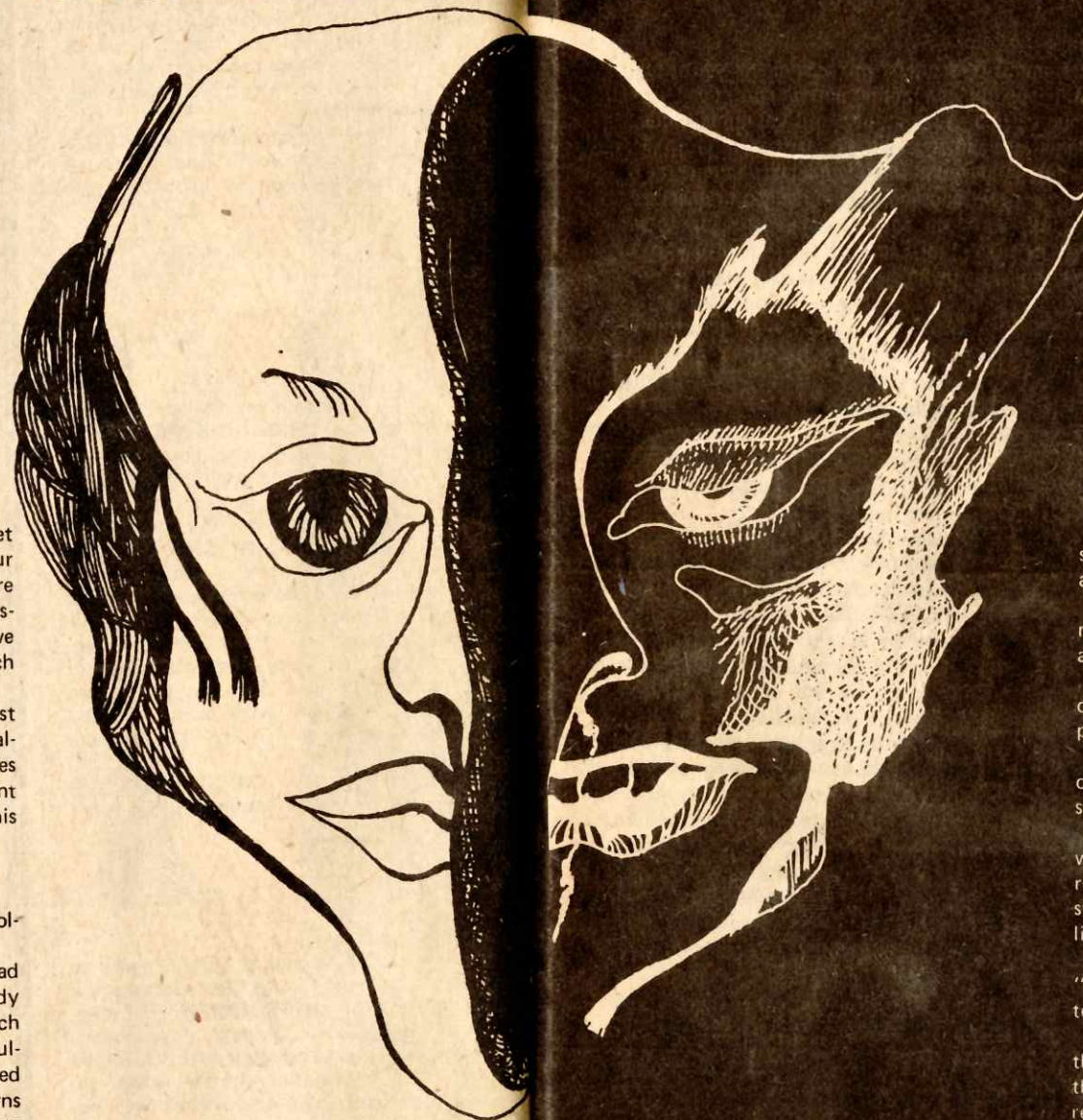
As there are 80% of us trying to get along with 20% trying to prevent us, our lives would be much easier to live were we well informed as to the exact manifestations of such a personality. Thus we could detect it and save ourselves much failure and heartbreak.

It is important then to examine and list the attributes of the anti-social personality. Influencing as it does the daily lives of so many, it well behooves decent people to become better informed on this subject.

ATTRIBUTES

The anti-social personality has the following attributes:

1. He or she speaks only in very broad generalities. "They say ..." "Everybody thinks ..." "Everyone knows ..." and such expressions are in continual use, particularly when imparting rumor. When asked "Who is everybody ..." it normally turns out to be one source and from this source the anti-social person has manufactured what he or she pretends is the whole opinion of the whole society.



ILLUS: TIINA RUUS

This is natural to them since to them all society is a large hostile generality, against the anti-social in particular.

2. Such a person deals mainly in bad news, critical or hostile remarks, invalidation and general suppression.

"Gossip" or "harbinger of evil tidings" or "rumor monger" once described such persons.

It is notable that there is no good news or complimentary remark passed on by such a person.

3. The anti-social personality alters, to worsen, communication when he or she relays a message or news. Good news is stopped and only bad news, often embellished, is passed along.

Such a person also pretends to pass on "bad news" which is in actual fact invented.

4. A characteristic, and one of the sad things about an anti-social personality, is that it does not respond to treatment or reform or psycho-therapy.

5. Surrounding such a personality we find cowed or ill associates or friends who, when not driven actually insane, are

yet behaving in a crippled manner in life, failing, not succeeding.

Such people make trouble for others. When treated or educated, the near associate of the anti-social personality has no stability of gain but promptly relapses or loses his advantages of knowledge, being under the suppressive influence of the other.

Physically treated, such associates commonly do not recover in the expected time but worsen and have poor convalescences.

It is quite useless to treat or help or train such persons so long as they remain under the influence of the anti-social connection.

The largest number of insane are insane because of such anti-social connections and do not recover easily for the same reason.

Unjustly we seldom see the anti-social personality actually in an institution. Only his "friends" and family are there.

6. The anti-social personality habitually selects the wrong target.

If a tire is flat from driving over nails, he or she curses a companion or a non-causative source of the trouble. If the radio next door is too loud, he or she kicks the cat.

If A is the obvious cause, the anti-social personality inevitably blames B, or C or D.

7. The anti-social cannot finish a cycle of action.

Such become surrounded with incomplete projects.

8. Many anti-social persons will freely confess to the most alarming crimes when forced to do so, but will have no faintest sense of responsibility for them.

Their actions have little or nothing to do with their own volition. Things "just happened".

They have no sense of correct causation and particularly cannot feel any sense of remorse or shame therefore.

9. The anti-social personality supports only destructive groups and rages against and attacks any constructive or betterment group.

by L. Ron Hubbard

AUGUST 1975

TRIAD

...The bulk of such people exhibit no outward signs of insanity. They appear quite rational...

10. This type of personality approves only of destructive actions and fights against constructive or helpful actions or activities.

The artist in particular is often found as a magnet for persons with anti-social personalities who see in his art something which must be destroyed and covertly, "as a friend", proceed to try.

11. Helping others is an activity which drives the anti-social personality nearly berserk. Activities, however, which destroy in the name of help are closely supported.

12. The anti-social personality has a bad sense of property, and conceives that the idea that anyone owns anything is a pretense made up to fool people. Nothing is ever really owned.

THE BASIC REASON

The basic reason the anti-social personality behaves as he or she does lies in a hidden terror of others.

To such a person every other being is an enemy, an enemy to be covertly or overtly destroyed.

The fixation is that survival itself depends on "keeping others down" or "keeping people ignorant".

If anyone were to promise to make others stronger or brighter, the anti-social personality suffers the utmost agony of personal danger.

They reason that if they are in this much trouble with people around them weak or stupid, they would perish should anyone become strong or bright.

Such a person has no trust to a point of terror. This is usually masked and unrevealed.

When such a personality goes insane the world is full of Martians or the FBI and each person met is really a Martian or FBI agent.

But the bulk of such people exhibit no outward signs of insanity. They appear quite rational. They can be very convincing.

However, the list given above consists of things which such a personality cannot detect in himself or herself. This is so true

that if you thought you found yourself in one of the above, you most certainly are not anti-social. Self-criticism is a luxury the anti-social cannot afford. They must be RIGHT because they are in continual danger in their own estimation. If you proved one WRONG, you might even send him or her into a severe illness.

Only the sane, well-balanced person tries to correct his conduct.

RELIEF

If you were to weed out of your past by proper search and discovery those anti-social persons you have known, and if you then disconnected, you might experience great relief.

Similarly, if society were to recognize this personality type as a sick being, as they now isolate people with smallpox, both social and economic recoveries could occur.

Things are not likely to get much better so long as 20% of the population is permitted to dominate and injure the lives and enterprise of the remaining 80%.

As majority rule is the political manner of the day, so should majority sanity express itself in our daily lives without the interference and destruction of the socially unwell.

The pity of it is, they will not permit themselves to be helped and would not respond to treatment if help were attempted.

An understanding and ability to recognize such personalities could bring a major change in society and our lives.

THE SOCIAL PERSONALITY

Man in his anxieties is prone to witch hunts.

All one has to do is designate "people wearing black caps" as the villains and one can start a slaughter of people in black caps.

This characteristic makes it very easy for the anti-social personality to bring about a chaotic or dangerous environment.

Man is not naturally brave or calm in

his human state. And he is not necessarily villainous.

Even the anti-social personality, in his warped way, is quite certain that he is acting for the good of everyone — the only flaw in his reasoning being that if one kills everyone else, none are left to be protected from the imagined evils. His conduct in his environment and toward his fellows is the only method of detecting either the anti-social or the social personalities. Their motives for self are similar — self preservation and survival. They simply go about achieving these in different ways.

Thus, as Man is naturally neither calm nor brave, anyone to some degree tends to be alert to dangerous persons and hence, witch hunts can begin.

It is therefore even more important to identify the social personality than the anti-social personality. One then avoids shooting the innocent out of mere prejudice or dislike or because of some momentary misconduct.

The social personality can be defined most easily by comparison with his opposite, the anti-social personality.

This differentiation is easily done and no test should ever be constructed which isolates only the anti-social. On the same test must appear the upper as well as lower ranges of Man's actions.

A test that declares only anti-social personalities without also being able to identify the social personality would be itself a suppressive test. It would be like answering "yes" or "No" to the question "Do you still beat your wife?" Anyone who took it could be found guilty. While this mechanism might have suited the times of the Inquisition, it would not suit modern needs.

As the society runs, prospers and lives solely through the efforts of social personalities, one must know them, as they, not the anti-social, are the worthwhile people. These are the people who must have rights and freedom. Attention is given to the anti-social solely to protect and assist the social personalities in the society.

They can be very convincing...

All majority rules, civilizing intentions and even the human race will fail unless one can identify and thwart the anti-social personalities and help and forward the social personalities in the society. For the very word "society" implies social conduct, and without it there is no society at all, only barbarism with all men, good or bad, at risk.

The frailty of showing how the harmful people can be known is that these then apply the characteristics to decent people to get them hunted down and eradicated.

The swan song of every great civilization is the tune played by arrows, axes or bullets used by the anti-social to slay the last decent men.

Government is only dangerous when it can be employed by and for anti-social personalities. The end result is the eradication of all social personalities and the resultant collapse of Egypt, Babylon, Rome, Russia or the West.

You will note in the characteristics of the anti-social personality that intelligence is not a clue to the anti-social. They are bright or stupid or average. Thus those who are extremely intelligent can rise to considerable, even head-of-state heights.

Importance and ability or wish to rise above others are likewise not indexes to the anti-social. When they do become important or rise they are, however, rather visible by the broad consequences of their acts. But they are as likely to be unimportant people or hold very lowly stations and wish for nothing better.

Thus it is the twelve given characteristics alone which identify the anti-social personality. And these same twelve reversed are the sole criteria of the social personality if one wishes to be truthful about them.

The identification or labeling of an anti-social personality cannot be done honestly and accurately unless one also, in the same examination of the person, reviews the positive side of his life.

All persons under stress can react with

momentary flashes of anti-social conduct. This does not make them anti-social personalities.

The true anti-social person has a majority of anti-social characteristics.

The social personality has a majority of social characteristics.

Thus one must examine the good with the bad before one can truly label the anti-social or the social.

In reviewing such matters, very broad testimony and evidence are best. One or two isolated instances determine nothing. One should search all twelve social and all twelve anti-social characteristics and decide on the basis of actual evidence, not opinion.

The twelve primary characteristics of the social personality are as follows:

1. The social personality is specific in relating circumstances. "Joe Jones said ..." "The Star Newspaper reported ..." and gives sources of data where important or possible.

He may use the generality of "they" or "people" but seldom in connection with attributing statements or opinions of an alarming nature.

2. The social personality is eager to relay good news and reluctant to relay bad.

He may not even bother to pass along criticism when it doesn't matter.

He is more interested in making another feel liked or wanted than disliked by others and tends to err toward reassurance rather than toward criticism.

3. A social personality passes communication without much alteration and if deleting anything tends to delete injurious matters.

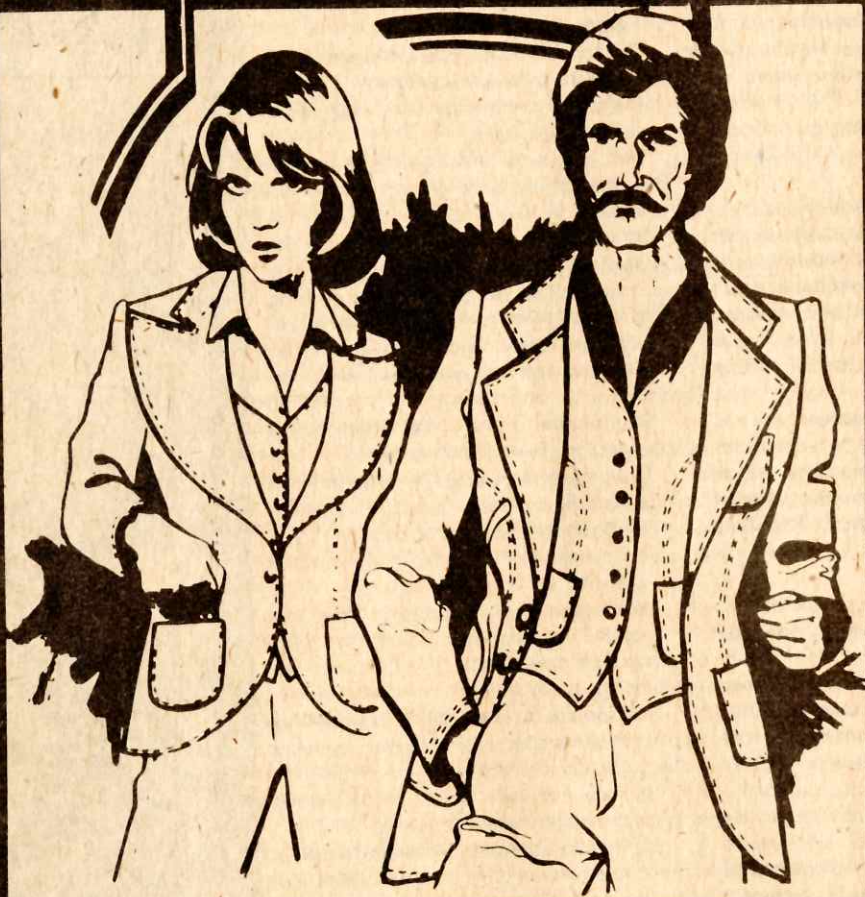
He does not like to hurt people's feelings. He sometimes errs in holding back bad news or orders which seem critical or harsh.

4. Treatment, reform and psychotherapy particularly of a mild nature work very well on the social personality.

Whereas anti-social people sometimes promise to reform they do not. Only the social personality can change or improve easily.



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There are those who try to do right and those who specialize in wrong...

It is often enough to point out unwanted conduct to a social personality to completely alter it for the better.

Criminal codes and violent punishment are not needed to regulate social personalities.

5. The friends and associates of a social personality tend to be well, happy and of good morale.

A truly social personality quite often produces betterment in health, or fortune by his mere presence on the scene.

At the very least he does not reduce the existing levels of health or morale in his associates.

When ill, the social personality heals or recovers in an expected manner, and is found open to successful treatment.

6. The social personality tends to select correct targets for correction. He fixes the tire that is flat rather than attack the windscreen. In the mechanical arts he can therefore repair things and make them work.

7. Cycles of action begun are ordinarily completed by the social personality, if possible.

8. The social personality is ashamed of his misdeeds and reluctant to confess them. He takes responsibility for his errors.

9. The social personality supports constructive groups and tends to protest or resist destructive groups.

10. Destructive actions are protested by the social personality. He assists constructive or helpful actions.

11. The social personality helps others and actively resists acts which harm others.

12. Property is property of someone to the social personality and its theft or misuse is prevented or frowned upon.

THE BASIC MOTIVATION

The social personality naturally operates on the basis of the greatest good.

He is not haunted by imagined enemies but he does recognize real enemies when they exist.

The social personality wants to survive and wants others to survive, whereas the

anti-social personality really and covertly wants others to succumb.

Basically the social personality wants others to be happy and do well, whereas the anti-social personality is very clever in making others do very badly indeed.

A basic clue to the social personality is not really his successes but his motivations. The social personality when successful is often a target for the anti-social and by this reason he may fail. But his intentions included others in his success, whereas the anti-social only appreciate the doom of others.

Unless we can detect the social personality and hold him safe from undue restraint, and detect also the anti-social and restrain him, our society will go on suffering from insanity, criminality and war, and Man and civilization will not endure.

Of all our technical skills, such differentiation ranks the highest since, failing, no other skill can continue, as the base on which it operates — civilization — will not be here to continue it.

Do not smash the social personality — and do not fail to render powerless the anti-social in their efforts to harm the rest of us.

Just because a man rises above his fellows or takes an important part does not make him an anti-social personality.

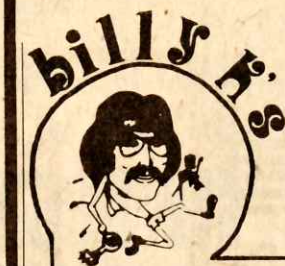
It is his motives in doing so and the consequences of his acts which distinguish the anti-social from the social.

Unless we realize and apply the true characteristics of the two types of personality, we will continue to live in a quandry of who our enemies are and, in doing so, victimize our friends.

All men have committed acts of violence or omission for which they could be censured. In all Mankind there is not one single perfect human being.

But there are those who try to do right and those who specialize in wrong and upon these facts and characteristics you can know them. Δ

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AUGUST COVER ARTIST SHERMAN HENRY LINTON'S VISION OF LIFE IN THE FUTURE

MANIFEST DESTINY



The MANIFEST DESTINY series consists of three large oil paintings. The second appears on the front cover. In a sense, the paintings are ecological, but their true meaning lies much deeper. It attempts to confront the issue of mankind's future on this planet. Begun in 1971, the paintings urge man to abandon his present, headlong course of converting our world into a planetary wasteland. Instead, say the paintings, man must become caretaker to his Earth, embark upon an ongoing program of planetary improvement. Shown here in black and white, MANIFEST DESTINY ONE portrays a collection of souls representing the future generation, perhaps a mutant specie considerably removed from us. They are caught up in a disaster, either natural or man-made, depending upon the viewer's imagination. These hapless beings are being asked to pay a final price for all the previous generations' excesses and abuses. These beings are angry, dismayed, without hope. Indeed, those faceless lobes in the lower left have literally dissolved in the holocaust. The work's subtitle aptly describes my thoughts: "As each succeeding generation takes from this Earth more than it is willing to return, we deny some distant, perhaps mutant specie its means, and its very right to survive."

Man is a resilient, adaptable animal. Just as he has in the past he will doubtless

survive future disasters. MANIFEST DESTINY TWO illustrates this ability. Man assesses his new position in light of the disaster and reasons his own survival. He can evolve into a higher form of Man, or, as history shows, he can become an isolated branch of humanity, devoid of opportunity for further development.

In this case Man chose to go on. With his skills in engineering, metallurgy and energy development, he built Megastructures so vast they defied the horizon lines. He enclosed his structures with glass, intensifying the little light and heat coming from the sun. He built gigantic pumps that purified both water and air. He designed his survival city to be self-contained. Within its walls such activities as the production of food, commerce, government and industry were conducted. Atop the dome were placed beacons so powerful that they could penetrate the leadened skies, warning passing space strangers of the plight. Communication among structures was maintained by a series of pressurized tunnels built down the center of existing expressways. The remains were cluttered with endless cars, trucks and debris, symbolic of the excesses of a former race.

Man turns to God in times of stress, and Megastructure Man was no exception. In fact, MANIFEST DESTINY THREE is nothing more than a prayer. In anticipation of a future people's needs and desires

as expressed to God, the artist has attempted to project his mind into a time milleniums away. Here is that prayer, a work in progress:

MANIFEST DESTINY THREE

We who ignored the warnings of Prophets Ancient, and of Prophets Recent who lived among us until the debacle, humbly ask thy blessing. We acknowledge that Thou art the creator of all things, and that Thou can, indeed, take away that which Thou hast given us. We of our specie who survive are living proof that Thou canst do this.

Hear our supplications, Oh Lord, and deliver us from an endless barrenness that besets us. Give us strength and tools to go forth onto the ground to till as in the olden days. Restore to us our marshlands made rich from the bowels of beast and bird. Cleanse our leadened air with breeze that we might breathe again Thy goodness. Recreate the cycles of the seasons, and lift from our shoulders the doleful burden of sameness which denies even the primitive herb the right to flourish and procreate itself. Give us back our mighty seas from which all life springs and from which all life is sustained.

End this pestilence of spirit! Teach us humility, Oh Father, that we might again walk in Thy shadow. Guide our ways. Lighten our destiny that we might never again superimpose our own misnotions of self-importance upon Thy word, which is Truth. Instill in us the wisdom to carry forth Thy great works. We renounce the transgressions of our fathers, lest we, too, fall from Thy favor.

Brighten our beacon's lights that they might fill the void of Thy Universe, and be seen by the CHILDREN OF EARTH who fled this planet a millennium ago.

Give them a sign to return to live among a specie not unlike their own.

Give us a sign, Oh Lord, that Thou hearest our prayers. Abide with us always in our wilderness.

The MANIFEST DESTINY series will probably never hang in a hall or gallery. Which is fine with me. Someday I would like to see it hang in a great public building, or in the halls of an ecological institution.

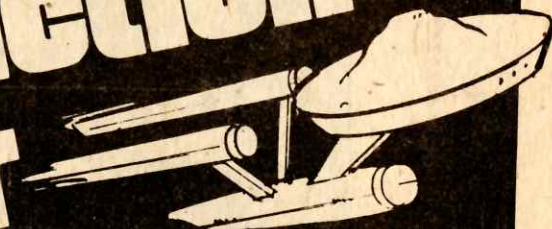
When Number Three is completed, the series will represent five years of effort and may well portray some of the most profound and controversial statements upon the state of mankind since the beginning of our interest in Ecology in the mid-Sixties. It is my hope that its message be heard loud and clear.

△ Sherman Henry Linton

AUGUST 1975

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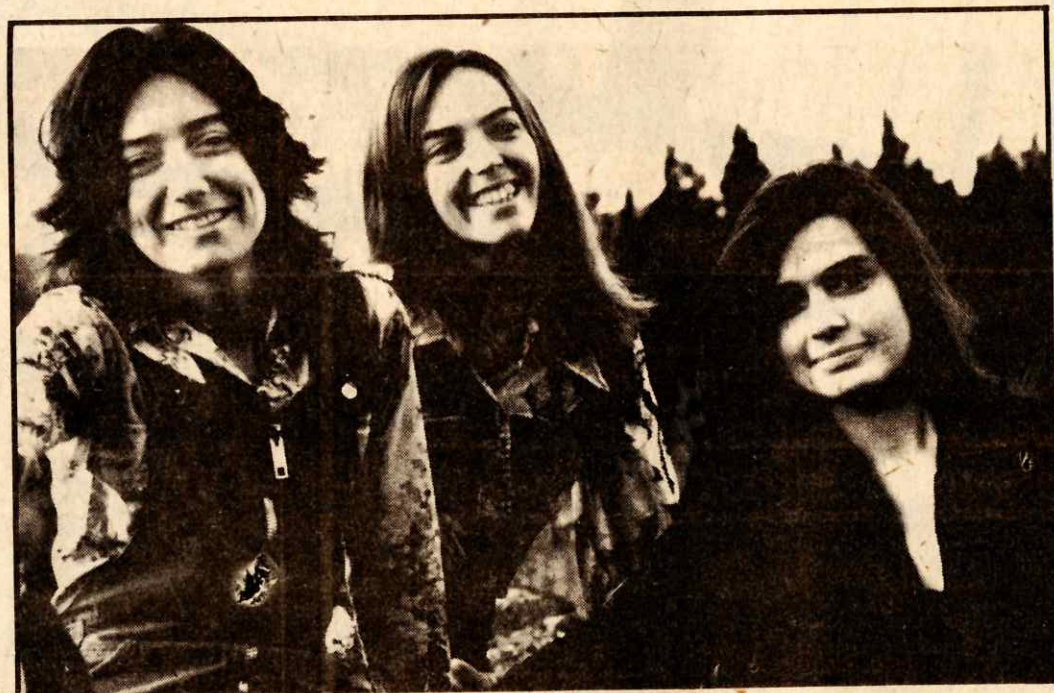
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(PLEASE PRINT)



DEADLY NIGHTSHADE

The DEADLY NIGHTSHADE love music in all its moods. "Good time" is what they call their music and it really creates a good time for both the audience and the performers.

Pamela Brandt plays a solid electric bass which gives the group's sound its depth. Helen Hooke is on lead guitar and also plays a very fine electric fiddle. Rhythm guitarist Ann Bowen doubles on washboard.

Together they explore feminist attitudes with a sense of humor. In "Dance, Mr. Big Dance" a former secretary interviews her previous boss for a job. "Something Blue" tells the story of a woman on her wedding day who says "It seems so right but it feels so wrong...". These songs are included on their first RCA/Phantom LP, *The Deadly Nightshade*, which features the able production of ex-RASCAL Felix Calvaliere.

The following interview was done when the NIGHTSHADE recently stopped in Chicago for a one-nighter at the Quiet Knight.

TRIAD: Where do you get the name DEADLY NIGHTSHADE?

ANN: Helen found it in a book. Years ago.

HELEN: *The Book of Poisonous Plants*. I thought, "Oh boy, let's name a band after a poisonous plant, that's kind of clever". Everybody else said that's really stupid for years and years. And finally they just gave up.

ANN: We originally got together in college. All of us had been in bands before. We started together in a band in 1968. Pamela's band lost 2 people and she was looking for replacements. They found Helen and myself. We were a five piece band called ARIEL. Then that band broke up and we didn't play together for awhile. Three years ago we reformed as The DEADLY NIGHTSHADE, changed the instrumentation, and the direction the band was going in.

TRIAD: How would you describe your music?

ANN: One of our goals is not to limit the music that we do. Sometimes we call it good time music. It's very energetic.

PAMELA: The main thing about it is we don't put people down.

TRIAD: What is your reaction when you are described as a feminist group?

ANN: We don't describe ourselves that way.

PAMELA: It's exploiting the feminist movement to describe us as a feminist band. It's like saying we know that a lot of women are interested in your music so we are going to cash in on it. We call ourselves a band, a regular band. And consider that a feminist statement.

HELEN: We started as musicians and our consciousness sort of got raised. Some of the lyrics of our songs that have to do

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AUGUST 1975



LEWIS FUREY

LEWIS FUREY is the name of a first album. It's also the name of a man from Quebec who was trained at Juilliard and polished in the capitols of the world. Contrary to the rather mysterious advertising that appeared in Rolling Stone and the Village Voice Furey is not crazy. So who really is Lewis Furey and how did he and his unique blend of melodic music and wry lyrics come to A&M Records and also the stage of the Quiet Knight.

TRIAD: Your music is...hard to describe.

FUREY: My songs are dances filled with tensions...I also try to make them portraits. Each song is a portrait of a different character in a kind of landscape, be it a city street or the psychic landscape of a love affair—lost or found. The strongest influence lately has been the German theatrical song. A Kurt Weil song would be the type that touches me most and that I can relate to as a form, a kind of dance that doesn't make you get up and boogie yet is edgy, creates some kind of

tension and deals in information and not just states of mind. I want songs that function on levels other than that.

TRIAD: There seems a strong poetic influence.

FUREY: Poets have influenced me more than contemporary songwriters. I like erotic poetry. I like poems that help me see through the language to a cleaner, more precise, use of language.

TRIAD: By the way, you're a published poet. Any further plans?

FUREY: After the next album's released I've plans for releasing a collection in the States.

TRIAD: Do you think your music might be too complex for the market?

FUREY: Right now, I love songs, I'll produce at least a second and third album. If nobody buys them, I'll switch to print.

The idea is to communicate. I think song is the right media. I see people wanting more from song than they've been getting. I hope I find an audience that can see the humor [in my album]. If the humor doesn't come thru, the album won't sell. If it's gut rock that they're looking for, there's other places to get it. I want to meet the music and the language of the song at another level. I've studied music since I was a kid and don't have any roots in any one kind. I've been exposed to and touched by many different kinds. I like the songs to play with lot's of musical ideas because that's what I find amusing, and hope my audience will find touching. What will reach them.

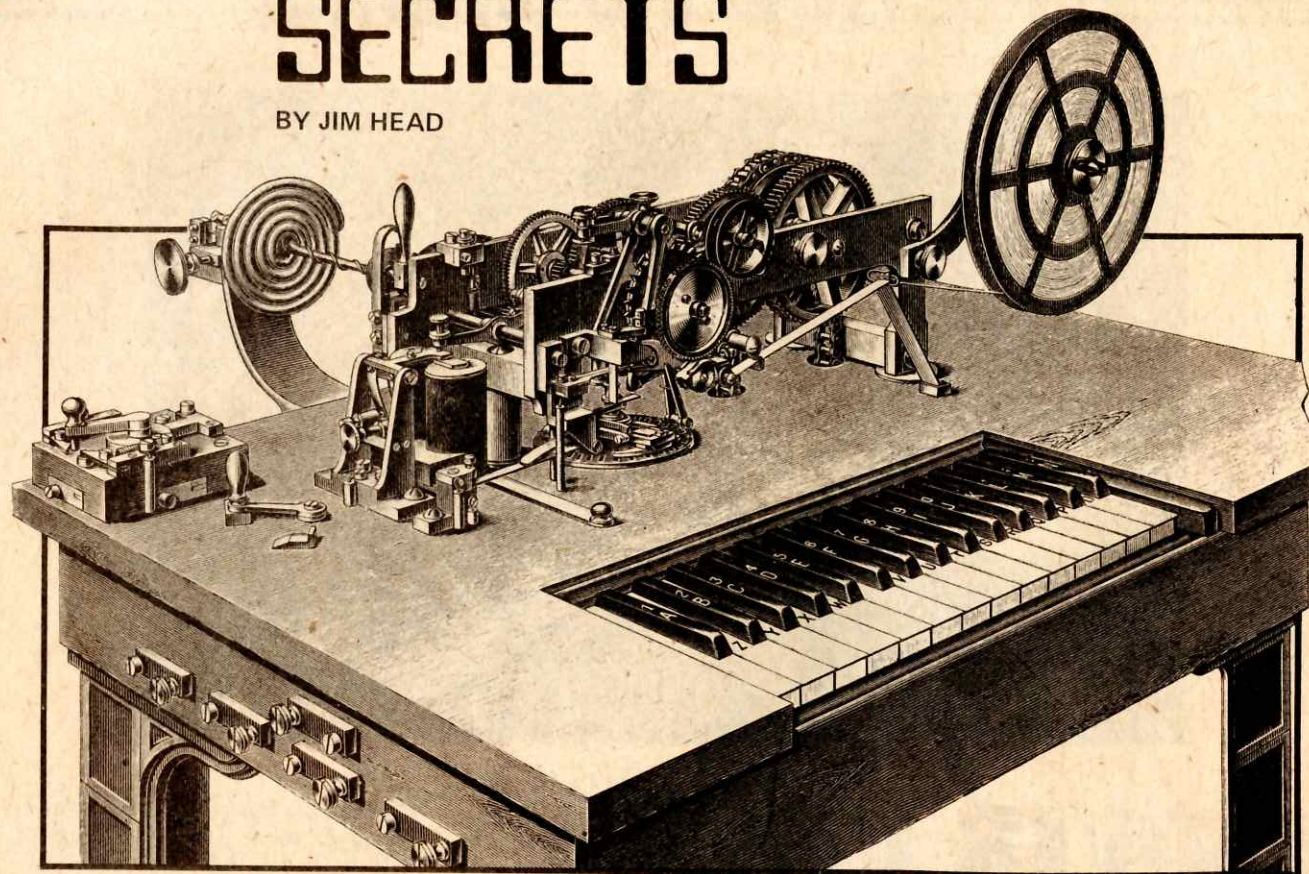
TRIAD: What brought you to ramble round the world so much?

FUREY: A sort of energy. I like my life to be very rich but to still know what the simple things are. Know when I want to work and know how to work when I want to. Know how to stay somewhere when it's good not to leave. I want impossible things. The ocean and the sun as

(continued on page 48)

SYNTHESIZER SECRETS

BY JIM HEAD



PART 1: SOUND ACOUSTICS

Electronic music? Synthesizers? Oh, yeah! That's what they use in Acid Rock! It's the thing that makes all those weird noises. What is this computerized machine that seems so complicated and mysterious to us all? Actually it's a neat little package of sophisticated electronics circuitry that allows one to Shape, Bend, Fold, Mix and Modify sound.

Sound! We've grown up surrounded by such a myriad of sounds that we don't really hear most of them all. This could be referred to as "tuning out".

While spending a restful retreat at the Woodstock conference center over the Fourth of July weekend, I found myself "tuning in" to many of these every day sounds and I realized that these are also available to city-dwellers but are more often blotted out by the harsher sounds of the city.

"Listen!" How many times have you been jerked to attention by that word? After all, what would sound be without listeners? What good would a transmitter be without a receiver? If you spent 5 min-

utes a day listening you would be amazed at the amount of sounds you ignore daily. Listening is as important to the synthesizer player as finger technique is to the piano player.

An understanding of the principles of sound is necessary for the budding synthesizer player. Sound is simply the movement of air by vibrating matter. The matter can be set in motion by mechanical or electrical energy. When a guitar player plucks a string his fingers impart the mechanical flow which sets the string vibrating back and forth, thus moving the air back and forth, to produce a *sound wave*.

The amount of times the string vibrates back and forth per second would determine the *pitch* that you hear. (i.e. if the string vibrated 440 times a second you would hear the pitch A above middle C.) The number of vibrations per second is referred to as *frequency*.

The greater the amount of vibrations per second, the higher the pitch or frequency. The lesser the amount of vibrations per second, the lower the pitch or

frequency. The electronic notation for frequency is *Hertz (Hz)*. (i.e. One vibration per second is equivalent to one Hz.) The human ear varies in its ability to determine pitch generally between 20 Hz to 20,000 Hz.

The guitar string is plucked causing sound waves which spread out much like the ripple produced by tossing a pebble into a pond. The sound waves, upon reaching the human ear, cause the diaphragm of the inner ear to vibrate. They are then sent along a signal path to the auditory nerve at the center of the brain, telling you what you heard.

This happens, of course, in a split second. Sound waves travel at 1130 feet per second. If you saw a flash of lightning and counted off the seconds until you heard the thunder you would know approximately how far away the flash occurred.

The length of any sound wave can be determined by dividing 1130 (the number

(continued on page 22)

AUGUST 1975

This Time We Mean It.



Look out. R.E.O. is bearing down on you with a new load of hot rockers produced by Eagle's boardmen, Bill Szymczyk and Allan Blazek. It's R.E.O.'s drivingest album yet.

R.E.O. Flat-out, hard-driving rock 'n' roll with all the impact

of a truck. "This Time We Mean It." The new album featuring "Out of Control" and nine more high-powered, high-balling heavies.

"This Time We Mean It." There's no question about it. On Epic Records - and Tapes.



CHICAGO MUSIC SCENE

LOVE CRAFT

THE RETURN OF LOVE CRAFT by J.J. Quinn

LOVE CRAFT is a venerable name when it comes to rock in the Midwest. H.P. LOVECRAFT, formed in the early part of 1967, was in the forefront of a burgeoning psychedelic folk-rock scene. The two LPs they recorded for Philips, H.P. Lovecraft and H.P. Lovecraft II are now much sought after collector's items. The name was shortened to LOVECRAFT in 1971, and this second edition of the group, with Fabulous Rhinestone Marty Grebb on keyboards, guitar, and vocals, released a fine album of acoustic funk called *Valley of the Moon* [Reprise].

During the winter months of '73/'74, a third voyage of LOVE CRAFT was conceived by original drummer Michael Tegza. It took five months of jamming and auditioning to find the right combination of personalities and musicianship to blend into this funkified, yet airy edition of LOVE CRAFT (note the separation of "LOVE" and "CRAFT").

Guitarist Jorge Rodriguez and Frank Capek were on hand from the beginning. Bassist Craig Giggstead and keyboardist Mark Justin joined the group in March. A month later Lalomie Washburn, the lead vocalist/songwriter for HIGH VOLTAGE/FROSTY PIERRE, took to the helm of LOVE CRAFT as its co-leader, vocalist, and prime source of material. Percussionist George Agosto, ex- of ESSENCE, completed LOVE CRAFT's lineup in July of '74.

Shortly after signing with Mercury Records in March of '75, LOVE CRAFT recorded its first LP, *We Love You, Whoever You Are*, at Wally Heider studios in Los Angeles. The album takes the jazzy sway of "That's How Much I Love You, More or Less", H.P. LOVECRAFT's seminal excursion into the cool, ahead a light year or two into the realm of the Seventies. LOVE CRAFT's music blends the best elements of now: drumming that kicks from the bottom, vocals that soar with confidence (like Nina Simone's and Jean Carn's) and caress the lyrics,

guitars that are clean on blowing tunes and phase-shifted on ballads, and ensemble work that moves smoothly thru the bizzarest of time signatures.

Since they've recorded *We Love You*, LOVE CRAFT has undergone one personnel change—Mark Justin split shortly after that session—and they've decided to once again make Chicago their home base. (Ed. You can see Jeff Carlson's review of *WE LOVE YOU* in the June issue of *TRIAD*, and hear LOVE CRAFT on *Choice 33 1/3*.)

TRIAD: How long did it take to put LOVE CRAFT together?

LOVE CRAFT: It's been conceiving for a year and a half, and totally for a year. Mark has not been replaced at all—it's not been necessary to replace him—so we're keeping it with the six of us.

TRIAD: I've noticed that the name LOVE CRAFT is now two words.

LOVE CRAFT: This is what I wanted to make clear: that the group's name is two separate words. It doesn't have any bearing on the last LOVECRAFT or the original H.P. LOVECRAFT, except for the name, an individual being supposedly expressing love and understanding, nothing to relate to the author or any of those past events.

TRIAD: What are your feelings about the first two LOVECRAFT groups?

LOVECRAFT: It was an experience, a definite growing process which was imported for this present time. It was very good for me. The key word (now) is soulful, being able to say something and then to mean what is being said. This was missing from the last periods of my life with LOVECRAFT. The idea was there, but it wasn't really accomplished. I feel that this new LOVE CRAFT is going to take it much further than the last two.

TRIAD: Is organizing the new LOVE CRAFT your first experience as a group leader?

LOVE CRAFT: This is the first time I've tried to guide a band with whatever knowledge and insight I may have acquired. I feel I'm just transmitting from higher centers and really don't have any control. It's just destiny. It was very time-consuming to find the right personalities as much as the creative ability, finding someone you can understand thru your

experience of understanding yourself, willing to suffer in the sense of dues one has to pay in order to be an individual.

TRIAD: Does the group plan to make Chicago its home base?

LOVE CRAFT: We want to do extensive touring thru the Midwest. Chicago is our home, we are a Chicago band, and we will definitely make this our home as well as L.A.

TRIAD: Did you do much gigging while you were out in L.A.?

LOVE CRAFT: We only did three gigs in California, one for the *Billboard* convention and two nights at the Starwood. Those were the only gigs we did in the four months we were out there, besides recording our album. In total the group has done nine gigs since its conception in '73. We're trying to be selective in the gigs we play so it's a total growth with music, people, and whoever is getting it together.

TRIAD: How does LOVE CRAFT continue to grow with gigs so few and far between?

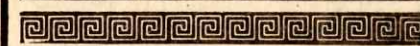
LOVE CRAFT: We rehearse as much as we can; we play as much as we can without overworking ourselves. We're involved with it nearly 24 hours a day, listening to it in the studio, in our home, while we go to sleep. We rehearse at least five days a week, so we're playing constantly, getting new parts together and getting old ones down. My main love is to give a performance where everyone involved is totally satisfied. We've made a couple of changes for the best. All the reports I get from the industry as well as the people are that the group is much stronger than the album.

TRIAD: Who does most of the writing for the group, and how is it put together?

LOVE CRAFT: Lalomie does most of the writing, as far as the music and the lyrics. We just add to a basic track she might have worked out in her head. It can be done in an unlimited number of ways. Lalomie is unbelievable—her understanding, her inner strength. She has a magic which draws your attention automatically.

TRIAD: Do you have enough material ready for the second album?

(continued on page 83)



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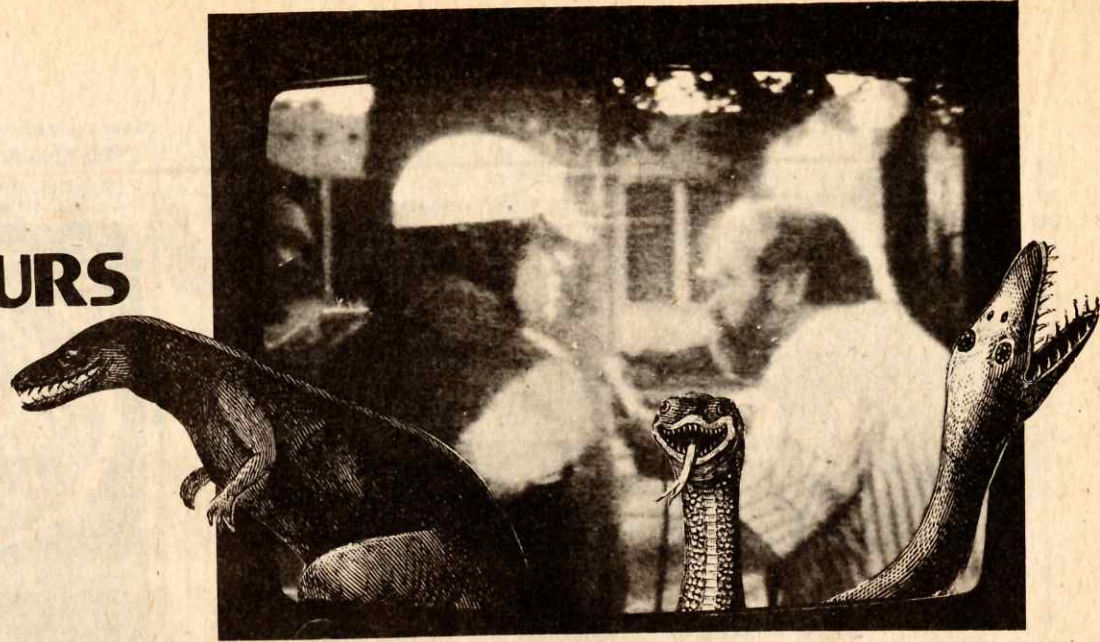
AUGUST

1 & 2 MIGHTY JOE YOUNG
6-9 KOKO TAYLOR
13-16 BONNIE LEE BLUES BAND
20-23 REDWOOD LANDING
27-30 CASSIE SAVA
MONDAYS DAVE REMINGTON
BIG BAND



PUB

THE DINOSAURS THAT HAUNT US



"There are local enclaves whose direction seems opposed to that of the Universe at large and in which there is a limited and temporary tendency for organization to increase...Life finds its home in some of these enclaves."

Norbert Weiner
THE HUMAN USE OF HUMAN BEINGS
Boston, Mass. 1950

The following is an analytical evaluation of the so-called Video Art show at the Museum of Contemporary Art. Let me say at the outset that I wish in no way to discourage anyone from seeing the show. Altho the following criticism may seem to project negatively, its primary focus is to put straight some blatant anomalies (on the part of the organizers of the show; not necessarily the artists). Of course any resemblance to objectivity is purely coincidental. It's fairly painful, because I love Video (finding myself in the role of critic is strange enough) and hate to see it profaned and misrepresented. But luckily I've found someone to share the torture with... my friend Jack. So we interviewed each other....

JIM: What were your initial responses to the show?

JACK: The show's biggest problem was that it didn't deal with anything contemporarily happening in Video. That's my major criticism.

JIM: Could you clarify it a bit...like what do you see happening?

JACK: Well certainly the Les Levine sculpture piece is a good example of what the dude is not into....OK?

JIM: Yeh, right. Levine hasn't been doing stuff like that for a few years. (The piece, housing an elaborate configuration of monitors and recessed cameras, is made to resemble a giant TV eight feet tall.)

JACK: There are three feedback stations (live or tape delay): the mirrored room tape delay, the Levine piece, and Peter Campus' video projector. They were all, I thought, aesthetically and artistically pretty much in the same place. They were all like ten years old. It doesn't mean Video Art to me. Plus the redundancy was pretty sickening.

JIM: One major component of irritation for me was the fact that virtually all of the exhibit stuff was imported from the coasts of Europe ignoring the wealth of workers in the art locally.

JACK: Yeh, right. It's technologically and aesthetically inferior to the Video Art that's happening now. The tape we saw in Space B looked to me like a Dali painting. Video Art isn't about that in its essence. It's a contradiction to that kind of thing. It's a vibratory art. It doesn't relate to traditional art forms at least in its most evolutionary stage...its most revolutionary stage. It's indigenous to electronic vibration and oscillation. The open-endedness about it is you don't have the limitations a painter has. But of course we

come out of a different sensibility than people who are walking into the Contemporary Museum and seeing their first Video show or curating those shows. They're probably enjoying them immensely because they don't think about all this shit. They respond to market.

JIM: Clearly, the show was a beautiful statement on the state of Art World and had little to do with Video Art.

JACK: I think stuff like that is going to keep the consciousness of audiences so far behind the moment that the Art is in that Video artists should refuse to allow their work to be circulated that way.

JIM: But that mentality makes the whole trip totally acceptable to the Art Establishment. The museums themselves have seldom been contemporary. Maybe a museum can never because content and context suffer a contradiction in terms. Contemporary connotes the essence of the moment of now. What is happening of evolutionary relevance at the moment? Our survival depends largely on the fluidity and transmission of those messages. The marketing mentality that controls the distribution system in the art establishment, an entity by the way that exists only to reinforce its own context, fosters and nurtures elitist selectivity. A subtle form of perceptual imperialism.

Never can the orientation be said to be *contemporary* if the lag is only six months let alone six years like a huge

by jim passin with input from jack bornoff

AUGUST 1975

HEY CHICAGO HERE IT IS! HEARTSFIELD'S 3rd ALBUM (and TAPES) NOW AVAILABLE!



A Product of Phonogram Inc.

chunk of the show. Not only was the exhibit old (conceptually and informationally), possibly the most high-powered video is happening right here in Chicago. Graphic Habitat at Circle Campus, where Tom DeFanti has a digital computer with a real-time graphics terminal (optimized for modifying computer generated images in real-time) mated to Dan Sandin's Image Processor (video synthesizer) from Newspace at Circle. Or at the Video Image Processor (video synthesizer) from Newspace at Circle. Or at the Video Space in the School of the Art Institute where there's a Rutt/Etra mated with a duplicate of Sandin's Image Processor. Two of the most sophisticated video synthesizers on the planet right now. These systems at Circle Campus and the Art Institute and their accessibility make Chicago the most comprehensive video center in the world.

Another insulting slap across the collective face was the incredible ineptitude of the museum and the organizers of the show (Institute of Contemporary Art in Philadelphia) to deal effectively with the technology. Fifty percent of the Levine piece was dysfunctional...maybe that's due in part to its age (1969). Dan Graham's tape delay system had horrendous and unnecessary glitches (unwanted extraneous noise accompanying video signal). It offered only delayed video. In back of you as you faced the monitor there was a mirrored wall. Obviously that was supposed to suffice for real-time feedback...only it was behind you. Why not in front? Or better still, a real-time feedback monitor next to the delayed information. Why no audio??? A very powerful device watered down to less than half its potential. There are two environments for tape viewing installed with TV guides. After hanging out in both spaces and going thru the manuals and even going backstage into the room where the signals came from and asking the technician (who wasn't quite sure about how to correct simple tracking errors) it still wasn't clear to me what was playing where and when. This point is crucial since there are about fifty hours of video tape, local, national, and international.

Granted, this piece has been pretty negative, but how is our collective contemporary consciousness evolved by showcasing history? There are some good reasons for seeing the show, like Nam June Paik's "Video Garden" consisting of twenty or so monitors facing the ceiling, embedded in a little forest of potted plants with a great tape playing. It's not new and neither is the tape but the state-

ment is about how he feels TV is kind of like a house plant...not something you sit and stare at but check out occasionally to track its changes. It's also by far one of the mellowest environments I've ever watched TV in. Nam June is one of the guys who started all this back in the early 60's.

And Paul Koss' "Mar Mar March/ Revolution" is really a delightful little piece to check out. It's beautifully conceived consisting of a fold-out hinged wooden box. In the box from left to right are a sheaf of print stuff, a typewriter, and teeny (2") TV on which the video tape information plays. The environment is a room whose floor is covered with evenly spaced 2X4's perpendicular to the path to the box making the visitor march in.

There's also a shitload of tape to dig on if you can figure out how to do it and not freak out on the general set-up. Some of it...like "Colorful Colorado" by Phil Norton is definitely worth checking out. It's an excellent example of the art and contemporary video consciousness as realized through video synthesis. (Phil's recently been experimenting with something called "Chi Water" video. It promises to be the most esoteric genre yet.)

Video (especially video synthesis) suffers from some of the same frustrations audio synthesis agonizes over: electronic music composers like video artists often have had their aesthetic sensibilities so amplified and accelerated by the machine they work with it's hard for the rest of us to grok what the hell their stuff is about. It usually begins by totally stripping away all our classical aesthetic underpinnings and biases, leaving us out there on our own (exactly where we should be). It's revolutionary stuff. In ways perhaps more evolutionary than rock music. Revolutionary because it supports no context other than evolutionary consciousness raising so it's allowed limited distribution. With limited distribution there's limited audience. Hence, limited threat...threat to the old consciousness.

A lot of people wish it all would just go away. It won't. There's a big crack in Pandora's box!

".... There is a context which sees man-vs-environment and there is another context which sees man, or any organism, as an aspect of the total environment, so that you are never you-vs-environment.... You're always just environment re-organizing..."

Frank Gillette
recorded by
Willoughby Sharp, 1973

SYNTHESIZER SECRETS

(continued from page 16)

of feet sound travels in one second) by the frequency. (For the length of the sound wave created by the frequency A-440, divide 440 into 1130 = 2.568 ft.) A sound wave will travel around any object smaller than itself and will be blocked by any object larger than itself.

The higher the frequency, the shorter the wavelength. The lower the frequency, the longer the wavelength. It's those long bass waves produced by the stereo next door that keep you awake all night.

Timbre is a word to remember. Timbre distinguishes the pitch produced by one instrument from the SAME pitch produced by a different instrument. When the guitar string is plucked to sound A-440 it vibrates from end to end 440 times per second. We call this vibration the *fundamental*.

The fundamental sets off a vibration twice as fast along its length which in turn sets off a vibration three times as fast, four times as fast, five times, six times, etc. These secondary vibrations are called *harmonic partials* or *overtones* and are heard at a decreasingly lesser volume than the fundamental. The way the resonating body of the guitar is designed will determine, somewhat, the quality of tone. All instruments produce fundamentals and partials unique to their own design.

Another major factor is distinguishing one sound from another is the *envelope* of the sound, that is, the start, duration and ending. All instrumentals have their own attack, sustain and release characteristics—the violin has its slow beginning and gradual ending; the drum has its explosive attack and sudden ending.

Reverberation and *echo* are caused by the reflection of sound waves produced by the reflection of sound waves off hard surfaces. As the sound waves produced an instrument spread out, you hear them directly. However, if you also hear delayed waves they are caused by the length of time it takes for these waves bouncing off of hard surfaces to reach you.

In the next issue, we'll discuss how these components of sound can be duplicated and simulated thru the use of electronic sound synthesis. Also in latter issues we will be covering, in depth, the currently available models of electronic music synthesizers while keeping you informed of new developments in this increasingly exciting field of music. △

PHOTOGRAPHY

properties of film

Whether you're shooting in black and white or color, certain properties of film can be exploited for effect, if you understand them.

Grain and contrast, for example. These properties are functions of film speed. Slow films minimize contrast and grain while fast films increase them. The printing process TRIAD uses makes it difficult to show these characteristics except in exaggerated forms. In the example, the representation of a slow speed film (film with a low ASA number), you can see a wide range of grey tones. As the film's speed increases, its ability to capture greys diminishes. A higher ASA film cannot record all the subtleties of tone that a slower film can. Therefore, if you want a photo with lots of detail, use the slowest film available. The same for color film. The higher the film speed, the less pastels and soft color variation you'll have.

Grain is the clumping together of silver particles after they're exposed to light and developed; it's the visible result of the photographic process. With slow-speed films grain is hardly visible. In

higher speed film grain becomes large and prominent. Grain accounts for the change in contrast in different speed films forming a pattern of dots like the pattern in a printed photograph. In newspapers the dots are much more visible than those in magazines. Therefore, magazines can show photographs with greater detail.

If you choose a film for effect you'll probably use the variable settings on your camera a lot more than in everyday picture taking, especially if the light conditions are not those normally recommended for your film. Say you're shooting a landscape scene at sunset but want a lot of detail. Using a slow film at low light levels would mean you'd have to compensate in several ways. First, you'd open your lens to the widest f-stop. Next, you'd probably use a slow shutter speed. If you use a tripod there's no reason why you can't set the speed at say one half or one second. Magically, this makes it possible to capture a scene on film that looks brighter than your eye sees it. Anything moving in the scene is blurred, but if you leave the shutter open long enough the moving object will not be recorded at

all. On a picture of a lake where you use long shutter speeds, all the movement of the water will be evened out, giving the lake a glass smooth finish. In the same way, a picture of a waterfall or rapids turns the whitewater into silky strands. All this and more just by leaving the shutter open for long exposures.

But suppose you want a grainy, mysterious looking picture. Simple. Use as fast a film as you can get. If there are artificial lights try to lower the light level. If you're shooting outside, stop the lens down to its smallest f-stop. Adjust the shutter speed to the fastest possible setting. If there's still too much light try a neutral density filter, which further reduces the amount of light entering the lens. It's like sunglasses for your camera.

With extremes of very bright or very dim light it's not always possible to pick a film solely for effect. In such cases film speed is a major consideration. But when you're shooting in average light, give some consideration to the desired result, then choose the film accordingly for effect.

△Tom Styrkovicz



Representation of slow speed film with smooth gradation of grey tones.

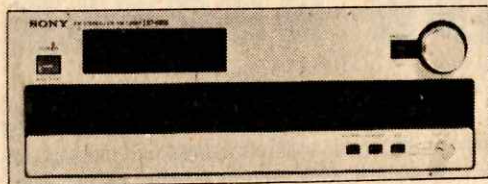


Representation of high speed film having less capacity to record grey tones.

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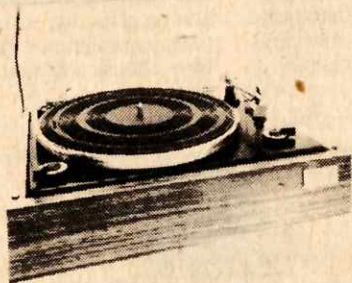
ST-4950 FM STEREO/FM-AM TUNER

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- Computer designed phase-linear solid-state ceramic filter in IF stage
- Phase-Locked-Loop MPX stage
- FM interstation muting for noise-free tuning
- Defeatable AFC
- High blend switch
- 2 tuning meters
- Multipath indication
- LED tuning pointer and station indicator
- Variable output level control
- Automatic mono/stereo switching and stereo indicator light



PS-1100 SEMI-AUTOMATIC STEREO TURNTABLE SYSTEM

- Idler drive turntable system, with high torque 4-pole induction motor
- Automatic arm return and shut-off
- Speed selection for 33 1/3 and 45rpm records
- Statically balanced tonearm
- Arm lifting mechanism with viscous damped cueing
- Counterweight anti-skating compensation
- Magnetic cartridge with diamond stylus included
- 45rpm adaptor included
- Wooden base with walnut grain vinyl exterior, and removable, smoked plastic dust cover



TA-4650 INTEGRATED STEREO AMPLIFIER

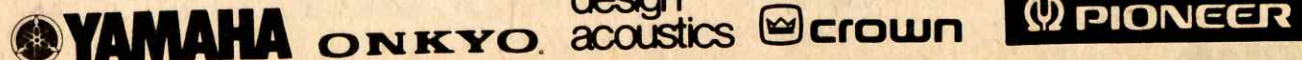
- Newly developed true complementary vertical FET power amplifier stage, for the natural, high definition triode sound
- Direct coupled power amplifier stage
- Inputs for 2 phono sources, tuner, 2 aux. sources, 2 tape playback sources and external adaptor
- Preamp outputs and power amp inputs
- Direct coupled FET amplifiers in tone control and buffer stages
- Phono stage with newly developed LEC (low emitter concentration) transistors coupled directly to a low signal V-FET
- Tape monitor for 2 recorders and independent tape dubbing switch
- Precision volume control with muting switch

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TRIAD chicago AUDIO REPORT

by
Jack Carpenter

HOW'S YOUR NEEDLE?

A fellow I know who is in the business of manufacturing phonograph needles once told me that 95 percent of the needles sold last year did not need replacing. And he was right, because under that conglomeration most people think is their needle, is a perfectly good stylus. The needle is designed to produce sound by following the undulations cut into the grooves of a record. It will not do this while it is covered with hair, chewing gum, or grease from the fingers of people who don't know enough to keep their hands off the records. Don't throw your money away, not to mention the loss of fidelity. Take that extra second to remove the record from the jacket properly. You're not reaching for a slice of bread to make a sandwich. It's a recording and it cost you six bucks. If you've got five hundred dollars tied up in records, (and it might be more), then invest a few bucks in keeping them up. Get a record cleaner, such as the *Discwasher* or the *Parastat* and a stylus cleaner. And then read the instructions BEFORE you use them.

HOW TO HELP YOUR TURNTABLE DESTROY YOUR RECORDS

LESSON ONE: Leave your dust cover off the turntable so that lots of dust can get on the platter. That way when you

zip that record out of its jacket and charge it all up with static electricity, it will instantly suck up all that abrasive dust on to the record. All you have to do now is spray it with some of that nifty buck-a-can record spray and grind it all into the record with that neat little rag that comes with it. This all makes a great compound that works nice with the needle to scrape the highs off the record in one play.

LESSON TWO: Pay no attention to those little knobs and adjustments that set the tracking pressure on the tone arm. If the needle skips, tape a nickel on top of the tone arm or even a quarter. Why be cheap?

Seriously, phono cartridges are designed to operate at their maximum efficiency at a certain tracking force. If pressure is too heavy the needle will not be able to comply with the undulations in the groove and immediate loss of fidelity will result. In addition, the vinyl from the record becomes baked on the needle and can not be removed. Tracking too light can also cause severe record damage, because even at pressures as light as one gram the pressure on the tip of the needle is still several hundred pounds per square inch. If the pressure is not sufficient to hold the stylus stable it will start to fly back and forth in the groove, chopping pieces off the record wall. Remember the needle must be able to move as much as twenty thousand times a se-

cond. Too little pressure combined with the tremendous velocity destroys the groove. Too much pressure, and instead of following the undulations it saws its way thru all the small undulations which happen to be the highs. When you purchase a phono cartridge the manufacturer will give you specifications telling you at what weight to track the cartridge, such as 1-2 grams. Pick the middle, 1 1/2 grams. The cartridge may track at one gram, but that's only if its mounted on a \$400 tone arm...and you probably haven't been able to afford one of those.

ONKYO TX-670 AM/FM STEREO RECEIVER

Onkyo is a new name around town, but they come well equipped and with good credentials. Onkyo is a division of Mitsubishi, which is said to be the world's largest corporation. They make cars, boats, planes, and many other things. Onkyo means radio in Japanese. And it takes guts to call yourself radio. Imagine building a car in the United States and calling it Car.

Onkyo builds over 60 different hi-fi products. However, they only import about a third of them into the U.S. The top of the line is the TX-670 stereo receiver. This model sports 56 watts RMS per channel across the powerband 20 Hz. to 20,000 Hz. with no more than 0.3%

TRIAD

Total Harmonic Distortion, at a suggested retail price of \$519.

The front panel of the Onkyo is finished in a sort of smoked colored brushed aluminum, which is rather unique, and all the embossed lettering is white. The dial panel and the two meters are a soft green. Front panel selector and function switches are as follows:

- left to right speaker switch for 3 sets of speakers and headphones
- split bass and treble controls which allow for adjusting more bass or treble on either the left or right speakers
- balance and volume controls
- high and low filter switches
- loudness contour
- FM muting switch.

The tape monitor switch allows copying back and forth from either of two tape decks. An AM/FM selector switch, phono 1 and 2, auxiliary and microphone plus a mic input jack are on the front panel. Unique on the back panel is an FM Multipath switch which allows you to tune your antenna audibly. By throwing the switch and turning the balance control all the way to the right and the volume full up, you will hear the signal (at low level) while the multipath distortion becomes audible. Turning your antenna until the signal is the clearest gives you the proper antenna orientation for the best FM reception. It's just like tuning your TV antenna to get rid of ghosts.

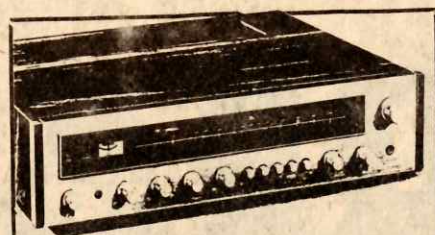
Inside, the FM section has the latest dual gate MOS FET circuitry, with phase-locked loop multiplex for drift free operation. The amplifier features the latest direct-coupled differential circuitry, plus the all important protection circuits.

ANALYSIS OF FINDINGS

Frankly I expected bigger things of this unit the power department. However it did do everything it claimed to, but it could use some extra reserve watts down at 20 Hz. We tested three different units and they were all the same. They just met specs at 20 Hz. into an 8 ohm load. However into a 4 ohm it had plenty of extra power. Distortion was low and the unit had a nice smooth sound.

The FM section was excellent. The tuner was smooth and the muting really worked. Even with a heavy load, not one pop or thump was heard. The sound was clean and could be listened to for long periods without fatigue. The audible FM Multipath distortion switch worked perfectly. Every set should have one.

As for the listening tests, everybody liked it for its smoothness and great FM. Everyone agreed that of all the \$500 units we've seen, we have to pick the Onkyo. It has more for the money.



ONKYO TX-670 TEST RESULTS

Power Output in Watts RMS Both Channels Driven			
		Mfg's Rating	Test Results
1000 Hz midrange	8 ohms	63/ch	65.0/ch
	4 ohms	84/ch	88.1/ch
20 Hz low range	8 ohms	56/ch	56/ch
	4 ohms	72/ch	77/ch
20 kHz high range	8 ohms	56/ch	60.1/ch
	4 ohms	72/ch	81.3/ch
Total Harmonic Distortion (THD) @ Rated Output	1000 Hz	0.3%	0.68%
	20 Hz	0.3%	0.29%
	20 kHz	0.3%	0.07%
THD @ 1 watt	1000 Hz	0.03%	0.045%
Inter-modulation Distortion	rated out. @ 1 watt	0.4%	0.28%
		n.a.	0.16%
FM TUNER SECTION			
FM Sensitivity	IHF 30dB	1.8 uv	1.8 uv
	60dB	n.a.	7 uv
Capture Ratio		1.5dB	1.2dB
Selectivity		75 dB	78 dB
Signal to Noise Ratio		70 dB	72 dB
Stereo Separation		40 dB	43 dB
THD		0.02%	0.02%
Frequency Response	20-15,000 Hz	±1 dB	-1 dB

SONY TC 755 REEL TO REEL TAPE DECK

The Sony TC 755D is the top of the line deluxe quarter track tape deck which operates at speeds of 3 3/4 ips and 7 1/2 ips. It is available in several versions, including the TC 756 which operates at a speed of 7 1/2 ips and 15 ips, the TC 756-2 which is a half-track model & the TC 758 which is an auto-reverse model of the TC 755D. However, we are confining ourselves to the TC 755D which is the lowest priced version, at \$700.

The TC 755D handles both 10 1/2" and 7" reels.

Top dead center is a four digit tape counter. To the right and down, are buttons which control rewind, stop, play, and fast forward. Try as you may you

will not be able to harm this deck or the tape by playing with the buttons.

Directly under that is the left and right tape monitor switches, the playback level controls, & the headphone output jack. Bottom center are two large VU meters, which have large pointers and are easy to read. Next are mic and line input controls with a separate switch for mike attenuation, which can be used to reduce the mike input by 15 or 30 dB when recording from excessively high sources.

Directly above that are the left and right record buttons which are connected to a timer interlock switch that will allow you to use a timer to record while you are away. Next are the bias and equalization switches which can be set to give maximum recording results with various brands of tape. The manual contains a chart listing various brands and where to set the switches. Just above that are switches for reel size and tape speed, plus the pause switch which has a yellow lamp that lets you know the pause is on. Stopping the transport with the pause switch lets you cue the tape by hand, because the tape remains against the head. This pause switch worked well without putting any annoying pops, clicks or warps on the tape while recording.

The tape transport is a closed-loop dual capstan drive, driven by an AC servo-controlled motor assuring positive, smooth, vibration free feed of the tape across the heads. The heads are of ferrite material giving extra long life. The Sony TC 755 has a separate motor for each reel and tape drive—three motors and three heads.

MEASUREMENTS

Using our \$75 Nortronics calibration tape, we found that the TC 755 was as good as anything we ever tested at 7 1/2 ips with hardly no loss or drop off all the way out beyond 25,000 Hz, and was good and flat to 15,000 Hz at 3 3/4 speed. However, we soon found out that using one of the latests new hot tapes the Sony made its own best test tape going out far beyond our wildest dreams. Recording at 3 3/4 ips, at 10 dB on the VU meters, the Sony was only -1 1/2 dB from 35 Hz to 21,000 Hz and held the same specs out to 26,000 Hz at 7 1/2 ips. Wow and flutter were 0.05 at 7 1/2 ips and 0.075 at 3 3/4 ips, very respectable. Signal to noise ratio was 58 dB with TDK Audua tape and the distortion was 0.5 percent at 0 VU on the meters.

ANALYSIS

This deck is dyn-o-mite because it is great at 3 3/4 ips. There are many decks out that are good at 7 1/2 ips. That's no new thing. But to be as good at 3 3/4 ips speed as most decks are at 7 1/2 ips, that's something. If you have priced good recording tape lately you will know that it is very expensive. You can buy records, throw

AUGUST 1975

INTRODUCING TDK SUPER AVILYN. IT OUTSOUNDS CHROME. AND THE #1 FERRICHRROME.

INDEPENDENT LAB TEST RESULTS

	TDK SA	A	B	C	D
Signal-to-Noise Ratio	1 st	4 th	1 st	6 th	7 th
Distortion (I.M.)	1 st	2 nd	3 rd	7 th	6 th
Low-Frequency Response Accuracy	1 st	1 st	1 st	1 st	1 st
Mid-Frequency Response Accuracy	1 st	2 nd	5 th	5 th	2 nd
High-Frequency Response Accuracy	2 nd	2 nd	6 th	5 th	1 st
Maximum Output Level (3% thd)	1 st	2 nd	4 th	6 th	5 th
Output (0 VU)	1 st	4 th	5 th	2 nd	2 nd
Surface Abrasiveness	low	high	high	high	low



Seven tapes were tested (TDK SA, TDK KR, Scotch Chrome, BASF Chromdioxid, Advent Chrome, Scotch Classic, and Maxell UD) and ranked 1st to 7th. The chart shows the results for 5 representative tapes tested. The following tape decks were selected for use in the tests: Nakamichi 500 & 1000, Advent 201, and TEAC 450.

LAKEHURST MUSIC
109 Lakehurst Center
Waukegan, Ill.

VILLAGE STEREO
7601 S. Cicero
Chicago

LINCOLN MUSIC
124 Lincoln Mall
Matteson, Ill.

BUFFALO BOB'S
677 Lee
Desplaines

VILLAGE STEREO
Old Chicago Shop. Cntr.
(I-55 & 53) Bollingbrook

YORKTOWN MUSIC
Yorktown Shop. Cntr.
Lombard, Ill.

SKIPPERS
Meadowdale Shop. Cntr.
Carpentersville, Ill.

ROLLING STONE
7300 W. Irving Pk. Rd
Norridge, Ill.

You want the best sound you can get from your cassette recorder without worrying about headwear. And until now, chrome and ferrichrome had the sound—they outperformed ferric oxide tapes in extended high frequency response with lower noise.

Well, TDK has advanced cassette recording to a new standard of high fidelity. It's new Super Avilyn, the cassette that outsounds chrome, the best-selling ferrichrome, and the top-ranked ferric oxide tapes.

Its magnetic particle is new. It soaks up more sound and plays it back with less distortion. That's power and clarity you can hear.

Super Avilyn doesn't require special bias/eq. setting for optimum performance. It is compatible with any tape deck that has the standard CrO₂ bias/eq. setting.

Distortion—that's the big story. Look at these lab test figures.

LEAST DISTORTION—CLEAREST SOUND.

RECORD INPUT LEVEL	TDK SA	A	B	C	D
0 VU	11%	13%	26%	50%	32%
-5VU	4.5%	5.4%	11%	17.5%	5.4%
-10VU	4.2%	4.5%	8.5%	7.8%	4.8%
-20VU	4.9%	5.0%	8.0%	5.2%	6.0%

SMPTM METHOD: I.M. DISTORTION—7000 Hz—60Hz, 4:1 ratio.

There's just no contest. Super Avilyn delivered the clearest, cleanest sound. More lifelike sound—and to a discriminating ear, that's the ultimate test. Fact is, Super Avilyn is the new state of the art.

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755 Eastgate Blvd., Garden City,
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them away and its cheaper than tape when used at the faster speed. However with the Sony you will get SIX hours of recording on a 10 1/2" reel or EIGHT full record albums with no loss of fidelity. Sony's symphase system allows recording of SQ and QS records without destroying the phase shift which activates your 4 channel decoder. No one else has put all of these features into a deck at this price.

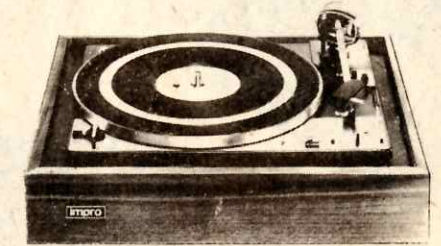
PE 3048 AUTOMATIC TURNTABLE

P.E. is owned by Dual which makes the top rated automatic turntables on the market today. Consequently they share a lot of the same parts. The difference being that P.E. is not heard of as often as Dual, but I suspect they will become much more popular as time goes by. The 3048 is a lesser priced version of the 3060 model, which is P.E.'s best. The major differences are that the 3048 is a two speed machine—33 1/3 rpm and 45 rpm—which has allowed P.E. to omit some parts and lower the price. The suggested retail price of the 3048 is \$169.95.

The tonearm of the 3048 is supported by a double gimbal suspension much like that of a gyroscope. The tracking force adjustment and scale is in the pivot structure and is calibrated from zero to 3 grams with calibration marks every tenth of a gram up to 1.5 grams and marks at each 1/2 gram. At the end of the tubular aluminum tonearm is a cartridge holder which slides out by pushing back on the finger lift. This cartridge holder has a knob on the side marked "S" for single play and "M" for multiple. This allows compensation for correct tracking angle when a stack of records is played on the changer. The other end of the tonearm has a counter balance which is rotated on a threaded shaft to add or subtract weight when balancing the tonearm. The antiskate adjustment is on the platform next to the tonearm and has three scales—elliptical, conical, and CD-4.

TRIAD

The cueing lever is just in front of the antiskate adjustment and raises the tonearm up and down manually by viscous damped action. The platter is a 10 5/8" diameter unit machined from a nonferrous material (anti-magnetic) and weighs a heavy 4 1/2 lbs. The center spindle (manual) rotates with the platter so as not to wear out the hole in the record. It can be replaced by an automatic spindle which comes standard and will stack 5 to 6 records. Next to the center spindle in the platter is a safety switch. If not depressed by a record being on the platter, it automatically shuts down the tonearm action and shuts off the unit so as not to accidentally damage the stylus. Left of the platter is a speed selector switch for 33 or 45 rpm—which also selects proper set down spacing for the tonearm. Incorporated under this is a speed control allowing speed adjustment of plus or minus 3%. Wood base and dust cover are optional.



age drops as low as 15 volts below normal household current. It is of the high torque synchronous design. The automatic record changing mechanism changed records flawlessly and needed no swinging arms or extra platforms to help support the records. We did find that some new records hung up because of burrs in the center hole, a fault of the record manufacturers.

All in all, we found that the P.E. 3048 was a darn good unit with specs as good as many of the low priced belt drive turntables. Plus, it had the ability to start up and shut off automatically, something to think about. Δ

MEASUREMENTS

The wow and flutter was exceptionally good for a pinchwheel or idler drive turntable—0.07 percent. The rumble was measured -54 dB. The tracking error was 0.25 degrees per inch, good for an automatic turntable with a straight arm. The motor was unaffected by volt-

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CHAMBERS
760 Western
Lake Forest

RAINBOW RECORDS
49 Summit
Park Ridge

ROYAL T.V.
3559 N. Broadway
Chicago, Ill.

DOG EAR II
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Glenview

ROUND RECORDS
6560 N. Sheridan
Chicago, Ill.

SWOLLEN HEAD
14 S. Ashland
LaGrange

RECORD SHACK
4724 W. Oakton
Skokie, Ill.

HARBOUR RECORDS
3620 Main
East Chicago, Ill.

PEARSON'S
11 E. 1st. St.
Hinsdale

MOLES DEN
324 N. Republic
Joliet, Ind.

THE «DIFFERENT» ONES

TRIAD Chicago NEWS FLASHES



Here are a few odds and ends, some related, some unrelated from Earth News Service this month.

SUPER SUNTAN LOTION

Summer sun-worshippers will be glad to know they can save plenty of bucks this summer by ignoring costly suntan lotions and switching to a cheap and simple solution that any pharmacist can whip up.

The solution, commonly known as PABA, is invisible, odorless, and has proven more effective at protecting the skin than 24 commercially-prepared brands. It was discovered several years ago at Harvard Medical School's Dept. of Dermatology, where it underwent extensive testing.

The solution contains five percent vitamin para-aminobenzoic (pron: para-at-MEEN-o-

ben-ZO-ik), and 70 to 90 percent ethyl alcohol.

Although the suntan lotion firms have begun to produce products using the formula, it's still cheaper and purer to just order the mixture directly from any pharmacist—no prescription needed.

PRIMITIVE ART BY PRIMATES

Primitive art seems to be the latest rage in New York City—at least at the city zoo.

A spokesperson for the zoo says that art lovers are paying \$20 a piece for finger and toe paintings by the zoo's gorillas. One gorilla painting recently fetched \$600 in a TV auction.

The artists perform for one hour daily in their own studio, otherwise known as the Great Ape House.

65,000 TON SCULPTURE OVER EARTHQUAKE FAULT

A conceptual artist in New York has revealed plans to build the world's largest piece of concrete sculpture—a 65,000 ton, 20 foot high concrete rectangle to be placed over the San Andreas fault somewhere in California.

The rectangle, to measure 188 feet wide, 232 feet long and 20 feet high, will cost an estimated one-million dollars, according to its designer, Terry Fugate-Wilcox. He says he'll try to raise the money by selling shares in the project to the public thru an advertisement in the "Wall Street Journal" next month.

The artist's plan is to set the huge concrete slab directly over the San Andreas fault—which scientists say is slipping at an average rate of two inches a

year. The fault is the major scientists say is slipping at an average rate of two inches a year. The fault is the major cause of earthquakes in California.

Fugate-Wilcox figures that as the fault slips and the two opposing sides move in opposite directions, the concrete sculpture will eventually crack into two pieces and gradually move away from one another—one side sliding south and the other north. He says that given the present rate of slippage, the two pieces of concrete should no longer be touching at all within a thousand years.

Of course, before he begins the actual construction, the project will have to be approved by federal, state, regional and local government agencies—an unlikely event, in view of the official protests toward another artistic plan to construct a fabric wall across northern California.

ACUPUNCTURE, A PLACEBO?

Acupuncture may work no better—or worse—than such traditional medical placebos as the sugar pill or the injection of water, according to a new report by a team of University of Florida anesthesiologists.

The scientists gave acupuncture treatments to 261 persons suffering from chronic pain due to such ailments as arthritis, headaches and neuralgia. They found that only 35 percent of the patients claimed major relief a month after being treated.



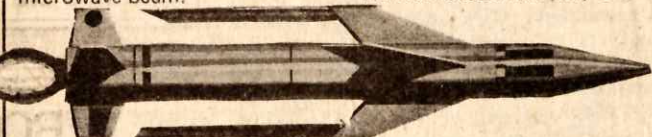
Comparing the results with tests using traditional placebo treatments, the scientists found that about the same percentage of patients got just as much relief from sugar pills and injections of pure water.

The doctors concluded that, while acupuncture may help some who do not respond to other treatments, it may be a waste of time for many others.

SATELLITE POWER

Two Boeing Aerospace engineers have come up with a new solution to the energy shortage.

Gordon Woodcock and Daniel Gregory have proposed a 71,000 ton energy satellite which would use mirrors to harness the sun's rays and send the power back to Earth on a microwave beam.



The giant four-and-a-half mile long satellite they have in mind would cost about twice as much as the Apollo Lunar project but Woodcock and Gregory feel that ever-increasing cost for fossil fuel would eventually

make their idea feasible.

The actual power output of fossil fuel would eventually make their idea feasible.

The actual power output of useable electricity from the satellite would be 10,000 megawatts or twice the capacity of the Grand Coulee Dam in the state of Washington.

VOLCANO POWER STUDIED IN HAWAII

Hawaii is studying the possibility of getting electric power from its volcanoes, one of which has just resumed erupting for the first time since 1950.

Hawaii's unique alternative-energy plan calls for holes to be drilled deep into the islands' volcanoes. Steam or heated water would be brought to the surface to run generators in geothermal power plants.

A million dollars has already been spent studying the project, and another million is budgeted for a program which could see volcano power become a reality by 1979. A test hole 6,000 feet deep is to be drilled into a volcano on the island of Hawaii, biggest of the chain, later this year.

The project is designed to reduce the islands' dependence on imported oil. Hawaii has already rejected nuclear power as a means to this end, on the grounds that its relatively low electricity need would not warrant the expense of an atomic power plant.

FIRST ATOMIC SAFETY TEST

Government scientists are preparing to create a disaster at a nuclear reactor, in order to carry out a live test of the emergency cooling system used in America's atomic power plants for the first time.

The disaster will be created this fall at a government reactor in Idaho Falls, Idaho. The chances of releasing radioactive material is said to be low, since the test reactor has only one-

fiftieth the power of a large commercial plant.

The test is expected to show for the first time whether the ultimate back-up system for America's nuclear reactors actually works. Critics of

atomic power have been basing much of their opposition on the argument that this has yet to be proved.

SUING THE POLICE

A federal appeals court has ruled that police officers can be sued for violation of constitutional rights, even when no physical harm has been done to the plaintiff.

The ruling came in a suit stemming from a protest of former President Nixon's 1970 visit to Louisville, Kentucky.

Louisville policemen seized and destroyed an anti-Nixon sign carried by Majorie A. Glasson in July of 1970. Glasson filed a \$60,000 suit against the police officers which was thrown out of lower courts. But, the sixth Circuit Court of Appeals reversed that ruling, and ordered proceedings to determine whether Glasson should be awarded damages "Not only for out of pocket expenses, but also for emotional and mental distress".

"We cannot permit a police officer to avoid liability for damages," the court stated, "by pleading ignorance of the law when he unreasonably, or in bad faith, oversteps the bounds of his authority and invades the constitutional rights of others."



EQUAL RIGHTS FOR MEN

Basil Archey of San Antonio, Texas, refused to serve on a local jury, arguing that as a divorced father with two young children to look after he should be exempt. Local law exempts divorced women with children to look after from jury duty, and Archey said he was a victim of sexual discrimination.

The San Antonio district attorney does not see it that way, however, and Archey is due to appear before a judge next week to face a possible penalty for failure to serve on the jury. He is receiving support from local women's lib groups, and the National Organization of Women has held a fund-raiser for him.

TRIAL BALLOON ON BRIBES
The SEC may be on the verge of formally recognizing that corporate bribery of foreign officials and governments is a necessary evil.

Looking beyond the current fuss over foreign payments by companies including Gulf Oil and Northrop Aircraft, an SEC Commissioner is proposing a way for firms to report such payments to the SEC in future without causing a storm.

The proposal, floated by SEC Commissioner A.A. Sommer Jr., would require companies to report foreign payments instead of concealing them as they allegedly do now.

But the proposal would eliminate any political fuss by not requiring the companies to say which countries or persons received the payments.

Sommer's proposal has yet to receive the official blessing of his fellow SEC Commissioners. But it is being seen as a trial balloon for an SEC ruling if no strong domestic or foreign criticism is made.

It is expected that such a

ruling, if adopted, would take effect after the current fuss over alleged foreign bribery by U.S. firms subsides.

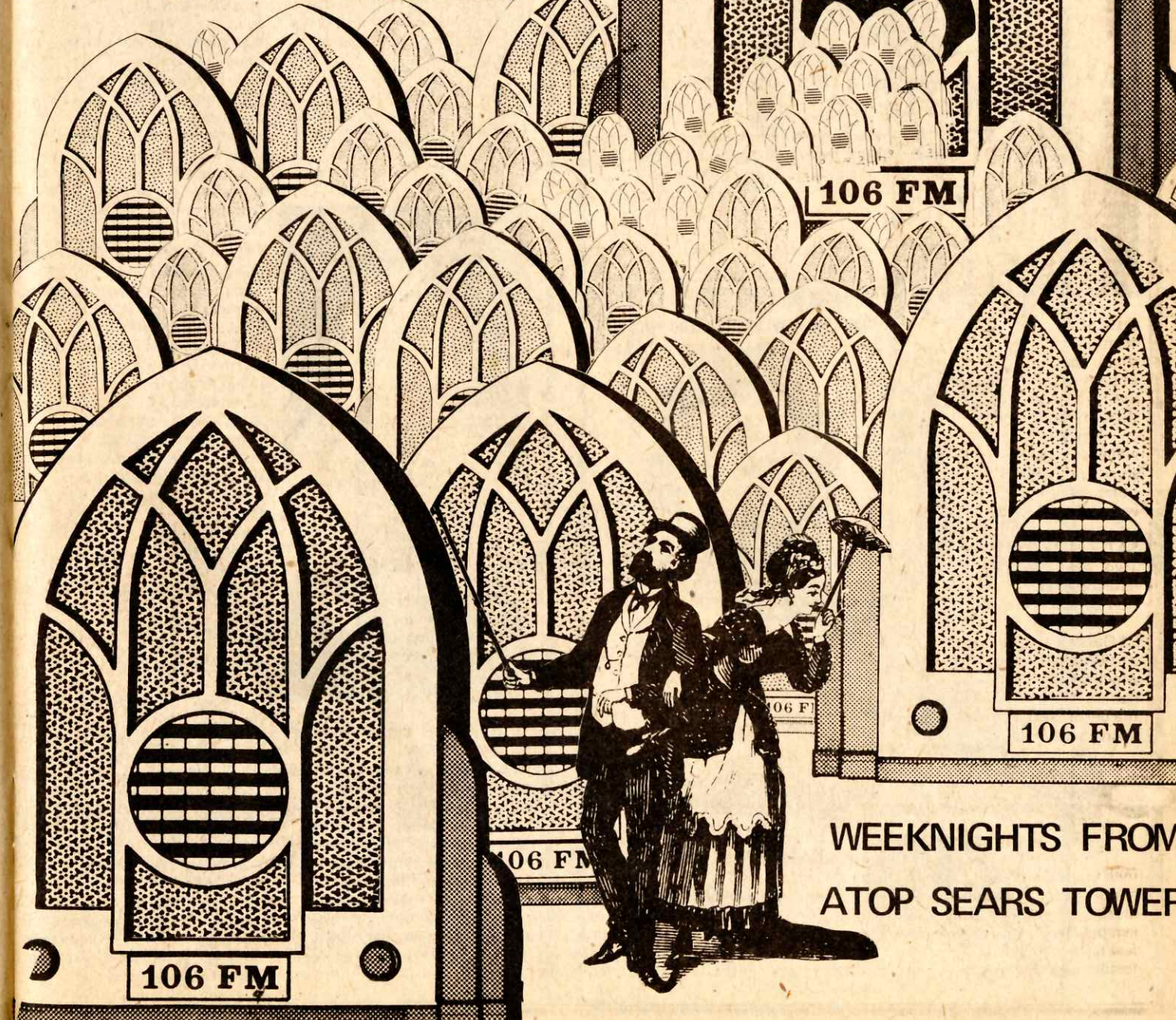
SAYING NO TO ORDERS

Many U.S. Air Force officers say they would refuse to follow an order they did not believe in.

A survey carried out by the Air Force Academy alumni magazine show 47 percent of graduates believe in obeying only rules and regulations with which they agree.

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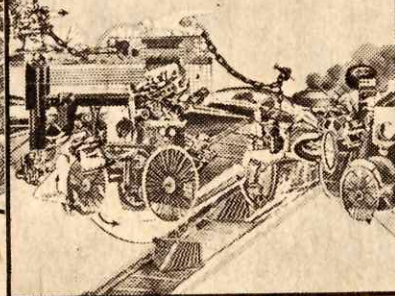
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Another 29 percent of Air Force Academy grads believe in strict obedience to all orders. The rest had no answer to the question.

NO PROOF SOUL EXISTS
An experiment to prove the human soul exists has failed, at least in the United States and India.

Subjects were selected in both countries by the American Society for Psychical Research under the terms of a will left by an Arizona hermit miner, James Kidd. Kidd left \$329,000 for research to provide "some scientific proof" of a soul which leaves the human body at death. He particularly wanted efforts made to photograph the soul leaving the body.

The society for Psychical Research concentrated on recording death-bed experiences but reported only visions. Some of the dying said deceased relatives had appeared to them. None were photographed.



VIGILANTES' CONVENTION FLOPS

The Posse Comitatus, the West's latest armed right-wing group, has just held its first annual convention in Virginia City, Montana. It was a flop. Only nine members of the Posse showed up, and they were disarmed by the town marshal—a college drop-out and former student demonstrator from Martha's Vineyard named Kemp Coit.

TEEN SUICIDES UP
Three times as many teen-agers are committing suicide now as 20 years ago. The major cause is a break-up in American families, according to Urie Bronfenbrenner of Cornell University. The number of children under six raised by a single-parent family has doubled over the same period, Bronfenbrenner adds.

TEENAGE LIBRARIANS UNIONIZE
The Medford, Massachusetts Public Library now employs the youngest union workers in the United States. The 20 library "pages"—aged 13 to 16—voted to unionize after the library attempted to replace them with older workers.

Claiming age discrimination the group petitioned the Massachusetts Labor Relations Commission and formally gained recognition as a bargaining unit. Under union laws, the pages can now negotiate with the City Manager over wages, hours and working conditions.

UNION PLANS MILITARY ORGANIZING
The Pentagon is reportedly shuddering over reports in the "Wall Street Journal" that a major AFL-CIO union is preparing to enlist U.S. servicemen into its union ranks. Clyde Weber, president of the 300,000 member American Federation of Government Employees, confirms that his union has its sights set on moving into the Army, Navy and Air Force. The Union will decide formally whether to start signing up servicemen during its 1976 convention.

Weber says that if the union decides to go ahead with the military organizing, it will eventually lead to contract bargaining and a regular grievance system.

Reactions from the military ranged from shock and horror to disbelief. Said William Brehm, assistant secretary of defense for manpower, "a military organization can't be democratic; it must be based on command authority.

500 EMPLOYEES BUY THEIR COMPANY

Five-hundred tool and die workers at the South Bend Lathe Company in South Bend, Indiana can no longer complain about being slaves to the

bosses. As of last month, the 500 employees are the bosses.

Faced with the probability that the plant would be closed down by the owners and the employees put out of work, a decision was made to buy up the company using an Employee Stock Ownership Plan. That's like a profit-sharing plan, but eventually it will give the workers 100 percent ownership in the company.

The plan enabled the workers to borrow the \$10 million selling price without having to put up a cent of capital.

POT REFERENDUM
Voters in Oxford, Ohio—home of Miami University—will vote on a referendum to decriminalize marijuana possession in November.

An Ohio court has ruled that the referendum must appear on a November ballot in Butler County. The proposal would require Oxford City Council to adopt an ordinance making "casual" possession of marijuana subject to a \$5 fine.

YIPPIES WHITE HOUSE SMOKE-IN

The Yippies held their sixth annual smoke-in on the Ellipse behind the White House last month—an event to which the President's daughter Susan was invited but failed to attend.

The annual Independence Day smoke-in is staged as a protest against marijuana laws. In years past, local police have pretty much ignored the crowds of marijuana smokers.

A spokesperson for the Yippies said 40,000 to 50,000 people were expected to attend, though actual crowd figures were unavailable.

ROLLING PAPER SALES BOOM

One business that doesn't seem to be hurting from the current recession is the manufacture of cigarette rolling papers. Though few Americans are into rolling their own cigarettes these days, the seven billion marijuana joints that the government says are smoked annually has provided high times for the rolling-paper companies.

According to the latest available figures, sales of rolling papers are up about 120 percent over the past four years. In the 1973-74 fiscal year, sales reached 135 million packs—the

average pack containing between 75 and 100 sheets.

Some new brands of rolling paper, incidentally, are now featuring a variety of flavors, including menthol. An advertisement for Cooleaf papers boasts "Desert mouth is gone forever".

INDECENT CAPITALISM EXPOSED

A member of the Welsh International Football Team was recently arrested in the middle of Lenin Square in the Russian city of Kiev—for indecent exposure.

Brian Dicer told police he had been mobbed by fans following a soccer match in the city, but instead of his photograph, they wanted his western clothing. Said Dicer, "People rushed up and offered to buy the things I had on for fantastic sums."

He said he sold his necktie for \$12, his jacket for more than \$100, and his trousers for \$75.

"Before I knew what was happening," said Dicer, "I was down to my underpants and socks."



A DIRTY LOVE STORY

A young couple in the Swedish city of Kopingsvik celebrated the recent Midsummer's Holiday—a national event—by stripping and making love in the middle of a busy thoroughfare for two hours.

As crowds of people paraded by, the couple obviously went at it despite a few protests. Finally, a man from a nearby house got tired of watching them and dumped a pan of oil over them. They got up and left. No arrests were made.

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ASTROLOGY BY GRANT WYLIE

Jupiter and Saturn made a second square (90° of arc between the points in the Zodiac each planet occupies) on July 28, 1975 in 24° 15' Aries and 24° 15' Cancer. Aspects of this type as well as conjunctions and oppositions, are referred to as "cardinal aspects." These two planets normally form aspects of a cardinal nature every four years, ten months, and sixteen days.

In order to understand these mechanics it's necessary to understand some basic Astrophysics. The terrestrial observer does not see the real motion of the Solar System. In order to do this one would have to be on the Sun's surface. (That would present a significant survival problem.) Here on Terra Firma the apparent motion of the Solar System is significantly different from the real motion as observed from its center, the Sun.

Planets are at varying distances from the Earth, depending on the time of year as well as on the planet in question. This, by the way, causes visible planets to vary in their brightness. Moreover, it causes them to present the illusion of backward motion through the Zodiac. This is called retrograde motion. It is indicated by the symbol placed after the glyph of a planet.

This apparent retrograde motion often caused planets to make two or three aspects of identical arc distance during a relatively short period of time. Saturn and Jupiter made their first square on June 3, 1975, in 17° 18' Cancer and 17° 18' Aries, respectively. During the formation of this aspect, Jupiter's rate of apparent motion was greater than that of Saturn.

Now Jupiter is preparing to retrograde, as it will on August 14. Thus the rate of Saturn's motion through the celestial sphere now exceeds that of Jupiter. Hence, the same aspect was repeated (at different loci in the Zodiac) on July 28. The aspect will re-occur for the third time on March 9, 1976 in 26° 19' of Aries and Cancer. On this date Jupiter will be in direct motion while Saturn retrogrades. This will bring another disastrous period for the Republican party. At present, however they are favored.

Major aspects hold influence until such time as another aspect between the two planets occurs. Therefore the influences brought to earthly societies by the square of these two 'Grand Chronometers' will last until January 1, 1981; when Jupiter and Saturn begin making conjunctions. The first will be in 9° 28' Libra.

In examining the distribution of the celestial sphere during the moment of exactitude there is also a favorable configuration of the Sun and Mercury with the Moon, Neptune, Pluto and Planet Y. Were it not for this redemption we would be faced with overwhelming adversity as last month's Grand Square fades and Uranus forms a T square with Jupiter and Saturn.

In the near future this aspect will bring a number of events to pass. It will also be a trend maker for a 5 year period. Severe restriction of the news media is going to take place. Governmental agencies will give reporters false or misleading information. However, this will be exposed by a San Francisco newspaper.

It will be disclosed that certain foreign auto manufacturers have two sets of specs for their products. One for the American market and one for the Overseas consumer. Better be sure of your dealer, indications are strong that reputable foreign auto merchants will be aware of this and refuse to sell the significantly inferior vehicles.

Abnormally inclement weather is a distinct possibility. If you're collecting unemployment compensation it would be wise to make a concerted effort to find a job situation. Unemployment benefits are likely to be delayed or cut off altogether.

You can expect to see a huge volume of insipid publications in circulation. (Just off hand I'd venture a guess that the Chicago READER'S circulation is likely to increase.)

The higher courts of the nation will make concerted effort to reform the lower courts. Serious criticism will fall these lower courts. A number of Magistrates and appointed judges are going to get their walking papers. There will also be some scandals relating to higher court officials.

Gerald Ford will have to face severe criticism by the conservative Republicans for having moved into a substantially more liberal position compared to his attitude when he assumed his present office. Long time Republican liberals (such as Chuck Percy) will come to the President's aid.

It looks as though the CIA will be attempting to cause some problems for Mr. Ford. Ford is going to request that the web of secrecy be removed from past CIA operations; and insist that the public be given the truth. Certain unnamed persons will attempt

to convince him of the inadvisability of such actions although we may not get the full story on this for some time, it looks as though the Chief Executive may be in for some problems.

One of his advisors, a tall thin male noted for his conservative attitudes and his 'hatchet face' features may thwart an attempt to poison him. Accusations (possibly secret) will be directed towards the CIA, based on the assumption that it was an attempt to eliminate Ford's pressure for 'disclosure of information'.

In reality the CIA is not the guilty party. The real responsibility lies with a small group of foreign terrorists. Ultimately, due to this incident the CIA will be forced to comply with the President's wishes to a limited degree.

The reader is strongly advised not to apply for a position as "Presidential Food Taster."

Let's examine some more immediate matters based on the multitude of celestial occurrences that will take place in August. More concern for airline safety will follow in the wake of the recent airliner crashes. The ultimate result will be a dramatic cut in air fatalities.

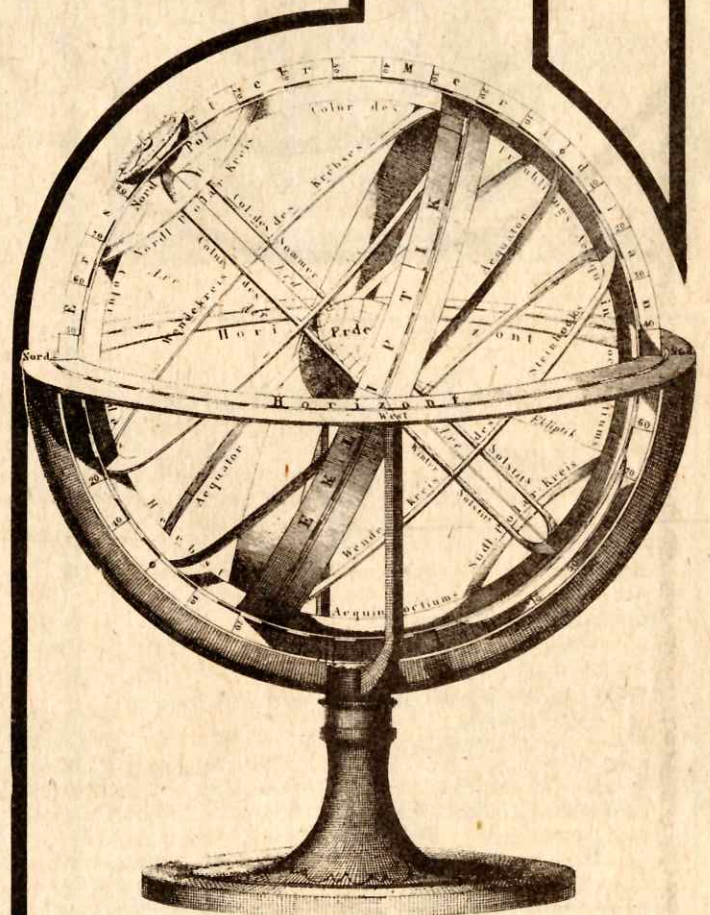
It will also cause some new jobs to be created. Further reductions in food prices will take place in the first part of August. The U.S. Post Office Department will begin to campaign to stamp out mail fraud.

Unemployment will decline somewhat. The possibility of transportation, newspaper and postal strikes is very heavy. More sales of wheat to foreign countries are likely. These may be delayed or cancelled in a future period. The national poll services will reveal that the American public is overwhelmingly in favor of reform measures in government. An economic advisor and/or a member of the President's cabinet will resign under pressure. There may be a scandal involving a woman surrounding the matter. Certain members of Congress will question the legality of Gerald Ford's appointment to the White House.

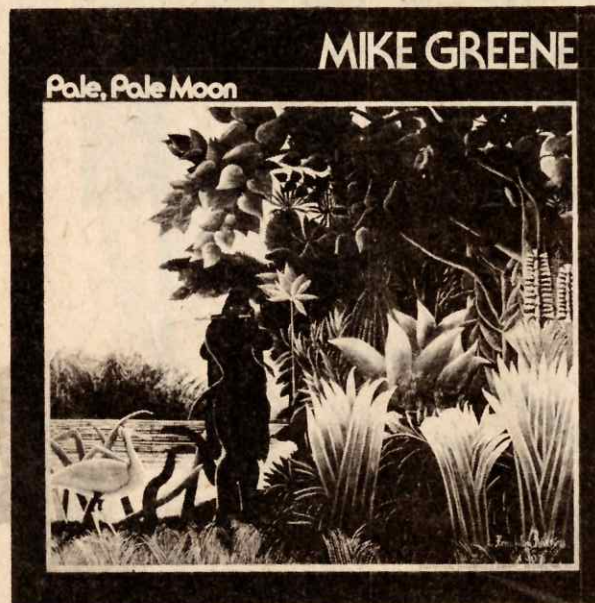
Billy Graham's health is threatened. Serious accidents in overland shipping are likely to happen. Better not 'hop freights' or hitch rides on trucks this month.

There will be a delay in federal funds allocated to the nation's railroads. Foreign money interest may attempt to take advantage of this. Some bizarre religious groups will be in the news. These groups will begin a recruiting drive. Be on guard!!

A prominent religious figure may die. Conflict between the President and Vice-President is in store. New Petroleum reserves will be discovered in the North and in the Southwest. A third discovery may be made off the California coast. A member of the



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legislative branch of government may attempt suicide.

Mid and later August will see a drastic increase in the number of purse natching, pickpocketing, shoplifting and burglary incidents. Extra precautions against these crimes are advised.

On the International scene—the U.S. and Soviet Union will plan additional joint space exploration projects. Travel restrictions between the two nations will be eased. The U.S. Ambassador to India may resign; this person is in for trouble. West Germany, Italy, France, U. S. and the Soviet Union will attempt to reach agreement on ways to control International terrorist groups. Ultimately (though perhaps not this August) a concrete plan to guard and punish terrorism will be formed.

Political turmoil in Brazil is in the offing. Turkey will be involved in a quarrel with Spain. Australia will suffer a serious flu (or similar) epidemic. More problems in Crete or Cypress are likely. An earthquake will strike in the area surrounding the eastern Mediterranean. Turkey is a likely place—Greece or the Greek Islands are also a possible location.

Predictions I'd Like to Make Department

(Ed. note: all predications made by Mr. Wylie are his predictions based on his best judgment. Neither TRIAD nor Mr. Wylie claim 100% accuracy for his predictions.)

The Marcus Welby series will come to a surprise ending next month. Dr. Welby will split with Dr. Kiley after he discovers that Kiley is the father of his two youngest children. Kiley will insist that such matters should not be allowed to interfere with their highly profitable medical practice.

In righteous indignation Welby hacks Kiley to shreds with his scalpel and is promptly arrested. Marcus Welby is executed for murdering a police officer. (Kiley was also an undercover narcotics agent.) His wife becomes addicted to heroin; and his children are sent to live in the Audy home.

In the final moments of the last episode the audience discovers Marcus Welby was a Russian spy. An enraged Soviet Premier 'pushes the button' and the entire world is obliterated.

What a hilarious turn of events!!

Grant Wylie

FORECAST FOR THE TWELVE SIGNS

ARIES

The first seven days of August are of great importance to you. During this period professional and family obligations may prevent you from accepting an attractive offer. The employer of an Aries may suffer financial difficulty. Don't be ashamed to ask for what is rightfully yours. A change in the location of your employment is definitely advisable. Follow through on your ideas. Act on any ideas you've got. A Cancer or Taurus woman may bring happiness into your life. Judge her by what she is, not by her appearance. Events during the balance of the month are determined by your actions during this first week. Make the most of it. After August 7 philosophical or legal problems may arise. Take extra precaution against injury all month. Expect car trouble.

TAURUS

Social activities are in the spotlight this month. You should continue to cultivate relationships and pursue projects began last month. Aries natives may seem crude or abrupt. Be patient, these persons are really wonderful individuals. Artistic or creative projects will be abandoned for the sake of romantic activity. Caution is advised in such matters due to threats of severe disappointment in the male-female relations department. Taurus is in severe danger of losing purses, wallets and other small containers used to hold valuable belongings. Make sure all personal effects of this type are safeguarded. Near misses and false starts are the order of

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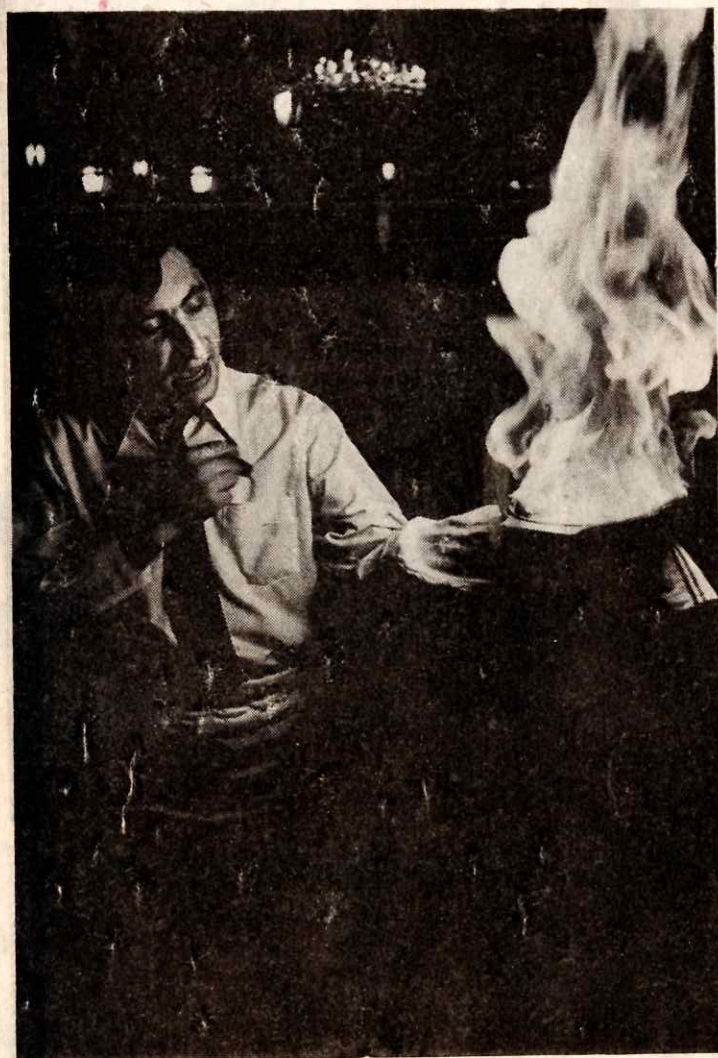
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the month.

GEMINI

Matters relating to friends, long term plans, secrets, emotional happiness, rumors, parents, profession and status are all brought to your attention this month. During the first week in August you'll find everything works out beyond your expectations. If you attend to the matters mentioned above during this first week in August you'll be delighted with the results. The outlook during the second seven days of August is also good, but celestial configurations advise devoting attention primarily (though not entirely) towards achievement oriented activities. Recognition for tasks well done is guaranteed during this time. The last half of August casts a somber note in the life of Gemini. Arguments, accidents, loss by theft and false promises are going to rear their ugly head. It's best not to commit your time or finances on the strength of an agreement made during the period unless you have an ironclad contract. One who owes you money may be on the verge of bankruptcy. Get what you can fast! Important, put your rent money in a safe place.

CANCER

Lilith transits Cancer from August 1 to August 9. Here she is in her lesser detriment. During this span Cancer natives are subject to affliction of throat and the appendix. To counteract this influence you must avoid taking chances with your health. Expect those around you to be argumentative. During Lilith's transit remember the wise saying of Confucius: "It is better to remain silent and seem a fool than to speak and remove all doubt." The greatest danger to Cancer's health will be on August 7. After this date things will get better. The outlook for home centered activities is excellent. From this date until the end of the month it might be wise to put your home and personal belongings in good repair. During August you'll find old friends are distant or hard to reach. Don't despair, the outlook for the forming of new friendships is very good. Devote attention to your job even if it hurts.

LEO

The zodiac gives promise of some new and exciting developments in the life of Leo natives during the first 14 days of August. Job advancement or an improvement in working conditions are in store. Many too long overdue will arrive if you ask for them. You will also find the answer to some important questions. New forms of entertainment should be sought during your leisure hours. The month of August will bring some very unexpected changes in your life. Don't be afraid to show the other side of your personality, but stay in control of yourself. Expect criticism from those who are close to you. A person of Japanese extraction may cause problems.

VIRGO

Seemingly adverse situations are beneficial in the final analysis. The early part of August brings communication with executives or important people. Be prepared to accept unanticipated good fortune. The August celestial map indicates the romantic life of Virgo may be disrupted. Your sweetheart or marriage partner is likely to suffer a loss due to deception on the part of a third party. This threat is increased after August 17. Gemini-Aries couples should be avoided. Accidents may damage treasured glass or china. Virgo should adhere to a bland diet this month due to the threat of digestive problems. Vitamin B-12 counteracts nervous problems.

LIBRA

A feeling of dissatisfaction may put a damper on the mood of Libra natives this month. Your activity level will be reduced. It's unwise to force yourself to engage in activities that tax your resources, or to waste time seeking answers that you are not yet capable of discovering. Solitude, rest and regeneration are key words for the month. Nevertheless, you will be able to keep up your normal routines, such as job, usual acquaintances, etc. August is favorable for vacations and philosophical undertakings.

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SCORPIO

Scorpio's career, home life and social activities will continue to improve this month. You can expect to spend a great deal of time in public contact and contractual matters. Avoid creating the impression that you are "flirting" when in reality you are only seeking to make those you contact feel at ease. Associations with Aquarius and Leo natives are likely to be rewarding for all parties. During the last 15 days of the month Scorpio should devote considerable attention to professional matters. Partnerships, travel, marriage and creative activities are favored during the entire month. Avoid being snobbish.

SAGGITARIUS

Relief from delays and frustrations can be found in social activities and hobbies. Sagittarius should take time to attend concerts and movies. Be willing to take a break from the demands placed upon you as well as those you place upon yourself. A part of August's difficulties can be avoided if you refuse to allow others to force you into overcommitments. Business matters ease up somewhat, allowing you to devote attention to pleasurable activities. You'll be able to cope with absent-mindedness if you write a few timely notes to yourself. Above all, have faith in the future.

CAPRICORN

Capricorn enters a new cycle as Saturn crosses the plane of the Earth's orbit. A time to begin long-range plans is upon you. Although August may bring a period where you've grown tired of

working and weary of being patient, it is imperative that you stick with your work and professional activities. Someone may be attempting to damage your professional reputation. The demands on your time and energy taper off after August 20, and you receive rewards for your earlier efforts. Capricorn natives will be prone to self doubt, false fears and anxieties. Regular exercise is the antidote for this problem.

AQUARIUS

Finances will be accented for Aquarius natives. The earlier part of August will bring marriage or partnerships into the picture. You'll find yourself developing an interest in all phases of the learning experience. Social activities may conflict with romantic interests. You can trust your intuition all month long. Pressures and demands ease up after August 14. A matter of utmost importance will be resolved in your favor during this period. The last 10 days of the month bring a highly fortunate outlook. Vacations and discussions are in the picture. Health problems end.

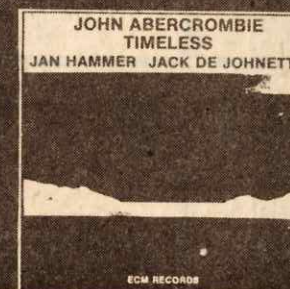
PISCES

Romance and "going out" are the key words for the month. Pisces natives will be wise if they resist the temptation to be extravagant. Take a trusted Scorpio or Capricorn friend along when you go shopping. Their nagging will prevent you from spending more than you can afford. You'll gain lasting satisfaction by photographing friends and relatives. Be prepared to entertain inexpensively in your home or apartment this month. Marital difficulty is threatening. Be ready to make amends for your oversights. Virgo will be critical of your activities. Best to remain calm in all conflicts. Danger while under the influence of alcohol or drugs is threatened. Be moderate in their use. △

AUGUST 1975

JOHN ABERCROMBIE TIMELESS JAN HAMMER JACK DE JOHNETTE

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TRIAD'S chicago

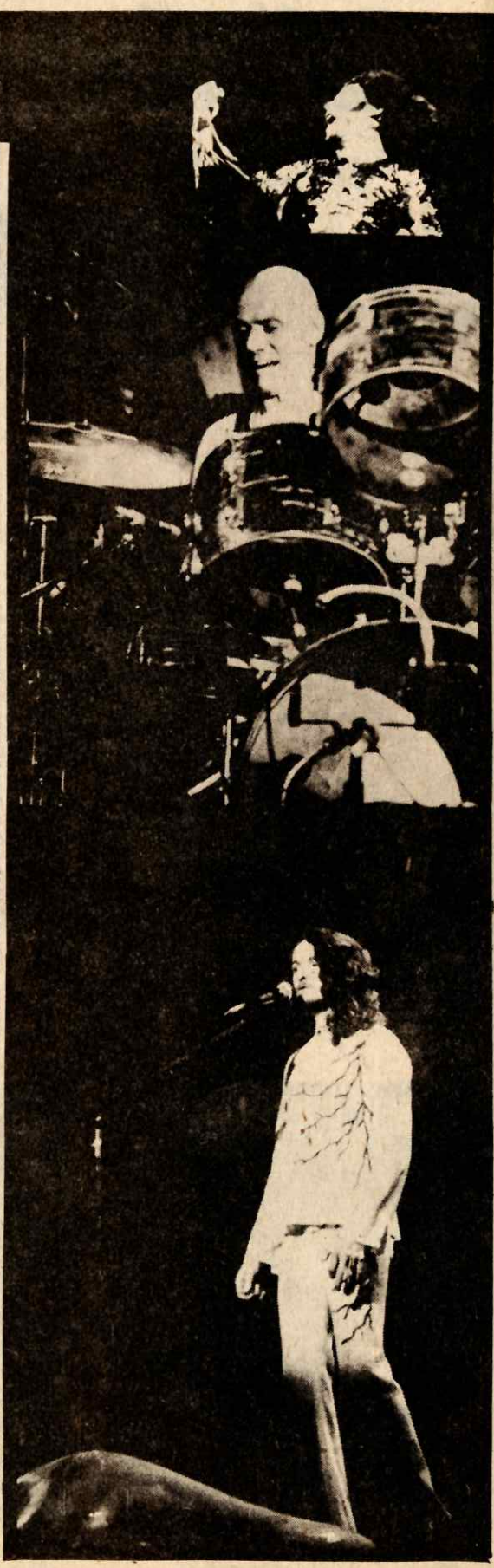
FOR MORE DETAILS SEE CURRENT EVENTS SECTION!!!			
3 JOHN HARTFORD ARTIC FOX	4 GRASS MEDICS JOSHUAH TREE	5 BOYZZ	6 JIM POST/TOM DUNDEE
10 MEGAN MCDONOUGH	11 SPECIAL CONSENSUS EZRA LEIGE	12 JEFFERSON STARSHIP STARTROOPER	13 THREE DOG NIGHT CHEWAWA ALL STARS
17 TEN YEARS AFTER BONNIE KOLOC/ THOM BISHOP	18 WOODEN PLANET	19 MAC DAVIS	20 RON & ANN HOLM/ BETSY KASKE
24/31 GEORGE CARLIN BILL QUATEMAN/ LARRY RAND	25 WOODEN PLANET	26 BOB RIEDY BLUES BAND	27 HORACE MONSTER



AUGUST

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14 GREG BROWN/ SUSAN & RICHARD THOMAS	15 RAMSEY LEWIS/ CAROL DOUGLAS/ MARTHA REEVES BOB GIBSON/DON SKELTON	16 OSMONDS MARTY PEIFER
21 SKY LADY	22 URIAH HEEP MATRIX	23 GUESS WHO/SHA NA NA SHARON SMITH
28 MARTIN & TAYLOR	29 OURAY	30 AMERICA



Living BLUES

B BRAM

BY AMY O'NEAL

**GOOD EVENING, EVERYBODY—
THE WOLF IS IN YOUR TOWN**

The mighty mighty West Side's on the rise—blues bars (which do tend to come & go in the best of years) are once again being put back in action, and one of the nicer clubs has been refurbished by Howling Wolf's hot tenor saxman, Eddie Shaw. The 1815 Club (at that address west on Roosevelt Rd.) reopened the weekend of June 6-8 to the unique, compelling sounds of Howling Wolf and his band—and the night I went, there were at least 20 other known blues artists in the crowd—ranging from the sublime (Hubert Sumlin and Mighty Joe Young) to ridiculous (three Wolf imitators: Highway Man, Little Wolf, and Taildragger).

Although Howling Wolf's health has been precarious for the last several years with heart attacks and kidney trouble, when he's feeling good he puts on one hell of a show. Easily beating all competition on charisma alone, the Wolf's still-magnificent voice (and physique) plus flowing harmonica add up to a must-see show.

Best of all, the 1815 Club's back in action and with Howling Wolf as the house band when he's in town, the West Side is the place to be for blues once again.

MY LOVE WILL NEVER DIE

And yet another blues giant in Chicago is finally getting his due. Otis Rush, long considered one of the finest and most sensitive singer-guitarists around in the B.B. King tradition (and whom he beats hands down), is going on a ten-day tour of Japan this month. And believe it or not, the blues really tear up the Japanese these days—Sleepy John Estes' Delmark LP actually made the pop record sales charts there last year. Otis will be cutting an LP while in Japan as well.

Back in the States, Delmark Records has signed Otis to a three-LP recording contract, and sessions for the first were held in May and June. It's about time! Otis, probably more than any other contemporary blues artist gigging these days, needs a record out that reflects his enormous talent. Keep watching for it—and of course, catch him live in the meantime after he comes back to Chicago later this month.

PHOTOS BY AMY O'NEAL

Left to right:

HOWLING WOLF OTIS RUSH JIMMY REED

THE BIG BOSS MAN IS BACK

Stalwart 1950s blues fans may have wondered, "Whatever happened to Jimmy Reed?" after he virtually dropped from sight—and recording—in the early 1970s. After years of drinking, combined with general ill health and the onset of epilepsy, Reed was hospitalized and has subsequently been working to get himself back together again (for a complete report, see the current issue of LIVING BLUES MAGAZINE).

Happily, he's been able to quit drinking entirely, except for an occasional Pepsi-Cola, and the Big Boss Man's on the trail of a comeback. His 1973 appearance at the Ann Arbor Blues & Jazz Festival was only a portent of the good things to come, and a more recent gig at the Golden Checkmate on the South Side showed Reed to be in good (if not quite top) form musically as well.

Perhaps the most down-home stylist of Chicago's blues triumvirate (counting Muddy and Wolf as the other two), Jimmy Reed is truly an influence on today's rock, pop, and blues. Don't make excuses to miss the man's next gig in Chicago, be it South Side, West Side, or North. He's a giant and deserves your support now.



AUGUST 1975

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HAIR TODAY, GONE TOMORROW

Remember the days when everyone was using peroxide and running in the sun to get that beautifully ugly shade of orange in their hair. Well they still are, only now they're spending a lot more money to do it. With the flood of new products promising to make it simple and beautiful to color your hair and to give it new life new life and body its never had before.

Sounds great, doesn't it? I wish it were all that simple. Shampoo-in hair coloring products will change the color of your hair and give it more body, but the main problem is what color and damage results is a hit and miss proposition.

First of all, lets talk about the color. If you are using a shampoo-in product, and if your hair has not had color on it previously, the first time you use it will probably be the best, but, only if you select the right color for your hair. That's a big if.

A good rule of thumb is to choose a shade of hair coloring that's no more than two shades lighter than your natural hair color. Also, if your hair is brown plan on having reddish highlights. Taking these things into consideration you will probably do all right the first time, but what about the second, and third. This is a big problem, because the next time you shampoo that color into your hair its going to be a little bit different, in most cases, displeasingly different.

What about the condition of the hair after coloring??? Hair coloring properly applied in most cases, will make hair more manageable and also more lustrous in appearance. Improperly applied, it can result in breakage and dryness, making hair dull, brittle, and difficult to re-condition.

But what can a hairdresser do that I can't do myself? A hairdresser has at his disposal a wide range of hair coloring products available to him, and the knowledge, we hope, of properly mixing those products to achieve the shade necessary for retouching. Also, at his disposal are the proper conditioning products for keeping hair beautiful.

△Lou Harris

LEWIS FUREY

(continued from p. 15)

well as all the trappings of the rich man's life.

But you never know what you're going to find, do you? It's like going in search of a myth. Chicago is, to me, a myth. The first city on the tour I've kind of wanted to be in because Chicago is like a seat, like going to Crete. I've seen two plays on Broadway this season that have dealt with Chicago. I could stay here for months finding out where it is myself. Until...I felt part of the streets, indistinguishable from a lampost. Until I could walk down any street and communicate on a one-to-one level, stopping somebody from coming over and accosting me or being able to pull somebody from the street and go home and make love to them. Till I felt that kind of rapport with the street.

DEADLY NIGHTSHADE

(continued from p. 14)

with our experiences and our lives have to do with women's topics. Not all of them do because life isn't like that.

PAMELA: We would really like it if we were an inspiration for other women to start playing. There are so many different musical and personal styles that we can't be everything to everybody. So it would be nice if there were other women out there playing.

TRIAD: One of the most impressive things about you is that people at your concerts walk away feeling that they are great friends of yours.

ANN: In the past, performances have often been structured to make a distinction between the performer and the audience, to invest the performer with a higher status. A performance involves both the audience and the band. We go to play music for people and people want to hear music to have a good time.

TRIAD: What sort of sacrifices do you feel you make as an artist?

FUREY: Right now I'm not particularly feeling like an artist. I used to be a writer two months ago, but now I've tossed in the towel and joined the circus. I think sacrifice is part and parcel of creation, and yet it's an ever-changing thing. It has to be a thing of the moment.

TRIAD: Is pop music art or advertising?

FUREY: Warhol says that all his product is art. You only need to produce it in sufficient quantity and enough times to label it art and market it. Everybody writes poems, but what poems are going to be read in ten years? Is it art? That interests me when I make a record; Not that it gets on the *Billboard* charts this year. You have to come out with some new timbres. It's like what we spoke of before. Something more than being just a little bit different from the number one song. It has to be subversive in some way.

△Ed Kislaits

TRIAD: Why do you think that you have such good rapport with audiences?

HELEN: In our old band, we made a lot of mistakes. Our whole attitude was a star trip. We didn't pay any attention to the audience and we didn't get hired back because we were so freaky.

TRIAD: What are your plans for the future?

HELEN: We'll just keep playing, meeting lots of good people, making friends.

PAMELA: We think that really making it is doing what regular people do. Going to work everyday, making our living playing music.

PAMELA: Anyway, we decided that we wanted to play music that would keep us working. We didn't want to have other jobs. So now we know 120 songs of various sorts. That lets us do a night of country and western, or a night of rock and roll, or a night of dance stuff, whatever they want. We're not one of those groups that play in a vacuum who just like to relate to each other.

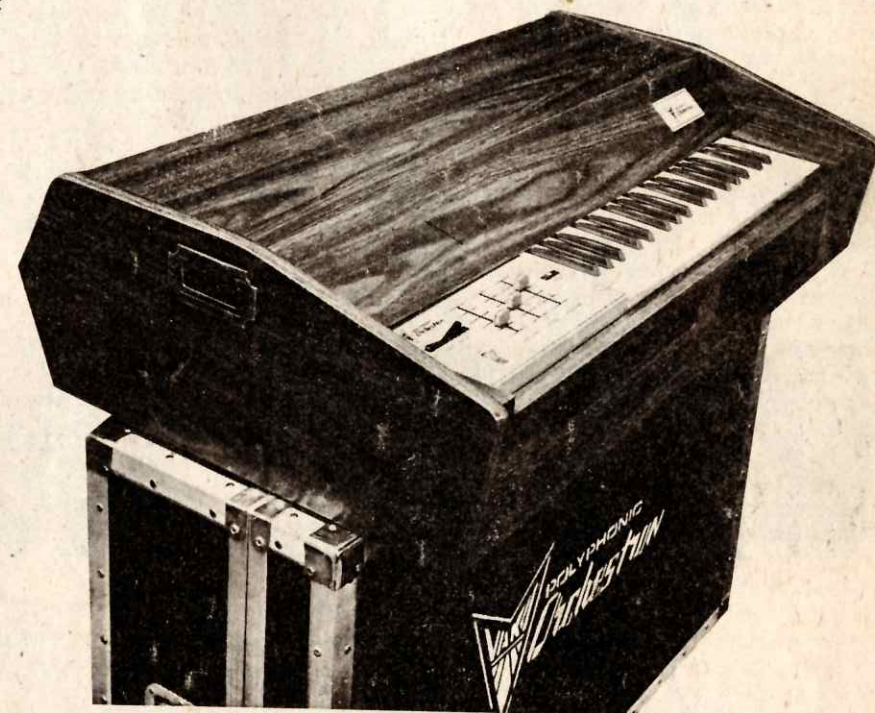
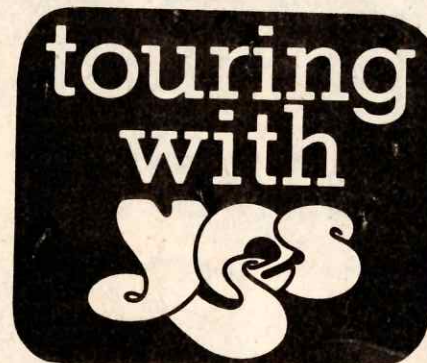
Pamela Cuko-Lassers
△Maryjane Osa

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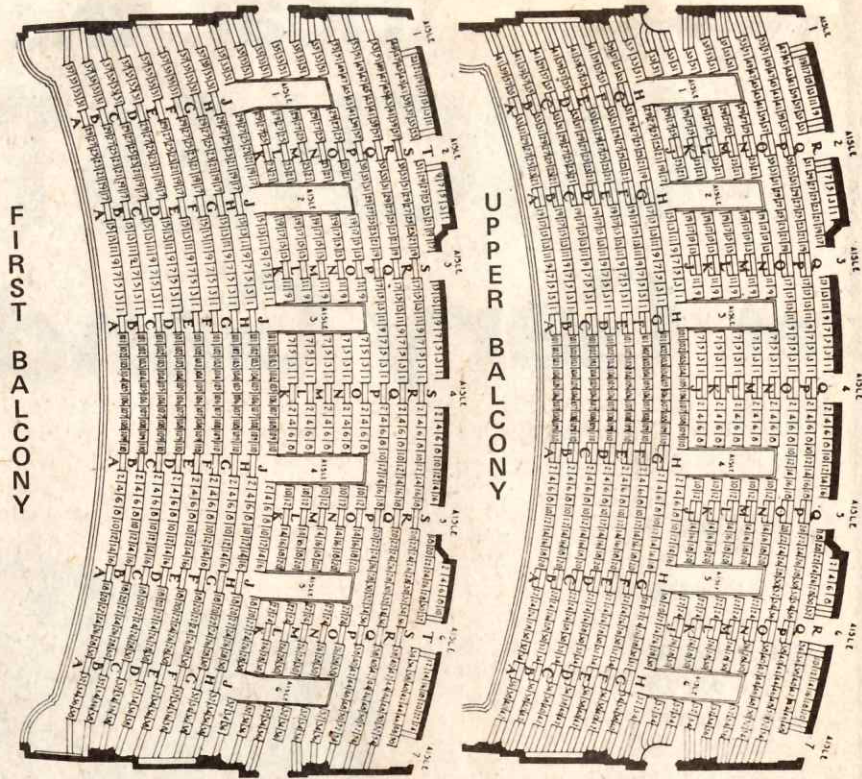


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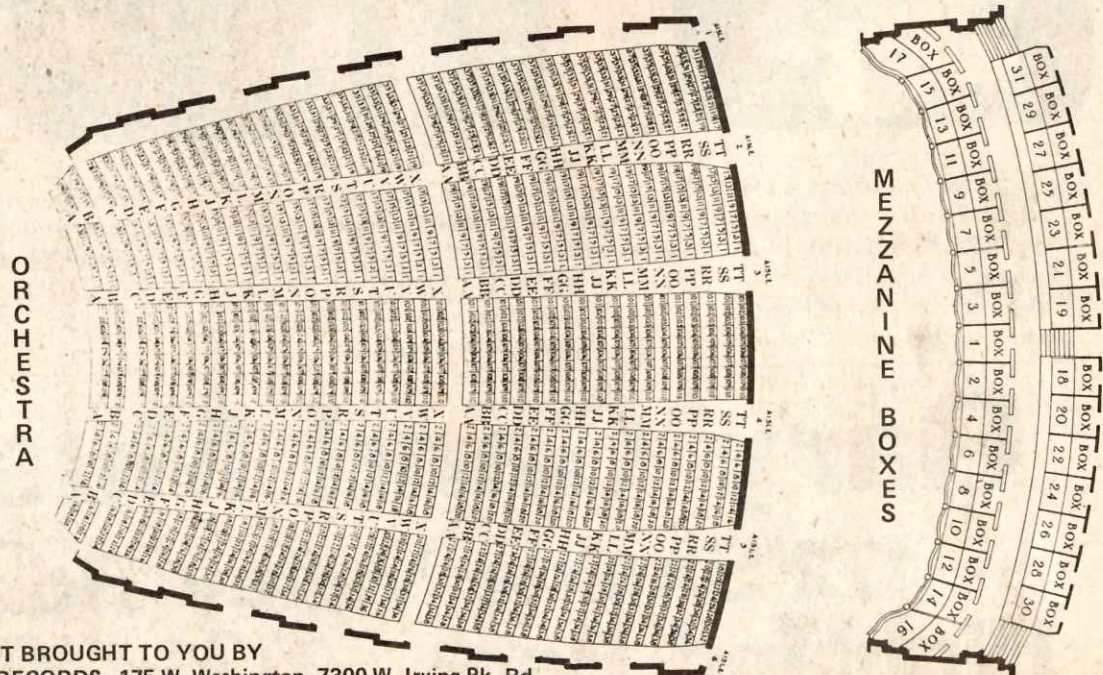
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concert

SUMMERFEST Milwaukee

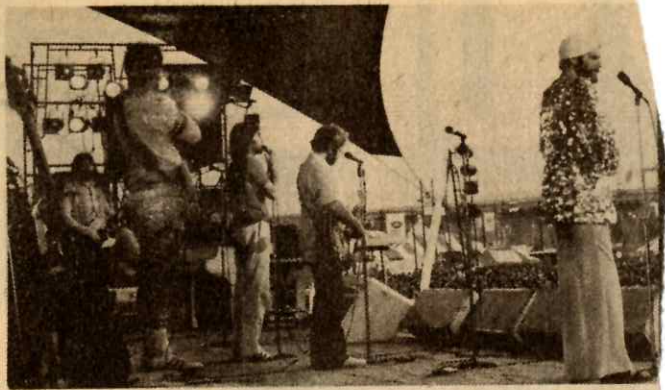
Milwaukee's fourth annual *Summerfest* opened on Thursday, July 3 under overcast skies. Even a resident weather witch hired for the opening ceremonies couldn't stave off Mather Nature, because ten minutes after she'd woven her spell the grounds were pelted with heavy rain.

The first show I caught that after-

into a more reflect-
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into the humorou
Need a Roommate
had a mellow sense
amazing vocal riffs
slide guitar.

Another highlig
harmonica instrum
tures. If you can co
harmonica, then Co





SUMME

SUMMERFEST performers, Top: Beach Boys, Chuck Berry; Bottom: Mike Love, Maria Muldaur, Gato Barbieri, Mary Travers



concert

SUMMERFEST Milwaukee

Milwaukee's fourth annual *Summerfest* opened on Thursday, July 3 under overcast skies. Even a resident weather witch hired for the opening ceremonies couldn't stave off Mather Nature, because ten minutes after she'd woven her spell the grounds were pelted with heavy rain.

The first show I caught that afternoon was Chicago's own **Corky Siegal** at the Schlitz Country Stage. The set opened at a medium pace, then settled back

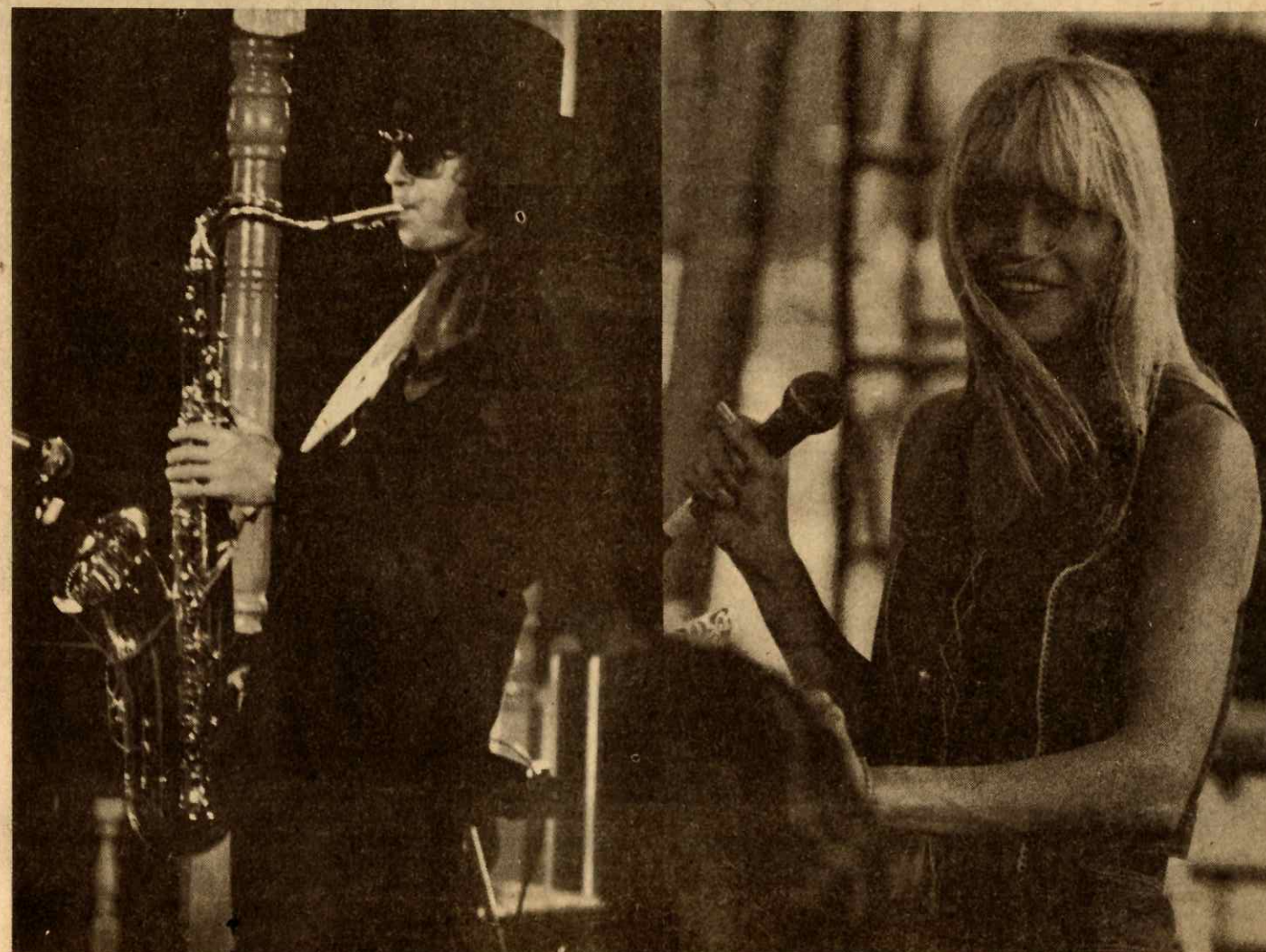
into a more reflective mood with "Morning Corn". Corky then shifted smoothly into the humorous uptempo "I Don't Need a Roommate". "Prairie Madness" had a mellow sense of country magic with amazing vocal riffs evoking the sound of a slide guitar.

Another highlight of the set was an harmonica instrumental with vocal structures. If you can conceive of an orgasmic harmonica, then Corky's the master, for this instrumental was wonderfully explicit. Siegel closed the set with "Billie

Jean", a tune I'm sure he'll never outlive; no concert of his is complete without it. Competing with the **BEACH BOYS**, whose sound pervaded the entire area, is no mean feat, but Corky's music came out intact despite the interference.

With a sound evoking perpetual summer, the **BEACH BOYS** rolled out a blanket of California sun and good vibrations. **BEACH BOY** concerts run a standard course of older tunes interspersed with newer material. There's an overriding enthusiasm in the performances that can't

R FEST



concert

be denied. Though the music of both the afternoon and evening shows was basically the same, the crowds were different. Where the afternoon show, with all its dancing and jumping, seemed more like a joyous sharing, the crowd that evening tended to be pushy and rowdy.

Roger McGuinn's performance on the Country stage started late and too great expectations on my part. Perhaps my expectations were too great—I've long been a BYRD's fan—because the first half of the set never quite took off. The entire show seemed bogged down by a muddy sound system; a few soaring lead riffs would emerge to carry the music, but only for a while.

The set was an even mixture of BYRD tunes, newer material by McGuinn, and a few Dylan songs like "Knockin' On Heaven's Door" thrown in for good measure. Halfway through the set it began to rain steadily, but no one left, much to the surprise of McGuinn. When it began pouring people sought shelter under the tables and tablecloths or got drenched. At this point the show took off. For half an hour or more, the audience and players flew high above the stormclouds on songs like "Eight Miles High". By the end of the show the rain had stopped, and there was a wet, but equally happy audience.

Friday, July 4. James Taylor was the main attraction on the second day of Summerfest. The afternoon show featured nightowl music in the light of the day. Taylor has mellowed out considerably as a performer since his last tour; he seems more at ease with his audience, displaying a sense of humour instead of his usual uptight temperament.

Older tunes like "Sweet Baby James", "Blossom", and "Country Road" were refined with a freshness rarely approachable in an artist's umpteenth rendition. Somehow the songs seem to have grown with Taylor. Especially nice was the addition of keyboards, which made for a subtly orchestrated sound. Besides doing some of his early favorites and songs from his new *Gorilla* LP, J.T. played a brand new tune called "Shower The People You Love". Other songs, like "Mexico" and "Lighthouse", reflected a mature, yet searching artist. The overall sound of Taylor's set was closer to that of his early record only with a fuller quality.

Sunday, July 6. Those who arrived for good seats got a preview of Sunday's show as the artists made sound checks. After a short wait, Mary Travers took to the stage with "The Song Is Love" as the wind whipped her hair about. For the second number she rocked into a disappointing "Too Much of Nothing"; the background vocals were choppy and broken rather than driving.

The pace of the show soon picked up, though. Some of the highlights were

Mary's "Promises", a strong country rendition of "Leaving On A Jet Plane", and an encore of "How Many Roads". I got the impression that Traver's creativity may have been stifled in the group context of PETER, PAUL & She's grown into a polished performer since then. As she sang in "Promises": "Cinderella's wearing no shoes now/I've got no palace/ But I've got room".



PHOTO: PHILIP WALKER

Joan Baez performing at SUMMERFEST

Gordon Lightfoot was a disappointment. His sound was wide open, but he himself never really warmed up to his audience. Lightfoot's performance, a mixture of recent hits like "Carefree Highway" and "Sundown" with less familiar material, was the equivalent of a record played over the PA system. The one outstanding number of the set was "Big Blue", and eerie song of whales and their slaughter. Especially good was the bass line, which gave the song an overall feeling of content. Lightfoot played "Early Morning Rain", and the show was over, simple as that. Lightfoot had come and gone.

Monday, July 7. All in all, Monday's show was disappointing. Maria Muldaur opened the Main Stage with her myriad of vocal styles, ranging from the sweet jazz of "Sweet Harmony" to the pure country of "My Tennessee Mountain Home" to the cabaret stylings that put her on the charts. She displayed an incredible ability for vocal jumps and slides on the torturous "Midnight at the Oasis",

which she carried well (though she cracked in a few places).

"Git on Down the Road", for me the best number of the set, had a tough, torchy feel. But somehow Muldaur never quite got the audience moving. This problem dimmed many of the Main Stage performances. Most artists rely on a good bit of audience contact, but in Muldaur's case, the majority of the crowd was a good distance from the stage, giving her event a spectator feel.

BLOOD, SWEAT & TEARS, now reunited with David Clayton-Thomas, flopped badly to an expectant audience, for during their last few numbers there was a mass exodus from the grounds. B,S,&T led off with their current chart single, "Got to Get You Into My Life", mixing their newest material with renditions of older songs. The crowd appreciated a sing-along "HiDeHo" and "Spinning Wheel", which took off at the start, but in the end, fizzled out. The entire band shone on a jazz instrumental, the most noteworthy tune of the set.

It seems the members of B,S,&T can't agree on how to approach their new material so they compromise with stylistically flat readings. The older songs come across as Muzak renditions; Clayton-Thomas did his best as did the rest of the band, but it all seemed mechanical. The only relief for B,S, &T fans is to listen to the group's albums where the freshness and spirit remain intact.

Tuesday, July 8. Monday and Tuesday night Gato Barbieri was featured at the Miller Jazz Oasis. Tuesday's performance was scattered and less cohesive than Monday's, because a mobile and talkative crowd distracted those that were into hearing the music.

Monday night opened with a sinuous sax chant that wove a gradual spell, moving almost imperceptibly until it became caught up in a rapid flame that burned hot and smooth before it eased back into a truly spectacular lament. Barbieri's band moved to a wildly pulsating Latin beat. The crowd went wild for an encore that never came, clapping, whistling, and yelling for a good ten minutes after the show was over.

Although the name entertainment played on the Main Stage, some of the best times were to be had on the smaller stages with acts like Siegel, McGuinn, and Barbieri. Another noteworthy show was John Hartford on the Country Stage; his fiddle'n'vocals rendition of "Salty Dog" was excellent. Corky Siegel and Jim Schwall were reunited for one show on the rock stage. There was more of a rapport between the audience and the players on the smaller stages. Nevertheless Summerfest as a whole was a musically fulfilling event.

△Carolyn Harkin

ERIC CLAPTON/SANTANA Stadium

Having long idolized Eric Clapton for his marvelously fluid and lyrical guitar technique, I nervously awaited Comeback Appearance number two of the immortal British virtuoso. Would Clapton restore my firmly held conviction that when it comes to blues-rock guitar solos, no one, not even Hendrix, could match his streamlined, yet melodic delivery? Last year he had been liberated from the dark confines of heroin addiction so it wasn't hard then to forgive the master for being afraid to wet his fingers in a roaring guitar break.

But now, many reasoned he would probably dazzle us once more with that incredible finger work. He didn't. Not that Clapton failed to execute several glittering guitar runs in the course of his July 5 concert at the Stadium. In fact, he put on a more than creditable performance. But the Clapton of old? Not this time.



PHOTO: BRAD TEMKIN

Devadip Carlos Santana and his new-

Overall Clapton's showing was several notches above last year's fiasco. His band

"Key to Clapton's performance... pointing, it wasn't a total catastrophe. And SANTANA'S spectacular showing made the event well worth the price of a ticket. △David Iglow

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What better way to spend Independence Day than at a YES concert? But who wants to miss the fireworks? Well, why not see both at the Stadium?

It was quiet enough when we arrived, but all hell broke loose when the lights dimmed to signal the arrival of the English band ACE. While dodging firecrackers I could discern that ACE was a competent, easy-listening group that seemed to be more at home in a club than in a large concert hall. The fireworks flared throughout their set, and by the time ACE was done, four people had been sent to the hospital.

By the time YES came on the audience had calmed down. Opening with a pre-taped "Firebird Suite" followed by "Sound Chaser", YES played up to their usual standards of excellence, but their volume was much too loud for the stadium, and the vocals were flat; half of "Sound Chaser" came across as noise. Next they did a version of "Close To The Edge" which leaned more toward the studio version than the *Yessongs* rendition. YES was now playing so loud that the singing was indistinguishable from the rest of the music.

They finally turned down for the incredibly mellow, "To Be Over", during which waves were projected on a screen behind the stage. In this song you could hear every instrumental passage, especially Howe's emotionally climactic guitar solo. "Gates of Delirium" was impressive for its stage dynamics, depicting the tension of battle. During combat "scenes" the stage seemed to burst into flames with strobelights flashing, the flats over

the keyboards and drums turning into smoke clouds, winding down to the peacefulness of the song's conclusion.

By the time they broke into "And You & I" it became apparent that Patrick Moraz organ and Moog work was out of place in the older *Yessongs*, while it had greater congruity in newer pieces like "Sound Chaser"; his solo in "And You & I" was a case in point.

YES then surprised the crowd by doing all-acoustic version of "Your Move" and "Long Distance Runaround", with Howe, Anderson, and Squire on guitars. They closed with "The Ritual", one of the four pieces from *Tales from Topographic Oceans*, which included a tasty bass solo by Chris Squire and a synthesizer-embellished drum solo by Alan White.

The fireworks during the encores were out-and-out dangerous, but the music made the stay worthwhile (as YES returned to do "Roundabout" and "Sweet Dreams", a tune off the *Time and a Word* album).

△ Steve P.

PINK FLOYD Milwaukee County Stadium June 22

PINK FLOYD'S Milwaukee concert was like tripping without acid, bleeding without blood, and puking without feeling sick. Imagine 54,000 persons in the stadium, plus another 20,000 on the field; then a crack of lightning, a few rumbles of thunder, and finally tons of rain.

Kicking off with the brand new "Sitting in the Cave," PINK FLOYD fused their powerfully drifting music and light show into an eleven-minute pace-setter. The stage bled from beckoning blue to passionate red to gory green. The crowd had gotten about a 40-minute taste of the group when rain forced an intermission, the first of three that night.

During the intermission—which lasted up to an hour and a half—the crowd contented itself by lighting off firecrackers, sparkler, and other assorted explosives. An announcement warned that one member of the crowd was selling rat poison to anyone looking for a cheap high. During intermission music was piped in from Milwaukee radio's "sunshine station." How appropriate!

When the FLOYD finally reappeared they began to use a large circular movie screen suspended above them. As bassist Roger Waters kicked off "Money," the screen instantly flashed distorted and twisted images, eventually changing into coins being dropped into piles and cash registers being punched. The live version lacked the energy and solid vocals of the original track. Waters and Gilmour plodded along impotently while Wright seemed to have a hard time concentrating.

However, PINK FLOYD made up for those shortcomings on "Breathe". Here the screen went wild, Waters and Gilmour sent electric waves rippling across thousands of burned out heads on the field, and Mason's drum kit thundered. As the song gained climactic momentum, a six-foot rocket slowly shot across the stadium. Upon reaching the stage it exploded into a tremendous cloud of smoke, ending the song.

After another intermission, the

the Moon. The crowd became clearly addicted. Gilmour stuttered, fluttered, and pounded his axe, teasing Waters, who teased back. When Gilmour reached the line, "all that you hate . . ." an image of Richard Nixon flashed across the screen evoking cheers from the crowd.

Despite persistent rain, the concert was a metaphysical experience. Anyone for soggy rat poison?

△ Michael Hill

BEE GEES Washington Park

Only in the suburbs could you see darling red-cheeked youngsters at the race track with unabashed admiration and Super 8 movie cameras. But how the BEE GEES could get them there is really no mystery. Even if Maurice is balding and Barry has obviously flowered well past the pimple stage, you couldn't ask for a cuter bunch of kids. Though the "cute" caravan of Sixties British Invaders has long since passed, the BEE GEES are a good argument in favor of a revival. They offer personality, charm and perfection—something that the contenders to their tradition, such as ACE and PILOT, have not as yet learned.

The BEE GEES are different. They give you Ultra Brite smiles and Beatlish

PHOTO: MARC GLASSMAN



antics, but in an entertaining fashion. This mugging and mimicking takes some of the absurdity out of Barry's all-too-dramatic delivery, and places the BEE GEES in the proper perspective. They are simple, tight, and wholesome; but if rock had to depend on them for sustenance it would quickly starve to death. They are best left smiled at and cuddled up to.

The night's best material was from *Main Course*, their current and astonishing new album of disco hits. They had to do "Jive Talking" twice to appease the crowd. Those numbers stood out for two reasons. One was Arif Mardin's synthesized arrangements which put across a lush, well orchestrated backdrop. And secondly, they were intermixing between oldies from a bygone era. My god, how

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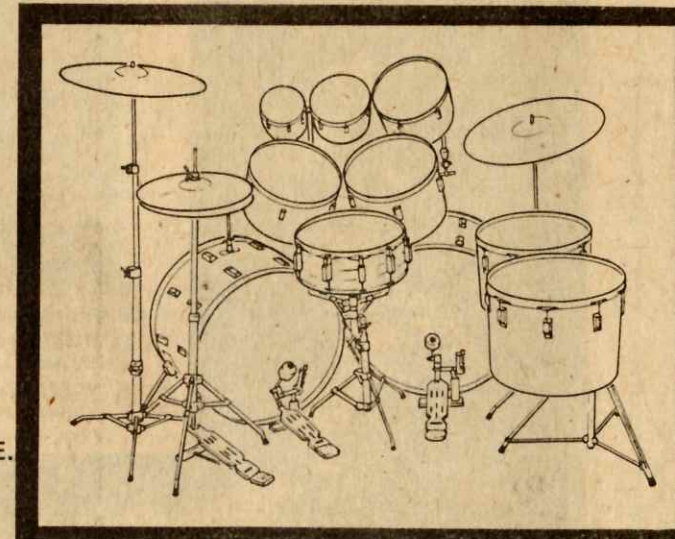
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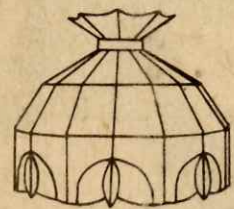
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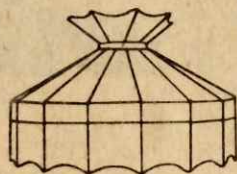
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concert

far rock has come technically since "New York Mining Disaster"! For me that discovery was well worth the trip to the track.

But there was more to praise than that. If nothing else, the BEE GEES have always been able to flawlessly reproduce their studio sound to create an illusion of wholesomeness, and to gauge public taste with uncanny accuracy. Whoever runs the outfit knows how to pick the best for them. All the boys have to do is stand there and bleat. Their stagehands will turn the proper knobs to put the proper amount of echo in Robin's voice, to work up the proper sweat for an evening of solid, polished entertainment. BEE GEES don't sweat. Like everything else, it's done for them.

Somewhere in the middle of it all they did a medley of their all too familiar hits. The BEE GEES have worked themselves into our minds subliminally; they are not as harmless as they act. Still, it was fun to be reminded of the old days. Yet I can't help hoping that some of the Super 8s will make it into the city to see SLADE for a glimpse of reality. Nowadays "Cute" comes in harder forms.
△Cynthia Dagnal

KEITH JARRET Amazingrace

It was great to have Keith Jarrett playing Chicago. Too bad the feeling wasn't mutual. Hopefully Jarrett's continental sensibilities will not be so abraded that he refuses to tour the States again.

What was the problem? From the audience point of view, almost nothing.

Despite Amazingrace's current policy to pack customers in like sardines, Jarrett and his back-up group's performance was so fascinating that after the first few minutes the discomfort was forgotten. Jarrett's genius was overwhelming.

Sunday night's two sets featured some of the finest virtuoso work I've ever heard produced outside of a studio. One piece was a kaleidoscope of heart-break. Every one had their own memories to fill the feeling with, but the strength of Jarrett's emotion coupled with the art of his expression left everyone stunned.

This piece was rapidly followed by one of a polar nature, a quick, abstract, dynamic sample of technical effortlessness. The notes shimmered and glistened in a brilliant aurora, cold yet pleasing.

Approaching this sort of closeness to inspiration was too much for an audience reared on rock. When Keith launched into a gospel set, the audience started clapping along as though it was *Romper Room*. Jarrett stopped, gave everyone a wide smile, and started over. Again, the clapping began. He tried a third time. The same. He gave up on the fourth try. He was quiet for a few minutes then went over to the microphone and kindly, confusedly wondered, "How can there be so many of you and so little....". Here he seemed to run out of words to express his amazement. The rest of the set was competent but the others in the group did most of the playing.

It's not surprising that when the applause refused to die down after the group had left the stage, Jarrett came out to comment on how "you always seem hungriest just after you've had a large meal". He advised folks to check their digestive systems at the door.

It ought to be pointed out that Jarrett's appearance in Chicago was a trail of unsatisfactory incidents. Amazingrace promised to repair the air conditioning but never got around to it. Still they overcrowded a small room, & couldn't tell the difference between a "hoot" rock concert and an intimate jazz sharing. This perhaps accounts for Jarrett's refusal to do encores and his passive role during many of the sets. It's regrettable, embarrassing and painful. During the Chicago stint Jarrett and friends—Dewey Redman, Charlie Haden, and Paul Motian—indicated some tantalizing new directions. I suppose we get what we deserve. Europe seems to have learned to treat our jazz a hell of a lot better than we have.
△Ed Kislaits



ILLUS: SUE STEVENS

JOE WALSH Aragon

There's a certain familiarity about some popular rock'n'rollers that gives you a sense of closeness. Ever since Joe Walsh announced that he was leaving the JAMES GANG to make "quality" music, I feared that term. At that time it meant folk or country. I yawned and prepared to put the Joe Walsh file back in the cabinet. I didn't anticipate worse things to happen.

I caught Walsh some time later, second-billing it at the start of BARN-

PHOTO: MARC GLASSMAN

When Joe Walsh returned to the Aragon after a brief absence from the concert stage, I welcomed him with curiosity. The band still ran a lumbering rhythm section against a seemingly lighter approach of keyboards and guitar. The vocals were still best characterized as a whine, but this time it seemed more the fault of the sound system. The quotes are still rather obtrusive and the lyrics, which a friend had advised me to listen to, were largely inaudible.

There were some sizable improvements however. The JAMES GANG replays had more life to them and were less obviously heavy. In fact, Walsh's set was notable for its lack of pretense to-

wards a musical appreciation course mode of assault. There is still that trend toward the obvious, but there is now an airy quality running parallel to it. The band has yet to recognize its true potential; the rhythm section bangs and clangs along while the keyboards are used mostly for color. If Walsh decides to mold the musicians into a unit instead of a vehicle for his guitar flash, the future of the band has the potential of being quite brilliant.

The audience, a little less picky than yours truly, went gonzo for their hero. As for myself, I hope we (Walsh and I) cross paths under mutually productive circumstances in the future.
△Lawrence Keenan

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THE UNNAMED Grace Lutheran Church

"We were really lucky to get this space," said John Schnieder of the Theater X group. "We thought we were going to get the Body Politic and when that didn't work out we were really disappointed. But then when we saw this place we took one look around and said 'Wow!'."

The place he was referring to was the Grace Lutheran Church, (555 W. Belden) a small, clean, friendly-looking church during the day, transformed into a cavernous, dank, abominably evil horror trap Friday thru Sunday nights. *The Unnamed* is playing there.

The Unnamed is a play based on H.P. Lovecraft's *Hunter in the Dark*, a story in

which a young writer named Robert Blake, a character based loosely on Lovecraft himself, finds himself growing more and more curious about the history of an abandoned church near his study. Despite warnings from the police not to go into the deserted church, he sneaks into it thru a broken basement window. Armed only with a flashlight he starts to explore the building he believes deserted. While he is down there, he hears, but does not see, a sort of unearthly beast running after him. Escaping from the pitch-black church, he finds his experience has so changed him that he cannot work, sleep or do anything but stay on his guard, in fear that the beast will kill him for discovering its secret.

Predictably enough the best scenes in the production are the ones set in the de-

American parody of most English progressive rock. The classical quotes were strictly portioned off. To most fans the music floated from one section to another. To me it gave obscene seizures at every move. Meanwhile, Walsh's much vaunted guitar playing came off as the most cliched blues picking this side of 1969. The JAMES GANG revival tunes were performed matter-of-factly and the whole band was rather tired.

theatre film

serted church. With the space already defined, Theatre X has the advantage of being able to illustrate, in the flesh, the environment in which the story takes place. When Blake studies the deserted church's stained glass windows or recoils from a sound he hears in the belfry, the illusion is more realistic because we can see the windows and the belfry right in front of us. Lit only with Blake's hand-held flashlight (and more effectively, I might add, than many professional productions with hundreds of lights) this scene is effectively scary. It's worth seeing the play for this single scene.

Another fine reason for seeing the play is to savor the talents of this tight, talented troupe from Milwaukee, Theater X. They're one of the few remaining communal theatre organizations which sprang up in the middle and late Sixties.

"We are a leaderless group," Schneider said after the performance, "And we don't have a director in the usual sense. The blocking, the way the lines are spoken, the relationships between characters, these are all determined by us, usually spontaneously. Oh, we might have someone, maybe our lighting person, come in and tell us how it looks, and if we're doing an adaptation we have someone edit the work we are adapting, but virtually all the decisions are made by us."

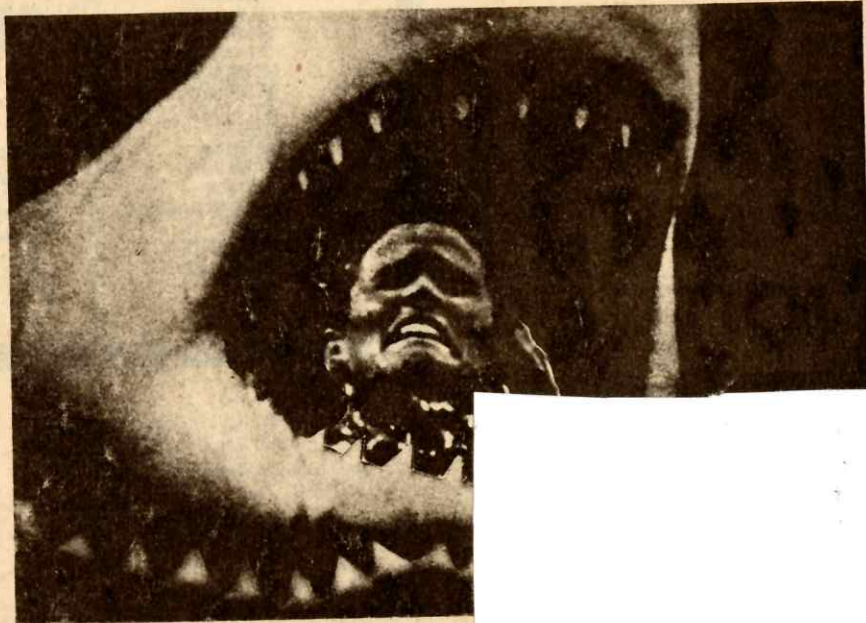
This directorless situation shows up in their work, in many positive and a few negative ways. There were some diction problems, which obscured some of Lovecraft's beautiful prose. A director might have helped that. However, the electricity and superb rapport between the cast members, the split second timing of the movements, were elements only a group that has made all its decisions and solved all its problems communally for several years can exhibit.

John Schnieder's Robert Blake is fine fine, a good mixture of the real and surreal, the young writer trying to survive in the material world and the psychotic driven insane by the vision of the beast in the church. **Flora Coker**, **Arleen Kabemich**, and **John Kishline** provide a splendid combination of Greek chorus, narrators, symbols of Blake's feared enemy, and various minor characters and, collectively, are as strong a focal point as Blake.

Schneider, who edited the raw material this time, skillfully cut the fat around the story's more theatrical parts.

Ron Keenan's light and sound effects were deliberately simple and tasteful, just what was necessary for illumination and mood-making. **Sigmund Snopek III**, who I am told, is the new *enfant terrible* of electronic music in Milwaukee, composed the music. It IS quite good.

Theater X has been together for about seven years now, and have only within the past year or so become known outside Milwaukee.



JAWS

Film, at its best, transcends its reality of individual pictures providing an illusion of motion; it becomes part of real experience relived in the mind. *Jaws* is such a film. For almost two hours it becomes part of a dream (or should I say nightmare?). Even if you've never seen a shark of been near salt water, the story envelops you. You are a participant in this adventure, and your life is endangered by the 25-foot long, three-ton Great White Shark.

There are scenes where the enormous size of the creature is unnerving, but it's your mind that generates the most fearful scenes, as in the underwater sequences where the shark is present, probably just outside the field of vision.

One scene depicts a man floating over an air mattress, his feet dangling in the water. Will he be the next victim? Before you can find out, the scene shifts to a little child running into the water. Cut to a group of young people splashing in the water. Back to an underwater scene showing the submerged limbs of the bathers.

Music adds to the suspense. After another long shot of the beach, you begin to think it's just a false alarm. Another shot of the guy on the air mattress, this time an under water shot. Suddenly the shark fills the screen! All you see is blurred movement, bubbles, and a glimpse of what could be a limb sinking to the bottom.

It's this building tension the makes *Jaws* work. Numbed from too many television formula suspense dramas, you begin to think you can figure everything. But director **Stephen Spielberg** masterful-

The glimpses of the many facets of the main personalities make them seem all the more like people you know, rather than characters acting out parts in a film. *Jaws* is a film of terror, because it could happen. The persons suffering in this nightmare could be you or your next door neighbor. The object of terror also could exist. But there is an assuring thing about the film. You can easily prevent it from happening. Just don't go near the water!

△Tom Styrkowitz

AUGUST 1975



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NASHVILLE

Robert Altman has described *Nashville* as his "metaphor for America". It's an epic of our times, a remarkable achievement.

The movie is set in Nashville, home of country and western music, heartland of America. It's presidential election year 1976, Bicentennial time. Twenty-four characters and their intertwinings are followed during a five-day period. It culminates in their all being at a mass political rally and concert for a never-shown third party presidential candidate. The event is shocked with the ugly, mad and capricious violence that so often rears its head in our land.

Within this sprawling and tuneful (almost 30 songs in the movie) format, Altman, scriptwriter Joan Tewkesbury and many of his actors and actresses who contributed original songs and dialog, have fashioned a poignant commentary about contemporary styles and values.

What I reacted to most was the consistent excellence of the casting and the performances. Also, this is a movie with an afterglow. It follows you out the doors of the theater and lingers with you.

Henry Gibson portrays Haven Hamilton, an ambitious, hard-driving and glad-handing king of C&W music.

His popularity and wealth make him strongly consider a suggestion to run for governor. A thematic point of the similarity of politics and the music biz comes especially thru his character. Both endeavors have strong components of a popularity contest in a backdrop of big money and media hype. Both call attention by their "song", be it a melody or the planks in a political platform.

Likewise, comedienne Lily Tomlin is cast against type. Instead of being an absurd caricature going for a laugh, she plays a very human, sensitive, and vulnerable upper middle-class mother of two who is married to a big bucks Neanderthal type involved in a political campaign. She's also the featured singer with an otherwise all-black gospel recording group. Tomlin has great moments, one communicating with her deaf children while her husband stands by stupidly; another in her affair with a visiting rock singer.

That rock singer is portrayed by Keith Carradine. It's a strong characterization of an egotistical, self-centered ass-

hole. For some, that is an essential component of success. His character is right on whether he is calling up a woman inviting her to bed just as another is leaving it, or singing a sensitive yet seductive lyric ("I'm Easy", which Carradine wrote) with a cold, unblinking, hollow-eyed calculation to would-be prey in a bar.

Carradine's character has another function of providing a telling commentary on the adoration of our charismatic rock stars. The bearded, long haired and mustachioed singer has seduced the wife of a member of his band. They are lying in bed. He's out. She's resting on his chest reciting a litany, "I love you". There's a quick cut to the enormous stained-glass windows of a church featuring the figure of Jesus. At one time, such worship and adulation was reserved solely for Him.

Ronee Blakely as a Loretta Lynn type named Barbara Jean is a singer who has "made it". Blakely wrote her own songs. I especially liked "My Idaho Home". Her character has a little girl sweetness and emotional fragility. Like many who are on top, she's runnin' scared to stay there. Her chief rival is a driven and opportunistic singer, Connie White, portrayed by Karen Black. Black heard of Altman's project, wrote two songs, and got her character written into the script.

Michael Murphy plays a slick, political operative lining up support and entertainment for the mass political rally for his candidate Hal Phillip Walker. He's a wheeler-dealer who's philosophy is a demagogic tell them what they want to hear whether it's getting a rock group to perform by badmouthing "redneck music", offering support for a run for the governorship to Haven Hamilton, or making promises he knows he will not keep to Barbara Jean's manager-husband. He achieves a real low in getting a no-talent waitress and would-be singing star (Gwen Welles) to perform a humiliating striptease at a political smoker by waving some stardust before her eyes, a chance to sing with Bobby Jean at a rally.

Two characterizations might be a little overdrawn. One is Geraldine Chaplin's Opal, ostensibly a correspondent for the BBC. She mouths virtually every cliché you've heard about the country. She seems more like a device for commentary rather than a flesh-and-blood person. The other characterization that bothered me a bit was Shelley Duvall's L.A. Joan. We see her first arriving at the airport greeted by her uncle (sensitively played by Keenan Wynn) at the time of Barbara Jean's welcome. There she is, a long legged futuristic mutant from California in hot pants, outrageous platforms and knee socks. She's programmed to go after anyone in pants and we never see her ac-



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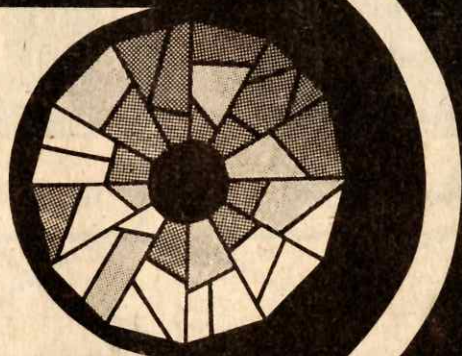
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film

completing the purpose of her visit, seeing her dying aunt.

Barbara Baxley as Haven Hamilton's wife provides a nice, drunken commentary on the Kennedy mythos. She wrote it herself.

Finally, the last character I want to talk about is Barbara Harris. Here, she's a buzzed out blonde Barbie Doll who throughout the movie is fleeing from her husband and trying to make it "as a singer—or a star". She gets her big chance at the political rally held in Centennial Park before Nashville's replica of the Parthenon (Nashville, we are informed by a town father, is the Athens of the south, here in America the new cradle of democracy). Barbara Jean is shot by a loner-misfit and in the ensuing confusion, a microphone is thrust in Harris' hands, leading everybody in singing a rousing "It Don't Worry Me" (written by Keith Carradine). The song has the refrain, "You may say I ain't free, but it don't worry me". Blacks, whites, men women and children are all embracing the lyric either by singing or clapping along. The camera pans up to a cloudy sky flecked with blue, the credits flash on, the screen goes blank, and the song plays following you as you leave your seat and go out the

door. The first song in the movie, "200 Years", written by Henry Gibson; has the lyric "We must be doing something right to last 200 years". They're appropriate beginning and closing anthems. Walking out the theater, you'll probably feel you are really connected with something. It'll feel good.

△ Richard Tanis

A BRIEF VACATION

Some people were born to tell stories Vittorio De Sica for one.

Before his death in 1974, De Sica, who directed *Two Women*, *The Bicycle Thief*, *Shoeshine*, and *The Garden of the Finzi-Continis*, completed *A Brief Vacation*. It's a poignant tale about Clara, a hardworking poverty-stricken Italian woman.

Underlying all of De Sica's films is a basic humanity a sympathy for individuals overwhelmed by a cruel society. Such a structure exists in his latest film.

Clara, the protagonist in, *A Brief Vacation* leads a tough life. She lives in a run down apartment with her husband, a complaining mother-in-law, a now good brother-in-law, and three sick children.

Every morning she rises before dawn, bicycles to the train station, rides a crowded car, and transfers to a trolley, only to arrive at a grimy rubber factory where the foreman scolds her for being late.

When we first meet her, things are especially difficult. Her husband is bed-ridden with a broken leg, so Clara is supporting the family. The alarm clock doesn't ring, there's no hot water, and everyone pesters her to run errands after work.

That day she collapses on the job. A medical examination reveals a spot on her lungs. Unless she spends at least two months resting in the mountains, the doctor says she'll die.

Fortunately, National Health Insurance will pay for the sabbatical. But Clara's selfish family doesn't want her to leave. They tell her the doctor is exaggerating; a few days at home will clear the illness. Still, Clara insists. She goes, not out of selfishness, rather out of love. She realizes that unless she gets well, she's useless to her family.

During her "brief vacation" in a fairy tale-like sanatorium nestled in the Italian Alps, Clara meets people she only dreamed about before: actresses, opera singers, the rich, and the famous. She relaxes, has

film

nurses wait on her, reads, and yes falls in love.

While her friends hide behind masks—wigs, lotions, jewels, and radical politics—Clara maintains no facades. She is a rugged, sometimes unrefined, diffident woman with an inner strength that others recognize and gravitate towards.

After her friend, the actress, attempts suicide, she turns to Clara for comfort, for strength to go on living. And when her rich much-minked friend needs advice about returning to her boyfriend, she searches for Clara.

The mountain retreat is beautiful especially in comparison to Clara's dismal city apartment. And her lover, a handsome young engineer, is charming, especially contrasted to her crass husband who, during a visit, wants to make love in the bathroom while his mother and brother wait a few steps away in the bedroom.

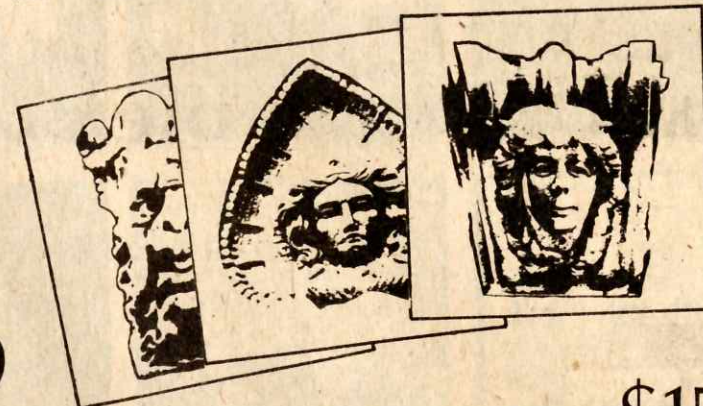
Clara's vacation, her short love affair, and what she takes away from her two month experience make for a beautiful tale, unobtrusively told by De Sica. There's no artifice to his direction, but great skill to the seemingly effortless way he lets the story unfold.

Helping him is Ennio Guarnieri's masterful camerawork and Florinda Bolkan's splendid Clara. De Sica may have erred in choosing Daniel Quenaud as the overly "pretty" lover, but the rest of the cast and casting are flawless.

At the start of the film Clara declares "I'm sick of everyone, everything." By the end, she says "It's a lovely world." Somehow both expressions make sense. The bridging of these two opposite emotions is a feat only a consummate storyteller like De Sica could accomplish.

△ Charles Schreger

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THE FORTUNE

Mike Nichols' latest comedy, *The Fortune*, is like a handsomely wrapped birthday gift with a present from a box of Crackerjacks inside. Well-acted, directed, and photographed, the movie lacks a center worthy of its packaging.

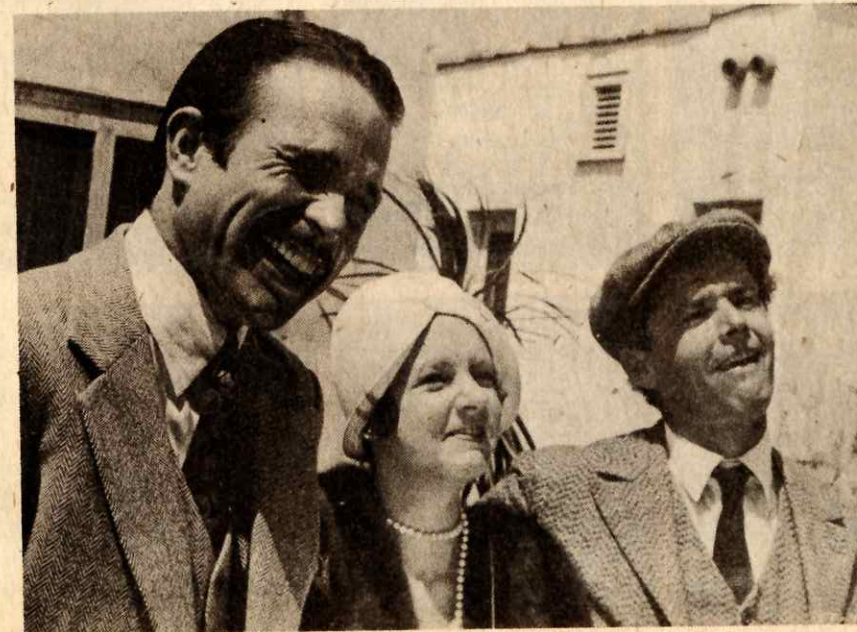
The film, set in the late 1920's, is about two greedy connivers—Jack Nicholson and Warren Beatty—and their inept attempts at swindling a rich, but naive heiress (Stockard Channing) out of her cash. These schemers will stoop to any low, including murder, to achieve their goal.

Unfortunately, Adrien Joyce's screen play is neither sharp-witted nor engaging enough to make you care about the film's characters, so most of the jokes fall flat and the movie's final effect on the viewer is one of indifference.

Beatty plays a suave car salesman. He's latched onto the rich girl and would like to run away with her, but he's married. That and a law known as the Mann Act, forbidding the transportation of a woman across state lines for immoral purposes, prevents him. Enter Jack Nicholson, an embezzling bank teller who Beatty blackmails into marrying Ms. Channing, somewhat legitimizing their crosscountry trek.

Nicholson has been led to believe that Ms. Channing was disinherited by her father, but after some detective work in California, he discovers that she's still got a tidy nest egg coming. So he demands a piece of the pie from Beatty.

(continued on p. 83)



TRIAD

AUGUST 1975



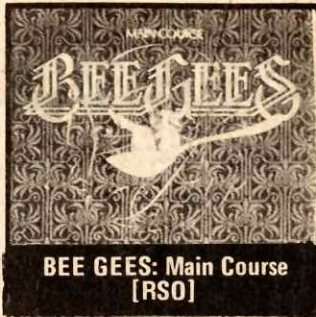
FRANK ZAPPA: One Size Fits All [Disc Reet]



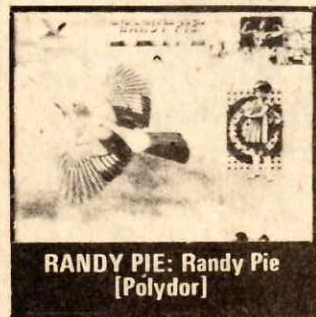
MIKE GREEN: Pale, Pale Moon [GRC]



BOB DYLAN: The Basement Tapes [Columbia]



BEE GEES: Main Course [RSO]



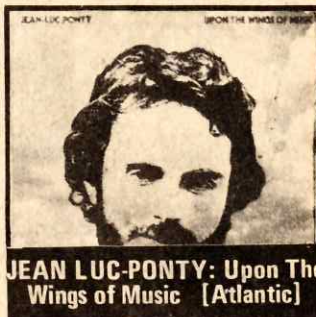
RANDY PIE: Randy Pie [Polydor]



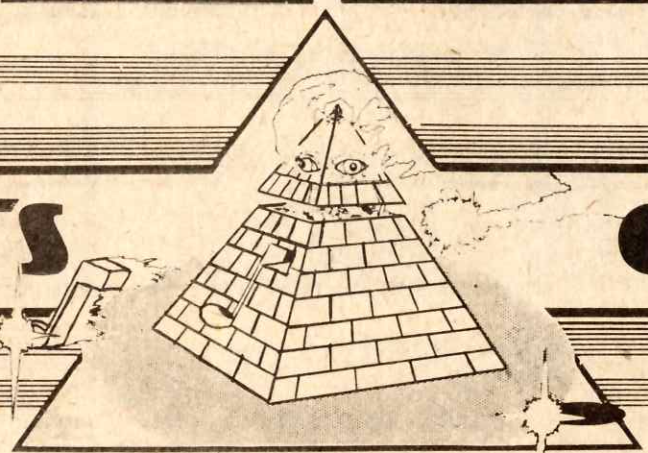
HEARTSFIELD: Foolish Pleasure [Mercury]



TRIUMVERATE: Spartacus [Capitol]



JEAN LUC-PONTY: Upon The Wings of Music [Atlantic]

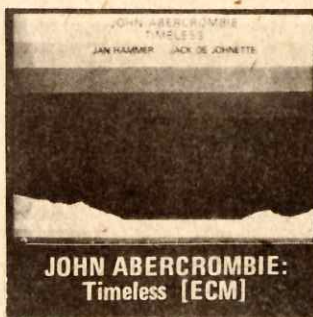


TRIAD'S

CHOICE



LARRY CORYELL: Level One [Arista]



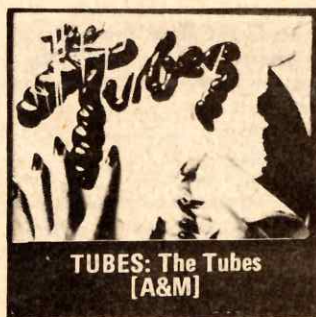
JOHN ABERCROMBIE: Timeless [ECM]



FUNK FACTORY: Funk Factory [Atco]



10 CC: Original Soundtrack [Mercury]



TUBES: The Tubes [A&M]



MAHOGANY RUSH: Strange Universe [20th Century]



HUMMINGBIRD: Hummingbird [A&M]



FREDDIE HUBBARD: Liquid Love [Columbia]



JEFFERSON STARSHIP: Red Octopus [Grunt]



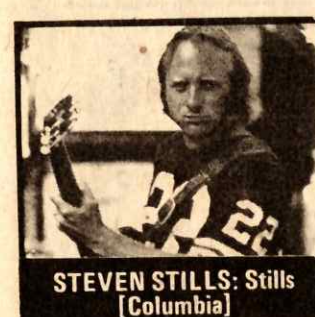
MICHAL URBANIAK: Fusion III [Columbia]



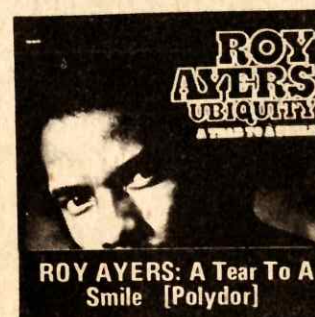
WAR: Why Can't We Be Friends [UA]



BILLY PRESTON: It's My Pleasure [A&M]



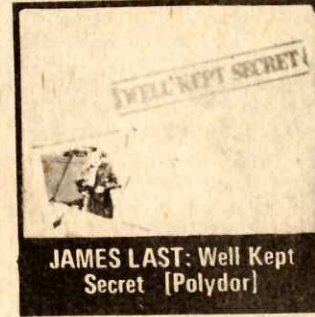
STEVEN STILLS: Stills [Columbia]



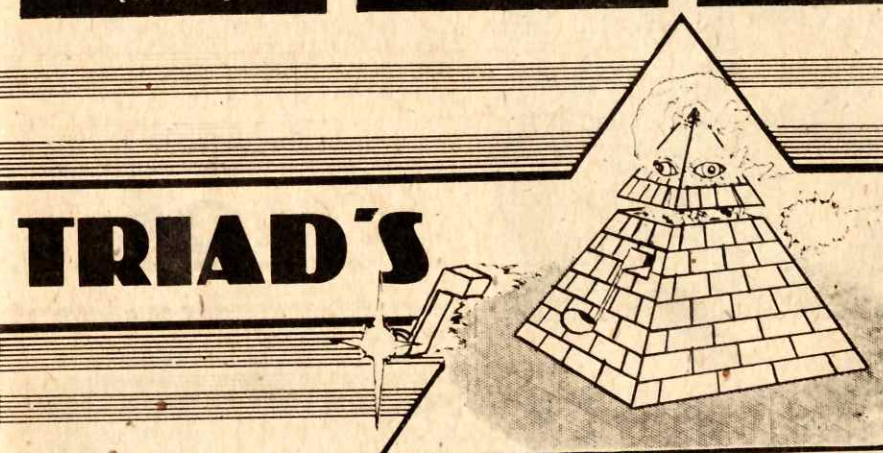
ROY AYERS: A Tear To A Smile [Polydor]



ARMAGEDDON: Armageddon [A&M]



JAMES LAST: Well Kept Secret [Polydor]



TRIAD'S

CHOICE



EDGAR WINTER: Jasmine Nightmare [Blue Sky]



OUTLAWS: Outlaws [Arista]



JOHN CALE: Slow Dazzle [Island]



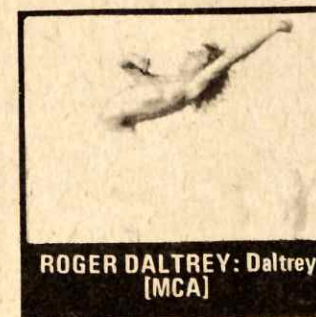
UFO: Force It [Chrysalis]



JOAN BAEZ: Diamonds & Rust [A&M]



MCCARTNEY & WINGS: Venus & Mars [Capitol]



ROGER DALTREY: Daltrey [MCA]



REO: This Time We Mean It [Columbia]

FAIRPORT CONVENTION: Rising for the Moon [Island]

records

LOU REED Metal Machine Music RCA

1) Making his debut on vinyl is alchemist-cum-musician **Lou Reed**. Little known about him other than that he is out to rival **Eno** as "the non-musician's musician". He appears to be unavailable for comment, and his label has been unable to furnish his whereabouts. However, he has made available a work entitled *Metal Machine Music a/k/a City Sounds for Reverent Communalists*.

2) **VELVET UNDERGROUND** founder Lou Reed fires producer **Steve Katz** halfway through the new album, and in assuming the task himself, ventures to confuse and confound all sidemen. "Off the damned fools," he jaunts in a rare burst of effervescence. They leave, taking all of Reed's instruments as settlement. Having paid for studio time in advance, Reed puts his Sony half-track, Uher quarter-tracks, five piggy-back Marshall stacks, Arbitor distorter and a Fender Dual Showman Bass Amp with Reverb unit to use, sans instruments. He sets the ol' noodle in overdrive and lavishes us in genius spew for the duration of four long-playing album sides.

3) Side A: "16 minutes and one second. Side D: "16 minutes and one second, or infinity".

4) Lou Reed: Orator. "When I first started the **VELVET UNDERGROUND**," he begins, in what must be the first liner notes ever to grace a Lou Reed album, "My concern was not as was assumed, abidingly lyrical, verbally oriented at heart, head rock, the exploration of various taboo subjects, drugs, sex, violence, passion, and realism. In reality, it was of course, diffuse, obtuse, weak, boring and ultimately an embarrassment. This record is not for parties, dancing or romance."

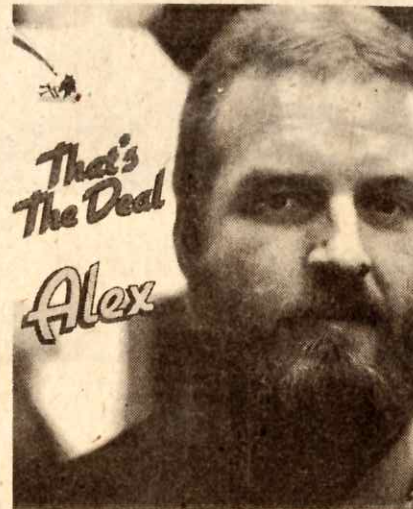
5) Lou Reed: Orator. "Anyway, hypertense people, my week beats your year."

6) It doesn't matter much where you drop the needle. Nothing much happens. But if you're a fanatic, or otherwise intent on hearing this man out, wait until there's a good movie on the tube. The flick might reaffirm your faith in interaction. If this appears a frightening prospect, you can return to the album and pick up where you left off. Same feedback, same distortions. They start on Side A and carry over into Side D. Roll over **Stockhausen** and tell **Terry Riley** the news! No white light, lady day or detergent. Leave that to the flick. The album is one man's surrender to the technocracy.

7) Better yet, leave this one on the racks. Bet you anything it's in the bargain bins by late August. With both Lou's luck and ours, this could be the surprise radio hit of the year.

8) Finally, I have consulted Prof. Reginald Dwight at the University of Andromeda to check on Lou's statement that 10 dB=57 dB yielding the Rotary Effects of Polarized Lights. According to the good professor, if the above is true, then this album does not exist. It can't. I'm confident that the prof's findings concur favorably with Lou's afterthoughts.

△ Cary Baker



ALEX
That's The Deal
Pan

Couldya dig Turkish rock? Well this red-bearded gentleman, now living in Germany, is its leading exponent. His main axe is the baglama, a Turkish version of the bouzouki. While his first LP, *Alex*, exemplified a rich blend of Turkish roots and mid-60's folk-rock, his second album, *That's the Deal*, leans more toward American rock. San Francisco's **KALIEDOSCOPE** showed stronger Eastern roots in their recording efforts than did Alex on *Deal*.

The playing of the rhythm section, acoustic guitar with bass and drums up front, recalls the direct simplicity of *John Wesley Harding*, though the steady intensity of the bass line and backbeat is more like funk as defined by **BOOKER T. AND THE MG'S**. No longer is the baglama at the center of Alex's music. On *Deal* it becomes a sensitive instrumental counterpoint to his raspy vocals. In "Call of the City" it brings to mind the 12-string guitar sounds of **Roger McGuinn** in the days of *5D*.

The guitar riff central to "Cross-Sections" is an extension of the **John McLaughlin** "Marbles" riff, and Alex

weaves in and out of it as Mahavishnu did on the latter track. As a lyricist Alex shows a flair for the cryptic: "You can see the scent of roses/You can feel the beard of Mose's wife". That's Mose's, not Moses; the apostrophe makes the difference. Poetic subtlety abounds in both Alex's words and music. On *That's the Deal* he abandons what might be pigeon-holed as Turkish rock for something greater—plain simple rock'n'roll, delivered with sincerity and restraint.

△ J.J. Quinn

JOHN CALE *Slow Dazzle* Island

Some good things have happened to **John Cale's** music since he joined the **ENO/ROXY MUSIC** circle. He's taken a more aggressive and confident stance as a writer and singer—he could barely carry a single tune on *Paris 1919*—giving his music the rock'n'roll edge it needs to keep it from slipping into a morass of gutless sweetness. Not to say that Cale classics like "Hanky Panky Nohow" lack emotional beauty; it's just that they come across as timid performances in the light of recent efforts like *Fear* and *Slow Dazzle*, his latest triumph.

Not long after **Robin Trower** let the spirit of **Jimi Hendrix** enter his fingers, **John Cale**, a popster of the highest and purest caliber, surprised all who thought **Jim Morrison** to be dead with a thumping onslaught of the late **DOOR's** baritone grit on "Gun" from last year's *Fear*. That power lives on.

Slow Dazzle opens with "Mr. Wilson", a funky, pretty tribute to **BEACH BOY Brian**: "Take your mixes and your mixture/add some music to our day." Here Cale builds a **BEACH BOY** wall of sound behind a thumping piano without the benefit of any elaborate vocal harmonies. "Taking It All Away" follows with a plaintive heartthrob and "Dirtyass Rock'n'Roll" winds into a path of greater urgency as Cale's **Garth Hudsonish** organ bubbles over a straightahead backbeat.

Side two opens with a studio encore of "Heartbreak Hotel", originally done by Cale on the live *June 1, 1974*. On this outing Eno's synthesizer provides an eerie complement to Cale's slow reading of the Elvis classic.

Slow Dazzle closes with "The Jeweler", a conversational piece of **Edgar Allen** prose that puts Cale back in the role of spoken-word narrator, something he handled with gravest of tongue-in-cheek intensity on the **VELVET's** "Gift". While "The Gift" spins gradually to a head-split-

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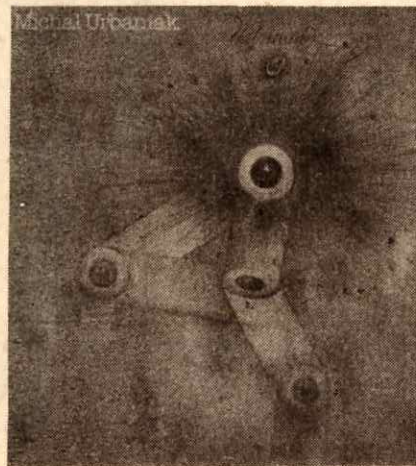
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records

ing halt, "Jeweller" moves more by philosophical asides than by intrinsic plot. To be blunt, the thrills here aren't as cheap. Instead of dwelling on the adolescent fantasies of Waldo, "Jeweller" puts forth engrossing visions of surgery as "the last resort of the gambling man," of mind and matter as erotic partners, and of the eye as....well, listen for yourself. As a poet and musical light John Cale deserves more attention than the fool who once played with him in the days of the VELVET UNDERGROUND is now receiving.

△ J.J. Quinn



MICHAEL URBANIAK
Fusion III
Columbia

Michael Urbaniak's third U.S. release really surprised me in its overall musical trend, a somewhat jazz-influenced offshoot of Urbaniak's *Funk Factory*. There are no examples here of straight jazz as it was more or less defined by the MAHAVISHNU ORCHESTRA, Chick Corea, and most recently, ISOTOPE.

Each composition on *Fusion III* envelops a degree of funkiness that steers away from the Slavic jazz so beautifully conceived in *Fusion*, Urbaniak's first U.S. release. There he succeeded in painting a panorama of past reflections. His clear music had depth and was very controlled.

That aspect is missing here. This music really doesn't represent much. It gives the impression that the group went into the studio with little thought as to what the final production was meant to be or symbolize. Nevertheless, *Fusion III* contains excellent musicianship, although I somewhat miss Urbaniak's original band.

Ursula Dudziak's voice is expanded, to say the least. However, it doesn't seem to fit into the context of the

record, and I don't see why it was included. Such incongruities might pass in live concerts, but never on studio productions.

It's becoming more and more evident that Urbaniak and company have taken the road of producing music that is popular and sells, instead of bringing us music from another culture. As some of his countrymen would say: "Dlaczego nie wrocic do stylu ktory sie czuje?"

△ George Biernadski

STEVE GOODMAN Jessie's Jig & Other Favorites Asylum

After too long an absence, and no album since SET two years ago Steve Goodman is back. Contract difficulties with Buddha Records have kept him quiet until recently when Asylum wisely signed him on. Steve has a lean and hungry look now, but *Jessie's Jig* isn't a sparse album by any means. He produced it himself, recording it right here in Chicago at Paragon Studios and used a flock of local talent including Ken Bloom, Jethro Burns, Martin, Bogan & Armstrong, Bonnie Koloc, and Raun MacKinnon. Oh yes, Vassar Clements also adds his skill.

The songs include Steve's usual mix, ranging from the high seriousness of "Looking For Trouble" to the lowly comedy of "Moby Book", a tongue-in-jaws abridgement of Melville's fish story. "Door Number Three", Steve and Jimmy Buffet's backhanded tribute to Monty Hall and the American Way of Greed, opens the album with some country-flavored laughs. The song subtly laments the emptiness of the middle class life altho I think adding a verse from Bob Dylan's "Like A Rolling Stone" was a mistake and not really needed. Sometimes Steve overloads his vehicles. Still he gives John Prine's "Blue Umbrella" an electric treatment, and it comes out nicely. Probably the album's masterpiece, it's a ballad on which the production, while not simple, is subservient to the song.

Perhaps most people think of Steve as a puckish comedian and like his humorous or upbeat things like "This Hotel", but he also has an uncanny grace with serious art songs. Mike Smith's "Spoon River", based on the poems of Edgar Lee Masters, is a pleasant, well-handled example. Compare this to Steve's false blues in "Moby Book".

Rating this album is difficult. It's certainly better than his previous effort, tho maybe not as good as his first record, the one that introduced "City of New Orleans". Still, Steve Goodman is a talented guy, one of the best pickers

around, and this long awaited album, is a welcome addition to the sounds of summer. As for album number four, the sooner the better.

△ Chuck Pratt



JEAN-LUC PONTY Upon the Wings of Music Atlantic

Ah, the jazz violin, an instrument capable of conjuring up a multitude of images! And when a master like Jean-Luc Ponty, former fiddler with the MAHAVISHNU ORCHESTRA, plays it, expect to traverse a broad spectrum of imagination. Ponty and his arsenal of violin-family instruments travel from the earthly roots of "Polyfolk Dance" to the celestial ubiquity of "Echoes of the Future." Along the way Ponty maintains interest by ingeniously changing the pace, sometimes zipping along at breakneck speed, as on the title track; at other times, laying back into the serenity of things, like "Now I Know."

Don't be fooled. This is not just another ego trip by some high falutin' honcho. Ponty has put together a fine band, musicians who know how to play as individuals in a unit. Although Ponty's playing is the highlight, the rest of the group put forth some shining solo work, an essential quality for any band attempting to play jazz-related music.

Ponty and his cohorts approach the area of jazz-rock in a style reminiscent of Chick Corea's, though Ponty's violin rarely yields to the funk Corea has lately displayed. Instead Ponty and friends stay closer to a jazz structure and keep a more cerebral aura about their work. This makes for a more interesting album, a solid effort by Jean-Luc Ponty.

△ George Byssche Biernadski

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STACKRIDGE Pinafore Days Sire

For two albums and more years STACKRIDGE has languished in obscurity in the United States. Yet in their native Briatrain they have a small but fanatic following, not unlike GENESIS' *Hogweed Youth Movement*. Each LP and permutation is noticed by the English press, & they've signed on to Elton John's Rocket label. With this, their third album, STACKRIDGE makes it apparent to us Yanks precisely what the fuss is all about.

Pinafore Days is a cause for rejoicing for two reasons! The inimitable Mutt Slater has returned after a brief leave of absence and that up'n'coming producer, George Martin has added his talent. Indeed the ten tunes on this platter bear more than just "a silent admiration for the boys in the Beatle boots." In wit and style, in lyrical attitude, and in realization of unusual instrumentation STACKRIDGE possesses much of that magical pop appeal that made the Fab Four so endearing.

Side One opens with a Left Bankish harpsichord hook. It segues into a bouncing "Fundamentally Yours," featuring a McCartneyesque melody capped off with the shortest and tastiest synthesizer solo you'll ever hear. The next cut is the whimsical title track, a Gilbert-and-Sullivan inspired ditty by Mike Evans in his best Victorian manners "I was painting rhymes/Sketching phantoms drawn from the years/Tell me the truth/Where are those Pinafore Days?"

If not in "The Last Plimsoll," a lightly rocking exercise in surrealism punctuated by a tremendous keyboard break, perhaps they can be found on "The Road to Venezuela." "Venezuela" springs from Andy Davis' pen who also wrote "The Last Plimsoll" and "Fundamentally

Yours." An unabashedly romantic tune highlighted by Mike Evans' violin work, it allows the band to shine as brightly instrumentally as they do lyrically.

Side Two begins with a little satire, "The Galloping Gaucho". Take note Roxy Music fans-Mutter gets his against "stack-heeled cowboys" with "shiny gee-tars on their backs" and "makeup looking just like a light show" who "say that we're uncool." James Warren's "Dangerous Bacon" and Davis/Bowkett's "One Rainy July Morning" continue the string of inventive Beatle-style rockers, while the achingly lovely "Humiliation" puts forth an astute lyrical observation on the messy state of affairs these days. *Pinafore Days* closes in a sweep of drama with "Godspeed the Plough," a lushly orchestrated instrumental given an almost classical elegance by George Martin's tasteful arrangement.

Pinafore Days is as superior a work of pop, a veritable treasure trove. Each song is a gem. But don't let STACKRIDGE'S English quaintness deter you. *Pinafore Days* ranks right up there with the BEATLES' *Abbey Road* FAMILY'S *Music in a Doll's House*, and the KINKS' *Face to Face*. It may even surpass them.
△ Claire Panke

BILLY COBHAM Shabazz Atlantic

The redoubtable Billy Cobham, but with a different side of his personality showing. John Abercrombie on guitar, Alex Blake on bass, Milcho Leviev on keyboards, Glen Ferris on trombone, Michael and Randy Brecker on sax and trumpet respectively: a controlled, clean, precise setting for Billy's latest effort make no mistake, he's not hemmed in by his backup artists. He has all the room in the world to play with the sticks while having some rock solid musical support.

The effect is strange. My ears have grown accustomed to bands where the percussion is the heartbeat the others in the group embroider upon. Here, the melody is a mood that Cobham drifts into after furiously constructing his intricate time sculptures. *Shabazz* is a powerful album filled with contradictions and broken rules that work remarkably well. Bold and intriguing, some people might prefer the more traditional and harmonically colorful Cobham, but I'm pleased by this pounding elegance.
△ Ed Kislaitis

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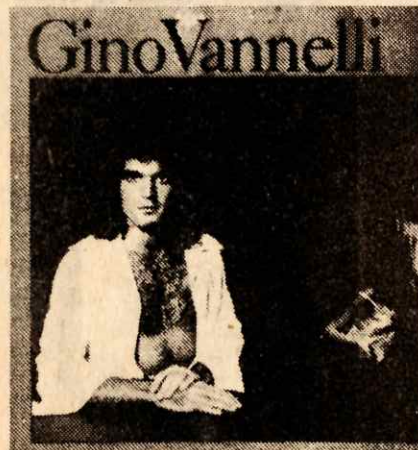
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GINO VANELLI
Storm at Sunup
A&M

Talent and *tour-de-force* describe the man and his masterwork capturing the essence of the times. Though references can be made, **Gino Vannelli** defies direct comparison. His music is both striking and individualistic, therefore recognizable once you've heard it.

Ginos's markedly artistic direction of synthesized jazz is warmed by the intensity of the players. Add to that the soniferous orchestral elements that are smoothly refined into vocal and instrumental textures rivalling only those by **Gil Evans** and you have the city sound reaching its apex. *Storm* also rocks and could easily be heard at a disco or in a very hip movie which orgasmic pleasure is the catch phrase.

Vanelli's entire presentation is decidedly as dramatic as that of **Bowie**, the raincoated 40's **Sinatra**, and **Stephen Sondheim's** Broadway scores. His chest out/legs-spread stance gained stature after his first two albums, *Crazy Life* and *Powerful People*, and inspired Vanelli to write the "screenplay" for that hip movie I mentioned.

All the tricks of the producer's trade

are pulled and performed by Gino and brother Joe. The overall effect is one of total and immediate captivation. Eons away from Connecticut folkie shrills and rowdy nights in Texas, *Storm* is concrete and neon made fascinating and worthy of the dreams that foster their existence.

△ Clarence Smith

TODD RUNDGREN
Initiation
Bearsville

Todd Rundgren's strengths are twofold. First, he has the melodious, infectious strains of 60's pop-rock pegged. He knows just how to juxtapose a heavy guitar riff with dreamlike background vocals. He has a pulse on the 60's phenomenon that made you want to fall in love while simultaneously dancing your ass off. He knows how to take the familiar and make it his own.

This strength alone would be adequate. There are artists who can keep already existing music vital without making "the next step". (The **RASPBERRIES**, for example, thrillingly & chillingly re-examined a style that died out too fast, the sounds of early British rock).

But, Rundgren also has a second strength, however, which is actually the opposite of his first. Rundgren actually does create, not just new songs, but unique audio experiences.

After all, Rundgren is not just a musician. He is a technical wizard—the master of every control and practically every instrument in his studio—a rock and roll Renaissance man.

Cerebral rock—that's Rundgren's second area of interest. A lot of artists—**TANGERINE DREAM** & **PINK FLOYD**, to name a pair—do well with this by itself. Rundgren does well only when he combines it with his treatment of the accessible. *Todd* was effective because the alternation between his two strengths was evenly paced. *A Spark of Life* was suc-

records

cessful because it was as much a transition between two identifiable tracks, "I Think You Know" and "An Elpee's Worth of Tunes" as it was a statement by itself. Similarly, the electronic tangents on *A Wizard, A True Star* were counterbalanced by such easy listening tunes as "Never Never Land" and "Sometimes I Don't Know What to Feel".

Initiation is a weighty album that emphasizes the dissonant far more than any previous Rundgren solo release. The result is a product that is not easy to bear, even after repeated listenings.

It's not that there are no identifiable passages here—side one is about 50% enjoyable. "Real Man", the high point, contains Rund's lush, yet almost searing keyboards, simple bass and percussion, and light, sing-song vocals that make you feel...well, happy. "The Death of Rock & Roll" is passable straight-ahead rock, a "Heavy Metal Kids, Part II". "Fair Warning" is a nice down-tempo number that brings "Cold Morning Light" to mind.

The album is marred however by Rundgren's self-indulgences. Side two is a virtual waste—one long "cosmic" instrumental that lasts over 30 minutes. Every now and then, you'll hear something mildly gripping—a flash of YES' "Roundabout" here, some multi-lead passages that seem to cook there, but you won't want to wade through the mish-mosh a second time just to catch these little sections.

Side one is also marred by Rundgren singing about how he was "born to synthesize" a cappella through an echo chamber.

Todd does have the means and the knowhow to experiment musically, but he still doesn't have the knowledge of when to limit himself. Cerebral music is good when it strikes a chord somewhere in the mind. **PINK FLOYD** can use it to hurl you into outer space, and **TANGERINE DREAM** can use it to give you a glimpse of ancient gods. Even Rundgren can occasionally use it to cast you adrift—check out the airy "Breathless" on his *Something/Anything* album.

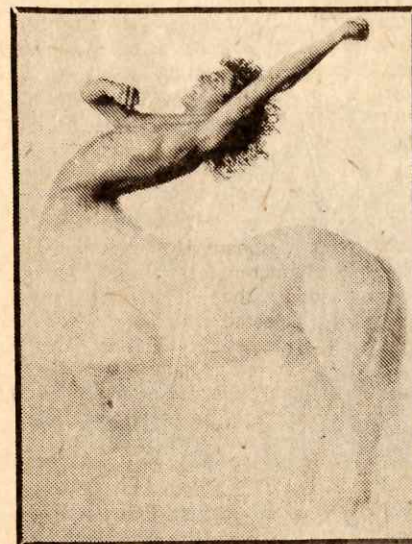
The non-accessible music on *Initiation*, however is a far cry from "Breathless". It really excites nothing. The result is an album which is at best bland.

△ Art Collins



AUGUST 1975

records



ROGER DALTREY
Ride a Rock Horse
MCA

Roger Daltrey's first album, *Daltrey*, was panned, because it came out at a time when everyone was down on **McCartney**. Not that it had anything to do with **McCartney**, but there was a quota of badraping to be filled, and what better place to do it than in a Daltrey review.

Now everybody likes **McCartney**—"*Band on the Run's* the best since *Abbey Road* and *Venus and Mars* are all right"—but what becomes of poor Roger and his second release, *Ride a Rock Horse*? Let's bury Paul and proceed.

First of all, *Daltrey* was a refreshing album as it abandoned the formula for the singer/songwriter in the seventies—"Write ten empty songs, stretch them beyond their limits, and find a stellar band of studio hacks to carry you through the next album"—for a more ambitious concept. Daltrey didn't attempt to write any songs for the LP—he left this in the hands of **David Courtney** and **Leo Sayer**—so that the singing was the vehicle. There was little danger the tunes would fall flat, because two very competent blokes were hired to do the job.

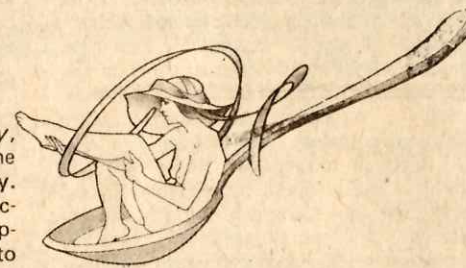
Now that Courtney and Sayer have left for that baked beanery in the States, Daltrey has chosen **Russ Ballard** (the dark shaded dynamo who left **ARGENT** to develop his own multi-track brilliance on his Epic debut, *Russ Ballard*) to produce, write for, and co-star in *Rock Horse*, his second effort.

Roger's pipes are in fine form here, rollicking thru the party funk of "Walking the Dog" (in which he quotes "Chantilly Lace": "A wiggle in your walk and a giggle in your talk") and thundering thru the majestic rocker, "Proud". "Milk

Train" is a Cockney rockers lament: "Someone slipped some substance in my lemonade/On the milk train at 4 a.m. I'm gonna be out of my brain."

The phrasing of **Van Morrison** comes up frequently, as on P. Korda's "Heart's Right", which lopes along like Morrison's "Caravan". **Philip Goodhand-Tait** lends a good hand on the sweeping maritime credo, "Oceans Away", *Rock Horse* has one major flaw: it seems that **Russ Ballard** has saved the best material while handling Daltrey the dregs from his songwriter's bag-of-tricks. The lifelessness of the material makes Daltrey look a bit foolish. Not that it's offensive; it's rather pleasant. But a master vocalist like Daltrey deserves better.

△ J.J. Quinn



BEE GEES
Main Course
RSO

Wouldya believe the **BEE GEES** going disco? Well, they did, and they are. Disco is delightful in the hands of the **BEE GEES**, for the Gibbs are masters at manipulating a formula so that it can ring popfully trite or be emotionally compelling, depending on fraternal and artistic whim. (In this age of satanic majesty it's easy to forget that the **BEE GEE'S** were once the **BEATLE'S** teenage next door neighbors in Pop's hierarchy.)

Main Course is an expansion of what the Gibbs learned from last year's *Mr. Natural*, their first collaboration with producer **Arif Mardin**. Mardin threw out the orchestral fallout that plagued their earlier efforts and replaced it with a crisp rhythm and light orchestration.

Though the tuned served up on *Main Course* don't match up to the lyricism of *Mr. Natural*, they do possess infectious subtleties that make the record worth another spin. The **BEE GEES** haven't made any gross concessions to the disco genre; they've merely dished out 10 exceptionally upbeat **BEE GEE** songs, playing them with the funky kicks, wavering falsettos, and soaring synthesized effects that are inherent to the juke.

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DANCE!
DANCE!
DANCE!

ROBERT'S 500 ROOM
333 E. 63rd St.
TUESDAYS 9 PM

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

records

It's all in Dennis Bryon's bass drum and in the sliding bass presence of Maurice Gibb, a man who still remembers McCartney, (though Paul himself may have forgotten). "All This Making Love" and the hit "Jive Talkin'" plod along like a steamhammer in 4/4, while "Country Lanes" is a beautiful weeper in the best tradition of Robin Gibb. Once again, the Electric Goat Orchestra is making consistently fine sounds; "Holiday" and "New York Mining Disaster" may have been the tunes you sat out on at the '67 sock hop, but "Jive Talkin'" and "Nights on Broadway" are sure to get you out on the dance floor this time around.

△J.J. Quinn

FRANK ZAPPA AND THE MOTHERS OF INVENTION One Size Fits All DiscReet

Some people view *Overnite Sensation* as the beginning of Zappa and the Mothers' latest phase. It marked the first release on Zappa's new label, DiscReet; the introduction of a new conglomerate of Mothers, which has already changed considerably; and a new high in accessibility and vocally-oriented material. Well, if you're one of the people then the new Mothers' discography goes something like this:

While containing instrumental proficiency as mindblowing as anything Zappa has done before, *Overnite Sensation* was probably the most accessible, "serious teenage" product. *Apostrophe* was slightly more concept-oriented, more humorous and just as accessible, (so much, in fact, that it became the first Zappa L.P. to reach the top 10). Inevitable, since it was a live album, "*Roxy and Elsewhere*" was the most diverse, the most jazz-oriented of the three. People who joined the Zappa bandwagon after the formation of the new label were facing the first real test - not everything here could be hummed on the way to school, there were an awful lot of musical complexities that could best be described as jarring, but this is Zappa, take him or leave him.

One Size Fits All, is an extension of these new trends as well as a reminder of the pre-Disc Reet Zappa.

The opener, "Inca Roads" is a backass look at the possibility of flying saucers having landed in the Andes long ago. It has an instrumental and vocal arrangement similar to the "Be-Bop Tango" from *Roxy*. It's very dissonant -- the first example of the incredible rhythm of the lyrical phrasing present

throughout much of the album. "Po-Jama People" features a Zappa vocal done in a style similar to "Dental Floss", and "Cosmic Debris." Despite some instrumental punctuations that don't exactly flow in the conventional sense "San Ber'Dino" is Zappa's most infectious tune since "Camarillo Brillo."

You can hear pre-DiscReet Zappa in brief flashes of greaser rock on "Florentine Pogen" and "Sofa No. 2." Also from the old Zappa are large choruses of low register vocals reminiscent of *Freakout*. Although the quality is more advanced here, I could almost swear I hear FLO AND EDDIE on the "Real good deal-o" portion of "San Ber'Dino."

Then there's "Evelyn, a Modified Dog", the first Zappa cut since *200 Motels* to hover around the one minute mark. The song features pure CAPTAIN BEEFHEART poetry delivered against a single keyboard accompaniment. Here's a sample of the lyrics: "Evelyn, a dog having undergone further modification, pondered the significance of short-person behavior in a pedal-depressed panchromatic resonance and other highly ambient domains . . . arf she said."

Zappa's music flows like a novel. It builds, levels, leads the listener astray, and then goes beyond his wildest expectations. It's punctuated by periods, question marks, and exclamation marks. There's also such non-literate references as a dash of "Louis Louis" here, some throat clearing there, but no burps or snorks -- it seems that phase remains passe.

One Size is loaded with everything to please a Mothers' fan, humor, solos (Zappa has never sounded better), and a general mastery of music that remains unsurpassed in the rock field. The uninitiated may be better off first buying *Overnite Sensation* unless he's prepared to give *One Size Fits All* many listenings. But the Zappa freak will immediately flip out. Outside of *Roxy*, this is the most important album the Great Z has recorded since his DiscReet move.

Hotcha!

△Art Collins

JAMES LAST Well Kept Secret Polydor

If you want an album that is pleasant well-done, good for all occasions consider this one.

James Last is an arranger who has, according to liner notes, received 108 gold albums. Why haven't we heard more about him? Well, he's from Europe, but he just wants some Yankee dollars. So

they release an album titled *Well Kept Secret* and have a hoopla of publicity. It's a shame that all this cake is being spread just to get people excited about James Last. It's even more of a shame that this money needs to be spent. Because the album is a gem.

It sparkles from the first to the last. The recording itself is clean (no background hiss) and the arrangements are superb. Mr. Last, with assistance from Larry Muhoberac and Ules Farrell, has presented a basically fast-paced, tight, musical package. Every song is a happening in itself. The motif is M.O.R. with strong jazz influences.

The album lends itself well to light background music or to serious listening. A super version of "Summertime" and an inventive "Slaughter On 10th Avenue" are the two I enjoy most, but there are six other songs treated equally well.

When you are in your favorite sound shop, be sure that this purchase isn't your Last! (Oops, there I go again)

△Bob Tolan

JEFFERSON STARSHIP Red Octopus Grunt

JEFFERSON STARSHIP, after what seems ages of wallowing in less than mediocre music, began to show signs of life in their previous album, *Dragonfly*. Marty Balin then rejoined the group, and we all hoped that he'd rekindle the fires. Wait until you hear this album.

Red Octopus may not have enough "heavy" metal for some, but there is enough for me. Grace Slick has never sounded better.

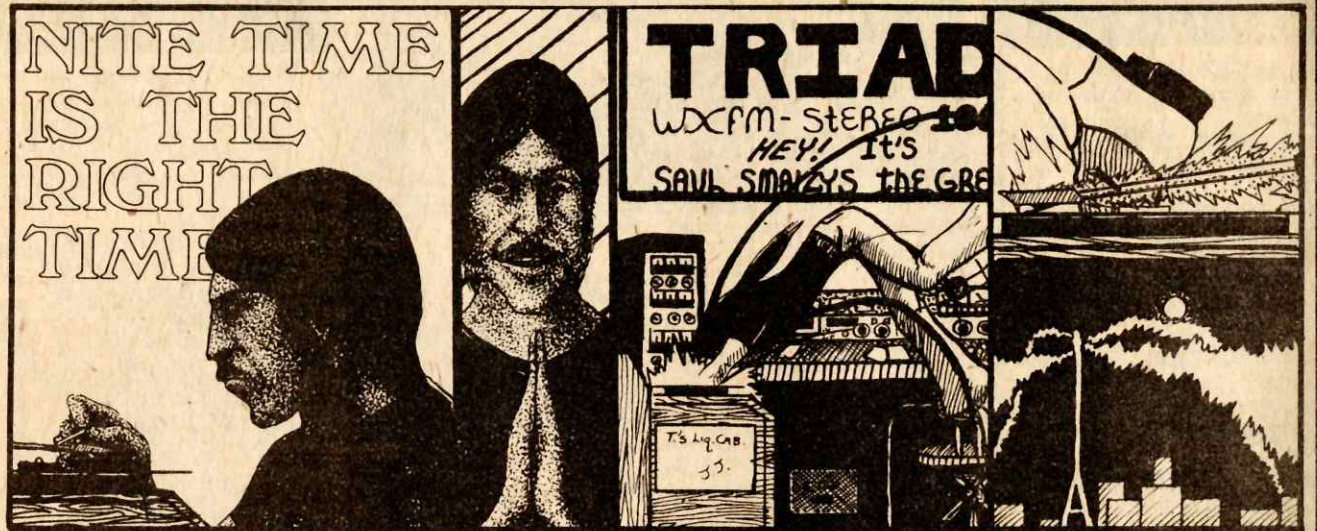
Power! Man, it's here! Controlled, bursting at the seams. Like a can of beer in the July sun, the music here is waiting to explode from your speakers. Anticipating pleasure, enregy!

Side one has five things going for it, the five songs on it. "Fast Buck Freddie" sung by Grace, is the up-tempo opener. Then comes "Miracles" written and sung by Marty Balin. Read the words. Listen to them. Listen to Grace background vocals and the disco-beat. Then a tasty violin lead by Papa John rocks through "Git-Fiddler".

Side two is like the flip because of the opening song, "Play On Love", an AM rocker, and "Tumblin'." Both have flashes of the good-guy STARSHIP feeling. On "I Want To See Another World" all hell breaks loose with the "Frisco heavy-metal sound." "Sandalphon" and "There Will Be Love" are also metal-oriented.

A *Red Octopus* with heart, the album reaches many realms of imagination.

△Bob Tolan



TRIAD

PROGRAMME

FRIDAY 1

9:00 FLIGHT 106-fly on musical wings through the infinite realms of sound.
 10:00 CHOICE 33 1/3-tune in to Heartsfield, Mike Greene, and Dylan.
 11:00 FOR CARD PLAYERS-Triad deals with the music of Steve Stills, Wink Martindale, and Curly Curve.
 11:30 MUSIC NEWS-a brief audio review of the music of Crosby, Stills, Nash, and Young.
 12:00 ELECTRONIC EXPERIENCE-featuring electronic music from the soundtracks of the films 2001, Slaughterhouse 5, and Andromeda Strain.
 12:30 MUSIC FOR FLUTE AND GUITAR-the relaxing and peaceful sounds of Jethro Tull, Vincenzo Macaluso, and Laurindo Almeida.
 1:00 NIGHTCAP-classical music with Ron Ray until 6:30 AM. This morning featuring the music of Schoenberg, Franck, Tchaikovsky, Prokofiev, Gilbert & Sullivan, Berlioz, Beethoven, and Dello Joia.



MONDAY 4

8:00 FLIGHT 106-allow the music to fill your body as though it were filling a balloon. Let it flow irresistibly into your ears.
 9:00 CHOICE 33 1/3-tune in to Roger Daltry, Frank Zappa, and James Last.
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-classically influenced music from Europe including selections by Pell Mell, Popol Vuh, and Parzival.
 11:00 ROLLING STONE NEWS-hear the voices of the people in the stories of the latest issue of Rolling Stone Magazine.
 11:30 MUSIC NEWS-presenting a brief audio review of the music of Santana, past and present.
 12:00 SOUNDS FASHIONABLE-the latest styles as presented in the music of the Kinks, Dottie Stevens, and Genesis.
 12:30 ROCK with ORCHESTRAModern day collaborations by Deep Purple, Mahavishnu Orchestra, and Solar Plexus.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring works by Sibelius, Rachmaninov, Beethoven, Strauss Jr, Schubert, Rossini, Puccini, Bayer, Komgold, and Rozsa.



Mani Neumier has put together a new GURU GURU. The band now includes Mani on drums and percussion, Roland Schaefer from BRAINSTORM on sax and guitar, Jogi Karpenkiel from KOLLEKTIV on bass, and a guy from Austria named Sepp on guitar....TANGERINE DREAM go to Los Angeles at the end of August to record the soundtrack for Friedkin's next film. They recently finished producing their own film for media use....Germany's "Sounds" magazine reports that KRAFTWERK have signed with Clive Davis' Arista label in a quarter million dollar deal. Kraftwerk were picked number one new male group in Record World's annual awards poll. Their album "Ralf and Florian" will be released this month in the U.S.....AMON DUUL's new LP "Made in Germany" is being readied for a late August release....GROBSCHNITT are finishing off their third album which should be out in the Fall....Danish jazz-rock group SECRET OYSTER have a new album out called "Sea Son". U.S. release is scheduled for September....RANDY PIE's second album has been released here on Polydor....BARRABAS have their fourth album out called "Heart of the City"....Turk rocker, ALEX has a new album out called "That's the Deal". He's also looking for an American record deal and hopes to come to the U.S. for a concert tour. In Germany he's been opening concerts for Zappa; Bad Co., Maggie Bell, and Sparks....for lovers of Disco music there's a group from Munich called SILVER CONVENTION with an album called "Save Me" released here on Midland International....couple of Italian bands preparing for American tours in the Fall. BANCO start their tour Sept. 20 and LE ORME should be here soon after....CAN have left UA records and are signing with Virgin who will be releasing their "Landed" album in the Fall....WIGWAM, a group from Finland, have a new album out on Virgin called "Nuclear Nightclub"..... CANARIOS is a Spanish group who have done a rock adaptation of Vivaldi's "Four Seasons" on their album "Cycles".....



Silver Convention

TUESDAY 5

9:00 FLIGHT 106-feel yourself as an integral part of the music, as you breath in and out, sharing with the universe everything that you are.
 10:00 CHOICE 33 1/3-tune in to Hummingbird, Bee Gees, and Edgar Winter.
 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in records.
 12:00 MUSICAL ZOO REVIEW-our zoo without bars or cages includes the music of Zzebra, Camel, Buffalo Springfield, and Rhinoceros.
 12:30 MUSIC NEWS-presenting a brief audio review of the music of Germany's Lucifer's Friend.



1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Wagner, Tchaikovsky, Beethoven, Ravel, Saint Saens, Stravinsky, Shostakovitch, Haydn, and Rozsa.

WEDNESDAY 6

8:00 FLIGHT 106-to feel the music deeply, the entire body must participate in the performance for only inside you can the music begin.
 9:00 CHOICE 33 1/3-tune in to Michal Urbaniak, Randy Pie, and Freddie Hubbard.
 10:00 JIVE PROGRAMMING-jump and jive to the tunes of The Bee Gees, Flora Purim, and Martha Valez.
 10:30 CHGO MUSIC SCENE-hear the music of Appolyon, Love Craft, and Medusa.
 11:00 ROLLING STONE NEWS-hear the voice of the people in the latest issue of Rolling Stone Magazine.
 11:30 MUSIC NEWS-a brief audio review of England's heavy-metal Rockers Black Sabbath.
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Vaughn Williams, Beethoven, Mozart, Rimsky-Korsakov, Shostakovitch, Haydn, Humperdinck, Liszt, and Herman.

AUGUST 1975

THURSDAY 7

8:00 FLIGHT 106-landscapes of your imagination unfold to the music of the universe on our free flight aboard space/time craft XFM.
 9:00 CHOICE 33 1/3-tune in to John Cale, Jefferson Starship, and War.
 10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest records released.
 11:00 BEE HERE NOW-king bees and buzzin' bees are heard in the music of the Rolling Stones, Marais and Miranda, and Rimsky-Korsikov.
 11:30 MUSIC NEWS-a short audio review of the music of Fairport Convention.
 12:00 SKIN SONGS-nothing but the music of Skin Alley, Spirit, and Norman Connors.
 12:30 ART OF THE GUITAR-country flat-picking and finger styles of Doc Watson, Peter Lang, and Stefen Grossman.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning presenting works by R Strauss, Komgold, Beethoven, Kuhlau, Shostakovich, Villa-Lobos, Verdi, and Rozsa.



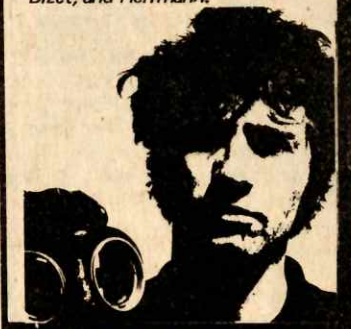
FRIDAY 8

9:00 FLIGHT 106-allow time for the music to fill you. Let it flow through every part of your body so you resonate with the empathy of its moods.
 10:00 CHOICE 33 1/3-tune in to John Abercrombie, UFO, and Funk Factory.
 11:00 METAMORPHOSIS X 3-three versions of the theme from Banco, The Flock, and Iron Butterfly.
 11:30 MUSIC NEWS-a short audio review of the music of Country Joe and the Fish.
 12:00 ELECTRONIC EXPERIENCE-selections from Electronic Panorama. Leading composers from Europe and Asia.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Ibert, Lalo, Massenet, Casadesus, Haydn, Schubert, Walton, Host, Tchaikovsky, and Newman.

TRIAD

MONDAY 11

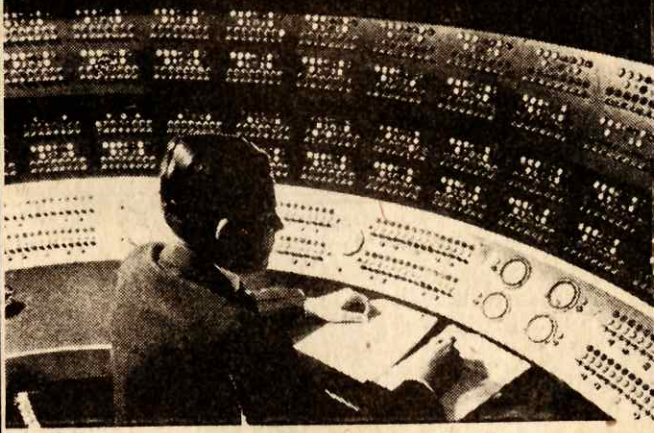
8:00 FLIGHT 106-give wings to your musical imagination and fly with us aboard our time/craft XFM.
 9:00 CHOICE 33 1/3-tune in to Steve Stills, Outlaws, and Billy Preston.
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-a Brainstorm-featuring a wide variety of music from Germany's Brain label. Including sounds from Achim Reichel, Eroc, Release Music Orch., Grobschnitt, and Harmonia.
 11:00 NIGHT TIME LADIES-are sung about in the music of Fairport Convention, Head East, and Richard Torrance.
 11:30 MUSIC NEWS-a brief tribute to Tim Buckley.
 12:00 SOUNDS KARMATIC-It's your Karma to hear the music of the Beatles, Charles Lloyd, and Headstone.
 12:30 ART OF THE GUITAR-spotlighting the rock guitar styles of Eric Clapton, Jimmy Page, Robin Trower, and Jimi Hendrix.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning hear the works of Ravel, Saint-Saens, Haydn, Giordani, Torelli, Gluck, Sagreras, De La Maza, Al-Beniz, De Falla, Bach, Handel, Bizet, and Herrmann.



TUESDAY 12

9:00 FLIGHT 106-musical adventure for thought and inclination.
 10:00 CHOICE 33 1/3-tune in to The Tubes, Roy Ayers, and 10CC.
 11:00 NEW SOUNDS AND NEW RELEASES-an up to the minute review of the latest sounds on wax.
 12:00 FOLLOW YOUR HEART-the message as it is heard in the music of Mahavishnu, the Yardbirds, and the Outlaws.
 12:30 MUSIC NEWS-a brief audio review of the music of War.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring works by Ireland, Haydn, Mozart, Rachmaninov, Reger, Cilea, Mascagni, Bach, Telemann, and Rozsa.

PROGRAMME

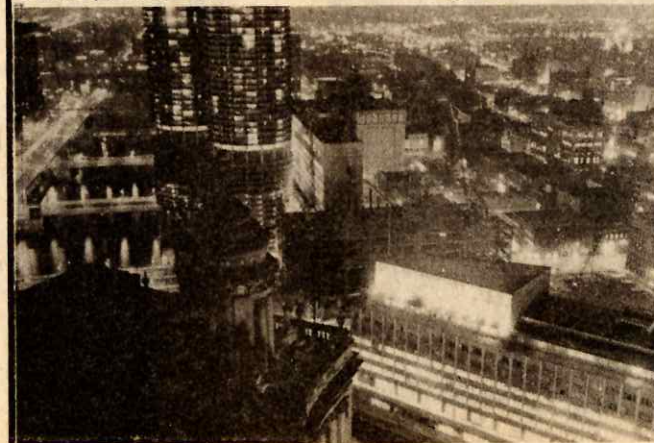


TIME OF THOUGHT

In the domain of mind nas color. It always requires time to think, to and time. When we think feel, or to exert the will. of a circle, our thought has It takes from one-twelfth shape; when we think of to one-half of a second to the voice of a friend, our receive an impression, to thought reproduces vibra- have it traverse the brain tions which are like those and to return through a of a sound; when we think volition in the form of an of green fields our thought action.

CITY NEWS

LOVE CRAFT (see this month's Chgo Music Scene) has returned from California to once again make Chicago their home....GABRIEL BONDAGE, a new rock act from Rogers Park, is due for a debut release of the same name on Dharma Records....REDWOOD LANDING has just finished a new demo....live music has returned to B. GINNINGS....streetcorner bluesman ARVELLA GRAY is due for his second release on the Birch label in Wilmette....the OHIO PLAYERS stopped at Paragon Studios to lay down tracks for their latest....the long awaited first album by ROSE HIPS STRING BAND will be released shortly on the Flying Fish label...GRACED LIGHTNING are putting out a one-sided LP for distribution to radio stations around the country....EDDIE BOY BAND's first albu to be out in the Fall on MCA....JUDY ROBERTS has just signed with Bill Traut's Million Fish production company and she'll be cutting an album with Richard Evans producing.....that's it for August!



PROGRAMME

WEDNESDAY 13

- 8:00 FLIGHT 106-musical pictures for your mind's eye unfold before your ears aboard XFM.
- 9:00 CHOICE 33 1/3-tune in to Wings, Randy Pje, and Larry Coryell.
- 10:00 MUSIC ISLAND-get stranded with the music of King Crimson, Zazu, and Flying Island.
- 10:30 CHGO MUSIC SCENE-hear the music of Treborn, Rose Hip String Band, and Graced Lightning.
- 11:00 AT THE RAINBOW'S END-find no pot of gold but the music of Sahara, Uriah Heep, and the Scorpions.
- 11:30 MUSIC NEWS-a brief audio review of the music of Jefferson Starship.
- 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Ireland, Haydn, Mozart, Rachmaninov, Reger, Cilea, Mascagni, Bach, Telemann, and Rosza.



THURSDAY 14

- 8:00 FLIGHT 106-let the music suggest the destination and then arrive there aboard our time/space ship XFM.
- 9:00 CHOICE 33 1/3-tune in to Bob Dylan, James Last, and Armageddon.
- 10:00 NEW SOUNDS AND NEW RELEASES-an up to the minute review of the most recent record releases available.
- 11:00 SOUNDS LIQUID-the aquatic music of Freddie Hubbard, Aqua Fragile, and Amon Duul 2.
- 11:30 MUSIC NEWS-a brief audio review of the music of Jean Luc Ponty.
- 12:00 DISCO DELIGHTS-danceable tunes from The Impressions, James Last, and White Heat.
- 12:30 ART OF THE GUITAR-acoustic styles of George Cromarty, Doc Watson, and Jose Feliciano.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Tchaikovsky, Sibelius, Haydn, Berlioz, Bizet, Chabrier, Wagner, and Ibert.

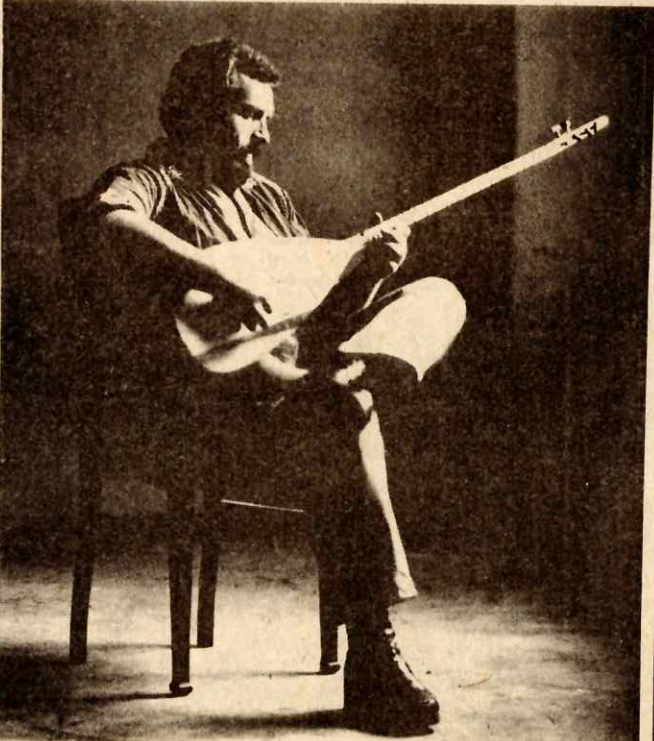


CAMEL'S new album is based on the short story by Paul Gallico, "The Snow Goose". Those who've read the story will want to hear Camel's musical adaptation of this moving story. Tune in to Triad and you will.

ALEX=TURK ROCK

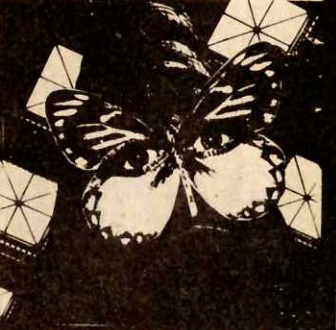
The music of ALEX is an exotic blend of rock, folk, funk, and Turkish music. The instrument you see him with below is a baglama (the g is silent); it's an ancient Turkish string-instrument. His first instrument was the guitar, however, which he began playing at the age of 11. His first rock and roll band was the "Famous Four" in Cologne. His first recording was with the "Playboys" in 1967. At the age of 17 he got into the American folk-scene and played concerts from New York to San Francisco. In Spain he founded and played guitar in the rock-blues group "Sweet Stoned". In Germany he met with the Turkish pop-singer Cem Karaca and later moved to Turkey where he played with the group Kardashlar. With them he recorded three super-hits and was the first foreign musician to

recieve a gold record in Turkey. While in Turkey he took up the baglama and studied with Turkey's baglama virtuoso Ashik Mahsuni Sheriff. After returning to Germany he began to develop his synthesis of western rock and Turkish baglama music. His first LP of this unique musical mix was produced in Can's Inner Space studio with Holger Czukay and Jaki Liebeziet adding their assistance on bass and drums. During the last year he's been making numerous TV and radio appearances throughout Germany and opening concerts for acts like Frank Zappa, Bad Co., Sparks, and Maggie Bell. His new album is called "That's The Deal" and is reviewed in this issue of Triad. You can also hear his music, on request, over Triad Radio.



FRIDAY 15

- 9:00 FLIGHT 106-a free flight beyond the realms of imagination.
- 10:00 CHOICE 33 1/3-tune in to Joan Baez, Mike Greene, and Fairport Convention.
- 11:00 SUNSHINE AT NIGHT-bask in the sonic sunlight of Bryan Ferry, Larry Coryell, and Alexis Korner.
- 11:30 MUSIC NEWS-a brief audio review of the music of Hot Tuna.
- 12:00 ELECTRONIC EXPERIENCE-Electronic sounds from Japan are heard in the music of Tomita, Takemitsu, and Mayazumi.
- 12:30 DANCE THE TANGO-with the music of Capt. Beyond, Lewis Furey, and Can.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Wagner, Brahms, Vivaldi, Bach, Adam, Schubert, Mendelssohn, Chopin, Rimsky-Korsikov, and Tchaikovsky.



MONDAY 18

- 8:00 FLIGHT 106-come on board for a free flight through the infinities of musical sound.
- 9:00 CHOICE 33 1/3-tune in to John Abercrombie, UFO, and Frank Zappa.
- 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-spotlighting the latest rock sounds from Italy. Including the music of the New Trolls Banco, and Opus Avantra.
- 11:00 THE VOODOO IN YOUR EARS-the magical music of Miles Davis, Lonnie Liston Smith, Jimi Hendrix, and Atomic Rooster.
- 11:30 MUSIC NEWS-a brief audio review of the music of the Pointer Sisters.
- 12:00 SOUNDS ANGELIC-heard in the music of Cherubin, Steve Stills, Bonnie Koloc, and Hudson-Ford.
- 12:30 JAZZ BALLET-the music of Sweden's George Reidel.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Elgar, Beethoven, Vivaldi, Mozart, Shostakovich, Rachmaninov, Chopin, and Puccini.

PROGRAMME

TUESDAY 19

- 9:00 FLIGHT 106-feel the joy and energy of the vibrations as our time machine zooms through the musical universe.
- 10:00 CHOICE 33 1/3-tune in to Freddie Hubbard, Larry Coryell, and James Last.
- 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly, up to the minute review of the latest in recorded sounds.
- 12:00 WILL O' THE WISP-two different sounds from Passport and Leon Russell.
- 12:30 MUSIC NEWS-a brief audio review of the music of Tony Williams.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Shostakovich, Shchedrin, Vivaldi, Beethoven, Wagner, Liszt, Verdi, Giordano, Ponchielli, and Korngold.

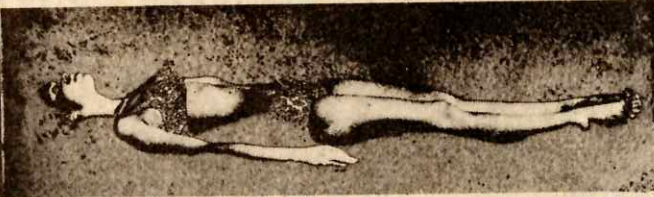


WEDNESDAY 20

- 8:00 FLIGHT 106-when the music begins, let it take you to a special place where you can begin to understand the universe and your relation to the Cosmos.
- 9:00 CHOICE 33 1/3-tune in to John Cale, The Tubes, and Frank Zappa.
- 10:00 MIRROR MIRROR-on the radio. A chance to reflect in the music of Cockney Rebel, Capt. Beefheart, and Jimi Hendrix.
- 10:30 CHGO MUSIC SCENE-hear the music of New Dooley Band, Streetdancer, and the Eddie Boy Band.
- 11:00 TRIAD FOR ARTISTS-dedicated to artists and other creative persons. Music by Bob Dylan, Kraan, and Peter Sarstadt.
- 11:30 MUSIC NEWS-featuring a brief audio review of the music of Steve Stills.
- 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning tune in to the works of Griffes, Copland, Gershwin, Berwald, Mozart, Kalinnkov, Paderewski, Rich. Strauss, Haydn, and Boyce.



are a bunch of crazies from San Francisco who have recorded their first album produced by Al Kooper. The group has been around since 1972, when it was formed by William Spooner, one of the lead guitarists. Spooner's idea of a good time is playing pool at a San Francisco police fern bar. Drummer and percussionist, Prairie Prince, spends part of his time singing along to talking dog food commercials. Synthesizer whiz, Michael Cotten, lists fake-soul disco dancing as his hobby. Roger Steen, the other lead guitarist, is an ex-vegetarian turned junk and fast foods gourmet. Vince Welnick, cosmic keyboard specialist, only talks to plants when they're dying. Bassist, Rick Anderson, is a reverse phonetic speed reader. Fee Waldo Waybill, lead singer, sleeps overnight with bronzing Henna which turns his hair metallic aubergene. Re Styles, Tubes' muse and token flesh move, never goes anywhere without rubber stockings and has a burning ambition to make and star in the first Tampax commercial. All this adds up to one of the most bizarre stage presentations in rock today. "Gallery" magazine called them "X-rated and animated..." and "Creem" said "Step aside, Alice Cooper." Tune in the Tubes on Triad this month.



A FIRST FOR LAST

JAMES LAST has amassed a gigantic following in Europe. So much so, that he has earned 108 gold records over there. His new album, "Well Kept Secret", is the first that he has recorded in the US and features the talents of some fine American musicians, among them, Tom Scott and Ernie Watts.



THURSDAY 21

- 8:00 FLIGHT 106-"Only art and knowledge raise man to the divine, and music is a higher revelation than all wisdom and philosophy." -Beethoven
- 9:00 CHOICE 33 1/3-tune in to Triumvirat, Roy Ayers, and Michal Urbaniak.
- 10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest sounds available on record.
- 11:00 SOUNDS SAXY-the sensual saxophone sounds of Cannonball Adderly, Bennie Maupin, and John Coltrane.
- 11:30 MUSIC NEWS-a brief audio review of the music of Steve Stills.
- 12:00 SPACED OUT CUT-OUTS-occasionally found in bargain bins, hear the sounds of 50ft. Hose, George Harrison, Douglas Leedy, and The Silver Apples.
- 12:30 ART OF THE GUITAR-Female guitarists are spot lighted. Tune in to Linda Cohen, Ellen McIlwaine, and April Lawton.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the music of Villa-Lobos, Ravel, Rachmaninov, Tchaikovsky, Mozart, Field, Brahms, Schoeck, Shchedrin, Rozsa, and Korngold.

FRIDAY 22

- 9:00 FLIGHT 106-musical adventure in the infinite universe of sound.
- 10:00 CHOICE 33 1/3-tune in to Jefferson Starship, Jean Luc-Ponty, and Funk Factory.
- 11:00 KEEPIN' KOOL-music to keep you cool on a hot August night from Kool and the Gang, Phoebe Snow, Edgar Winter, and Ice.
- 11:30 MUSIC NEWS-a brief audio review of the music of The Ozark Mountain Daredevils.
- 12:00 ELECTRONIC EXPERIENCE-music by early pioneers of electronic music. Works by Pierre Henry, Vladimir Ussachevsky, Walter Carlos.
- 12:30 JAZZED UP CLASSICS-new renditions of Also Sprach Zarathustra, Fanfare for the Common Man, and Trois Gymnopodies.
- 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Lambert, Walton, Beethoven, Bach, Wagner, Lehar, Tchaikovsky, and Walton.

MONDAY 25

8:00 FLIGHT 106-close your eyes and you can fly through the unlimited worlds of music with us aboard our musical time-ship.
 9:00 CHOICE 33 1/3-tune in to Billy Preston, The Outlaws, and Heartsfield.
 10:00 SOUNDS FROM ACROSS THE BIG SWAMP-rock and roll music from Europe, including the music of Guru Guru, Kraftwerk, Toto Blanke, and Randy Pie.
 11:00 MUSICAL BOUQUET-only roses are included in this one. Music from Joe Beck, Shawn Phillips, Joni Mitchell, and Weather Report.
 11:30 MUSIC NEWS-a brief audio review of the music of Steve Goodman.
 12:00 TOGETHERNESS IS-music from The Beatles, Jefferson Airplane, and Lindenberg.
 12:30 BOLERO TIME-Ravel's theme is brought up to date by Jeff Beck, James Last, and Albert Brooks.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30 AM. This morning featuring the works of Handel, Bach, Vivaldi, R Strauss, Mozart, Beethoven, Grieg, Tchaikovsky, and Elgar.



TUESDAY 26

9:00 FLIGHT 106-soar beyond the limits of your wildest imaginations aboard our time-craft XFM.
 10:00 CHOICE 33 1/3-tune in to Frank Zappa, Hummingbird, and Wings.
 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest sounds on record.
 12:00 BUTTERFLY COLLECTION-a colorful array of music from Flora Purim, Santana, and Michal Urbaniak.
 12:30 MUSIC NEWS-a brief audio review of the music of 10CC.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Kodaly, Rozsa, Bartok, Brahms, Debussy, Renie, Reicha, Mozart, Rodrigo, Turina, and Alfven.

CHOPIN PANNED!!!



In search of ear-rendering dissonances, torturous transitions, sharp modulations, repugnant contortions of melody and rhythm, Chopin is altogether undefatigable. All that one can chance upon, is here brought forward to produce the effect of bizarre originality, especially the strangest tonalities, the most unnatural chord positions, the most preposterous combina-

tions in regard to fingering. But it is not really worth the trouble to hold such long philippics for the sake of the perverse Mazurkas of Herr Chopin. Had he submitted this music to a teacher, the latter, it is to be hoped, would have torn it up and thrown it at his feet--and this is what we symbolically wish to do.
 L. Rellstab in the Iris of Berlin July 5, 1833.

NOW YOU SEE IT; NOW YOU DON'T DEPT.—pictured below are two variations of the same album cover. UFO's album "Force It" can be seen on the left in its original European version; on the right is a retouched version which has been released here. By the way, Force It is a pun on the English pronunciation of faucet.



- FLIGHT 106 CHOICE 33 1/3 MUSIC NEWS
 SOUNDS FROM ACROSS THE BIG SWAMP
 NEW SOUNDS AND NEW RELEASES
 THE WANG DANG DOODLE BLUES SHOW
 CHGO MUSIC SCENE ELEC. EXPERIENCE
 artists you would like to hear on Music News features:

new albums you'd like to see in our Choice 33 1/3:

send completed form to TRIAD, 333 N. Michigan, Chicago, Illinois 60601. Thanx!

WEDNESDAY 27

8:00 FLIGHT 106-expect the unexpected as we glide through the varied worlds of musical sound.
 9:00 CHOICE 33 1/3-tune in to Armageddon, The Tubes, and Randy Pie.
 10:00 ROCKIN' IN THE KITCHEN-set aside the utensils and listen to the sounds of the Platters, Lovin' Spoonful, the Coasters and Randy Pie.
 10:30 CHGO MUSIC SCENE-tune in to the local sounds of Mirage, Bliss, and the Flock.
 11:00 TRIAD'S DARKROOM-music for photographers from Patrick Sky, Paul Simon, and Beatles.
 11:30 MUSIC NEWS-a brief audio review of the music of Bee Gees.
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the works of Bach, Sammartini, J C Bach, Puccini, Verdi, Mozart, and Offenbach.



THURSDAY 28

8:00 FLIGHT 106-unexpected musical surprises and occasional requests aboard our time-ship XFM.
 9:00 CHOICE 33 1/3-tune in to Steve Stills, Larry Coryell, and Frank Zappa.
 10:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest sounds on record.
 11:00 INTERGALACTIC SPACE-DUEL—the extra-terrestrial sounds of Hawkwind and Amon Duul2.
 11:30 MUSIC NEWS-a brief audio review of the music of Nektar.
 12:00 DIAL-A-TRIAD TUNE—tune your ears to your own likes simply by dialing 943-7476.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Handel, Mozart, Beethoven, Pleyel, Gliere, Renie, Schumann, Nedbal, and Liadov.

AUGUST 1975

FRIDAY 29

9:00 FLIGHT 106-tour the universe of sounds aboard our time-space craft XFM.
 10:00 CHOICE 33 1/3-tune in to Larry Coryell, Funk Factory, and Fairport Convention.
 11:00 MUSIC AT WAR-jump into musical combat with Genesis, ELO, the Fugs, and Jethro Tull.
 11:30 MUSIC NEWS-a brief audio review of the music of the Olympic Runners.
 12:00 ELECTRONIC EXPERIENCE-featuring the electronics of Klaus Schultz.
 12:30 ROCKIN' SYMPHONY-rock meets classical music with the sounds of Mahavishnu Orchestra and Beethoven.
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. This morning featuring the music of Holst, Beethoven, Mozart, Rameau, R Strauss, Couperin, Benjamin, J Strauss Jr, J&J Strauss, and Gershwin.



LARRY CORYELL has been called a consistently inventive and interesting instrumentalist. His high energy guitar stylings cross the bridge between rock and jazz and have added a new dimension to modern music. Coryell admits that he listens to everything. "...Webern, Berg, Schoenberg, Poulence, Cassado, Messiaen, and all the disciples of Chopin. But I think my calling today is to come up with some new type of music." He feels that he and his band have gained valuable experience working together over the past few years and that they're on the brink of mass public acceptance. "Now, especially when young people are a whole lot more sophisticated, I think people are looking for enlightenment, not escape. There's a big difference between creating and performing, and I feel the really great jazz performers feel it their duty to create. The Eleventh House makes me concentrate on the total musicality of the product rather than just a guitarist for a backup group."

"Alice Coltrane is one earth bound projection of John's spirit. Spirit of Ohnedaruth. She is a vector, another earth exploration. All people of our generation and temper are as well, all who heard him, or were affected by the cosmic angle, generated by his energies." —Leroi Jones
 Alice Coltrane began to study music at the age of seven and went on to take private lessons in theory, harmony, and organ. She also plays the harp. Her



music is a fusion of elements from jazz, classical and Indian music. "The work I am trying to do," Alice told Jazz & Pop, "is a sort of sharing with my sisters and brothers of the world my all; the results I leave to God. I am really not concerned with results, my only concern is the work, the effort put forth... I don't know exactly how to put it but, everything I do is an offering to God — that's the truth."

LOVE CRAFT

(continued from p. 19)

LOVE CRAFT: We have enough material for three more albums, so we're ready. That's what we plan for, to obtain as much product as we can before we go into the studio, so that we would have a wide choice of material and not to be put into the kind of situation that I've been in before, of not having a second album ready or even a third. We now have a total of four albums prepared, and we're still writing every week.

Before we went into the studio we prepared single material and album cut material, so we didn't have to butcher or operate on any of the tunes. We feel we have at least four singles on the album. We knew "I Feel Better" (LOVE CRAFT's new single) would be a single. We have "Ain't Gettin' None", which we feel is a strong single. We have "The Hook", "We Love You, Whoever You Are", and "Your Smile" (a tune Lalomie wrote for RUFUS), which could also be singles. So we're looking good on that scene.

LOVE CRAFT will unveil their brand of thoughtful funk at the Northside Auditorium Bar on August 11th. Δ

TRIAD

JULY COVER CREDIT

The photo of Mick Jagger on July's cover was taken by Triad photographer, Marc Glassman.



DID ANYBODY SAY PEANUTS?

THE FORTUNE

(continued from p. 65)

Together the two cook up some fancy plots to kill Ms. Channing: they buy a rattlesnake to poison her and attempt to drown her in a birdbath. It's all rather silly. Certainly there are better ways to explore the theme of greed.

Still, given the flimsy material, the production and acting is surprisingly solid and the film is significant in introducing Stockard Channing, an important new talent. Also, director Nichols succeeds in effectively recreating the pre-depression era. But in the end *The Fortune* is more of an exercise than an accomplishment, a movie with too little purpose.

ΔCharles Schreger

CURRENT EVENTS

CONCERTS

Aug 1	PENTWATER Parkside Activity Center 521 Parkside Circle Streamwood	CORKY SIEGAL/TOM DUNDEE Harry Hope's 9000 Cary Rd Cary 741-2297	Aug 16	BONNIE KOLOC/THOM BISHOP to 17 Harry Hope's (see above)	Aug 17	BILLY JO ROYAL/WAYNE COCHRAN & THE DRIFTERS Joey C's 2811 N. Central 545-6515
Aug 2	FRANKIE VALLI/4 SEASONS Washington Park	POLLY & CO. The Single File 934 W. Webster 549-1176	Aug 18	WOODEN PLANET & 25 Poor Richards (see above)	Aug 20	RON & ANN HOLM/ BETSY to 24 KASKE Earl of Old Town (see above)
Aug 5 to 10	5th DIMENSION Mill Run Theater Golf Mill Shopping Center Niles 298-2170	RADIO FLIER Poor Richards 9422 E. Prairie Skokie 677-9002	Aug 21	MARTIN & TAYLOR The Spot (see above)	Aug 22	SHARON SMITH to 23 Barbarossa (see above)
Aug 7	HEARTSFIELD Rivera Theater	Aug 1	ARTIC FOX to 3 Harlow's 8058 S. Cicero Burbank 425-1235	Aug 22	SKYLADY Harlow's (see above)	
Aug 9	PENTWATER Lake Opeka Park Lee & Howard St. Des Plaines	Aug 3	JOHN HARTFORD/MCCALL'S Harry Hope's (see above)	Aug 22	BILL QUATEMAN/LARRY to 24 RAND Harry Hope's (see above)	
	MARVIN GAY Soldier's Field	Aug 4	GRASS MEDICS Poor Richards (see above)	Aug 26	BOB REIDY BLUES BAND Attic 3132 N. Broadway	
	THE EAGLES/LINDA RONSTADT Washington Park	Aug 5	JOSHUA TREE Harlow's (see above)	Aug 27	HORACE MONSTER to 31 Harlow's (see above)	
Aug 12	JEFFERSON STARSHIP Amphitheater	Aug 5	BOYZZ Harlow's (see above)	Aug 28	MARTIN & TAYLOR The Spot (see above)	
Aug 12	JOHNNY MATHIS to 17 Mill Run Theater (see above)	Aug 6	JIM POST/TOM DUNDEE to 10 Earl of Old Town 1636 N. Wells 642-5206	Aug 29	SCOTFREE to 30 Barbarossa (see above)	
Aug 13	THREE DOG NIGHT Washington Park	Aug 7	KENDALL KARDT The Spot 827 Foster Evanston 869-2800	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 15	RAMSEY LEWIS/CAROL DOUGLAS/MARTHA REEVES Aroagon Ballroom	Aug 8	EPISODE to 9 Poor Richards (see above)	TUES	EARS Orphans 2462 N. Lincoln 929-2677	
	CAREY BELL/ERWIN HELFER/ S.P. LEARY/EDDIE TAYLOR MoMing 1034 W. Barry 472-9894	Aug 8	MEGAN MCDONOUGH to 10 Harry Hope's (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 16	THE OSMONDS Washington Park	Aug 11	SPECIAL CONSENSUS Poor Richards (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 17	TEN YEARS AFTER Amphitheater	Aug 12	STAR TROOPER Harlow's (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 19	MAC DAVIS Washington Park	Aug 12	STAR TROOPER Harlow's (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 21	TONY MARTIN to 24 Mill Run Theater (see above)	Aug 13	GREG BROWN/SUSAN AND to 17 RICHARD THOMAS Earl of Old Town (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 22	PAUL ANKA Auditorium	Aug 14	KENDALL KARDT The Spot (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
	URIAH HEPP Amphitheater	Aug 15	BOB GIBSON/DON SKELTON Harry Hope's (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 23	GUESS WHO/ SHA NA NA Washington Park	Aug 15	MARTY PEIFER to 16 Barbarossa (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 29	GEORGE CARLIN to 31 Mill Run Theater (see above)	Aug 15	MARTY PEIFER to 16 Barbarossa (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	
Aug 30	AMERICA Washington Park	Aug 15	MARTY PEIFER to 16 Barbarossa (see above)	Aug 29	MARTIN, BOGAN, & to 31 ARMSTRONG Harry Hope's (see above)	

CLUBS

Aug 1 & 2 PROCTOR & BERGMAN
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Ivanhoe Theater thru Aug 9
3000 N. Clark 248-6800

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Arie Crown thru Aug 10

THE FARM thru Aug 24
Academy Festival Theater
Barat College
Lake Forest 234-6750

LOVERS Aug 1, 5, 7
YOU CAN NEVER TELL Aug 2, 6, 8
THE PLAYBOY OF THE Aug 3, 9
WESTERN WORLD
Northwestern Drama Festival
Speech Building
Evanston 492-7282

YOUR OWN THING Aug 13-24
Body Politic (see above)

SAM SHEPARD Aug 16, 17
MoMing
1034 W. Barry 472-9894

SWEET BIRD OF YOUTH Aug 27
Academy Festival Theater Sept. 21
Barat College
Lake Forest 234-6750

THE PHANTOM SWORDS REVENGE
Travel Light Theater Wed-Sun
1236 Astor St. 787-6170

CHILDREN

MAKE MINE MUSIC/THE STEADFAST
TIN SOLDIER
Children's Films Aug 2 2 p.m.
Resurrection Lutheran Church
3300 N. Seminary Av. 281-9075

NASA SCIENCE FOUNDATION PROG.
Children's Program Aug 4-15
Museum of Science & Industry
57th & Lake Shore Dr. 684-1414

MISC.

ZAZA LIPSOIDIC FESTIVAL
AIR & WATER SHOW??? Aug 9 & 10
Lake Front
Oak Street Beach

COMPUTER ANIMATION GRAPHICS
Museum of Contemp. Art Aug 7
237 E. Ontario 943-7755

BILLY K'S BIRTHDAY Aug 30

NOTICE

If you or your group would like to have your performances listed in the Current Events section of TRIAD then send in the information to
CURRENT EVENTS EDITOR
TRIAD PRODUCTIONS
7428 N. Paulina
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We must receive the information BEFORE the 15th of the month previous to publication.

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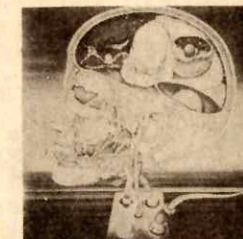
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Scorpions
Fly to the Rainbow



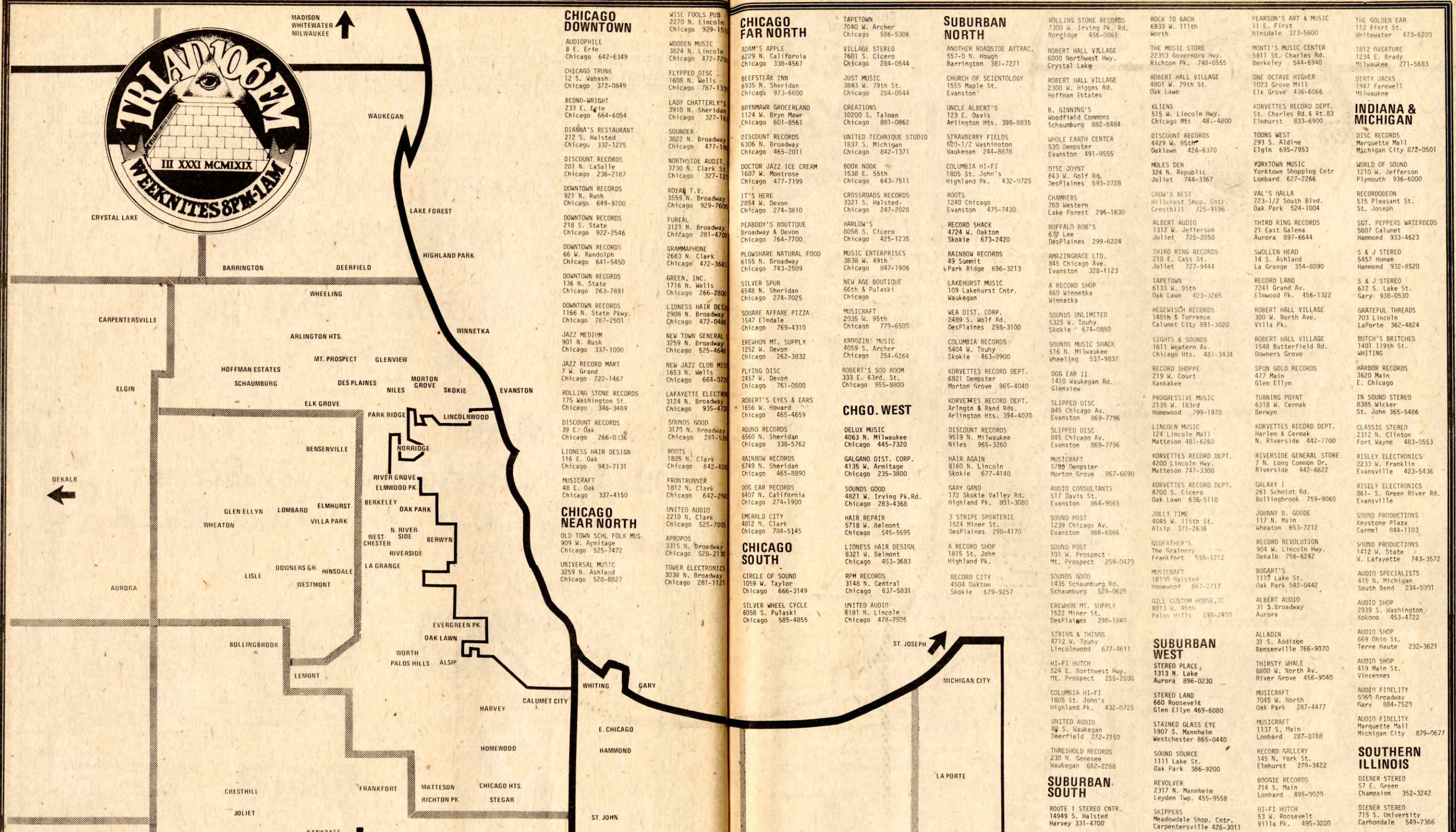
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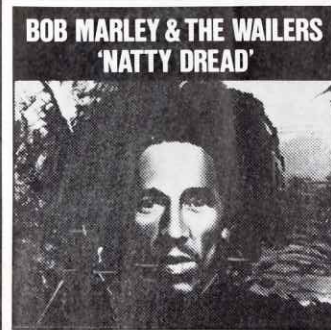
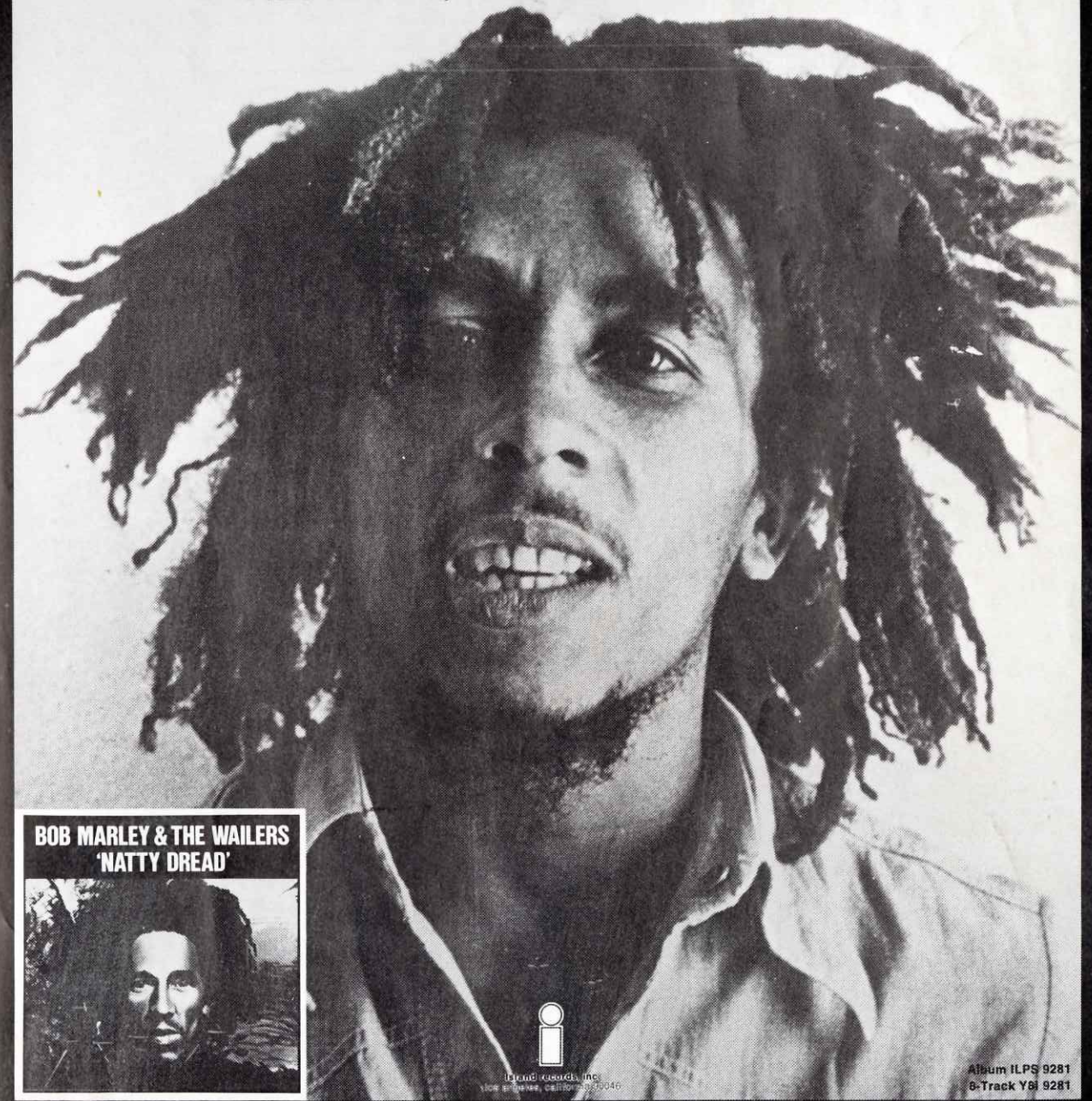
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