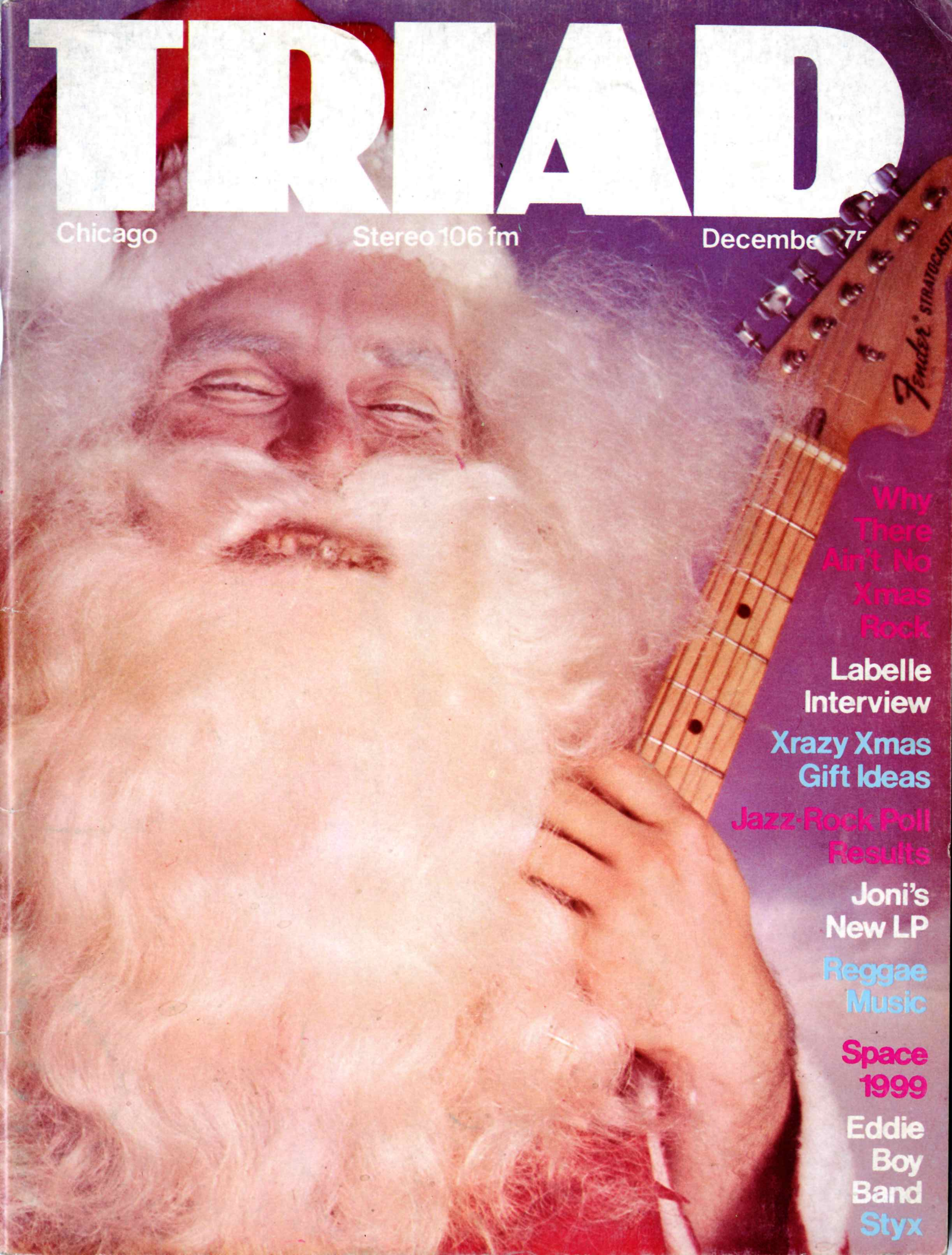


# TRIAD

Chicago

Stereo 106 fm

December 1975



Why  
There  
Ain't No  
Xmas  
Rock

Labelle  
Interview

Xrazy Xmas  
Gift Ideas


Jazz-Rock Poll  
Results

Joni's  
New LP

Reggae  
Music

Space  
1999

Eddie  
Boy  
Band  
Styx

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Christmas  
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All Of You  
  
From  
All Of Us  
At TRIAD**

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# EDITORS PAGE

Even if you take a ho-humbug attitude toward the Christmas season, you're bound to be cheered by this issue. In keeping with "'Tis the Season to be Merry," we've lined up two pieces designed to give you the first "Ho! Ho! Ho!" of December. . . . . Probably the worst part of Christmas is buying presents. No one really believes that it's better to give than receive. The question everyone asks the next day is "What did you get?" not "What did you give?" Not only does the average bankbook go through a financial blood-letting, but you can go crazy trying to think of what to get Uncle Victor, who has everything, or your brother Fred, who doesn't deserve anything. To help you get a jump on this yearly insanity, we're offering a selection of Crazy Xmas Gifts. There's something here for everyone, including your best friend, your mother, or a total stranger. For information on the authors, see the first page of "Sally Martin's Xmas Gift Guide." That mental aberration known as the Christmas spirit seems to come upon us with a snowy sameness every year...the parties are good, and it's nice to see everyone smile for a change, but there's something unsettling about all the syrupy sweetness, like an upset stomach from too much ice cream. Nowhere does Christmas wreak as much havoc as on the airwaves, where every station vies to play those "Christmas Hits" as much as possible. One who shares my hatred is Joe Urschel, who wrote "Why There Ain't No Xmas Rock." It seems Joe was hooked on the Top 40 at an early age, and every time the end of December rolled around, he'd go through cold turkey for his tunes while eating his hot Xmas turkey. This will be the first of what will be a regular column—On the Loose. As the editor of an arts and entertainment magazine and a former all-night disc jockey, Joe has been cultivating his jaded view of pop culture and its place in Western Civilization. Not only that, he also has a faster car than any of you guys, and he can drink more beer

than any of you guys, and, as Joe says, he's got a more enormous schwanstucker than any of you guys got. . . . . On the more serious side, there's also a load of good stuff in this issue. Arts Editor Chuck Pratt got his mitts on a copy of the new Joni Mitchell album, *The Hissing of Summer Lawns*, before it was released. Chuck calls it her "most ambitious recording to date," and a successful experiment at that . . . . . You may have seen the ads on the sides of CTA buses or you may have stopped by The Century, a new shopping center on Clark Street. Niles Howard, a writer for Advertising Age, takes a close look at Selwyn Malisoff, who, along with his brother, is responsible for putting together a rather unique "shopping experience." . . . . . Also in this issue, the results of the First Annual Triad Jazz/Rock Poll. You'll want to see who you said were the best vocalists, musicians and groups of 1975. Some of the winners could have been predicted but there were also some real surprises. See how your favorites rate with Triad's readers. . . . . Asking a musician to talk about his music is like asking Henry Kissinger to talk about detente with the Soviets. Music Editor J.J. Quinn got the Ohio Players' saxophonist Clarence (Satch) Satchell to explain where the Players are at now musically, and Contributing Editor Cynthia Dagnal does the same with LaBelle . . . . .

**Cover:** Our profound thanks to Chuck Shotwell, who photographed this bearded demon known as Santa Claus, here portrayed by Clarke Schneider. (The funniest scene was Clarke, under the lights waiting to be shot, sipping a beer through a straw so his beard wouldn't get wet.) Our thanks also to Studio Instrument Rentals for the use of the guitar. Last, but certainly not least, thanks to Lynn Shotwell, for service above and beyond the call of duty in making it all possible.

# TRIAD

VOLUME THREE  
NUMBER TWELVE

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TRIAD Magazine is published monthly by  
Triad Production, 7428 Paulina, Chicago,  
Illionis 60626. Second class postage paid,  
Chicago.

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# FEEDBACK

## DORM FLOOR PICKS TRIAD NAME

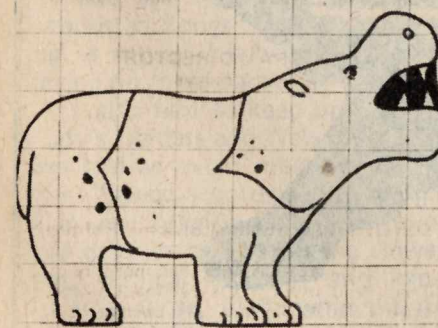
DEAR TRIAD:

I am the president of the third floor in Stevenson South dormitories at Northern Illinois University. In searching for a floor name, TRIAD came up and won the election. The 50 of us on the floor now have floor shirts with TRIAD printed on them. Many of the guys on the floor enjoy listening to your radio station and reading your publication. Many have also commented on how much they like the covers of your magazine. I thought it might be a good idea if we could get some poster sized covers for our hallways and lounge. We would all appreciate anything that you could send that might help us out. Thank you very much.

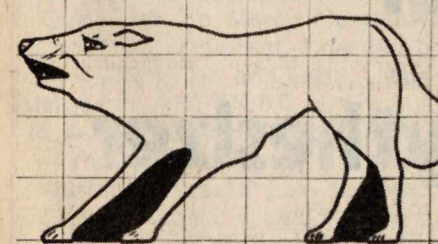
Tom Doherty  
President 3rd Floor—TRIAD

I think your story in the November issue about the Great Chicago Beer Belly Competition was disgusting! You put out a fine magazine, so please don't ruin it with junky articles. Those beer belly pictures are the most sickening things I've heard of since dingleberries!

Dick Ramsollell



The hippo is easy to cut out.



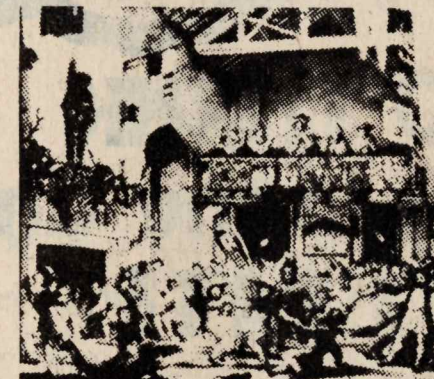
Do not cut between the wolf's legs.

Triad December 1975

## DEFENSE OF TULL'S NEW ALBUM

DEAR TRIAD:

In regard to Fey Throwaway's (Throwaway?) review of Jethro Tull's newest album, *Minstrel*, who is he trying to imitate? Perhaps if he would sit down and listen to it, he would drop the smart ass critic routine and enjoy himself.



I honestly am becoming bored with this cult who believe that in order to write a review, they must insult everyone up to and including someone's mother. And that everyone includes the thousands of Tull fans who read the Guide.

I could understand it if he just didn't like the album, some people just have no class. But to describe it in the terms he used is sheer lunacy. Who is this person, this "Fey Throwaway"? It's sad to know that a man who has no gift of the pen, and nary an iota of music in his soul is allowed to review one of the all time great groups, the first to "get their shit together", to quote Ian Anderson.

My personal message to Fey Throwaway is to commute to the underground caves in the heart of Stone Park, sit on his pen and meditate until he can learn to have some appreciation for deep, meaningful lyrics and good classical rock music. Until then, I hope I never see his name appearing in the guide, as I might become violently ill.

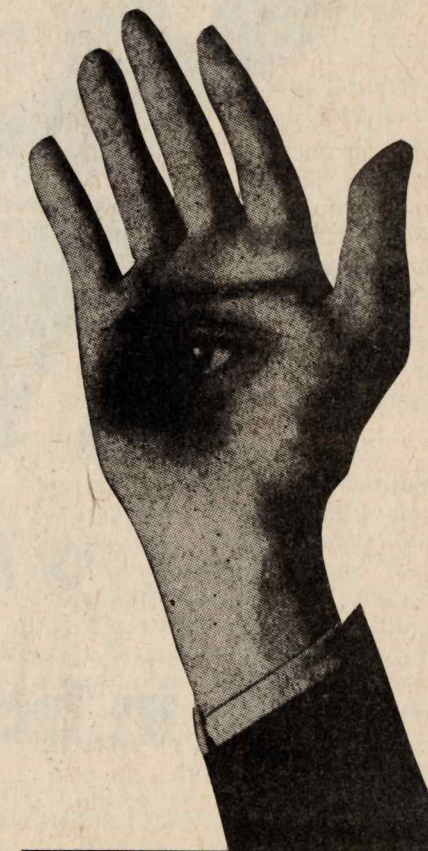
Very truly yours,  
Nancy Jahn

P.S. Other than that piece of trash appearing in the November issue, I enjoy the Triad Guide immensely.

## GENTLE GIANT FANS, ARISE!

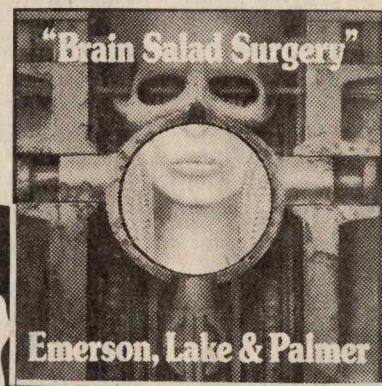
DEAR TRIAD:

Thanks for your pre-concert write up of The Gentle Giant concert at the Auditorium on October 16th. What we can't see is why there were so many, too many, empty seats in the place. The Giant is the world's tightest and most versatile band. The light show was excellent as were the visuals. How many people have seen a 5 man drum solo or went crazy listening to an xylophone solo. The music moves, jumps, reaches, just as do the 5 great musicians playing it. When are these people who get into Kiss, J.Geils, Black Sabbath and a host of other winners going to wake up—and acquire taste? Bruce Fournier  
Arleen Gould  
Lou Gould  
Tom Brown  
Marge Kane  
Al Neniskis  
Walter Janz  
Denise Kania

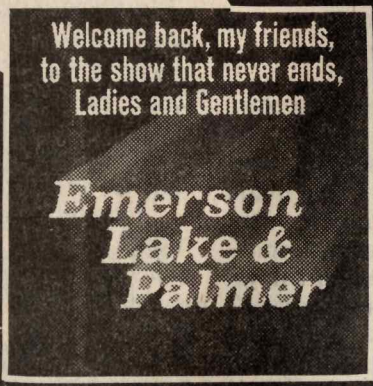


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# Why There Ain't No Xmas Rock

ON THE LOOSE  
Joe Urschel

"Well, away up north where the air gets cold,  
There's a tale about Christmas that you've all been told"  
—Brian Wilson,  
"Little Saint Nick" BMI

I admit it. When I was a kid, I was addicted to AM rock.

At times I actually sat around and did nothing but stare at that three by four inch transistor radio, with its speaker no larger than the tip of my thumb, as it blared teenageradiospeak, static, distortion and ah...that lowest common denominator of the music world—top 40 rock 'n' roll.

That's why I hated Christmas. It meant an interruption of that trance. It meant the AM rockers would be playing Christmas music. And not by rock 'n' rollers either. It was Christmas music by the likes of Ray Coniff and Mitch Miller. I hated it. It was the Scrooge in my otherwise blissful holiday vacation from the maelstrom of the educational system known as high school. You see, I had to listen to the "Top Three Most Requested Songs" every night or the day had no meaning. It was as if it had been removed from the calendar, having no three particular songs to give it distinction.

I also had to keep up on the daily battles between Riley's Raiders and Weber's Commandos. Those encounters had as much meaning to me then as Sinai skirmishes, "peace accords" and disengagement pacts do now. (Can you imagine John Chancellor going off the air for two days in order to bring viewers the story of Christmas, Biblical readings and excerpts from Dickens?)

In a sense, that's what the AM giants did. No rock 'n' roll mania was broadcast Christmas Eve or Christmas Day—just groups like the Ray Coniff singers chanting "God Rest Ye Merry Gentlemen." But I couldn't be MERRY. I was upset. I needed to hear Paul Revere and the Raiders, Jan and Dean, Little Eva, the Kingsmen, ad nauseam. And REST, are you kidding, I couldn't get to sleep without DJ Art Roberts' nightly bedtime story.

By the second day of rock 'n' roll deprivation, my melancholy would turn to rage. Why wasn't there any Christmas music I could listen to? Everybody else had theirs. The MOR fanatics could virtually OD on Mitch Miller. Even classical fans had Christmas music. The

Chicago Symphony Orchestra always did the Nutcracker, opera star Mario Lanza recorded a Christmas album and if things got thin, there was always plenty of Bach around.

So why weren't there enough Christmas tunes by my music makers to fill two days of programming? Why didn't the Beatles record a Christmas album? (At that time, it couldn't have been their artistic judgment holding them back—they recorded "A Taste of Honey" didn't they?) Even to this day rock artists have stayed away from yuletide music. It is as if the stuff is contaminated.

The aversion to Christmas music would be easier to understand if rock artists were a little more reluctant to pilfer and plunder every other form of music. Rock, in many ways, is the art of plagiarizing the essential spirit of another musical form and simplifying it to the point of absurdity. By adding the word "rock" and a hyphen to another music form, we get a brand new chip off the old rock.

At one time string arrangements were used for musical filler—now we have classical-rock. After controlled feedback, wow pedals and fuzz-tones got monotonous, rock latched on to steel guitars—now we have country-rock. And, after the formularized arrangements of rock "geniuses" got repetitious, they grabbed some horns, some funk, some improvisation and presto—jazz-rock!

So what's wrong with Christmas-rock?

Sure, there's been a smattering of Christmas-rock here and there, but it's hardly anything you'd want to wrap up and put under the tree. There was the famous "Jingle Bell Rock" and "Christmas Party Hop" (or was it "Rockin' Around the Christmas Tree?"). Joan Baez recorded an album of Christmas songs (she'll do anything really; an album in Spanish, an album with bombs exploding in the background...) and Rocky Mountain John Denver toyed around with it, but those efforts are really token. They couldn't fill two days of programming.

Face it: rock hates Christmas.

The greatest evidence of that came during the war in Viet Nam when the Rotary Connection wanted to

release an album with Santa Claus on the cover lying dead in a bombed-out field. Then there was that ridiculous Simon and Garfunkel cut where the duo dubbed a sugar-sweet version of "Silent Night" over a reading of the six o'clock news. And would you believe a Christmas carol by Canned Heat and the Chipmunks?

The only true interest in Christmas came from the Beach Boys whose "Little Saint Nick" is as good a Christmas song as I've ever heard. It is no mean caricature. It is pure Beach Boys. Pure fun. But then, they always were a wholesome lot.

And that's one reason why rock hates Christmas—it is too wholesome.

Rock is hardass music, there is no getting around it. Rock music, and not just the high-energy stuff, *sounds* mean and heavy. (We've all heard the classification "hard-rock".) Rock musicians are image-conscious. They want to appear mean and heavy as well. A straight version of a Christmas carol would blow that image right through the North Pole. A cynical or sarcastic version is acceptable, but even that can't help the image much. Better to avoid the issue all together.

Rock lyrics also don't adjust well to the joyous and kindly spirit of Christmas. (In more ways than one, White Christmas is the opposite of Black Sabbath.) In general, rockers like blunt, punchy stuff and will often go to extremes to state their case.

Take Jim Morrison's "Father I want to kill you, mother I want to ---." Or the Stones, "We're gonna vent our frustrations, and if we don't we're gonna blow a fifty amp fuse." And who could forget Grace Slick's endearing, "say it plainly, the human name doesn't mean shit to a tree." Poetic precision like that doesn't

come much more finely honed.

Requesting a rock star to record "Hark the Herald Angels Sing" would be somewhat like asking Perry Como to try a little acid.

A successful rocker is also much interested in making money (money-rock), which, of course, seems perfectly compatible with the most commercial American holiday, Christmas. Rock is willing to celebrate, but not with a Christmas album. Christmas albums sell for maybe two months, not near long enough to earn the kind of revenue billion dollar babies are used to. On the other hand, rockers are not adverse to releasing a flood of new albums prior to the holiday season—they make excellent gifts.

So I'll go way out on a limb and predict we won't get any Christmas albums from the "Big" talents of rock. This will not be the year of Christmas-rock.

There will never be a year of Christmas-rock. There will never be enough rock Christmas music to fill two days of yuletide programming. But then, fewer and fewer stations are abandoning their formats for Christmas music. They can't stand to lose the listeners (more money-rock).

It seems less and less young people are interested in Christmas carols—that is, of course, because they are all recorded in an alien music form (MOR mostly). Nevertheless, that won't change. The ghost of Christmas future tells me Christmas carols will go the way of the one-horse open sleigh.

So if, unlike me, you demand some musical Christmas cheer—settle for some Bing Crosby. Enjoy some Bach. And, have a "holly, jolly Christmas."

## CHICAGO MUSIC SCENE

### EDDIE BOY BAND

Occasionally local boys *do* make good, and local groups do make albums. Here's one of them, the end result of local Eddie Boys succeeding with the tastemasters of pop music. The record is called, naturally, *Eddie Boy Band*. The core of Eddie Boy — Josh Leo, Tim Walkoe, Mike Lerner, and Mike Goldenberg — was once the frenetic T.S. Henry Webb Band, but a few years back T.S. and his musicians had a parting of ways over a matter of philosophy.

Manager Rick Canoff, a musician himself and, like Tom Webb, an ex-member of the Flock, took the band under his protective wing and determined to get them somewhere, preferably Los Angeles. Record companies (like Epic) were already interested, so it was only a matter of time before the recording studios of the West Coast beckoned.

Meanwhile, Eddie Boy did what they did well. They made music in Lincoln Avenue clubs, perfected their harmonies, wrote a few tunes, added John Paruolo on keyboards and Denny Ebert on drums, and accumulated a following. Sure enough, MCA Records made them a deal. This album is the fruit it bore, Eddie Boy's bid for the rock 'n' roll laurel.

First off, it ain't an unmitigated success — but it's no failure either. Were our expectations too high? Of course. On the crowded stages and in the crowded rooms of Ratsos or the Quiet Knight we don't expect the production to be tops or the acoustics to be impeccable. Ambience covers a multitude of sins. But a record album is another story. Maybe MCA didn't give him a whopping budget, but Rick Canoff's production leaves much to be desired. There's a whole lot of fuzziness going on, and an echo-chamber quality which is disconcerting.

I'm quibbling, I know. For us Chicagoans there's a nostalgia connected with the album, since it contains many of the band's club classics. Walkoe's "Oh, So Hard" isn't hard to like, boasting some



THE EDDIE BOY BAND

Allman brothers guitar licks and tasty keyboard work by Paruolo. "The Maze," by Goldenberg, is another pleaser and — like the rest of the record — sounds infinitely better in the acoustically contained world of earphones. Walkoe's "Say Goodbye, Babe" should be the group's single.

Eddie Boy's saving grace has always been an ability to soak up influences without letting their music sound obviously derivative. This is called having an identity, a style. A listener can detect traces of the Allmans, the Doobies, and the Eagles (on "Losin' Again"), but slight suspicion holds no weight. If the group is to make it, they're either going to have to forge their own distinctive voice or copy perfectly the sound of someone like the Eagles. My guess is that Eddie Boy will opt for the first method.

Josh Leo's "Come On, Virginia," however, is a sour note that belies the band's talents. It has to be one of the most inane tunes I've ever heard, and its lame humor adds nothing to the record. Surely something better could have filled its spot; but maybe they needed a novelty number to round things out.

Eddie Boys' strengths greatly outnumber their weaknesses, and if they can get some decent promotion from MCA (and some improved production on the next record) their superb instrumental work and tight vocal harmonics

will win them a national audience. The initial word is that MCA is "pretty encouraged" by the album's sales. That, coupled with concert appearances like those at the Riviera last month, should get things cooking for Eddie Boy.

We already know that they're the most refreshing, earthy, and pulse-perking group to come out of Chicago in many moons. Give them time and they'll prove it to the world. In the meantime, those of us in the know can be contented with their album. In the words of your song, Eddie Boy, "It's good to have you back again."

### THE DEADLINE DASH

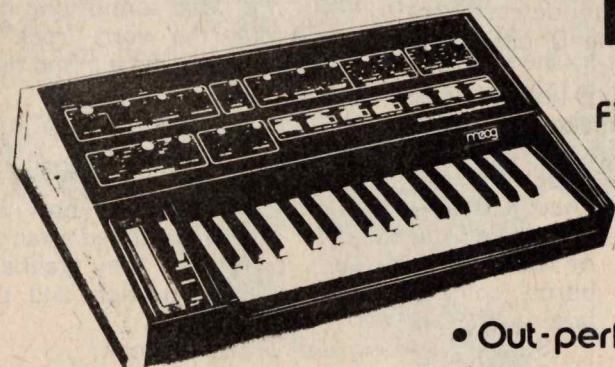
The new, recorded Eddie Boy made an impressive debut November 7 at the Riviera to a grateful and enthusiastic audience. The band not only proved that the old magic is still there, but they also demonstrated a tighter-than-ever stage performance. The dual percussion and the twin lead guitars (and sometimes twin keyboards) give the group a fullness that could eventually develop into rich quality. No wonder they're doing well on their tour.

A talk with Tim Walkoe after the show revealed that an engineering snafu, something to do with the phasing, flawed the first pressing of the album. But the fault was caught, corrected, and replaced with a re-mixed version which is now in the stores. That re-mixing ameliorates some of my above criticism.

"As far as success," says Tim, "we couldn't be happier. In L.A. and on the Coast we played a bunch of clubs — including the Troubador — and the response was good. The album's getting airplay on a lot of stations, and 'Come on, Virginia' might even be a left-field hit. I imagine we'll have a single soon, perhaps 'The Maze,' Mark Goldenberg's tune. And sometime in February, after we finish touring, we'll head back to the studio to make another record.

"One thing I really want to say, and it goes for the whole band, is

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that we're grateful more than words to Chicago and all the fans here. We'll be around town through December 15 or so, and we love it. This is home."

Things are on the upswing for Eddie Boy, but they still have a bit of distance to cover before they become a topnotch group. The lead singing must be strengthened (though the harmonies are good) and they need to develop song material which isn't so derivative or forgettable. To do this they need talent and confidence. The talent is there, no denying it. As for the confidence, well, if the applause at the Riviera didn't give it to them, then nothing can. **Chuck Pratt**

## THE RETURN OF STYX

Styx has returned to Chicago after a close scrape with oblivion. This was the year that "Lady" and *Styx II* did all sorts of good things saleswise. But, in the aftermath of their crowning achievement, a monster national hit, Styx became tangled in that limbo that lies between recording contracts. Now they've resurfaced stronger than ever with a new LP, *Equinox*, their first since '74's *Man of Miracles*.

When I spoke with keyboardist Dennis de Young and guitarists John Curulewski and James Young, the general vibe was, Gee, it's great to be alive. A test pressing of *Equinox* was being piped through the speakers of the Chicago Recording Company. It sounded great in the background and even better at home. Having long ago dismissed Styx as a band too ordinary for all the hoopla accorded them, I was mildly shocked at this, a collection of Styx' best writing to date and also their cleanest production (from a C minus to a C plus, with an A for effort). JC lacked my enthusiasm: "I hate to say it, but we produced it. We'd been out of the studio for so long, we made it a point to rush this one out." Homemade production notwithstanding, *Equinox*, the knobs once again expertly handled by Barry Mraz, makes a fine reference point for the producers who may possibly oversee Styx' next one: Jimmy Ienner, Todd Rundgren, George Martin, or Glyn Johns. Quite a list. Still this is quite an album.

*Equinox* is unmistakably Styx — with a few new tricks. The wailin' Hollie harmonies, twin guitars, and hopalong dirges are ever-present, but there's a few pleasant surprises that make *Equinox* a

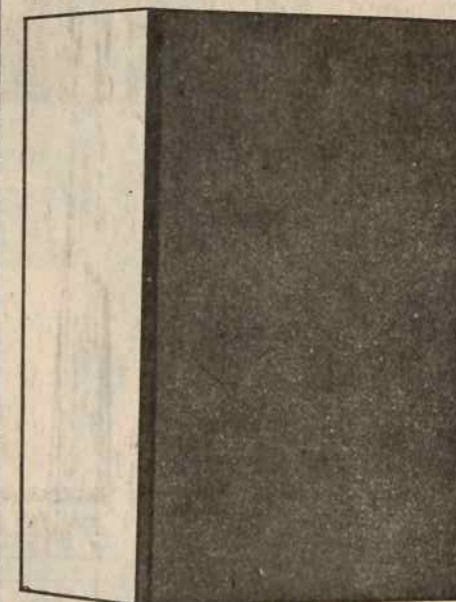


standout in the Styx harvest. The Hammond organ has disappeared, giving way to some highly imaginative Moog and string ensemble work by Dennis de Young. (Gone, however, are the onstage Moog battles between deYoung and John Curulewski. Says J.C.: "Dennis is the man with the keyboard technique. I just did some programming

on the new album.") The dipdip harmonies of "Lorelei" bring to mind the cathedrals of the Continent and are a touch more ethereal than the normal Styx fare. In fact, "Lorelei" and the opener "Light Up" ("Pass me 'round your wine/Lovely one") are the closest the group has come to writing a memorable pop melody. The lyrics on "Light Up" are crystalline, the Moog and lower register piano work bouncy, and the dynamics as lyrical as the best of Santana. "Mother Dear" is a cryptic Who-like-number — "In the 13 months I spent here with my manuscript and rhymes/Paid in cash for foolish pleasures/Mother dear you'd call them crimes." — augmented by synthesized steamroller and echoplexed guitar.

I used to think of Styx as a dumb rock'n'roll band, a parody of all the Humble Heeps and Deep Sabbaths paying 83% tax in that village green across the ocean. The fact that they hailed from Chicago made them unique. Well, justice is blind. Styx has crossed the Rockies and lived to tell about it. They're getting better, and *Equinox* shows it. **J.J. Quinn**

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# REGGAE AND IT'S RUDE BOYS

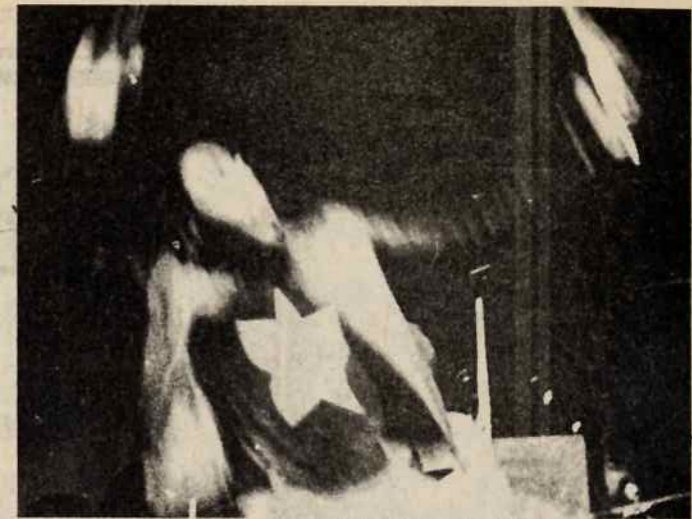
John Hader

What's the magical element that has brought luminaries like Eric Clapton, Paul Simon, and Elton John together? Is it an occasional rasp of the throat? Is it lyrical elegance? No, it's the beat. Eric, Elton, and Paul have all been moved by the reggae flame: they've all heard Jamaican music and have incorporated it into recent musical efforts.

The infectious rhythms of reggae, theme music for the rioting and looting of Kingston's ganga-smoking Rastafarian cult, first hit the shores of England during the late '60's. Reggae albums, then available only in the import bins, became a source of inspiration for London's own greasers, the skinheads. Yet the reggae flame in America came more like the flick of a BIC, in brief spurts. Desmond Dekker and the Aces scored a million seller in 1969 with "The Israelites," shortly after Jimmy Cliff's Top Ten success, "Wonderful World, Beautiful People." Dave and Ansil Collins emerged on the American charts in '71 with "Double Barrel," but soon sank into oblivion. Reggae's strongest foothold in America, however, came in the person of Texan Johnny Nash, who nurtured a new approach in Jamaica which resulted in three sizable pop hits: "I Can See Clearly Now," "Stir It Up," and "Hold Me Tight."

But reggae is only now beginning to take hold in America. Recent Quiet Knight appearances by Bob Marley, Toots and the Maytals, and Jimmy Cliff were met with sellout crowds and unheard-of reveling. A recent revival of Perry Henzell's film, *The Harder They Come*, a dramatization of Jamaican ghetto life, and the smiling visage of Bob Marley engaged in a soul handshake with George Harrison, courtesy *People* mag, should speed reggae on its way to becoming a household word.

The word "reggae" (or *skank*) is a patois (Jamaican) corruption of the word, "regular," that is, the regular, as opposed to the *ska*, beat. Ska is patois for a saxophone riff played on the offbeat. In 1961 a Kingston session drummer known as Drumbago, instituted the *rock steady* beat, taking ska a step further as he struck his skins on the third beat. This created an awkward, halting rhythm, heralded as the rhythm that could literally change the beat of the heart. When rock steady artists began to revert to a more conventional chicka/chicka, or regular, beat, reggae was born. Skank, a derivative of reggae was played with the bass at the highest possible volume.



JIMMY CLIFF PHOTOS BY JOHN HADER

Reggae reached North American shores in the person of Byron Lee and the Dragonaires, who played on the Carribean bandstand of Montreal's Expo '67. Lee and company kicked out such trite ditties as "More" and "In Heaven There is No Beer." It was no blockbuster appearance, but it precurred the tremendous surge of rock steady in England.

Shortly after the Expo concert, Trojan, now the leading exporter of reggae recordings, opened its doors. Various Kingston imports began to surface in the Jamaican ghetto of Soho, and the sexuality and violence of the music fired the imaginations of the skinheads. Trojan distributed hits by such reggae luminaries as Freddie Notes and the Rudies (featuring Carl "Kung Fu Fighting" Douglas), Judge Dread, who began his first album by shouting — "Get those bloody elephants out of here/I'm trying to make an LP! — and Prince Buster, the first reggae star to break the English charts.

By the dawning of the '70's the rude boys of Jamaica's ghetto had met the Jamaican university activist and out of that commingling rose the Rasta rude boy, whose prototype is a character by the name of Johnny Too Bad. Johnny rides and motorcycles and kills with a smile on his face. He feels the strength of Rasta — his goal is to find his personal Zion, Ethiopia, the country once lorded over by Haile Selassie. Johnny believes that black men must once again find their rightful place as masters of all mankind. The revolutionary aspects of the Rasta culture have been played down by the pop journalists, but nonetheless are present in the rude boy music that emanates from Kingston transistor radios.

Rasta rude boys wore brilliantly colored knit caps, the color identifying the particular mafia or gang. Most wore beards and some even favored natty dreadlocks, the long braids worn by the Ethiopian Rastafari. Rude boy bands began to sprout as quickly as the cannabis plants they worshipped: the Wailers, radically changed from their 1964 "Simmer Down" image, and Harry J. Allstar. Their records became alley hymns. Rude boy culture gave birth to such hip bywords as, "Tuff Gong," "Beat down Babylon," and "Cry Tough" — in simpler terms, "Break down the walls."

Despite its underlying violence, reggae is an infectious, hypnotic, happy kind of music that seems inseparable from its dance patterns. Even reggae lyrics are coated with a certain slyness and ironic sense of black humor. Witness Prince Buster's mammoth hit, "Judge





Dread": "I have not never stolen nothing/Yet," and a brief bit of Bob Marley logic, "I shot the sheriff/But I did not kill the deputy."

#### FOCUS ON JIMMY CLIFF

In the wake of his '68 hit, "Wonderful World, Beautiful People," and his appearance as the ghetto gangster, Ivan, in *The Harder They Come*, Jimmy Cliff burst into the American pop scene as something more than a traditional reggae singer. "Wonderful World" took reggae's primitive chicka/chicka rhythms a step further with complex vocal and orchestral production overseen by the late Leslie Kong.

Since the *Wonderful World, Beautiful People* LP, Jimmy's recorded five more. Each is a testament of Cliff's concern with formulating a salable product without sacrificing his musical integrity and his love for traditional reggae forms.

As Jimmy's latest, *Follow My Mind*, appears in the record racks and Jimmy himself appears at the Quiet Knight, his managerial wizards are pushing the rude boy image of *Harder They Come*. Members of his band, Hearts of Jamaica, sported shirts with a star in the center, the same kind worn by Ivan in the film. The Quiet Knight show opened with the Hearts sans Jimmy. Powerful Joe Higgs sang (and pounded percussion) the Melodians' "By the Rivers of Babylon" and the Slickers' "Johnny Too Bad." Higgs' musical power was dwarfed by the trite theatrics — a forced flashing of guns with back up vocalist, Sticky — he displayed. He should know better. A natural showman, Higgs dropped his gun and got down to his congas, pounding with religious fervor and tossing his body in a halting frenzy.

As the band glided into "The Harder They Come" the large doors leading to the main room flung open, and Jimmy entered flashing an Ipana smile. The Quiet Knight had come to see Ivan and Ivan had arrived, with fists raised high, shouting, "The harder they come, the harder they fall." The tunes were well planned — the accent fell on *Harder* and cuts from the new LP. Jimmy entered to the tune of "The Harder They Come" and exited the same way — the first time with instruments only, the second time with vocals. His show was tight, professional, and planned for reaction. Yet it was sadly devoid of personality. The only brightspots in the



set were Joe Higgs' non stop gyrations and the mad smile of Rasta keyboard magician Pablo.

In fact Higgs was the biggest surprise of the tour. An ex-Wailer Higgs has had a number of British and Jamaican hits in his own right. "Burning Fire" and "Freedom" are Higgs' surefire tickets to reggae Valhalla. His performance is as sweaty and relentless as the very club atmosphere he's at home with. Higgs brought the crowd to its feet midway through the show with a plea from "Freedom": "Too much money for war and outer space/We need to build the human race." When asked

There's a certain kind of duality to Jimmy Cliff's image. Like the dual-visaged Janus, Cliff is facing both north and south, America and Jamaica. Acceptance in the land of ultra bucks or anonymity in the white sand and ganga. Born the son of a tailor 12 miles from the tourist nirvana of Montego Bay and raised on his family's poultry farm, Jimmy Cliff first received recognition as a soul singer at the 1964 New York World's Fair. His initial success brought him to England where he played with ex-Trafficker Rebop and rocker Wynder K. Frogg.

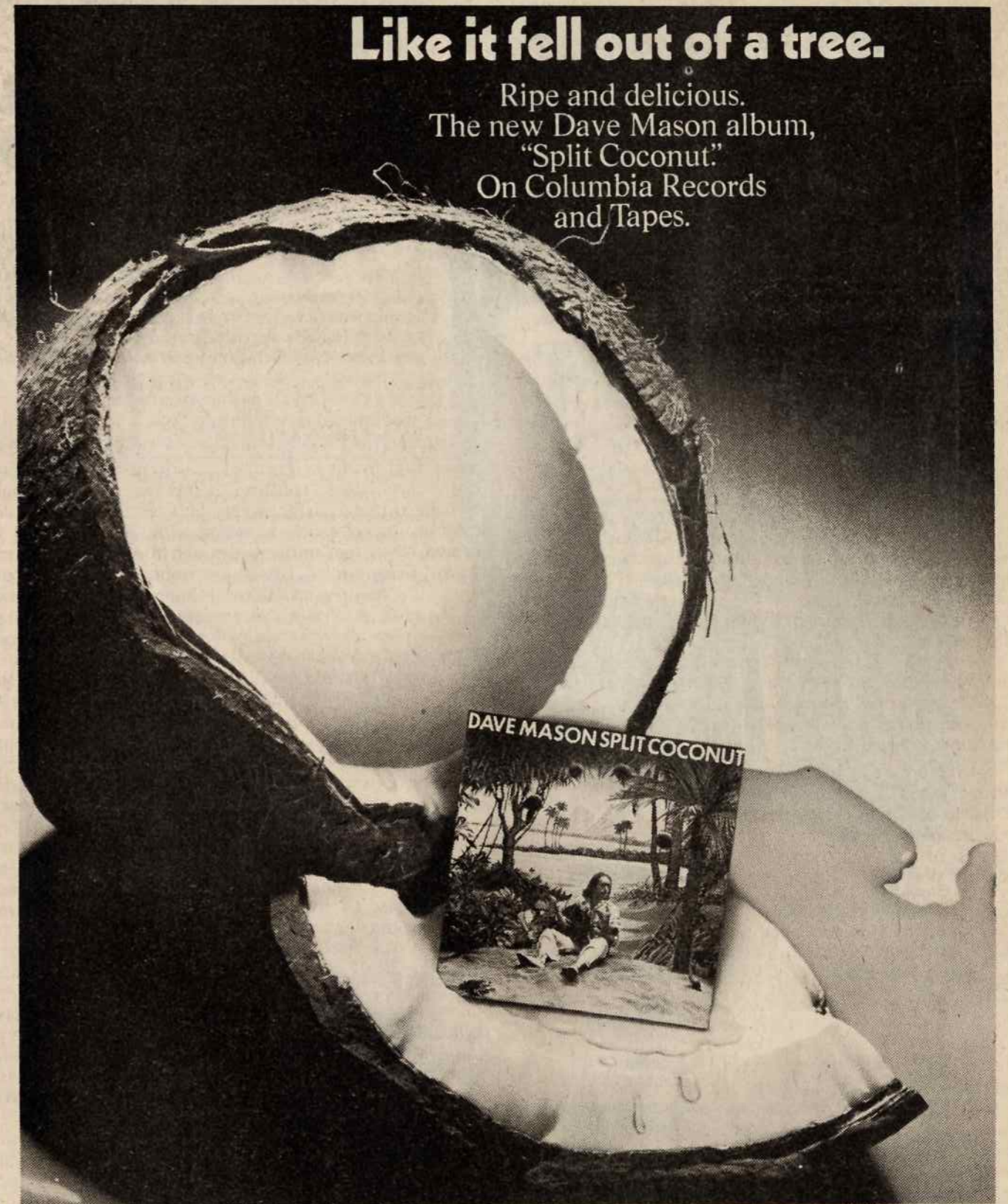
Yet the career of Ivan's alter ego seems to have traveled since then. The financial rewards for "Wonderful World" and *Harder* were miniscule. He's been bounced from record company to record company like the man in the pinball machine. His contemporaries in the reggae community have even ridiculed him for saying: "I made reggae respectable." Despite all the setbacks, Jimmy Cliff stands tall as writer and singer.

*Follow Your Mind* is an Americanized production with a reggae undercurrent, a meeting of two opposite approaches, reggae the primal, and American the refined. "Wahjahka Man" is a song praising the Rastafari in their political struggle. The arrangement is traditional Jamaican. The string arrangement in "I'm Gonna Live, I'm Gonna Love" makes for an emotionally uplifting crescendo over the voices and walking bass line. The tune was just as strong in performance without all the icing — the strings, horns, and additional vocals — but the frills become plus once the song hits the turntable.

If Jimmy's Quiet Knight show is always indicative of his American following — and the crowd was ecstatic — then Jimmy Cliff is well on his way to achieving that critical foothold that he's earned. A little less slickness and a touch more purity can go a long way.

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## AUDIO REPORT

Audio dealers and audio magazine writers may tell you that all of the better amplifiers with the same specifications sound alike. And indeed this may be true if you evaluate the amplifiers under the listening conditions provided by most dealers.

Since most stores sell a variety of equipment, the rooms are usually large and the signal from the phono cartridge must go through numerous switching devices, connectors and wires before you can make head to head comparisons. This arrangement results in an equalizing effect; thus, amplifiers do sound alike in a stereo store.

*Spending that Xmas cash wisely: Basic advice on buying an amp, preamp or turntable.*

You may also be told that when you can discern between two amps the reason you hear a difference is that the two amps being compared have different volume levels. And again, this may be true, if you are listening to music under the controlled conditions most dealers create.

But all quality amplifiers don't sound alike. Tonal balance, brightness, and other factors make a difference. High order harmonic distortion is not measured, but it does add an irritating and gritty sound character to music reproduction. Many of the early solid state amps had excellent specs, but did not sound as good as the tube amps of their day. Reverberation in a large and lively room tends to make amps sound alike. A smaller, well damped room has faster reverberation decay and you'll easily hear differences because inner details will be less masked. Amplifier tonal balance, such as heaviness or thinness, will be more apparent, as well as hardness and edginess, regardless of volume level.

So when you're testing out amps listen for natural musical balance and tonal color, not impressive, bright sound. Some amplifiers will sound thin and electronic, others may be bass heavy or muddy. Don't be overly impressed by specs; the ear must be the final judge.

Here are some amps worth considering in various power and price ranges: Luxman M4000; Harmon Kardon Citation 16; The Audio Research line; Paoli 60M; Quad 303; Harmon Kardon Citation 12; and Dynaco Stereo 70 in kit form.

### PREAMPLIFIERS

Only if you play records should you consider purchasing a preamp. Otherwise, the only purpose it serves is that of an expensive switching and connecting device. Low distortion, high signal to noise ratio, and good overload characteristics are necessary for a good phono preamp. Tone controls, expanders, and equalizers aren't really necessary. They merely serve as frills to change the original signal to suit personal taste. However, these

features can compensate for poor program sources and room acoustics to some degree.

Tube preamps should not be used with solid state amps because of the impedance mismatch, which results in a loss of bass response.

The recommended preamps are: Dynaco Pat-5; Audio Research Sp3a-1; Dynaco Pas-3X in kit form. Soundcraftsmen PE2217 and Phase Linear 4000 feature signal processing and equalizing.

### TURNTABLES

Most turntables made today have low rumble and good stability. The weak link in record players is the tonearm-cartridge combination. Automatic players are compromises for convenience. The arms are adjusted for playing stacks of records and are connected to the changing mechanism, resulting in mechanical noise being

*"So when you're testing out amps listen for natural musical balance and tonal color, not impressive, bright sound. Don't be overly impressed with specs: the ear must be the final judge."*

added to the music. To function at their best, the best cartridges require arms with low mass, low friction, and other such design parameters. The better cartridges are often more delicate and require careful handling. But for top results, you'll need a manual arm and a manual turntable.

Here are some recommended components:

Turntables: Linn-Sondek; Technics SL 110; Fons CQ30.

Arms: Decca International; SME 3009 improved; Grace 707.

Cartridges: Decca Mark 5 Export; Sonus blue label; Supex 900; Ortofon VMS 20.

And for a turntable with an arm the Phillips GA 212.

### INSTALLATION TIPS

If you want to enjoy the quality of these outstanding components, don't overlook the importance of careful installation. Loudspeaker placement is critical—different room positions should be tried. For speaker hookup use a heavy gauge wire and keep the length as short as possible. Make sure all connections between components fit tightly, otherwise bass response may be thin.

Finally, remember that listening to music on good equipment is an education; it improves our acuity and appreciation of music. Good Shopping.

Carl Beitler

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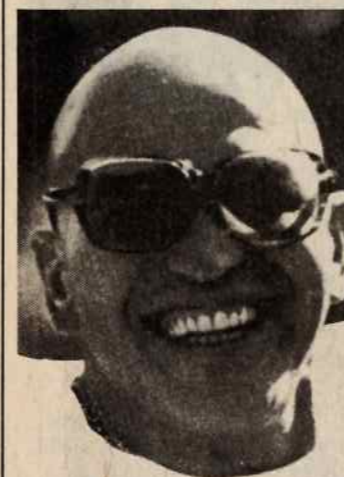
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## TRIAD NEWS FLASHES



### NEW AD MEDIUM — BALD HEADS

(ENS) In its ever-vigilant mission to cover every available space with an advertisement, the ad industry has lately zeroed in on one of the great untapped mediums of all time—bald heads.



According to *Oui* magazine, a company by the name of Baldpatch Advertising is seeking rental space on shiny heads for promotional stickers for various products. The company requires applicants to be devoid of hair for at least eight inches from side to side, and 12 inches from front to back. Rental fees vary according to population expo-

sure, with urban baldies drawing about ten dollars a week, and slightly less for rural paties.

### STUDENTS' READING PREFERENCES

(ENS) What are America's college students reading these days? Well, it isn't *Ramparts* or *National Review*, popular magazines of years past. According to a recent survey of 22 campuses across the country, the students' favorite magazine is *Playboy*, followed closely by *Reader's Digest* and the humor magazine *National Lampoon*.

### PUBLISHERS ACCOMMODATE POOR COLLEGE READING

(ENS) College textbook publishers are being asked to publish easier-to-read books for today's students because of decreased reading abilities, according to the College Press Service.

The demand has even led some publishers to institute a readability formula in which writing standards are measured by sentence length, structure and the number of words with more than one syllable. One publisher is quoted as complaining that some college students today are actually reading at a sixth grade level.

### DRUG USE SPREADING

(ENS) A new national survey of drug usage has found that more 18 to 20 year olds in this country use marijuana than smoke cigarettes.



While cigarette usage was acknowledged by 50 percent of the 18 to 20 year old population, marijuana is reportedly used by as many as 56 percent of that age group.

The findings come from four different studies of drug usage in America conducted over the last 12 months by the government's National Institute of Drug Abuse.

Among other findings, the surveys concluded that drug usage is beginning at an earlier age, and is growing at an alarming rate.

The studies discovered that marijuana use among 14 and 15 year olds has more than doubled since 1972, now accounting for 22 percent of that age group. It also found that 20 percent of 13 year olds have used alcohol.

Dr. Robert DuPont, director of the Institute, said the studies led him to conclude that "It is no longer accurate to see drug use as an inevitable process from 'experimentation' to 'addiction.'" But he also commented that the rate of increased drug usage among the young is "alarming."

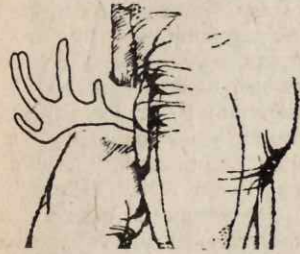
### SEX IMPOTENCY LINKED TO DOW JONES AVERAGES

(ENS) A husband and wife team of New York psychologists claim to have discovered a disturbing new consequence of the declining state of the stock market. Paul and Ann Frisch say they've found a direct correlation between male sexual performance and the performance of the Dow Jones Industrial average.

According to *New York* magazine, the Frisch's have done long-term studies of 30 male patients, all of whom are employed in the investment world. They say that none of the patients had sexual problems when they first came in for

counseling, but recently 26 of them have developed acute sexual difficulties, primarily impotency.

The psychologists say that in some cases their investor patients showed increased sexual vigor during stock market rallies, and then loss of interest or loss of ability during bear markets.



They add that the Wall Streeters also indulge in increased flirting during bad economic times, probably to make up for their real inadequacies. Says Paul Frisch, "Unfortunately, these are the people who can't deliver the goods—either in the market or in bed."

**RADIO-DISPATCHED PROSTITUTION BUSINESS** (ENS) A sophisticated, radio dispatched prostitution ring was recently broken up in Los Angeles.

According to local police, the year old operation was so successful that it required ten phone lines to handle calls from clients, and kept a fleet of chauffeured automobiles to deliver the prostitutes to the customers' doors throughout a two county area. The autos stayed on the streets at all times, taking orders from the central office via radio-telephone—much like a taxi company.

Police say they confiscated a client list of more than 4,000 names, each of which was followed by address, telephone number, social security number, sexual preference and a regular retail credit rating.

**GINSENG STIMULANT PROPERTIES CONFIRMED** (ENS) A group of Japanese scientists from the Toyama University have discovered that the Ginseng root may have miracle properties, after all.

According to the scientists, ginseng stimulates every conceivable aspect of protein synthesis. After isolating the active ingredients in Ginseng, the scientists discovered that

one component of the Oriental tea is structured very much like the heart stimulant, digitalis.

Scientists had previously scoffed at the centuries old claim that Ginseng possesses strong recuperative and aphrodisiacal powers.

**MEAT-EATERS EAT ENEMIES**

(ENS) Nebraska Senator Carl Curtis lashed out at what he considers creeping vegetarianism recently during Senate debate on cattle feed additives.



According to the Senator, "In the whole history of the world, whenever a meat-eating race has gone to war against a non-meat-eating race, the meat-eating race won."

**GOURMET RECIPE CONTEST — EARTHWORMS**

(ENS) Here's your big chance to win \$500 for doing nothing more than submitting your favorite recipe for ver de terre—or, as Americans are prone to call it, earthworms.



A California company that raises worms for bait is offering the prize in a worldwide search

for recipes that require earthworms. Ronald Gaddie, of the North American Bait Farms, says the contest is meant to stimulate interest and appreciation in the agricultural contributions of earthworms, as well as to focus attention on them as sources of food for humans.

Gaddie says the little critters, when properly prepared, make for excellent eating, though he admits "they are something of an acquired taste." He adds that because they have no bones or gristle, you can eat the whole thing.

**U.S. GUN SALES BOOMING**

(ENS) Despite the emotional controversy over gun-control legislation—sparked over the past decade by political assassinations and rising crime—the major American gun manufacturers have been enjoying steadily rising sales and profits.

According to government figures, two to three million handguns will be manufactured in the U.S. this year, while nearly a million more will be imported. Those will add to the private arsenal of nearly 40 million handguns that already exist in this country.

**GUNS INTO CROSSES**

(ENS) They're beating their guns into crosses at a Catholic church in suburban Columbus, Ohio.

Father Richard Englee, of St. Philip the Apostle Church, delivered an anti-gun sermon and his parishioners placed some 20 handguns in wooden boxes at a recent Sunday service.

The guns have been taken to a foundry where they will be melted down and fashioned into crosses for distribution to the donors and to public officials.

**McGOVERN AND GOLDWATER IN CONVENTION COVERAGE**

(ENS) Senators George McGovern and Barry Goldwater will play leading roles in next summer's Republican and Democratic conventions. ABC News has signed former Democratic nominee McGovern as guest commentator for the Republican confab, and former Republican nominee Goldwater for the Democratic meeting in New York.

**PRESIDENTIAL SPACE CANDIDATE**

(ENS) Presidential election years seem to bring out the best corkers America has to offer.

Take George Roden, a declared Democratic candidate for President on file with the Federal Election Commission. Roden, of Waco, Texas, is minister and vice-president of the Davidic Levitical Institute.

According to *Rolling Stone*, Roden is running primarily on one issue—space travel.

Says the candidate, "If I am elected president, the space program will increase to the point that space travel between Europe and America and elsewhere will be as expensive as jet travel is for transcontinental flights...In addition to space travel," he says, "I have an invention to prevent air crashes caused by failure above 5000 feet."

**U.S.D.A. COURSE IN GUERRILLA WARFARE**

(ENS) The Department of Agriculture's graduate college in Washington, D.C. will bring back one of its most popular courses next spring—Urban Guerrilla Warfare.



The school offers a wide variety of liberal arts and social studies courses, in addition to agriculture. The guerrilla warfare course was first taught last spring by Major John Elliott, a guerrilla expert with the Army's Concepts Analysis Agency. Students included officials from the State Department, the D.C. police department, the Pentagon, and even an avowed Maoist. The course was highlighted by the showing

of a film demonstration on how to make bombs and other terrorist devices.

The school will offer the course again this coming Spring, by popular demand. Says an official of the school, "It was controversial, but it's a legitimate, interesting academic field, and there's certainly lots of demand."

**CANNED PEA FESTIVAL**

(ENS) One of the great nostalgia events of the year passed almost unnoticed recently in Holyoke, Massachusetts, where some 300 die-hard enemies of fresh vegetables gathered for the first annual American Canned Peas Festival.

According to *Harper's Weekly*, the canned pea buffs spent three days sampling the products of 38 different American pea packers. They also heard lectures on such things as pea texture, firmness, flavor, color and bounce. According to the experts, the ideal canned pea does not bounce, and will even remain inert when placed on a decline of up to 60 degrees.

The festival concluded with a canned pea feast and the crowning of 37 year old Ms. Connie Tate of West Springfield as Miss Canned Pea of 1975.

**ANTI-NUCLEAR INITIATIVES GAINING**

(ENS) Maine has joined the growing list of states in which groups are now circulating petitions to ban or postpone construction of nuclear power plants.

The Safe Power for Maine organization is seeking signatures to place a voters' initiative on the ballot in 1977. The initiative calls for postponing all further nuclear development in that state for at least seven years, or until stringent safety conditions are met.

And in Oregon, another group is circulating petitions for an initiative that would virtually ban all new construction, as well as operation of existing plants.

In California, an initiative similar to Oregon's is now considered a certainty to be on the ballot in 1976.

**U.S. SCORES LOW ON ENERGY CONSERVATION**

(ENS) A survey of energy conservation efforts in the industrialized world has found the

United States near the bottom of the barrel.

Conducted by the Paris-based International Energy Agency, the survey concluded that only Belgium, Norway and Austria are worse energy savers than the U.S. It placed Britain and Sweden at the top of the list.

The report charged that American incentives to reduce auto travel have been insufficient, and that the utility rates charged to industries are too low.

**TORNADO POWER STUDIED AS ENERGY SOURCE**

(ENS) A Grumman Aerospace engineer has devised what may become a significant source of future energy—tornado power.

James Yen has designed what he calls a "tornado machine," and believes it could produce as much as a million watts of electricity from a turbine only six feet across.

The machine resembles a large silo with vertical vents that can be opened or closed to allow wind to enter from whichever direction it's blowing. The wind is captured inside the silo and circulates to create an artificial but powerful tornado, which in turn drives a turbine connected to a generator.

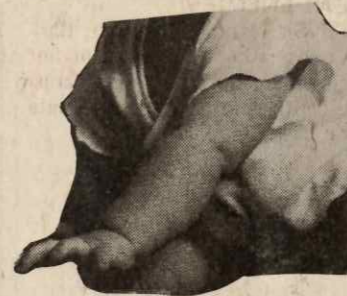
Yen claims the tornado machine would be cheaper and easier to build and maintain than a sophisticated windmill. In an article in *Science* magazine, he speculates that it would also be competitive on a cost basis with coal-fired generators, and, of course, it's pollution-free and the "fuel" source is endless.

**BAN BABIES ON AIRPLANES**

(ENS) Encouraged by recent federal laws which segregate smokers from non-smokers on commercial airlines, a Philadelphia man has petitioned the Civil Aeronautics Board to segregate what he considers an even more noxious seat-mate—babies.



Lawrence Spielvogel says babies constitute "imminent and serious threats" to fellow travelers, and should be segregated to a special section on commercial airlines. Says Spielvogel, "As a passenger, I have been annoyed, vomited on, spat on and kicked just too many times.



**T.V. WATCHING CLIMBING**

(ENS) The time spent sitting in front of the television is gradually increasing for the average adult American. According to a recent survey by the Television Bureau of Advertising, the average adult now watches TV three hours a day, compared to about two hours and 20 minutes five years ago. The survey also found that about two thirds of a national sampling are in favor of televising congressional sessions.



**CANADA TO REPLACE SEXIST ROAD SIGNS**

(ENS) The Canadian government has agreed to begin replacing sexist road signs with asexual signs.

The Council on Uniform Traffic Control Devises has approved a series of signs to replace the type that read "Men Working" or show representations of male figures.

All of which leads one to wonder about the sexual connotations of "Stop," "Go," "Yield," and "Proceed with Caution."

**SWEDISH CENSOR APPROVES PORNO, AXES "DONALD DUCK"**

(ENS) The government film censor in Sweden hasn't banned a pornographic sex film in almost five years, but during the past year at least four Walt Disney films have been officially censored. They included "The Donald Duck Story," "Robin Hood," and "Walt Disney Cartoon Carousel." In addition, such American films as "Freebie and the Bean" and "Bring Me the Head of Diego Garcia" were totally banned. The reason, of course, was violence, which is pretty much the only reason for banning or censoring a film in Sweden.



But now, Swedish film-makers are urging the government to end the censorship of violence, too, just as it did for pornography several years ago. They argue that since sexually-explicit films were first permitted on the screen. In the meantime, Donald Duck is still feeling the Swedish censor's ax.

**AUSTRALIA TURNS DOWN COPPOLA'S OFFER**

(ENS) With the signing of Marlon Brando to his new film "Apocalypse Now" it seems that Director Francis Ford Coppola's getting his pick of actors these days. There are problems, though.

Coppola planned to shoot the movie in North Queensland, with the story set in 1968 during the Vietnam war. But when the director requested the use of 10,000 soldiers and 400 helicopters over the next 18 weeks, the Australian government flatly turned him down, saying its army was not "a film extra agency." The Pentagon also refused to let Coppola use U.S. troops in the film.

Each year as Christmas approaches we must face the all-important issue of what presents to give. Naturally the true measure of a gift's fitness is the degree of happiness it brings. Therefore, we should attempt to understand the likes and dislikes of the individual receiving our gift.

The question is how to do this. Of course you could sneak in windows and rifle houses for clues that might shed light on what to give. An interesting alternative is to crawl down the chimney.

However, in the event you are successful in gaining ingress by either manner there's a good chance of being asked embarrassing questions. Should your intended recipient discover the harmless deception they will not say, "Ho!Ho!Ho!" Neither will the arresting officer.

There is a third alternative. Refer to the Forecast for the Twelve Signs section of this column. At the beginning of each personal forecast I've enumerated types of articles most likely to bring lasting pleasure to those born under the auspices of each sign. Naturally, due to individual horoscopic differences, the listings must be adopted to the specific persons in question. Nevertheless it should prove helpful.

Sincere generosity and honest gratitude are an eternal constant. The rigors of time cannot alter their worth. They are priceless in any era. Keep this in mind and your holiday season will indeed be merry.

The outlook for December is predominantly good. Generally speaking it seems better not to travel excessively. The best aspects indicate a more trouble-free and happier Yuletide will be experienced in the area near home. The majority of people will be in better than average Christmas spirits as a generally pessimistic attitude is replaced by a more realistic outlook.

There is a high possibility that certain foods will retail at a reduced price. The seasonal figures for December show there are a significant number of food and other bargains to be found here in the Great Lakes area. The figures indicate the wise shopper might best take advantage of goods as well as the trend by examining the quality of goods as well as the selling price. Avoid making purchases from sources of questionable reputation. Failure to observe this warning will result in some degree of personal tragedy in forty per cent of the cases.

This is especially true when purchasing edible or perishable products. There are substantial forewarnings of dangerously unsanitary food being sold by street peddlers, etc. The reputable restaurants and food stores are safe, however. The consumer may partake of their wares without fear.

There is a substantial possibility of more alien kidnappings of earth people. Events of this nature (similar to the feature part of this column) are destined to become more prevalent as terrestrial cultures inch towards the time when formal relations between our world and others are established.

A bogus UFO encounter group will be exposed soon. The only genuine mystery is how certain people can be gullible enough to blow their money on crackpot notions of this nature. I suggest you Michigan readers

take special note of this observation.

More bombing incidents are in store. One or more may be aimed at the President. However, there is little chance of the chief executive suffering a fatal injury. The pathogenic aspects directed towards the older of the nation's highest office diminish considerably. This provides an interruption to the President's mortal danger. However, threats to his health are indicated.

Although the encephalitis epidemic should be ended just prior to distribution of this issue of Triad there are threats of new "bugs" reaching epidemic proportion. In addition to the cyclical predictability of "Foreign Flu" (Asian, Hong Kong, etc.) each quadrant of the nation is under heavy threat of widespread illness. Exotic diseases of the non-contact variety threaten the East and West sectors.

An outbreak of strep throat is a virtual certainty. A rare disease which affects the stomach, eyesight and orthopedic structure seems to present the greatest danger. It is communicated or contracted through the respiratory process. Hence, although the cure is not yet known, one can avoid infection by shunning over-crowded areas. Rooms and public places containing too many persons present the greatest threat. Avoid unsanitary foods and persons for additional protection. Vitamin C, iodine and natural protein will, according to medical astrology, increase the body's ability to resist the affliction.

A cure for crib death (Infant Death Syndrome) will be announced very soon. The final phase in the development of a cure for leukemia also gets under way soon.

Further shakeups in high governmental positions are in store. Public opinion polls will indicate the rapid growth of anti-foreign aid sentiment among the American people.

Genuine progress will be made in making the use of solar and geothermal energy practical for use by private citizens. Utility companies will no doubt argue heatedly against the concept.

The federal government could be encouraged to replace the teacher's pension funds invested by the city of New York.

Chicago's schools will receive additional funds very soon. The Chicago area job outlook brightens considerably. This may be the best news of all. It means a happy holiday season awaits those whose expectations were less than bright.

## FORECAST FOR THE TWELVE SIGNS

### Aries

Colors: White and red. Gems: Ruby, bloodstone, flint malachite, red haematite. Metal: Iron. Gifts: Anything unbreakable.

Aries is subject to false starts. Avoid major changes or new projects until January 25. Devote time to studying and preparation but don't take action. You have overlooked the human ego factor. Failure to rectify this situation will bring your plans to a disastrous end. You may receive some recognition for your efforts. However, it may be short-lived if you let your ego become over

-inflated. Take precautions against back injuries. Your social and romantic life are going to improve considerably. Working conditions will also be changed for the better. Many events you've been hoping for are due to become reality if you avoid trying to force matters soon.

### Taurus

Colors: Blue, magenta, citron and purple. Gems: Rose granite, sargen, dolorite and turquoise. Metals: Copper, alchemist's gold, German silver. Gifts: Electrical appliances, jewelry, plants, home furnishings, etc.

The marriage or romantic partner of Taurus is subject to unwanted attention. False rumors could cause disharmony in all male-female relationships. To avoid this be sure of your facts before you fly off the handle. Above all else refuse to let yourself respond to jealousy. When the truth surfaces you'll discover your suspicions were unfounded. Individuals of a foreign origin may be a source of friction. The picture brightens after the sixteenth. Restrictions lift and gastro-intestinal problems fade. Be ready to receive important guests in your home. News of a salary increase or promotion may come during the latter half of December.

### Gemini

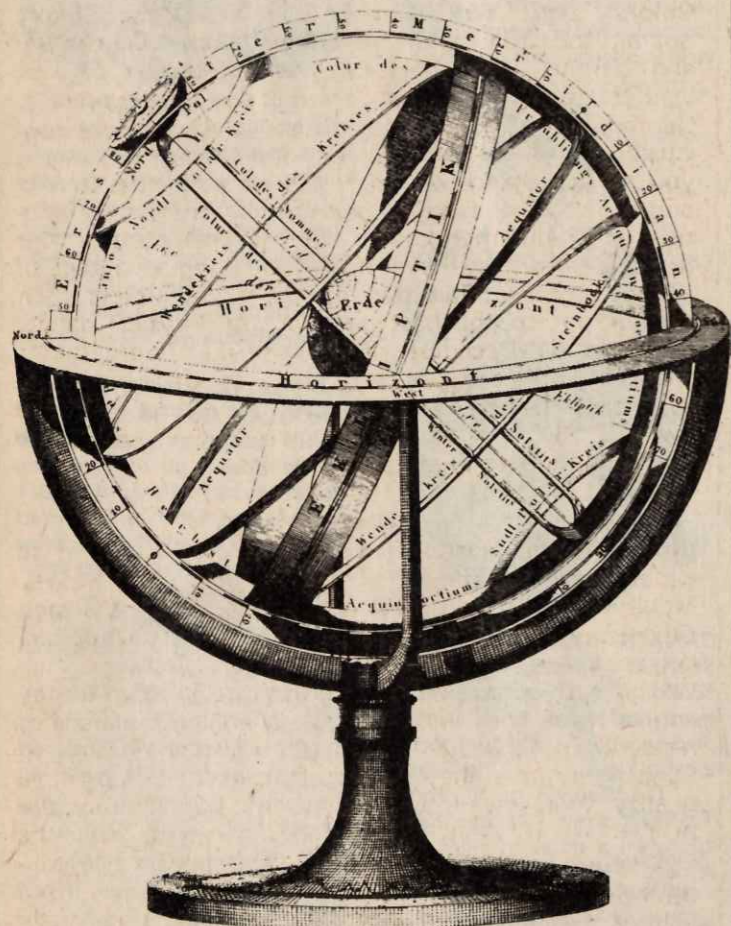
Colors: Light blue, pink and white. Gems: Smoky quartz, lodestone and chalcedony. Metal: Quicksilver and chrome. Gifts: Books, records, plastic objects, leather goods, glass objects, cameras and ego boosters.

December brings plans and efforts to a successful conclusion. Legal matters can be resolved in your favor if you are willing to speak up. Devote your attention to public relations. Displaying a proper image to executives and influential persons will bring decisions in your favor. Gemini may have difficulty taking advantage of all the opportunities coming their way unless their time is put to the best possible use. Physical danger threatens on December 9, 10 and 11. Avoid taking chances with your personal safety on these days. An important person will display a negative attitude towards your suggestions. Be persistent—a yes will be forthcoming after the first of the year.

### Cancer

Colors: White, silver and russet. Stones: Crystals of all varieties, moonstone, pearl and all milk-white stones. Metals: Silver, all soft silver-colored metals. Gifts: Rings, timepieces, photographic equipment, electrical appliances, cookware, belts and glass or plastic objects.

Cancer natives have an excellent month in store if they control false fears and impulses. Changing the place of residence is ill advised. Romantic matters are assisted. Cancer's dreams may have an unusually precognitive quality. Trust your intuition all month but fight impulse in the last 13 days. Despondency threatens from the eighteenth to the twenty-fourth. This period also contains a threat of injury to the hands and danger from fire. Use protective gloves when handling potentially injurious substances.



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**Leo**  
Colors: Gold, yellow and red. Stones: Diamond, ruby and carbuncle. Metal: Gold. Gifts: Vinyl articles, silver-colored objects, objects d'art and sunlamps. Important messages or communications are in store for you. Resist the temptation to be extravagant. Financial difficulties end as personal economic trends reverse themselves. The resulting cash surplus should be used wisely. Professional advancement seems likely if proper relationships with superiors are maintained. Demonstrate your ability rather than talk about it. The danger of back injury threatens from the tenth to the twentieth. Avoid lifting heavy objects. Be patient with quarrelsome individuals. Responding to anger could cause unnecessary confrontations with police.

**Virgo**  
Colors: White, yellow-green, dove gray and lavender. Stones: Moon rocks, meteor fragments, and all light-gray stones. Metals: Zinc and pewter. Gifts: Plants, engraved metallic objects, jewelry, and hand crafted articles, do-it-yourself kits, purses, wallets, complaint forms, objects d'occult. Note: Imported gifts bring Virgo bad fortune. Virgo's job conditions are due for a boost. Be prepared for confrontations in mid-December. Your general state of affairs will become more ideal. A new romantic venture may be in store for you. If so be ready for a highly unique experience. A Scorpio person may solve a problem and open new channels of thought for you. Be ready to abandon long-cherished beliefs in the face of new evidence. Personal property will be lost or mislaid. Organize your belongings to circumvent this trend.

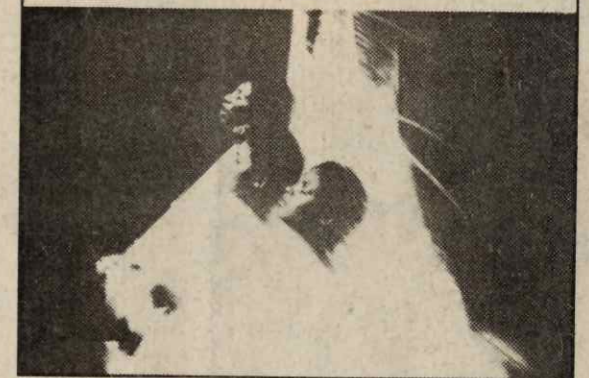
**Libra**  
Colors: Royal blue and crimson. Stones: Opal and blue sapphire. Metal: Brass. Gifts: Clothing, abstract art, lamps, shrunken heads, money, any music related article and imported items. Enforced change inserts itself in all matters involving intra-personal relations. Events will have a tendency to run towards the extreme prior to the eighteenth. Be prepared to deal with unethical competition. Counteract the machinations by emphasizing your strong points. Let deeds not words demonstrate your better qualities. Professional activities are well aspected. After the sixteenth your life takes a less hectic pace. Long lost friends return bearing good tidings. Matters of importance may be in store for unexpected change. Don't resist the trend; the ultimate outcome of these matters is most favorable.

**Scorpio**  
Colors: Maroon, vermillion, black, dark brown and royal purple. Stones: Topaz, all sapphires, garnet, jade, beryl and sardonyx. Metals: Platinum, steel, tungsten, plutonium and vanadium. Gifts: Books, records or musical items, sentimental items, metallic articles, clothing, optical or illusory equipment.

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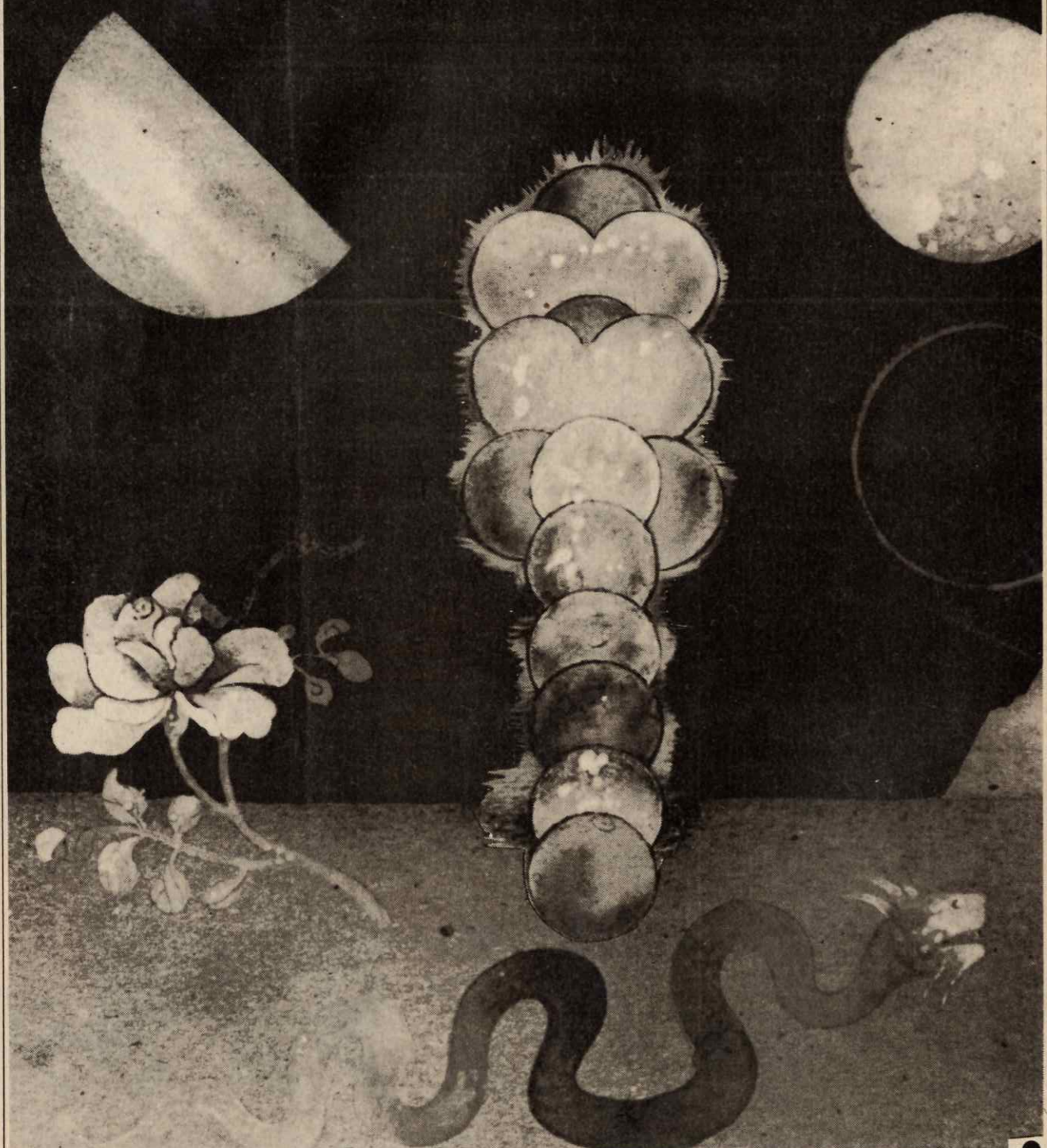
**LABELLE/NIGHTBIRDS**  
including:  
Lady Marmalade/It Took A Long Time  
Space Children/Somebody Somewhere  
All Girl Band



KE 33075\*

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Self control must be used to prevent abandoning your efforts before personal goals are attained. Despite minor setbacks and false information the outlook in professional and personal matters is favorable. Expand your areas of contact and seek important persons who may assist you in furthering your plans. In the last two weeks of December Scorpio natives are subject to delays in transportation and communication breakdowns. Make phone calls and keep appointments in the early part of the month. Be abrupt with those who are aggressively ignorant.

### Sagittarius

Colors: Amber, brown and olive green. Stones: Amethyst and cat's eye. Metal: Tin and bronze. Gifts: Practical items, philosophical books, home furnishings of any variety, cosmetics and objects crafted from synthetic or recycled material.

Ordered chaos is in store for the Sagittarian native. The outlook is extremely favorable but be ready to cope with situations described by the phrase "too much of a good thing." December offers a chance to make daydreams become a part of reality if you organize your time properly. Threatening circumstances are not as ominous as they seem. December 14 through the twentieth holds a conflict with a Gemini or Aries person. Protect the lower back against injury during this period.

### Capricorn

Colors: Gray, black, dark brown and indigo. Stones: Black sapphire, onyx, black diamond and obsidian. Metals: Lead, tempered steel and nickel. Gifts: Jewelry, tools, intangibles, sentimental items, optical instruments (such as telescopes), and transistorized electrical apparatus.

A period of having too much to do comes to an end. This allows time to attend to personal matters. Recreation and entertainment occupy a large part of your life in the period ahead. Avoid confrontation with persons and ideas that are of an outlandish nature. A small dark-haired person is planning treachery of a minor nature. In the final analysis this individual will be eliminated from the picture. Don't hesitate to ask for assistance in this matter.

### Aquarius

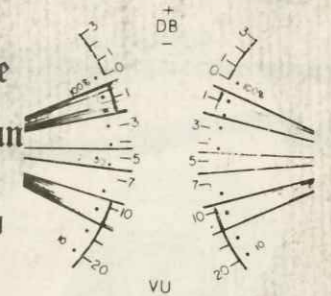
Colors: Ultraviolet, off-silver, sky blue, all electric colors and British racing green. Stones: Amber, Lapis lazuli, and jacinth. Metals: Aluminum and stainless steel. Gifts: Non-traditional items, clothing, jewelry, labor-saving devices and electrical appliances.

Problems and tense situations will surround you in the first half of December. However, there is little cause for concern. The events in question stop short of involving you. New ventures and departures from the ordinary are in order. Begin new projects and break with tradition. Financial difficulties end around December 15. Religious and philosophical concepts must be altered to coincide with observable reality. After December 20

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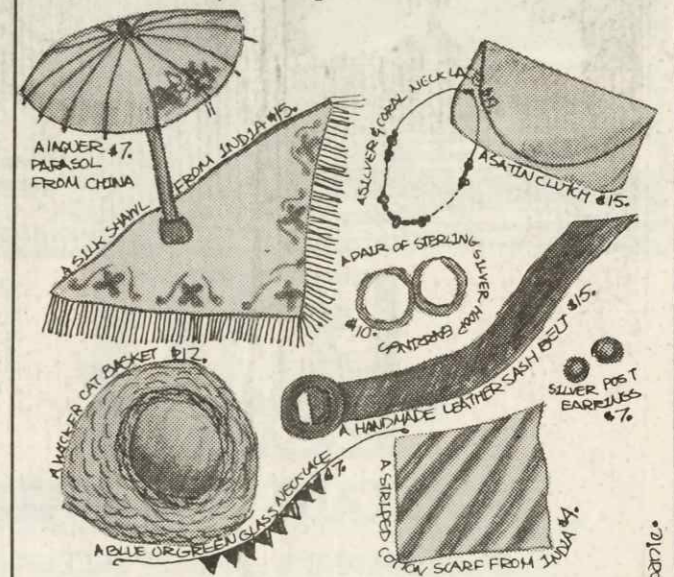
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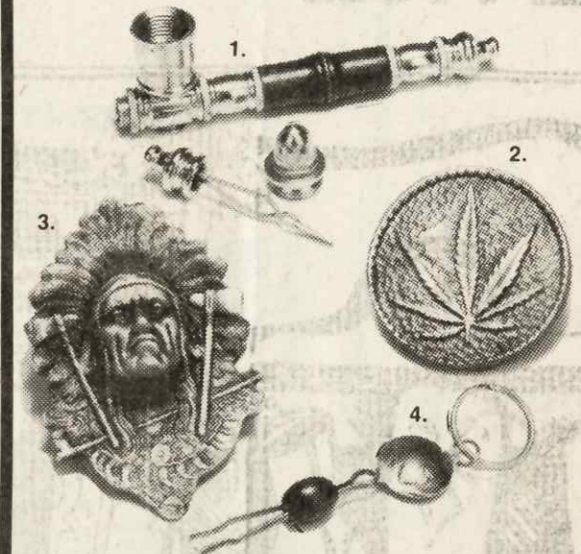
you may suffer from nervous tension if your body is not given adequate rest.

**Pisces**

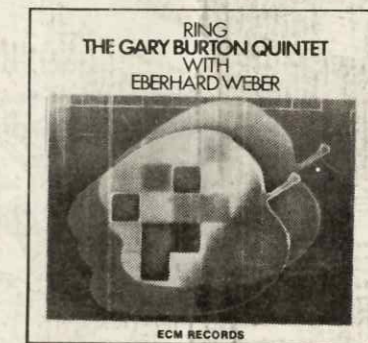
Colors: Sea green, mauve, chartreuse, metallic white and all translucent colors. Stones: Aquamarine, ivory and coral. Metals: Magnesium, fool's gold, all metals gold or silver in color (other than the genuine article). Gifts: Aquariums or terrariums, poetry collections, cosmetics, friendship or costume jewelry, concert or theater tickets and objects d'occult.

Speech and all other communicative means are enhanced. You'll be able to write that poem or song lyrics now. Arguments threaten but never manifest. The Zodiac shows a phenomenally great month awaiting the Pisces native. Social activities expand for the duration of December. A Saggitarius person, probably a friend for some time, will join in your happiness. Joint activities are favored. Purses and wallets are in danger of being mislaid or purloined. Pay special attention to them.

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# ALBUM

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ROCK-JAZZ POLL  
#1 DRUMMER

*Thank You  
Chicago!*

BILLY COBHAM  
[Recorded Live In Europe]  
SHABAZZ



Billy Cobham

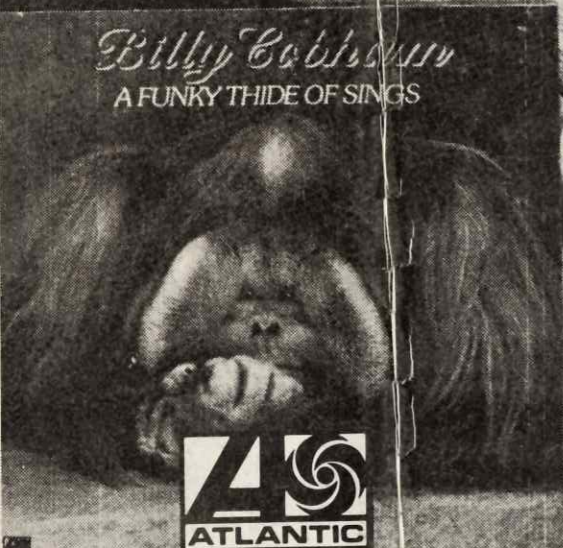
SPECTRUM

BILLY COBHAM TO ECLIPSE



BILLY COBHAM  
CROSSWINDS

*Billy Cobham*  
A FUNKY THIDE OF SINGS



Emmylou Harris  
Pieces of the Sky  
Includes: Bluebird Wine/Before Believing  
Dottle Let Me Down/For No One



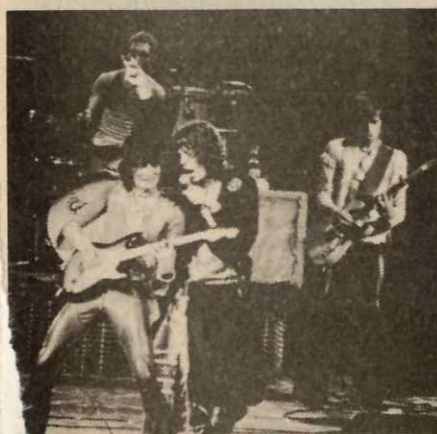
Best Chicago Group  
Zazu, Styx, Pentwater



Best Female Vocalist  
Joni Mitchell, Roberta Flack,  
Barbara Streisand



Best Eurock Group  
Nektar, Focus, Triumvirat



Best Live Concert Artists  
Rolling Stones, Led Zeppelin, Yes

Best Comedy Group  
Monty Python, The Marx Brothers,  
Firesign Theatre

Best of Choice 33  
Led Zeppelin, *Physical Graffiti*  
Emerson, Lake and Palmer, *Ladies and Gentlemen*  
Bad Company, *Bad. Co.*  
Yes, *Relayer*  
Jeff Beck, *Blow by Blow* and  
Aerosmith, *Toys in the Attic*  
Jethro Tull, *War Child*  
Chick Corea, *Return to Forever*  
Zazu, *ZAZU*  
Jimi Hendrix, *Crash Landing*

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**TEN BEST ALBUMS**  
**Chuck Pratt**

Any listing of the ten-best-of-anything has to be highly qualified, meaning lots of strings are attached. In 1975 thousands of albums, from soft country to hard rock, were produced and released. I, for one, haven't heard them all, nor are my tastes universal. Anyway, here's my listing of the top of the pop crop, as they say. The order is arbitrary, and most albums released in November and December aren't included.

**10 TRIAD**

**ALL**  
*Thank You Chicago!*

**BOB DYLAN**  
**BLOOD ON THE TRACKS**

including:  
 Idiot Wind  
 Lily Rosemary And  
 The Jack Of Hearts  
 Tangled Up  
 In Blue  
 Simple Twist  
 Of Fate  
 Shelter From  
 The Storm



*Blood on the Tracks*, Bob Dylan (Columbia). The poet-prince has returned to the folkish stance of *Nashville Skyline*, and has written his best songs since *Blonde on Blonde*. Even some slipshod production doesn't mar this one.



*Prisoner in Disguise*, Linda Ronstadt (Asylum). Sensuality tempered by vulnerability, that's the vocal impressionism of Linda Ronstadt, a singer whose growth over the past two years has been more than striking. The best interpreter of pop country blues, bar none.

**ALBUMS**

**Emmylou Harris**  
**Pieces of the Sky**

Includes: Bluebird Wine/Before Believing  
 Bottle Let Me Down/For No One



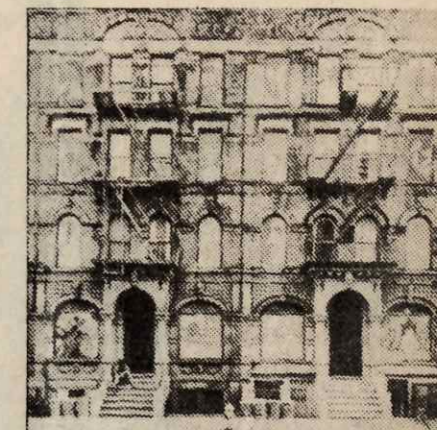
*Pieces of Sky*, Emmylou Harris (Warner Bros.). A fresh and welcome voice, fusing country and rock into a masterful idiom. Soothing, well-produced, eminently impressive.

**EAGLES**

**One Of These Nights**



*One of These Nights*, The Eagles (Asylum). The archetypal southern California group edges toward blatant commercialism, but this collection of breezy ballads and anthems is their best since they told us to "Take it Easy."



*Physical Graffiti*, Led Zeppelin (Swan Song). Does the handwriting on the wall say that these guys are better than the Rolling Stones? Maybe. At any rate, this double shot of adrenalin, expertly produced by Jimmy Page, sounds good played loud or soft. The heavy metal kids succeed.

**JOAN BAEZ**  
**DIAMONDS & RUST**



*Diamonds and Rust*, Joan Baez (A&M). A powerful, very commercial album on which Joan re-establishes herself as an interpreter and an excellent writer. Title tune's a gem.

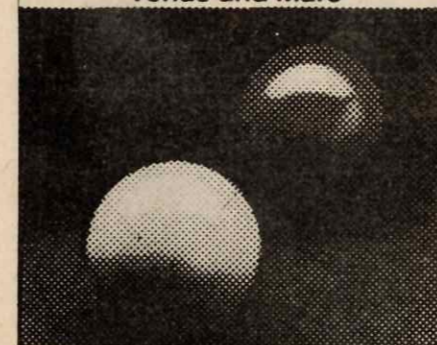
**Bruce Springsteen**  
**Born To Run**

including:  
 Tenth Avenue Freeze-Out/Jungleland  
 Backstreets/Thunder Road/She's The One



*Born to Run*, Bruce Springsteen (Columbia). Forget all the hype and jive about this guy and feel his music. If rock 'n' roll is an art form then he is its most accomplished artist. He has given pop music the new blood it needed—and I think "Thunder Road" is the most exciting song of the decade.

**WINGS**  
**Venus and Mars**



*Venus and Mars*, Paul McCartney and Wings (Capitol). Not as jaunty or spirited as *Band on the Run*, but a dose of good music laced with memorable lyrics. "Letting Go," "Medicine Jar," and "Rock Show" demonstrate that Paul's imagination is still perking. Up from Beatlehood.

**JEFFERSON STARSHIP**

**RED OCTOPUS**

*Red Octopus*, Jefferson Starship (Grunt/RCA). The gang is pretty much back together, and revives the funky folk-rock tone that made *Surrealistic Pillow* a classic of the genre. Some very fine ballads here, and "Miracles" is hard to beat.

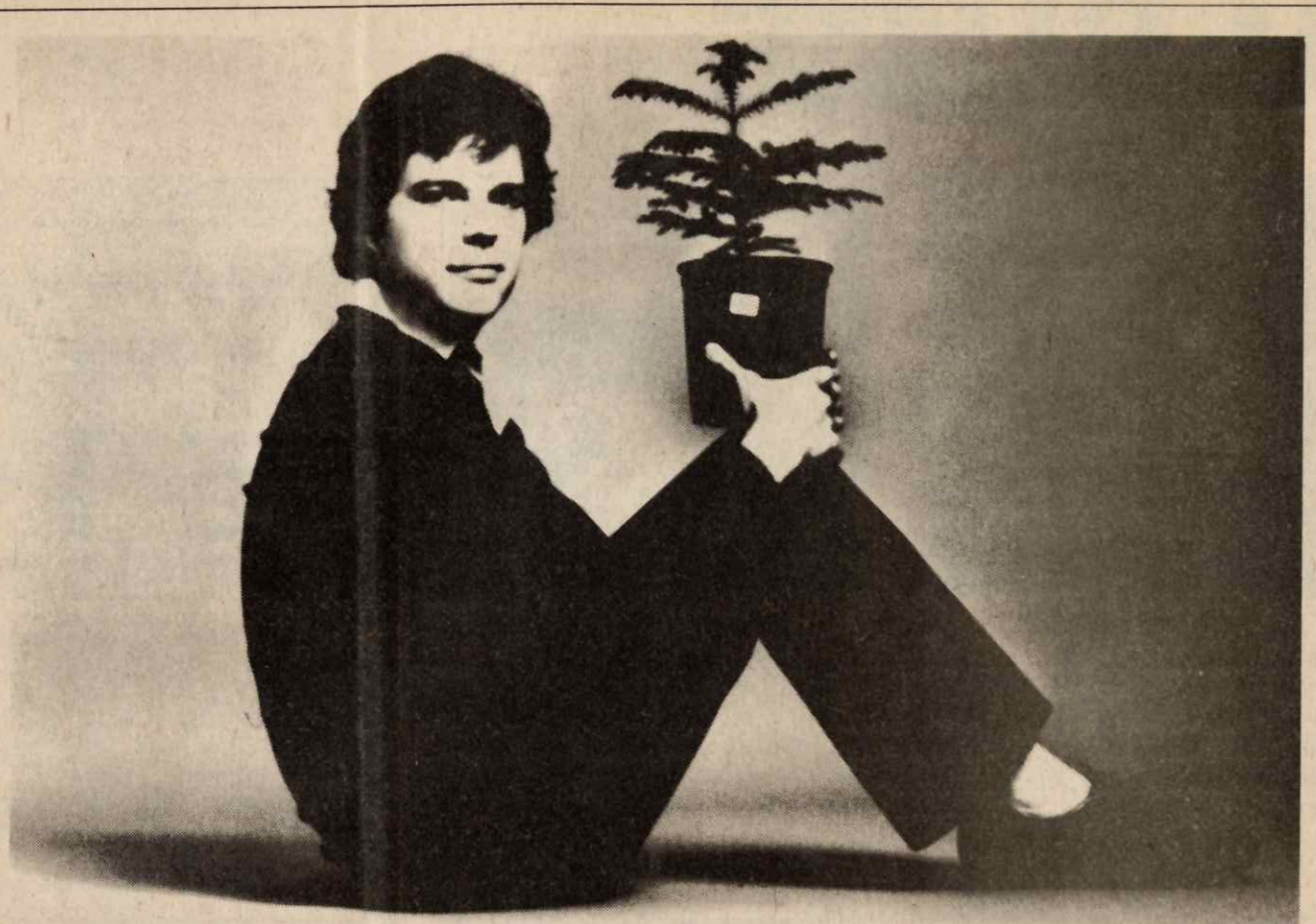
**JONI MITCHELL**  
**The Hissing of Summer Lawns**



*The Hissing of Summer Lawns*, Joni Mitchell (Asylum). I'm cheating a bit on this one, having heard an advance tape of the album, which should be released by the time TRIAD is off the press. Joni continues her examination of love and the human heart while exploring new musical territory. Some fans will be surprised, but she remains the pre-eminent singer-songwriter. No one else comes close

And that's it, but I'd also like to give honorable mention to Janis Ian, Jackie DeShannon, and Bob Marley.

**Chuck Pratt**



*Leo Kottke & Triumvirat*



*Along with  
Capitol Records  
Wish To Thank  
All Of YOU*



**For Your Votes In TRIAD'S  
Annual ROCK-JAZZ Poll**



The Man Of

# THE CENTURY

by Niles Howard

Selwyn Malisoff, his orange leather jacket riding up slightly over a gold turtleneck, rests two big palms on a steel guardrail and gazes down to where once were the best seats of the old Century Theater at Clark and Diversey.

"None of that crappy Wells Street junk," he is saying softly to a visitor. "None of that." He turns his head, his voice becoming slightly sharper. "You get what I'm saying? I am going to have no amusement park crap. No piece of log with 'Chicago' written on it. These kind of people come into my office and I kick them right out the door."

Forty feet below, workmen are putting final touches on Cafe Metropol, a Parisian-style sidewalk cafe at the bottom of a seven story atrium. Seventy feet above them two pigeons sit side by side on one of the exposed steel rafters that support a massive glass sunroof. Selwyn Malisoff ignores their warbling conversation. It is a rainy fall afternoon and Selwyn Malisoff is doing two things: He is trying to make sure that the "shopping experience" that magazine advertisements says comes "once in a hundred years," comes off as it should. He is also trying to convince a visiting journalist that the new Century high rise urban shopping center is everything the teaser ads say it is, which is a lot. "A truly new concept in city shopping," they say, using words like "elegant," "exotic," "passion."

Malisoff moves over to a heavy steel door in one corner. He struggles with it briefly and momentarily it gives way, revealing an expanse of dusty concrete. This is where, if all goes as planned, 550 customers at a time will pay 50 cents to park their cars for an hour while spending much more than that inside. Malisoff sweeps his arm horizontally like a landowner surveying his property. "No parking space," he says, "will ever be more than 130 feet from an entrance to the mall."

Ten million is riding on this deal, part of it belonging to Selwyn Malisoff, part of it to his brother, Earl, who is also his business partner in E&S Realty. It is likely the biggest deal of their lives, and possibly the riskiest. In recent years they have pumped in hundreds of thousands to buy and renovate a three-story structure on Broadway at Wellington and another on Broadway and Surf, both just blocks away from the Century. But those projects were small potatoes to what they are doing now.

Two years ago the Century Theater closed its doors after almost 50 years as a center of vaudeville and motion picture entertainment on the north side. E&S picked it up at a bargain price and hired the architect Jerome Brown to see if it could be converted to a more profitable use than showing movies. In the end what was preserved was not the Century Theater but simply the four outside walls. Inside, the building was demolished down to bare earth. New piles were driven and a new building was built as though the land were vacant.

The ornate lobby one expects on approaching the white rococo facade does not exist. Inside is glass and chrome and bare structural steel. All shops open onto the central atrium, accessible either by three glass elevators that climb up the east wall or by following a quarter-mile sidewalk that winds up the inside of the arcade in a sort of squared spiral path, rising a quarter of a floor at each corner.

"No game stores, no candle and pillow stores." Selwyn Malisoff is now walking slowly down the spiralling ramp. He runs through the list of shopowners already signed for 60% of the space. A plant store, Radio Shack, United Audio, a wine and cheese store—but no grocery store, understand. There will be the Limited, with fashion for young women, and Chicago Ltd., with clothes for men. For children: Little Bo-tique.

Selwyn Malisoff continues. "Metro Music. You know that's the biggest volume record store in the city?" He looks up. "That's, ah, volume per square foot, you know." And so on. Twenty five stores before Christmas. Another 35 by mid-March.

Customers? That is what it's all about, and Selwyn Malisoff knows them as well as they know themselves. Of every 10 shoppers, four will come from the suburbs, six from the city. Within walking distance live 145,000 of them, seventy eight percent of them over 20. Sixty seven per cent have white collar jobs. Fifty seven per cent make better than \$10,000 a year. Selwyn Malisoff knows what he's doing, and he wants that understood.

He shouts instructions to a pipefitter, then turns back to his visitor. "Wells Street has a dozen fine stores, but it has three dozen awful stores to outweigh it," he continues. But this is going to be different. This is going to be a first class operation. "Chicago," he says, "has never seen anything like it."

# Sally Martin's Xmas Gift Guide

The advertisement features two large, detailed illustrations of a parrot, one on the left and one on the right, facing each other. Between them are several ECM Records album covers. At the top left is 'TRANCE' by STYVE. Below it is 'WHENEVER I SEEM TO BE FAR AWAY' by TERJE RYPDAL. To the right of that is 'THE COLOURS OF CHLOE' by EBERHARD WEBER. Below the Rypdal album is 'LOVE, LOVE' by JULIAN PRIESTER PEPO MTOTO. At the bottom left is 'THE NEW QUARTET' by GARY BURTON. The ECM logo is prominently displayed in the center and bottom left.

**KROOZIN' MUSIC**  
4059 S. Archer  
Chicago

**STAINED GLASS EYE**  
1907 Manheim  
Westchester

**IT'S HERE**  
2854 W. Devon  
Chicago

**S&J STEREO**  
452 State  
Hammond, Ind.

**HARBOUR RECORDS**  
3620 Main  
East Chicago

**THIRD RING**  
210 Cass  
Joliet

**TOONS WEST**  
293 S. Aldine  
Elgin

**ROUND RECORDS**  
4824 W. Main  
Skokie

**THIRD RING 2**  
21 E. Galena  
Aurora



Sally says:  
"There's one born every minute!"



Dr. Christian Barnard  
Starter Set  
\$13.43

Ah, the wide-eyed innocence and quiet wisdom of the youth with big plans for the future. Give your prospective doctor (or doctress) a chance to develop what may be a natural "knack" for surgery, and at the same time, perhaps, give a dying cat a chance to lead a full and normal life with the heart or brain of a critically wounded puppy-dog (or vice-versa).

Includes all implements and tools needed for a "mini-operating room," including: "anaesthesia" mallet, two serrated-edged "scalpels," four 1-inch wide and two ½-inch wide bandages plus a generous supply of tongue depressors.  
CBSS1477—Wt. 13 lbs . . . . \$13.43



HAL  
"PROF"  
DAVIS

## ABOUT THE AUTHORS

Hal "Prof" Davis actually went to college and graduate school. A moral indelicacy involving the Primate House of the St. Louis Zoo prevented the acquisition of his doctoral degree in Public Health, but with his Masters in Applied Animal Husbandry he is happily at work improving the llama breeding stock in Peru. The llamas are reported happy, but tired.



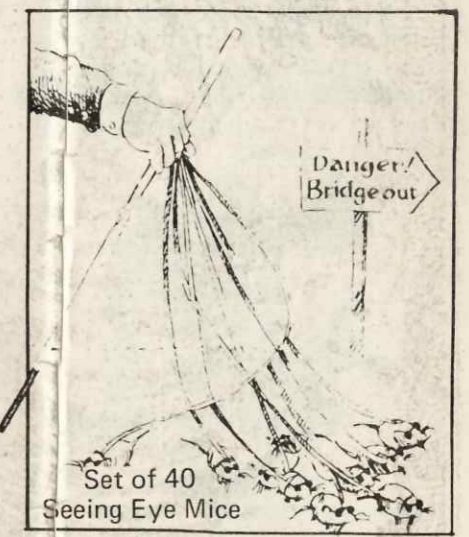
JERRY  
"BIG DADDY"  
MAYEROFF

Jerry "Big Daddy" Mayeroff is a defrocked Benedictine rabbi who exchanged one habit for another late in 1970. Currently residing at federal expense in Kansas after a misunderstanding over several bales of plant matter he insisted were material for making rope, "Big Daddy" is a cataloger to watch for after 1998, when he will again be in circulation.



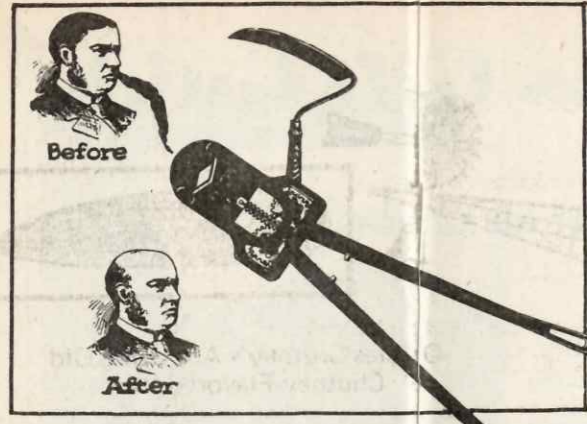
Saturday-Night Special Grab-bag!

Revolvers! Automatics! Flare pistols! Order this handy home defense grab-bag of ten genuine guns. No two alike, but each guaranteed to take real bullets! Great for personal protection . . . stick several in your pockets or purse when going into doubtful neighborhoods. A super gift idea for that special NRA member on your Christmas list. Or order our monster Grab-barrel of 100 guns and arm your VFW Post or the fellows in your "gang."  
GNS1299 -- Gun Grab-bag. Weight 44 pounds . . . . . \$416.20  
LOTSGNS1299 -- Grab-barrel. Weight 457 pounds . . \$3,940.02  
BLTS42 -- 500 Assorted Bullets. Weight 12 pounds . . . . \$22.88



Set of 40  
Seeing Eye Mice

Are you blind? Have any blind friends? Well, don't let that trifling affliction slow you down. Hundreds of blind people have been leading normal, useful lives thanks to our Seeing Eye Mice. A team of forty of these friendly little fellows will help you avoid many obstacles a big, clumsy dog would lead you right into, such as traps, enraged cats and overripe cheese. You can walk right into places where "No Dogs Allowed" signs kept you out before. Seeing Eye Mice are dandy helpers because they cost so little to maintain, are docile and friendly, and if they ever get out of line, you can stomp a dozen or so flat and the rest will instantly behave. Forty Genuine saddle twine harnesses included.  
SEM1220—Wt. 14 oz . . . . \$83.20



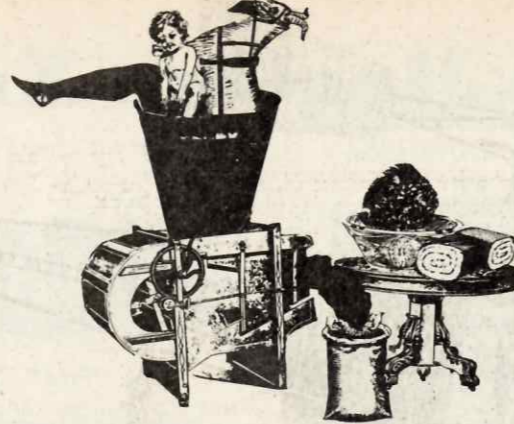
**Executive Nose Hair Clipper**

When you've reached the top and want to show it, you can't fiddle with dainty scissors, clumsy steak knives or pliers. To give your nostrils that well-groomed look you need our Executive Nose Hair Clippers, endorsed by leading nasal stylists. Four-foot long hickory handles and stainless bauxite blades honed to relative sharpness. Executive styptic pencil included. ENHCI952—Wt. 7 lbs . . . . \$18.12



**Stay-Put Earmuffs**  
\$5.49

When the winter winds start swirling around the head-area of your body, ordinary earmuffs can fall off, making you susceptible to colds, flu and frostbite which can develop into diseases such as pneumonia, tuberculosis and death. Why flirt with the undertaker? Stay-Put earmuffs won't come off in any weather. A 1/2-inch diameter stainless aluminum rod slides right between your ears to provide a snug, warm fit that lasts for years, often longer. Muffs are made from soft, downy newsprint covered with brushed burlap. Don't leave your ears out in the cold this winter. Keep 'em toasty ... forever! Professional installation available. SPE860—Wt. 3 lbs. . . . . \$5.49

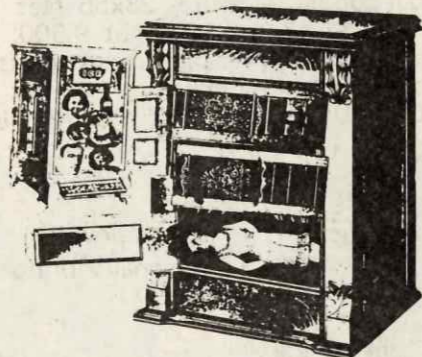


The Amazing Meat-O-Matic  
only \$89.95

insects? Simply switch the selector lever to "HOT DOGS" and enjoy the type of sausage you thought was available only in expensive specialty shops.

Order this week and you will receive, at no extra charge, the Amazing Beat-O-Matic (not illustrated), egg and wife beater (illegal in some states, check local laws). MOM142—Wt. 179 lbs. . . . \$89.95

Now, every hausfrau (or hausherr) can turn any barnyard animal or acquaintance into delicious cuts of meat in just seconds ... with NO WASTE! You'll marvel at what the Amazing Meat-O-Matic can do to an entire steer... an armload of PERFECT T-BONE STEAKS... in an instant. What to do with tasty and nutritional leftovers such as entrails, bones and



**3-Drawer Build-it-Yourself Mausoleum**

Make death an economical proposition! Spare your family the continuing and burdensome expense of a cemetery plot when you pass on. Perfect for backyard or patio use, this represents the only low-cost answer to the sudden epidemic or plague that can weed the weak from your family.

Genuine fruit-crate wood fits together easily with staples provided. Heavy-gauge lead liner protects the corpses you loved in life.

Don't have a backyard or patio? Order our "child-size" mausoleum. Ideal for mobile homes, campers, or that extra closet in your apartment.

TDBIYM442—3-Drawer Mausoleum Wt. 492 lbs . . . . . \$8742.60  
TINYM442—Compact Mausoleum Wt. 212 lbs . . . . . \$2260.82

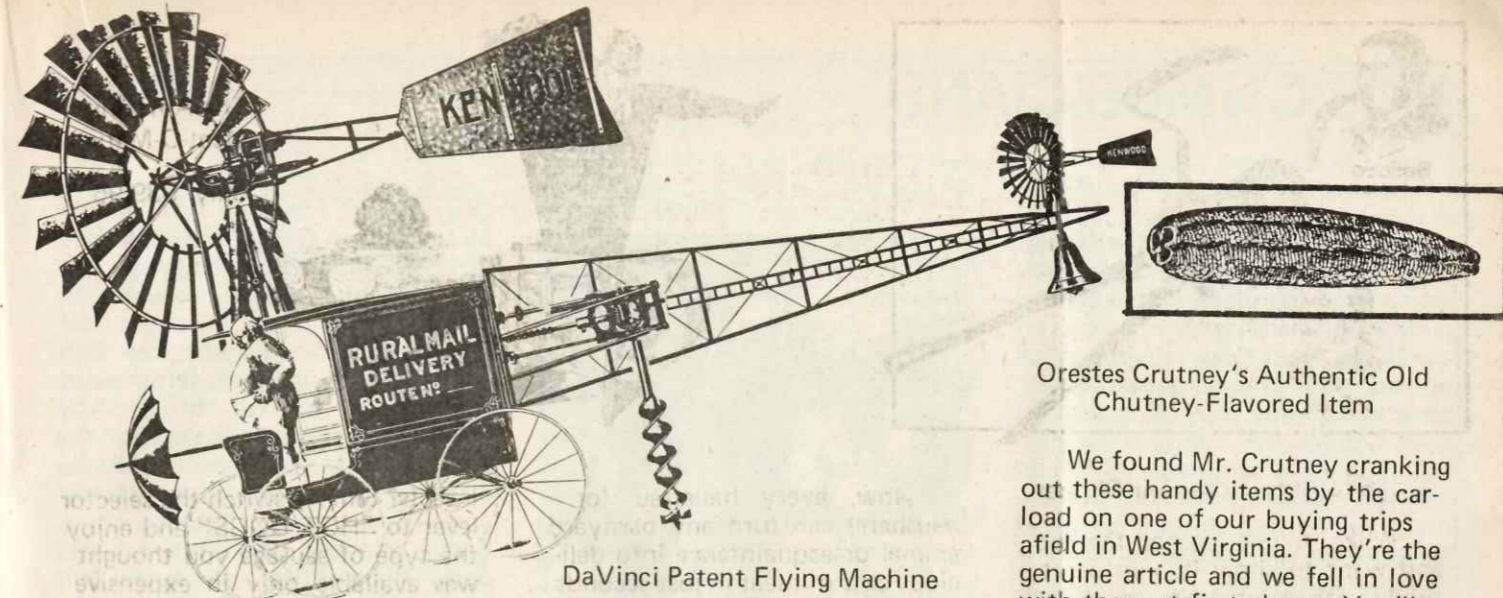


Own a Hale Boggs Original Sculpture  
\$12.98

True art always appreciates...it's always a real investment. This Christmas, we have been fortunate enough to acquire every sculpture ever produced by Hale Boggs. Signed by the master himself and authenticated by Sani-Art Fixtures, Inc., these works constitute a limited edition because the artist is dead. Crafted in gleaming white porcelain, you may choose from three uplifting titles: (1) House Ways and Means Committee, (2) Spot or (3) Universe. Or, order all three for a stunning statuary group.

Each mounted on handsome tile base with stainless steel piping. Order lift-up Walnut Presentation Plaque (4) separately below...specify monogram from 5 to 7 letters long to be applied in handsome gold-look decals.

(1) HWM78—Wt. 70 lbs. . . . \$12.98  
(2) S79—Wt. 71 lbs . . . . . \$12.98  
(3) U80—Wt. 567 lbs. . . . . \$12.98  
(4) WPP81—Wt. 4 lbs. . . . . \$9.98



**DaVinci Patent Flying Machine**

Constructed on ancient principles from plans drawn by Igor "the Simple" DaVinci (Leonardo's forgotten brother), this Heliogyroplane is more than just a lawn decoration. It really flies when you hop in and lever it off any medium-high sheer cliff!

Laughably easy to construct, you need just average fix-it skills to build this contraption in one fun-filled weekend ... minimal precision machining required ... no bother-

some feather-and-wax work, either.

Comes complete with two Power-puff 26-blade propellers and one vertical windscrew for up-and-down movement. You also get solid brass foot pedals and hand cranks. Body is solid 6-gauge steel...fan blades durable live oak... heavy cast-iron tail tubing. Measures 28x55 feet long. Ready-to-fly weight 9,600 pounds. Carrying capacity: 4 adults or 350 pounds luggage.

DaVFM—Wt. 5.4 tons . . . \$5222.25

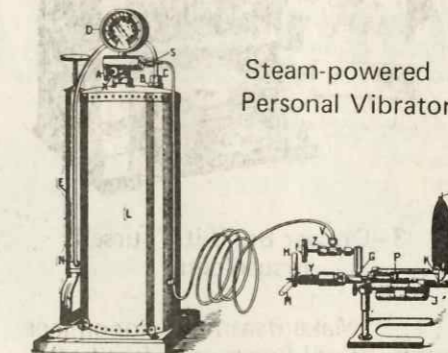


**Send Your Children to Venus (or other fun place)**

Your child will delight to many hours of exciting solitude in this very realistic rocket and launcher combination. Made of high quality lead and tar, this cute little play booth is decorated on the outside with fine wax scrollwork, and furnished on the inside with a comfortable hardwood stool.

Your junior astronaut (or astronette) can "climb aboard" and pretend he is hurtling through the galaxy, exploring the ocean depths (it actually sinks in water!), or uncovering the mysteries of a septic tank. Six cu. ft. total play space inside means a big 90-minute air supply. . . Perma-Lock door has exclusive timed locking device which concerned mommies or daddies can set for up to 36 hours.

SCV812—Wt. 746 lbs . . . \$219.78

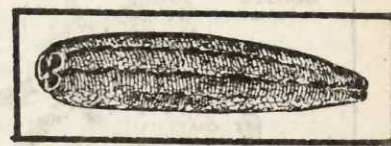


**Steam-powered Personal Vibrator**

\$119.95

Why let the members of the International Oil Cartel stifle your personal pursuit of happiness? And why run the risk of severe electric shock or battery-acid burn when the solution is so close at hand? This stimulating little product is the ideal gift for the ecology-minded, yet lonely swinger (or swingee). Can be used for a relaxing massage to any part of the body. Just throw a few logs or old newspapers in the 55-gallon boiler, light its flame, then let it light yours. Sent in plain brown wrapper.

SPPV888—Wt. 467 lbs. . . \$119.95



**Orestes Crutney's Authentic Old Chutney-Flavored Item**

We found Mr. Crutney cranking out these handy items by the carload on one of our buying trips afield in West Virginia. They're the genuine article and we fell in love with them at first glance. You'll find an amazing number of uses for them . . . why not order several for friends? Not returnable. OCAOCFI633—Wt. 11 oz . . . \$0.03

Elephant (not illustrated)

Like above item, but grey. Pay postage from Brazzaville or Nairobi. E633—Wt. 8700 lbs. . . . . \$1.12



**Mama Navarone's Favorite Spaghetti Recipes**

Just in time for holiday feasting. Mama supplies the instructions, you supply the fixin's for more than 35 surprisingly digestible comestibles. These are recipes for dishes that have become universally recognized in dormitories and detention centers across Italy. Included are Spaghetti a la King, Spaghetti Velveetaroni, Spaghetti Chops, Spaghetti con Pasta, Spaghetti au Chocolat, and Spaghetti Fatale.. For those with less gourmet tastes, Mama offers her famous Spaghetti-burgers and Spaghetti Pot Pie recipes. As a special bonus you also receive Mama's recipe for Mock-Tomato Sauce, which you can make quickly and easily using lemon juice, saltines, and any industrial strength drain cleaner. MNFSR1012—Wt. 2 oz . . . \$12.44

## MUSIC & MUSICIANS

The first time I saw LaBelle perform I burst into tears, trashed my dart ridden photo of Dynel tressed Tina Turner and breathed a sigh of relief. It wasn't that LaBelle had shown black women a better way; they had simply showed us that we didn't have to dehumanise ourselves into brown sugar dolls in sequins and Elura wigs. It felt fantastic to be free at last. We could be anything we wanted to be without compromising.

The model beautiful Sarah Dash of LaBelle revealed that for her the feeling was much the same. Just as the Phoenix of their new album and of legend rose from the ashes, so had they, going from the now defunct Patti Labelle and the Bluebells in search of the Copacabana and the impossible banal night after night renditions of "You'll Never Walk Alone", to a full blown powerhouse. It was a welcome change.

"When we first started out to be LaBelle we had no idea what we were going to look like. But we did know two things: We were *not* wearing any more wigs, and we were *not* doing that 'triplets look' thing in the identical gowns and all that. We started in blue jeans. The idea was to strip ourselves naked in order to completely forget about what we were wearing and sell our voices and our music."

That done, they found themselves free to create a "real" image. And to help them, among others, was Chicago designer Dorian Blakeley. But what was really important was the fact that they were able to create and put across some very important new ideas. "You see the image that the black woman has is the image that we've given ourselves. The main thing I say to women, and to people, is that you don't have to be what people expect you to be. A lot of people expect someone else to come along and release them. Why can't you release yourself? You cannot release yourself through another person. Your soul is yours. You come here alone and that's the way you leave. So why shouldn't you do what you want to do?"



Doing what they wanted to do caused a few problems at first. Clive Davis refused to handle them until they became a bit more "ladylike". But Sarah responded this way, "A lady is man-made. A woman is God-made. I'd rather be a woman."

The arrival of one lady in their career however, was a welcome addition to the act. "Lady Marmalade" was one of those freak songs. By the time they looked up and realized what we were doing it was already on the charts and then it became a novelty thing with the towels and the t-shirts with 'voullez-vous ...' and everyone was walking around 'voullez-vousing' each other..."

But from the very beginning "Lady Marmalade" was special. Patti and Nona witnessed an "uninhibited" performance of it at the home of Bob Crewe, who did it "swinging from the chandeliers, and falling to his knees, and standing on top of tables and *really* going through it!" Upon arriving back at their hotel rooms in Los Angeles, both Nona and Patti were understandably unable to forget what they had seen. But when each attempted to phone the other, they found the lines busy. It had hit them both at the very same time, "Let's do that song!" When Sarah finally heard it for herself she recalled her reaction, "I said, 'It's strange. But I like it!'"

The rest of the world also liked it, so much that LaBelle hasn't had a moment's rest since. While they could sell out Carnegie Hall and the

Metropolitan Opera House before it, after they could sell out just about anyplace else in the world. In fact, having been bumped off Cosell's constantly ridiculous Saturday Night Live show (after a day of rehearsals and run throughs) by Shamu the Killer Whale, LaBelle may have their own special on television in the near future. It will star, "Some of our friends: Elton. Stevie (Wonder), Bill Withers, Cher, and Richard Pryor, of course! It'll be a concert. None of that Hollywood stuff!"

But is America ready for LaBelle on prime time? After all, Lady Marmalade had been banned in Seattle, but Sarah had an answer for the good citizens of Seattle: "Our reaction to them was 'What are we doing? Children know about these things! If their parents don't tell them they'll find it out for themselves. And I don't think sex is dirty myself. In fact, I enjoy it.'"

Okay by me, Sarah. I enjoy LaBelle, too.

Cynthia Dagnal

### THE OHIO PLAYERS: A TASTE OF FIRE

When the hour comes for the future rock historians to evaluate the 70's, the Ohio Players will be remembered for two things: their uncanny ability to sell records and their uncanny ability to render the Hot 100 soul hit memorable. Through a six-year string of one-word hits — *Fire, Pleasure, Honey, and Pain* (not to mention their equally radiant two-worder, *Skin Tight*) — the Players have given their genre a honeyed, yet fiery touch of class.

As craftsmen of the moment, the nature of the Ohio groove dictates that the Players work fast in the studio. A good feeling diluted, delayed, and held back by unsympathetic record people is a thorn in the works, and it held the Players back from what they once wanted to do. Now, under the aegis of Mercury Records, the artistic pace has quickened.

A case in point is the Ohio Players latest effort, *Honey*, which was completed after an intense, two-week brain (and foot) storming session at Chicago's own Paragon studios and shipped within a week after mastering.

Energy is what the Ohio Players are all about. I talked with spokesman/saxman Clarence (Satch) Satchell during an afternoon breather from one of the *Honey* sessions.

"*Honey* is a new concept as far as what listening music is. We took the same boogie style and put a bit of honey in it. I want this album to convey the light, summer feelings that you give and get when you're with the right person. It's still about the love between a woman and a man. The greatest sacrifice is love. You let yourself be subjected to all sorts of things for love.

"The music we play is dealing with experiences that relate to the masses. You can sing to one person and make him cry, or you can sing to 300 people and make them all cry. It's the seriousness of doing what's in the air. What about the talents of the people who cut a

flick like *Love Story*? Not that we're into down stuff. But it's all a common easy feeling that all of a sudden makes you part of what the situation really is. Then you become close to the tenderness."

I suggested that universality, or in more mundane terms, the ability to grasp what the public wants, is the key to the Ohio Players' phenomenal selling power. (In 1974, the group scored a quadruple coup: gold singles and platinum LPs for both *Skin Tight* and *Fire*.) Satch agreed, adding that universality implied foresight.

"Who can say who's universal until they are? Elton wasn't Elton till he became Elton. If he could have known 15 years ago and put his finger on the day and year, then everyone would believe him."

Beyond universality is a deep respect for the audience: "The public is almighty. I don't shoot myself completely down, but, like they say in the restaurant, 'The customer is always right.' When he makes up his mind and is stuck on it, all the sales and publicity you've got doesn't matter. But find a cat with the right word, who can sell that same product with a differ-

ent package, and everybody in town says, 'This is it!' The public is still almighty, even when it hurts."

And there were times when it did hurt: "I think we were a little fast at the beginning. We were overshooting the mark. We didn't try to freak out the boogiers, but it was changing that way so tightly, that you couldn't help but push it. You start a new trend, and they freak out. The companies (Capitol and Westbound) tried to train us to do certain things, and finally they broke the straw, and we split. But the next contract (Mercury) was 'Hey, do your thing.'

"You gotta do it right now. It should have been known that was our key, because our first hit, 'Pain,' was done during the last hours of a session. 'Funky Worm' was an accident. For 'Skin Tight,' we just walked in playing all the leadins, and WHAM! That was it. I think the main factor that makes things click is the pressure.

"We work better under pressure. How can you name and number how much a person is gonna want an album? That's were the record company comes in. They have ways of knowing, not just by

## NOW AVAILABLE IN CHICAGO



THE

VAKO

POLYPHONIC

Orchestron

Roselle Music brings the Orchestron to Chicago. As you have come to expect we always bring you the latest musical developments first. Come in for a new demonstration of this sensational new instrument.

Roselle Music

217 E. Irving Park  
Roselle, Ill.  
529-2031

The Orchestron operates on the principle of modulated light measured by photoelectric cells. A variable area sound track is cut by a high energy laser on a thin translucent disc. As the disc is rotated the light is modulated by the laser cut sound track. The modulated light is then converted into varying electrical impulses by the photo cells. Unlike the Mellotron, the sound can be sustained as long as desired, can never be out of pitch and there is no wear to the sound track. A single key, a harmonic chord or the entire keyboard can be sounded polyphonically.

how good you've sold, but by how long the record's been out. Even if it's running good they take precautionary measures to have the next one ready. Whenever the ball stops, it's gotta be on your number.

"We've got tracks held over from every album. This time we cut 15 tracks, and eight is the most you can get. Each album has to have its own merit. Each album has to sit on its own bottom. Our goal in previous albums has been supported, but the next one has to be away from that, a continuation and growth of that."

To make the session move the Players must be constantly up for it. What happens during the down times? "There are times when we try and try and try, and I say, 'Hey fellas, let's go home, 'cause there ain't nothing happening. Truthfully I ain't trying myself.' That's only honesty. The only way we can really stand out there is if a cat is honest about what he's doing."

"The problem is having to come up with one person's concept of music. What Burt Bacharach does is gonna come out like Burt Bacharach. And our thing is, if Billy's (Beck) got a tune, and it's really

smokin,g we'll do that tune just like he wants to do it. But if he gets to a part where he's stuck he'll throw it into the pond to see who can do anything with it. Sometimes another cat will have just a brief air moment that will help the tune.

"So between those factions, the competition between us, we have different styles that blend as one, because we've all got to play. The concept changes as the tune changes, so a cat's talent bends a little, instead of it all coming out one way.

"Credit for the tune is given to the group. That makes everybody know that if it wasn't for the group, you wouldn't have the chance to do what you're doing. We all work to build that name, whatever our part is. And if the cats deem it necessary that I have to get rid of you, then there's somebody else who could walk into your slot.

"If that happens, the group hasn't lost, because so and so is gone; so and so could be crying that that group was good as long as he was hanging in there. Groups like War stay away from the heavies. You can dig that you've been giving it all you've got, and even if you're

making less money, you'd still be satisfied with what you're up against when you're walking through the door. If you ask, you get an answer. Then you can walk back to whatever you were doing calmly. The cat who doesn't admit his mistakes is putting up blocks person could listen to weird shit for or hang on each other, 'cause we know each other."

If crispness, consciseness, and clarity are the bywords of the Ohio Players on vinyl, how do they translate this onto the stage? "We tried imitating other people. We were great imitators, but so were a lot of other people, so we worked for what we have now. As much as I dance onstage, I don't know any dances. Walking around is the source.

"When we play live we stretch out in certain areas. Most of our songs are designed to give the individual a chance to stretch out on a controlled basis. The audience gets more songs that way. We don't wind up doing two songs for the whole night. That's the trip the Slys are into. You could get away with that when acid and the heavy drug thing was really on, because a

person could listen to weird shit for two hours. He was so high he didn't even see who was there anyway. Now people are beginning to watch that.

"We don't try to give the people a lot of hocus pocus. They're on our backs now: 'Why don't you hire so and so? He can make you fly through the air. He can make your drums jump off-stage and come back on!' We do what we can do with our talents. We don't profess to be flyers. It might hurt us a little, but we'd prefer that the audience say, I heard the Ohio Players, good or bad, I know what the hell they can do."

What's in store for the Ohio Players? What comes after *Honey*? "Are we good enough to make you feel the continuance of what we did, not to manufacture another box of Tide? I feel the response to make a tune as good as 'Fire,' because 'Fire' is definitely not 'Skin Tight.' They're two different songs; it's a continuance. Each pattern has got to come out with a different series of numbers. That makes it completely different from the last one. You may say it's relative to everything you've done, but the music is made to carry you between very different lifestyles, some of love, some of happy energy, some of heartache."

Satch will keep it together. The Ohio Players will keep it together. Just taste an earful of *Honey* and you'll see.

J. J. Quinn

**BILLY PRESTON—SMILES AND BEAR HUGS**  
Cynthia Dagnal

What I liked about Billy Preston was that even over a dinner of liver and onions, even during a discussion of our mutual "disenchantment" with Paris, France, he smiled. All the time. I realized then why the quiet, unsynthesized, almost threadbare "Song of Joy" on his latest album was so effective: The smile shows through. In it he sings, "With every note I play I play with love/With every word I sing it's coming from my heart/And so I sing this song of joy for you/With all the happiness this melody brings." I call that a bear hug in disguise. So are Billy's smiles.

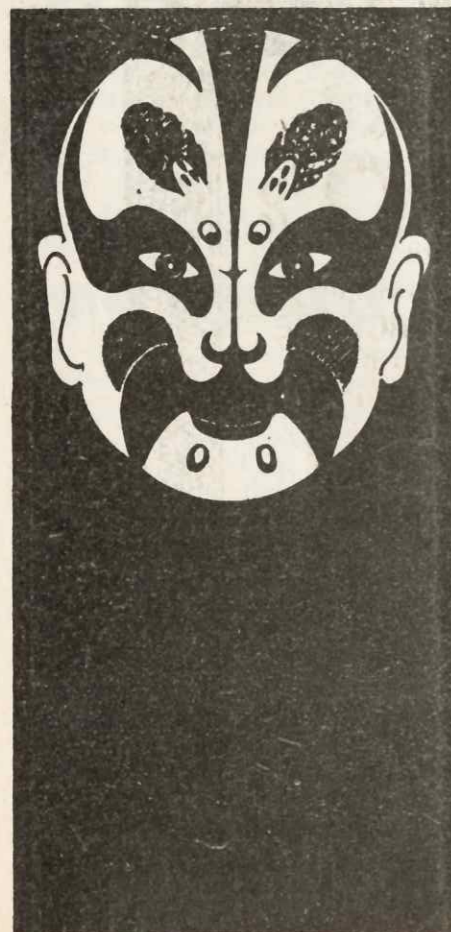
The effervescence comes from a deep belief in life as a positive experience. "Anything good is God.



And God made everything good—it's a perfect world and it's just the way people do things that decides how that world goes. It's like, up to you. Life is an individual thing to me. Some people think it's all on somebody else or that somebody else can explain to them how they feel or what to do, but no. No one can live your life for you. But you. It's up to you to realize this and to utilize the talents God gave you."

Billy manages to turn even the worst situations into songs of hope and self-discovery. That's where Paris came in. "I Wonder Why", from *Music Is My Life* asks the question "Is there any love to be found?", and answers it by forcing the listener to review the everyday things that destroy love and hope. Because he and I had both found the essence of insensitivity in the "city of love", I found his explanation of the events that led to his writing the song very, very soul satisfying. "The limousine driver, first of all, abandoned us at a restaurant. Then we couldn't get a taxi. And then I couldn't get a plane out that night. So I was stuck there with all these cold people... And I mean they wouldn't speak English to me. The drivers and all. And I found out they all knew how!"

This kind of callousness seemed incomprehensible to him. And yet he has had to endure some indignities right here in America. Asked how he felt when the press overlooked his own illustrious career for tidbits of insight on his apparently more copy worthy friends like Jagger and the Beatles, Billy

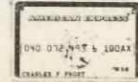


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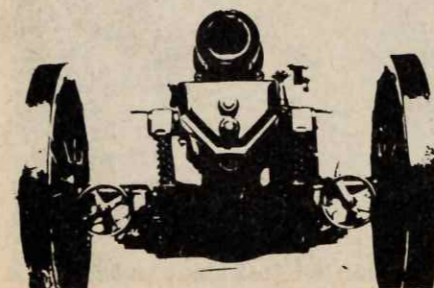
was still cheerful. "If it keeps them from asking a lot of personal questions about me..."

But there has been a double standard. Billy Preston did not begin with the Beatles. He spent a long stint with Ray Charles, and was considered Charles' number one protege back when the Beatles were still singing "Please Mr. Postman". Now that he has come into full superstar status, the press seems hellbent on trivializing his impact on music. His synthesized embellishments for instance are under constant fire. But for Billy, the synthesizer is another musical realm to explore and make joy with. "A whole new world opened up for me with the synthesizer. A friend of mine spent five years making the one I use now and brought it over on Christmas day. I take it seriously. I mean, some groups overuse it. I never use it to the point where it predominates the song. I don't build the song around the synthesizer. I use it where it fits. And since that growl on 'Space Race', everybody's been using it! But they all sound alike. I'm trying to be more inventive with it, without overdoing it."

Musicians themselves understand Billy best. Which is why his future, like his past, is moving quickly and chock full of famous names. He has just finished producing a Five Steps album, and a gospel album next, something he has always wanted to do. And then, "I'll go to Europe and I might do something for a solo album with Mick Jagger. I think he wants to do something by himself. We collaborated on a lot of songs together on the tour so..."

"It's My Pleasure", the title cut of his new album, puts it this way: "It's my pleasure to entertain the people/It means a lot to me/To see a crowd of people/Digging the music/That God gave me/...What a beautiful sight to see!"

Love those bear hugs.



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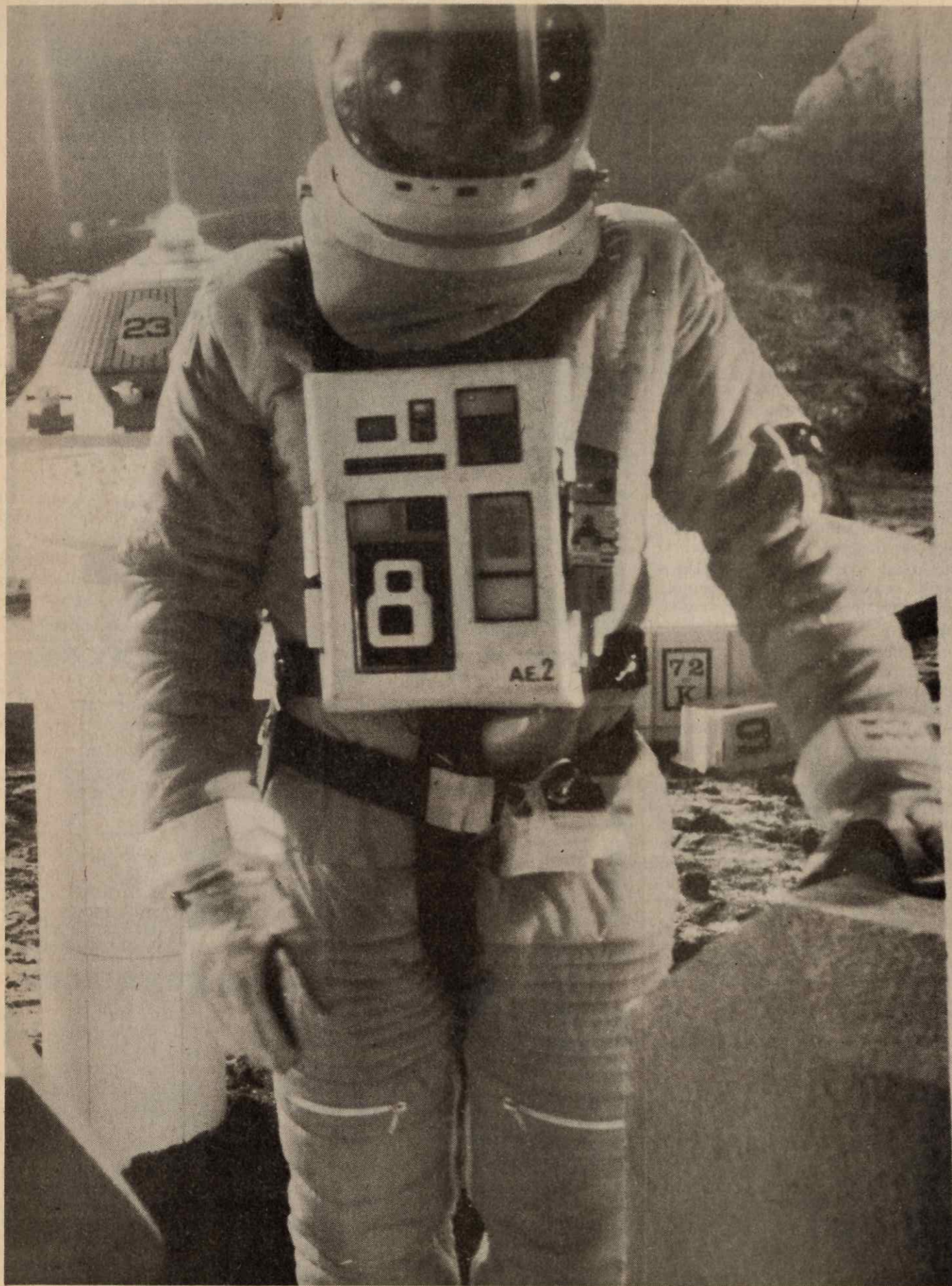
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# SPACE 1999

by Bob Bassi



It's lonely at the top.

It's also dumb. How else to explain the decision of the major television networks to turn down *Space: 1999*? The series' producer, Independent Television Corporation, first offered this classy program to ABC, CBS, and NBC.

*Space: 1999* had everything: Big-Name Stars; some Even-Bigger-Name guest stars (Margaret Leighton, Peter Cushing, Christopher Lee); an incredible budget of \$275,000 per episode; the most sophisticated gadgetry and spectacular special effects ever seen on television; and a ready-made audience, built around hard-core *Star Trek* fans.

When offered an obvious hit, the network decision makers merely yawned. But what the networks refused, the usually hard-pressed independent stations seized upon joyfully. The rest is television history.

*Space: 1999* is now syndicated in 100 countries besides the United States, where it is shown on 155 stations. The results are impressive: in Chicago, *Space: 1999* recently took 36 per cent of the TV audience, outrunning *The Wonderful World of Disney*, pro football, and even the world series. The show did equally well in New York and Los Angeles.

The series itself is almost as impressive as the records it has set. In the year 1999 the nations of the earth have established Moonbase Alpha, manned by an international crew of 311. Since the climate of the moon is too barren even for Howard Miller to sell retirement ranchettes, earth's once-romantic satellite is also being used as a dumping ground for radioactive wastes. When this material suddenly reaches critical mass, a series of spectacular thermonuclear explosions blows the moon out of the earth's orbit and into space. Moonbase Alpha remains intact; its crew has no choice but to go along for the unexpectedly epic ride.

Leading the misbegotten for whom the moon is now home are the Base Commander John Koenig and his chief medical officer (Martin Landau and Barbara Bain, the husband-and-wife team of the old Mission: Impossible series) and the base's head scientist Professor Victor Bergman (Barry Morse, the implacable Lt. Gerard of the now placable series, *The Fugitive*). Their job: to find a planet which they can orbit and call home.

The picaresque journey is an old but still valid idea. Indeed, in *Star Trek* the U.S.S. Enterprise each week travelled from one heavenly body to another in search of adventure. But the new series is more than *Star Trek* with elbow room.

*Star Trek* laid heavy emphasis on character, particularly the complex relationships between Captain Kirk,

Mr. Spock, and Dr. McCoy. This placed a heavier burden on the show's stars as actors. To date, *Space: 1999* has shown little indication of going this route. The cast on the whole, look uncomfortable in their roles. While Martin Landau has begun to refine the character of Commander Koenig a bit. Barbara Bain looks like a 45 rpm being played on 33. She seems to prefer slow monotones and soulful gazes to acting. Barry Morse, an excellent actor, seems to be having the same problem. He somnambulates through the scripts as though he's still exhausted from chasing the fugitive. Moreover, for a science officer, he's remarkably unscientific.

Strong scripts would probably make such problems less noticeable, but one is surprised by some curious lapses. On one planet where the average temperature is -40 degrees, the characters romp through ice and snow in Rudy Gernreich-designed costumes which looked better suited to the Sahara.



In "Collision Course" Moonbase Alpha destroys a giant meteor which was on a head-on path for the moon, only to suddenly notice that behind the asteroid, undetected by all their instruments, is an entire planet. Even the show's basic premise contains a flaw: the moon blast could not possibly provide sufficient speed to get the moon where it's supposed to be week after week.



If this seems like nit-picking, please remember that half of science fiction is science. Thus it is indeed a bother when, week after week, large chunks of the plot have to be taken on faith.


To distract viewers from pondering such questions, Brian Johnson and Nick Allder, special effects designer and director, provide a visual treat so delightful that *Space: 1999* may be the only show on television which can be appreciated with the sound turned off. Johnson, as many will recall, was responsible for the special effects in *2001, A Space Odyssey*. Enough said.

Above all, please don't consider this a negative view of *Space: 1999*. All of these problems can be corrected. Whether the show's producers do so or not is another question. As the moonbase's computer would put it, "Human decision required." Moreover, for science fiction fans, it and *Star Trek* reruns are the only games in town. As the actors get inside their roles and the script writers inside the show's concept, the flaws and kinks may work themselves out.

So for now bless WGN-TV for imagination. Bless *Space: 1999* for being there. May they live long and prosper.



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# THE REEL THING

A Film Festival Diary  
Part 1  
by JOHN SLOAN



First night at the Chicago International Film Festival, Nov. 7, brought Joseph Losey's "The Romantic Englishwoman." The tensions of this "romance" revolve around Helmut Berger, the gigolo who preys upon the rich old ladies coming to the Baden-Baden health spas. The main plot is the relationship between Glenda Jackson and Berger; a subplot involves Berger in a bungled smuggling attempt for which he will have to pay the price. Berger's highly controlled performance conveys well the essential decadence of his character.

Michael Caine's role as an extremely wealthy writer mainly calls for him to sit at his typewriter with a pair of stereo headphones on. Caine pushes his wife and Berger together by employing Berger as his "secretary" and allowing him to live in the house.

Glenda Jackson plays a bored, restless housewife who runs away once to the spas, then returns, only to run away again with Berger. After a short time, Berger tells her to return to her husband, ostensibly because of the dangerous position he is in, but also because his vagabond life is threatened by a companion.

The story plays upon our fascination with the rich, their castles and Rolls Royces. The camerawork and editing succeed in flawlessly "showing" us the story, and Losey's direction is sure and confident, as it was in his stately "The Go-Between."

"Adoption," by Hungarian filmmaker, Marta Meszaros, tells the compelling story of a lonely woman. In her late 30's, she decides to have a child by her love, but he refuses. In her loneliness, she befriends a teen-aged woman from a nearby reformatory. The girl only wants to use the woman's house as a trysting place with her lover. However, the two women become confidants and the older woman helps the girl attain permission from the authorities to be married.

The film sustains interest by the strength of its characters. The older woman works in a furniture shop filled with sawdust, comes home to a house alone, and still maintains a healthy outlook on life. No car chases or snappy, repetitious lines are needed to keep us watching this very human story.

Another reform-school wedding, albeit without a happy ending, takes place in the "Poachers," directed

by Jose Louis Borau of Spain. The wedding has broken up an incestuous relationship between a mother and son, and the conniving mother is determined to have her revenge. (Shades of Oedipus Rex!) Humorous subplots ease the tensions created amongst the mother, son, and daughter-in-law.

An overweight politician, a relative of the mother comes to hunt during the season, his car full of sycophants. They hunt deer with high powered rifles, telescopic sights—and no skill. The editing of the hunting scenes conveys the impression that the hunters are always close to shooting each other or any other human who dares to wander into the forest.

Other relief is provided by the mysterious "el Ciqui." In the first scene of the movie, no less than three Land Rovers full of Spanish policemen raid a house in an unsuccessful search for him. Yet, the first time we see him, he is strolling undisguised down a city street wearing a bright red windbreaker. Within a minute, he steals a loud motorcycle and roars off.

The story moves along at a good pace with enough twists in the plot to keep us intrigued. This film was "banned in Spain" for political reasons, but I can only say the Spanish government must be extremely sensitive. The political content of this film seemed to be nil.

"People of the Metro" is a pleasant film composed of stories about the building of a subway in Prague. At times the stories became predictable, but the actors were so compelling and the general themes so positive that this flaw can be overlooked. Jaromil Jires showed great skill in combining documentary footage with his staged drama.

The film I enjoyed most in the Festival's first week was "Touched in the Head." The story concerns a teen-aged boy living in Paris whose life is disrupted by an affair with a Swedish girl. He gets fired from his job for tardiness and jeopardizes his relationship with his steady girlfriend.

Well written and directed, this French film moves us with comedy, dramatic tension, and satisfying character development. Jacques Doillon, the director, totally accepts the teen-ager's lives and does not moralize about them. I found the film very refreshing for this reason.

# TED NUGENT...



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"Everyman for Himself and God Against All" purports to tell us the story of a man in Germany who had been kept in isolation for the first twenty or so years of his life. Kaspar Hauser could not speak or write, and was almost totally uncivilized.

Werner Herzog directed this German entry with a heavy hand. Slowly and predictably, Kaspar is educated, received by society, and then rejected. One static scene follows another until visual boredom sets in.

The less said about "Duvidha", an Indian folk tale, the better. The film's length—over two hours—simply could not be justified by the simplicity of the story.

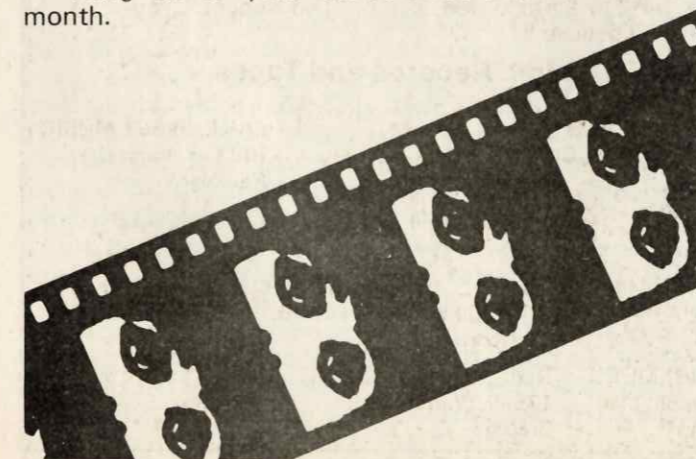
The last film I would like to comment on is an American film directed by Karen Arthur, entitled "Legacy." The opening scene and a few other scenes interspersed throughout the film contain enough humorous insight to show real promise for Ms. Arthur. I applaud ambition and drive in completing the film, her first.


However, the film is essentially a monologue by actress Joan Hotchkis, playing a neurotic suburban housewife on the verge of a nervous breakdown. The film cries out for a substantial character to share the screen with Ms. Hotchkis. But all we get are stereotyped glimpses of the people around her. For example, her husband scowls and screams at the kids over breakfast, while he tries to read his paper. In another scene, he honks the car horn incessantly because he is anxious to get moving on a vacation. These are two of the most significant looks we have of him. The problem with the caricature is that any one can deny being like this man. He is too unreal. If we are going to feel a character's anguish, we must be able to identify or relate to him in some way. I felt very little for the character in "Legacy."

Next month, the second week of the Festival will be reviewed in the concluding part of this film festival diary, including a review of Milos Forman's "One Flew Over the Cuckoo's Nest," starring Jack Nicholson—sure to be one of the most important films released in 1975.

This was the 11th year of operation for the Chicago International Film Festival, a organized and managed by Michael Kutza, and it was a success by any standard. Even without all the hype, like the searchlights and Tv camera crews on opening night, the Festival, by virtue of its collection of 37 varied films, would have attracted the full house audiences which were the rule rather than the exception. Few other film festivals are so enthusiastic and diverse.

Hang on to your ticket stubs and be here next month.





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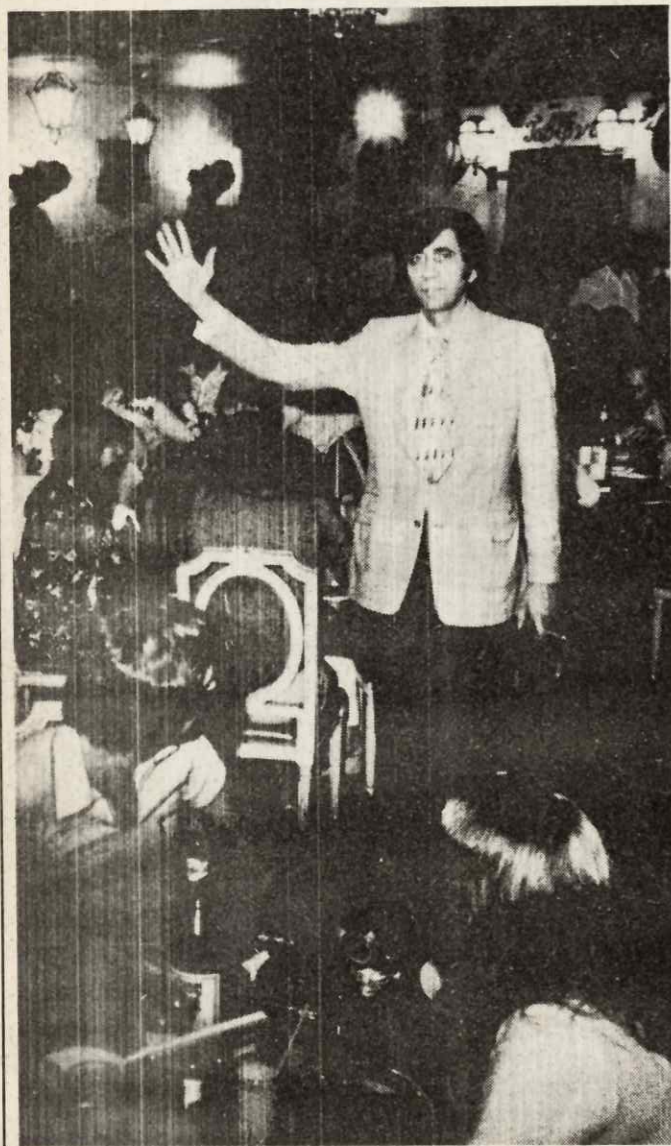
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# THE GOODMAN REACHES 50

Richard Tanis



Around the same time as the Goodman Theatre's triumphant early-October opening with Thornton Wilder's Pulitzer Prize winning classic, *"Our Town,"* directed by George Keathley, the three year phase-out of the Goodman School of Drama was recommended by the Art Institute Board of Trustees. According to E. Laurence Chalmers, Art Institute president, the school's annual \$200,000 deficit and peripheral relation to the visual arts are its major shortcomings.

Nevertheless, the recommendation is yet to be executed. Dr. Charles Magaw, dean of the school, is one among many who refuses to throw in the towel. Magaw says there are "very favorable prospects for the school's continuing" and that "strenuous efforts are being made to ensure the school's survival." The efforts include finding a "sponsorship other than the Art Institute," but it's hoped that institution, in a greatly reduced role, will still "make space available and play the role of benevolent landlord."

As we go to press, the Goodman School of Drama is on the ropes. Should the school lose its fight, its retirement from the Chicago theatre scene would just help maintain Chicago as Second City, if it can even be acclaimed as that.

And what of the Goodman Theatre? It seems to be continuing on a road agreeable with its rich background.

The Kenneth Sawyer Goodman Memorial Theatre was founded in 1925 on money given to the Art Institute of Chicago by the family of Kenneth Sawyer Goodman, a naval lieutenant and aspiring playwright who died at the age of 35. This 1925 founding makes the Goodman Chicago's oldest continuing-locally produced theatre and the second oldest regional theatre in the nation. The theatre is located behind the Art Institute at Monroe Street and Columbus Drive.

A professional company played at the Goodman until the Depression forced its dissolution in 1930. From that time until 1957, under the directorship of Maurice Gnesin, Goodman plays in Chicago and several summer seasons in Woodstock were peopled by students and faculty of the school. Alumni from that year include Shelley Berman, Karl Malden, Sam Wanamaker, Geraldine Page, and director Jose Quintaro.

More recent alumni include actress Carrie Snodgrass, Patrick Henry, founder and director of Free Street Theatre, Michael Cullen, founder and producer of Travel Light Theatre that plays the pubs, David Deaird, playwright and founder of Wisdom Bridge Theatre, and such lighting, costume, and set design people as Joe Nimensky, John Paoletti and Tony-award winner Neil Jampolis.

John Reich took over in 1957 upon Gnesin's death. He instituted a policy of having professional guest stars perform with the students. In 1969, Reich realized a dream by re-establishing a wholly professional resident company on the Goodman main stage.

With Reich's retirement in 1972, Goodman's professional theatre has gone through several artistic directors culminating with William Woodman, now in his third season.

Under Woodman's direction, the theatre has continued to make steady strides toward local excellence and respectability. Attesting to this was October's seventh annual Joseph Jefferson Awards for excellence in Chicagoland theatre. The Goodman's five awards was matched only by Forum Theatre. Goodman also tied with Forum for most awards for a single production—four for *"The Resistible Rise of Arturo Ui."* *"The Philanthropist"* brought the Goodman its other honor as best dramatic production.

The current 50th anniversary Golden Jubilee Season coincides with the Bicentennial. To harmonize with this spirit the Goodman has scheduled six plays that look at American life. The range is from the 1700s (George Bernard Shaw's *"The Devil's Disciple"*) to the 1970s (Israel Horovitz's *"Our Father's Failing"*).

On view until Dec. 21 is Robert Lowell's *"Benito Cereno,"* a play about a slave revolt at sea in the early 1800s. Eugene O'Neill's *"Mourning Becomes Electra,"* set in post-Civil War New England will run from January 2 until February 8. Preston Jones' *"The Last Meeting of the Knights of the White Magnolia,"* set in West Texas, follows the O'Neill play in mid-February.

For reservations and information call 443-3800. That number also serves for the Goodman children's theatre productions performed by Goodman students.

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**7**

DIZZY GILLISPIE/RATSO'S

**8**

LUCY/ RUSH UP

**9**

HUNDRED DOLLAR BILL/  
MOTHER'S

**13**

THE KINKS/ARAGON

**14**

JIMMY REED/ WISE'S PUB

**15**

JIM POST/HARRY HOPE'S

**19**

BILL TEMPLE/  
THERE IS NO NAME

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**21**

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**26**

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TRIAD RADIO WHERE THE  
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**12**

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## SCREEN

lished soon. But those fans waiting for J.R.R. Tolkien's *Silmarilion* will have to be patient at least until the end of 1976. Tolkien's son Christopher is assembling the early history of Middle Earth from his late father's manuscripts.

\*The publication of Stan Lee's *Son of Origins of Marvel Comics* by Simon and Schuster (\$6.95 paper) calls to our attention the interesting fact that the circulation of Marvel Comics is over ten million per month. You can hear some super-hero adventures on TRIAD radio, true believers.

\*The second event of the Poetry Center at the Museum of Contemporary Art will be a program of readings by several Chicago poets, including Mark Perlberg and Paul

Carroll. The date for the verse is Dec. 5. The reading begins at 8 p.m. and the cost will be \$3-\$2.50 for students.

\*Stage 2, Goodman Theater's professional series at the Ruth Page Auditorium, 1016 N. Dearborn, is in its second year of presenting new, developing and experimental works. On view during December is "Plays of the Yuan Dynasty," a collaboration by director June Pyskacek and composer Tony Zito. Individual tickets are \$3.50 with a 50 cent discount to students and Art Institute members.

Subscriptions to this and the remaining three plays in the series are available. For more information call 443-3800.

Alfred Bester's first novel in 15 years, called *Extro*, will be pub-

## THEATER

STRANGLE ME  
 Victory Gardens Theatre

Chicago playwright Frank Shiras' latest comedy, *Strangle Me*, begins with a 45 minute dialog between a nymphomaniac (Cordis Fejer) and a hooker (Winifred Valentine). After that it gets madder, sillier, confusing, and delightful. Fejer convincingly portrays a bored young divorcee looking for kinky kicks to defeat her ennui. So she pays the hooker to dress up like a man and "strangle" her (Fejer) on the terrace—so that all the male condo-dwellers can watch.

What follows is a Mack Sennet, madcap enterprise full of double identities, switches, and weird chases.

To praise any participant over another is difficult, since all the actors were infused with enthusiasm to match their talent. Dennis Zacek, a gold-thief, and Eugene Anthony, a hit-man, deserve an extra portion of praise for their spoken lines, though they tended to fade out of character when not at center stage.

A plot summary of such a complicated slice of modern madness



Dennis Zacek



Cordis Fejer

would only add to its black comedy. Suffice it to say that *Strangle Me* deserves to be seen. Maybe then you'll believe it. The success of the comedy is due to some very controlled directing by Mac McGinnes

and a well-crafted script. Anything less would have meant unintentional chaos.

*Strangle Me* plays through December at the Victory Gardens Theatre.

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## FILM

### THREE DAYS OF THE CONDOR

*Three Days Of The Condor* and Robert Redford give us moviegoers a frightening look at government surveillance with the aid and comfort of the cult known as the Central Intelligence Agency.

As an employee of the CIA, Redford plays Condor. His personal dossier includes such intimacies as the fact that he reads everything he can get his hands on, including that old super-sleuth, Dick Tracy. Redford is quite believable as Condor, just another CIA employee who does his job. He is also a sweet person with a super sharp intellect. Condor can predict precisely what time it will rain, but he is sometimes late for work.

While he is literally out to lunch one day, higher powers unknown to him take away his job and the lives of all of his co-workers, leaving him to exist in a world of total secrecy until he's able to find out who these higher powers are. Condor shows us how it feels to live in a world without the freedom we take for granted, knowing every move he makes is being monitored by someone—somewhere. Even old friends can't be trusted as he attempts to find out who is controlling his life. And if you can imagine this, the streets of New York City became his only "safe" place. Faye Dunaway unwittingly is his pawn in the game he must play to survive when he kidnaps her and hides out in her apartment. The inter-reactions we get from these two characters—individuals in a bizarre set of circumstances—as well as the on screen charisma of Redford and Dunaway together make for some



Redford in Condor

surprising entertainment.

Condor shows us just how easy it would be for the government and its various branches to utilize any possible resource—from the most highly trusted government official right on down to some unbelievably sophisticated electronic equipment in the name of governing our democratic society.

Condor is a film to see and decipher for yourself just how fictitious it is or isn't—even if you don't care about the latest news headlines on governmental happenings. It is a film to see if you're into fast-paced intrigue and fine performances by such stars as Faye Dunaway, Robert Redford, Cliff Robertson and Max Von Sydow. *Three Days Of The Condor* makes the fourth time that director Sydney Pollack and Redford have

worked together — *This Property Is Condemned*, *Jeremiah Johnson*, and *The Way We Were* stack up as a very impressive list of credits in themselves.

## CONCERTS

**JETHRO TULL**  
Northwestern University's  
McGaw Hall

Without doubt Jethro Tull is one of the best live bands around. And although they have put on better shows, their October 15 concert at Northwestern University's McGaw Hall certainly reinforced this.

Ian Anderson has always excelled as a showman and the rest of the group members aren't exactly visual slouches. However, it seems that Anderson's once natural rapport with his audiences has degenerated into something forced and synthetic. For my blood, his stage presence has become a bit too slick. It appears that Anderson and company may be getting tired of communicating with the crowd.

But no matter how deficient Tull's stage show might be, there's always the music. And what music it is. That night, Tull sauntered through their set with cat-like agility. What makes Tull so musically interesting is their ability to vary

musical forms. Their transitions from tough blues like "A New Day Yesterday" to delicate flute pieces like "My God" were smooth, graceful and breathtaking.

Anderson's blues voice was rich and robust, twisting and turning melody lines every which way. His flute was also in top form, at times offering swirling storms of jazz overtones drenched in melody, and at other times injecting delightful classical interludes. In addition, there was plenty of brain splitting rock, chiefly on guitar-dominated selections like "To Cry You a Song" and "Back Door Angels".

As usual, everyone but bassist Jeffrey Hammond-Hammond soloed. Pianist John Evan's solo was sheer beauty with Evan injecting occasional jazz-rock twists into his essentially classical passages. Barri-more Barlowe battered, bashed, and thrashed his drum kit with such accuracy that his solo sounded like an avalanche of 1,300 machine gun bullets doing a deadly ballet.

Martin Barre stayed in the background for much of the first half of Tull's two-hour set, but came on strong starting with "Yesterday". His searing break during "Aqualung" was one of the finest solos this writer has ever heard. While unleashing a flurry of white-hot guitar licks, as if a pressurized bottle of dynamite had been uncorked, Barre coated his runs with a gorgeously explosive texture. He went on to become a bit heavy on the sustain and feedback, but as always Barre demonstrated the superb lyrical quality and speed that has made his guitar acrobatics and rhythmic accompaniment among the best in rock today.

Mike Harrison, formerly of Spooky Tooth, opened the show. Harrison's wonderfully versatile voice—silky smooth on pop-rockers, raspingly rough on ballsy tunes—protruded through the dense, steamy foundation of his new band. The result was a rather spirited showing. Harrison's lead guitarist got carried away with his echo and feedback on the band's final number, but until then he dished out a load of hot, sassy, but lyrical chops.

Despite McGaw Hall's mediocre acoustics Harrison and crew also pulled off some fine vocal harmonies. In all, it was quite a good show.

David Iglow

### EDDIE HARRIS Amazingrace

Two things are certain about Eddie Harris: He's definitely his own man and he doesn't baby an audience.

He made both crystal clear during a recent appearance at Amazingrace when he told the crowd that he couldn't care less if they liked what he played that night or not. At one point, annoyed by some noise made by the audience, Harris invited those who wouldn't shut up to leave.

But say what you want about the man, he is one hell of a musician. Eddie Harris is *rhythm*, the non-stop variety. Playing various keyboards, saxophone and trumpet with accompaniment by a bassist, drummer and guitorgan, an instrument that looks like a guitar but plays like an organ, Harris' group (helped by an electric rhythm machine) sometime sounded like a ten or 12 piece percussion section.

And complementing that rhythm was Harris' voice—distinctive and versatile, ranging from gravelly Louis Armstrong to Curtis Mayfield falsetts.

That night Harris played a variety of old and new tunes, seemingly at random. He switched from piano to trumpet to saxophone and back, singing a few songs and vocally harmonizing with the band on others. In all of Harris' songs there was an attempt to first establish a foundation and then build on that foundation with different rhythms until a structure was erected.

Harris finished up his set with some down home bluesy jazz on the grand piano. Then he abruptly announced that he wasn't going to play anymore. He explained to the clamoring crowd that he had already played for longer than his contract required. More important, he said, if he played all the tunes the audience wanted that night, they'd have no reason to return to see him the next time he was in Chicago.

So, after further chastising the audience — this time for not getting up and dancing (an act he certainly never encouraged that evening) — Harris made his exit.

Making my own exit that night from Amazingrace, I had the vague feeling that perhaps I should have stayed at home. The music was worth it, but was the lecture?

—Gary Horwitz

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UFO — Tim Chames

**J. GEILS BAND UFO**  
Aragon

The Aragon Ballroom rocked and rolled as UFO, one of England's most popular bands, and Boston's J. Geils blasted through the capacity crowd.

UFO kicked off the show with a surprisingly strong volley of tastefully energetic rock'n'roll. In fact, their dazzling display of vocal and instrumental proficiency stole the evening right away from the boys from bean town. UFO's recent addition of keyboards has given ace guitarist Micha Shenaker the freedom to be both searing and mellow while bassist Pete Way now has more room to explore the harmonic possibilities of his axe. UFO is fuller than ever and that extra

ingredient of keyboards should soon win them top billing.

The J. Geils Band maintained the night's intensity with a barrage of acrobatics and slick R & B. Decked out in a sequined jacket, vocalist Peter Wolf put the Boston boys through their paces much to the delight of a predominantly J. Geils audience. The band featured some tunes from their newly released *Hotline* album, plus even hotter spots from their harvest of hits.

Although we've heard their brand of urban soul before, J. Geils and company are none the worse for wear. Nobody at the Aragon seemed to think they were getting stale, as diehard J. Geils freaks jumped and screamed through three encores. The love affair goes on. So does the beat.

—Gary Horwitz

**THE TUBES/THE SENSATIONAL ALEX HARVEY BAND**  
Uptown Theatre

And now, a word about Halloween at the Uptown Theatre:

Theoretically this promised to be one of the concerts of the year: the grand opening of that fantasy of ornamental excess, the Uptown Theatre, in its new role as rock palace; a half time freak show and costume contest with prizes galore; and topping the bill, two of the most talked about, theatrical groups in the world, Scotland's Sensational Alex Harvey Band and our very own scions of outrage, The Tubes. Windy City's advance publicity crowed that if you weren't sufficiently ecstatic you could get yer bucks back at the box office halfway through the show.

Wotta turn out. Henry Kissinger and his Mouseketeer Nazi girlfriend were there. Ditto Wolfman, the human cabbage and assorted queens, ghouls and hunchbacks. Record biz, radio biz, show biz, writers and reviewers and hangers-on. Scene makers to see and be seen. Some people were even there to hear the bands. Alas, most of the revelers were too self-conscious or too wasted to party the night away in the gay abandon the holiday warranted.

The most heinous offense against festivity was committed by an idiot emcee following Alex Harvey's set, who, despite persistently loud shouts and applause for that band to return, steadfastly read from his inane script amidst insults and cries of outrage. This went on for seven or so minutes until, finally, the remaining enthusiasts gave up in disgust and a chorus of fuck you's. Nice going, Cyril.

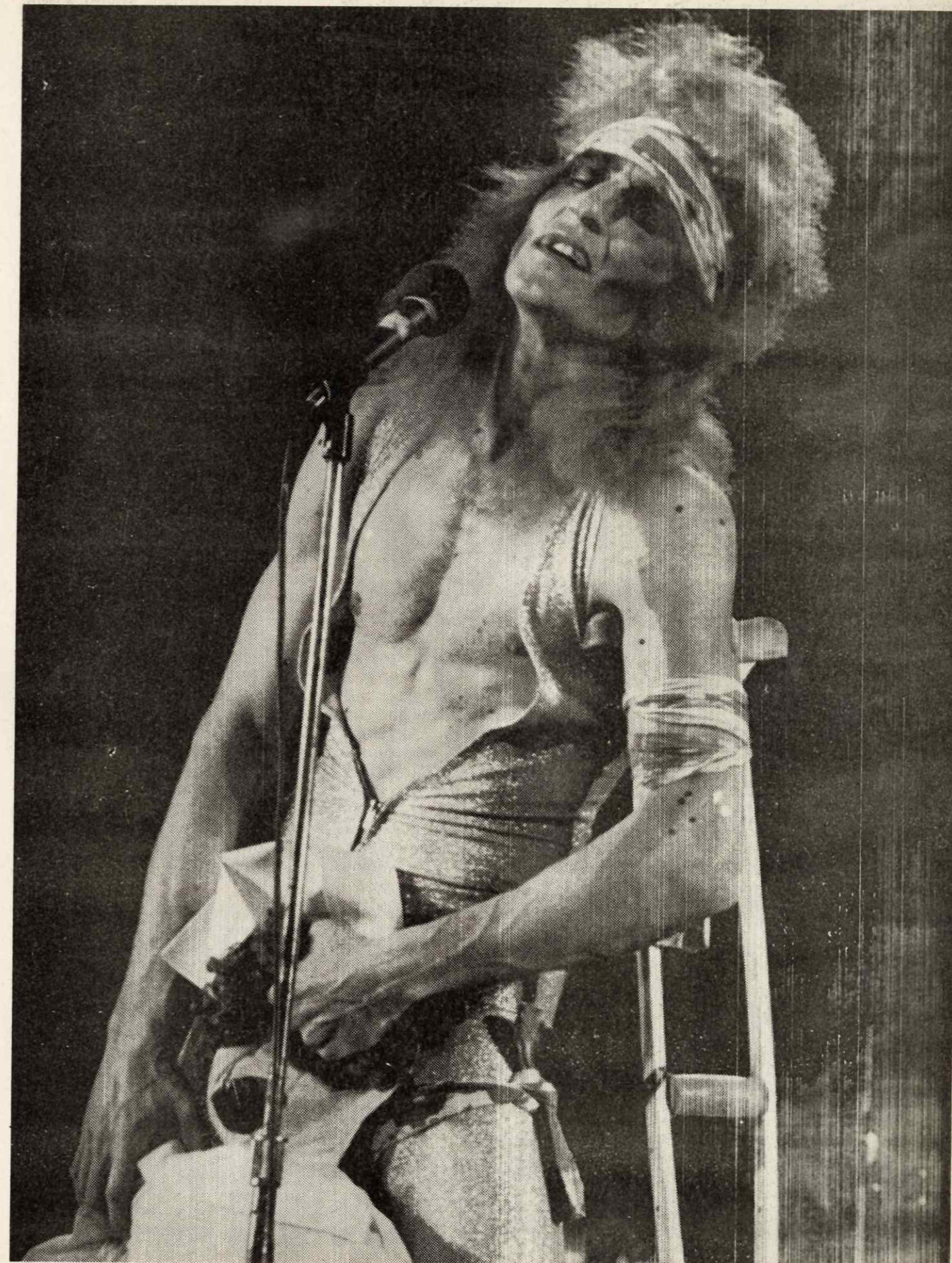
The much heralded costume contest was better. Winning first prize and a \$150 gift certificate from Just Jeans was...are you ready? Chicago's most famous groupie, Cinnamon. (Chicago's most infamous groupie, the lovely Cynthia Plastercaster, was there also, albeit incognito.) Although Cinnamon was undeniably her victory struck me as slightly incestuous. (Moreover, was she really "in Costume"?) If it was necessary to keep it in the family so to speak, then I must admit I favored the bearded lady who was simply stunning in her tights and rubber-duckie innertube.

Both the hot dogs and the popcorn rated a B plus.

And now, a few words about the Tubes:

Anybody who dismisses The Tubes as freak-rock, glitter-rock, punk-rock, S&M-rock or any other silly hyphenate is either too lazy to do their homework or too aesthetically anesthetized to realize what's going on.

That the Tubes, or a band just like them, should exist is completely obvious and logical. They're so American it hurts. Their breeding ground—suburbia, Madison Avenue, movies, rock and roll, and TV, TV, TV—is common to us all. Yup, this bunch of maniacs is the same post-war batch of potatoes as you and me. Spawned from the sludge of media overkill, is the Tubes Show



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then a Satirical Comment On American Culture?

Not in Capital Letters, no. The Tubes celebrate the cliches as much as they skewer them. To seriously attack sitting ducks like game shows, commercials and Tom Jones would be to conduct an exercise in futility and ennui. Instead, like some mad combination of Ed Sullivan, *Day of the Locust* and *Let's Make A Deal*, The Tubes wallow in the gloriously ridiculousness of it all.

As for their performance on Halloween, the actors, dancers and musicians that make up The Tubes left no doubt that their primary intention is to entertain. They were loud, funny, crude, sick, outrageous, excessive, and everything your parents ever warned you against. I liked them. Not that there weren't some problems. For example, the video monitors so integral to their stage concept are much too small for their images to be recognized past the tenth row. Some portions of the show were much too busy and should be trimmed for greater impact. But then again The Tubes have been performing mainly in clubs prior to this first tour and will, no doubt, emerge at its conclusion with revisions.

Any band that opens with a song called "What Do You Want From Life" and concludes with the anthem "White Punks On Dope" (at last, Aragon Ballroom—YOUR song), replete with smoking amps, firemen, roller skaters, chorus girls waving Old Glory and a silver-suited rock star wobbling on 18' inch platforms—the infamous Quay Lewd—well, if nothing else you've got to admit that they're, ahem... ambitious.

You may not like them, and they may never pay off for the kind of dough that A&M has in them, but once you've seen them you'll never forget them. They're one of the few American groups, along with say, Jonathon Richmond, doing anything significant in the seventies.

And now for something completely different:

Contrary to other written reviews of this concert there was a second band on the bill, and they were great. They were the Sensational Alex Harvey Band, and the directness and cohesion that The



TUBES: SAUL SMAIZYS

Tubes are reaching for, Alex Harvey has achieved.

Alex Harvey plays hard rock and roll with a razor edge. Their costumes and props, like a pirate's coat and a tacky street lamp, are simple but inspired; their performances are imaginative and powerful, with master showman Alex out front directing the whole shebang while henchmen Zal Cleminson (Rubberman in white-face) and Chris Glen (Prettyboy in codpiece) challenge him from either side. Whether telling the tale of Vambo in the "Hot City Symphony" or destroying you with an insane rendition of "Delilah", Alex sucks you into his fantasy, and like it or no, you are forced to confront this band. You cannot see them and remain indifferent; you must make a decision.

The SAHB is one of the truly dangerous bands extant, and very probably the only band in the world with two bagpipe players.

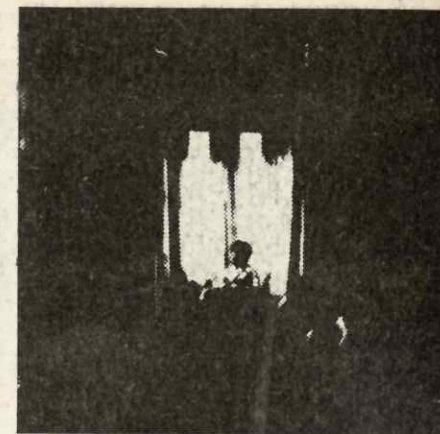
"What do you want from life?" For one thing, I want the Sensational Alex Harvey Band to get the recognition they deserve, starting with a headline gig in Chicago.

Miss them again at your own peril.

Claire Panke

## GENTLE GIANT Auditorium Theatre

One of the most artful practitioners of progressive rock, Gentle Giant, came to town recently to prove that, though they may not be as universally popular as Yes or ELP, they make up in quality for any shortcomings in quantity.



*Journey to Love* exemplifies Stanley's talents and throws in a few surprises for good measure. With the help of keyboardist

Giant is one of those bands that views performing and recording as separate entities, experimenting widely on disc but approaching live performance with humor and verve, without I may add, sacrificing integrity or musicianship. They make elegant LPs but their stage show is anything but. This trait undoubtedly annoys those who expect a serious demeanor, but most of their fans find it delightful.

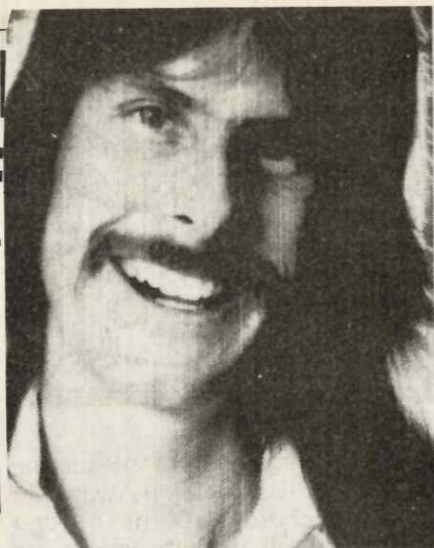
It is doubly delightful when Giant headlines, for with 5 albums (7 in Britain) there is the opportunity to include a wide repertory of past favorites, as well as to allow the band to stretch out their considerable musical muscles.

This show opened with back-projected images of each member flashed separately on a screen in high grain contrast, with the band barreling into "Cogs In Cogs" from *The Power And The Glory*. It took a couple of numbers from them to reach their stride, but by the time they got to the *In A Glass House* medley they were fairly wailing. The small but enthusiastic audience greeted each number with applause and accorded Gentle Giant no less than three standing ovations.

Giant's instrumental versatility is legendary, each member playing at least three instruments plus percussion, Kerry Minnear and Ray Schulman playing the widest array. These two are outstanding on their "home instruments," keyboards and bass respectively and Ray is a natural funnyman on stage. Brother Derek Schulman handles the snakey vocals with ease. Gary Green is a fluid and versatile guitarist, while John Weathers drumming is both

# THE MARVEL

# FAM G



Tim Weisberg

powerful and subtle. A formidable line-up indeed when you consider that they have also at their disposal cellos, violins, recorders, saxes, vibes, chimes, and horns.

Musically, there's not a band in the world who sound anything like them. Gentle Giant play a highly idiosyncratic music marked by abrupt changes in mood and tempo, complex harmonies and intricate vocal arrangements. Yet they know the value of simplicity too. And unlike many groups with "Classical" connotations, this is one band that really *swings*, thanks to their incomparable rhythm section. I dread that cliché about using jazz, classical, folk and R&B influences but it's perfectly true when referring to Gentle Giant.

The highlight of their show was for me the extraordinary "On Reflection" from their new LP *Free Hand*. A madrigal-like round, "Reflections" presents a hazardous challenge live. Hearing it performed enthusiastically and perfectly (with an acoustic instrumental prelude) was in itself enough to keep me happy until Gentle Giant passes this way again. Monteverdi rock lives!

Claire Panke

## TIM WEISBERG/ DAN FOGELBERG Amazingrace

Once in a while in the world of music concertdom there comes a very special kind of concert. The vibes are so right you wish the show would never end. So it was when Tim Weisberg brought his flutes, his band, and a special guest by the name of Fogelberg to Amazingrace.

On hand were Weisberg regulars Lyn Blessing on keyboards, guitarist Todd Robinson, and Bugs Anderson on bass. But the added equipment onstage hinted that something extra was in store.

The jazz-rock opener evoked memories of King Crimson in its *Islands* heyday. After that "Love-maker" Weisberg announced that an old friend of his was going to join the band for the rest of the night. The friend's name: Dan Fogelberg.

The two bergs, Weis and Fogel, broke into "Do Dah," which came off a bit funkier than the recorded version off *Dreamspeaker*. Spending most of the gig facing Tim, Fogelberg exchanged leads with Robinson, driving the standard Weisberg fare to unheard-of heights of energy.

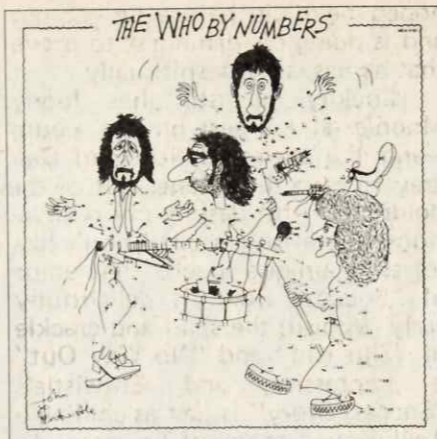
The lights dimmed, and the band slipped away, leaving Tim and Dan onstage for a rapturous guitar/flute duet. Weisberg activated his echoplex, giving the effect of three flutes playing to Fogelberg's accompaniment. Quietly Blessing entered, enriching the main event. The rest of the band entered one by one to a full finale.

They finished the night with a jazz rocker in the vein of Crimson's "21st Century Schizoid Man." I couldn't believe it was 2:00 A.M. Mr. Weisberg had given wings to Father Time.

Urban Tabunka

## RECORDS

WHO  
The Who By Numbers  
(MCA)



It's like the time I went out to the country and had my first taste of real, fresh from the ground vegetables. They tasted awful. My homogenized, pasteurized, and sterilized buds couldn't take all that raw flavor.

*Who By Numbers* is a lot like those vegetables. This is not the album to use when you battle the bands with your Blue Oyster Cult loving kid brother. He won't like it. And you won't realize how much our discoed eardrums have been acclimated to the tame, well-programmed clichés that even the "rockingest" new bands put out until you hear this album.

Seconds into "No Way Out", Keith Moon's tommy gun drum attack brought a smile of recognition to my face. But every new Who album confronts me with the same jolt of reality: primitive, ear splitting and still just left of cocksure. Even after all this time, the Who are what rock and roll started out to be. They may be the only band left that remembers that. They are certainly the only one left that can play it.

There are some big problems though this time out. This album certainly has no classics, nor any out and out crowd crushers for this winter's much anticipated tour. *Who's Next* was a stunner for both its bite and its maturity of production. This one sounds like a breather.

And some of the lyrics are frightfully morose. Townshend takes himself and his crises far too seriously, and I never went in for watching anyone pick his sores in public. Not even my beloved Peter T. Songs like "Imagine A Man," "No Way Out" and other moans and groans are not quite universal enough for my tastes. Townshend

hoped he'd die before he got old and is doing his damndest to prove that he has, at least spiritually.

Luckily he still has loony Moonie—at his best on this album—and the ageless defiance of Daltrey to snap these tunes out of the doldrums. And despite my reservations, there isn't a cut I don't like for some unique touch. The humor of "Squeeze Box" is delightfully early Whoish; the snarl and crackle of "Slip Kid" and "No Way Out" is impressive; and Entwistle's "Success Story" is just as chillingly disillusioned as any of Townshend's whinnings, but much more accessible to we mortals.

There's life in the old boys yet.  
Cynthia Dagnal

## CROSBY-NASH Wind on the Water (ABC)

Once upon a time there was a canyon, Laurel Canyon. The summer was Love, and David Crosby had just left the Byrds. He'd found a friend in a young Canadian singer by the name of Joni Mitchell and he invited her down to the canyon to commune and play. Hollie Graham Nash would drop by occasionally to end a high harmony. And Springfielder Steve Stills would supply the strum. It was 1967, and the air was filled with promise.

It's now 1975, the year of the diamond leftover. The Woodstock Nation has come and gone. So has the equation: 1+1+1+1=1. The age of the superstar has blown in the wind and with it the notion that four wholes blend into one. Crosby Stills, Nash, and Young: in it for the fame, for the chicks, and for the money. Two for the show. Three together? For each other? Helpless hoping.

It was the year of the tighten up. The Beau Brummels ref but not so Joe Cocker, the tapes came out of the basement, Stills on Columbia, Neil on reds, the return of Simon and Gar and BeeGee and Bowie bop. And after three years, *Wind on the Water*.

David Crosby and Graham Nash are quite an amiable pair with quite an admirable debut, *David Crosby and Graham Nash*, to their credit. This album is also passable, but the well seems to be running dry. Crosby is forever the youngster at 30, ready and willing to take the



artful folk dirge on a transcendental voyage. In "Deja Vu" he was able to grasp chord patterns beyond belief. Now all the movements are down pat. The arrangements of Crosby tunes in *Wind on the Water* are too flaccid, too Danny Kootch, to get anywhere comfortable. "Ma Lion" is an interesting concept that gets its just desserts on this outing. But as for the rest, no real movement.

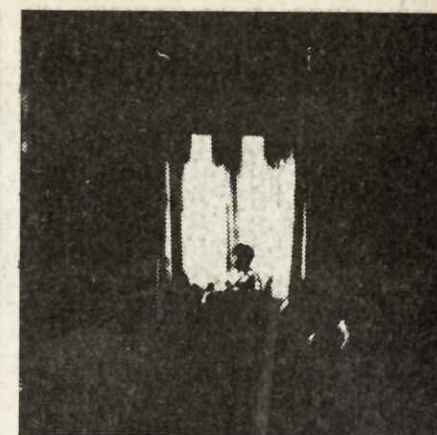
Graham Nash is a hopeless case. Well, almost. He redeems himself with "Take the Money and Run" a stab at the Corpor delivered with all the cute ferocity of Nash's "Chicago." It's still hard to believe that this is the same Graham Nash who wrote "Marakesh Express" and "Dear Eloise." The menu he's been serving up the past four years has been bland beyond relief.

*Wind on the Water* is not as coherent as *Crosby and Nash*, the highs on it are higher. The title track, with its a capella harmonies and orchestral backing, is a throwback to Crosby's raga break—courtesy of Dave Lindley, slide guitar and fiddle—in "Fieldworker," the closest thing I've heard to the Byrds' "Change is Now" since the original. After three years time, *Wind on the Water* could've been better, but it has its moments.

J.J.Quinn

## STANLEY CLARKE Journey to Love (Nemporer)

Stanley Clarke ranks as the most impressive of the firebrand bassists who've recently entered the realm of electric jazz. With a pair of hands as fast as they are big, Clarke can rip off a volatile swarm of breathtaking notes without a loss of sensitivity.



*Journey to Love* exemplifies Stanley's talents and throws in a few surprises for good measure. With the help of keyboardist George Duke, percussionist Steve Gadd, and premier guitarists Jeff Beck and John McLaughlin, Clarke directs a balanced musical undertaking.

The most impressive piece here is "Concerto for Jazz Rock Orchestra," a series of musical vignettes punctuated by horns and the masterful string ensemble work of George Duke. The "Concerto" features Clarke's bass fingerings at their lyrical best.

The album's biggest surprise is David Sancious, formerly with Bruce Springsteen. Known primarily for his keyboard contributions with Springsteen, Sancious here plucks out guitar notes with the greatest of ease — no small feat considering the presence on *Journey* of monster players like Beck and McLaughlin.

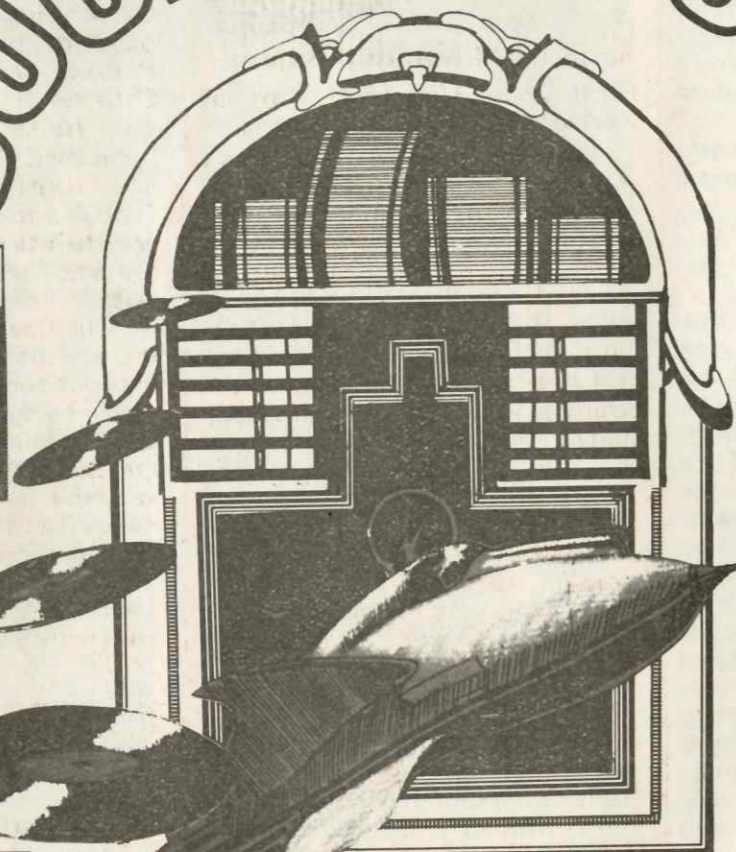
McLaughlin and Chick Corea join Clarke on "Song for John," a tribute to John Coltrane featuring all acoustic instruments. Unfortunately, Chick's piano work seems tired and McLaughlin sounds all too familiar here. This, however, is the only low point of a very high album, a tapestry of Clarke's musical dedication and artistry.

—Michael O'Connell

## ALLMAN BROTHERS BAND Win, Lose, or Draw (Capricorn)

The Allman Brothers' new LP, *Win, Lose, or Draw*, is a losing hand. The Brothers have been on a winning streak for a long time, having established themselves as the model Southern country blues band. Dicky Betts is unmatched on slide

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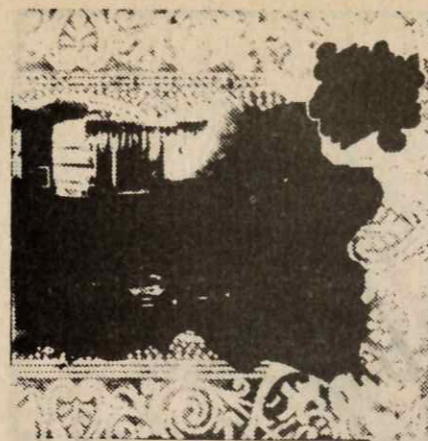
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guitar, and Greg Allman has a set of vocal chords that rivals the likes of Rod Stewart and Mick Jagger.

But two years ago they went into seclusion only to emerge recently with *Win, Lose, or Draw*. Well, it's quite a disappointment. Instead of ventures into new musical directions, the likes of Greg's *Laid Back* material, we get two rehashes of "Ramblin' Man": "Louisiana Lou" and "Just Another Love Song." Instead of a further development of the Allman twin guitar, twin percussion sound, we get uninspiring rehashes of "Can't Lose What You Never Had."

*Win, Lose, or Draw* is not a complete failure, however. Greg Allman's powerful pipes save his own two selections, "Nevertheless" and the title cut. And the album does have its own 14 minute masterpiece, an instrumental by Richard Betts called "Highfalls." The guitar work and semi-improvisational arrangement elevate the tune to the level of the classic Allman jam.

The Allmans shouldn't have to rely on hits to stay on top — the proven success formula is the handiwork of top Ten bands. The Allmans have the winning hand. We're just asking them to play it.

—Michael Krueger

**OZARK MOUNTAIN DAREDEVILS**  
The Car Over the Lake Album (A&M)

With this, their third release on A&M, the Ozark Mountain Daredevils have produced a comparatively loose anthology of songs by six men who perform as one. It represents a natural progression from Ozark's first album, a palatable collection of chuckin' country rhythm and boogie tunes, and their second LP, *It'll Shine When It Shines*,



which showed a *whole* band at work on some ambitious material.

Whether on vinyl or on stage, the Ozark Mountain Daredevils are six humble and quiet men who continually cast the spotlight elsewhere, be it on other members of the band, other midwest songwriters or other forms of music. Their individual shyness notwithstanding, as a group they seem about as imposing as some long lost high school study hall chums. Unfortunately, their passive attitude has crept onto this album. The usually effortless, nonchalant delivery suffers slightly with the lack of forceful initiative. As a result the album takes on a leaderless, powerless, and nearly directionless style.

But the material itself, a compilation of barn dance and rock 'n' roll, is the focal point and sounds as good as any of Ozark's music. Producer David Anderles, who had a hand in the group's earlier work, tactfully coordinates here allowing Ozark to tastefully meander and explore itself. With this album the group has achieved a status in the midstream of progressive country, blending pop influences and more traditional bluegrass backgrounds

to counter their natural tendencies toward three chord innocence and simplicity.

Side one's "Keep on Churnin'" sets the record's flowing mood. Following are drummer Larry Lee's sentimental and haunting compositions, reminiscent of the Brian Wilson school of romance. "Gypsy Forest," a song steeped in hillbilly bluegrass and mountain music rounds off the side.

The second side opens with Ozark's single, "Thin Ice," a classic pop tune that stirs memories of the thunky punky bass lines of Shadows of Knight's Joe Kelly and the Young Rascals' punk vocal harmonies. The side chugs along and concludes with "Southern Cross," a teen club melody with an entertaining story line, and "Out on the Sea," a soft tenor country and western ballad.

The Ozark Mountain Daredevils are a group of ordinary folks playing extraordinary music. Rather than being a continuation of Ozark's established path, *The Over the Lake Album* is a songwriters jam session with musicians helping each other out. It allows more freedom for the individual talents of the Ozark men, more room for versatility, and gives you more for your money.

—Bill Knight

**SHAWN PHILLIPS**  
Do You Wonder (A&M)

One wonderful thing about Shawn Phillips is what he brings out in his sidemen. Burnouts like Harrison and Cocker lay back, hoping that the mere presence of sidemen like Jim Horn and Klaus Voorman will pull them through the session. If only they knew what

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## SHAWN PHILLIPS

Do You Wonder



wonders a strong directing hand could work. On *Do You Wonder* Shawn kicks his colleagues' collective keesters to bring out the best in these studio cats — reedman Jim Horn and longtime keyboard cohort Peter Robinson are standouts — can put out. The recorder, that Renaissance flute made of wood, will never be the same after Horn's memorable performance on this set.

The tender loving care is evident even in the packaging. Rather than shifting moods from song to song, Shawn stays upbeat on Side One, downbeat on Side Two. Side One is funky, Side Two is reflective and semi-classical. At a glance the order of tunes may appear to be one dimensional, but there's a method to Phillip's madness. If a Shawn Phillips party record is possible, this is it. Put on Side One, and jump up. Disco is for dancing, and although tunes like "Do You Wonder?" are rhythmically more complex than your average disco fare, the feeling's still there. Then lay back and appreciate the rippling streams of a bonafide rock composer's consciousness. The effect is staggering.

In an era of musical recession, it's good to hear from a rocker who's expanding his horizons. Shawn has gone from boogaloo to bump, and the transition has rendered his upbeat electric music palatable. As for the gentler stuff, the man is a master. A wonder.

—J.J. Quinn

### TED NUGENT

Ted Nugent  
(Epic)

Ted Nugent never fails to please. His heavy metal picking is as powerful as ever on his new Epic release *Ted Nugent*.



Along with a switch of recording outfits the prestigious Nugent has presumably fazed out his band, The Amboy Dukes, retaining only bassist Rob Grange. Surely Nugent must be used to changing personnel. Over the years he has joined forces with many performers.

Luckily, Nugent's get down style of play remains intact on the new release. Derek St. Holmes, the competent second guitarist, and Nugent together form one of rockdoms most dynamic duos. Powerful riffs stand out on cuts like "Stranglehold Stormtroopin" and "Queen of the Forest." Although always rocking, Nugent's music seems to change style on several tasty cuts. On "Where Have You Been All My Life" he sounds like Bad Company and the jam comes off to a cue. Nearly all of *Ted Nugent* has a tendency to make you wanna boogie. This perhaps is Nugent's best release to date, showing consistency throughout the nine featured cuts. If heavy metal is what you desire, *Ted Nugent* won't let you down.

Steve Conrad

### ELKIE BROOKS

Rich Man's Woman  
(A&M)

*Rich Man's Woman* could've been a killer album. I mean, just take a look at that cover! (Eat your hearts out Helen Reddy fans.) Hot stuff, huh? I bet you slaving sexist oink-oinks out there haven't had such an eyeful of flaming feminine pulchritude since the last Roxy Music cover. And her pipes are as hot as her bod.

Nevertheless, somebody threw water on the fire.

Dousing two sides of one of Britain's finest singers is the most unsympathetic production job in



recent memory: hack arrangements, uninspired playing, cloying strings, boring horns, every dead Delta Lady lick you hoped to never hear again. In short, every LA studio cliché is trotted out on this LP in quick succession by producers Kerner and Wise.

The Lady deserves better. She's been paying her dues since the early sixties, first as a solo artist, then as one of the lead singers in Vinegar Joe (the other being Robert Palmer). A recent single in England went nowhere. She's sung pop, jazz, blues, rock and roll—and what's more, she's developing into a fine songwriter as well.

Of the five self-penned numbers on *Rich Man's Woman*, three are exceptional tunes: the title track, "One Step On The Ladder" and "Try A Little Love". The cover versions read like a pop who's who, from Stories' "Take Cover" to Leo Sayer's "Tomorrow" to Gene Pitney's finest moment, "He's a Rebel."

There should have been enough energy on this platter to cook half the city. The voice is there but the production is merely lukewarm when it should be boiling. *Rich Man's Woman*, I fear, will not lift Elkie out of obscurity and into the recognition she deserves.

Claire Panke

### BRIAN AUGER'S OBLIVION EXPRESS

Reinforcements  
(RCA)

If you like light, tasty funk you'll probably dig this album. Even if you don't, you'll surely find the magic of Brian Auger's keyboards pleasing.

For the most part, the *Oblivion Express* glide through soul inspired jazz-rock with Auger's piano and



organ improvisations smoothing out some of the rough edges. The instrumental "Brain Damage" sets the pace with a wheezing, futuristic moog figure supplying the base for Auger's keyboard runs and Jack Mills mature guitar riffs. A funky bass and drum duet shifts the song's mood until the attractive moog line inspires more piano tinkling from Auger.

Unfortunately, the vocal numbers don't fare quite as well. Even though Alex Ligertwood has an outrageously elastic voice, and although his delivery moves appropriately from pearly purity to raunchy grit, he often disregards the emotional content of the lyrics. No matter how different one message might be from another too often he infuses the material with the same melodramatic schmaltz found on "Thoughts from Afar". Still, even this tune is saved from oblivion by Auger's tranquil, seascape electric piano and mellotron flushes and the rhythm section's underlying bed of funk.

While this album is neither especially original nor unique, it finds its mark as a valid tapestry of funk up jazz; and it's fun to listen to. It may not be a new approach, but it certainly works.

Dave Iglow

### LONNIE LISTON SMITH

Visions Of A New World  
(Flying Dutchman)

Jazz is back in the streets where it came from and rightfully belongs. Lonnie Liston Smith, a proponent of cosmic consciousness, is the man of the moment. Since his last release, *Expansions*, Smith has returned from space to tell tales. Though temporarily earthbound, his acclimation to the stars is appar-

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ent and it tingles his music with an eeriness that sets him apart from other pianists who've only seen the stratosphere.

Closer to the concrete but no less a voyager, is Donald Smith whose vocal range seems to increase with each successive album. His voice assumes a churning heat on "A Chance For Peace", an amazing falsetto on "Colors Of The Rainbow", and a pastel shading on "Love Beams". Recent performances have revealed Smith's warblings to be even more electrifying in person than on record.

The star-funk of "Devika" contrasted with the Santana-like flight of the title cut are electronic and percussive marvels. "Sunset," a voyage through inner galaxies, recalls Lonnie's collaborations with Pharoah Sanders on *Thembi* and

*Astral Traveling*. "Summer Nights" ends the album on a note of peace and assurance that Lonnie's explorations from terra upward have far from concluded. Clay Smith

**JIMMY HEATH**  
Fast Company  
(Milestone)

Jimmy Heath is another jazz man who lays back so his fellow musicians can shine. And what stellar fellows they are! Cannonball and Nat Adderley, Herbie Hancock, Kenny Burrell, and Freddie Hubbard. Though Jimmy's name doesn't guarantee immediate recognition, his surname is a big one in jazz circles. One brother, Albert, is quite a drummer. The other, Percy, has become a living cornerstone of modern jazz through his bass work

with the Modern Jazz Quartet.

Enough credentials! Jimmy Heath is himself a well-respected man, and deservedly so. His tenor sax and arranging abilities on such tunes as "The Quota" and "Six Steps" bring out the best in the sidemen for whom he is the hub. Jimmy Heath brings a special warmth to this twofer collection of Riverside sides originally issued between 1959 and 1964. A tour de force for baby brother.

J.J.Quinn

**BILL EVANS**  
Peace Piece and Other Pieces  
(Milestone)

The *Peace Piece* collection spotlights pianist Bill Evans in a trio setting with strong support from drummer Philly Joe Jones and the

lean bass lines of Sam Jones, who is replaced on six cuts by Paul Chambers. Sides One and Two of *Peace Piece* were recorded late in '58 and originally issued in the single LP, *Everybody Digs Bill Evans*, a Riverside release. Sides Three and Four consist of previously unissued tracks.

The *Everybody Digs* session featured three unaccompanied piano solos courtesy of Mr. Evans. Two of them—"Epiloque" and the title piece—are Evans compositions, while the third is Evans' interpretation of Comden/Green/Bernstein's "Lucky to Be Me." Evans' inherent talent for wringing emotions from the 88-key spectrum of his keyboard is brought to the fore in these three solo pieces.

There is a break from the solo/trio format on one track, a swing-in' quintet called "Loose Bloose." Here, Zoot Sims lets loose on alto, thanks to the hummable strumming of Jim Hall on guitar, the simple bass thump of Ron Carter, and the consistent Evans backbeat of Philly Joe. *Peace Piece* lays back, then moves like a dynamo. A fine portrait of Evans.

J.J.Quinn

**GEORGE RUSSELL**  
Outer Thoughts  
(Milestone)

How many musicians have the talent for organizing sound so together that they can justify a gig as an arranger? Today, Quincy Jones is at the forefront. And Gil Evans may ring a bell. So would Carla Bley.

But George Russell has a special place in the world of the jazz arranger. In 1953 he put forth a thesis called the *Lydian Concept of Tonal*

*Organization*, which put the theoretical practices of boppers like Dizzy and Monk down on paper and went further to propose a new concept in jazz theory, a concept immediately put into practice by Bill Evans and Art Farmer. The crux of Russell's *Lydian* theory was that the "key center" is determined by the note most frequently not by the entire group of notes played.

*Outer Thoughts* is a fine sampling of Russell's theory in practice. Culled entirely from four Riverside LPs—*Stratosphunk*, *Ezz-thetics*, *The Stratus Seekers*, and *The Outer View*—recorded between October of '60 and August of '62, this Milestone remastering features the studio talents of soloists Don Ellis, himself an arranger of high esteem, and the late Eric Dolphy.

Carla Bley shines through as composer of "Zig Zag" one of her early efforts. And Russell himself contributes six of the album's 13 compositions. Russell also contributes piano accompaniment and watches over the proceedings that culminate in a reverent vocal reading of the traditional "You Are My Sunshine." *Outer Thoughts* is a strong ray of sunshine, both entertaining and educational.

J.J.Quinn

**THELONIOUS MONK**  
Brilliance  
(Milestone)

Brilliance is Monk, and *Brilliance* is one of the lead components of Milestone records' 47000 Series. Compiled by veteran producers like Orrin Keepnews and Nat Hentoff the series is a select pot pourri of material (some re-releases, some as yet unissued) by such titanic jazz

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figures as Cannonball Adderley, Wes Montgomery, Yusef Lateef, Bill Evans, and of course, Thelouious Monk.

The bulk of the material on *Brilliance* is taken from two LPs recorded in 1956 on the Riverside label. The *Brilliant Corners* session, recorded in October of '56, sported Monk on piano, Ernie Henry on alto sax (replaced by trumpet man Clark Terry), Sonny Rollins on tenor, Max Roach on drums, and Paul Chambers and Oscar Pettiford trading off bass duties. Tracks like "Ba-lue Bolivar Ba-lues Are" and "Pannonica" show Monk and company in top form, the bop stylings of Monk are masterfully complemented by young Sonny Rollins' Latin flavorings.

The other Riverside session represented in the *Brilliance* collection is *Five by Monk by Five*, recorded in June of '59. Monk's band here is completely revamped with Thad Jones on cornet, Charlie Rouse on tenor, and a rhythm section of Sam Jones on bass and Art Taylor on drums. A special bonus supplied by this collection is "Played Twice," a previously unissued track which was worked out on the *Five by Monk* session.

*Brilliance* is exactly as the title says, a brilliant collection of Monk in his most creative and relaxed poses. A bonus it offers are early excursions by budding giants, Sonny Rollins and Clark Terry.

J.J. Quinn

#### A PLACE TO BE & YOU GOT MAGIC

Volumes 1 and 2 of Fox Hollow's 10th Aniv. Album Various Artists (Biograph)

These two records document what's been happening at the annual Fox Hollow Folk Festival for the past eight years or so. Although the fine sound quality sometimes fools you, all the tunes were recorded live. The album includes selections from a well-rounded cross section of folk artists from around the world. Arnold Caplin and Joel and Evelyn Burnstine have done a superb job of selecting the songs on both volumes, giving equal time to both established artists like Dave Bromberg, John Hartford, Johnny Shines, and Vassar Clements and relative newcomers like Bodie Wagner and jew's harp virtuoso John Wright.

Volume one, *A Place to Be*, is highlighted by Patrick Sky's hil-

arious "She's Up For Grabs," Wright's jew's harp, Joe Hickerson's sea chanty "Maid on the Shore", and two numbers featuring Bromberg and Hartford. The first, a goof-ball duet called "The Holdup" displays the humor of the men who brought you "Boogie", from Hartford's Bromberg-produced *Aeroplane*, while the second is a hoe-down tune propelled by Norman Blake's picking and the fiddling of Vassar Clements and Alan Stowell.

The other volume, *You Got the Magic*, has a ten-year-old's protest song by Utah Phillips called "The Children's Liberation Song"; John Herald's "Ruby" by Saul Brody and Alan Stowell; Bodie Wagner's "Other Side of Freedom" and a thrilling Bromberg/Johnny Shines duet on "Worried Blues". The rest of the cuts on both records are filled with such diverse examples of folklore as a capella field hollers, steel drum tunes, bagpipes, and dulcimer/concertina duets.

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Jeff Carlson

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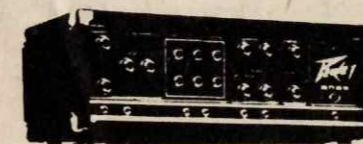
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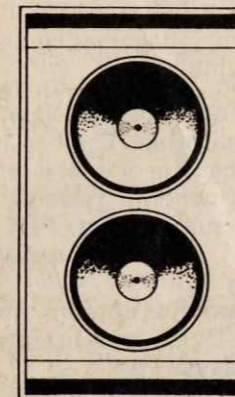
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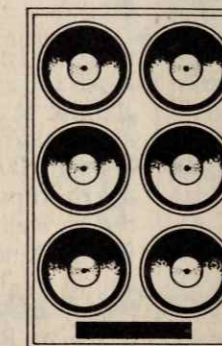
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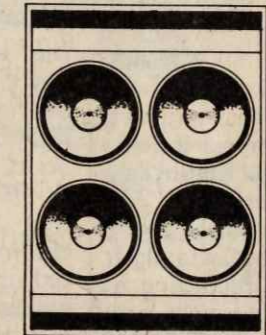
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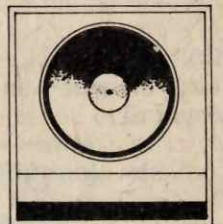
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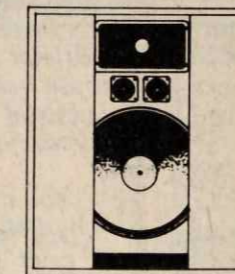


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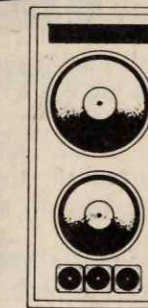
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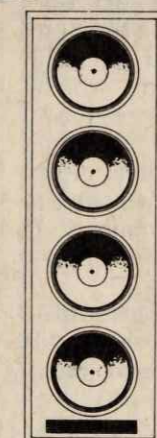
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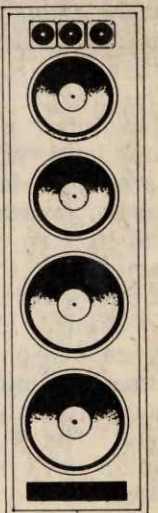
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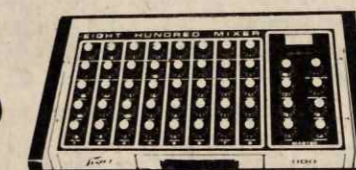
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**JONI MITCHELL**  
**The Hissing of Summer Lawns**  
 (Asylum)

Each new Joni Mitchell album is a significant musical event, and *The Hissing of Summer Lawns*, Joni's eighth, is no exception. Certainly it is her most ambitious recording to date, both a departure and a progression from *Court and Spark*, her previous popular success.

This is not an easy album. It contains demanding poetry—and precious few songs you'll want to hum. Joni could have continued in the commercial vein of such unabashed rockers as "Raised on Robbery," but she opted for art. The result is an album which approaches jazz and the stream-of-consciousness lyricism of contemporary confessional poetry. Her subject matter, the human heart and its many troubles, remains the same. But her methods of examination are different.

Gone is the breezy overconfidence of Tom Scott and the L.A. Express (though John Guerin, Max Bennett, and Robben Ford are here). The instrumentation on this album is very careful. Delicate, often understated, it is always exactly enough. Joni, playing Moog and Farfisa organ in addition to piano and guitar, is clearly experimenting with new idioms of musical expression. For the most part,

the experiments succeed. Henry Lewy is once again at the engineering helm, but old-time Bud Shank's jazzy sax and flute replaces Mr. Scott's.

The liner notes make it clear that Joni perceives this album, including the cover art, as an integrated unit. While it's difficult to take any song out of context, it's also difficult to determine what that context is. The album begins with a moody monologue about growing up and adolescent love, and takes it from there. Titled "In France they Kiss on Main Street," the song mingles images of backseat kisses with criticism of the middle class.

"The Jungle Line" is the record's most intriguing song, featuring Joni on Moog with the warrior drums of Burundi in the background. The music is primitive, haunting, a grasp for the roots of jazz in tribal rhythm. In "Don't Interrupt the Sorrow," Joni and an unnamed paramour struggle with the implications of the Garden of Eden. As I said, this is heavy stuff. This song, like "Shades of Scarlet Conquering" and "Shadows and Light," is a collection of stark images wrapped around a thematic core. These cryptic lyrics may provide some clues.

*Truth goes up in vapors  
 The steeples lean  
 Winds of change, patriarchs,  
 Snug in your bible belt dreams.*

The title song is the album's most accessible, a straight-forward glimpse at a prison of stale romance in southern California. The heroine is a jaded young wife who moves to the rhythms of swimming pools and the shrivelling summer grass. "The Boho Dance," Joni says, was inspired by Tom Wolfe's *The Painted Word*, and it contains obscure references to Bob Dylan and to Joni's own scuffling days.

Above all, this is a reflective album, nothing for background music. Even the one "pretty" song is a contemplation of life's ephemerality. "Sweet Bird" is its title, an obvious reference to Tennessee Williams' *Sweet Bird of Youth*.

*Sweet bird, you are  
 Briefer than a falling star  
 All those vain promises on beauty jars.  
 Somewhere with your wings on time,*

*You must be laughing  
 Behind our eyes.*

A brief review cannot do the album justice. At best it can merely indicate the power and poetry it contains. Joni Mitchell's growth as a writer and performer has been continuous and consistent ever since she left the Saskatchewan prairies with her guitar and sketch pad. *The Hissing of Summer Lawns* is a bold step in her progression. Few other artists could have done this—and succeeded.

Chuck Pratt

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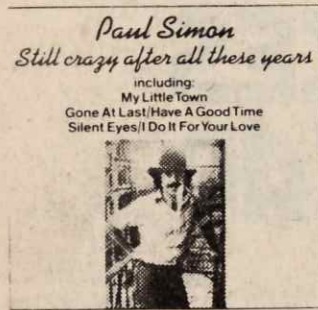
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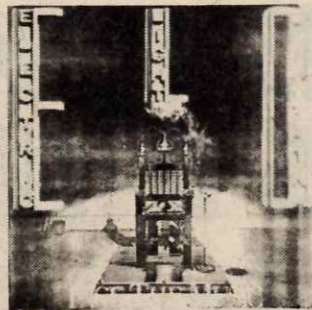
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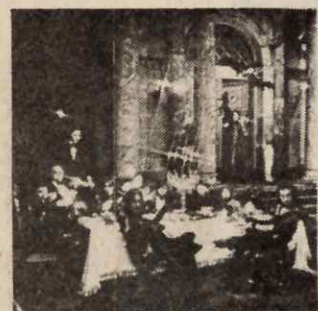
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**JAN HAMMER:**  
First Seven Days [NEMPEROR]



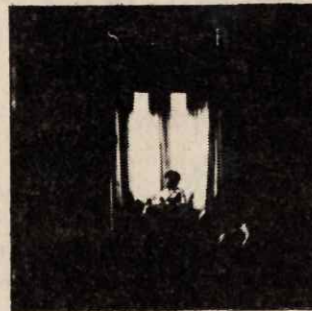
**KANSAS:**  
Masque [COLUMBIA]



**SUPER TRAMP:**  
Crisis, What Crisis? [A&M]



**THE KINKS:**  
Schoolboys in Disgrace [RCA]



**STANLEY CLARKE:**  
Journey to Love [NEMPEROR]



**CHICAGO:**  
Greatest Hits [COLUMBIA]



**TOMMY BOLIN:**  
Teaser [NEMPEROR]



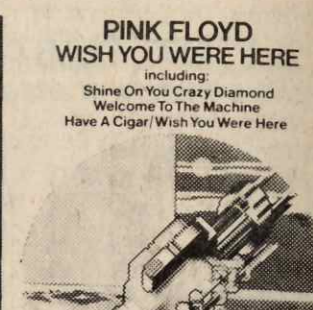
**TUBES:**  
The Tubes [A&M]



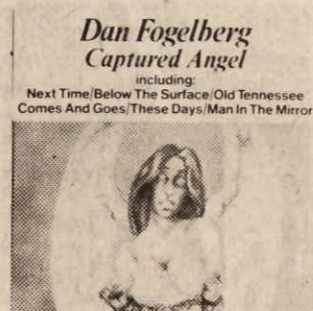
**SPIRIT:**  
Son Of Spirit [MERCURY]



**CAT STEVENS:**  
Numbers [A&M]



**PINK FLOYD:**  
Wish You Were Here [COL.]



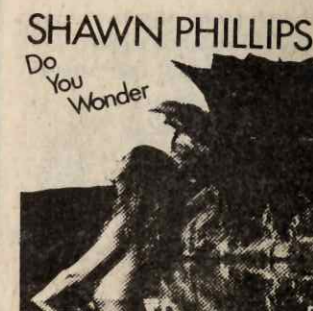
**DAN FOGELBERG:**  
Captured Angel [EPIC]



**KRAFTWERK:**  
Radio-Activity [CAPITOL]



**DAVE MASON:**  
Split Coconut [COL.]



**SHAWN PHILLIPS:**  
Do You Wonder [A&M]



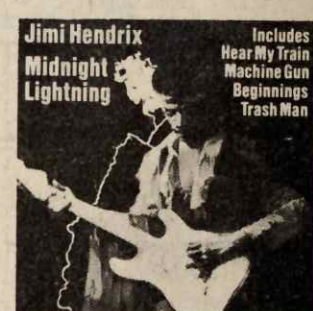
**LONNIE LISTON SMITH:**  
Vision of a New World [FLYING DUTCHMAN]



**JETHRO TULL:**  
Minster in the Gallery [CHRYSALIS]



**LABELLE:**  
Phoenix [EPIC]



**JIMI HENDRIX:**  
Midnight Lightening [REPRISE]



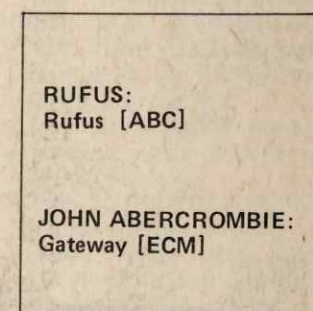
**OREGON:**  
In Concert [VANGUARD]



**EDDIE BOY BAND:**  
Eddie Boy Band [MCA]



**HERBIE HANCOCK:**  
Man Child [COL.]



**RUFUS:**  
Rufus [ABC]

**JOHN ABERCROMBIE:**  
Gateway [ECM]

# THE PERFECT CHRISTMAS GIFT

## TURN YOUR RADIO ON...

AND HEAR CLEAR FM STEREO MUSIC *WITHOUT* MULTIPATH NOISE

WHAT IS MULTIPATH DISTORTION?

When FM waves leave transmitters they travel line-of-sight at low altitudes. As tall buildings and other urban obstructions are met, each wave finds its own bounce path. The primary waves (those which find the most direct route) arrive at your antenna slightly ahead of those which travel more complex routes (secondary waves). These primary and secondary waves conflict at your antenna, producing MULTIPATH DISTORTION

### CLEAR FM FOR THE CITY



**CITY LIMITS**  
 CL-100 (Range: 0 to 9 miles from transmitter)  
 MULTIPATH DISTORTION PROCESSOR  
 AND INDOOR FM ANTENNA

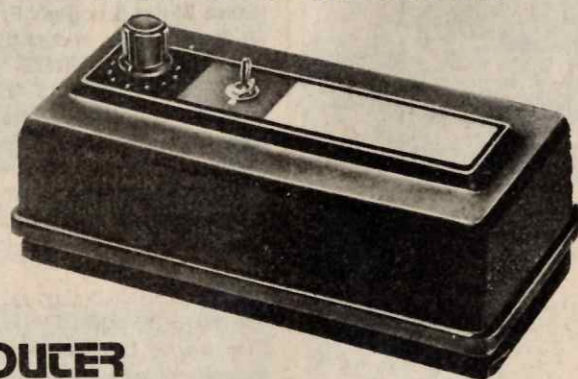
\$19.95 sugg. list

HOW TO ELIMINATE MULTIPATH NOISE:

Both CITY and OUTER CITY Limits are omni-directional FM antennas, so they accept incoming waves from any direction utilizing Vari-Wave Processing (pat. pend.) the CL-100 and OCL-200 seek the strongest available wave and pass it into your receiver removing secondary, conflicting waves. This process eliminates multipath noise, improves stereo separation and provides stable stereo or quad reception.

CITY LIMITS and OUTER CITY LIMITS improve FM reception and replace unattractive hanging wires or obtrusive rabbit-ears with a compact, self contained antenna system that works!

### CLEAR FM FOR THE SUBURBS



**OUTER CITY LIMITS**  
 OCL-200 (Range: 8 to 25 miles from transmitter)  
 MULTIPATH DISTORTION PROCESSOR  
 AND INDOOR FM ANTENNA

\$24.95 sugg. list

Both CITY and OUTER CITY LIMITS are sold with a 10 day money back guarantee from your dealer, and a one year parts & labor warranty from Mortek Inc. (Full details enclosed with unit)

AVAILABLE FROM: All Musicraft Stores, E.D.I. Catalogue Centers, Stereo City, Hi-Fi Hutch, Audio Circle, Tower Electronics and selected Midwest Hi-Fi Stores.

Now Available at: Record City, Skippers, Sound Source, S&J Stereo, Rockin' Horse Records, And both Rolling Stone Record Stores



There's a new MAGMA album out. It's a double-live album on the new Utopia label which is being distributed by RCA. . . . Dutch group, TRACE, has their second album out on Sire. It's called "Birds" and features Darryl Way on some of the tracks. . . . After almost a year of waiting, CAN's new album "Landed" has been released in England by Virgin Records. It includes Olaf Kubler, ex-producer of Amon Duul, as guest musician on one of the cuts. US release of the album is still uncertain. . . . Lots of new albums out across the Big Swamp. SCORPIONS have their third album out, called "In Trance." BIRTH CONTROL, one of the oldest of the German groups, has a new album out on CBS called "Plastic People." Holland's EKSEPTION, another long surviving Euro-group, has a new album called "Mindmirror." They've had two previous US releases and a revival of interest may have this new album released here. PASSPORT's drummer, Curt Cress has released his first solo album and it includes musical assistance from Volker Kriegel on guitar and Dave King on bass. . . . Imports now available in the US include TOTO BLANKE's solo album "Spider's Dance" with Charlie Mariano on sax. The last two albums by ATLANTIS, their live double-album and their new studio album, "Get On Board." An early album by AMON DUUL called "Disaster" (not to be confused with AD2, this group is not for everyone. Approach with an open mind). . . . The latest RANDY PIE album



"Kitsch," which Triad listeners have been hearing for the past couple of months, is being rush released over here and may already be in the stores by the time you read this. Their plans for a US tour are still on. . . . KRAAN is planning a US tour for the early part of 76 to coincide with the release of their latest album over here on Passport. . . . GURU GURU backed up American blues-singer, Champion Jack Dupree on several dates of his German tour. . . . EUROCK, as well as being the title of this column, is also the title of a fanzine that comes out of Fresno, Ca. Their first four issues contain extensive coverage of the German scene, including features on Amon Duul, Can, Kraftwerk, Cosmic Couriers, Tangerine Dream, Embryo, Guru Guru, Ash Ra Tempel, and many more. Thier current issue has a good report on the Italian rock-scene. For more info you can write to Archie Patterson, 2326 E Thomas Apt. E, Fresno, California, 97301.

## MONDAY 1

8:00 FLIGHT 106-"Music to me is a power that justifies things."-Igor Stravinsky  
 9:00 CHOICE 33-tune in to Kraftwerk, Randy Pie, and Lucifer's Friend.  
 10:00 ADVENTURES OF THE FANTASTIC FOUR  
 10:05 SOUNDS FROM ACROSS THE BIG SWAMP-our weekly Eurorock program highlights the music of Embryo, Niemen, and Gong.  
 11:00 ROLLING STONE NEWS SERVICE-the voices of the people in the stories of the latest Rolling Stone.  
 11:30 SPECIAL WHO'S WHO? Triad examines, in depth, the wide and varied worlds of the music of Peter Townsend, Roger Daltrey, Keith Moon, and John Entwistle.  
 1:00 NIGHTCAP-classical music with Ron Ray. This morning featuring works by Debussy, Chausson, Handel, Bach, Wagner, Verdi, Mozart.

9:00 CHOICE 33-tune in to Cat Stevens, Jethro Tull, and Pink Floyd.  
 10:00 ADVENTURES OF THE FANTASTIC FOUR-  
 10:30 CHGO MUSIC SCENE-The top three Chgo bands as chosen by Triad readers in the World Rock/Jazz Poll. Zazu, Styx, and Pentwater.  
 11:30 MUSIC NEWS-a short review of the music of Richie Havens.  
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.  
 1:00 NIGHTCAP-classical music with Ron Ray. Music by Shostakovich, Thalberg, Beethoven, Gurlitt, Rodrigo, Albeniz, Tchaikovsky, News.

## TUESDAY 2

9:00 FLIGHT 106-"Art is a human activity having for it's FRIDAY 12

9:00 FLIGHT 106-"Music is to me the perfect expression of the soul."-anon.  
 10:00 ADVENTURES OF THE FANTASTIC FOUR-  
 10:05 CHOICE 33-tune in to Kansas, Lenny White, and Supertramp.  
 11:30 MUSIC NEWS-a brief audio review of the music of Rory Gallagher.  
 12:00 ELECTRONIC EXPERIENCE-our all electric, sonic theatre for the ear. (headphones)  
 12:30 ADVENTURES OF THE FANTASTIC FOUR-Ataraxia.  
 1:00 NIGHTCAP-classical music till 6:30 AM. This morning works by Rachmaninov, interview with Maria Callas, Works by Gounod, Thomas, Liszt, Grieg, Wagner, Mozart, Stamitz, and Kohaut.



## TUESDAY 16

9:00 FLIGHT 106-"Music... the favorite passion of my soul."-Thomas Jefferson  
 10:00 ADVENTURES OF THE FANTASTIC FOUR-  
 10:05 CHOICE 33-tune in to Jan Hammer, Eddie Boy Band, and Kinks.  
 10:30 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest sounds on records.  
 11:30 MUSIC NEWS- a special one-hour review of the music of David Bowie.  
 12:30 CARNIVAL OF THE ANIMALS-animal sounds and animal songs from Spirit, Jan Hammer, and Lou Reed.  
 1:00 NIGHTCAP-classical music with Ron Ray. Works by Delius, Berkeley, Haydn, Beethoven, Liszt, Brahms, Thalberg, Dvorak, and Saint-Saens

## WEDNESDAY 3

8:00 FLIGHT 106-"It is the melody which is the charm of music, and it is the most difficult to produce..."-Haydn.





## SPLINTER

SPLINTER is a duo from Newcastle, England, composed of Bobby Purvis, who writes most of the music, and Bill Elliot, who sings most of the leads. They have recorded two albums for George Harrison's Dark Horse label. The first was produced by George and the most recent by Tom Scott. Last month, this exuberant and energetic twosome stopped by to visit the Triad studios to do some singing and recording. Several songs from both of their albums, accompanied only by Bobby's 12-string guitar and a bit of harmonica from Bill, were captured on tape for use on a special Music News broadcast over Triad this month. Be sure to tune in to this intimate and relaxed "mini" concert at 11:30 on December 10.

OREGON entranced the audiences at Amazingrace last month with their wondrous and magical music. Their blending of classical, Eastern, and folk idioms is without match. Fans will be happy to know that Ralph Towner will be returning to the Amazingrace in January and the whole group will return to Chicago in February. Their recently released live album will be followed by at least two more in '76, including a recording of a tune written for them by Ravi Shankar. The music of Oregon can be heard frequently on the airwaves of Triad, so be sure to tune us in nightly.

## FRIDAY 5

9:00 FLIGHT 106—"Harmony lends a sense of Depth to Music, as perspective does to painting."—Schoenberg

10:00 ADVENTURES OF THE FANTASTIC FOUR—10:05 CHOICE 33-tune in to Eddie Boy Band, Rufus, and Chicago.

11:30 MUSIC NEWS—a short but exciting review of the music of Savoy Brown.

12:00 ELECTRONIC EXPERIENCE—a feature of special interest to fans of Walter Carlos, Switched on Bach, and Clockwork Orange.

12:30 ADVENTURES OF THE FANTASTIC FOUR—weekly summery.

1:00 NIGHTCAP—classical music till 6:30. Works by Rich. Strauss, Brahms, Schumann, Harris, Vivaldi, Handel, Herrmann, and Gottschalk.

## MONDAY 8

8:00 FLIGHT 106—"Lucidity is the first purpose of color in music."—Schoenberg.

9:00 CHOICE 33-tune in to Spirit, Dan Fogelberg, and Randy Pie.

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:05 SOUNDS FROM ACROSS THE BIG SWAMP—our weekly continental rock review features the music of Harmonia, Atlantis, and Neu!

11:00 RIDE THE RAILS—and go first class with the music of the Grateful Dead, Charlie Daniels, and Cherubim.

11:30 MUSIC NEWS—a brief, feature review of the music of Dan Fogelberg.

12:00 BASS SPACE—the low end of the audio spectrum is explored in the playing of Stanley Clarke, Jack Bruce, and Ron Carter.

1:00 NIGHTCAP—classical music with Ron Ray. This morning featuring the works of Sibelius, Mendelssohn, Taylor, Haydn, and Debussy.

## TUESDAY 9

9:00 FLIGHT 106—"Music is the most romantic of all the arts—one might almost say, the only genuinely romantic one—for its sole subject is the infinite."—E.T. Hoffman

10:00 ADVENTURES OF THE FANTASTIC FOUR—10:05 CHOICE 33-tune in to Hendrix, Joni Mitchell, and Oregon.

11:00 NEW SOUNDS AND NEW RELEASES—our twice weekly review of the latest releases on record.

12:00 MIDNIGHT MUSINGS—muse along to the tunes of Dave Van Ronk, Gregg Allman, and Joni Mitchell.



12:30 MUSIC NEWS—a short review of the best selections from Randy Pie.

1:00 NIGHTCAP—classical music. This morning featuring the works of Delius, Elgar, Liszt, Dvorak, Franck, Verdi, and Ravel.

## WEDNESDAY 10

8:00 FLIGHT 106—"Music discloses to man an unknown realm, a world in which he leaves behind him all definite feelings to surrender himself to an inexpressible longing."

9:00 CHOICE 33-tune in to Chicago, Stanley Clarke, and Ursula Dudziak.

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:30 CHGO MUSIC SCENE—hear the sounds of the ever-changing local scene. Tonight with Gabriel Bondage, FX, and Rose Hip String Band.

11:00 FREEDOM JAZZ DANCE—three version of the Eddie Harris classic from Brian Auger with Passport, Eddie Jefferson, and The Night Bloomin' Jazz Men.

11:30 MUSIC NEWS—a very special program featuring the group Splinter performing several songs taped for this broadcast.

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

Though the show was hampered by the non-appearance of Rush and an unusually long delay, the minute the music began, all was forgotten, as the sounds of Blackmore's Rainbow filled the Auditorium. The mood and atmosphere created by the giant arched rainbow with its ever changing color patterns made this show an exciting visual experience as well as a good musical happening. The hall was only half filled due to some stiff competition from down the road where Kiss, Mott, and Leslie West were entertaining a filled Amphitheatre. The hard-core Blackmore fans that were at the Auditorium were rather well behaved for a hard rock concert but they didn't have any inhibitions when it came to showing their approval at the end of the concert with thunderous applause.

It was an ideal situation, the Charlie Daniels Band was playing in concert with the Marshall Tucker Band. Since Charlie is a good friend of the Tuckers, this made for a congenial evening, especially when they got together for some jamming on stage. The capacity crowd at the Aragon loved every minute of it and showed that the Tuckers and the Charlie Daniels Band have a strong and loyal following in Chicago. Stay tuned to Triad and hear excerpts of an interview we had with Charlie that night before the show.

1:00 NIGHTCAP—this morning beginning with a Chgo Chamber Orch. preview with Dieter Kober and following with music by Grieg, Giuliani, Mozart, Chopin, and Chabrier.

## THURSDAY 11

8:00 FLIGHT 106—"Music is the melody whose text is the world."—Schopenhauer.

9:00 CHOICE 33-tune in to Rufus, Tommy Bolin, and John Abercrombie.

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:05 NEW SOUNDS AND NEW RELEASES—our twice weekly review of the latest music on record.

11:30 MUSIC NEWS—a feature review of the music of Stanley Clarke, including his solo, studio, and group work.

12:30 DREAM SEQUENCE—dream a little dream with Triad and the music of Fats Waller, Moody Blues, Mahavishnu Orch. and Amon Duul.

1:00 NIGHTCAP—featuring the music of Respighi, Ravel, Brahms, Mozart, Gluck, Gade, Liszt, and Vivaldi.

## FRIDAY 12

9:00 FLIGHT 106—"Music is to me the perfect expression of the soul."—anon.

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:05 CHOICE 33-tune in to Kansas, Lenny White, and Supertramp.

11:30 MUSIC NEWS—a brief audio review of the music of Rory Gallagher.

12:00 ELECTRONIC EXPERIENCE—our all electric, sonic theatre for the ear. (headphones)

12:30 ADVENTURES OF THE FANTASTIC FOUR—weekly replay.

1:00 NIGHTCAP—classical music till 6:30. This morning featuring the works of Casals, Beethoven, Kohaut, Liszt, Rachmaninov, Wagner, and Bizet.

## MONDAY 15

8:00 FLIGHT 106—"All music is nothing more than a succession of impulses that converge toward a definite point of repose."—Stravinsky

9:00 CHOICE 33-tune in to Oregon, Dave Mason, and Jethro Tull.

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:05 SOUNDS FROM ACROSS THE BIG SWAMP—our weekly continental rock review features music by Omega, Kraan, and LGT.

11:00 ROLLING STONE NEWS SERVICE—hear the voices of the people in the stories of the latest RS.

11:30 MUSIC NEWS—a special review of the music of Papa John Creach.

12:00 FLUTE FAVORITES—music from the musicians Triad readers picked as best in the Jazz/Rock Poll. Ian Anderson, Herbie Mann, and Paul Horn.

1:00 NIGHTCAP—classical music till 6:30. This morning featuring works by Korngold, Strauss, Beethoven, Tchaikovsky, Rachmaninov, and Ravel



## TUESDAY 16

9:00 FLIGHT 106—"Music... the favorite passion of my soul."—Thomas Jefferson

10:00 ADVENTURES OF THE FANTASTIC FOUR—

10:05 CHOICE 33-tune in to Jan Hammer, Eddie Boy Band, and Kinks.

11:00 NEW SOUNDS AND NEW RELEASES—our twice weekly review of the latest releases on record.

12:00 MIDNIGHT MELLOWS—mellow melodies from Edgar Winter, Barrabas, Donovan, and the Crusaders.

12:30 MUSIC NEWS—a brief review of the musical and poetic work of Moondog Tomita.

1:00 NIGHTCAP—classical music with Ron Ray till 6:30. Works by Honegger, Debussy, Bach, Berwald, Schubert, Rimsky-Korsikov, Wagner.



## RANDY PIE

Above is a shot of RANDY PIE in concert. They're one of the German groups who are making the biggest impact on American music lovers. Their funky, original sound can often be heard on Triad broadcasts. In a few months you'll have a chance to hear them live when they come to the U.S. to play their way into the hearts of the young Americans. "Kitsch" is their newest release and far exceeds their previous in concept, musicality and technique. It's not just an album of musical contingencies but a real concept album. The lyrics were written by John O'Brien-Docker, an Irishman living in Hamburg, who has also written lyrics for the latest Lucifer's Friend album "Banquet."



## JONI MITCHELL

Triad readers and listeners proved that Joni Mitchell was their favorite female vocalist in the Triad Rock-Jazz Poll 1975. As a result we'll be hearing a lot of Joni on Triad's airwaves this month and during the months to come. She'll be featured on a music news broadcast on Thursday the 18th at 11:30, she'll also be heard in a program that will feature the top vocalists from the poll, and the title of her newest album lends itself well to be included in a program about summer in the winter on Dec 29.

11:30 MUSIC NEWS-a feature review of the music of Jane.  
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.  
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. Works by MacDowell, Ives, Barber, Gershwin, Luigini, Vieuxtemps, Mozart, Mendelssohn, and Liszt.

## THURSDAY 18

8:00 FLIGHT 106-"Since singing is so good a thing, I wish all people would learn to

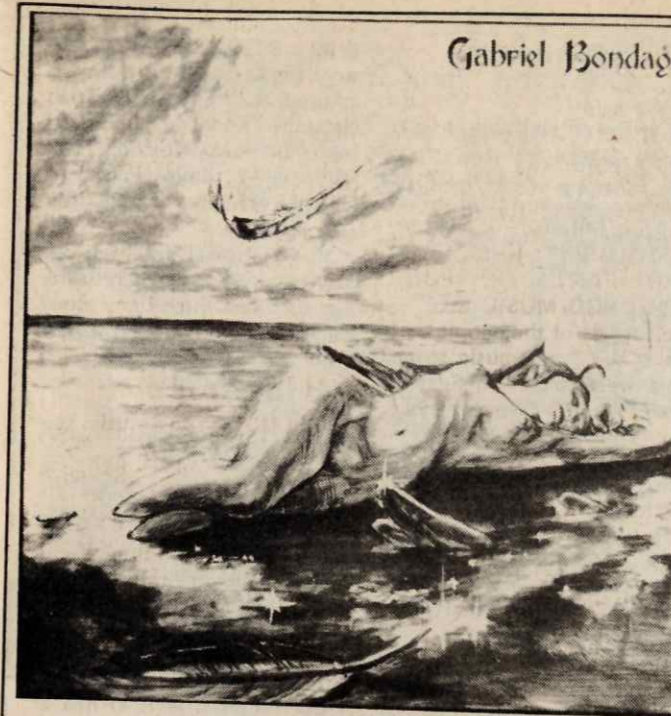
THE FANTASTIC FOUR  
 10:05 CHOICE 33-tune in to Lonnie Liston Smith, Jethro Tull, and Blackbyrds.  
 11:30 MUSIC NEWS-a special feature review of the music of the Blackbyrds.  
 12:00 ELECTRONIC EXPERIENCE-our weekly all electric sonic theatre for the ears.  
 12:30 ADVENTURES OF THE FANTASTIC FOUR weekly replay.

1:00 NIGHTCAP-classical music with Ron Ray. Works by Debussy, Pierne, Tomasi,



11:30 MUSIC NEWS- a brief review of the music of Joni Mitchell.

11:00 ROLLING STONE NEWS SERVICE-the voices of the people in the stories of the latest Rolling Stone.  
 11:30 MUSIC NEWS-a special feature on the music of David Crosby & Graham Nash  
 12:00 VOCAL VARIETIES-songs from the people chosen best vocalists by the readers and listeners of Triad. Joni Mitchell, Roberta Flack, Barbara Streisand, Robert Plant, Stevie Wonder, and Roger Daltrey.



Gabriel Bondage

Three new names have been poppin up on Triad's Chicago Music Scene. In response to a number of inquiries about them, here's a bit of info. . . . GABRIEL BONDAGE have been together for about a year and recently released their first album on the Chicago based Dharma label. They chose the label because of the creative freedom this allowed them. Coming from various club bands in the area, the members were tired of performing "copy material" and wished to express their own ideas and feelings musically. Their path hasn't been easy, having been booted out of one free rehearsal hall after another. Driven by strong desire, they've stuck to it and already are beginning work on their second album "Master of the Maze" which should be out early next year. . . YEZDA URFA are from Portage, Indiana, and take their name from two towns, Yezda in Iran and Urfa in Turkey. Their music is steeped in classical traditions as well as including a wide variety of folk and popular forms. The instrumentation is varied and imaginatively juxtaposed. Besides using traditional acoustic instruments like woodwinds, guitars, mandolin, and banjo, they are well versed in the use of electronic keyboards, devices, and effects. Their self-produced and self-released album "Boris" is of excellent quality and rivlals major company productions in sound and musicianship. . . FX is the newest name on our Chgo Music scene and they'll be making their airwave debut on Triad this month. They say they exist to give the Chicago rock and roll community something different and interesting. The music is difficult to catagorize but the influences of space, classical, and hard rock can easily be heard. They do about 70% original material and te rest is appropriate music by other artists including Lucifer's Freind, Deep Purple, and Styx. . . Listen to Triad's Chgo Music Scene Wednesday nights at 10:30 for the best from the Midwest.

1:00 NIGHTCAP-classical music till 6:30. This morning works by Vaughn Williams, Milhaud, Ravel, Orff, Bruch, Goetz, Tchaikovsky, Mozart, and Bizet.

## TUESDAY 23

9:00 FLIGHT 106-"There are many things in music which must be imagined without being heard."-CPE Bach  
 10:00 ADVENTURES OF THE FANTASTIC FOUR  
 10:05 CHOICE 33-tune in to Tommy Bolin, Cat Stevens, and John Abercrombie.  
 11:00 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in recorded sound.  
 12:00 MUSICAL VOLUMES-music inspired by books from John Coltrane, Larry Young, and Beatles.  
 12:30 MUSIC NEWS-a brief review of the music of  
 1:00 NIGHTCAP-classical music till 6:30. Works of Handel, Bach, Bochs, Chopin, Prokofiev, Suk, Rimsky-Korsikov, Kay, and Milhaud.

## WEDNESDAY 24

8:00 FLIGHT 106-"See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it."  
 -Carlyle  
 9:00 CHOICE 33-tune in to Jimi Hendrix, Herbie Hancock, and Rufus.  
 10:00 ADVENTURES OF THE FANTASTIC FOUR  
 10:30 CHGO MUSIC SCENE-the sounds of the people making the local music scene. This week featuring Yezda Urfa, Treeborn, and Jeffrey Liberman.

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11:00 CHRISTMAS EVE SPECIAL-join Triad for a musical celebration with Shawn Phillips, The Beatles, Cheech y Chong, Leon Russell, Jethro Tull, and the Roto Rooter Good Time Christmas Band.  
 12:00 THE WANG DANG DOODLE BLUES SHOW-with Atomic Mama.  
 1:00 NIGHTCAP-classical music with Ron Ray till 6:30. Works by Berlioz, Bach, Haydn, L Mozart, Tchaikovsky, Brahms, and Chopin.

## THURSDAY 25

8:00 FLIGHT 106-"Music is the literature of the heart; it commences where speech ends."-Schumann  
 9:00 CHOICE 33-tune in to Jethro Tull, Labelle, Eddie Boy Band.  
 10:00 ADVENTURES OF THE FANTASTIC FOUR  
 10:05 NEW SOUNDS AND NEW RELEASES-our twice weekly review of the latest in recorded sounds.  
 11:00 DREAM SEQUENCE-new dreams in the music of Tommy Bolin, Gary Wright, and Chick Corea.

11:30 MUSIC NEWS-a special hour long review of the music of Chicago.  
 12:30 ART OF THE GUITAR-featuring the styles of Doc Watson, Charlie Daniels, and Rick Derringer.

1:00 NIGHTCAP-classical music till 6:30. This morning works by Sibelius, Nielsen, Handel, Chausson, Massenet, Wolf, Albeniz, Granados, Beethoven, and Vivaldi.

## FRIDAY 26

9:00 FLIGHT 106-"Here will we sit and let the sounds of music creep in our ears: soft stillness and the night become the touches of sweet harmony."-Shakespeare

10:00 ADVENTURES OF THE FANTASTIC FOUR  
 10:05 CHOICE 33-tune in to Dave Mason, Shawn Phillips, and Lonnie Liston Smith.

11:30 MUSIC NEWS-a special review of the music of James Cotton Band.

12:00 ELECTRONIC EXPERIENCE-our weekly all-electric, sonic theatre for the ears.

## KRAFTWERK

KRAFTWERK! RADIO ACTIVITY! An excellent follow up to last year's "Autobahn." Kraftwerk takes their music off the Highways and into the ether, that thin layer of space through which the radio waves travel. The Geiger Counter starts the record slowly and picks up increasing amounts of Radio Activity. "In the air for you and me, tune in to the melody." Switch on the shortwave bands tune in Radio Land and listen to the electronic music of the Airwaves. Radio communication becomes music. Take an intermission and listen to the news. Hear the Voice of Energy speaking: "I am a giant electric generator. I provide you with power and light. I make it possible for you to send and receive speech, music, and pictures through the ether. I am likewise your servant and master. Guard me well for I am the genius of the Energy." Erect an antenna in the firmament and hear the tones that no one knows. Pick up the vibrations and give information. Electronic two-way communication. Radio is music and music is radio. Radio Stars, Uranium, and Transistor, and finally back to Ohm Sweet Ohm. Better listening through electricity made possible by Kraftwerk.



## BOOKS FOR GUITARISTS

Here are a couple of books of interest to guitarists. The first is strictly for beginners and is called "The Fifty Cent Guitar Book." It's interesting and unusual. Unusual in that it's the first comic book guitar tutor and interesting in its story telling approach to teaching the fundamentals of guitar playing. It includes a brief history of guitars and their development. It explains the parts of the guitar and a few strums. It teaches a couple of songs. It's a good out with an interest in rock. The book is suitable for guitarists like to expand their knowledge. It's called "Abe and Malka's Pattern Patterns." All the patterns, both tablature and standard notation, comes with the book. What each of the patterns also suggested for each of almost every imaginable pattern. Charts and other valuable information. An excellent addition to a

12:30 ADVENTURES OF THE FANTASTIC FOUR-weekly recap.  
1:00 NIGHTCAP-classical music till 6:30 with Ron Ray. This morning works by Prokofiev, Milhaud, Rimsky-Korsakov, Ravel, Saint-Saens, Verdi, Liszt, and Wagner.

### MONDAY 29

8:00 FLIGHT 106-"Ah, Music, thou sweet sprite, Thou trammelst my feet with blossoms of delight..."-W Seymour  
9:00 CHOICE 33-tune in to Spirit, Dan Fogelberg, and Kraftwerk.  
10:00 ADVENTURES OF THE FANTASTIC FOUR  
10:05 SOUNDS FROM ACROSS THE BIG SWAMP-our weekly continental rock and roll review features the music of Can, Randy Pie, and PFM.  
11:00 SUMMER IN THE WINTER-seasons reverse to the music of Lenny White, Donna Summer, and Shawn Phillips.  
11:30 MUSIC NEWS-a special review of the music of Spirit.  
12:00 KEYBOARD KAPERS-Triad Poll winners of 1975 including Chick Corea, Keith Emerson, Rick Wakeman, Brian Auger, and Elton John.  
1:00 NIGHTCAP-classical music till 6:30. This morning featuring the works of Bach, Bruch, A Portrait of Casals-narrated by Issac Stern, Haydn, Schumann, Dvorak, Bach, and Chopin.

### TUESDAY 30

9:00 FLIGHT 106-"It is music's lofty mission to shed light on the depths of the human heart."-Schumann  
10:00 ADVENTURES OF

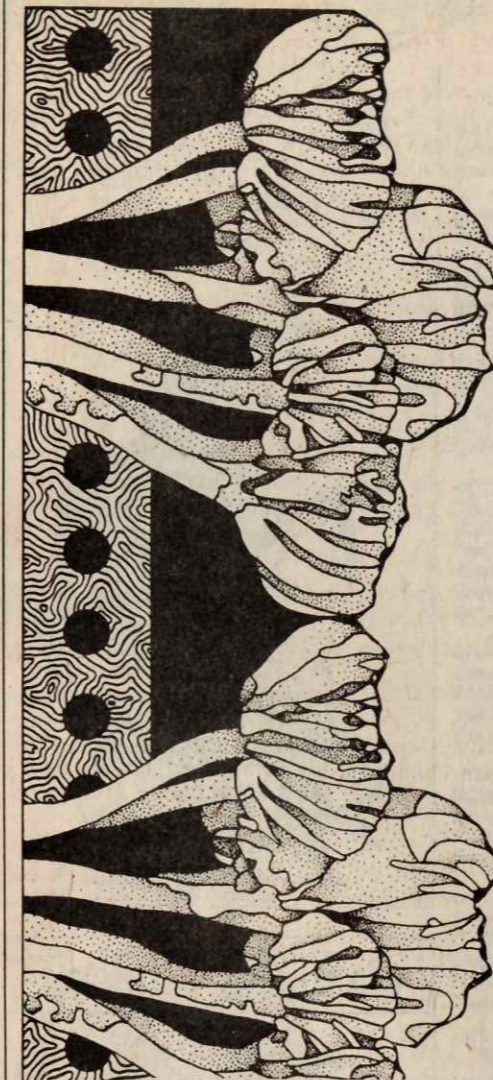


THE FANTASTIC FOUR  
10:05 CHOICE 33-tune in to Chicago, the Tubes, and Pink Floyd.

11:00 NEW SOUNDS AND NEW RELEASES-hear the latest in recorded sounds here twice weekly.  
12:00 FISH STORIES-musical narratives from Ramsey Lewis, Dickie Goodman, and Lincoln Chase.  
12:30 MUSIC NEWS-a special review of the music of Mike Oldfield.  
1:00 NIGHTCAP-classical music till 6:30. This morning featuring works by Nielsen, Janacek, Goldmark, Wagner, R Strauss, Dohnanyi, Haydn, Mozart and Sibelius.

### WEDNESDAY 31

8:00 FLIGHT 106-"Every day that we spend without learning something is a day lost."-Beethoven  
9:00 CHOICE 33-tune in to Jan Hammer, Supertramp, and Stanley Clarke.  
10:00 ADVENTURES OF THE FANTASTIC FOUR  
10:30 CHGO MUSIC SCENE-hear the sounds of the people making the local music scene. This week featuring Peter Berkow, Kurt Louis, and Eddie Boy Band.  
11:00 NEW YEAR COUNTDOWN-count it down and ring it in with Triad and the music of George Harrison, Jimi Hendrix, Larry Coryell, Neil, and lots of requests.  
12:00 THE WANG DANG DOODLE BLUES SHOW-start the New Year off with Atomic Mama and the Blues.  
1:00 NIGHTCAP-classical music till 6:30 with Ron Ray.



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Looking For The Right One  
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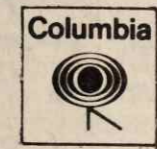
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## Michael Murphey Swans Against The Sun

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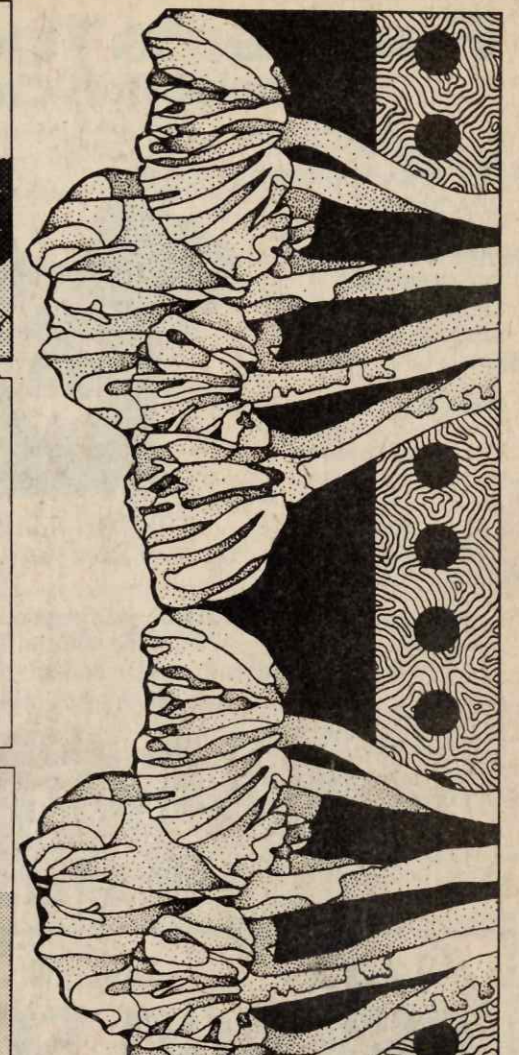


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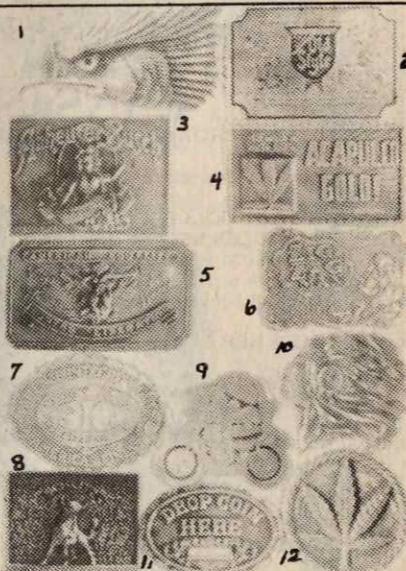
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ART		CLASSICAL		CLUBS	
Dec 1	JEREMY ANDERSON ROBERT IRWIN Museum of Contemporary Art 237 E. Ontario St. Chicago 60611	Dec 2	ROOSEVELT'S SYMPHONIC BAND Floyd Hendricks Roosevelt University 410 S. Michigan 341-3787	Dec 1	SAVOY BROWN B. Ginnings 1227 E. Golf Road 882-8484
Dec 2	CLAUDIA JADLOCKI WEINER - PAINTINGS GRETCHEN GARNER - PHOTOGRAPHS 226 E. Ontario Chicago 60611	Dec 3	ARTHUR TOLLEFSON PIANO Pick-Staiger Hall 1977 Sheridan Rd. Evanston Free	Dec 2	UNIVERSITY SYM- PHONY ORCHESTR Harold Kupper Roosevelt University
Dec 2	CIVIL WAR GALLERY KRAFT DEMON- STRATION Chicago Historical Society North and Clark Chicago 642-4600	Dec 3	CARL SONIK WILLIAM BROWN -PIANO Roosevelt University	Dec 3	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University
Dec 2	3rd ANNUAL CRAFT SALE Wellington Ave. Church 615 W. Wellington	Dec 3	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 4	BRUCKNER SYMPHONY no. 8 Carlo Maria Guilini Orchestra Hall
Dec 6	CHICAGO ARCHITECTS POST-MIESIAN PLURAL- ISM Bergman Gallery	Dec 4	JAZZ LAB BAND Robert Lah Roosevelt University	Dec 4	JOHN BROWNING PIANO-CHAMBER MUSIC Pick-Staiger Hall 1977 Sheridan Rd. Evanston 492-5441
Dec 6	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall	Dec 4	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	ECKSTEIN STRING QUARTET WALFRID KUJALA- FLUTE 1977 Sheridan Rd. Evanston 492-5400	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	PENNSYLVANIA BALLET-ATC Auditorium Theatre 70 E. Congress Parkway Chicago 922-2110	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	ROCKEFELLER CHAPEL AND ORCHESTRA Richard Vikstrom The University of Chicago Rockefeller Memorial Chapel Chicago 753-3381	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	CHRISTMAS FOR WINDS John P. Paynter Pick-Staiger Hall 1977 Sheridan Rd. Evanston Free	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	WOODWIND ENSEM- BLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	ROOSEVELT'S SYMPHONIC BAND Floyd Hendricks Roosevelt University 410 S. Michigan 341-3787	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	COLLEGE GRADUATE STUDENT STRING QUARTET Rudolph Ganz Memorial Hall. Roosevelt University	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	MUSICAL COLLEGE ENSEMBLES Rudolph Ganz Memorial Hall Roosevelt U. 341-3787	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	SCHUMAN SYMPHONY no. 3 BERLIOZ-ROMEO AND JULIET Carlo Maria Giulini Orchestra Hall	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	VOCAL CHAMBER MUSIC Roosevelt U. 341-3787	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	CHORUS AND CONCERTS CHOIR David Larson and Doreen Rao Roosevelt U. 341-3787	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
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Dec 5	MORNING AFTER Rush-Up 907 N. Rush St. Chicago 645-9339	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	QUIFFY Disco Show Group Mother's 26 E. Division 337-7006	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	SON SEALS BLUES BAND Wise Fools Pub 2270 N. Lincoln 929-1510	Dec 5	CHICAGO COLLEGE ENSEMBLES RECITAL Rudolph Ganz Memorial Hall Roosevelt University	Dec 5	WALFRID KUJALA SYMPHONIC CONCERT Pick Staiger Concert Hall
Dec 5	C.C. FORD Saddle Club at Oak Brooks Chicago	Dec 5	CHICAGO COLLEGE ENSEMBLES REC		

# CURRENT EVENTS

- |                 |   |               |  |               |   |         |   |
|-----------------|---|---------------|--|---------------|---|---------|---|
| Dec 31<br>-3    | <b>MIGHTY JOE YOUNG</b><br>Wise Fools Pub<br>2270 N. Lincoln              | Dec 5         | <b>STUDENT'S WORK CONCERT</b><br>Columbia College<br>540 N. Lake Shore Drive<br>467-0300                                     | Dec 7         | <b>I MARRIED A MONSTER FROM OUTER SPACE CRACK IN THE WORLD THINGS TO COME</b><br>3300 N. Seminary         | Dec 1   | <b>BICENTENNIAL EXHIBIT MAN IN HIS ENVIRONMENT: ECOLOGICAL REALITIES</b><br>The Field Museum of Natural History<br>Roosevelt Rd. at Lake Shore Drive 922-9410 |
| <b>Mondays</b>  | <b>DAVE REMINGTON'S BIG BAND</b><br>Wise Fools Pub<br>2270 N. Lincoln     | Dec 7         | <b>36th ANNUAL CHRISTMAS CONCERT</b><br>Margaret Hillis-Conductor<br>Pick-Staiger Hall<br>1977 Sheridan Rd.<br>Evanston Free | Dec 8         | <b>BEAST FROM 20,000 FATHOMS ANOMATION-WILLIS O'BRIEN SHE AND THE LOST WORLD</b><br>3300 N. Seminary      | Fri-Sun | <b>MOMING'S DEC. A YEAR'S PERSPECTIVE OF PERFORMING</b><br>Moming's collection<br>1034 W. Barry<br>Chicago 472-9894   |
| <b>Tuesdays</b> | <b>CATS (All of Us)</b><br>Wise Fools Pub<br>2270 N. Lincoln              | Dec 12<br>-14 | <b>TOM RUSH</b><br>Amazingrace<br>Evanston   | Dec 13        | <b>THE UMBRELLAS OF CHERBOURG</b><br>3300 N. Seminary   |         |   |
| <b>Tuesdays</b> | <b>SLIP</b><br>Minstrel's<br>6465 N. Sheridan 338-6623                    | Dec 13        | <b>THE KINKS</b><br>Aragon<br>561-9500   | Dec 17        | <b>LABELLE</b><br>Auditorium Theatre<br>Chicago 922-2110  |         |   |
| <b>Tuesdays</b> | <b>IRISH MINSTRELS</b><br>Emerald Isle Pub<br>747 N. Rush 944-9030        | Dec 21        | <b>THE MONKEYS TOYS FOR TOTS CONCERT</b><br>W.F.Y.R.<br>Auditorium 922-2110  | Dec 23<br>-28 | <b>STAR TROOPER SOME OTHER PLACE</b><br>Arlington Heights   |         |   |
| <b>Tues-Sat</b> | <b>JUDY ROBERTS QUARTET</b><br>Backroom Club<br>1007 N. Rush St. 944-2132 | Dec 26<br>-27 | <b>AL GREEN</b><br>Auditorium Theatre  | Dec 26<br>-29 | <b>BRYAN BOWERS KILBY SNOW</b><br>Amazingrace   |         |   |
| <b>Tue-Sat</b>  | <b>JUDY ROBERTS QUARTET</b><br>Backroom Club<br>1007 N. Rush St. 944-2132 | Dec 27        | <b>ZARKOV</b><br>Buckwheat Honee<br>Croatian Center<br>3673 Broadway Ave.<br>Gary, Indiana                                   | Dec 27        | <b>RODEO AMPHITHEATRE</b><br>Chicago 927-5580   |         |   |
| <b>Wed</b>      | <b>MICK CURDY</b><br>There Is No Name<br>1334 N. Cicero 261-2218          | Dec 28        | <b>THE MONKEYS TOYS FOR TOTS CONCERT</b><br>W.F.Y.R.<br>Auditorium 922-2110  | Dec 28        | <b>THE MAD HATTERS</b><br>Rogers Pk. Branch Library<br>6907 N. Clark<br>Chicago                           |         |   |
| <b>Sat-Sun</b>  | <b>ELDEE YOUNG TRIO</b><br>Backroom Club<br>1007 N. Rush St.              | Dec 29        | <b>STAR TROOPER SOME OTHER PLACE</b><br>Arlington Heights  | Dec 29        | <b>THEATRE FESTIVAL PLAYERS</b><br>Rogers Pk. Branch Library<br>6907 N. Clark                             |         |   |
| <b>Fri-Sun</b>  | <b>JIM POST</b><br>Earl Of Old Town<br>1615 N. Wells                      | Dec 30        | <b>HERITAGE</b><br>Center Theatre<br>2261 N. Lincoln Ave.<br>871-3000  | Dec 30        | <b>CHRISTMAS EXHIBIT</b><br>Chicago Historical Society<br>Clark and North 642-4600                        |         |   |
| <b>Fri-Sun</b>  | <b>DAVE MICHLES P.B.'s</b><br>1423 N Wells 664-6647                       | Dec 31        | <b>THE OLD GLORY</b><br>Goodman Theatre Center<br>200 S. Columbus Dr.  | Dec 31        | <b>CHRISTMAS ROY BLACK AND ADAM &amp; EVE MR. SKOLMAR</b><br>Auditorium Theatre<br>70 E. Congress Parkway |         |   |
- 
- |   |  |
|---|--|
| <b>CONCERTS</b>   | <b>FILM</b>  |
| Dec 1   | Dec 1  |
| <b>JIM POST CORKY SIEGEL</b><br>Amazingrace<br>Main and Chicago<br>Evanston       | <b>THE OLD GLORY</b><br>Goodman Theatre Center<br>200 S. Columbus Dr.  |
| Dec 1   | Dec 1  |
| <b>THE OLD GLORY</b><br>Goodman Theatre Center<br>200 S. Columbus Dr.<br>443-3800 | <b>HERITAGE</b><br>Center Theatre<br>2261 N. Lincoln Ave.<br>871-3000  |
| Dec 3   | Dec 5  |
| <b>PASCAL ROGE</b><br>Auditorium Theatre<br>922-2110                              | <b>SHE THE LOST WORLD SCIENCE FICTION</b><br>Resurrection Lutheran<br>Church<br>3300 N. Seminary<br>Chicago 281-9075 |
| Dec 3   | Dec 6  |
| <b>KEITH JARRETT SU NOON</b><br>Amazingrace<br>Evanston                           | <b>THE EARRINGS OF MADAME DE...</b><br>Unitarian Church<br>of Evanston<br>1330 Ridge 281-9075                        |
| Dec 4   |  |
| <b>THE WHO</b><br>Stadium<br>733-5300   |  |

To Our Readers:  
All dates and performances given are the latest available before publication. Likewise, they are subject to change without notice. We suggest you confirm all performances with the places in question. Please do not call TRIAD for this information.

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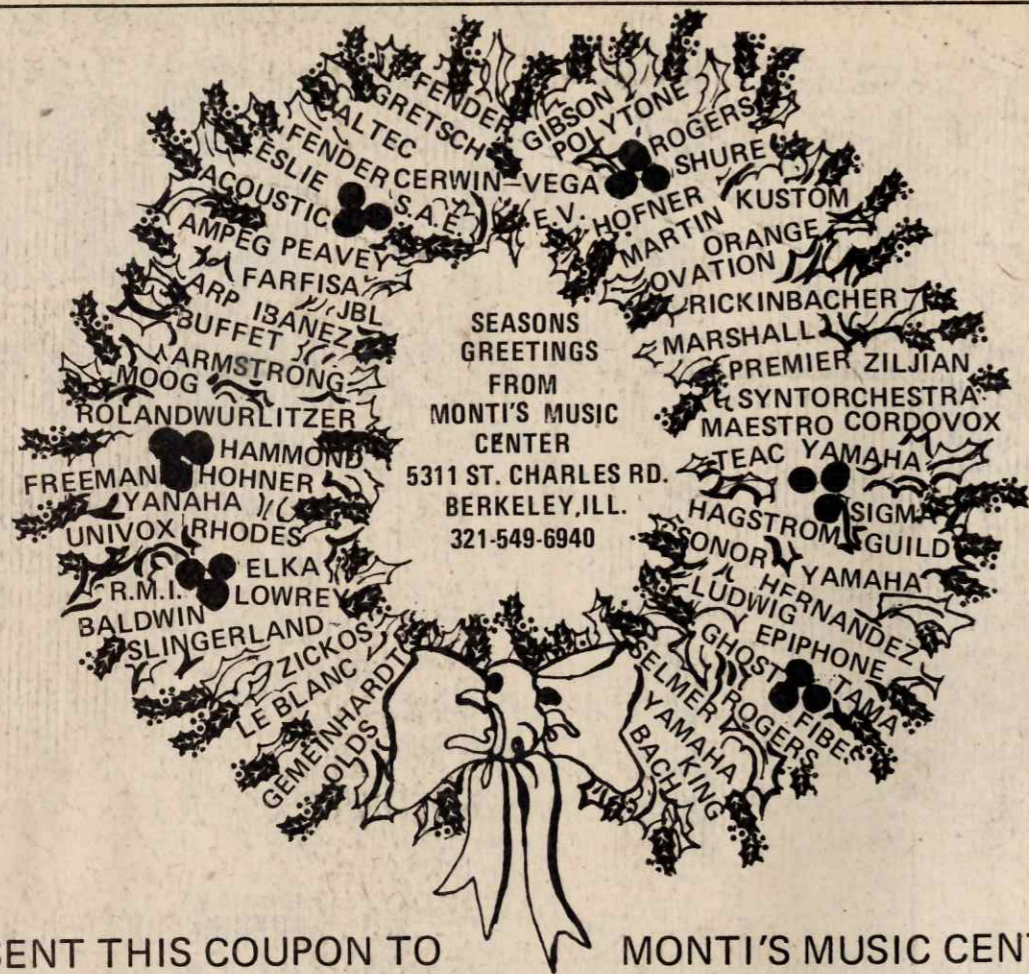
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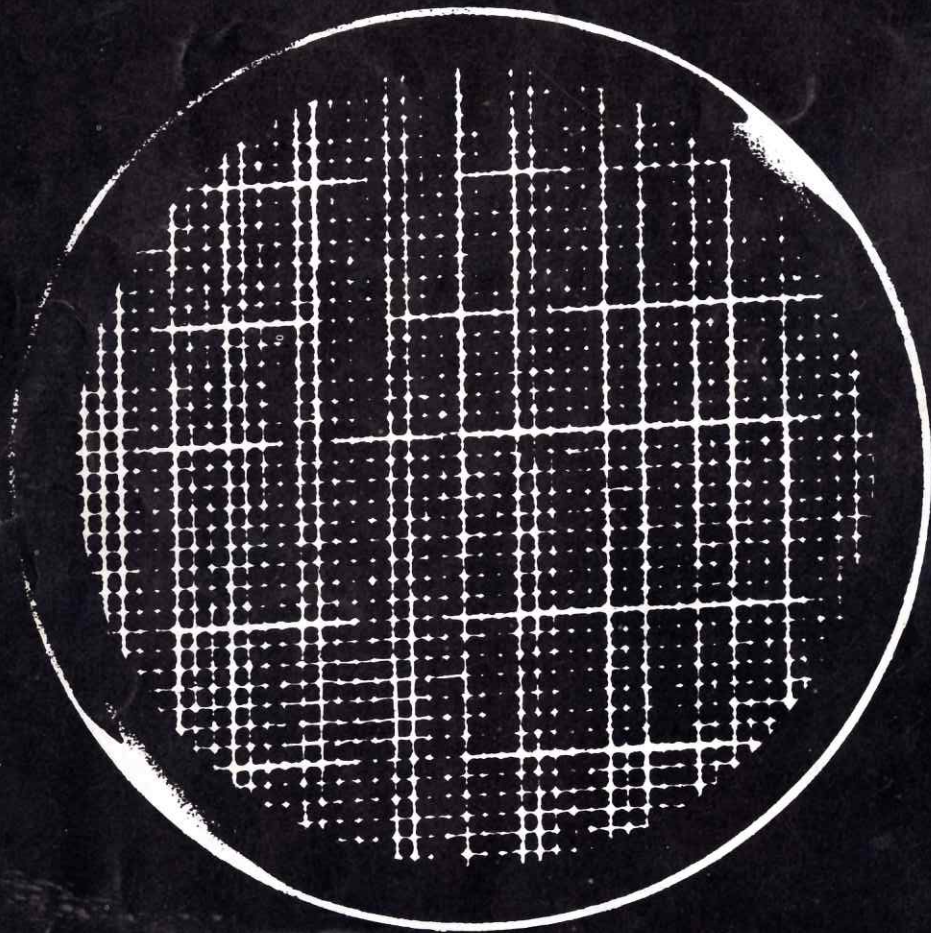
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