

the triad radio guide

September

1973

free



106 fm

stereo • Chicago

wx fm

TELLAFRIENDRADIO

during the constantly changing and exciting

TRIAD PROGRAM

we have regularly featured:

**MELLOW DOWN EASY,
CHICAGO MUSIC SCENE,
ELECTRONIC EXPERIENCE,
IMPORT OF THE WEEK:**

*france, sweden, england
germany, hungary, poland
hawaii, and places farther out/in*

**MEDITATIONS with
SRI CHINMOY and
MAHAVISHNU**

**JOHN McLAUGHLIN
MUSIC BY REQUEST —
943-7474,**

**NEW SOUNDS
and
NEW RELEASES,
QUADRAPHONIC
DISC
TRANSMISSION.**

**THIRD EAR
PROJECT**

HEAR THE USUAL IS UNUSUALLY conquering the last
frontier of **SPACE/TIME**, changing and finding
the **MEANING** of **RADIO**.

TRIAD FREE FORM RADIO can be heard every weeknite
from 8 P.M. to 1 A.M.

We are Your source for **SOUNDS & VISIONS** *not
to be heard elsewhere in content
in presentation.*



It is our intent to encompass
All Musical Forms . . .
for we believe that
All Music is one
**CONSTANT
VIBRATION,**
arranged &
expressed in an
INFINITE
number
of ways.

We
have
**NO
LIMITS**
&
you
have
**NO
BOUNDARIES.**
We have **HELP . . .**
are **HELP . . .**
can **HELP** each other
fill the gap, fill the need,
change the **Sound & Feel**
of things, **PAST, PRESENT**
and **NOW.**

to
reach us
call:
973-1277
during the day
943-7474
during the show

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We are there when you are —
on
TRIAD FREE FORM RADIO
106 **WXFM.**

**WHERE THE USUAL
IS UNUSUAL.**

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current events

MUSIC

Smithsonian Institute Folk Concert

September 1 and 2 at the Auditorium Theatre at 7 PM over a dozen folk artists including Pete Seeger, Nimrod Workman, Foister and Nancy Caldwell, Bukka White, The Sacred Harp Singing Group from Hackleburg, Alabama, Alameda Riddle, and the Moving Star Hall Singers from Johns Island, South Carolina
Admission: \$3.50, \$4.50, \$5.50, and \$7.00 through the Auditorium and Ticketron

Free Theatre 3257 North Sheffield

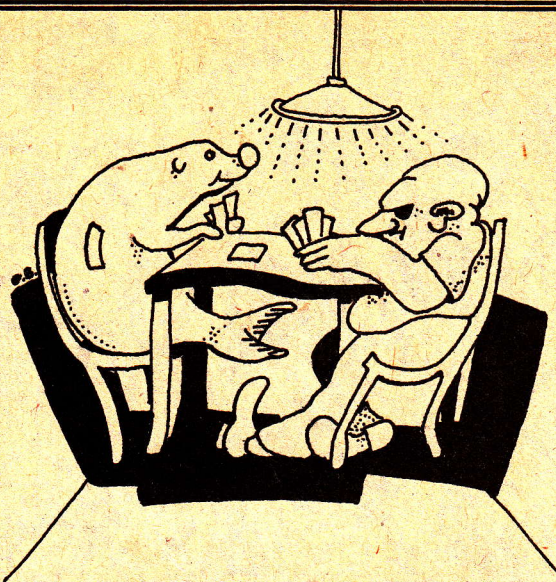
Through Sept. 14 "What In The Name Of Anything" by Stefani Hirsch and "No One Was Saved" by Bill Schneider Thurs. and Fri. at 8 PM
Starting Sept. 1 "Mass In D-Minor", an anti-clerical mass by Joe Reiser. Sat. at 8 and 10 PM through Sept. 8. On Sept. 9 and thru Sept. shows on Sundays at 7 and 9 PM

Old Town School of Folk Music 909 W. Armitage

Sept. 4-10 the beginning of a full schedule of guitar and banjo classes, workshops, concerts, and Sunday Sings classes are held on Monday - Thursday evenings from 8 - 10 PM and Saturdays from 1:30 - 3:30 PM workshops in autoharp, bottle-neck blues guitar, classical guitar, country fiddle, dulcimer, guitar fingerpicking and flatpicking, blues harmonica, jazz guitar, mandolin, music theory, sight-singing, ear training, and a vocal workshop. private lessons can also be arranged by calling 525-7472

Amazing Grace Coffeehouse 2031 Sheridan Road, Evanston

Aug. 31 -
Sept. 3 Bill Quateman
Sept. 7-10 Pamela Pollard
Redwood Landing
Sept. 14-16 Mimi Farina
Sept. 21-24 Mike Seeger
Sept. 28 -
Oct. 1 Bryan Bowers
Shows at 8:30 and 11 PM
Admission: \$1.50



Ann Arbor Blues and Jazz Festival Otis Spann Memorial Field

September 7, 8, and 9 five full shows in a three day period, including such artists as Count Basie, Leon Thomas, Roosevelt Sykes, John Lee Hooker, Yusef Lateef, Charlie Mingus, Jimmy Reed, Ray Charles, Ornette Coleman, Sun Ra, Hound Dog Taylor, The Johnny Otis Show, and lots more. Call TRIAD for further info.

Museum of Contemporary Art 237 East Ontario

Sept. 5 at 8 PM Obade Ensemble — a branch of the AACM including Vandey Harris, Buford Kirkwood, Don Moye, Drahseer Khalid, Brian Smith, Jesus Wayne, George Lewis, and John Jackson. Admission: \$1.00 adults, 50¢ student, members free
Sept. 16 at 8 PM Revolutionary Ensemble with Leroy Jenkins on violin, Jerome Cooper on percussion, and Sirone on bass
Admission: \$3.00 adults, \$2.00 members
Sept. 19 at 8 PM By-Yupa with Bill Levak, Joe Wright, Loto Juma, John Jan-nick, and Willie Irons
Admission: \$2.00 adults, \$1.00 members

FILM

Museum of Contemporary Art 237 East Ontario

Fred Astaire — Ginger Rogers Fest
Sept. 4 Flying down to Rio ('33)
Sept. 18 The Gay Divorcee ('34)
Sept. 25 Follow the Fleet ('36)
Admission: \$1.50
Students and members: \$1.50

School of the Art Institute of Chicago

Michigan Avenue at Adams Street
Sept. 5 Battling Butler (1926)
The Haunted House (1921).
Buster Keaton
Sept. 7 Throne of Blood (1959)
Akira Kurosawa
Sept. 12 Before the Revolution ('64)
Bernardo Bertolucci
Sept. 14 Macbeth (1948)
Orson Welles
Sept. 19 A Propos de Nice (1929)
Taris (1930)
Zero de Conduit (1933)
Jean Vigo
Sept. 21 L'Atalante (1934)
Jean Vigo
Sept. 26 Spider's Strategem (1970)
Bernardo Bertolucci
Sept. 28 Wages of Fear (1953)
Henri-Georges Clouzot
second show at 8 PM
Shows at 5:30 and 7:30 PM in Fullerton Hall. Admission: \$1.00

Northwestern Univ. Film Society McCormick Auditorium, Norris Center, Evanston

Sept. 23-24 Gone with the Wind
Sept. 26 Frenzy
Sept. 27 His Girl Friday
Howard Hawks
Bombshell
with Jean Harlow
For more info call 492-5400

ART

Museum of Contemporary Art 237 East Ontario

Norman Rockwell Retrospective (through September 9)
Twentieth Century Master Drawings from Chicago Collections (starting Sept. 15)
Rooms and Shadow — two one-man shows by Michael Hurson and Tom Kovachevich (starting September 15)

Art Institute of Chicago Michigan Avenue at Adams Street

Winslow Homer (starting September 8)
Drawings from the Kroller-Muller National Museum, Otterlo (starting Sept. 8) an exhibition of over 120 drawings by Van Gogh and his Dutch contemporaries; French, Dutch, and Italian Symbolists; French and Dutch Cubists; and contemporary sculptors

A Selection of Buddhist Art from the Permanent Collection (starting Sept. 7) — objects associated with the Mahayana Buddhist faith in China, Korea, and Japan
American Institute of Architects Award Exhibition (starting Sept. 12)

Photographs by Luis Medina and Jose Lopez (starting Sept. 29) — Chicago-area photographers
Textures and Fragments of the City (through Sept. 23)
Toyokuni I and the Decline of the Figure Print Tradition (through Sept. 30)
Coverlets

response . . .

Triad,
Having just picked up on the new improved Radio Guide, I'm slightly disappointed. The new size is pretty good — that's not the complaint . . . Friends (Friends?) where is the COLOR? Now if you think what are we and where are without color, you stumble across an intriguing matter indeed. (please ignore my white paper and black ink).

I don't mean to complain to a good friend — 'tis only a suggestion which you should follow up on.

Colorfully yours,
I.M. Rainbow

*Sorry Rainbow,
Color is not in pigment alone.
The Guide now has more colorful stories, information . . . which a larger size makes more possible.*

Dear Triad,
I think TRIAD is the greatest thing to happen to radio since Marconi. Who? I work a night shift in a hospital and would like to make an appeal to the station manager that TRIAD extend its hours past one o'clock. There is very little that TRIAD broadcasts that I don't find enjoyable. As for the Radio Guide — the artwork is truly outstanding and refreshing. The whole concept for the Guide is such a mindblower, but I think it should stay on articles related to audio. I don't see the relevancy in articles on V.D. and book reviews, though they're interesting. I'm happy just writing this letter because I know it will be well received. It shows that you people are just as dedicated to your listeners as well as to your sponsors. It's sort of a circular type of service anyway. Perhaps you could publish a list of the records you play on the air, so when your listeners are in record stores they can know what to buy — specifically me.

Brian Ogle

Check out the August TRIAD RADIO GUIDE — page 58. TRIAD's choice in music.

Triad,
Why are your Radio Guides getting so big? I used to be able to put them in my jeans pocket and now they don't fit.

Caryn Feldman



Dear Triad,
As a relative newcomer to the FM radio scene in Chicagoland, I must admit I am most impressed by TRIAD. Considering AM, with its archaic blaring monotone; most FM, with its restrictive format (although the worst FM is better than the best AM); TRIAD's progressive freeform is a true comfort on the ears of Chicago's radio listeners. TRIAD seems to get better every month — perhaps it's because your listeners are invited to participate in the month's programming. The TRIAD RADIO GUIDE is also a pleasure to read. Keep up the good writing, and please don't fall to the wayside like the other stations.

David E. Daniels

Dear Traid,
I really liked the new August TRIAD RADIO GUIDE, especially the new format of the Ephemeris. I would like an expanded Special Cooking Section emphasizing vegetarian dishes, if possible. I also enjoy the Current Events section and the Book Reviews. I was sorry to see Alan Watts lectures reduced to once a week. I would like more lectures of that type programmed early in the evening (between 10PM and 11PM). Do you think you could get any Krishnamurti tapes?

Carol Swanson

Dear Carol,
How about Meher Baba on Monday, September 17 at 11:30 PM?

Dear Triad,
Triad soon and now in my life motivates me to think, pick myself up, and have a happy and very un-boring life. Triad is an extra something that makes me want to love life more than ever with the ever-changing world and the music world to.

I would like to see more advertisement of albums in Triad's Radio Guide such as the one on Lucifer's Friend, describing for those who might not know much about it (such as myself) what the music on it is like or what it compares to.

Mike Kovar

Dear Triad,
I am writing in response to things I've read in the Radio Guide. I can't get you on the radio because I have a very poor AM-FM radio so my only link to you is through the Radio Guide. I really enjoyed your pro-con approach to criticizing music, performances, the "scene", and musicians individually (in the July Guide). Also I appreciate your music column — I'm learning saxophone: jazz, rock, and blues, and I'm trying to read music. I'm inspired by this column and don't feel so alone. Please continue.

Love,
Robert Cox ("Frog")

Dear Triad,
I have read your column on music and think you should have more columns on it — it helps me to understand music better and pretty soon I'll be able to read it. Before, notes meant nothing more to me than a bunch of dots — now they mean more, and I know what they mean. I want to know all about it, so please continue. I'm reading . . .

An intensitive reader,
S.P.

Dear Triad,
Of course I tell-a-friend. The Radio Guide is the best thing since instant cereal. It's better to read than a newspaper and the quotes and artwork should appear more. The Radio Guide is like feeling something fresh and new — sort of an awakening thing. Maybe you could include some poetry and short stores in the style of Richard Brautigan?

K. McCloud

EPHEMERIS for month of SEPTEMBER

THE INFORMATION CONTAINED HERE REFERS TO THE POSITIONS & SHAPES THE PLANETS PASS THRU. IT IS SYMBOLIC OF THE GENERAL CHARACTER OF THE DAY WHICH IS IN EFFECT FOR EVERYONE. A PARTICULAR INDIVIDUAL'S RESPONSE TO ANY OF THE SITUATIONS INDICATED IS DEPENDENT ON HIS INDIVIDUAL CHARACTER AS SYMBOLIZED ASTROLOGICALLY BY HIS NATAL CHART.

SIGNS							SAT
♈ ARIES	♋ CANCER	♌ LIBRA	♍ CAPRICORN				1 ♃ IN ♌
♉ TAURUS	♌ LEO	♎ SCORPIO	♎ AQUARIUS				♎ 0:19 AM
♊ GEMINI	♍ VIRGO	♏ SAGITTARIUS	♏ PISCES				♃♂, ♀♂, ♀♂
SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ♃ IN ♎ 4 Δ E; ♀♂	3 ♃ IN ♎ ♏ 10:25 AM ♂*♂, ♀♂, ♀♂	4 ♃ IN ♏ ♂♂, ♀♂	5 ♃ IN ♏ ♏ 11:01 PM ♀♂, ♀♂, ♀♂	6 ♃ IN ♏ ♏♂, ♀♂, ♀♂	7 ♃ IN ♏ ♏♂, ♀♂, ♀♂	8 ♃ IN ♏ ♏ 11:30 AM ♂♂, ♀♂, ♀♂	
9 ♃ IN ♏	10 ♃ IN ♏ ♏ 9:40 PM ♂♂, ♀♂, ♀♂	11 ♃ IN ♏	12 ♃ IN ♏ FULL MOON 10:16 AM ♂♂	13 ♃ IN ♏ ♏ 4:56 AM ♂♂, ♀♂, ♀♂	14 ♃ IN ♏	15 ♃ IN ♏ ♏ 9:59 AM ♀♂, ♀♂, ♀♂	
16 ♃ IN ♏	17 ♃ IN ♏ ♏ 1:48 PM ♂♂, ♀♂, ♀♂	18 ♃ IN ♏	19 ♃ IN ♏ ♏ 5:01 PM ♂♂, ♀♂, ♀♂	20 ♃ IN ♏	21 ♃ IN ♏ ♏ 7:57 PM ♂♂, ♀♂, ♀♂	22 ♃ IN ♏ AUTUMN EQUINOX ♂*♂ ♂♂, ♀♂, ♀♂	
23 ♃ IN ♏ ♏ 10:59 PM ♂*♂	24 ♃ IN ♏ ♂*♂, ♀♂, ♀♂	25 ♃ IN ♏	26 ♃ IN ♏ ♏ 3:02 AM ♂♂, ♀♂, ♀♂	27 ♃ IN ♏ ♀♂, ♀♂, ♀♂	28 ♃ IN ♏ ♏ 9:19 AM ♂*♂, ♀♂, ♀♂	29 ♃ IN ♏ ♀♂, ♀♂, ♀♂	
30 ♃ IN ♏ ♏ 6:47 PM ♂*♂							

PLANETS & KEYWORDS

- ☉ SUN
- ☾ MOON
- ☿ MERCURY
- ♀ VENUS
- ♂ MARS
- ♃ JUPITER
- ♄ SATURN
- ♅ URANUS
- ♆ NEPTUNE
- ♇ PLUTO

- WILL, VITALITY
- RESPONSE, FEELING
- MIND, COMMUNICATIONS
- HARMONY, APPRECIATION
- ENERGY, ACTION
- EXPANSION, SPONTANEITY
- FORM, LIMITATIONS
- CHANGE, ECCENTRIC
- SENSITIVITY, CONCENTRIC
- REGENERATION, TRANSFORMATION



ASPECTS & KEYWORDS

- ♌ CONJUNCTION 0° EMPHASIS, INTENSITY
- ♍ OPPOSITION 180° STRESS, AWARENESS
- ♎ TRINE 120° EASE, HARMONY
- ♏ SQUARE 90° DIFFICULT, ENERGETIC
- ♐ SEXTILE 60° HARMONY, ENCOURAGEMENT
- ♑ SEMISQUARE 45° DIFFICULT, AWARENESS

September ASTROLOGICAL FORECAST

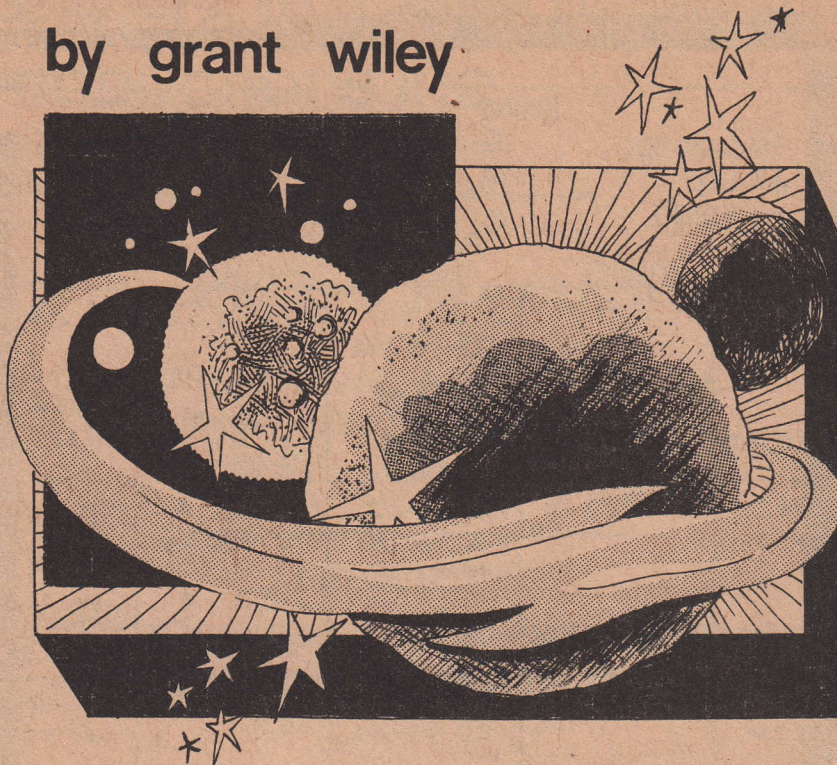
by grant wiley

There's a lot more to Astrology than the twelve signs of the zodiac as you've probably noticed by looking at the ephemeris in the beginning of the TRIAD RADIO GUIDE. To understand how these relate to any one individual specifically, an astrologer must have a chart telling him the exact positions of the planets in the heavens at the moment of an individual's birth. When he has this he can predict the future to a surprising degree of accuracy.

When we make predictions based only on a person's sun-sign they have to be generalized. This makes them in many cases seem vague. They can be helpful however, if one carefully applies this general statement to a specific event. Here and there we will see a forecast relating to events rather than people: this is done from charts similar to birth charts but they are based on the times of the New Moon and Full Moon. The charts are then compared with the chart of the United States and the President's chart.

We have another important chart to consider in September, and this is the chart for the Autumnal Equinox. This will occur on September 22 at 1 p.m. Central Daylight Savings Time, and governs the events during the coming autumn. Frankly this chart doesn't look good: adverse aspects heavily outnumber the good ones: food supplies will continue to skyrocket; municipal water companies will have many different problems. It would be wise to stock up on non-perishable foods: brown rice, dry beans, and other such foods that are both nutritious and inexpensive — they are also easily stored and easily prepared.

The rate of crimes on women and young people will increase during the fall season; the campaign to impeach Nixon will gain momentum — but we will discuss this at a further time; some severe danger to the President from the C.I.A. or similar police agency is indicated; the financial situation of the nation looks bleak. The month of September will be extremely active: in general, it will be adverse to the people and the government. September will be difficult for Virgo, Gemini, Leo, Aquarius, and Cancer. Taurus will find the month encumbered with restrictions,



but will be able to overcome these restrictions if they refuse to accept them. They will also be liable to burns and confrontations with authorities (which can be a burn. Aries should attend to the fulfillment of hopes and wishes: while not all will be fulfilled, many will be realized.

Virgo is subject to quarrels and discord in the home life.

Scorpio will find relief from unpleasant situations. For them the month will be fairly good; a number of changes are shown in many departments. Libra will be active.

May be subject to unexpected loss. Sagittarius will seek and find new avenues of exploration. Capricorn is subject to frightening situations. Very little will be coming for them, however, though Danger lurks toward the second half of the month. Pisces will find old friends returning to them. They should be careful not to let their disenchantment with the authorities get them into trouble!

Remember that this information is given to aid you in handling your affairs — not to depress or frighten you. To coin a phrase, "an ounce of prevention . . .".

THE ASPECTS FOR SEPTEMBER

(Adjusted for Chicago time)

(Numbers refer to the days of the month:)

1. Mercury trine Mars: Impulses will be correct
Moon trine Saturn: Older people will be unusually co-operative.
Moon opposed Mars: Avoid confrontations with police.
Moon square Jupiter: Guard against overexertion and overeating.
Moon sextile Mercury: Excellent job opportunities exist.
Moon sextile Sun: Seek entertainment at a public gathering or theatre.
2. Mercury conjunct Sun: Governmental leaders attempt to gain support of young people. Leo, Virgo, Gemini subjects liable to burns.
Jupiter trine Pluto: Spiro Agnew will be active today. Gifts may be given or received, matters of higher knowledge are accented. This is an extremely powerful aspect, and very good. Aqua-

continued on page 9

continued from page 8

rian-age ideals will triumph.

Moon sextile Saturn: Compassion can triumph over adversity.

3. Moon sextile Pluto: Deep secrets can be uncovered and wisdom gained at a later date. Moon conjunct Neptune: Have faith in your loved one. Time will dispel false rumors.

4. Moon square Sun: Demands of the present make broad outlook difficult.

Moon square Mercury: The mind will wander; the hands will be unco-ordinated.

Moon sextile Venus: Romance & partnership go well; Sagittarius and Libra may seek marriage partners.

Moon sextile Uranus: Expect people to be unusual or unpredictable.

Venus conjunct Uranus: New romances blossom, old ones find new fulfillment.

6. Moon opposed Saturn: An especially ominous aspect. Older people are quarrelsome. Nixon loses popularity. Young people criticized.

Moon square Pluto: Reputations may be threatened.

Moon trine Mars: Physical vitality runs high.

7. Moon trine Sun: A good day for young. Real progress can be made in professional or educational matters.

Moon trine Mercury: Accent on manual skills.

Moon square Uranus: Be prepared for automotive problems. Exercise care when driving. Auto accident rate in P.M. rush hour will soar.

Moon square Venus: Women & young people should guard possessions, professional reputation and avoid risking personal safety.

8. Moon conjunct Jupiter: A powerful and benefic aspect. Adds Moon to Jupiter trine Pluto. This aspect and the one that follows will be especially good for Aquarius, Sagittarius, Scorpio, and Cancer. Scientific, romantic, and financial matters are favored. Aquarian-age ideals gain much ground. Moon trine Pluto: Speculation favored. A kindness done on this day will return many times over.

Moon sextile Neptune: An excellent time to come in tune with the universe. Do not be alarmed by adverse world events on this day: they are blessings in disguise. This also holds true on the personal level.

9. Moon square Mars: Beware of fire.

10. Moon trine Uranus: Friends & loved ones will bring happiness.

Moon trine Venus: Overemphasis on romantic matters may cause people to make commitments that will be regretted at a later time.

11. Moon trine Saturn: Older people are in danger. Break with traditions. Conservative politicians are active. Corruption exposed.

Moon sextile Mars: Secrets may be given away. New anthropological discoveries come under assault.

12. Moon opposed Sun: (FULL MOON) Job & home interests conflict. Severe danger of injury to hands exists. Danger to older people increases. Capricorn and Cancer must exert extreme care in all matters.

continued on page 11

mon 3

We measure our success openly.

God measures our progress secretly.

8:00

MUSIC FOR LABOR DAY

WITH THE WORKING CLASS HERO JOHN LENNON, MERLE KILGORE, B B BLUNDER, BACHMAN-TURNER OVERDRIVE, CLOSTER (live in the factory), WORK SONGS BY PAUL BUTTERFIELD & GRANT GREEN



9:00

DOWN HOME MUSIC

WITH HEARTSFIELD, KOLOC, PRINE, & GOODMAN



9:30

SOUNDS FROM ACROSS THE BIG SWAMP

Presented by BAYOU RECORDS

NEW SOUNDS ☆☆☆☆

11:30 ☆☆☆ NEW RELEASES

A TRIAD AUM-ALONG

WITH LEON THOMAS, CAN, MAHAVISHNU, MOODY BLUES, RAM DASS

12:00

Scott Joplin Rags for piano & for brass band.

12:30

SELECTIONS FROM by APHRODITE'S CHILD

12:50

MEDITATION WITH SRI CHINMOY & MAHAVISHNU

"AVANT-GRAND"

OPENING OF
632 FUSION

LEON THOMAS

Aug. 31 thru Sept. 3

GARY BARTZ

Sept. 5 thru Sept. 9

AWAKENING

EVERY TUESDAY

LONNIE LISTON SMITH

Sept. 12 thru Sept. 16

DOUG CARN

Sept. 19 thru Sept. 23

NORMAN CONNORS

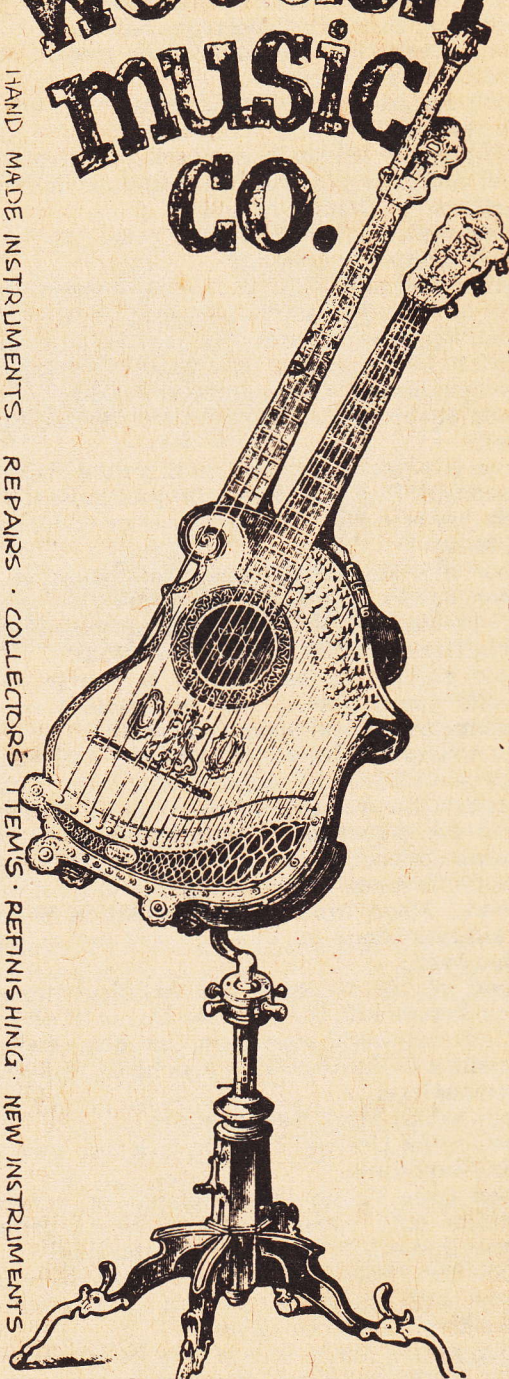
sept. 26 thru sept. 30

632 N. Dearborn

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3851 N LINCOLN, CHICAGO
PHONE 472-7250

HOURS: TUES-FRI 10-8PM
SAT 10-5PM
CLOSED SUN. AND MONDAY

continued from page 9

Saturn square Pluto: A very evil aspect. Indicates many older people will die. Food supply stricken. U.S. allies make unreasonable demands. On aspect's positive side: housewives demand action in food supply matters. Do not be alarmed by frightening happenings in matters of government, they are harbingers of political reform. (You may find this hard to believe.)

- 13. Moon opposed Mercury: School & educational matters are adversely affected. People subject to betrayal by friends.

Moon sextile Jupiter: A kind and understanding friend can relieve a suffering or sorrow.

Moon square Saturn: (Activates Saturn and Pluto) you may find many difficulties in life today.

Moon opposed Pluto: Difficulties can be overcome if you keep your sense of humor.

Moon trine Neptune: Remember a friend or relative in unfortunate circumstances. Remember, "all's well that ends well."

- 14. Moon opposed Uranus: Emotional stress or nervousness may cause stomach upset.

Mercury trine Jupiter: Follow through with your ideas.

- 15. Venus square Jupiter: Ecology gets attention. Be prepared to deal with arrogance; both in others and yourself.

Moon opposed Venus: Earthly needs interfere with pleasure.

Moon sextile Saturn: Impossible situations may be overcome by thinking things over carefully.

Venus conjunct Pluto: Trust the intuition. Scorpio people may succeed where others fail.

Aquarius natives find restrictions lifting.

Mercury square Saturn: Older people's advice may well be misleading, could lead to disaster if heeded.

- 16. Mercury sextile Neptune: Intuition succeeds where reason fails. Heed that inner feeling.

Venus trine Saturn: Those who have been harsh show compassion.

- 17. Moon trine Sun: Be prepared to give or receive constructive criticism.

Moon trine Jupiter: (Makes a Grand Trine with Pluto: an especially favorable configuration compound aspect). Co-operation, benevolence and good fortune are the key words. Literary and performing arts favored. A touch of genius exists in all air signs, all water signs. Fire signs also benefit. Effect will be least noticeable on earth signs.

Moon trine Pluto: New plans made, new activities begin.

Moon opposed Neptune: Don't let your attention be drawn away from the blessings in your life.

- 18. Moon trine Mercury: Creativity runs high. Act now — a spark of genius arises.

19. Moon trine Uranus: Mix originality with realism.

Moon square Sun: Others may be overly critical, overly demanding.

Moon square Pluto: Judgement may be impaired. Older people will be explosive.

Moon conjunct Saturn: Beware of overexertion. Restrictions cannot be overcome until tomorrow.

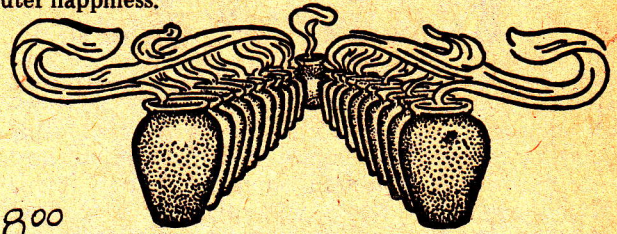
- 20. Moon trine Venus: Turn daydreams into reality.

Moon sextile Mars: Physical vitality will be affected: people grow active.

continued on page 13

tues 4

The worth of life depends on inner strength and outer happiness.



8⁰⁰ MUSIC OF INDIA



9⁰⁰ CHICAGO MUSIC SCENE

AFTERBIRTH
live at Ruby Gulch

9³⁰ ACOUSTICAL EXPERIENCES
TOM RUSH, MOUNTAIN, OREGON,
THIRD EAR BAND

10⁰⁰ JAZZ
IN THE AGE OF SPACE
GEORGE RUSSEL, SUN RA, GARY BARTZ

10³⁰ ROCK MUSIC BY REQUEST
CALL 94 FRISK

11⁰⁰ ALAN WATTS SPEAKS

12⁰⁰ REMEMBERING
JANIS JOPLIN

12³⁰ IN THE HALL OF THE MOUNTAIN
KING — WITH THE PHILHARMONIC
ORCHESTRA & SRC to celebrate
Edvard Grieg's birthday

12⁵⁰ MEDITATION WITH SRI CHINMOY
& MAHAVISHNU

CHICAGO MUSIC SCENE

It's been proven that high electronic wails, such as a guitar makes, can interfere with your brain's functioning ability. In fact, if the right pitch is reached, your mind can be thrown into a state of panic, without any seeming motivation. Altamont anyone? Or how about breaking glass? How about your glasses? Well, you may *have* to take them off to listen to some high-powered gyrating electrical amps, but you'll *want* to take them off to some fine full acoustic meshing such as the ROSEHIP STRING BAND exhibits. It doesn't have to be loud to be good: anyone with a heart and a soul knows that energy does not equal sound decibels. Check your physics book. Energy is the ability to transmit feeling, or more technically, the capacity for producing effect upon matter. And there's no question about it — the ROSEHIP STRING BAND does produce an effect. An aural stigma that vibrates color in sound frequencies.

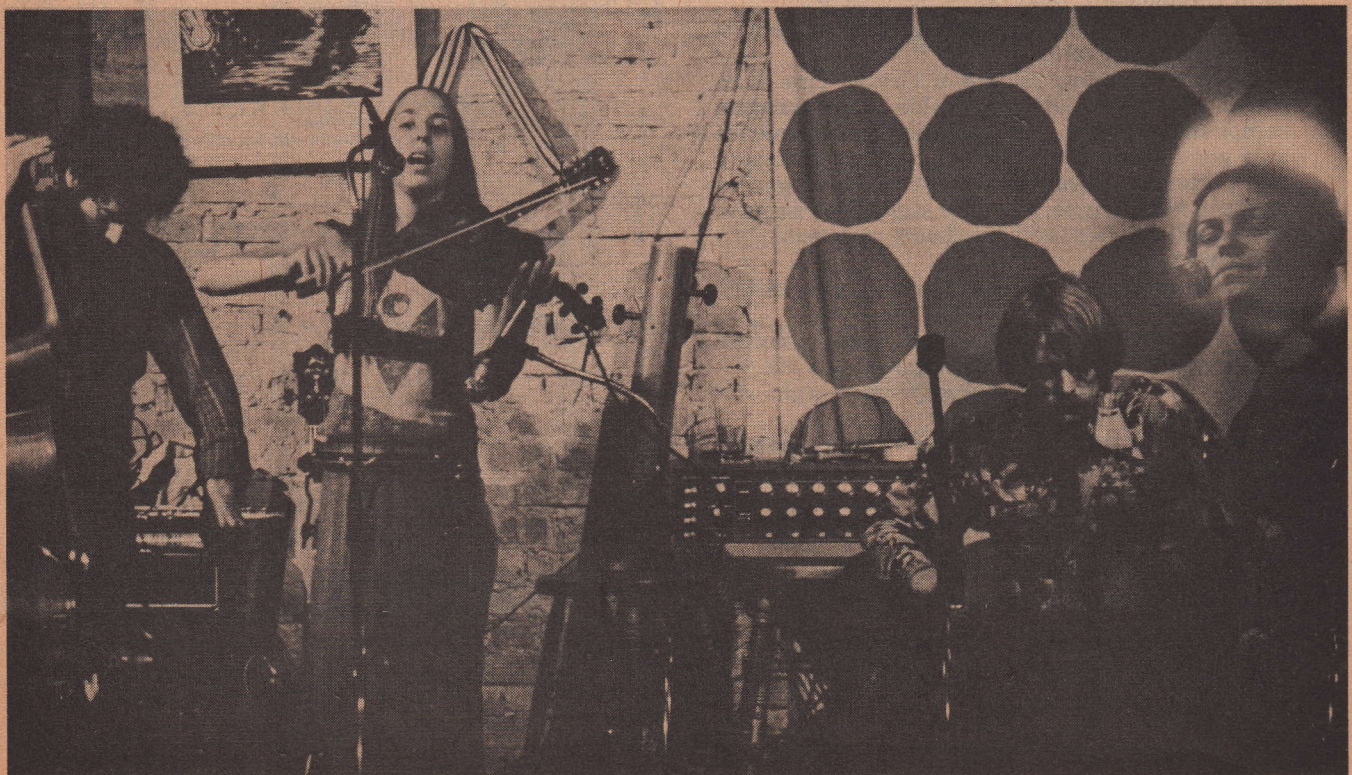
Composed of only three (and just recently, four) members, the ROSEHIP STRING BAND envelops you in a serenade of strings. Between them, they've mastered guitar, autoharp, dulcimer, mandolin, violin, conga drums, harmonica, and limberjack (a wooden Appalachian dancing-man on a paddle). Barry Charlton, Connie Koralik, Leslie Gould, and most recently,

Al Sullivan, who adds a deeper dimension on upright and electric bass and flute so far (maybe soon he'll incorporate his alto and tenor saxes and perhaps clarinet?). The music is mostly original and collectively composed and arranged and stems from many diverse sources: medieval English, Scottish folk tunes, Bulgarian folk music, the Pentangle, the Incredible String Band, and, of course, old folk music because that's how it all started.

The ROSEHIP STRING BAND harks back to an old folk duo that Connie was in. Barry joined in 1971 and he and Connie formed the ROSEHIP STRING BAND. Leslie, a roving gypsy violinist from Los Angeles wandered into Ratso's one night when Barry and Connie were performing and it was love at first hearing. The ROSEHIP STRING BAND became a trio, no longer branded in a folk idiom (Leslie's background having included classical training besides work in a blues-rock group and an old-timey Bulgarian band). Communal explorations began and a new music was formed. A music that can only be described as a mesh of the best of everything (Leslie's words).

A mesh of some of the best instrumentalists and finest vocalists in the Midwest (my words). Not only do their strings seek out fresh har-

rosehip string band

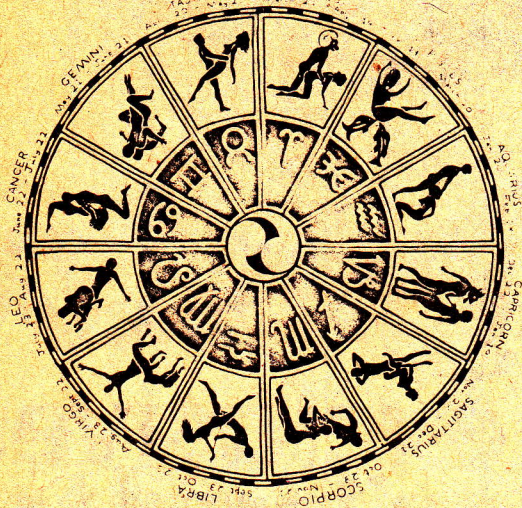


continued from page 13

- 29. Moon opposed Mars: Avoid antagonizing others — particularly policemen.
Moon conjunct Venus: Love conquers all. Expect good fortune and you will receive it.
- 30. Moon at identical latitude of Mars: Danger of indigestion lurks. Avoid heated discussions. Taurus may suffer throat or respiratory ailments.

For astrological consultation (and/or lectures contact Grant Wylie at:

8111 — Route 53 (Apt. 5)
Woodridge, Ill. 60515
969-6178



continued from page 12

monic counterpoints, but their voices blend and cavort in playful, intriguing syncopation. Every time I hear "Fiddler's Dram" my spine tingles — Leslie begins in a mock chortle-singing style that sounds like an old Tennessee mountain woman brewing a pot of homemade liquor, then breaks into a beautiful shockingly high wail that is countered by Connie's unfaltering soprano. Total control, backed by Barry's consistent tenor

What more can be said without individually pulling out each member and lavishing praises upon them. Do your ears a favor. Go hear the ROSEHIP STRING BAND for music inspired by inner electricity. They won't be around Chicago much longer; in fact, by the time you read this they'll probably already be in Madison, Wisconsin. Why? "When you play in Chicago, you have to please the club owners — up here (Madison) you have to please the people" (Connie).

In September, the ROSEHIP STRING BAND will be on tour, throughout the Midwest with Wildflower. Thereafter, you'll probably find them most often at Good Karma in Madison.



thur 6

Religion means man's faith in God. That is all. Yoga means man's conscious oneness with God. And much more.



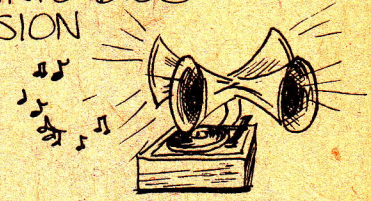
800

QUADRAPHONIC DISC TRANSMISSION

900

CHICAGO MUSIC SCENE:

country rock sounds of HEARTSFIELD



930

WAY OUT THERE WITH CAPT. BEEFHEART, WILDMAN FISCHER, & NAPOLEON XIV

1000

a Fairy Tale and music from SHAWN PHILLIPS

1030

 ☆ NEW SOUNDS, ☆
 ☆ NEW RELEASES ☆

1130

MOOG MOOD MUSIC

WITH HERBIE HANCOCK, WALTER CARLOS, E.L.F.P., M. FROG

1200

music for persons LOST IN SPACE

HAWKWIND, STRATOSLED, PINK FLOYD, CAPT. BEYOND



the triad special cooking section

fri 7



You may be getting thirsty reading (and hopefully cooking and baking) some of the recipes TRIAD has given you in the last few issues of the RADIO GUIDE, in which case you shall be saved. This month we offer you a recipe for making some de-luscious, mind-expanding (and stomach-expanding if you drink too much) HOME-MADE SARSAPARILLA. The tools you will need are:

a large plastic pail
lots of strong bottles
plastic bottle caps

The ingredients are:

3 gallons of water
9 cups of sugar
1 bottle of sarsaparilla extract
½ teaspoon of champagne yeast

You may have difficulty finding sarsaparilla extract and champagne yeast: try a wine-arts store. Once you've got all the ingredients together mix them well, bottle the concoction and cap it. Wait seven days and have a party. Cheers!

Human thought has no beginning. That is why it has no goal.

Divine thought has no ending. That is why it continuously fulfils.

8⁰⁰

GOSPEL HOUR

9⁰⁰

FATHERS & SONS

BRUBECKS, GUTHRIES, OTISS

9⁴⁵

HARMONICA LIKE YOU'VE
NEVER HEARD IT —

WITH WAR

10⁰⁰

ALAN WATTS SPEAKS

10³⁰

A MEDIEVAL DANCE OR
TWO WITH GRYPHON &
N.Y. PRO MUSICA



10⁴⁵

MUSIC of
BALI —

SEE BALINESE ARTICLE, PAGE

11³⁰

THROUGH THE YEARS
WITH JETHRO TULL

12⁰⁰



JAPANESE COMPOSERS OF
ELECTRONIC MUSIC

12³⁰

INSIDE INSIDE WITH
PALL HORN & ELOY



who are PROCTOR



&



Stan Bonner

BERGMAN ?

AN INNERVIEW OF EX-FIRESIGNERS PHIL PROCTOR AND PETER BERGMAN

"People don't know where to put us — are we a theatre group, a music group or a comedy group? What are we?"

Well, Phil Proctor, if you don't know, we can only guess. But maybe you, the TRIAD RADIO GUIDE reader can figure it out, or figure something out from the haphazard ramblings of two aliens who wandered into the TRIAD studios one afternoon saying:

Proctor: "Well, it certainly is nice to be here in Mexico under the supervision of the Direccion General de Turismo."

Bergman: "We're here to do our laundry and to launder some Czechs who came over from Prague with us."

Proctor: "That's right. Well, it's hard to cash the Czechs that've been sprayed on the wall of the Bank of Mexico, but G.Hard-on Getty and Edwardo Punk sent us down here & I guess that's our job and we're gonna do it."

Bergman: "Certainly. We're loyal to the man whom we don't know who didn't give us our orders."

P: "Well, he's faceless."

B: "Certainly is. But he has a good sense of humor, so we don't care".

P: "We're glad to be here at TRIAD, Tri-City of Chicago. Try as you can, it's hard to find your way around".

B: "Certainly is . . . we've been

touring all over the country, finding ourselves in various radio stations in various positions — lying on the floor, standing over the microphone. We were in another radio station house in Newton, Mass."

P: "Right across from the garbage recycling center. As a matter-of-fact, at the Garbage Recycling

Center Hotel where we were staying, a very interesting thing happened when you turned your key in the lock — it was shredded instantly."

B: "And they burn all your documents and papers."

P: "Very neat. You feel a lot lighter when you leave there."

B: "Because you go up through the smokestack. It's a wonderful way to leave the hotel."

P: "But Chicago is great. It's inspiring us to create new material. Besides, we're both midwesterners to begin with — Peter Bergman's from Shaker Heights in Cleveland and I'm from Goshen, Indiana. How many watts have you got? 50,000? Watt? Maybe you can get to Goshen. Ma, can you hear me?"

B: "Try the phones — they still work, don't they in Chicago?"

B: (*Alias the operator*) "I'm sorry, the number's been disconnected."

P: "But that's what I wanted. I like speaking to disconnected numbers, wrong parties . . ."

B: But seriously, our report on Chicago is pretty positive. We have all the tequila we want, to-keel-a some time in between sets. And we get to dress next to this big knight-in-armor in this back room which is full of dust and the El goes right by. Nice." (*The Quiet Knight were they performed here in Chicago*).



P: "You've got some smog, but then that's nothing unusual. All the cities we've been in seem to be plagued by smog."

B: "And some skyline — talk about your space-flight here on rocketship WXFM."

P: "We saw some buildings on Wacker Street the other day that were actually taking off."

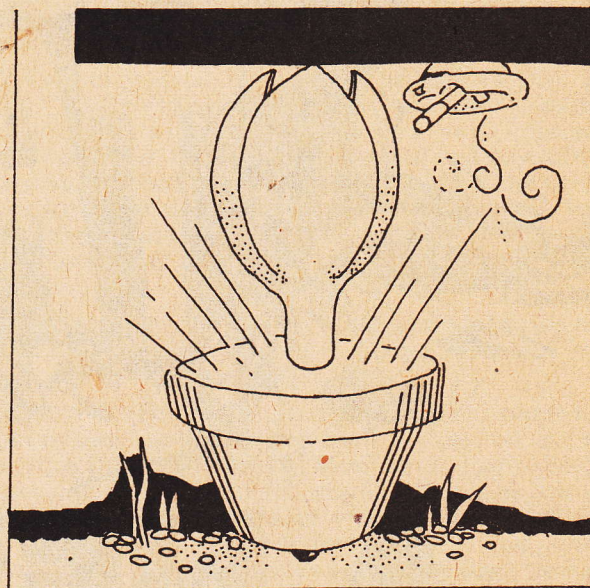
- B: "One was going to Mars and the other was coming down. Also we noticed that here, like in Philadelphia, the cars are treated as well, or in some cases, better than the people. They certainly get the best berths in the buildings — the nice suites. The boss doesn't come around and check on them — they're allowed their own privacy. They have their own office."
- P: "I was most intrigued to see the great devil signs you have all over the city — the twin towers. Where most cities have one tower — the Hancock building has a twin tower in the Sears building. Also the Marina buildings are double towers. Like great Italian devil horn signs over the city. I think it's because the city was destroyed by fire and people are still respectfully erecting monuments to it."
- B: "Now the newest Supremist Court decision on obscenity makes it impossible to refer to that great structure here in town as the Hancock building. It's now known as the "Hand Wee-Wee" building and wee-wee the people-people hope that it will become a popular name-name, a popular name."
- P: "Of course, we agree with the Supremist Court obscenity decision — because it's better to have sinned than have served."
- B: "Better to have sent home than observed."
- P: "Here, yes."
- B: "If you can call this here."
- P: "Where, where?"
- B: "What, what?"

At this point, Phil and Peter settled down a bit, and we were able to extract some reality raps from them about just exactly what it is they're doing emerging from their record jacket sleeves to show themselves in public.

- B: "We're out promoting the album and ourselves to acquaint the people with the fact that PROCTOR and BERGMAN is an act unto itself — an unnatural one, but an act nonetheless. It is of course launched by the fact that we've been in the FIRESIGN THEATRE for six years. And the FIRESIGN THEATRE is not over — we're going to do an album as soon as we can get the time together — maybe some time in September based on "The Giant Rat of Sumatra", an Arthur Conan Doyle story. But we've been launched from FIRESIGN THEATRE and are creating our own style of two-man humor, which is an entirely different gig altogether than four people."
- P: "A naked launch you could say — being born again."
- B: "Hopefully not being bored again."
- P: "Ours is definitely a new type of humor — it involves a lot of media concepts and blending. It echoes what's happening in the world. Younger people comprise our main audience, because they're open enough to understand where it's coming from (marijuana essentially). Older people are afraid to laugh — they feel their values are being threatened. But their values are threatened when they turn on the TV or the radio and hear the news. We like to liberate people from un-understanding fears. Comedy is liberating".
- B: "Noticing absurdities reveals a lot of profundities, and lots of fun ditties, a fund of knowledge."

- P: "We're observers of the absurd on the scene. The brotherhood of the mindless fellowship. We feel like aliens observing the world sometimes."
- B: "We like to play with garbage and cast off ideas and rip the old mask off."
- P: "The other two members of the FIRESIGN THEATRE are back on the west coast which they haven't left — which is one of the reasons we created this new grouping. Peter and I had every intention of touring — meeting the people all over the country and expanding our humor that way. If you stay just in Los Angeles there's a tendency to believe that L.A. is what's happening and that what's funny here is what's funny all over the world."
- B: "That's perfectly legitimate to a certain degree — the FIRESIGN THEATRE has turned people on all over the world. But we just felt it was time to get out there and meet the folds."
- P: "Some of the members didn't want to appear on stage. So, we found it to be a galling limitation. And Gaul was divided into three parts — Bergman and I got together and did "TV or not TV" so we could tour. And Phil and David have gone ahead and done their own albums — at least David Ossman has finished his album which the FIRESIGN THEATRE appears on as well as Wolfman Jack. It's produced by Steve Gilmore who produced our album "TV or Not TV" and it's called "How Time Flies — The Further Adventures of Mark Time Upon His Return From Planet X". And Phil Austin is working on an album right now which we don't know too much about except that it's called "Roller Maidens From Outer Space". Whether or not we'll make any kind of guest or ghost appearance on the album remains to be seen — but I think it's going to be more of a musical comedy album on Epic. So there's no dearth of activity for the FIRESIGN THEATRE."
- B: "In our act on stage we're performing visualizations of some of the concepts of the album and you'll see some of the characters from the album. Miz Information makes an appearance and Bosco Hearn, Spud Palmer, Civic Internationale, Kurs Lohman, Randy Rothnoodle, Fred Clark . . . And we do our famous talk on drugs to warn the kids and the adults and we talk about being a member of scab — self-control automated broadcasters. We talk about media in general and then visualize for you a sample or cycle of programming on listener-infested — excuse me — invested Channel 85."
- P: "We've got lights, microphones, and two suitcases full of props and costumes. We change to 15 or 16 different people right in front of your eyes during the set. Sometimes behind your back".
- B: "Proctor and I are going to publish "TV Or Not TV" into a book similar to the "Big Book Of Plays" and also our new album tentatively titled "Blue Planet Weekend" which will be out next February will be published into a book. And we're doing a movie tentatively titled because we're still tenants in this building — "The Shrimp Deal Is Set" — it's the story of two foreign businessmen who come over to this country to make a big deal on frozen shrimp and have to learn the

- language and the customs. They use language records, video discs, and the TV itself to acquaint themselves with the culture and kind of dream themselves right into the TV set. So you'll be catching that next spring, along with probably everything else you catch in Chicago about that time."
- "Then Proct and I hope to put together a full-length feature movie of "Blue Planet Weekend" — the story of two aliens who come from another planet to start their big career on the blue planet."
- P: "We're so exhausted now — I think we better just quit while we're ahead — or while we're heads anyway."
- B: "We're also working towards a TV show — it's definitely on our minds — on a network if we can. That's another reason why we're here in Chicago and Atlanta, Boston, Philadelphia, New York."
- P: Is that where we are now — Boston, Philadelphia, Atlanta, and New York? No wonder I'm so confused."
- B: "Somewhere in between — we fly so much."
- P: "It's that stewardess . . . Swedish girl . . . jet lag . . . I'll never get over that jet lag. "Get lost" of course I got over really fast — sent me to the cleaners — automatic pilot — no Hans — a few scary moments when he lost his lucky piece. But he found it later."
- B: "What was it, Phil?"
- P: "Artificial eye."
- B: "That's right. Well, you see, we're travelling all over so we can get a feeling — as many as possible in some ways — of the people in this country, which we're aliens to of course."
- P: "Trying to touch our fans. We tried to touch an electric fan last night and got the shock of our lives."
- B: "And we tried to touch a bunny at the Playboy Club in Great Gorge, New Jersey. They pay you in bunny money over there. I went over to one of the bunnies and asked her what it was good for and she said I'd either get heads or tails with it. And I tried and she rabbit punched me. Not very friendly. We learned then that there is indeed a generation gap — we couldn't fall in it — because we were playing so far over the heads of the audiences there that there was no gravity. We call it high altitude bombing."
- P: "We answered definitively the question as to why the porridge-bird lays its egg in the air. It's very simple — you're so far over their heads there's no gravity — you're just in orbit forever. But, you're still laying an egg. There's no doubt about it — the yolk's on us. Actually, the yolk's on nobody — it's just up there in the sky."
- B: "When you lay an egg in a gravity-less situation, it goes into orbit. It doesn't fall, because in falling it means there's a mutual attraction. It orbits, it has its own life. And that's one of the answers as to why do the porridge-bird lay its egg in the air."
- P: "And of course a porridge-bird — a bird who works for porridge or for his daily bread or for money, room, and board . . . Room and board is what we were promised, but we ended up being bored in our rooms."
- B: "Daily bread in Chicago is pay-offs that come from city hall" (Daley bread, get it?)
- P: "Give them bread and circuses — take their bread, have a circus."
- B: "The mayor's committee to reelect the mayor to reelect the mayor again — I think I saw it in one wastebasket. Keep Chicago clean. Re-elect the mayor and shut up. There's all kinds of interesting things you can see on these signs."
- P: "Actually one of the new attractions in Dizzyland (Disneyland) at tomorrowland is this 360 degree circle-vision and one of the views you get is Chicago — they turn Chicago on for you. We could've stayed in L.A. and not bothered to come our here."
- B: "Aren't we in L.A.?"
- P: "I don't know — is this on tape?"
- B: "Pinch me and find out. Ouch! No, we're live."
- P: "At least you are, if you can call that living."
- B: "Well, it certainly has been fun appearing here on high-ad radio, and we've triad as hard as possible to be entertaining, clean . . . Perhaps we can have another chance to talk when we come back in the fall on our college tour."
- P: "Or after the fall."
- B: "As Arthur Miller said. To come onto you again, to put you on again, who knows?"
- P: "All we know is the kids should take the needles out of their arms and put them on the records."
- B: "Not police records, but phonograph records."
- P: "Thank you."
- B: "Thank you too."
- P: "And you're welcome."



*Listen to Triad for the further adventures
of Proctor & Bergman*



letter to the editor



Dear Triad,

Bijou Comix #8, our fifth anniversary issue, will be our last issue unless *you* take an active part in protesting the censorship inherent in the U.S. Supreme Court's June 1973 decision.

As you might know, this decision makes it *constitutional* for individual states and/or *communities* to prohibit the sale and distribution of any "works, which taken as a whole, appeal to the prurient interest in sex, which portray sex conduct in a patently offensive way, and which, taken as a whole, do not have *serious literary, artistic, political, or scientific value.*

Previously, a work containing sexual description or depiction could only be banned if it were "utterly without redeeming social value". Now such a publication, movie, play, etc. can be banned if it fails evaluation as a "*serious*" work. But who is to make this evaluation? The U.S. Supreme Court specifically ruled that *no expert testimony* as to the serious value of a work in question need be presented in order for a judge and jury to declare that work *obscene* and *illegal!*

As to the portrayal of patently offensive sex conduct — what is patently offensive to *some* people may be exactly the thing *other* people are doing in the back seat of the Chevy at this very moment!

Under the old law, nobody was *forced* to view sexually oriented material. Minors were not *admitted* to X-rated movies, and were booted out of dirty bookstores, too!

The big cities with most of the states' population have fewer delegates *per-capita* to the state legislature than do the rural communities. Urbanites, who are likely to be less "Patently offended" by the media in question, are deprived by the state legislature of the option to buy such material, whereas rural dwellers, like everyone else, always had the option *not* to buy it before this decision. As this editorial is being written (July 15, 1973) there is a bill before the Illinois State Senate, for example, which would outlaw the sale of material depicting the *bare bosom.*

Still, the cities are responding to the decision with a flurry of book-burning of their own. In the month since this decision was handed down, we've seen "Playboy" banned in Albemarle County, Virginia and in many cities. "Playgirl", a magazine for women which features hazily photographed naked men with discreetly covered or shadowed pubic areas, has been banned in Cleveland and other cities.

"Paper Moon", a movie which has a *P.G.* rating, has been banned in Dallas, Texas. "Last Tango in Paris", considered by most well-known movie critics to be of serious artistic value, has been banned in Salt Lake City and other areas. "Carnal Knowledge", a Jules Feiffer/Mike Nichols Academy Award winning film which many critics considered an artistic masterpiece is now illegal in Albany, Georgia. And the mayor of Macon, Georgia has ordered police to investigate "lascivious" books on the shelves of *school libraries!*

Remember the Nixon commission, which set out to study the effects of pornography on society and — surprise, surprise — found pornography to be *harmless*, much to the president's embarrassment! There has been no study which *disproves* this conclusion; no study has linked increased crime rates with the liberalization of obscenity law.

Recently we heard a clergyman on a Chicago talk show say that most sex criminals have read pornography. But most sex criminals have eaten Hershey bars too . . . how about all the business executives, doctors, firemen, politicians and teachers who have read pornography? It's like the 1950's when a sensationalist author in the pages of a book garishly titled "Seduction of the Innocent" cited evidence that most criminals had read comic books as children, but nobody mentioned that most law-abiding citizens had also read comic books as children! Wertham's rantings led to a congressional investigation of comic books which resulted in "the good comics code" — a form of censorship based on the blacklisting by distribution of non-code books. In a country that exalts freedom of the press, it's shocking to observe our community leaders burning books for protection of society. Outlawing sexually oriented media sets a fine precedent for outlawing other materials which might occasionally deviate from the establishment morality — like the daily newspapers, which bring us news of political scandal . . .

What can *you* do? If you're old enough to buy "*Bijou*", you're old enough to vote, and your potential vote carries some *weight* with your state representatives. Write letters to your *state representatives* urging them to *refuse* to outlaw the sale of "hard core pornography" to adults in your state. Explain your feelings about censorship. Tell them to do what they can to seek a *reversal* of the U.S. Supreme Court decision, too.

If you aren't sure who your state representatives are, you can phone the League of Women Voters in your area for this information.

Write a similar letter to your *governor*. His name and your state capital are sufficient address on the envelope. If you read in your local newspapers about a particular elected official who is seeking to ban obscenity in your community, write to him or her *too*. Your letters don't have to be typed — in fact, handwritten envelopes are usually opened first, because of the numbers of form letters and so forth that flow into government offices. Be sincere, but, for best results, *avoid* phrases like "you fascist motherf---ers", because politicians have no sense of humor about this stuff and will assume that your snappy rhetoric is the product of a four-color glimpse of thigh.

In Bijou's five year history we've never run a *serious* editorial until *right now!* Please readers — don't take these words lightly! If you don't act now a free press in America is *doomed!*

Sincerely,
The Editors of Bijou Funnies

continued from page 15

Although the tradition of the instruments, orchestra, and teaching methods may not have changed much, the style of the gamelan music has changed within this century.

Balinese music has basically two styles. The old style is known as gamelan gong. It is more conservative than the newer gamelan gong kebjar. The newer style originated around 1915. Kebjar gamelan is very brilliant and shimmering in quality; the word kebjar means to burst into flame. A good example of kebjar gamelan music can be heard on Triad September 25 at 12:30.

The music of Bali is generally played by the gamelan orchestra. This is an ensemble of musicians ranging from numbers of four to fifty who play a variety of gongs, metal kettle-like instruments, xylophone type instruments, drums, cymbals, flutes and occasionally a stringed instrument. The majority of the gamelan instruments are however the metal instruments. One instrument is known as the trompang. It consists of a horizontal row of ten metal gongs. A gangsa is an instrument consisting of a row of metal bars that are placed over bamboo, which acts as a resonator. A gender is a similar instrument with bronze keys that are placed over a wooden frame. The reyong is sometimes used in the gamelan. It is a set of twelve gongs placed in a line and played by four musicians at once. The kempli is a large gong which when hit sets the beat of a gamelan piece. All of these metal instruments are played with a mallet of some type, each instrument usually has its own type of mallet. Other instruments which are used in the gamelan are two drums called kendang or bedug, a flute known as suling and the one-stringed bowed rebab. These last instruments are not indigenous to the island.

The gamelan instruments are tuned to a system which is very different to our western ears. Instead of an 8 note scale as we are used to hearing, the Balinese usually play a five note scale which is known as a slendro scale. The Balinese counterpart to do, re, mi, fa, so, la, ti, do sounds like this: ding, dang, dong, dung, deng. The pitch from village to village is not the same either. Although the slendro scale is used, the pitches are not always the same. This is due to the fact that each village has its own instrument makers. Because there is no standardized pitch in Balinese music, the pitch of the instruments does not have to meet any standards except that all the gamelan instruments in the particular set must be tuned to each other. In other words, one village's gamelan can be on a completely different pitch level from the gamelan instruments in a village twenty miles away; but the instruments within each village are tuned to each other. I read in one book that the first pitch of the slendro scale is determined by the instrument maker and it the highest note that he can sing without straining his voice. This starting pitch is known as the nem. If this is truly the case, it is easy to see why every village has a different sounding gamelan. It should also be made clear that these metal instruments are not like a trumpet or trombone whose pitch can be changed or adjusted at a moment's notice. Once the instrument is made it maintains a set pitch that changes with the weather and can not be adjusted easily without the help of an instrument maker.

continued on page 29

mon 10

A doubting mind breeds
This is our life's conviction.
A loving heart makes us
This is our life's realisation.

8:00

YOU START THE SHOW!
AT 943-7474

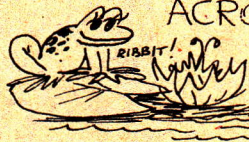


9:00

AMERICAN MUSIC OF THE
LAST CENTURY
FROM THE AMERICAN MUSIC
GROUP, CHAMPAGNE, ILL.

9:30

SOUNDS FROM
ACROSS THE BIG
SWAMP



presented by
BAYOU RECORDS

10:30

NEW SOUNDS
NEW RELEASES

11:30



LISTEN TOMORROW NITE SAME
TIME FOR CONCLUSION

12:00

THE FUGS
SING A SONG OF
ANCIENT
EGYPT

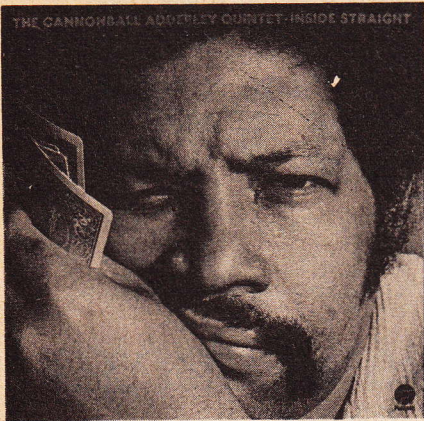


12:30

ORCHESTRA MUSIC OF
ORNETTE COLEMAN -
Skies of America



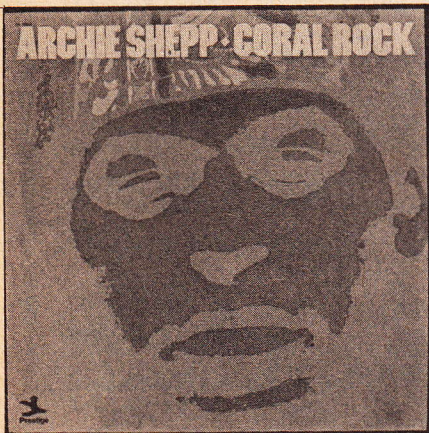
record reviews



CANNONBALL ADDERLEY QUINTET
Inside Straight
Fantasy

Cannonball has pulled off a top flight job of fusing jazz with a solid dose of funky-soul. On the whole, the adjectives that would describe the music here would read like the paradoxes from Dickens' "Tale of Two Cities". This is a live session that manages to collect all the looseness, fun, and professionalism in the air at the time. The music is clean, sharp, straight ahead, and poses an invitation to everyone from foot-stompers to hard-core jazz freaks.

The best cuts for my money, which incidentally I never use, are "Inside Straight," "Snakin' the Grass", and "Inner Journey".



ARCHIE SHEPP
Coral Rock
Prestige

How much you like Shepp will be the determining factor on whether you find this to be an identity crisis or versatility. The title tune is a good venture into the avant-garde world. The cut on the other side of this two tuned affair is more in the mainstream of jazz.

The eight people working behind him augment and compliment with distinction at times and prudence at others. Al Shorter's work on the flugelhorn is a dream. A crisp French production rounds out this effort.

GARY BARTZ NTU TROOP
Follow the Medicine Man
Prestige

When Bartz puts the saxophone to his lips, he pulls out all the stops and quite possibly searches for notes that the sax doesn't know it can produce. He doesn't seem to know the word "frills", and demonstrates this by being tightly driving and forward.

This is a fine serious work and leaves you drained after listening to it. It's hard to conceive being able to sound experimental while all the while remaining tight and straight, but to his credit, Bartz does it. Highly recommended are the cuts "Dr. Follow's Dance", which is around as a single, and "Standing on the Corner", no relation to the song about watching girls written scores of years ago.



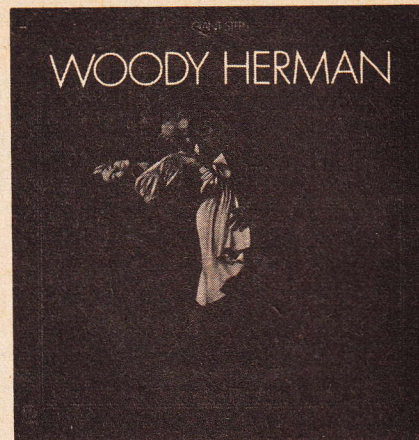
ART BLAKEY
AND THE JAZZ MESSENGERS
Buhaina
Prestige

It's good to know that the Messengers are turning out new material. In addition to the Messengers, Jon Hendricks is the guest vocalist on two cuts. Blakey's distinct drumming makes the listener sweat as much as he did, practically making the listener a part of the creative process.

The band drives solidly down the highways created by the lines on the staff of music, and keeps going with power to spare. I realize this sounds like a gasoline commercial, but they push on with distinct and well defined, good solid listening.

Special attention should be payed to "Moanin'", "One for Trane" and "Mission Eternal". "A Chant for Bu" also gets itself honorable mention.

Graham Carlton



WOODY HERMAN
Giant Steps
Fantasy

This is the album to give to someone who thinks that Chicago are god. I assure you that you will shatter their dreams and cure them of playing that garbage, at least in your presence. This album is a gem all the way down to the cover art. Each cut is blown apart and thoroughly ravaged for maximum exploration.

Despite the fact that his band, The Herd, is 17 pieces, instead of playing like an amalgam, they play like 17 sharp soloists. Every cut is a stand out.

MCCOY TYNER
Song of the New World
Milestone 9049

All hail the keyboard wizardry of the one and only McCoy Tyner on this the newest of his breathtakingly fantastic L.P.'s. McCoy now writing and arranging for a "big band", but not your typical big band sound. If floating and ethereal can be used to describe "Song of the New World", powerful and expanding tell the story as well. McCoy's keyboard work as usual is mostly large and chordal: flying as fast as a rocket with single note dexterity, the feeling of mid-sixties roots can still be heard, but McCoy Tyner is definitely living, playing, and creating music of now!

The horn and string charts McCoy has written and arranged on this L.P. have a unique freshness in this day and age when the aforementioned are usually synonymous with "supermarket muzak". Dynamics and sensitivity are two major feelings that come over one, when auditioning and enjoying the McCoy Tyner L.P. While listening, you'll most likely note a strong sense of free, wheeling energized freedom on all the tracks. McCoy's solos are as usual almost unbelievable for a man with two hands and ten fingers. Where he pulls out all those notes I'll never know. The percussion work on this L.P. is most interesting also: Alphonse Mouzon com-

continued from page 27

In the lowlands of Central Bali anyone who wishes to play the gamelan or dance to its music, must be a member of a club known as seka. They must come to rehearsals and are sometimes kicked out of the gamelan orchestra if they miss. The rehearsals involve the intense practicing and repetition of passages in order to play the Balinese music properly. Because there is no written music, it must be learned by ear. In some pieces a soloist might improvise, but the rest of the orchestra plays their special parts and they must be strictly executed in order for the piece to be played correctly. Usually there is a central theme from which everything else stems. Because there are often several musicians repeating certain musical patterns intricately, improvisation by more than a very few musicians would result in a chaotic, non-Balinese style of music. This is not to say that every time a piece is played it is the same, it only means that the style of Balinese music is one which has definite forms and it is thought through prior to the performance. A Balinese piece can be played over and over the same way but does not have to be as long as it has been rehearsed before a performance.

The individual gamelan instruments are not owned by the musicians, but rather by the village. They are usually kept in special houses built in the temple courtyards.

The main festival where the gamelan is played is known as odalan. This festival occurs every seven months at the time of the full moon. I read that in the mountainous regions of Bali the gamelan is seldom heard except at this festival. This festival of three days centers around two temples: the Temple of Origins and the Temple of Death.

The Temple of Origins refers to the gods who created the particular village, and the Temple of Death was built to house the goddess of death. The purpose of this festival is to invite the various gods to their respective temples to share food and to be entertained. On the last night of the festival the priests ask in return for the festival, favors from the gods for the next seven months. Several women are used as mediums and the priests direct their questioning to them. The women in return speak for the gods. In Colin McPhee's fantastic book *Music in Bali*, he wrote that it is not unusual to hear from the gods that the gamelans are not in tune, or that the temple yard needs to be cleaned, etc.

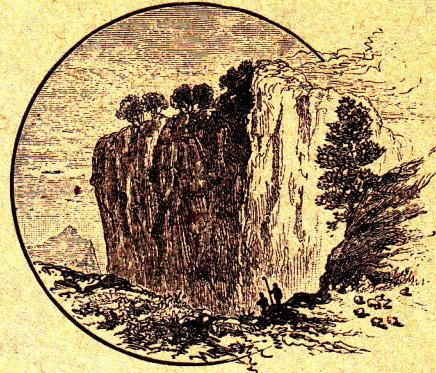
The entertainment provided for the gods consists of dancing, music, and theatre. There are two types of dancing involved, one in which the dance itself is an offering and the other in which the dancer offers something to the gods such as a cup of food, etc. The dance is naturally accompanied by the music of the gamelan. The dance music of the North is said to be more dynamic in character, accenting certain dance moves, whereas the south is more conservative.

Many mythological stories and themes are depicted by actors and actresses throughout the festival. They stem from the stories of Mahabharata, Panji Cycle and most famous to Traid Listeners the Ramayana. The Ramayana Monkey Chant — Ketjak con-

continued on page 31

tues 11

God is wiser than we are because He wants to excel Himself at every moment, whereas we cry to excel others.



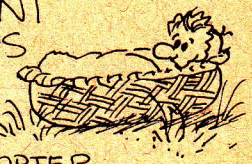
800
MUSIC OF INDIA

900
CHICAGO MUSIC SCENE:
DUNGEON BUTTER

930
... and all that jazz
WITH COLTRANE, SANDERS,
SHEPP, & some of your favorites
at 9437474

1030
CHILD-PARENT
RELATIONSHIPS

WITH TOM RUSH,
PAUL SIMON, CAT
STEVENS, KAPT. KOPTER



1100
ALAN WATTS SPEAKS



1130
the Wizard
of IZ ****
PART 2



1200
A TRIBUTE TO BLIND
MUSKIANs.....

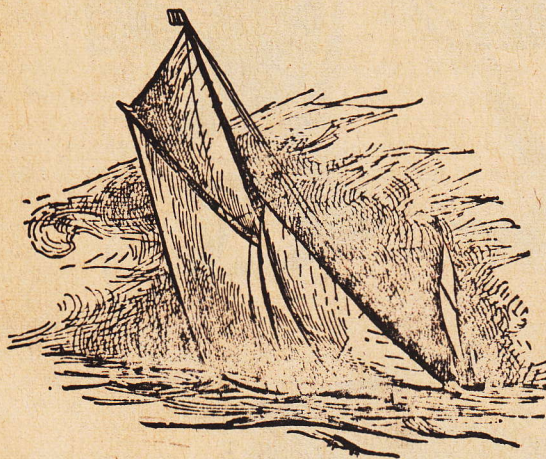
STEVIE WONDER, RAY CHARLES,
JOSÉ FELICIANO, GARY DAVIS,
SONNY TERRY

continued from page 29

cerns the battle in which monkeys aid Prince Rama against the evil King Ravana. From 50 to 200 men form concentric circles around a group of robed actors and chant this incredibly unique chant. Listen to it on September 4 at 11:30. There is no gamelan accompaniment. Another type of drama is known as Ardja. In this drama actors and actresses dress in ornate costumes and act the parts of kings and queens. A small gamelan ensemble of from 5-6 musicians usually play very softly during the performance so as not to interfere with the text. Shadow plays are another favorite form of entertainment and music which accompanies these can be heard on September 20 at 11:30.

If you are interested in purchasing records of Balinese music here are some numbers and titles: Archiv Produktion, Musical Tradition in Asia, Bali: Gamelan Music from Sabtu St. 2533 130, Columbia Odyssey, The Exotic Sounds of Bali, Stereo 32 16 0366, and Nonesuch Explorer Series Golden Rain, Stereo H-72028. Some books about Balinese music are Colin McPhee *Music in Bali*, Yale University Press 1966, and Donal A. Lentz *The Gamelan Music of Java & Bali*, University of Nebraska Press 1965.

You might also be interested in knowing that several colleges around the country are now offering courses in Balinese music. Wesleyan University in Conn. is one, the California Institute of the Arts, is another. I have also heard that a school is opening soon around San Francisco which will only offer studies in music of the Far East.



Roosevelt University
430 South Michigan

Sept. 19 3:30 - 5 PM and 8 - 9:30 PM
two musical films:

"The Tchaikovsky Music Competition in Moscow"
"Then Came Music"
in the Patrick O'Malley Workshop Theatre
\$1.00 general admission, students 25¢

wed 12

Meditate regularly.

God's Compassion and Blessing will be yours.

Meditate punctually.

God's Pride and Delight will be yours.

800

POSITIVELY YES!

830

the big band sounds of
KENTON, WOODY HERMAN,
FRANK ZAPPA

900

AN INNERVIEW OF
KRAFTWERK

930

TOE-TAPPIN' TUNES:



WITH JOHN FAHEY, MARIA MULDAUR,
MIKE SEEGER

1000



TRIAD THIRD
EAR PROJECT

1030

FRENCH ROCK SCENE

MAGMA, GONG,
AME SON, COVER
MAGIQUE, LES
VARIATIONS



1130

CHICK COREA talks with
TRIAD



1155

MUSIC SCENE COMMENTARY

who's playing where, etc



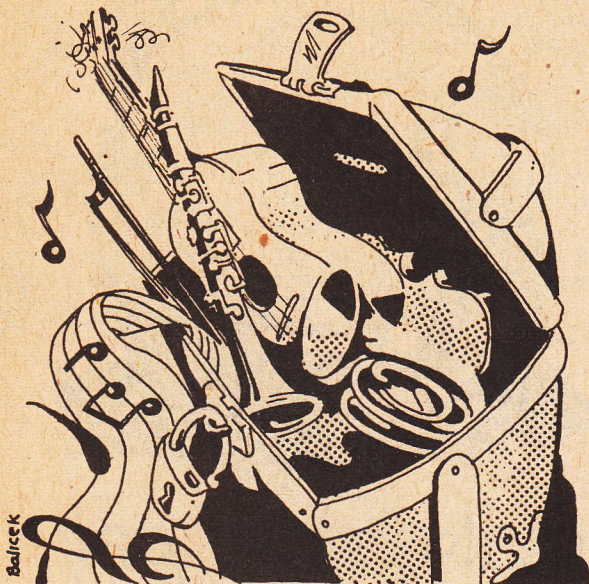
1200

MELLOW DOWN EASY

KING-SIZED JAM SESSIONS-

B.B, ALBERT, FREDDIE, ♯
LITTLE FREDDIE

triad's musical want ads



Just moved back to the area from D.C. and am interested in meeting others who are interested in meeting to explore guitar techniques, music writing, and broaden their musical capacity; especially owners of Martins. Call Sue (219) 838-7684.

Used tenor saxophone. Good for learning the tenor on. \$160.00 or best offer. Roger O. Smith, Lombard, Illinois. 627-4862.

For sale: trombone — Bach, Mercedes II nearly new. Am asking \$150.00 or best offer. Call 965-6881.

Advice wanted: I sing and play piano and guitar and I want to perform professionally but don't know how or where to get started. If you know useful things about the Chicago music scene — club auditions, amateur nights, coffee houses, whatever . . . please call 226-6428 after 6 and weekends.

I would like to learn to play the balalaika I just received from a friend. Also, history and sounds of the instrument. Dena Wangerin. 1101 Nichols Lane, Maywood, Illinois 60153.

Talented drummer looking for work in serious band. Gary - 545-0503. Evenings - 935-8524

Need tunes? Write Tunes — Will Travel. Call Russ Otis at 967-6625. Keyboard guitar — bass — drums

For Sale — Fender Bandmaster amp and bottom with two 15" JBL speakers. Good condition. \$175 or best offer. Call Vic at 833-1772.

continued on page 35

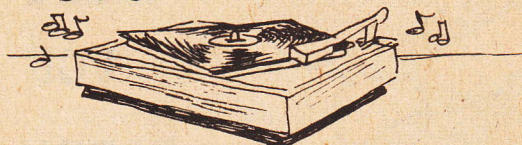
thur 13

Religion tells us what is right and what is wrong.
Spirituality teaches us how to say the right thing and also how to do the right thing.



800

QUADRAPHONIC
DISC TRANSMISSION



900

THEY JUST DON'T PLAY
BACH LIKE THEY USED TO . . .
(OR DO THEY?) WITH
WALTER CARLOS, ANTHONY
NEWMAN, JETHRO TULL,
GLEN GOULD

930



TRIAD for FINANCIERS
WITH CHICAGO, ARCHIE
HEPP, BEATLES, KING
CRIMSON, PINK FLOYD,
DAN HICK

1030

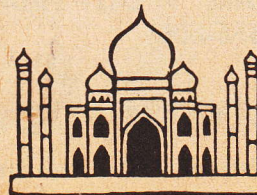
NEW SOUNDS  
*  NEW RELEASES.  *

1130

HUNGARIAN ROCK FESTIVAL
WITH LOCOMOTIV GT

1200

WELCOME TO THE TAJ MAHAL—
Your host PAUL HORN, chanting
and playing



continued from page 33

Wanted — Musicians to jam on weekends and if possible form a working group. I am into Charlie Parker, Miles Davis, Sonny Rollins & others. I play tenor sax and a little flute. A piano player and bass player (up-right) and a drummer would be great. A second horn (trumpet) would be cool too. Call Mike at 784-7117. Leave a message if no answer or keep trying.

For Sale — Pair of flush mount car speakers. 5¼", 6.8 oz. ceramic magnets. Brand new \$15, two-way speaker systems, 8" woofer, 3½" tweeter, walnut-like finish, good condition \$15; Concord portable stereo cassette, 2 VU meters for recording, counter, monitor plug, headphone plug, volume and tone control for right and left. \$140 new, \$70. Jay Mickow, 1533 Vine Ave., Park Ridge, Illinois, 696-0892

MEHER BABA



Meherwan Sheriar Irani, known to the world as Meher Baba, passed away on January 31st, 1969, in his 75th year. For nearly fifty years, Meher Baba had tirelessly carried out a many-faceted work in the world. He had fed and clothed the poor, and bowed down to them to affirm the dignity of God in every man. He had bathed lepers, and bowed before them too, calling them "beautiful birds in ugly cages", and reminded them of God's suffering to know Himself. He had established schools, ashrams, and hospitals, and within them abolished all distinctions based on caste, creed, and race; and taught above all by example, showing the way to a life of love and service within the limitations of the world. These were some aspects of his external work — carried on in silence, for Meher Baba observed unbroken physical silence from 1925 until his death. Along with this activity, he performed another kind of work, which often required long fasts and periods of seclusion. This, Baba termed his "universal work" — work within the framework of consciousness itself; work on the dazzling planes of energy and mind, which fall within the realm of the unconscious for most human beings. This was a work of planting seeds for future growth and creativity — for a new humanity on earth.

continued on page 41

fri 14

True, a sincere seeker wants to realise God.
But he should be much more concerned to know what God wants him to be.

800

GOSPEL HOUR

900

A LOVE SUPREME times 3

WITH JOHN COLTRANE, SANTANA -
MAHAVISHNU, & ALICE COLTRANE

930

SOVEREIGN HOUR

featuring PETER BANKS, FLASH,
PUBLIC FOOT THE ROMAN,
and RENAISSANCE.....

1030

MAHLER on your mind —

(FIRST MOVEMENT OF MAHLER'S 10th)

1100

ALAN WATTS SPEAKS

1130

RELAXING WITH



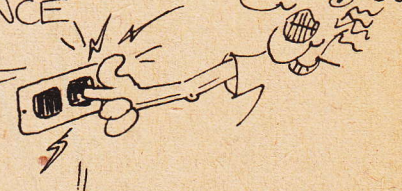
EARLY BOB DYLAN & DONOVAN

DONOVAN

1200

ELECTRONIC
EXPERIENCE

SPOTLIGHT ON
STOCKHAUSEN

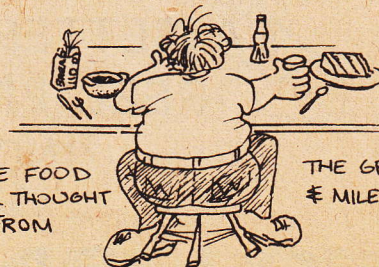


1230

A MIDNIGHT SNACK WITH TRIAD

SOME FOOD
FOR THOUGHT
FROM

THE GROUNDHOGS
& MILES DAVIS



changes

T.S. HENRY WEBB

Watch out Chicago! Or should I say America . . . the world? T.S. HENRY WEBB is no longer alone. He's now got a four man back-up band that are out in front all the way. Josh Leo on the fastest, slickest, most accurate lead I've heard in a long time; Jim Walkoe driving a hard solid bass; Mark Goldenberg manning rhythm guitar (and sometimes French Horn); and Mike Lerner matching rhythms on drums. As for T.S. Webb himself, I hate to pull out the old book of superlatives, but take your pick — they all apply. Webb is a little bouncing ball of feverish energy, bursting off into creative sparkles of virtuosity whether it be on flute, sax, harp, piano, vocal cords, or faces. He has an uncanny ability to extract every innuendo and tone from the simplest word and play it for all it's worth. Back this with a group poised and posed and ready to fall in at exactly the right moment and you've got a potentially lethal dose of heavy grinding music. But that's not all they play: T.S. HENRY WEBB can lay out a softly meshed lacework of gentle sound as well — whatever the situation calls for: versatility is the key.



T.S. should get an Oscar for his performance, because that's just what a T.S. HENRY WEBB show is. You don't just get incredibly tight music, you get acting and scenic changes (in T.S.'s bizarre "hat for every song" collection). But most of all, you get an energy transfusion. Forget the vitamins — go see T.S. HENRY WEBB.

632 FUSION

Well, we're finally going to have an alternative to Joe Segal's depressing "save jazz" raps in the dingy

dimly-lit Rush Street basement that houses the Modern Jazz Showcase as jazz truly gets saved in the opening of a new jazz club, "632 Fusion". 632 Fusion, set to open August 31 at 632 N. Dearborn with Leon Thomas, is being billed as a progressive multi-media entertainment club. That means music won't be the only feature to amuse, stimulate, and hopefully broaden your horizons: scheduled for later in the fall are live theatre happenings, films, dining, and a private entertainment club on the building's third floor. 632 Fusion is an outgrowth of several people's ideas and creative efforts in forming a social club that would develop and serve the black aesthetic experience. All the controlling members are black and the club's decor is being designed by Dakabar to reflect the contemporary black environment. That doesn't mean that all whites will be excluded, but jazz is after all a traditional black expression. The entertainment line-up for September includes Gary Bartz and the Ntu Troop, Lonnie Liston Smith, Doug and Jean Cairn, and Norman Connors. Pretty impressive — and all you have to pay to enter this musical and visual environment is \$5 at the front door (\$3 during the week). From there you can wander to your spirit's content.

JOE DALEY QUINTET

"Those who can, do; those who can't, teach". How many times have you said that? Always thought it was true, didn't you? Well, you're wrong this time. The main core of the JOE DALEY QUINTET are teachers, but they're also some of the most competent jazz musicians around Chicago, having gigged together for the past ten years. That includes Joe Daley on tenor, Hal Russell on percussion, and Bobby Lewis on trumpet and flugelhorn. The newest additions are Rich Corpolongo on alto and soprano saxes, clarinet, flute, piccolo, and whatever else you blow into, and Steve LaSpina, the most proficient nineteen year old bassist I've ever seen or heard. Together as the JOE DALEY QUINTET they paint a rich and dense panorama of musical exploration that is largely their own invention; meaning Joe Daley, Hal

Russell, and Rich Corpolongo write most of the tunes. Inspiration stems from past playing experiences (including a stretch with Woody Herman on Joe Daley's part and a record album for RCA), classical jazz, and classical classical, all of which makes for a structurally intriguing and thickly layered sound package. You might find yourself about to utter "Ornette Coleman" at times, but the JOE DALEY QUINTET are



Stan Bonner

a little more reality time-based and rhythmically symmetrical than Ornette would ever want to be. Yet the same flights of freedom can be felt. It struck me while listening to them at a rare appearance at Rats-o's (minus Rich, who was honeymooning) that their music is quite like ballet — precise, well-timed, considerate, and refined. Each member knows his place at all times and manages to make his place interact and play off of his partner's. Sounds constricting, but if you can manage to entangle all the elements in a free-styled jazz riff, you've got a mighty fine mesh. It's so good to hear musicians who really know what they're doing and enjoy it — and that's exactly what the JOE DALEY QUINTET does. If a performer feels good in what he's doing, there's no way he can fail to communicate it. Watch for the JOE DALEY QUINTET. They don't play around town too much, because they're not a commercially-oriented boogie band, but they sure have something to offer in entertainment and musical education. Let the teachers teach. I'm ready to listen.

Aldona Gineitis

continued from page 35

This work occupied much of his attention during the last years of his life, and those who lived with him saw the toll it took on him, reflected in his exhaustion and physical suffering.

It was during this period of seclusion and "inner work" that Meher Baba first become known to a large number of young seekers in the West, when a number of psychedelic experimenters, impressed by his writings on consciousness, wrote to him for information concerning the possible use of drugs as a means to spiritual advancement. Baba's replies to these questions became widely circulated. Among other things, he stated:

"No drug, whatever its great promise, can help one to attain the spiritual goal, and drugs, LSD more than others, give only a semblance of 'spiritual experience', a glimpse of a false Reality."

In July of 1968, Meher Baba announced that his work was finished, and that its results would soon begin to manifest in the world. His physical death six months later came as a complete surprise to those closest to him — to his disciples it seemed that he had slipped away imperceptibly, "like the stars at the approach of dawn". For his "lovers", people around the world whose lives had been touched by him, a new era had begun — not a new era as the world reckons them, of some advance in science or government — but an era of looking within one's heart to find God, who had already introduced himself to man as the Beloved, Meher Baba; for as he had repeatedly taught, the heart is his only real abode.

Those who were close to Meher Baba during his life, and many thousands who have come into contact with him since his physical death, believe his to be as he himself asserted, the Avatar, or God-Man, the periodic manifestation of God in human form. However, they are not particularly concerned with whether others accept or reject Meher Baba as the Avatar. Meher Baba stated:

"I am not come to establish any cult, society, or organization, nor even to establish a new religion. The religion that I shall give teaches the Knowledge of the One behind the many. The book that I shall make people read is the book of the heart, that holds the key to the mystery of life. I shall bring about a happy blending of the head and the heart. I shall revitalize all religions and cults, and bring them together like beads on one string."

Though centers have at times been set up to make available information concerning Meher Baba to those who desire it, the information once acquired can only be a tool for the individual to forge his own path back to God, for there is not one, set way to follow or love Meher Baba.

The books and messages dictated by Meher Baba, using an English alphabet-board or his unique language of hand gestures, have been found to be tremendously helpful by seekers from all backgrounds. Among these books, the volumes of *Discourses* by him constitute a comprehensive guide to the problems of daily life, seen from the perspective of the inner mechanics of consciousness, and of man's ultimate goal. *God Speaks*, subtitled, "the theme of creation and its purpose" depicts the evolution of the

continued on page 43

mon 17

Our highest realisation dawns when God is on our side.

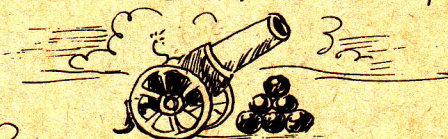
Our most glorious perfection blossoms when we are on God's Side.

800

JAN AKKERIMAN (Focus) meets
PETER BANKS (FLASH)

830

THROUGH THE YEARS WITH
CANNONBALL ADDERLY

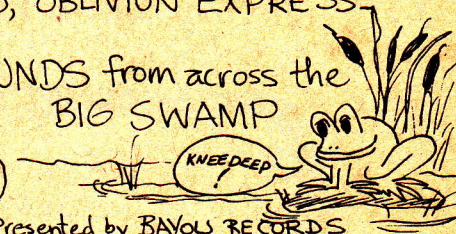
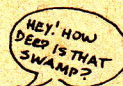


900

THE DRAGON SONG times 3
with JOHN McLAUGHLIN, GOOD

930 GOD, OBLIVION EXPRESS

SOUNDS from across the
BIG SWAMP



Presented by BAYOUS RECORDS

1030



1130

THE EAST-WEST GATHERING
featuring songs about & messages
from MEHER BABA

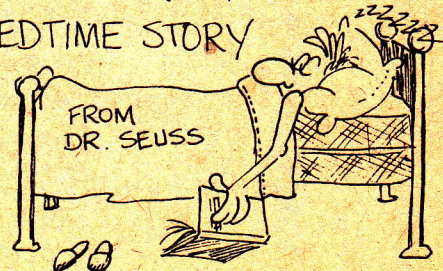
1200

SCI-FI ROCK

WITH AMON DULUL 2, HAWKWIND,
PINK FLOYD

1230

A BEDTIME STORY



1250

MEDITATION WITH SRI CHINMOY
& MAHAVISHNU

continued from page 41

universe from God's whim-to-be-conscious, and describes the nature of the higher planes of consciousness experienced by the soul as it moves toward the ultimate Realization of its own inherent unity with God.

An information center dedicated to Meher Baba has recently opened in the Fine Arts Building, 410 S. Michigan Avenue, room 1025. It is open Monday through Thursday evenings, from 7 to 10 P.M., and Saturday afternoons from 2 to 6 P.M. Books and other literature are available there. General information meetings are held Mondays at 7:30 P.M.

"The East-West Gathering" is an album of songs dedicated to Meher Baba, taken from the poetry of one of his intimate disciples, Francis Brabazon, an Australian. The poems were set to music by David Miotke, and recorded in Chicago in December of 1972. Copies of the album may be obtained from Sheriar Press, P.O. Box 1023, North Myrtle Beach, South Carolina 29582, at the cost of \$4.95 per record.

"Through endless time God's greatest gift is given in silence. But when mankind becomes completely deaf to the thunder of His silence, God incarnates as man.

"Have hope. I have come to help you in surrendering yourselves to the cause of God and accepting his grace of love and truth. I have come to help you in winning the one victory of all victories — to win yourself."

Meher Baba

Listen to TRIAD on Monday the 17th at 11:30 P.M. for a special Meher Baba feature.

Philip Lutgendorf



tues 18

Human nature will change only when our heart needs God and not when our mind wants God and our vital demands God.



800

MUSIC of INDIA

900

CHICAGO MUSIC SCENE



930

IN MEMORY OF JIMI HENDRIX
(d. 1970) featuring interviews with
JIMI & people who knew him, as well as
a lot of his music.

1100

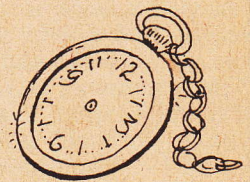
ALAN WATTS SPEAKS

1130

ROCK meets JAZZ with
BLUES EFFECT & JAZZ Q PRAGUE

1200

TIME &
TIMELESSNESS
WITH CHAMBERS BROS.
& MESSIAEN



1230

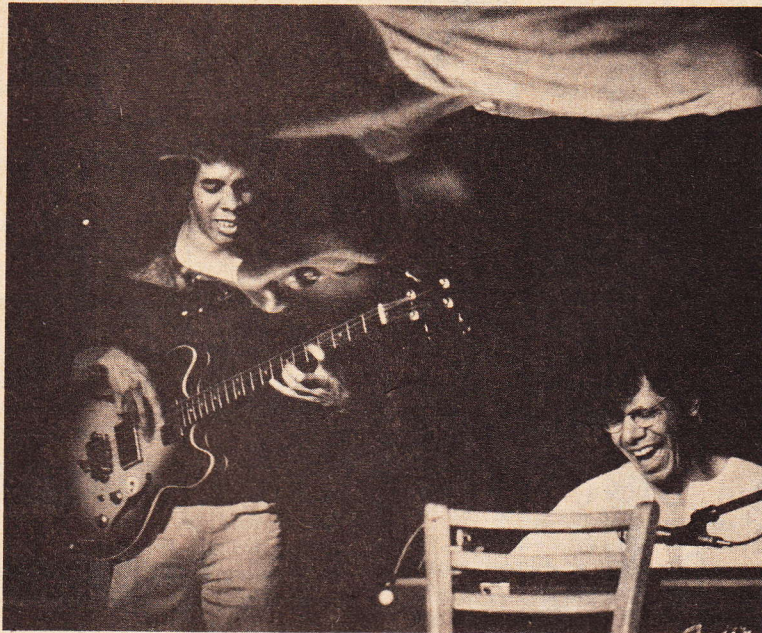


TURN TRIAD OFF
ANY WAY YOU WANT TO
943-7474

1250

meditation with
SRI CHINMOY & MAHAVISHNU

some words from **CHICK COREA**



Stan Bonner

“Making music I can feel good playing to anybody — that’s the pleasure in music. I hate to exclude any group or school of people from that type of a communication. It’s a real challenge to keep working with the form of the music until there’s a really wide range of elements — just the right number of elements formally which become a really nice easy vehicle to get an intention across — to get a feeling across.”

Last time CHICK COREA was in town (about eight months ago) he played to an empty hall and snow blizzards. Plaintive piano notes dying slowly in an echo-filled room. And Flora Purim’s vocal trilling merely a singular exercise — brought in for what turned out to be a week’s rehearsal at the Brown Shoe.

More recently, Chick’s band Return to Forever filled the room at the Quiet Knight when he opened there in July. So what’s so different now? Now they’re playing some bright, rhythmic electric music, besides shuffling the members of the group around. “I’m playing the electric piano exclusively with this group, and Stanley Clarke is playing a lot more electric bass than he has in the past. We have an electric guitarist with us now who’s been with the group since March, Bill Connors. And a conga player, percussionist from San Francisco, Mingo Lewis. The drummer is Lenny White — he just joined us recently — an exceptional drummer.”

Flora Purim’s vocalizing is gone, but Chick bridges the gap with some fine inventive piano stylings that stem from a childhood steeped in musical exploration. At age twelve, Chick was exposed to the likes of Bach, Beethoven, Chopin, and Scarlatti by a classical piano teacher who awakened Chick’s appreciation of Western classical tradition. After that, it was records. Chick’s father was a jazz musician and there were always stacks of 78’s around — Charlie Parker, Dizzy Gillespie, Lester Young, Billy Eckstine, Bud Powell . . . “I learned an awful lot about music as a student through records. That’s how I first learned about Indian music and Afro-Cuban music — any kind of music really.” As far as musical listening now, “I actually like to listen to all kinds of music. Without labeling music as far as a cultural or historical thing, I like to listen to really creative music, which I find in different degrees in all areas of music — classical, rock, folk, primitive, popular.

“An interesting thing that I’m finding out as I go along making music and looking around me and seeing how things develop is that there’s a very inward desire that all people have of grooving together — of being together. Because of the obvious technological developments we have in traveling and communication devices — what’s happening is you’re having societies and cultures cross over and blend. You’re getting hy-

chick corea continued

from page 45

brids, especially in this country, which is why I love this country so much. Because it really manifests. Aside from the insanity of it all, there's an actual desire for people to want to get together and out of that comes an always-evolving form of music. And it's now evolving a lot faster than musicologists can label it. I've been doing quite a lot of interviews lately and talking about music with people and there haven't been any words formulated that can actually say just what it is. I always get into the thing of having to label my music so I have to label it in terms of its historical background and its formal elements. So I have to use 6 or 7 different words to give the person an idea of what the form of the music is like. But that's interesting — to see how music is evolving like that as people are making an attempt to come together.

"There's also a nice change happening in artists' attitudes now. In my friends I notice there's more of a desire to take a creation and have it communicated to people rather than keeping the creation in one's own universe which was and still is to a degree a trip a lot of artists go through, which is very beautiful. But the form of which is so much in their own world. It's not taken with the intention to communicate to others. So it never really gets out and causes an effect in the environment. But now there's more of a consciousness of creating communicable forms and still being artistic and creative about it — which to me is a very good balance in art and life.

"Lately I've become very interested in what's happening as far as artist's viewpoints, about what communication is. I've been looking at the world in those terms. At one point I noticed something that really freaked me out — I noticed how large groups of people will have a way of thinking, a single way of thinking about what's good and what's bad. I looked

at where the source of influence of this kind of thinking is — like what actually influences changes in an environment: when people decide to make their city look like this or make their city look like that — or live in this way as opposed to that way — or have these morals. I looked in the obvious places to look and couldn't find the source of it. For example, the politicians: no one does what they say, no one dresses like Nixon or is really influenced by his way of thinking or his concepts about creating a way of life. And I looked at people in the educational system and big business and people who aren't that influential either. And I found that trends in thinking and trends in ways of life really stem from the aesthetic world, the world of art and what artists take it upon themselves to create — which is really an influential factor in creating a life, creating a future. That freaked me out and made me see what a responsibility an artist has when he creates something to share with lots and lots of people; if you gain the respect of a lot of people and they're willing to listen to you and look at what you create and to consider it good. If what you put on that communication line to these people has dishonesty and lies in it or has a creation which is destructive, then that's what's going to manifest in this society.

"For instance, I don't know that much in detail about the Beatles' career, but I do know they were a very influential group who influenced a lot of people just in little things — hair style, clothing, music . . . I got the idea that whatever kind of a way of life that someone on the level of the Beatles would promote, would actually begin to be a reality in the world. If they promoted that it's really groovy to take drugs, there would be a lot of drug taking going on. Or if it's really groovy to have this attitude or that attitude, it would begin to happen. It made me realize just what a responsibility it is to be an artist and to create.

"Of course, an artist creates something because he just wants to, because it feels so good. But also to me inherent in the definition of what art is, is the quality of communication. To me, it's not really art unless it communicates, to a degree at least. Someone's got to look at it and dig it and get what the artist is intending, to be moved by it. So there's a natural responsibility there which is a heavy one. It really determines which way a society grows. Whether it gets rebellious, reactionary, liberal — whether it puts the accent on trying to understand one another so we can love each other more. Or whether it puts the accent on creating sensationalistic effects on one another — by the kind of clothes you wear and the kind of hip things you say. So there's a real power source there — a way that people, a culture, can be pulled together. It's a concern to me because first and still my basic desires are that I love to create and play music and then more and more it begins to grow that I like to do it for someone rather than just for myself. Because it's not as fulfilling when I just do it for myself. The more people I get to play for that actually enjoy what I do — I begin to feel a kind of caring towards and a real responsibility to be as honest as I can and create the most beautiful dream I can create.



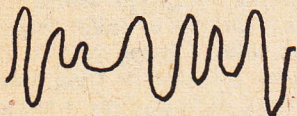
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What is music and what is noise? Well here goes nothing! This has been a sore point between listeners probably ever since there have been two people listening to the same sounds and discussing what they heard. Perhaps John Cage is noise to you, and Led Zepelin is noise to your parents, and Frank Sinatra is noise to your grandparents, and Beethoven might be noise to Mozart . . . etc. It depends on your attitude toward new sounds — or perhaps I should say your ears' attitude. There isn't an answer to this question than can be answered by anyone except yourself. However, we might alleviate part of the confusion if we decide what is tone and what is noise. Fortunately physics has an answer for this one.

A tone or a noise is determined by the nature of a sound wave's frequency. Frequency is the rate of vibrations of a sound wave per second. If the frequency occurs in regular patterns, a tone will be produced, be it one of a fog horn, a squeaky door, or a musical instrument. The rate of vibration follows a regular pattern of flow:

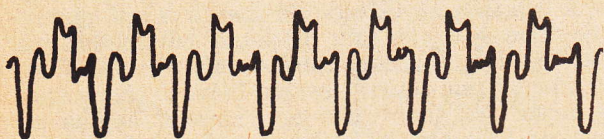


If the frequency is irregular the resulting sound is noise:



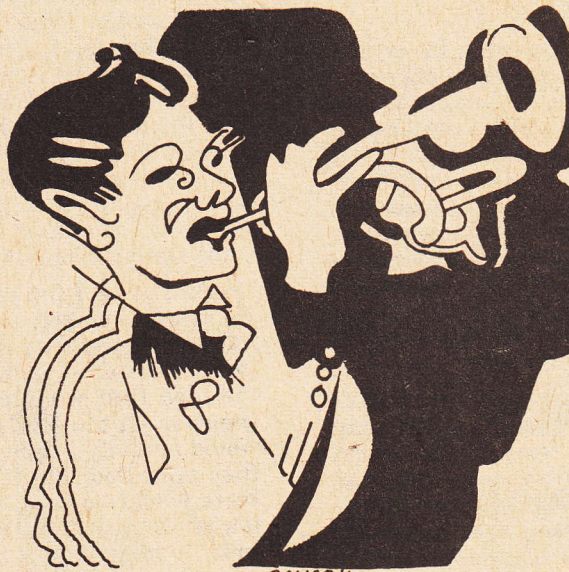
Some percussion instruments are scientifically producing noise, yet are used in such a way that they appear musical in context. So you see, even noise can be musical. It's all in the way that you hear things. Whatever you feel is music IS music.

Well what do you think the source of this graph of a sound wave might be? It follows a regular pattern but appears to be very unusual in its contour.

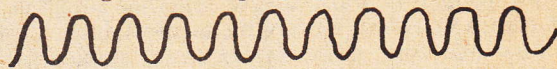


This is what a tone of a saxophone registers like with a phonodeik. A phonodeik is an old electric machine that transmits sound waves into a visual representation. A modern instrument which does basically the same thing is known as an oscilloscope, but their pictures are filled with copyrights and red tape too! How about this graph?

nancy rumbel



This is what a trombone tone registers as. I'm sure by now you're dying to know what lucky instrument gets the simple graph of:



Actually this is not a graph of any of your more conventional instruments that could be purchased at a local music store. This is the graph of what is known as "a pure tone". Electronic instruments, such as a synthesizer,

which have the ability to control the frequency of their sound are able to produce pure tones. Tuning forks are another instrument which produce pure tones. Tuning forks which look like this are used by musicians to get a basic pitch from which they tune their instruments. The fork is hit against a hard surface and then is held close to the ear.

Perhaps you thought that every musical tone you heard was a pure tone — from your church choir to Jimi Hendrix. Believe it or not most sounds that you hear are not pure tones at all, but consist of a series of many pure tones in combination. Individually these tones are known as partials and depending on the loudness or softness (amplitude) of these partials, a note sounds either like a saxophone or a guitar or a siren!

Confused? When an instrument plays a note you hear a basic pitch which is called the fundamental. This is the lowest partial of this series of tones and also therefore has the lowest frequency. There is also a series of notes which progress in frequency that give this sound its tone quality. These other tones or upper partials are called overtones. It is not easy to hear these upper partials in individual instruments, but if you look back at the phonodeik graphs you can see where the sound vibrations rise sharply and then recede

only to rise again for a shorter distance . . . etc. This is a visual representation of these overtones.

Naturally the shape and material determine how an instrument will sound, but the actual difference in sound vibrations or quality between instruments is a result of the volume of these various partials. If these partials were not present or if their amplitude were

always the same, every tone of the same pitch would sound and graph the same. So a clarinet would sound like a bass guitar! A world of pure tones would be very consistent but probably very boring to those of us who have had a taste of color. It would be like living in the land of Oz where everything is green. If you've known tone color it would be hard to live without it.

For those of you who would like to hear some of these partials, go to a piano. If you can read piano music find middle C; if you don't know the layout of a piano look it over in this way: look at the black keys. You will notice that there is a grouping of two black keys then a space of white keys and then a grouping of three black keys. Find the approximate middle of the piano and find a grouping of two black keys. The white key just to the left of this grouping of two black keys is middle C. Now push this key down very, very slowly so as not to produce a tone, and hold it down with the index finger of your right hand. With your left index finger push this same key down only located twelve piano keys to your left or one octave below middle C. Allow this note to sound while simultaneously pushing the right pedal or sustaining pedal with your right foot. Now quickly release the left hand note and the pedal. You will hopefully hear very faint tones which were higher than the sounding left hand note. These are the overtones of this left hand note. The left hand note that you sounded is known as the fundamental. The right hand note that you silently pressed is known as the first upper partial or overtone.

This series of faint partials that you just heard is known as the harmonic series. For every fundamental there is a series of upper partials in a direct whole number relationship to it. Let X be the frequency of the fundamental, then the frequency of the first partial above the fundamental would be equal to 2X, the next partial would have the frequency of 3X, then 4X, 5X . . . etc. This is easily understood if you think of a vibrating string. When you pluck a string the whole thing vibrates at a certain rate, if you divide the string in half theoretically each half will be vibrating twice as fast as the whole length. If the string is divided into thirds it will vibrate three times as fast . . . etc. Pythagoras, a Greek who lived from 572-497 BC is credited with having discovered that the pitch relationship between two notes are in ratio to the length of the string. He also noticed that the tones produced from two strings stretched in a ratio of whole numbers were the most pleasing. This is one of the very basic principles of the harmonic series and of the intervals of which it is comprised.

An interval is the pitch relationship between two notes. If two notes are played one after another the relationship between these two notes is one of a melodic interval. In the first line of Three Blind Mice there are three different notes and two melodic intervals, one located between Three and Blind, and the other between Blind and Mice. A Harmonic interval is formed when two notes are sounded at the same time. When you sing Row Row Row Your Boat in a round, a harmonic interval will occur between every note that is heard when both people are singing together. In the following example each circle represents a harmonic interval.

wed 19

My body is the earth.

My heart is the mine.

My soul is the miner.



800
EARLY EVENING
WEATHER REPORT

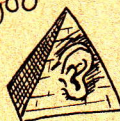
830
MUSIC TO FEEL GOOD BY...
DAVE MASON, BEATES

900
LAUGH-ALONG
WITH MARTIN MULL,
FIRESIGN THEATRE, RON
GEESIN



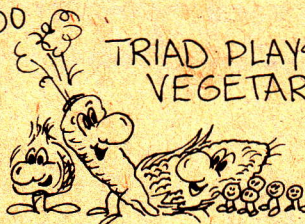
930
ROCK & JAZZ FROM BRAZIL
WITH RITA LEE, AIRTO, DEODATO

1000
TRIAD
THIRD EAR PROJECT



1030
FINDING INNER PEACE WITH
BUDDY TERRY & MAHAVISHNU

1100
TRIAD PLAYS MUSIC FOR
VEGETARIANS WITH
SEEMON & MARIJKA,
FRANK ZAPPA,
HEARTSFIELD, JUDY
COLLINS, FOURTH WAY, BRIAN AUGER



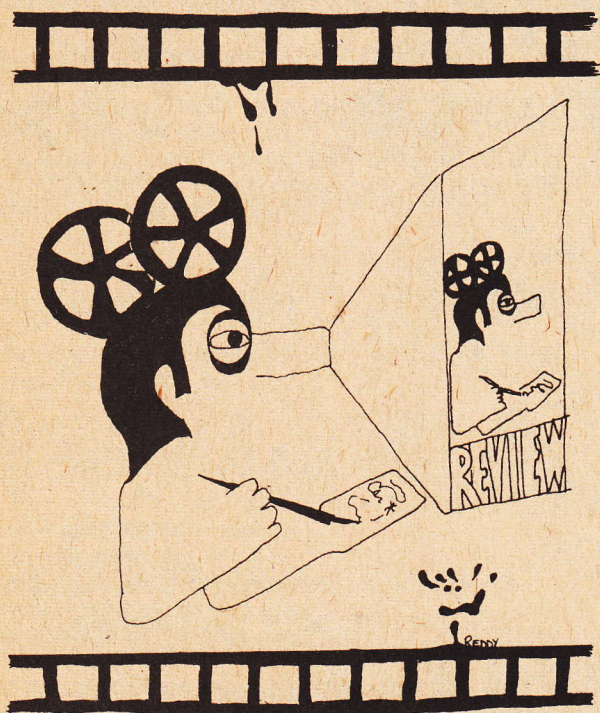
1155
MUSIC SCENE
COMMENTARY: WHO'S PLAYING
WHERE & IS IT WORTH IT?!

1200
MELLOW DOWN EASY
"BLUES on BLUES" - Producer
Al Smith tells all as we spin his
funky discs.

whipped cream

&

wet dreams



by

bruce

anderson III

By way of introduction I am Bruce Anderson, self-styled popcorn consumer advocate and tonsorial wizard.

Originally this was to be a "Movie Review Column", however, at the current fatality rate of movies, I feel a movie reviewer's review is in the making. I'll make no effort to get involved in why movie promotion doesn't work. There are so many current movie classics available — each one with enough escape material for a fortnight's fantasies — each one with more depth and relevance than the next.

Chicago's moviegoing audience has gone from adolescence to senility without ever reaching maturity. Celluloid sidewinders glide unnoticed through our local theaters because grossly over-exposed critics for some reason can effect control on distribution, and on how big a budget is allocated for promotion, Critics cripple circulation and advertising incentive.

I go to the show to get a mental hard on — new and slightly used cathedrals of fantasy factories serve as my benediction in a cinographic high mass. If theatre managers, local distribution/promotion offices put as much love and time in their efforts as does cast and crew, then a more informed public could be realistically selective.

Harold and Maude, *Performance*, and *Pink Narcissus* are a few examples of movies, great movies, that have taken three to four years to get a good audience reaction — a shame. They are period pieces that are just as jostling today as when first released.

Ho-hum . . . Anyhow, two recent screenings I wish to share (before critics adjectives and promoters' superlatives propagate a pulsing quagmire of disbelief or disinterest) are *Blume in Love* and *The Harder They Come*. About here a movie review should start investigating why you should or shouldn't see "Bla Bla" or "Yak Yak". No. A movie worth seeing is like round firm buttocks or a sunset at 35,000 feet: worth getting it up for. As for getting it up, George Segal and Kris Kristofferson, star and contender in *Blume in Love*, remind me of two 15-year olds having a sword fight in the bathroom bowl — and for all the right reasons. As for Jimmy Cliff, Super Fly of Jamaica, in *The Harder They Come* — Did you applaud at the end of Lindsay Anderson's *If*, sweat it out in that train ride and fight sequence with James Bond and the big blond Russian in *From Russia With Love*, or lament vicariously for poor Freddy's plight in *Super Fly*? Then Jamaica's Perry Hensell, the producer and director, has a visual orgy and pelvic grinding cornucopia (i.e., the cinematic introduction of Reggae music scored by the lead groin in Jimmy Cliff) in the can. But the radio copy is inane enough to alienate the most avid "important movie" buff.

By the time Triad's answer to Erroll Flynn has this column available you can catch this gangh smoker's baptism at Playboy's late night insomniac's ball.

continued from page 49

1st Voice Row Row Row Your Boat
Gently down the stream

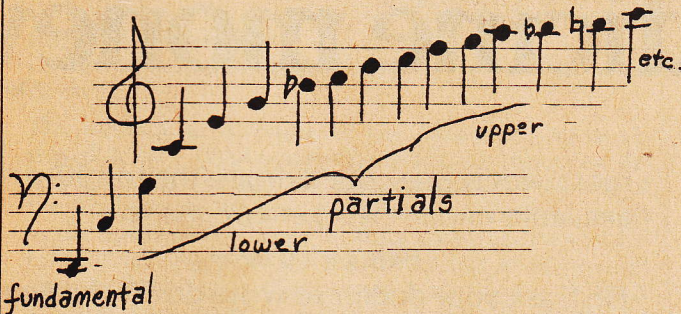
1st Voice Merrily, Merrily, Merrily, Merrily
 2nd Voice Row Row Row Your boat

1. Life is but a dream
 2. Gently down the stream...

In our music there are eight harmonic intervals from which all other intervals stem: a unison, a second, a third, a fourth, a fifth, a sixth, a seventh, and an eighth or octave.



The harmonic series, in case you forgot what I was talking about, follows a set pattern involving most of these intervals. It is notated in the following way. Unfortunately you must be able to read music to know what notes these are, but this picture can give you some idea of what the harmonic series involves.



As I said before, the difference in tone quality of instruments depends upon the loudness of the various partials. You might be interested in relating the above graphic information with the various instrument tone quality characteristics. Flute — the fundamental predominates with the first partial also displaying some intensity, the upper partials are much softer. The tone of the flute is one of the closest to a pure tone. A saxophone also concentrates on its lower partials but with different emphasis on different partials than does a flute. A trombone places a big emphasis on its upper partials. A piano puts its energy into its lower partials. Unfortunately I don't have information about many instruments from the sources that I had available.

The idea of writing about the harmonic series is to help you realize the complexities of sound and the uniqueness of our ears. It is amazing to see how mathematical sound really is! Next month I will begin talking about scales and notes, where they go and what they go on! Send comments, questions and future article suggestions to Nancy, Triad Productions, 7428 N. Paulina, Chicago, Ill. 60626

thur 20

Today's individual suspicion will end in tomorrow's universal destruction.



800
900
{ CHICAGO MUSIC SCENE :)
RIDING IN A STRATOSLED }

930
ROCK 'n' ROLL from DENMARK
MIDNIGHT SUN, DAY OF PHOENIX, BURNIN'
RED IVANHOE



1000
MAGIC MUSIC WITH
BUFFY ST. MARIE, SANTANA, GRAHAM BOND, NEKTAR.

1030

* NEW SOUNDS *
* NEW RELEASES *

1130
BALINESE SHADOW PLAY
MUSIC



1200
ROME FOUNDED 753 BC
so why not some ITALIAN ROCK
with PFM & PUBLIC FOOT THE ROMAN

1230
TRIAD GOES BANANAS
WITH DAVID ALLEN,
JAY BERLINER,
KEVIN AYRES



BOOK REVIEWS

by Edward Kislaitis



Impossible Possibilities
Louis Pauwells Jacques Bergier
Avon \$1.25

The authors of *Morning of the Magicians* have released a new crypto-scientific work, in this case de-emphasizing the cryptic. Their first book was one of the first, one of the best researched and one of truest to the spirit of the times in that growing body of literature dealing with the interpretation of myth and lore in terms of contemporary technology. If their argument in favor of a kabal of mutants fails, it's only because of the circumstantial quality of the evidence.

This second book seeks to update the first and so is organized in a manner maintaining the continuity of the volumes. *Imp* . . . does not seek, however, to press home any particular argument. Rather, it's a compendium of scientific fact, gossip and rumor whose value lies in its imagination pricking questioning along a broad front of recent developments in the sciences.

For those unfamiliar with the occurrences along the boundaries of our present state of knowledge, this book should provide an enjoyable introduction. For those who have been keeping up, this survey may point up something you missed and may wish to further explore. A collection of interesting information and an interesting collection. It also seems to point up the new trend beyond contemplation into application as those who first were enamored by mysticism now turn to science.

continued on page 61

fri 21

Let us not underestimate the power of hope.
No matter how fleeting the life of hope is, it offers to us the most convincing and fulfilling power.

800 GOSPEL MUSIC

900 A HAPPY BIRTHDAY TO
GUSTAV HOLST, composer of
THE PLANETS

930 CONTEMPORARY
SPACE MUSIC

WITH TANGERINE DREAM, SUN RA,
HAWKWIND, SOLARIS, CAPT. BEYOND,
MAHAVISHNU ORCHESTRA

1030 TRAVELLING THROUGH THE
ASTRAL PLANES WITH
LONNIE LISTON SMITH,
KATNER, SLICK & FRIEBERG,
PHAROAH SANDERS

1100 ALAN WATTS SPEAKS

1130 ALL ABOUT
LIBRA
by COSMIC
SOUNDS &
SOUL ZODIAC

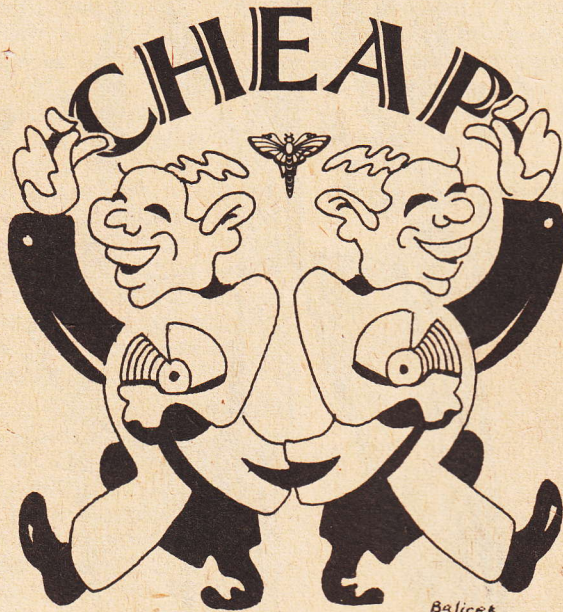


1200 ELECTRONIC
EXPERIENCE
AN ELECTRONIC
INTERPRETATION OF FALL
BY WALTER CARLOS

1230 the AUTOPHYSIOPSYCHIC
SOUNDS of YUSEF LATEEF

1250 meditation with
SRI CHINMOY & MAHAVISHNU

bargain bin delights



SILVER APPLES — KAPP 77¢
AMON DUUL — PROPHECY 3/\$1
GOLDEN EARRING — ATLANTIC 3/\$1
BIRTH CONTROL — PROPHECY 3/\$1
FIFTY FOOT HOSE — LIMELIGHT \$1.29

If you're a real record freak the amount of new releases is rarely enough to satisfy your musical appetite, so you may occasionally check out the bargain bins of most record stores to find some old sounds that you may never have heard and be surprised to find some really delightful listening in store for you. Besides the things that you never heard of you'll also find cut out's (records that have been deleted from a company's catalog) by some of your favorite groups. Checking out bargain bins recently, I found old albums by the Flock, Cream, Beatles, Animals and other well known groups. I also spent \$3.09 for some albums that probably are not as well known and here's my report on what I found...

THE SILVER APPLES were among the earliest of the Space Rock groups: this album was released in '68 and was their first. They're a duo consisting of Simeon, who plays audio generators and Danny Taylor on drums. Silver Apples sound like an early Hawkwind using a monotonous drum beat over which the electronic sounds soar and sail. The vocals are very chant like and one cut is an actual American Indian ceremonial chant. Another cut, called Program, features the sounds of tuning through the radio dial through which the music of Silver Apples weaves in and out. A friend reports that the Silver Apples played live appearances, having seen them at the

old Kinetic Playground. They released another album called Contact but it falls short of their accomplishments on this record. Anyone into Space rock couldn't go wrong spending 77¢ for the Silver Apples.

AMON DUUL should not be confused with AMON DUUL 2; they are two different groups not only in personnel but in sound as well. AD is much more primitive sounding than AD2 and progress in a totally different direction. You could easily mistake Amon Duul's music for noise or a defective pressing. This album has the distinction of being called the worst album of the year when Lester Bangs reviewed it in Creem a few years ago. He went on to say that finally here's "an album no one could like". It's definitely not for everyone but there are people who like it: I myself for one, though I wouldn't think of listening to it every day. At first listening it may sound like noise but if you listen closely you'll find that there's really a lot going on that is music. Men, women and children all contribute to the sounds (in fact the women outnumber the men in this group 4-3) which are totally free and unstructured. The music is very rhythmic, hypnotic and raga-like with a few surprises thrown in. There's an interesting story about the garden of sandosa on the sleeve printed in German and English. This may be one of the heaviest groups around in the sense that most people probably couldn't bear listening to it for more than a couple of minutes. It still amazes me to think that this was actually released here; even now it has absolutely no commercial potential, and it was released here in 1969.

continued on page 57

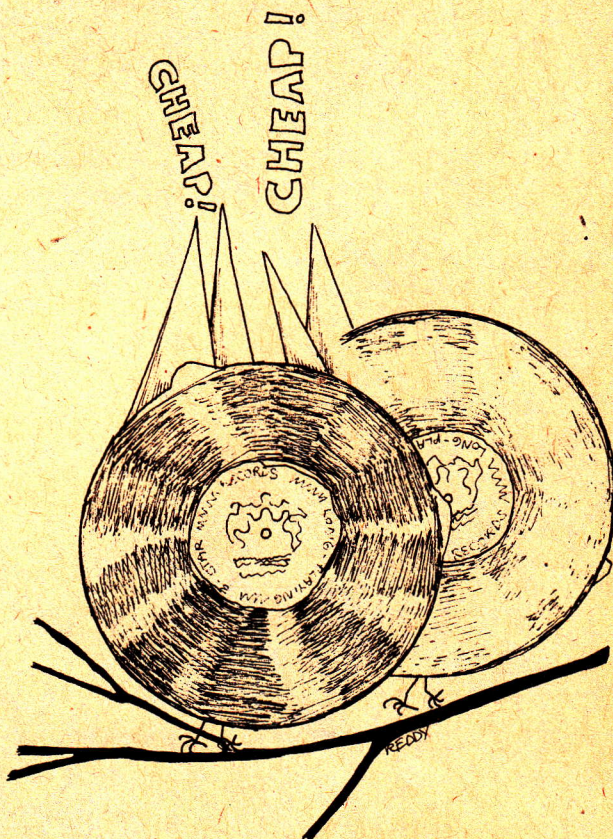
GOLDEN EARRING is one of Holland's oldest and most popular groups. Seeing how Focus (another Dutch group) made it so big here recently, I would not be surprised if Golden Earring gets some new albums released here. They've had about eight or nine albums released in Europe over the years and two released here in the States, but it's been over two years since the last one and that was on a very small and obscure label called Dwarf. This album was released on Atlantic and even had a single pulled from it but for some reason it went undiscovered by most ears — who unfortunately missed out on some good music. Golden Earring are a very tight and accomplished rock band using the basic instrumentation of bass, drums and guitar with a flute added. This album contains the Byrds' classic "Eight Miles High" in a side long version that's one of the best versions around. Throughout its entire length it remains fresh and exciting and shows off each of the instrumentalists' virtuosity and originality in improvisation on the theme. This one side alone makes it well worth the 33¢ spent for it.

BIRTH CONTROL are another German group who were among the first to have albums released in the U.S. They are reported to be Germany's richest band — they've been traveling and playing throughout Europe since 1968. They have recorded three or four albums besides this one and appear to have a good following in Europe. At a recent festival in Frankfurt, which featured bands such as Kraan, Amon Duul 2, Jane, Atlantis, Epitaph and others, Birth Control along with Guru Guru got the biggest reaction from the audience. One of their albums that was released in England caused quite a furor from some of the distributors who refused to stock it because of the cover which on one side had a picture of a prophylactic filled with water and an eel swimming around in it while the reverse side had a prophylactic with a broken egg in it. Birth Control play in a unique style which merges rock, jazz, and classical sounds. The organist plays some very funky riffs and the long piece on the album (Sundown) exhibits some very fine production and stereo effects (kettle drums used very effectively here). There's also a below par version of the Door's tune "Light my Fire" included on the album as well as an anti-drug song called (No Drugs). Again this one cost only 33¢ so it's really no great financial loss.

FIFTY FOOT HOSE are another early American Space-rock group. They recorded for the now defunct Limelight label (sad that this label is no longer available because they had some of the finest experimental and electronic albums around in their catalog — things like Berio, Pierre Henry, Beaver & Krause, Ruth White, Don Robertson and many others. Good jazz too, like: Cannonball Adderly, Roland Kirk, Gerry Mulligan, Oscar Peterson . . .). The music of Fifty Foot Hose was way ahead of its time and is easily on a level with much of the space rock that's coming out today; it even surpasses some of it. A few of the cuts on the album tend to get a bit corny and bubble-gum but fortunately they're pretty short. The outstanding piece on the album is Fantasy. The group is very heavy on electronic devices and the audio generators are an integral part of the

sound being heard throughout the album, augmented by electronically prepared guitar and electronically prepared piano as well as bass and drums, thumb piano, echolette, squeaky box, siren, ringin oscillator circuits, theremin. They do tunes in jazz style as well as hard rock and folk rock. Billie Holiday's classic "God Bless the Child" is here too. Nancy Blossom handle most of the vocals which range from scream to whisper, and include weird vocal noises like Yoko sometimes makes. To think that this album is almost five years old, I wonder what kind of progress they would have made if they were still around today. The Fifty Foot Hose are essential listening for anyone who's interested in the history and development of space-rock.

Jack Steam





America's newest airline was granted Federal Aviation Administration approval last week and plans to begin service in September. It's called "Freelandia," and it's being promoted as the world's first counter-culture airline.

So far, Freelandia Airlines consists of just one DC-8 jet, painted a shocking yellow. It belongs to a thirty-year old college dropout who made a million bucks on the stock market and then did the rounds of Ibiza, Geneva, and Bombay seeking (quote) "to become a holy man". Kenneth Moss — the owner of Freelandia — apparently didn't make it in the "holy man" game and eventually ended up in a hippie commune in the San Francisco area. It was while living there, he said, that he decided to buy a plane and fly to Bali to escape the Bay Area rain. That idea eventually grew into the present one, which is to operate a non-profit airline for freaks.

Beginning in September, Freelandia will begin flights from San Francisco to Honolulu for \$69 (dollars) — compared to over \$100 (dollars) on regular airlines — and from Los Angeles to New York for \$69 (dollars) — compared to about \$150 (dollars) on most airlines. They'll also have a New York flight to Brussels for just \$100 (dollars).

Moss explained that in order to fly on Freelandia, you'll have to become a member by paying a \$50 (dollar) membership. That way, the airline actually qualifies as a travel club.

As for in-flight services, Freelandia will offer organic food, rock music, backgammon and chess sets.

The promoters hasten to point out that the crews of pilots, navigators and stewardesses are all straight professionals and have passed all the FAA tests and requirements.

Membership information may be acquired by writing to P.O. Box 55067, Sherman Oaks, California, 91413.

This week's "ecology hint of the week" award goes to Dr. S.L. Henderson Smith of England. Writing in the current issue of *World Medicine* magazine, Dr. Smith suggests that human burials and cremations are completely out of accord with ecological consciousness. Human corpses, says the doctor, should be made into fertilizer.

"The human body has an important place in the ecology of nature," writes the doctor, adding (quote) "We do not burn sewage, (so) why burn the dead."

Here's a bit of information you shouldn't have to live without — the Tootsie Roll factory in Chicago produces 15-million Tootsie Rolls and Tootsie Pops every day.

Four large machines in that factory generate 20,000 pounds of Tootsie Roll base every hour. And Americans spend around \$40 million (dollars) every year to gorge themselves on Tootsie Rolls. Tootsie Rolls, incidentally, were named after Leo Hirschfield's girlfriend, "Tootsie". Leo, of course, was the turn-of-the-century founder of Tootsie Rolls.

The population problem in Singapore — which is one of the most crowded cities in the world — is being attacked by a new law which will make it ten times as expensive to have a fourth child as to have the first.

The law sets up a sliding scale for hospital maternity costs, and provides that all costs will be waived if either parent agrees to sterilization following the birth of a child.

According to the law (quote) "for the Singapore of the 1970's, the third child is a luxury, and the fourth and fifth are anti-social acts."

American ingenuity has finally triumphed over the obscene phone call. While Ma Bell has been recommending that recipients of such calls simply hang up and notify the phone company, Jack Juba of Madison, Connecticut has been doing something really constructive about the problem.

Juba, an engineer for the Southern New England Telephone Company, invented "The Howler". The device, which has already been awarded a patent, is no larger than an ashtray, and can be placed on a table near the phone or hung on the wall.

When an obscene or otherwise annoying phone call comes in, the recipient simply places the telephone transmitter in the device and it automatically trips a high-powered, battery-operated speaker that emits an ear-piercing shriek.

The inventor probably wouldn't care much for the suggestion, but just think how effective "The Howler" could be for warding off bill collectors.

The British rock group Deep Purple is officially the loudest band in the world — duly certified by the "Guinness Book of Records".

The edition of the "Book of Records" currently being prepared says the group puts out 117 decibels of sound. That's seventeen decibels louder than a jet airplane flying at 1000 feet.

The group's sound intensity is also just three decibels short of the level of physical pain.

Over 1300 people are currently behind bars in Canada because they are too poor to pay fines assessed against them. Despite the fact that imprisonment for debt has been outlawed in both the United States and Britain, the debtor's prisons still remain in Canada. Twenty-three percent of the British Columbia prison population are behind bars for precisely that reason.

sidewalk cafes



Recent publicity has focused on Chicago's sidewalk cafes. Although not nearly as numerous as those of Toronto nor as extravagant, they have their own charm. Here is a last minute guide to the north side alfresco so you can take the fullest advantage of Chicago's most attractive season. (Why doesn't someone start a rooftop restaurant???)

Everyone must be familiar with the *Art Institute Restaurant* located within the A.I.'s inner court. The food is indifferent but the tables situated around the pool are extremely pleasant.

At the opposite extreme is the *Athenian Room* at 807 W. Webster. When the weather is hot the tables and old cane chairs more out. The food is honest and the ambience early Italian cinema verite.

In the same near north neighborhood is the *Bar Association* on 1224 W. Webster. Owned and managed by two lawyers (thus the name), the mood has grown increasingly pleasant and relaxed. The beer garden sports a table large enough for groups of six and a better than average beer selection. The menu is extremely diversified in direction (good onion soup, fiar cornish pasty, rainbow trout, monte carlos). Parking is usually no problem. Altogether, it's very easy to lose track of time here.

Slightly east on Clifton and Armitage is *Big John's*. Done is pub style, its intimate rear courtyard is conducive to private conversation.

Departing momentarily from the beer garden orientation we have *The Corner*, appropriately on the corner of Arlington and Clark near Fullerton. Somewhat Italian in style (Cinzano table umbrellas) in terms of being designed for the observation of the human parade, the mood is pleasant and vaguely European. Attractive food and attractive people combined with the occasional special (fish fry on Fridays and champagne brunch on weekends) make this a difficult establishment to refrain from visiting.

If you don't really care about what's happening on the sidewalk, try *Geja's* at 340 W. Armitage. A really extensive wine and cheese list are the major attraction of this cafe. For people into tasting, I can't imagine a better way of spending an evening. Being below street level shouldn't be bothersome to any but the most paranoid.

Lutz's outdoor cafe, 2454 W. Montrose, is an experience. Well known for their quality pastries and superb coffee, the menu also lists some excellent wines, desserts and sandwiches. The atmosphere is heavily Austrian and gemütlich. The ambience is formal as well as convivial and I'd recommend maintaining the consistency of the image. There are a thousand greasy spoons, there's only one cafe Lutz. (Watch our for the green neon illumination in the garden.)

Another institution is *Melvin's*, 1116 N. State. Sit, sip, watch and wait. If anything, the parade on North State is even more sociologically curious than the one on Clark. Nice product from the bar and congenial place to spend some time after a movie. Parking can be impossible.

Patterned after an Austrian wine tasting garden, the *Mirabell* at 3454 W. Addison has one of the greenest, freshest environments for masticating various "bratens" available. The dining section is enclosed with translucent panels while the drinking section is outdoors. An excellent germanic menu with some fantastic beers make this small restaurant (with bar) a good choice for early dinner or lunch. (Try the Goesser beer!)

Moody's Pub (5910 N. Broadway) has a pleasing exterior, a pleasing interior and an outside where you can drink your beer and eat your hamburgers. Basic and comfortable, clean surroundings and plenty of room. When you simply don't want to hassle.

In the same vein is *Otto's Club* at 2024 N. Halsted. A little older, a little (?) smaller; it has a neighborhood feel to it. Drink white wine, bring a chessboard and a friend. Reminiscent of the Chicago style.

Finally, the *Orrington Hotel's* sidewalk cafe. Perhaps it doesn't belong in this list of Chicago outdoor eateries (being located in Evanston on Orrington between Davis and Church) and if it does it should come between Moody's and Otto's but here it is anyway. The prices are slightly high, the cream pies are very good, the management is overly "busy" and the small outdoor tables are almost too small. Still there's something extremely pleasant about sitting neath the awning listening to the traffic and the wind in the trees. In some ways this is the archetypal sidewalk restaurant.

Edward Kislaitis

continued from page 53

For those who have noticed that tendency in themselves, but who are unwilling just yet to plow through volumes of integrals, the following list might prove helpful.

The Ambidextrous Universe	M. Gardner	Mentor
One, Two, Three/Relativity	Gamov	Bantam
The Character of Physical Law	Feynman	M.I.T.

Magazines of interest:

New Scientist (A British mag listed in the Whole Earth Catalog to which many science fiction writers are devoted.)

Nature (a journalistic approach)

Scientific American (good ol')

Science (tends to read like a biology trade journal)

Observations from the Treadmill

-my
Viking Compass \$4.95

Journalism is turning into literature, -my proves it. Some books take you out of yourself and the world, this one brings you home. Mature and human observations, interesting contemporary ethnography. Have a look at it.

The Notebooks of Leonardo Da Vinci

Compiled by Jean Paul Richter
in two volumes, paperback
Dover \$5.00 apiece

This compilation and translation goes back to 1883 so don't expect the recently uncovered Madrid texts. Also don't expect facsimiles of pages of mountains and nuclear generators. These are beautiful books for the price and may be of some use to students of art and art history. A fascinating artifact in and of itself.

The Planetarium (Unexpected Universe

to 9/5-Search for Life 11/26)

Emory Williams President.

Chicago Park District \$1.00 adults 50¢ children under 17

The recent addition to the Adler is more than a temporary cafeteria beneath a mural depicting Okefenokee swamp on a clear night. The new, still nearly empty, exhibit area should become increasingly crowded and fascinating as the space program continues to generate increasing amounts of history. The neatly concealed addition (kudos to the architect for extending it underground!!!) also houses a sizable new theatre. I can only hope that the Kroc eventually performs the same educational service to astronomy and physics (by screening the better educational films produced on the subject and the relevant fictional pieces by Lang, Melees and others) that the Art Institute theatre has for the arts. The present role of providing a brief history of the astronomical museum and a brief survey of elementary astronomical concepts is a waste of its potential. Concerning the sky show itself, (which is reached by herding the Kroc audience down a half mile of corridors to the upstairs dome) even with the improve-

continued on page 63

mon 24

Yesterday God's Power was the Goal of my desire.
Today God's Love is the Goal of my aspiration.



800
THE RETURN OF RENAISSANCE

830
MASTERS OF JAZZ-ROCK
GUITAR

MAHAVISHNU, LARRY CORYELL, VOLKER
KRIEGEL, GEORGE FREEMAN

930
SOUNDS from across the
BIG SWAMP



PRESENTED by BAYOU RECORDS

1030
NEW SOUNDS ☆☆☆☆☆
☆☆☆☆ NEW RELEASES

1130
THE KEYBOARD ARTISTRY
OF TERRY RILEY



1200
ROCK & ROLL STREET SONGS
WITH SAVOY BROWN, DEEP
PURPLE, JIMI HENDRIX,
ROLLING STONES

1230
THE NEW DAVE PIKE SET
MEETS THE GRUPO BAIAFRO
IN BAHIA.

1250
MEDITATION WITH
SRI CHINMOY & MAHAVISHNU

continued from page 61

ments the program suffers from a patronizing attitude towards the public. Perhaps a special adult program could be designed along the lines of WTTW's *Violent Universe* special and presented in the manner of the Hayden planetarium. (They could also learn something from the Toronto Planetarium in terms of science diorama design, especially in the lower level). While on the subject, how about reviving the Dan Q. Posin lectures or replaying the old videotapes as a permanent exhibit. The upper level collection of antique instruments is still outstanding although the photo-negatives in the corridors could use substantial updating. Finally, the Adler's bookstore is very disappointing and more (and better) books on astronomy can be found at Kroch's (I'd recommend the Freeman Press offprints, the U.S. Apollo books etc.) The planetarium is definitely improving, let's hope that with increased interest it continues improving.

For those with a burgeoning interest in astronomy *Watchers of the Skies* by Willy Ley is an excellent introduction while space freaks should check out the govt. bookstore in the federal building for incredible photographic collections of the space effort.



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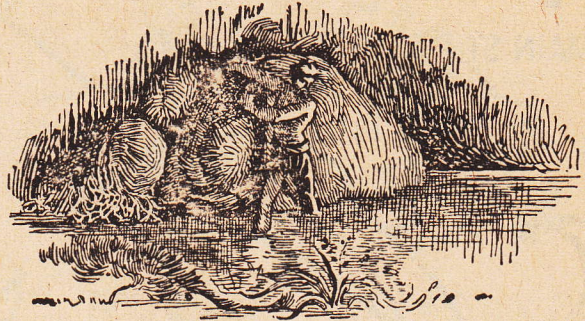
pletely outdoes himself while remaining in what one would term a somewhat legitimate jazz context. Superb drumming. The title track, "Song of the New World" has a very Brazilian Latin feel to it "Happy music" as some would call it, but that doesn't mean lightweight at all. You'll hear the power and strength of every note and chord as played ultra-solidly by Mr. Tyner. Music for flying in your mind, music for thought and happiness, "Song for a New World" — real music.

Dennis Gray

continued on page 65

tues 25

Never underestimate your soul's potentiality.
Never overestimate your body's capacity.



800

MUSIC OF INDIA

900

CHICAGO MUSIC SCENE
music from PARADISE

930

ROBBIE BASHO
IN RETROSPECT

1000

METALIC
TRIAL

WITH IRON BUTTERFLY, SILVER APPLES,
LED ZEPPELIN

1030

SELECTIONS FROM CARMEN
by BIZET (including jazz
stylings by BARNEY KESSEL)

1100

THE INCREDIBLE ONE-MAN
BANDS: ROY WOOD, ACHIM
REICHEL, TODD RUNDREN,
RON GEESIN, MIKE OLDFIELD

1200

ALAN WATTS

SPEAKS ON..



1230

MUSIC from a BALINESE
GAMELON GONG -
KEBJAR

1250

meditation with
SRI CHINMOY & MAHAVISHNU

continued from page 63

BLUE EFFECT-JAZZ Q PRAGUE

Coniunctio

Supraphon 1 13 0845

This record comes with a warning! It is not possible to listen to this record when reading a novel or washing the dishes. And it is even less suitable as a background to ironing or cooking. The incidental activity or object to which you might wish to devote yourself could suffer greatly as the result of your dividing your attention — and you naturally would not like to spoil your linen, dishes or stomach! The music on this record simply cannot be used as a musical setting, perhaps just because it itself is full of action. It requires your full attention and concentration and by failing to meet this requirement you will create the first prerequisite for misunderstanding: the music will have no meaning for you and you will not understand it. This situation can arise, of course, even if you are as attentive as a pupil of the first class. However, it is not the fault of the artists and since there are many who have understood we can offer you no other explanation than the hackneyed phrase to the effect that "the fault is in the receiver".

How true, for this is definitely not background or easy listening music. It is highly intense, involving music that requires undivided attention, in fact it *commands* your attention. This is a meeting of two Czech groups who are tops in their fields. Blue Effect is one of the most outstanding rock groups in Czechoslovakia and Jazz Q. Prague is a leading Czech, free-jazz group. Jazz/Rock is really nothing new but it has never been played like this before. At times during the course of the pieces the two different styles of music retain individual identities and create unusual sound happenings as they blend into a unique mass of tone colors and rhythms. The record consists of two movements of Coniunctio, on which both groups play together, and a solo piece by each group. Coniunctio 1 begins with a chaotic jumble of sounds and noises, the kind of freaking that many jazz groups get into at the climax of their pieces (such as John Coltrane, Pharoah Sanders, Sun Ra). The rock bass establishes its presence as the noises begin to fade and then with the accompaniment of guitar feedback the drums begin laying down some very heavy rock beats, as the rest of the ensemble joins in. They play around the rhythms and exchange different harmonic passages while the sax (with electronic tremelo) repeats the same phrase over and over, providing sort of a drone accompaniment. The piece moves into a few solo sections with the rock group playing some straight rock for a few bars until the sax starts soloing over them. Later the organ comes in for a solo using tone clusters and darting staccato notes. The rock guitarist comes in for a heavy Hendrix-style solo and at the climax the music suddenly changes and now we hear only flute and string bass. The tension is relaxed for a few moments and then slowly becomes re-established, as the piano comes in for a definitely jazz-styled solo (in the manner of McCoy Tyner, Chick Corea). Percussion background includes harness bells and other small percussion instruments ala Alice Coltrane and Pharoah San-

continued on page 67

wed 26

The desiring mind needs more people.

The aspiring heart needs more room.



800

ROLL UP THE RUG & DANCE
ALONG with the sounds of
COMPOST, GINGER BAKER,
OSIBISA, JAMES BROWN

830

FAUST in RETROSPECT

900

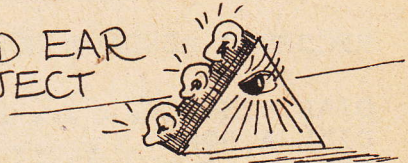
A TRIBUTE TO BESSIE
SMITH (d. 1937)

930

THE ROCK MOOG —
M. FROG, EDGAR WINTER,
RICK WAKEMAN

1000

THIRD EAR
PROJECT



1030

THE BEST OF
FRANK ZAPPA

1130

SETTLING BACK TO SOME
STRAVINSKY

The Song of the Nightingale

1155

MUSIC SCENE
COMMENTARY

Who's playing where, etc.

1200

MELLOW DOWN EASY

Those Memphis Blues Again —

JOHNNY ACE, BOBBY BLAND,

BB, ALBERT, BUKKA WHITE,

FURRY LEWIS

continued from page 65



ders. Next, the rock groups come in to provide some vamp riffs for the piano to play over, this time playing some very interesting lines in unison with the flute, providing some very melodic listening. "A Visit To Aunty Margaret's For A Cup of Tea" is Blue Effect's solo piece with Jiri Stivin lending his assistance on flute. It is strong contrast to the joint pieces beginning with flute and violins introducing some very mellow guitar and bass passages picking up tempo and establishing a hard rock sound of which Blue Effect are unquestionably in command. The next cut, "Perhaps We'll Probably Take The Dog Out", is the Jazz Q Prague's solo piece. It demonstrates why Jiri Stivin is one of the most renowned of the Czech jazz musicians. He is capable of extracting tones from his sax that many people have until now only talked about. Part 2 of Coniunctio ends the record. This time it is extremely discordant and sounds like the two groups are playing in different keys. I found this to be the least satisfying portion of the record. On the whole the record is very exciting and offers new sounds and listening experiences. If this record intrigues you, I'd also recommend Blue Effect's other album, "Kingdom of Life".

Jack Steam





Stan Bonner

thur 27

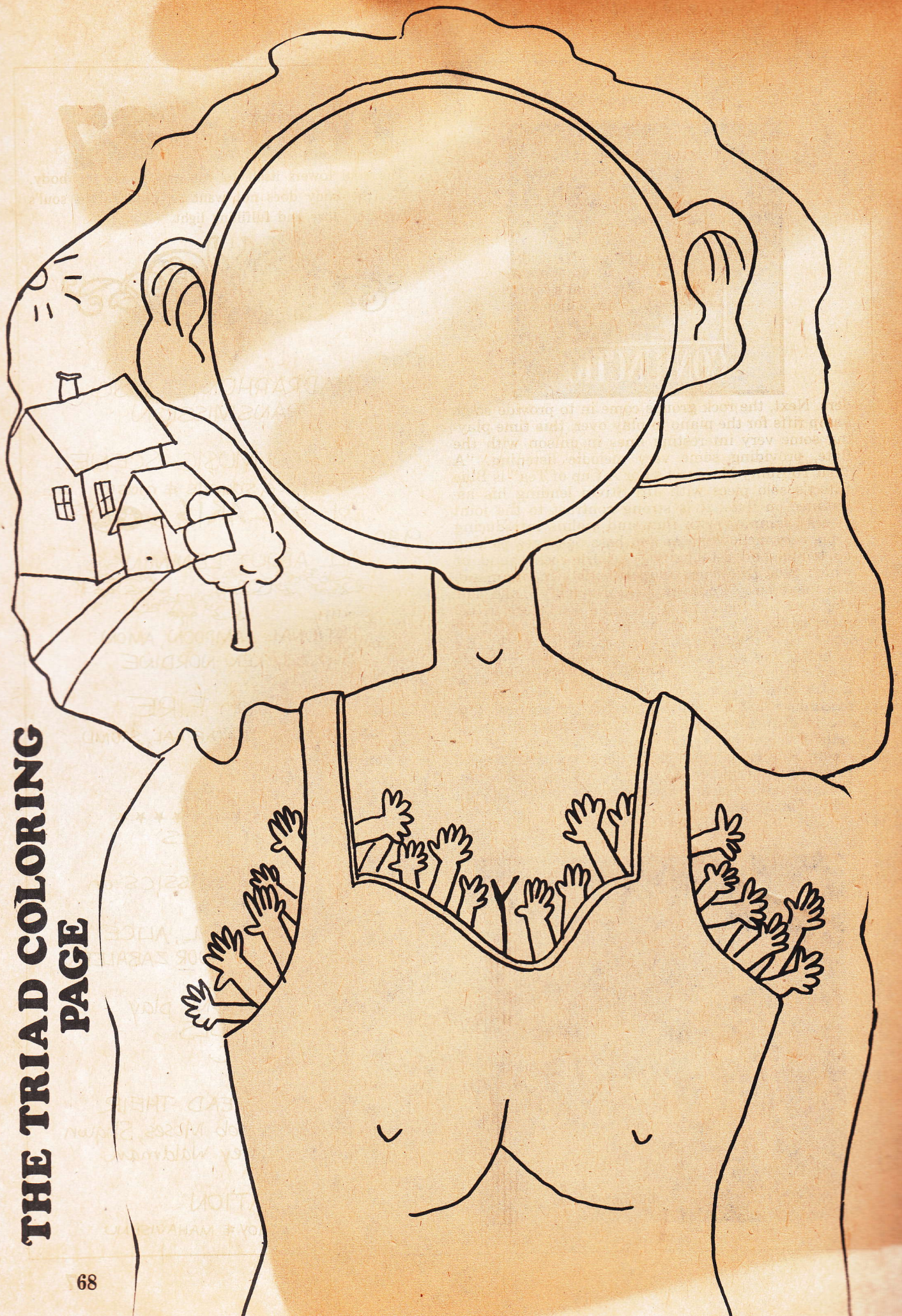
The soul lowers itself to win and please the body.
Yet the body does not want to yield to the soul's
illuminating love and fulfilling light.



- 8⁰⁰ QUADRAPHONIC DISC TRANSMISSION
- 9⁰⁰ CHICAGO MUSIC SCENE
space sounds & music
of SOLARIS 
- 9³⁰ ALL ABOUT LEMMINGS

WITH NATIONAL LAMPOON, AMON DUUL 2, KEN NORDINE
- 10⁰⁰ DRUMS ON FIRE
ART BLAKEY, CHATAR LAL, STOMU YAMASHTA
- 10³⁰ NEW SOUNDS

NEW RELEASES
- 11³⁰ FOLK, JAZZ & CLASSICS on HARP
WITH ALAN STIVELL, ALICE COLTRANE, NICANOR ZABALETA
- 12⁰⁰ KING CRIMSON play LARK'S TONGUES IN ASPIC
- 12³⁰ MUSICIANS READ THEIR POETRY — Bob Moses, Shawn Phillips, Jeffrey Waldman
- 12⁵⁰ MEDITATION
WITH SRI CHINMOY & MAHAVISHNU

**THE TRIAD COLORING
PAGE**



continued from page 47

"I like to get the agreement of other artists about the power that art has — the place it has in this society. A society of people is as free as its art is free and honest. And it's as degraded as its art is degraded. What's happening in the environment is merely a reflection of the creations of artists. On other levels that also holds true. In any area of life, as a person gains the respect of others, the others are more willing to be influenced by that person. And if the person influences rightly — the greatest good for the greatest number — good things will come about. It's very nice to look at and realize that's where the actual power of changing things lies which I don't think is expressed a lot. The actual power of changing things doesn't lie in the government, it doesn't lie in political leaders as they are today. And it doesn't lie in big business or the educational system, although it could. But it doesn't — it lies in art.

"So that's what our purpose is as a group of people. Myself and Alan Cousins, Nevill Potter, and Leslie Wind have a production company called Forever Unlimited Productions and Nevill and Alan and Leslie are managing the affairs of Return to Forever as a group. And that's our purpose — to create something which is very beautiful and very honest and just make it in the world with that — as a self-sufficient group of people. Create a microcosm of a very groovy society — communicate that to people and spread it, get some agreement on it, and grow and find our friends and connect up."

As far as album plans are concerned, RETURN TO FOREVER is back in New York now recording a five-piece suite called "The Hymn of the Seventh Galaxy", a work they performed in Chicago while they were here in July.

Listen to TRIAD on Wednesday, September 12, at 11:30 P.M. for some further thoughts of CHICK COREA.



fri 28

The body entangles.
The vital interferes.
The mind dominates.
The heart loves.
The soul liberates.

8⁰⁰ GOSPEL MUSIC

9⁰⁰ VIOLIN JAZZ
WITH MIKE WHITE, JEAN LUC PONTY, MICHAEL URBANIAK, JOHN BLAIR

10⁰⁰ JOE WALSH from JAMES GANG to BARNSTORM

10³⁰ the BRITISH FOLK SCENE —
JOHN RENBOURNE, JSD BAND, GRYPHON, TIR NA NOG

11⁰⁰ ALAN WATTS SPEAKS

11³⁰ MUSIC from "ESCALATOR OVER THE HILL"

12⁰⁰ ELECTRONIC EXPERIENCE
TAPE LOOPS & HOW THEY SOUND & WHAT YOU CAN DO WITH THEM — ALSO HOW TO MAKE THEM

12³⁰ THE UNANSWERED QUESTION OF CHARLES IVES & some more questions, answers from FOCUS

12⁵⁰ MEDITATION — WITH SRI CHINMOY & MAHAVISHNU

triad

21 CHOICE 21

Brian Auger

Babe Ruth

Peter Banks

Back Door

Gary Bartz NTU Troop

Luiz Bonfa

Capt. Beyond

Linda Cohen

Chick Corea

Doldinger

Focus

M. Frog

Gryphon

Kantner, Slick, Freiberg

Lucifer's Friend

Martin Mull

Neu

New Dave Pike Set

Santana-McLaughlin

Lonnie Liston Smith

Weather Report

Closer To It

First Base

2 Sides of Peter Banks

Back Door

Follow the Medicine Man

Jacaranda

Sufficiently Breathless

Lake of Light

Light as a Feather

Passport

Focus 3

Labat

Gryphon

Baron von Tollbooth

Lucifer's Friend

In Your Living Room

Neu

Salmomao

Love, Devotion & Surrender

Astral Travelling

Sweetnighter

RCA

Harvest

Capitol-Sovereign

Warner Bros.

Prestige

Ranwood

Capricorn

Poppy

Polydor

Reprise

Sire

Bearsville

Transatlantic

Grunt

Billingsgate

Capricorn

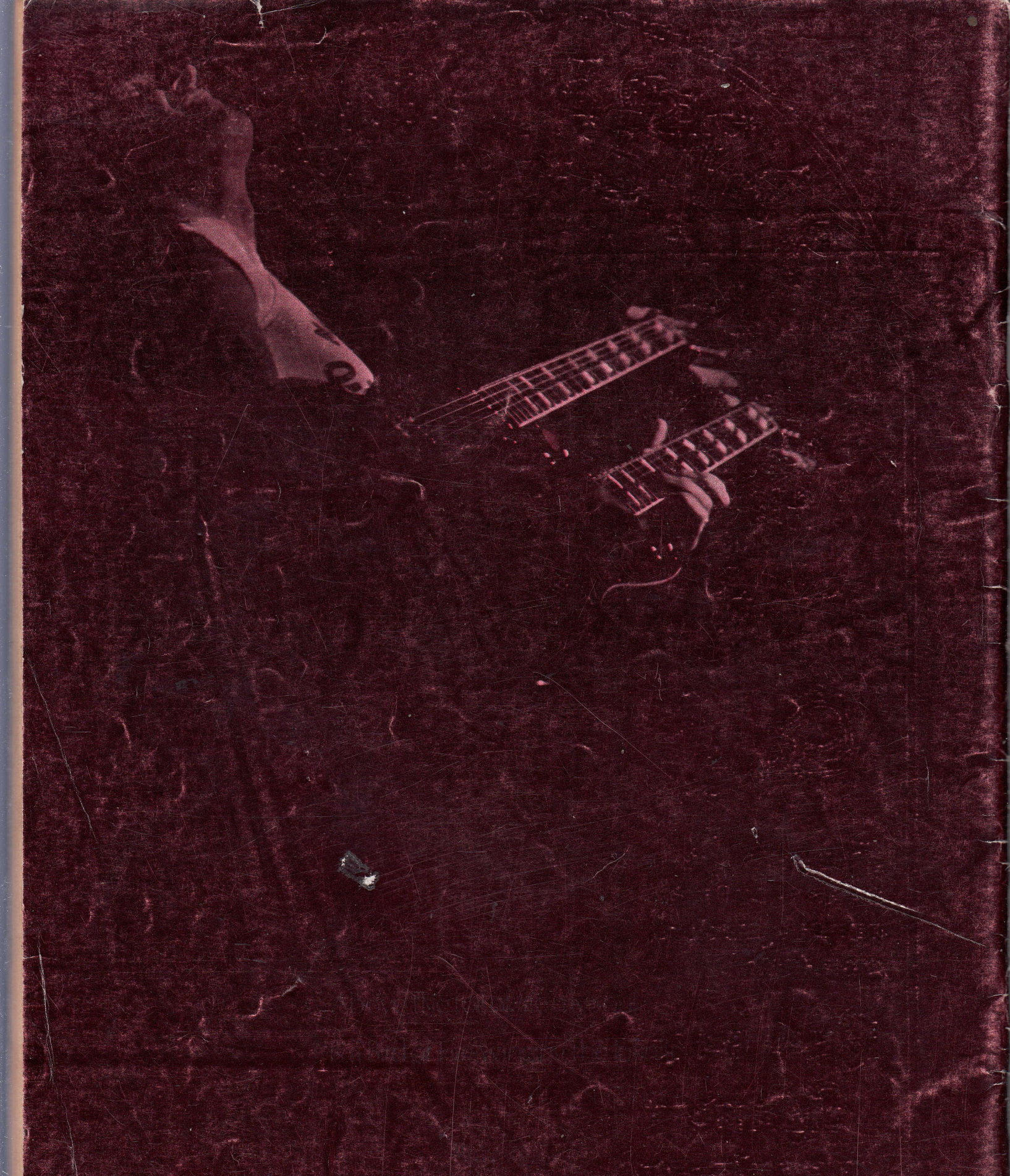
Billingsgate

BASF-MPS

Columbia

Flying Dutchman

Columbia



Mahavishnu poster available from Cottage Industries,
84-30 164th St., Jamaica, N.Y. 11432
\$2.00 plus postage & handling. Or call Triad Productions at (312) 973-1277