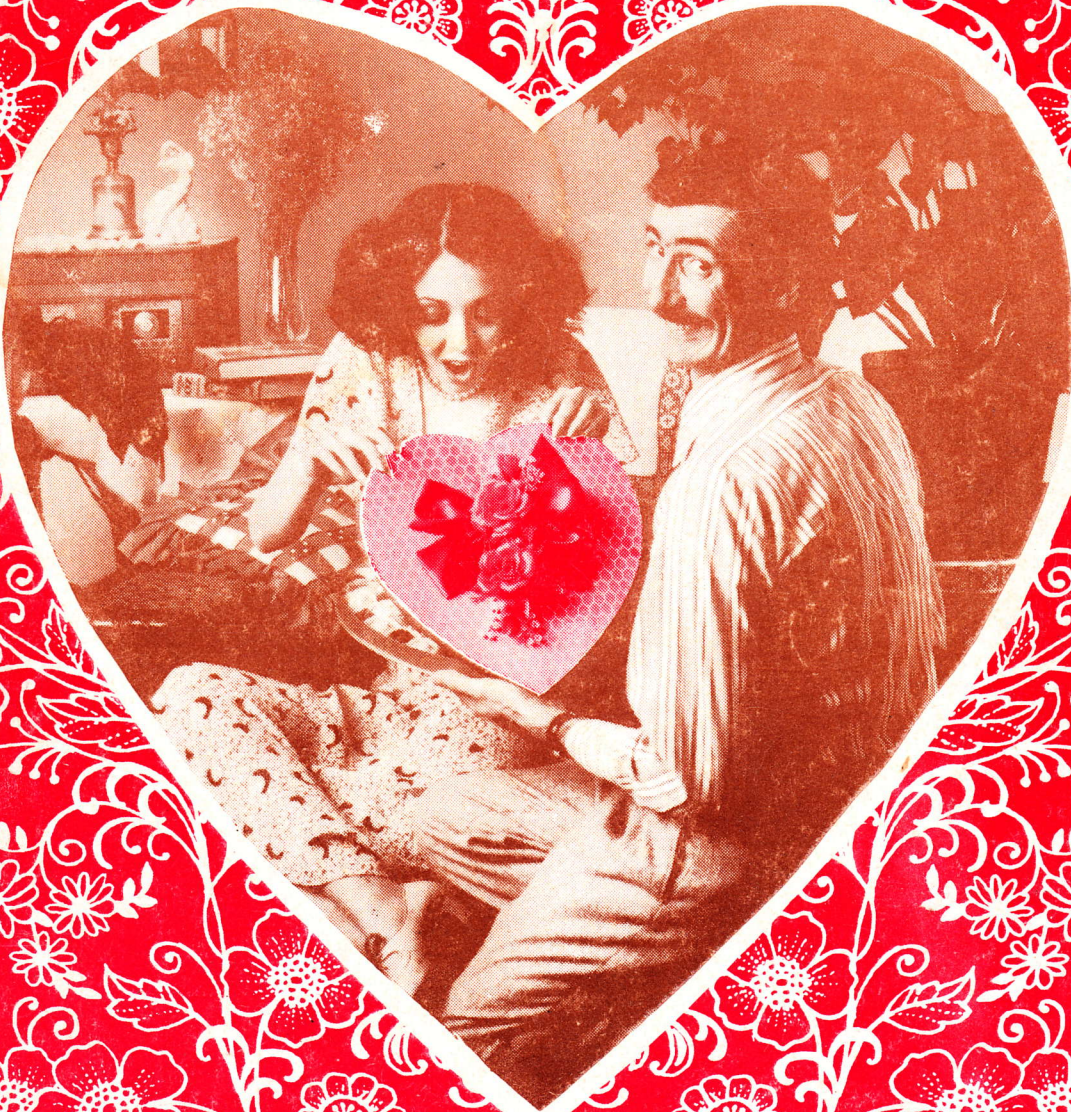


TRIAD

february

1975



wxfm stereo 106 chicago

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TRIAD GUIDE

VOL. III NO. II

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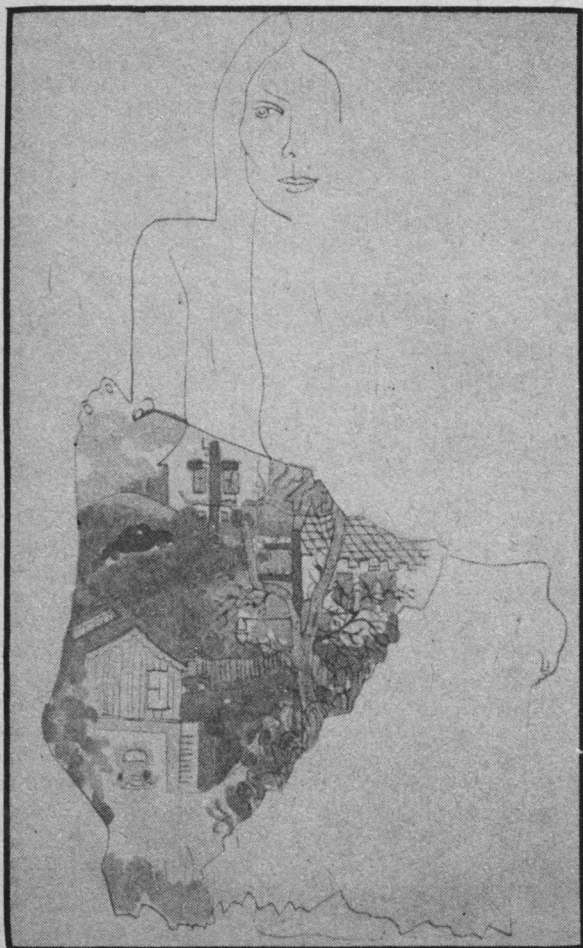
MUSIC & MUSICIANS

Thruout man's history, music has been a powerful force in shaping his feelings, his ideas, and his actions. It has not only reflected them, but to a large degree it has *created* them. With the advent of records, radio, and television, music and musicians have played a more and more influential role in shaping the events of history; with the powerful and extensive communication lines created by the electronics industry, one person is able to reach and effect hundreds of millions of people. The leading artists of the world now wield more immediate power and influence over people thruout the world than any king or queen of the pre-electric era.

We are pleased to start in the issue a regular monthly feature: *MUSIC AND MUSICIANS*. In it, we will be exploring the relationships between the musician, his music, and the effects he creates with it on other people.

.....

joni mitchell



Long the focus of a dedicated cult, an acknowledged first-rate songwriter and singer, and a very successful album-seller, Joni Mitchell is now pushing her recognition to new extremes. She's come out of hiding, started to boogie, and gone on an extensive and rigorous multicity tour to promote her recent record **Court and Spark**. Released at the beginning of last year, the album climbed quickly up the charts, made it as far as second place on **Billboard's** Hot 100, fell a few notches, climbed back up again, and held its own in the upper half for nine months! It totally eclipsed Bob Dylan's much heralded **Planet Waves**, outselling Bob by 900,000 copies.

Not only is the album doing well, but three AM singles have been extracted from it, and her new album, **Miles of Aisles**, is also selling well.

All this exposure and active star-trekking call a few serious questions to mind. Can this really be the Joni Mitchell we used to know, the nervous and vulnerable, concert-shy songstress who kept to herself and put out an album ever 15 months or so? Is this rock and roll woman who comes onstage in a flaming red, lowcut gown, backed by a highpowered band, the same tender lady who composed the silky, image-filled ballad, *Both Sides Now*?

Well, yes, it certainly is. Over the years Joni's had her share of personal and professional crises and retreats, taking frequent refuge in her Laurel Canyon home, her Vancouver ranch, Hawaii, Crete—even on the analyst's couch. But now she's achieved her own sense of balance, and feels her consciousness is at the point where she can take a sober look at the trappings of her stardom and not be confused by it all. Recently she's even taken to granting interviews, something that would have been unthinkable two years ago.

"I feel like I've come through," she has said, "having had a small taste of success, and having seen the consequences of what it gives you and what it takes away."

When she was born, November 7, 1943, at Fort MacLeod, Alberta, Canada, her name was Roberta Joan Anderson—"Joni" to family and friends. In the public schools of Saskatoon, Saskatchewan, she liked to paint, and after high school she enrolled in the Alberta College of Art, hoping for a career as a commercial artist. While there, however, she learned to play the ukelele, taught herself the guitar, and started singing in folk clubs for extra money. Her first gig, ironically enough, was at a place called the Depression.

Joni enjoyed almost immediate coffeehouse success, and quickly abandoned ideas of commercial art. She travelled to the Mariposa Folk Festival in Ontario, then went on to Toronto, where she wrote more songs, played in clubs, and met up with folksinger Chuck Mitchell. Within 36 hours, they were married.

That was in 1965. They moved to Detroit, Chuck's hometown, where they worked the coffeehouse circuit. The marriage faltered, fell apart, and was dissolved in 1967. *The Last Time I Saw Richard*, on the **Blue** album, is about the final meeting with Chuck before she headed for New York in 1968.

In the clubs of Greenwich Village, things began to happen for Joni. People noticed her, and she started selling her songs. Judy Collins, Tom Rush, Eliot Roberts, and Andy Wickham (of Reprise Records) seem to have simultaneously discovered her. Judy recorded *Both Sides Now*, and it became the hit of the year. Joni signed on with Reprise, Eliot Roberts became her manager, and David Crosby (no less) produced her first album, *Song to a Seagull*, which was well-received by the public hungry for quality in rock.

There are certain demands that we make on the stereotypical female folksinger, and it's been part of Joni's public tragedy that she fulfilled some of them. We expect these ladies to be loners, to be sensitive to the point of melancholy and neurosis, to be fragile and lovely, to shun interviews, perform infrequently, and write songs full of pain, poetry, and philosophy. In a sense, Joni had greatness thrust upon her, and suffered the pressures of the traditional love-hate relationship between performer and audience.

The foundation for her musical and financial success established, Joni moved to mythical southern California and settled among the celebrities and musicians around Los Angeles. Soon she was in a crowd that included CSN&Y, James Taylor, Carole King, Jimmy Webb, and others. Her series of unfulfilled romances began, and this has become an integral part of the Mitchell mystique. By the very nature of their careers, showbiz and rockbiz types are doomed to short and incomplete relationships. Demands are made by the public and the road, as well as the recording studio: love suffers. Only the form of courting and sparking has substance.

Joni seems to have—or have had—what Erica Jong call the Prince Charming Complex, a continual hope that the next man will be the right one. It's the quest which sustains her; she certainly suspects that now. She needs the need, and not the men, even though she's constantly strung out on one. (Witness the song, *California*, on **Blue**)

Broken hearts and pressure of months on the road began to get to her, and she detected little sincerity in the people who flattered her for favors, so in 1970 she took a

leave of absence from public appearances, cancelling a tour in-progress. Too close to her work and too pushed by her audience, she needed solitude and exile.

During this two year period, **Ladies of the Canyon** and the classic **Blue** were produced. A psychiatrist came into the picture, but he wasn't much help. Joni checked out her own soul, looked deeper into her music, and developed the confessional tone which makes **Blue** and **For the Roses** so superlative. The act of creation gave her release, even though it was often painful. The same thing happened to Emily Dickinson.

But she was beginning to acquire a perspective on her music, and an artistic detachment in the performing of it. Finally she could feel secure, or reasonably so, onstage, and in 1972 she went on tour, and signed a contract with David Geffen's Asylum label.

How can a person analyze her appeal? For one thing, she's a competent musician on guitar, piano, and dulcimer. Her voice, though untrained, is capable of tremendous range and color, fitting her songs like a glove. There's also her honesty, the firmly poetic admissions of her lyrics, and the skillful construction of her melodies. While her verse is sometimes difficult, it's never obscure, as Dylan's is wont to be. Songs, she knows, are personal statements, but if they don't communicate anything, they're failures.

There is also the matter of her much-discussed vulnerability, a quality which she still seems to project onstage. Perhaps the audience, even while enjoying her music, senses a weakness, a lingering nervousness that is the residue of honesty. Stage exposure and the commerciality of her albums make her a captive. She is, in effect,



the prisoner of her record company and of anyone who buys a ticket to her concerts. In her weakness, she can be simultaneously adulated and terrorized: that is part of her appeal in this age of anxiety—for an hour or two at a time, she becomes a kidnap victim, made to perform and do her tricks for those who temporarily own her.

When Joni first arrived on the Scene, no doubt she was frightened, and possibly confused; but I tend to disbelieve that she was ever the fragile and vulnerable songstress everyone wanted her to be. There's a big difference between sensitivity and vulnerability, and many of Joni's fans have consistently confused the two. She has proved to be a woman and a poet, always knowing what her heart was saying, always desperately believing in love,

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M&M cont from p.7

but at the same time capable of casting a stern eye on all the vagaries and foolishness of mortal entanglements.

Court and Spark is all about the tension between Eros and Freedom, an allegory about the state of her soul. In the end, liberty wins. "We love our lovin', but not like we love our freedom," she sings in *Help Me*. That is her present philosophy.

For Joni, a song is more than music: it's a total construct of the imaginative perception, linked with emotion and the senses. Her songs display her fears: the separation of self, the fragmentation that Los Angeles, stardom, or love can bring about. Her road often seems solitary, haunted by demons, and it's a chore to hang onto sanity, integrity, and sensitivity. She knows that the poetic gift (and she has it) has many strings attached: heartstrings, guitar strings, piano strings—threads that combine to weave the noose.

Yet her music also catalogs her delights: the rush of love, the fascinations of California, the joys of jukebox dives, the pure pleasures of rock and roll.

Now that she's affirmed both her art and her self-confidence, Joni emerges as a true Renaissance woman, something she promised on the interior photo of **For the Roses**, where she stands naked and facing the sea, a turnabout on Botticelli, a Venus already born and surveying her realm. She writes songs, and also writes poetry (a volume of which may be published soon). She hasn't given up her drawing

either: she did the cover of **Court and Spark**, and also the promotional poster advertising CSN&Y's recent tour, a poster that became the cover of their greatest hits album.

Precisely because there is no vibrant renaissance today, we *need* a Renaissance Woman. We need artist-heroines whose sensitivity and beauty (their uncertainty also) provide a haven and a contrast to an artless age. Joni Mitchell—singer, songwriter, poet, painter, lady—stands head, shoulders, and blonde hair above the rest of the female folk-singing population. Whether she likes it or not, her genius has propelled her into the role of first lady of popular music.

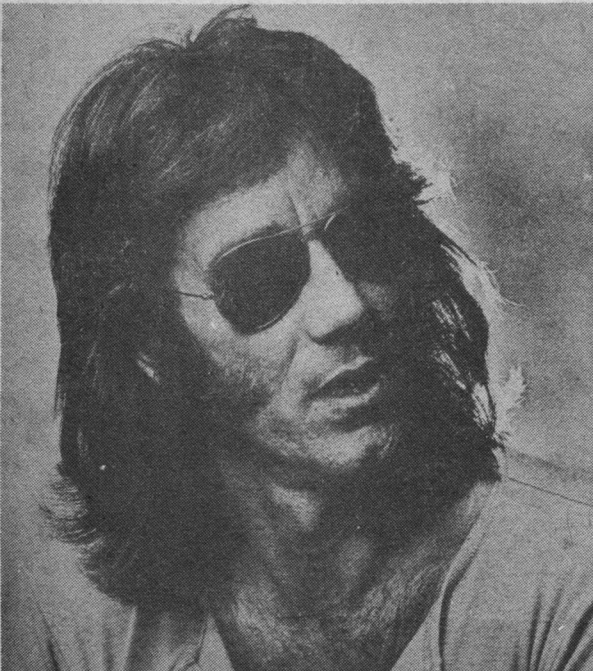
Her development as a singer and composer has been consistent and continual as she's moved toward the full blossoming of her talents—yet it's also been surprising. Quiet, private, and slightly neurotic, she occupies the position of superstar, but she hasn't the faintest desire to be one. She suffers the paranoia of knowing what it's really like. If anything, the pressure will be greater now, but she thinks she's come out of all the traps. Her long tour seems to prove it.

When she began back in the '60s, Joni Mitchell may have been a folk music phantom who wrote lovely songs filled with romantic imagery and exquisite melodies, but she has steadily asserted the vigor of her visions and laid bare the travelling of her individual spirit. And now she has conquered rock and roll.

Chuck Pratt

.....

ray manzarek

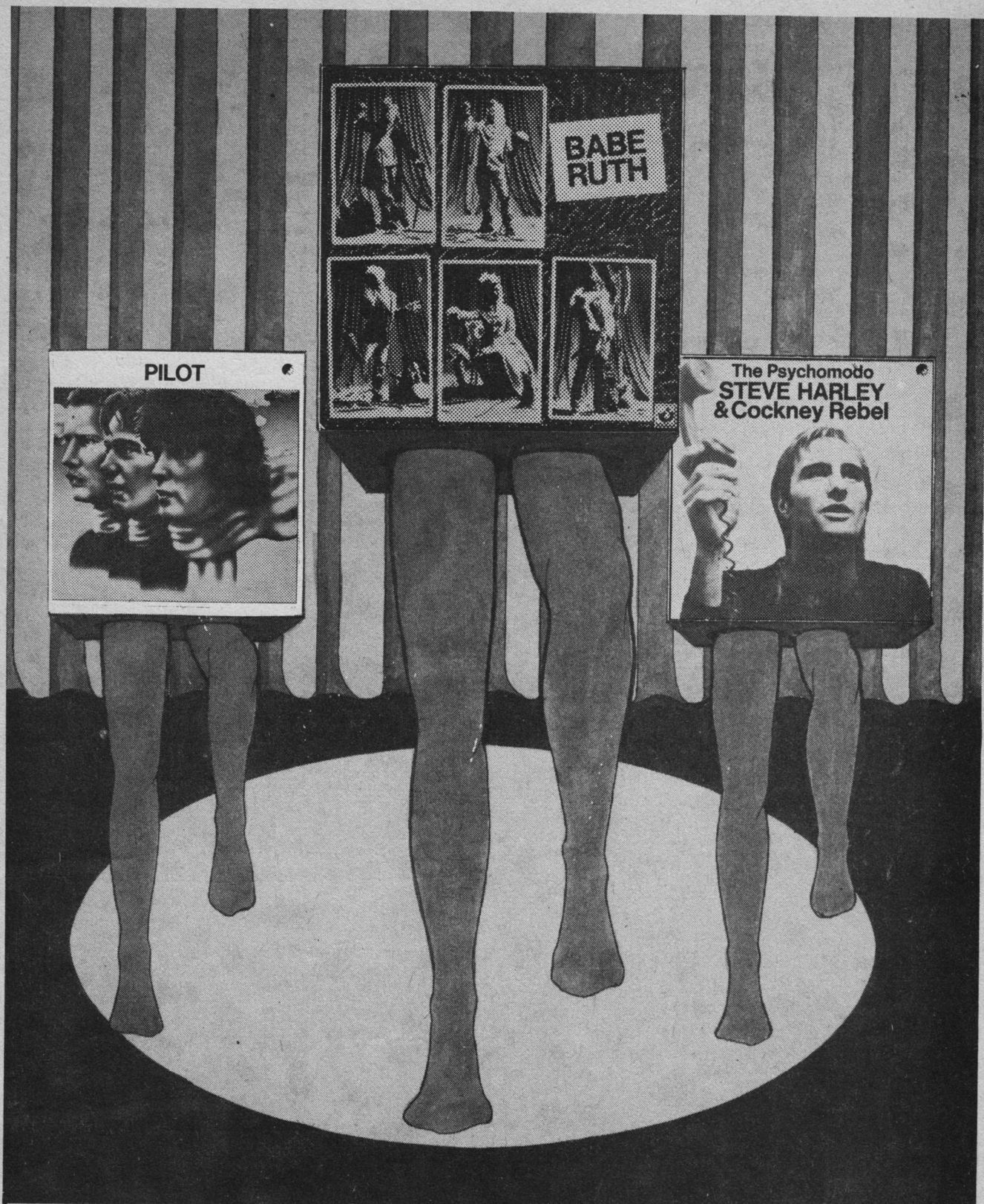


By now it is well known that Ray Manzarek was largely responsible for the Door's different musical sound: a sound that has influenced and affected the course of rock & roll: a part of the circle that has come full. Grow-

ing up in Chicago and hearing the Blues had a good deal of affect on the sound that Manzarek's music would shape into . . . "South Side of Chicago around 35th & Western, St. Rita High School, DePaul University, and the Blues on the South side of Chicago, Man, that's what really did it . . . That's made me everything I am. Just hearing Muddy Walters and Howlin' Wolf and John Lee Hooker and Magic Sam and etc. and etc., on the radio just killed me. To hear that stuff on the radio, I just went crazy for it. That and Jazz . . . lots of Miles Davis, and since I studied piano and took piano lessons, I got into a lot of classical music too, so a lot of these things together, that's what made it."

But it wasn't till he got out to California and met Morrison that music became a full time activity. In Chicago it was just . . . "beer bars. I played Friday and Saturday nights at fraternity parties, Buddies Rhythmn Lounge and places like that for \$10-\$15 per night. It was just a part time gig for me. I never really considered music even when I went to California. I was in the film school at UCLA where I met Morrison. We were in the same class. Weekends I'd play in bars in L.A. but still had no intentions of going into it full time. Then after graduating I found myself wondering "what the hell am I going to do." After being in school all my life, there I was: school finished, got my degrees, nothing else I can do. Now it's time for the real world, the outside world . . . After not seeing him for two or three months I met Morrison on

M&M cont. on p. 10



ALLADIN
31 S. Addison
Bensenville IL

SIGHTS & SOUNDS
1611 Western Ave.
Chicago Hts. IL

RECORD BARREL
725 E. Roosevelt
Lombard IL

BUFFALO BOB'S
8144½ N. Milwaukee
Niles IL

JOLLY TIME
4045 W. 115th St.
Alsip IL

RECORDLAND
7241 Grand Ave.
Elmwood Pk. IL



M&M cont. from p. 8

the beach one day. I asked what he'd been up to. "writing some songs," he replied. I asked him to hear some of them and after he sang me a bit of "Moonlight Drive" it just blew me away and I thought what a great song, let's get a rock & roll band together. He told me that's exactly what he wanted to do. So we did it. That was the only thing we could do. It was either that or go on welfare."

The Doors music is a unique blend of rock, blues, jazz, classics, and poetry. And so Ray Manzarek keeps playing it and developing it and letting itself be developed. *The Whole Thing Started Out With Rock & Roll And Now It's Out of Control* is the title of his second and latest solo album. But even months before it was finished, this is what we were talking about when Ray Manzarek came to Triad to record an interview for radio broadcast.

"Rock and Roll got the whole thing started—it went over to England; the Beatles and Stones picked up on it, reinterpreting Blues and American music in general—sent it back to us; we picked up on the English thing and psy-

chedelicized it and sent it back to England, and it just keeps on bouncing back and forth between America and England. Now we've been in the process of re-examining our 50's roots: *Locomotion*, *Jim Dandy to the Rescue* and all that stuff. It's been done before in the 50's, and sometimes even better back then. So now that we've re-examined our roots, we've got to open ourselves up to the rest of the world. There's an entire world of music out there that few people know about. There's African rhythms and Brazilian sambas, there are Bossa Nova rhythms. There's Chinese music and Japanese music—strange, unreal sounds, erie sounds; there's Middle Eastern music, there's music all over the place. What I'm trying to do and what I think is going to happen, is that we'll keep our basic rock & roll foundation and bring in tastes and bits of these other cultures. Then music is going to go crazy—you'll hear sounds you've never heard before. It might take two or three years for it to happen, but when it does it's going to be great: A real global music with a basic rock and roll foundation!" -Saul Smaizys

A
Word
From



Stanley
Clarke

A WORD FROM STANLEY CLARKE

Stanley Clarke has been Chick Corea's very successful and acclaimed bass player in *Return to Forever* for several years now. He has also recently cut two solo albums "Children of Forever," and his latest release: "Stanley Clarke," which was described by the Atlantic distributor as "probably the hottest thing we've got right now." He has very real opinions about music and what it is for:

"I think music is one of the most beautiful games ever created. It's one of those games where the final phenomenon is always some kind of effect created. The effect usually stems from a person who, after conceiving of an idea, presents it to others in some kind of workable form.

As you all know, there are bad effects and good effects created in all different degrees. To give you an example of this, I'm sure you can recall a time that you went to hear some music—maybe at a club or concert hall—and left feeling terrible, or even betrayed. Then, at another point, you went to that same concert hall or club and came out feeling fantastic. The difference between these two things I'm talking about is that in the club that you came out of feeling worse than when you went in, there was probably someone or some others creating a not-too-nice effect. Now, if you go to that same club another night and you come out feeling "light as a feather", without any drugs, there definitely was some person or persons creating really beautiful things.

People who create beautiful things and are really aware of what they are creating, usually never change the idea of always creating something beautiful—they just get better at doing it!

— Stanley Clarke

NEKTAR

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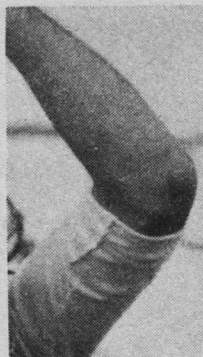


Presenting "Down To Earth," the biggest show since "Remember The Future." Come meet the astounding "Astrao-Man" and romp with the notorious "Nelly The Elephant," catch the sunrise with our own "Early Morning Clown," freak for the fearless and fantastic "Fidgety Queen" — their antics know no bounds. It all happens on that tightrope in the sky. Just watch them fly. "Down To Earth," "Down To Earth," a stupendous new album by Nektar. Found only on Passport Records, marketed by ABC Records.



Nektar's next U.S. tour takes place March through May.

TRIAD'S



Sunday

Monday

Tuesday

@=CONCERT
†=CLUB
*=CLASSICAL

2

†Oregon
*Bach Aria Group

3

†Linnel Hampton
*Fine Art Quartet

4

@Genesis

9

†Monroe Doctrine
*Chgo. Chamber Orch.

10

@Big Walter Horton

11

†Deodata
†Tim Weisburg/ P. Lang

16

@Shower of Stars

17

†Eddie Harris/Terry Collier

18

@Rod Stewart/
/R.E.O. Speedwagon

23

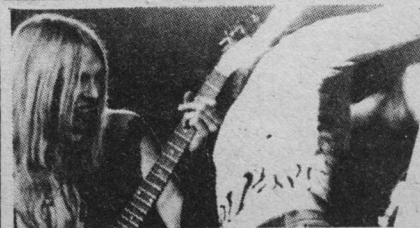
@Roxy Music

24

@Humble Pie/Babe Ruth/
Montrose

25

*Music Is the Message



FEBRUARY

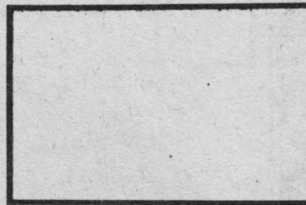
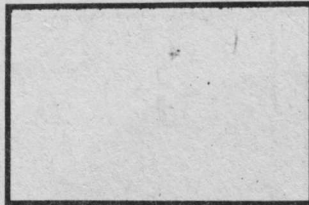
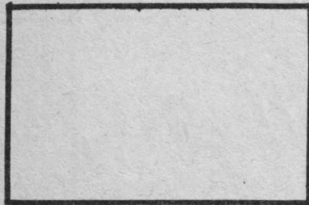


Wednesday

Thursday

Friday

Saturday



1
@1-3 U. of C. Folk Festival

5
@Mason Profit
†Baraboo

6
†Jerry Jeff Walker
*Chgo. Symf. Orch.

7
†Phil Upchurch
*Chgo. Chamber Quartet.

8
@Chgo. Mandolin Orch.
@Graced Lightning
†James Montgomery

12
†Ides--Shames Union

13
†Bob Gibson
†Bobbi Humphrey

14
†Jim Schwall Band
†Michael Murphy

15
@Pentwater
†Persuasions

19
@Jethro Tull (19-20)
†Randy Newman/Ry Cooder
*Chgo. Symf. Orch.

20
†Sam Lay
*Chgo. Symf. Orch.

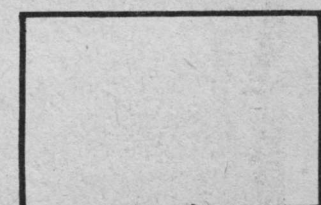
21
@Ramsey Lewis
*William Masselos

22
@Muddy Waters

26
†Pezband
†John Hammond

27
@Johnny Winter
†Bob Reidy Blues Band

28
†Redwood Landing
*Grace Bumbry



CHICAGO MUSIC SCENE

featuring



ZAZU

An Interview & Review of Album in
Dramatic Form

A group of people are huddled around a couple of flickering candles on a bar table. There's a strain of music in the air and the smoke's a bit thick. A small "C.I.A.-inspired" microphone records their conversion thusly:

- Z1 Just what is going on with the Chicago Music Scene, anyway? Nothing much ever seems to be happening around here.
- A Oh, I don't know about that. A lotta groups come thru Chicago. Led Zeppelin did a concert or two not too long ago . . . so did Elton John and Linda Ronstadt, George Harrison, Genesis and Focus . . .
- Z2 (Breaking into the conversation after a long swallow) Yeah, and what about all the Jazz musicians that play here? Herbie Hancock, Mahavishnu's been here, Rhassan Roladnd Kirk, Les McCann . . .

ZAZU

- U Well, sure a lotta groups come her to play, but nobody stays here . . . none of them live, record here, die here, so to speak.
- Z1 That's were you're wrong, U my friend. Too many musicains die in Chicago. I mean their music dies here . . .
- A Right, there's a lotta good sound comin down around Chicago. All kinds of great music being played. I caught this group a few nights back that I could not believe . . . they were so . . .
- Z2 (Interrupting again) But the problem is that nobody stays. As soon

as they get a manager and a few gigs together, they split.

- U That's cuz they can't make it here . . . Nobody supports local music. Nobody with the bucks, that is! (U sighs and sips again).
- Z2 (With a mouthful of pretzels) Chicago is a *Hard* town, man! There's no real outlet for serious musicians in this city. If it weren't for the small pub circuit, the scene would be total zero.
- A I think the people who go to clubs, who are into music, would love to see some kind of supportive action from the Music Business for some of the local bands . . . several have good healthy followings.
- Z1 That's for sure! And the music many of them play is one helluva lot better than the schlock they schlep on the radio stations here 24 hours a day . . . Look at Styx, their music had to be popular out on the coast before CFL or one of the "biggies" would consider

fouling the airwaves with an album cut or two. Not that Styx is all that great, but they do prove a point. The group had a big Chicago following . . . people liked their music enough to pack the house every time and to ask for albums. So, Styx finally got some backing, recorded an album and . . . Ho Hum . . . no air play . . . nothing happened. They had to move to California to make the big time . . . even the little big time.

U Yeah, why is that always the case, for Chris's sake!?! How come the scene always comes out of New York or L.A. New York dictates our tastes in music and media . . . and the L.A. freak zone cranks out that "Hollywood slickness" on vinyl and film. And here we sit in the great Chicago Void.

Z2 (In a tone of grim despair). Even the jazz/blues scene is moving.

A There used to be quite a few recording companies based here, with Reps out and around lookin' for new talent . . . but most of them went thataway. (Pointing east and west at the sametime, almost jabbing Z2 right in the eye).

(Just as the present conversation seems to be ending itself; as all in the group seem a trifle depressed; into the amberlit tavern lopes the bright-eyed and zesty-mannered Zebediah ZigZag, ace interviewer/music scooper for the Triad Radio Guide. With ever-present tape recorder swaying from the shoulder strap, she strolls thru the tables scanning from familiar faces. She spots a wave from the corner table it's Z signalling her over). Zebediah, knowing their mugs are empty, first calls for another round then steps in to join them . . . shaking hands and crackin jokes.)

Zebediah, always eager to spread fresh news, jumps right into the real reason for this whole quasi-play:

Zebediah. Hey, I'm glad I ran into you people. I just came from an interview and recording session at Paragon Studios . . . Bill Trout from Wooden Nickel said he had

an incredible Chicago group under his producer's wing that I just had to listen to. So I went, I saw and they conquered! Ha, not bad, think I'll use that line in the review. Anyway, I'm here to tell you, this group is goooooood . . . they're gonna make it!

U (Trying to cap her enthusiasm at a reasonable level) Well, Zeb, who are these mysterious, Michigan Avenue, music miracles? You can use my line too, if you like. Seriously, Zebediah, what's the name of this band? What kinda music do they play?

Zeb. The answer to the first question is easy, but the second's a little tricky. Tell ya what, I've got a cassette here with their newly recorded album material on it. Why do you all listen to the music for yourselves while I run down the bands's history for you.

Z1 Good idea. Anyone want another round? Say, Bartender?

Zeb. (Taking a sip and clearing her throat as she starts the tape) AhhHHGGmm! Let's see, There are four guys, all in their early twenties, who make up the group . . . John Melnick on keyboard and vocals . . . ah, Paul Ricapiro lead guitar and vocals, Randy Curly on bass and Micky LeHarke on drums. I'm really impressed with the drummer . . . he's very fast and tight like Billy Cobham yet there's lotsa variety in his tempo changes, a definite Ginger Baker influence, I'd say. (She raises the volume on the recorder a bit.) The band has been together with it's present members for over a year now. Mick and Randy began about two years ago then picked up John and Paul. They call themselves, ZAZU, nifty, huh? Well, the band actually started out as ZAZU PITTS, but a legal hassle developed when they learned a famous personage from Milwaukee previously owned the moniker. So they dropped the PITTS, man, the Pitts . . . ha ha . . . hmm. Well, ZAZU is the name and they are headed for fame, I believe. If the people at Wooden Nickel take care of business, that is.

A (Listening to the chorus of the first tune, an uptempo, contemporary song) Hey, this as allright! Sounds like the Rascals or Chicago in a way . . . but different. What do they call it?

Zeb. *Country Eyes*. Good opener, don't you think? The band said Side A is commercially oriented; Side B is their musical choice. As you will soon hear, both sides will or should get airplay. I like the laid back feeling that comes across with the combo of the organ and harmonies on *Country Eyes*. John Melnick, by the way, plays organ, electric and acoustic piano and the ARP synthesizer on the album cuts. The next one starts out with an organ solo and a drum roll, then fills out with vocals over a Jazz/Rock background . . . with lotsa syncopated rhythm trades between drums and organ. Ah, it's starting now. The cut is titled *A Pawn . . . The Island Unisphere*, "and it's got the finest lyrics on the album. I'll shut up for a sec., so you can dig it.

Z2 You're right about the drums and the organ. These guys play well together . . . extremely tight. And listen to that high, wailing, guitar solo. The guy's triple-pickin as good as Clapton or McLaughlin . . . very nice classical Rock/Jazz fusion.

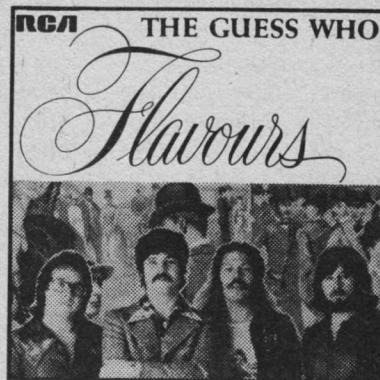
Zeb. The reason ZAZU sounds as sophisticated as Mahavishnu, Yes, or ELP is because they are "musicians' musicians," if you know what I mean. They are serious about their music . . . every piece is an original . . . They've been heavily influenced by Jazz and Classical. In fact John is studying piano and theory at Music College, and Paul studies classical guitar at American Conservatory. The impact of that training displays itself particularly well on the first cut of Side B entitled, *Itsanot-tasonatta, But It's Close*. Clever title for a very clever tune. You'll love it.

A ZAZU, that's the name huh? A versatile group, for sure. This country/rock tune I hear sounds

CMS cont. on p. 17

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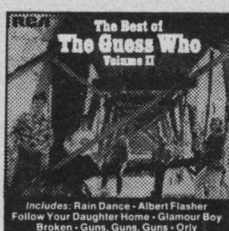
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CMS cont. from p.15

better than Poco's new stuff. You know, the vocal harmonies do remind me of the Rascals or that other old Chicago group, the Buckingham's. What do they call this one, *Just Friends*?

Zeb. (Trying to chew down a fresh stick of spearmint gum) Yep, that's it. I like the combination of the country piano riffs with the sort of jazzy drum licks. The harmonies are super. The cut coming up, *Midnight Train*, spotlights their vocal ability with its fast, chuggin', train-like tempo. The vocals and organ set up a tonal rhythm just like that of an "old Whistle-stopper." And the speed of Micky's drum rolls could beat an Amtrak any day.

U It's hard to categorize their music. ZAZU sounds like they can play any style . . . which is mucho importante if you want to sell music in the marketplace of today's Rock. Right?

Zeb. Right. I got the impression variety and change are the prime factors in the groups attitude toward themselves and their music. The band doesn't want to get stuck in any one bag as so many others have done. Communication between the members means a lot to all of them. Because they create the music for themselves and not for the almighty dollar, they feel free to change, explore and hopefully stay ahead of contemporary styles without alienating the audience. ZAZU definitely has the potential to create new sophisticated forms of JAZZ/ROCK/CLASSICAL/COUNTRY fusions. The band hasn't had much experience with a big audience yet. They did play a gig at the Hammond Civic Center and loved it. The audience's feeling for them was mutual. The group knows the importance of an audience . . . that magic feeling, that energy it feeds back to a band it appreciates. They want to know what the people want to hear. (Holding up her empty mug) Looks like it's time for Side B and another
FEBRUARY 1975

round, Side B, as I said before is quite different . . . it's intricate and spacey. *Itsanottasonatta* opens with classical piano and faint percussion.

Z1 (Remembering something) Hmm . . . this next section sounds much like ELP on their first album . . . and the piano section new reminds me of a very tight Ramsey Lewis . . .

A With guitar chords like McLaughlin coming in nicely . . . some very tricky bass work here too?

Zeb. I agree. Side B really shows off Randy Curly's talent on the electric bass. Oh, I forgot to tell you . . . *Itsanottasonatta* is an instrumental with four interweaving but separate movements. *Rulers Crown*, which you just heard . . . it's the lightest, most classical of the four with airy piano riffs and ARP synthesizer orchestrations setting a futuristic mood . . . The second movement, *Space Polka*, gets heavy almost immediately with lots of percussion and synthesizer trade-offs. Why am I telling you, you can hear it . . . Things get very free-form from here on out . . . each musician opens up to the instrument a great deal in movement three and four. *On The Edge Of Your Weird*, is pure heavy-metal with a dominance of bass chords and lightened here and there with electric keyboard/ & synthesizer. It builds to a superb drum solo with a gong that sends the entire piece hurling straight for Saturn . . . and into the finale, *In The Midst Of Your Weird*, which demonstrates ZAZU's full range of exploration in space and time as it relates to today's music. Deep Purple comes to mind for an instant when you hear the organ and drums glide past each other.

Z2 Good God! Hold the table down, it's losing its sense of gravity! And so am I . . . powerful stuff . . . I'm vibrating with the drums and organ.

Zeb. Fear not, Z2, ole buddy, the last tune begins as a ballad . . . guaranteed to soothe the savaged nerves. Maybe that's why they use it to close the album. The

opening sounds just like *Morning Rain*, in fact, I think that's the title. The ballad tempo switches to a jazz/rock motif and then builds, with Paul's superbly, high-strung guitar licks, into an ELP type finish.

U Cool it for a second . . . so I can hear the end of the sonata. Wow! Was that it? The music just vanished . . . I think . . . Hard to believe this is a Chicago group in a way. They don't play like any local Rock groups I've heard here lately. As musicians, they span the whole Rock spectrum, I'd say.

Z1 (Visibly impressed) Yeah. I'd like to see them perform.

A Me Too! And I'd like to hear the last song if you don't mind.

Z1 Oh sorry. (All listen and nod approvingly as the music fades)

Zeb. Well . . . What d'ya think? Would you buy an album?

U Can't spend too much for albums these days, but yeah, I would.

Z2 Sure . . . Are they doing any gigs around town soon?

Zeb. I don't know, but I think Triad is featuring the new album on a special show real soon. Just look this month's Triad Guide for the date and time. ZAZU has the talent . . . I hope they get the breaks. (Chuggin the last bit of brew with satisfaction)

A When do they expect to release the album?

Zeb. Second week in Feb., I think. (She takes the gum out of her mouth surreptitiously and sticks it under the table. Her fingers feel a small hard dis-like object next to the gum wad. Curiously, she detaches it & pulls it up for viewing.) What the Hell is this!

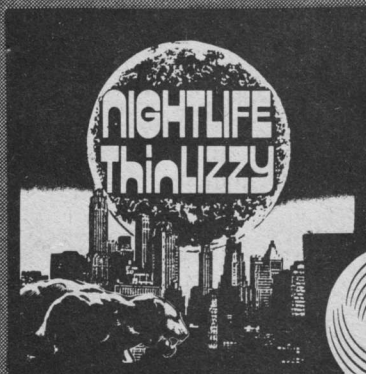
Z1 I don't know. What is it? Let me see it. (She passes it over) Hmm . . . looks like a little black disc to me.

Zeb. Yeah, but it's got a metal screen on the other side. Are thinkin' what I'm thinkin'?

A 'Fraid so. Don't have much experience in these matters, but . . .

A&U We've just been bugged!! It's a microphone, for Chris'sake!!!

Zeb Can you believe it! It's for REAL! CIA or FBI or both?! I'm split-



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CMS cont. from p. 17

ting to call my lawyer. See ya... I can't believe this! (She picks up the recorder quickly and rushes for the door leaving a table of astonished and very paranoid individuals who now all rise and move en masse toward the bartender for a few serious questions.)

**Susan Payne
WSDM-FM**

(ZAZU will be appearing at Harlow's on the South side in what will be the first black-tie rock affair to celebrate Jean Harlow's birthday March 11.)



"NO RIP-OFF"

Sequestered in the middle of a dimly-lit block of beautiful downtown Evanston, Amazing Grace Coffeeshop waits while you drive past it a couple of times, quietly announcing itself in four-inch high, City Council-approved letters. Once you discover the whereabouts of AG, parking is easy—there are real parking spaces in Evanston, just begging to be had.

Amazing Grace is the first installment on an older house that's being developed into a new shopping-entertainment complex. Walking through the Coffeeshop door, you purchase your ticket (\$3.50 on Fridays and Saturdays and \$2.50 on Sundays) and immediately confront the whole room.

Still in the stages of conversion and renovation, the room is comfortably filled with folding chairs, and a balcony along two walls provides still more seating. There are no bad seats (none behind pillars,

none squeezed in to acquaint you with foreign elbows), an element that reflects the management's policy of "no rip offs". The stage, delineated by brick-facing, is set into a corner, and complemented by red spotlights.

There is a juice-and-coffee bar located in a small side room. No liquor is served, nor is it planned for. This arrangement makes allowances for a younger crowd and maintains the coffeeshop atmosphere most successfully.

Mentioned earlier is the management's "no rip-offs" policy which is an amazing grace in itself. The Coffeeshop began in 1970 on the Northwestern Campus during the Kent State strike as a "free kitchen" where local performers would play for free. One of those performers always closed his set by singing "Amazing Grace." Biff Rose, Bob Gibson and Bill Quateman got together one night at AG to raise money for the kitchen which had grown beyond that definition. The whole thing gradually escalated and eventually moved to new quarters off campus only 11 weeks ago.

The management can be characterized as mellow-minded and comfortable people that lend those same qualities to Amazing Grace. While making money is a necessity in supporting the Coffeeshop, it is the least noticeable aspect of the whole operation. Providing good entertainment at reasonable prices, and promoting the goodwill that accompanies the experience seem to be the primary concerns.

Amazing Grace, then, is one of the very few offshoots of '60's altruism that survived the fall of the "peace and love" ethic. It's a good place to relax and enjoy, and quite a change from Chicago funk and glitter.

Amazing Grace is located on Main Street in Evanston one block east of Chicago Avenue. Phone anytime for entertainment information 328-2489.

SUSAN LEIGH

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AMPLE PARKING

ASTROLOGY

by GRANT WYLIE



Nelson Rockefeller's popularity will increase as Gerald Ford delegates more responsibility to him. Considerable attention will be devoted to the President's alleged psychic ability. (Indeed, Ford does have a significant degree of psychic ability.)

Our Chief Executive's attempts to increase his own popularity will have no more than limited success. Let's face it, just how popular can someone be who goes on ski trips to Colorado while millions are hungry and out of work?

Ford will appropriate more funds for educational matters. He will open a series of confidential meetings with leaders of the Arab world in an attempt to ease the energy crisis.

New programs to utilize more coal in the production of energy will be initiated. They will be highly successful: so successful, in fact, that the Oil Interests will attempt to delay them. However, despite opposition from special interests, the use of coal as a prime source of combustible fuel will soon become a reality. Further, it will not require any damage to our environment.

Airlines will reduce their service even further. Despite this fact, aircraft production will increase. These events bring a significant number of new jobs into the now overcrowded job market.

The people of the nation are going to be realistic about our situation, which will have reached crisis proportions by early February. This means one thing — help is on the way. The prevailing attitude of cautious optimism is definitely justified.

Despite a general business slowdown the outlook improves somewhat. Much of this will be brought about by increased military spending, and the opening of jobs in foreign countries.

Now mind you, I'm not saying the situation is going to improve overnight. We've got a difficult period ahead of us in February. In all likelihood, we'll see the 'bottoming' of the downward trend. In other words, things have reached the end of their decline — at least for a while. No doubt about it, it's going to be a long hard way back, but at least the way back is there.

Unfortunately, there is little help coming from the Administration. However, Congress will act on its own. They will initiate action that will be vital in bringing the nation to that 'long, hard way back'.

There will be a serious earthquake along the 78th W. Meridian and an abnormally high number of sea and air disappearances in both the Bermuda and Devil's Triangles. The hours of 11 PM to 1 AM and 6 AM to 8 AM as well as the hours of 4 PM to 7 PM (all local time) are the most dangerous.

The violent crime rate will continue to be very high.

FORECAST FOR THE TWELVE SIGNS

VIRGO

You'll find yourself consuming an abnormal amount of grain and grain products. Devote your time to planning, rather than to activity. Make repairs in your home, etc. Avoid verbal confrontations 'til February 26th. Unexpected 'breaks' come your way.

LIBRA

Matters of deep consequence come into your life this month. It's likely you'll change your opinions relating to marriage. Matters of indebtedness are likely to be resolved this month. An old relationship is likely to be resumed. Someone absent for too long will visit or contact you. Lasting relationships may form this month. Delays work in your favor.

SCORPIO

Heavy activity is in store. Delays, boredom, restrictions and isolation will be a constant source of distress. Separation from romantic partner ends mid-month. Occupational matters will require more than usual attention but you will make financial progress during this period if you can keep yourself calm in the face of confusion and unreasonable demands. Trust your intuition.

SAGGITARIUS

Social activities return to a normal pace this month, ending a period of seclusion. Romance and education is favored. Good luck replaces the adverse trend of past months. The feeling that others shouldn't see you will dissipate. Older people may be a source of minor aggravation. Clocks, watches, and other measuring or metering devices may fail you.

CAPRICORN

You can break the long period of adversity that has distressed you by making time for pleasurable activities, and refusing to allow an exaggerated sense of obligation to get you into situations you can't handle just now. Take time to be by yourself. Think out your individual situation carefully and plan accordingly. Guard against injuries to the knees. Orthopedic or dental problems threaten. Avoid any sort of unnecessary risks. Some danger of injury through assault or accident threatens.

AQUARIUS

Joint projects with Scorpio are favored. A wide variety of activities will find you. Be prepared to abandon the superficial for the sake of the real, the lasting, and the consequential. Staying close to home will bring unexpected benefit. A long overdue call will finally be made.

PISCES

Self preservation instincts are on a high cycle this month. Respond to your premonitions whenever possible. Finances improve considerably. Old friendships can be resumed. Contact those whom you secretly love. Poetic or creative activities are favored. Spending some time and money on yourself won't hurt, provided you don't overdo it.

ARIES

Avoid speaking in haste this month. Social activities will be adverse all month. Romantic activities, however, are in for limited improvement. It's possible to improve your employment situation if you put forth a concerted effort. Changes in your home life or living conditions are likely.

TAURUS

A relief from pressure, delays, and isolation is in store for you. Romance will blossom this as you overcome shyness and contact that seemingly unapproachable person. Let yourself be concerned with the less practical matters this month. The everyday things will take care of themselves.

GEMINI

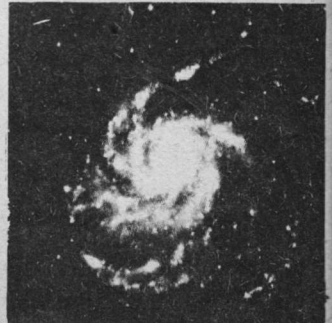
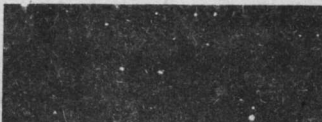
You'll be doing the things you've always known you could do, even though you were afraid to try them. The need for self motivation is definite due to a lack of physical energy. Quarrels with Virgo can be patched up. Creative projects are highly favored.

CANCER

Severely adverse trends bring sorrows and woes this month. Delays, aggravation, and obligation are in store. You can ameliorate this trend by keeping away from your normal haunts, and by delaying action in unpleasant matters.

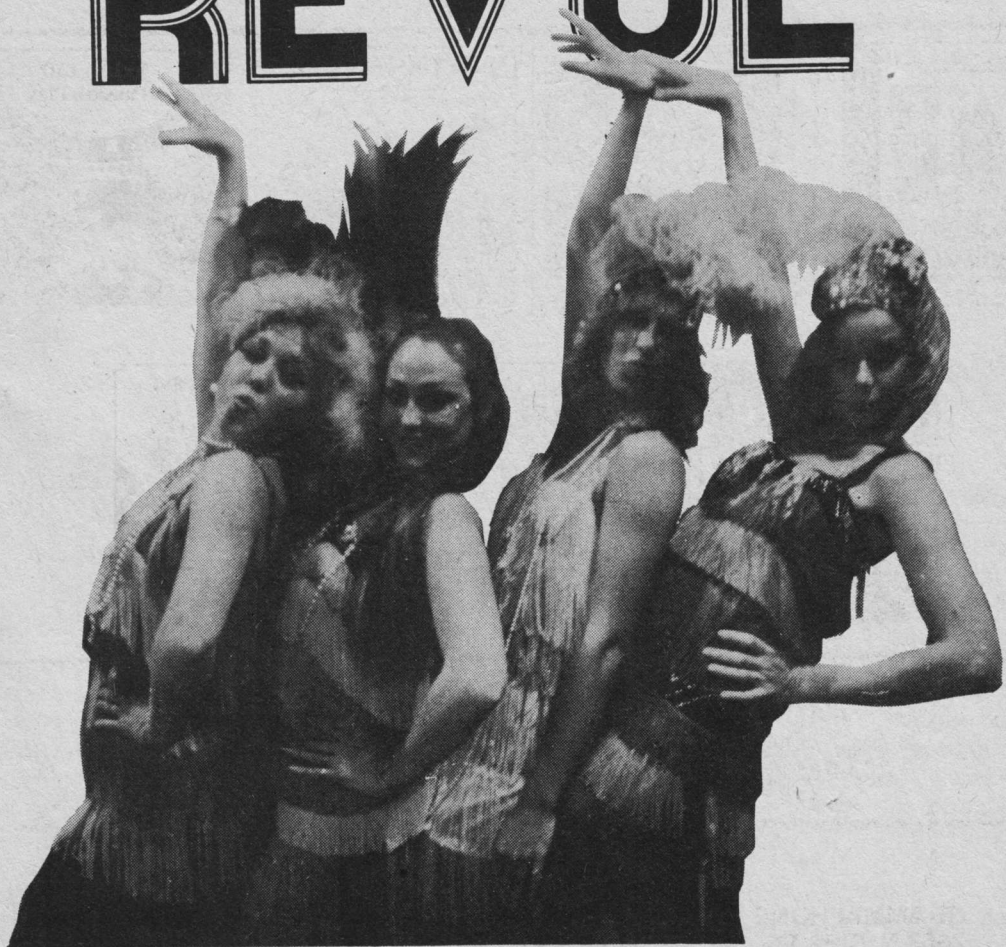
LEO

Business and professional matters are likely to improve. Home and living conditions become more, but not totally, tranquil. New endeavors are likely to remain forever unfinished. Let yourself take a needed vacation from the quest for achievement. Do your work and let yourself recuperate during your spare time.



TRIAD GUIDE

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CONCERTS

SCREAMING GYPSY BANDITS & HARVEY MANDEL

I dropped in—a short drop for someone who's 5'2"—at the Amazing Grace Coffeehouse with the intentions of listening to the Screaming Gypsy Bandits, whose *In The Eye* Lp had impressed me when I heard it last year. (The Lp is on an obscure label, Bar-B-Q Records, but it's skillfully produced and focuses on the amazing vocal abilities of *Caroline Peyton*.) I'd hoped to hear SGB in the flesh, and it was incidental that Harvey Mandel topped the bill.

Being late for the opening of the SGB set, however, was of little consequence. Their musical explorations had led them to the door of Ravi Shankar and they were more boring than all of Shankar's paeans to Krishna combined. Nod.

Most people had really come to see Harvey Mandel, and his appearance onstage generated energy from an otherwise anesthetized audience. Mandel, a hometown boy, recently split from the Janus label and has no recording contract. His month-long tour seems to be an opportunity to tighten up his new group and gauge market response.

Mandel's opening number was indicative of the whole set that followed. "Forever and Ever" was a nice bit of chunky and visceral hard rock, but Mandel himself was swallowed up and absorbed by his two sidemen. If there were any expectations of Mandel's early days at Alice's, backed up only by the sparsest interjections, they were quickly abandoned.

On keyboards, Bob Hoban displayed considerable skill, taking off later in a marathon solo that encompassed a range of musical devices from Rick Wakeman-like celestial-ity, to the splurby punctuations of Billy Preston. A nice exhibit, but an overly long detour from "Where's My Sunshine". Hoban also did most of the group's vocals in his pleasant-

ly blues-gravel voice but the dominance of his instrumental and vocal contributions tended to upstage Mandel to the point that Mandel was little more than backup to Hoban.

Tom Henderson did a creditable job on drums, kicking in the obligatory solo (where are you now, Ginger Baker?)

Together for only a month, the group is musically tight and has potential if they can decide on direction and center of gravity. They put out some pelvis-pumping tunes, but nothing to brave the cold or buy a record for. Unnamed as yet, they are billed as Harvey Mandel—a misnomer, because there is very little that's visible of Harvey Mandel.

SUSAN LEIGH

ROSEHIP STRING BAND— ARS NOVA CONCERT

The night of the "great freeze" following the "monstrous Chicago monsoon" (thunder and lightning and rain in January?), a meeting of the court musicians and the minstrels was held in the Sanctuary of the Blue Gargoyle at the University of Chicago. Specifically, on January 11, the Ars Nova Ensemble and the Rosehip String Band fused their talents to present a concert of musical exploration through the ages. Despite the biting cold of the sharp-toothed wind the Sanctuary was quickly filled to capacity.

The Ars Nova Ensemble, a seven member group dedicated to the music of medieval and Renaissance times (reminiscent of the now defunct New York Pro Musica) began the program with a presentation of 12th century medieval tunes, or-

chestrated with such unlikely sounding instruments as a rebec, vielle, viola da gamba, crumhorn, shawn, lute, recorder, nakers, and tamborine. These are all authentic instruments of the period (reconstructed to precise specifications) not too different from their present day counterparts—the vielle being an ancestor of the violin, viola da gamba like unto a cello, crumhorn and shawn being reed instruments, the rebec, a three stringed mini-violin and nakers, a predecessor of kettle drums. Ars Nova took us from 12th century Latin through to the Renaissance of the 16th century with French, English, and Italian tunes. Though they presented only two religious tunes in their repertoire the sanctity of the stone walls in the



church bestowed a peaceful religious air to even than secular pieces. A better hall could not have been chosen. True to their time, the Ars Nova Ensemble did not use microphones to enlarge their sound (since there were no microphones in Medieval and Renaissance times), but let the walls of the sanctuary carry their tones. This was quite sufficient for their instrumental music and even sublime for their delighted vocal harmonies.

The Rosehip String Band then joined Ars Nova and together they performed two tunes, "Summer Is I — Cumin In", a medieval Chau-

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CONCERTS

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cerian English tune sung in 5-part harmony, and "Ronde," a 16th century instrumental piece by Tielman Susato.



From there, the Rosehip String Band slowly guided us back into our own century. From "Nonesuch," an 11th century round through to their own version of John Coltrane's "Alabama," the Rosehip String Band also exhibited an amazing array of musical instruments; with an equally adept mastery thereof: guitar, autoharp, dulcimer, violin, mandolin, violectra, tamboura, tenor saxophone, flute, oboe and bass.



Included in their program were "Earl's Pearl" and "Solar Emotions", songs from Rosehip's own mini-disc. For an hour and a half, Roseship played their music, touching the souls of all in the great hall. Even after a long encore, many

were reluctant to leave. 'Twas a merry evening". You can hear this concert on Triad Radio. Monday, February 17 at 10:30 PM.

Alda Gine

THEATRE



THE BEARD

A Play by Michael McClure

Jean Harlow and Billy the Kid. Each in their own time were living legends; The Kid was part of the grainy, grass-roots Wild American West; Harlow was a mythical, un-touchable, shiny blond sex queen who oozed her way up to the pinnacle of All-American desirability. Both were personally violent and egocentric at times, hiding behind a public facade.

Upon a stage of heavenly blue satin dotted with silver stars and galaxies, Harlow and Billy weave nearvisual webs of verbal tarentellas. The female in her plumage meets the swaggering gun-toting thumbs-in pockets, legs-spread male.

The visualization of these two mythical cult figures and their ensuing interactions fits smoothly into the places McClure has chosen to travel through in this cerebral landscape. Harlow and Billy fit into these roles because they are each ultra-stereotypic. Almost any other lesser combination would also work, as long as they are teaser and taker; clothed and naked; social and anti-social.

It is as if the play was written in stanzas, introducing new word games

and phrases at a pace that is in direct contrast to the fast and unceasing interchanges which occur between the players. There are a series of key phrases which resound throughout the duration of the play.

The most important phrase (said at different times, in different tones by both Harlow and The Kid) works like a perfectly constructed time bomb. One can hear it "ticking" from the very first moments of the play; only later does the significance of the point within it begin to explode: "BEFORE YOU CAN PRY ANY SECRETS FROM ME YOU MUST FIRST FIND THE REAL ME; WHICH ONE WILL YOU PURSUE?"

There is a fine similarity and strength in McClure's recurring speeches. Like Ionesco's "Bald Soprano," THE BEARD is a series of repetitive and punctuated pieces. Themes of beauty, ugliness, divinity and the moment are tossed back and forth. Defenses collapse, aggression begins anew, roles change, and it just goes on and on until the end is the beginning.

To be divine is to be free, says Billy, and "if we don't do what we want—we're not divine." Here lies another key point to the unraveling of McClure's mystery. The Kid wants Harlow and Harlow wants The Kid. But each want it on THEIR OWN terms. Billy wants the little lady to come crawling, to sit on his lap and lick his boots (for starters). Harlow wants finesse; she thinks she is far above him and deserves to be pampered and pleased. She is in love with her own surface beauty. For her, that is all that is important.

And so the final round begins. The objects of beauty are transient and can be easily removed or done away with; and so it goes.

Winifred Valentine plays Harlow. She is obvious, cryptic, surly and momentarily explosive. Ms. Valentine blends these seemingly conflicting traits into one helluva Harlow. She has studied with Lee Strasberg in Hollywood and performed in a number of plays in Chicago including "Tobacco Road", "Whore's or Babylon," "Turds in Hell."

Billy the Kid is played by John Green. He walks, struts, glares, and sneers in a most credible fashion. Green has just recently returned to

THEATRE

Chicago. He has toured with the U.S.O. in Europe and performed with theater companies in Texas and Colorado.

Kristine Cameron must be commended for her sensitivities to McClure's verbal portrait. There are virtually no stage directions in the script; thus, it was up to Ms. Cameron as the director to create an effective arrangement within which the players as well as the play would catapult to its zenith.

THE BEARD is presented by The Peripatetic Task Force at The Body Politic which is located at 2257 N. Lincoln Ave. It will run through February 16. Call 871-3000 for ticket information.

—Tanya Akason

THE MAGNOLIA CLUB

"The Magnolia Club, playing at 3730 N. Clark, is a production which is first in fine original music, first in satisfaction for its audience, and first in the hearts of its "countrymen." This original country-western musical blends a light spring southern blue belle, Linda Gay Brewer (played by Bonnie Sue Arp); a second rate country star, Mel Dayton (played by Frank Miller) who is hellbent on has-been hood; a prairie bramble bush, Lorrene (Robertta Maguire); and a zen knower of the Nashville music scene, Dee Collins (Dean Hill) all into an interesting sensory collage which is at times quite delightful and thought provoking.

The club itself is the everywhere-anywhere bus stop for performers on the road to Nashville. Some of the courting would-be musicians of illusion are truly valiant in their spangled sparkle-studded suits, but most of the minstrels are the Mel Daytons who lose the path to glory somewhere in the insecurities of their own darkened minds. Most are the Mel Daytons who prefer to live in the darkness rather than light candles of hope with the fires of their will; most are the Mel Daytons who are one of the brotherhood of artists without courage.

The cast of "Magnolia" has the most challenging artistic juggling act

in order to balance the full spectrum of musical, emotional, and theatrical elements. It is a spectrum which includes country smiles, country airs, country dust, country love, country wrinkles, country jive, country tears, hope and despair. With this, the players are successful illusion-makers. Faces are smiling and toothy. Verbal raps are titillating firecrackers of quick whimsical one-liners that make the "antagonist" pause so that the audience can recover from often overpowering belly-laughs. Their country songs are foot stompers which elicit hoots and howls from the seated audience who are tempted to jump on stage and join the fun.

"Magnolia" has a series of mo-



ments. "Welcome Home, Jacob" commences a series of songs which signal the brief crescendo of success for Dayton and his band. Stunningly costumed Linda Gay is highlighted here, demonstrating Ms. Arp's brand of musical mysticism. Ms. Arp, who is the most captivating musician on stage, is elevated from her relative subordination under the six foot plus shadow of Dayton into her well deserved spotlight for "Jacob." The spell of her charms barely subsides when Mel, after a full act of lame promises, breaks through his own web of darkness to announce that they are all booked for an audition in NASHVILLE.

The ensuing festival celebrating this paradise regained ignites the cast to a kinetic vibrance displayed in "Pretty Cajun Queen." It seems as if they could go on all night. The band (The Green Jeans), Ms. Arp, and Miller gave their best performance of the night with this number.

"Magnolia" does not have a

methodical plot or scenario; rather, it relies on a motif that is schizoid, tending towards manic depression. Jeff Berkson and John Karraker, whose fine musical score includes 15 original songs, demand almost too much from the cast in the script. They require a troupe of fine actors to perform as second-rate musicians who succumb to their own fears and end as failures, only playing ritualistically in an enigmatic club on the north side of Chicago. This determined destiny is extremely exacerbating on the cast who each night must cycle through light humor, introspection, excitement, hope, and failure. It is no wonder they look so tired. The flamboyant costumes of Linda Gay, the superb set design and unique use of a double tier stage, and the fine acting abilities of the cast can not dispel the atmosphere of fear and failure which Berkson and Karraker have structured into their "musical comedy." This could be better termed a "musical paradox" since it is an emotional yo-yo of which we, the audience, are the spinner. The fate of the Magnolia Club is stagnation.

The tight integration of the cast is a credit to Director Cecil O'Neil who you'll remember as WARP's Great Lord Cumulus.

Frank Miller, who has recently finished playing Judd Fry in Oklahoma, is a comfortable dynamo nimbly jumping and strutting across the stage with a colossal pride, humility, and a handful of tooth-smiles and tears.

Bonnie Sue Arp, who left the Drury Lane this past summer, is the magic of the music casting spells over both Dayton and Dee Collins. This Angel from the Quad Cities is a kaleidoscope of color thanks to Cookie Gluck's magnificent costumes.

Robertta Maguire's control and experience is so captivating and natural that hours pass before realizing the strength of Ms. Maguire's soulful nagging wench Lorrene.

Dean Hill delivers a much-needed quietness and solidity in his portrayal of the man who went to Nashville and failed.

The fragrance of "Magnolia" is a lovely multi-leveled experience.

—Joe Valadez

FILMS

THE LAST DETAIL

"The Last Detail" is one of the most honest, upfront pictures made this year. Somewhere amongst all of the celluloid disaster and crime pictures that will probably make this one of the biggest (\$\$\$\$) years for Hollywoodites, there are still a few souls left who have the desire and the nerve to put out a basic, no-gloss, down-home type picture.

It is a man's movie. There are no half-hearted attempts to throw a few tid-bits to women's lib and equality for all, etcetera. Strangely enough, "The Last Detail" can by no means be considered anti-female or overtly chauvenistic. Women are just not a significant part of the topography. Admittedly there are a few whores scattered here and there, but in general, "Detail" follows the exploits of three sailors—two shore patrol officers and one "prisoner."

The "prisoner" (played by Randy Quaid) is a victim of a bum rap. He was caught trying to steal \$40 and was sentenced to eight years in the brig. Bad-Ass (played by Jack Nicholson) and Mule (played by Otis Young) take pity on their poor young prisoner and decide that he should live it up for his last couple of days on the outside.

Throughout the film, they get drunk, fight, cry, play, meditate, hustle, eat, ice skate, and get laid. The prisoner, Meadows, is a Clark Kent type mild-mannered soul who can hardly blow his own nose. Bad-Ass teaches him to "get things the way you want it."

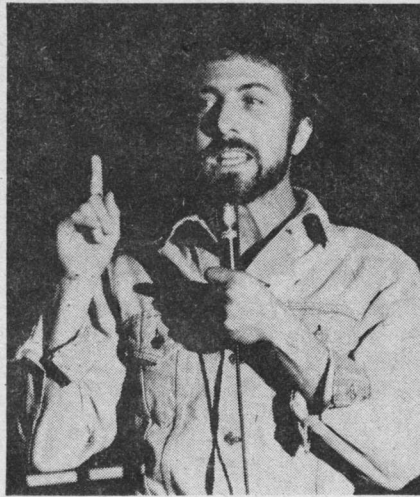
Bad-Ass and Mule try to show the kid a good time. They take him to bars and teach him how to drink. They show Meadows his first hardcore bookstore. And, of course, as no night out would be complete without a little "action," Bad-Ass and Mule escort Meadows to a local "house" and introduce him to "the wonderful world of pussy."

Meadows has learned well and as the time comes for him to be handed over to the prison guards, he bolts. Bad-Ass follows, knocks him down and beats the crap out of him for the betrayal.

A cohesive, mellow air blankets "Detail." Nicholson is superb (as

usual) and young Quaid reminds all of us a bit too much of those young G.I.'s dressed in uniforms that are too big—boys going to do the man's job.

—Tanya Akason



LENNY

First there was the man. The man made records and did gigs and died broke. Then, there was the play. The play ran a respectable length on Broadway, then went to Los Angeles and Chicago. The ball was rolling so why stop? Big money and big names were signed up for the latest in the series of safe posthumous tributes that are always made "after the fact" to artists that were considered just too damn risky when they were alive.

The Marvin Worth Production of the Bob Fosse Film, "Lenny," stars Dustin Hoffman in the title role and is based on a screen play done by Julian Barry. For any of you who saw the Chicago production of "Lenny," you will remember that Barry also was responsible for the script.

The film is a menagerie of interwoven sequences that flash back and forth between reminiscing (interviews) and reality (action). "Lenny" is interspersed with bits of "personal" interviews with the surviving members of the family and some of Lenny's other "friends."

Since the scripts to both play and film were done by Barry, it is not surprising to find that, "the faults of the son are the faults of the father." "Lenny" the film is as long, as fractured, and as unemotional as

"Lenny" the play. There is a real lack of sensitivity and involvement between Lenny (Dustin Hoffman) and Honey (Valerie Perrine).

The basic flaws in "Lenny" lie with Hoffman and Perrine. Hoffman is not a Bruce-prototype. He can't do schtick. He falls in and out of character and one sees Benjamin (The Graduate) and Rizzo (Midnight Cowboy) more often than Lenny. Perrine has a great body that lends itself well to dis-robing. It is easy to see why she was such a smash in the clubs where she got her start. But she can not act. She is stiff, dull, and full of cardboard.

"Lenny" is just one more sample of the fancy public-hype packages that are Hollywood's way of saying "mea culpa." It paints Lenny as a mythical legend of a man who was never understood. "Lenny" tries to make a new cult hero out of a man that was just a two-bit comic for strippers—and it does it poorly.

—Tanya Akason

THE KLANSMAN

"The Klansman" is supposed to be a "picture that cuts to the bone that festering southern (sic) infection, race prejudice." It promises violence, murder, and hate.

Instead, though, "The Klansman" has turned out like all of those other black exploitation films that put a young stud (O.J. Simpson) up against the MAN and then expect the audience to sit and OH WOW at this same old tired plot.

The only claim to fame that can be made for "Klansman" is that the big bad heavies—Cameron Mitchell (upfront KKK person) Lee Marvin (law and order sheriff who don't want no trouble but has a soft spot deep down) and Richard Burton (classic martyr-type, weathered, liberal, and lame)—are actors from the Hollywood Big-Time.

The film is not only racist in the sense that it only serves to draw the lines tighter, but also repulsively anti-women. "The Klansman" is punctuated throughout with sequences of rape, either group or one-on-one, and stereotypic female responses. The women are brutally abused for the duration of the film. The "good" Burton doesn't even flinch when he is told that a lady friend

Film cont. on p. 30

FILMS

Film cont. on p. 29

(Lola Falana) has been banged by the Klan; but, when his prize pet mongrel is killed by these same people, Burton erupts.

The plot comes to its announced climax and, of course, there are lot of burning crosses, shot-gun battles, and dead bodies. Nothing is resolved. It is an even draw and we wonder—so what?

—Tanya Akason

THE TOWERING INFERNO

Irwin Allen's "The Poseidon Adventure" was a million dollar explosion when it was released. Few people had been able to predict that the disaster film would once again reign as the biggest box-office attraction.

Financiers, producers, and writers learned quick and they learned well—witness this year's current cinematic obsession with calamity, destruction, and holocausts.

Unlike "Poseidon," "The Towering Inferno" is not nauseatingly holy and sacrificial. There are real villains (magnificently played by Richard Chamberlain), semivillians (William Holden) and honest-to-good strong and beautiful victors (Paul Newman, Steve McQueen, and Faye Dunaway.)

The interchanges between Newman and McQueen are well-timed and amusing. Particularly well-directed is Dunaway, who floats ethereally within the massing throngs of people, debris, and destruction in a simple, sparse see-through gown that is mesmerizing.

There are no real surprises in "Inferno." The tallest building in the world is built, an opening celebration is held, a fire breaks out, people scream, panic, die and are rescued, and finally dawn comes across the sky to cast a morning shadow on the now-smouldering glass tower.

The special effects are stupendous. It is exciting and assured to leave you exhausted from such a visual overdose.

—Tanya Akason

SCENES FROM A MARRIAGE

"Scenes From a Marriage" is Bergman's latest celluloid export. It dwells, once again, on the alleged sensitivities of being alive. For nearly three hours, the film presents a consistently-circular kaleidoscopic vision of ten years in the lives of two very dull people.

To be sure, life is hard — marriages break-up, people have affairs — but life goes on, etc. etc. And so goes "Scenes." Bergman plods ever-so-slowly, and of course gently, through the perfect marriage, the unseen lover, the unseen children, the visible desertion, the repulsive bickering and the eventual break and resolution of these two normal people.

The wife (Liv Ullman) is trying to liberate herself from a very subservient position. The husband (Erland Josephson) sets the rules. If the character of the wife would have been allowed to be more human—to get angry when betrayed, for example, or to just have the guts to refuse her wandering cache of cojones when he walks into her life again and wants to sleep with her—the film would have at least begun to approach justifying itself. As it stands now, "Scenes" is a very pretentious, elite portrayal of a not-very-unique situation that is only "acclaimed" because it is Bergman.

The dubbing for the film is so terrible that whole interchanges go by without any titles flashed for those of us who are not up-to-date with our Swedish. If the words are said, they are important. It is a callous gesture to give only half of the story.

There are some technically interesting sequences in "Scenes" (the use of black and light tones, horizontal conversations, and a Pinteresque set) but then all of us are guilty of occasionally throwing bones to a dog.

—Tanya Akason

BOOKS

For those who enjoy reading anything and everything about the movies or who are always looking for the inside story on Hollywood and

those "men" who made the movies, Peter Bogdanovich's, *Pieces of Time*, will prove to be irresistible. It is a collection of articles, mostly done when Bogdanovich was writing the Hollywood column for *Esquire Magazine*.

The book is separated into five sections: First Impressions, Actors (a collection of seven marvelous personal and insightful sketches that lay bare Bogdanovich's supreme respect for the Greats: Cagney, Bogey, Jimmy Stewart, The Duke, among others), Preferences, Directors (Ford, Capra, Lubitsch, etc.) and Recent Impressions.

Bogdanovich's style lends itself easily to reading — anytime, anywhere, anyhow. He paints enchanting pictures of the things he likes best and he does it—in spades.

Pieces of Time is a Delta paperback book and sells for \$2.95.

Moving right along with specialties for those who are in the mood to do a bit of mind-expanding reading, *The Sufis*, by Idries Shah (with an introduction by the writer-poet-mystic Robert Graves) is the most authoritative and accessible book yet published on Sufi.

Shah weaves a magical historic tableau, filled with facts, stories, and riddles. *The Sufis* presents an attempt to convey a sense of the historical development of Sufi and its tenets.

Sufi masters, such as Attar, Jalaluddin Rumi, Ibn El-Arabi and El-Ghazali along with the poet, Omar Khayyam, are each given long and detailed biographies.

Shah has published a number of books on Sufi and Oriental magic. He has put together some very entertaining collections of Sufi parables and teaching stories, but for those who are interested in more than just a quick story or two, *The Sufis* will definitely start you traveling on your search. It is a Doubleday-Anchor book which sells for \$2.45. ("In order to walk a thousand miles, you must take the first step.")

Norton Library has just released a paperback edition of H. F. Peters fascinating biography of Lou Andreas-Salome entitled, *My Sister, My Spouse*. (\$3.95).

Salome (1861-1937) was a beauti-

BOOKS

ful, dynamic, and incredibly strong-willed woman who was always one step ahead of the accepted social order. She was constantly outside of many, if not all, socially-accepted forms of "polite and discreet" behavior.

She was Russian by birth but spent most of her time traveling and studying in Europe. As author of twenty books and over one hundred articles, Salome enjoyed the company and the friendship of some of the finest and complex minds the world has ever known.

Through her desire to experiment with a new living situation, she met Friedrich Nietzsche. Salome, along with Nietzsche and Paul Ree with whom she lived for a number of years afterwards—were planning to live together when Nietzsche fell madly in love with Lou. Their relationship was tumultuous and painful, as it seemed with all of Lou's affairs.

Salome traveled and met the poet Rainer Maria Rilke with whom she also had an explosive affair. Men drifted in and out of Salome's life as she passed through theirs—with passion and brevity. In her later years, Lou became a student and close friend of Sigmund Freud.

My Sister, My Souse is an uplifting and challenging book. It presents all of the strength and spirit of a very great lady in a concise and well-ordered presentation.

Finally, perhaps one of the best books to be written in the past ten years—*Pentimento* by Lillian Hellman. Originally published in 1973, *Pentimento* enjoyed tremendous sales and only recently has become available in paperback.

It is a collection of seven portraits that have "aged and become transparent" and enabled Hellman to see, "what was there for me once, what is there for me now."

Lillian Hellman is better known for her plays—notably "The Children's Hour," "The Little Foxes," and "Toys in the Attic." Her first

memoir, *An Unfinished Woman* won the National Book Award in 1969.

Hellman has been given huge doses of trauma, struggle, defeat, humiliation and death all of her life. She has rarely taken the medicine willingly, but somehow, she has taken each encounter and made it a part of herself. *Pentimento* serves to put forth some of these memories in a orderly yet intuitive manner. Each portrait stands on its own, showing us (almost embarrassingly clear) the object of the memory and the impact on Hellman herself. "Julia" has all the elements of a spine-tingling spy story. It is impossible to turn back once you have stepped foot within this story. "Turtle" and "Pentimento" are the tightest and most emotional selections of the book. They are about love and death and remembrances and, most importantly, they are about Dashiell Hammett.

Pentimento is just too damned good to miss.

—Tanya Akason

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[A&M]



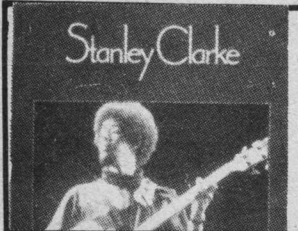
Jade Warrior: Floating World
[Island]



Roxy Music: Country Life
[ATCO]



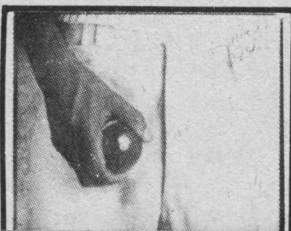
Passport: Cross-Collateral
[ATCO]



Stanley Clarke: Stanley Clarke
[Nemperor]



Joni Mitchell: Miles of Aisles
[Asylum]

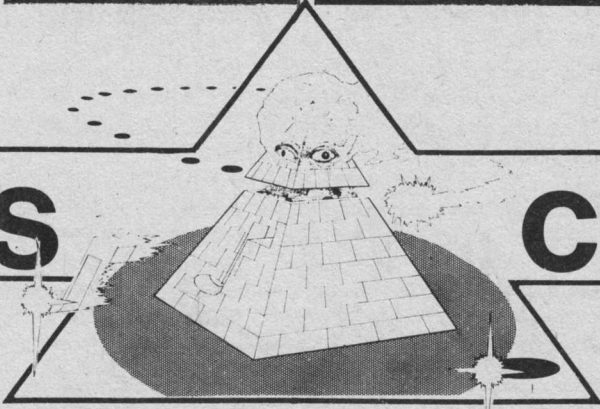


Wishbone Ash: There's the Rub
[MCA]



Billy Cobham: Total Eclipse
[Atlantic]

triad's choice



Dylan: Blood on the Tracks
[Columbia]



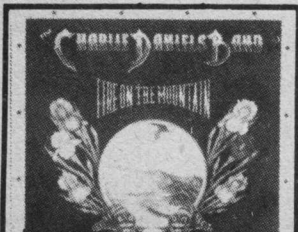
Oregon: Winterlight
[Vanguard]



Can: Soon Over Babaluma
[United Artists]



Rufus: Rufusized [ABC]



Charlie Daniels: Fire on Mountain
[Kama Sutra]



Camel: Mirage [Janus]



Olympic Runners: Put the Music...
[London]



Goodman-Hammer: Like Children
[Nemperor]

YOUR ASSURANCE OF GOOD LISTENING



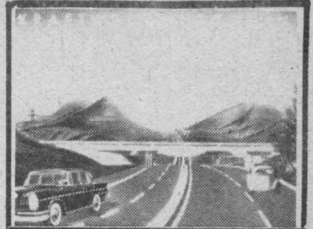
Babe Ruth: Babe Ruth
[Capitol]



Tolkein: The Hobbit
[Argo]



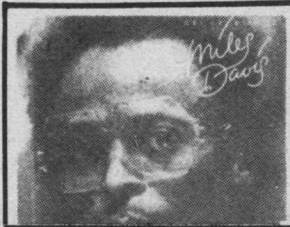
Alvin Lee: In Flight
[Columbia]



Kraftwerk: Autobahn
[Vertigo]



Baker-Gurvitz: Baker-Gurvitz Army
[Janus]



Miles Davis: Get Up with It
[Columbia]

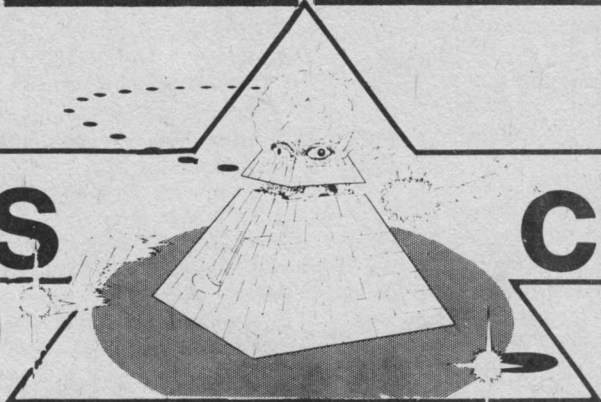


Brian Auger: Live [RCA]



Sparks: Propoganda
[Island]

triad's choice



Cecilio & Kapon: Cecilio & Kapon
[Columbia]



PFM: Cook [Manticore]



Joe Walsh: So What [ABC]



Nektar: Down to Earth
[Passport]



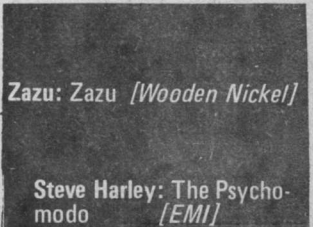
David Essex: David Essex
[Columbia]



Ozark Mountain Daredevils: It'll Shine...
[A&M]



Ray Manzarek: Out of Control
[Mercury]



Zazu: Zazu [Wooden Nickel]

Steve Harley: The Psycho-mod
[EMI]

RECORDS

GINGER BAKER, ADRIAN GURVITZ (guitar), PAUL GURVITZ (bass)

**Baker Gurvitz Army
Janus Records JXS 7015**

Well, Eric Clapton did real well last year. Perhaps his dynamite comeback loosened up some record exec just enough to give another old hand from Cream a chance. Let me explain. I still think Cream was one of the all-time best. I still pull out the **Goodbye Cream** album and shuffle sadly along to, "When I was young they gave me a model piano." They always managed to blow my favorite lines. *Wheels of Fire* is still good for the tonette and recorder accompaniment on *Pressed Rat and Warthog* (which is one fine, absurd, poetic, artistic piece of music). And *Those Were the Days* struck everyone with its vision.

Now I'm taking you on this little trip down memory lane because it's relevant. You see, there was something always sort of reserved about Baker's songs. Something that hid behind a mask of dreams. That's changed. *Mad Jack*, cut one side two, had *Pressed Rat's* narration and musical structure and the odd word/music he does touches those same strange chords in the brain. But it's closer, nearer to experience. *Memory Lane*, side one, has the same touch of something true. It's like *Those Were the Days*, but talking about the old hallucinogenic sixties instead of some hash dream Atlantis. *I Wanna Live Again* perhaps says it best. Almost orchestrated gospel blues, it's Baker saying he wants to live—even if it hurts—rather than dream away his time in deadly painlessness. He's trying to be *true*. He's reaching for art, by just listening to his heart. He's learned the difference between truth and reality. I hope it turns out well.

Adrain Gurvitz? He's no Clapton, but he isn't bad and lets Ginger shine through on some fine solos. I suspect he thinks too much, about his playing and his music. He should listen closer. It sounds hard when Gurvitz does it, while Baker's drumwork is so effortless you just feel stoned and want to dance. Yeah, you'll like this album; but if they were all playing as well as Baker, I would have had the volume up loud enough to make the neighbors visit.

"Relive those memories
The ones you can't forget
All of those crazy times
They haven't been beat yet"

Ed Kislaitis

**GRYPHON
Red Queen To Gryphon
Three
Bell Records 316DJ**

Synthesizer, krumhorn, recorders, bassoon, tympani, organ. Makes you suspect something classical is going on, doesn't it. Well, there *is* something similar in the spirit of medieval music and modern rock. In fact, they kind of fit like two halves of the same coin. Gryphon takes the sense of the pre-baroque (almost folk) pieces and amplifies the effect with electric guitars and bass. The result is a sort of hyper-intense pastoral, innocent, joyous (with the exception of *Lament*) sound that makes it hard to keep from smiling. The synthesizer work is in the style of Rick Wakeman's **Journey to the Center of the Earth**, and has that same sort of effervescent quality. The musicianship of the group is of a generally high quality and tends to come off as a sort of well adjusted better tighter arranged version of **Focus** (see *Hamburger Concerto*). Well if this is the music of the new dark ages, things aren't going to be all that bad. In fact, the music is filled with sense, amusement-*light*. Rock music for playing chess or reading poetry while they hold the dragon races down in Lincoln Park. If you're familiar with what The Young Tradition was trying to do (and enjoyed it), then give this a listen.

Ed Kislaitis

**FLORA PURIM
Stories To Tell
Milestone Records M9058**

Everywhere I go these days people are talking about Flora Purim, who was an integral part of Chick Corea's Return to Forever and can also be heard on Airtio Moreira's recordings. She's a fine artist with a wide vocal range . . . a lady with 'stories to tell' who does it well. At times her voice reminds me of the Double Six of Paris. At other times she brings to mind the plaintive voice of Nancy Wilson and her fine love songs, only to change to the strains of scat singing. She can be soothing, then harsh and guttural. Performing in a minor key she is romantic . . . in her native Portuguese she is sad, singing of life and death, love and pain. Actually, it reduces to the fact that Flora Purim possesses a truly universal sound, not to be overlooked or underheard. With accompanists such as Ron Carter, George Duke, Carlos Santana and Airtio Moreira and tunes written by McCoy Tyner and Antonio Carlos Jobim (to name but a few) how can you miss?

**Lea Antolin
WSDM-FM**

TRIAD GUIDE



RECORDS



GRADY TATE
By Special Request
Buddah BDS5623

avokes a sad image . . . a happy tune brings to mind a pleasant experience, ad infinitum, and that's why Grady Tate's latest release, an anthology of his most requested tunes, has earned a special niche in my heart.

The Orchestration and arranging, the majority by Mike Abene and Gary McFarland, leaves no room for criticism: the strings compliment the mood set down by Tate's fine interpretation of the lyric: the horns and keyboard are interspersed effectively. For an example listen to *After the Long Drive Home*. Its chilling and saddening. Then, there's always *Sack Full of Dreams* or *Windmills of Your Mind*. He sings of love lost . . . love gained . . . happiness . . . despair . . . tears and laughter and all with such heartfelt emotion that we can all appreciate his efforts for we've been there at one time. We've felt the pain and we've realized the dreams.

When Tate put down his drumsticks the jazz world lost a great talent. When he picked up the microphone and began to sing we gained a vocalist with style and grace. I'm quite willing to pay that price . . . aren't you?

Lea Antolin
WSDM-FM

**HERBIE HANCOCK/FRED-
DIE HUBBARD/STANLEY
TURRENTINE/RON CAR-
TER/JACK DEJOHNETTE/
ERIC GALE**
In Concert Volume II
CTI 6049S1



sound and what do you get? A mediocre album.

"A What"? you may ask. "A mediocre album" I say, and I do not use the term lightly.

I am at a loss as to how these great, performers and composers managed to put forth such a run of the mill sound but they did.

Each tune is basically the same. Oh sure, they all start out differently and some of them even have different endings, but they are all alike . . . repetitious . . . boring. Hancock does some truly fine things on the keyboards, Hubbard wails in places, Turrentine's throaty sax shines at times, Carter executes some truly fine bass riffs. DeJohnette gives forth nice drum solos and Gale demonstrates a mastery of the guitar far superior to his contemporaries. It's just that each tune is a repetition of the previous one . . . they are long and drawn out with no interesting nuances or funky solos to get into . . . no improvisations so customary in live recordings and so inherent to this group of artists in particular. I did not attend the live performance, though it was reported to have been superb. It's a veritable shame that the album which ensued isn't. Oh well . . . I guess you would have had to have been there . . .

Lea Antolin
WSDM-FM

GROBSCHNITT
Ballermann
Brain (import)



and explores another contrasting world of music. The record gives me the impression that they didn't put much work into it—nevertheless, the product is a classic. Pieces like *Drummer's Dream* and *Morning Song* (which deals with only one theme repeated throughout the whole song) are the roots that helped compose their second symphony *Magic Train*. The improvised piano solo is unexpectedly not boring while also being about the only totally original part of the song; the song is still great although they could use a better vocalist.

Record Two has *Solar Music*, ah yes, a 33 minute masterpiece consisting of conglomerations of electrified incessant movements interspersed with bits of hysteria further guiding you into the elevated depths of voices crying in the vast cosmos and breaking all contacts with reality dissolving the inner world of flight; the intensity of your solar journey glows your senses with excitement paralleling sunbursts and when your mind is almost succumbed into a different, unexplored world of galactic insanity, a radiance of sudden true illumination gently transports you back to your origin.

YOU HAVE TRULY HEARD SOLAR MUSIC!

George Biernadski

RECORDS



TRACE

Trace

Sire Records

(the drum solo); the adaptations coming from various things like Bach's compositions and even old Polish melodies. Their music can best be described as trends of jazz and blues placed in a rock setting. At times the album somewhat rapidly changes from blazing improvisation to slow beautiful melody showing one of the highlights of this record—Rick's effective fusion of his keyboard instruments to produce a yet different effect found nowhere else. If you listen very hard, you can even hear a vacuum cleaner (yes, he plays that too). There's also a part written in 21/8 meter—I guess that speaks for itself. Besides the record, the inner sleeve deserves merit too. Along with biographies, there's a lengthy (and interesting) interview with Rick and structural outlines of songs so you can get more confused. Definitely one of the best classical-rock albums to yet come out and shouldn't be passed up, after all, where can you get 52 minutes of great music on one record?

George Biernadski

LE ORME

In Concerto

Philips (import)

There is a known keyboards based trio in every European country, and this is Italy's version. If it wasn't for the rather bad sound quality, this album would be a must to get. Side one contains the biggie of their program, *Truck of Fire* which should have been shorter than 22 minutes. The music, coupled with its 1-2-3-4's, is good but it's hard to catch the recurring theme for the drums drown it, and for that matter the rest of the album, out. The interesting thing about the group is the fact that one man plays guitar and bass simultaneously using two octaves of foot pedals to give the bass (a trend to be picked up by other groups, perhaps?). Side two has a whole bunch of short songs that don't have much merit to them. The biggest fault of the band is that no matter how loud you play it, you just can't get into it. The keyboardist should get praise—he truly does a lot for the group (so what that he sounds a bit like Wakeman in places?). If only the drummer could be toned down...

George Biernadski

ELOY

Floating

Harvest (import)

Although the cover isn't as good as the one on their first album, the music is a lot better. This second development of their unique passive energetic style is superb. The climax of the album is *The Light From Deep Darkness*, a 15 minute masterpiece ending with a powerful instrumental solo almost as good as the one concluding *Madhouse*, a song about a concert hall. The title track contains a Nektar-type chorus reminiscent of some of Nektar's songs. Another noticeable aspect is the sound of the new bassist, Luitjin Janssen; in many spots he sounds like Roger Waters during the post-sea gull buildup in *Echoes*.

Overall, the music is again on the simple side with the organ used as the basis of their music. The sound, like on *Inside* comes through crisply and the music is tight. If they continue in this direction, their third album should be unreal.

George Biernadski

BRIAN PROTHEROE

Pinball

Chrysalis CHR 1065

It was good.

The promo people say the lyrics are intricate and unusual. They are. I found them also humorous and cynical, also sad and serious. Lyrics like:

Viva Che! Chase Viva

She's a Hormone Hannah

She can dig Modigliani

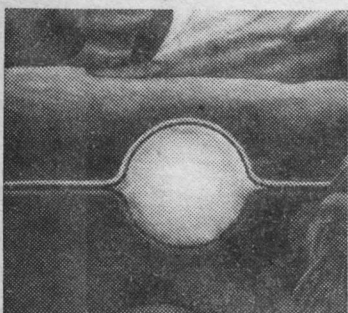
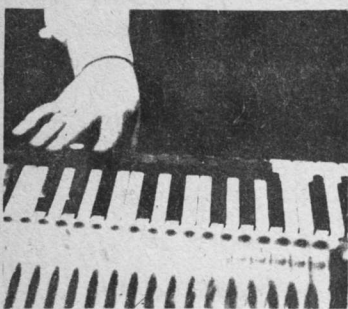
You screwed me and you didn't mess around.

He writes like Bowie, but better. He sometimes reminds me of Harry Nilsson. "Moonlight over Malibu" sounds as corny and loveable as a Ringo Starr number.

Most of the material is by Protheroe; some by his friend, Martin Duncan. The best songs are *Pinball*, *Lady Belladonna* and *Fly Now*. Also good are *Goodbye Surprise*, *Changing My Tune* and *Money Love*. The album is well-produced by Del Newman, who has produced Cat Stevens, among others.

But who is Brian Protheroe? I found out. He's an English actor. He was once in a rock group, then a folk group called FBI. While in a murder mystery play in London, he wrote a song called *Pinball*. He recorded it. It was a top 10 single over there. They let him record a whole album. It's good.

Reuben Schneider



RECORDS



BOB DYLAN
BLOOD ON THE TRACKS
COLUMBIA PC 33235

Bob Dylan has been around as long as Bob Dylan posters. It's strange to flash on a *Sing Out* article on the Newport Folk Festival of nineteen-sixty-when (?), where Bob is put down for losing his social consciousness and selling out to rock music. Perhaps it's because of this total identification with the alternate-culture-generation that makes it impossible for me to think of Dylan in any mode other than historic. Listening to his songs is in itself like wandering around some madman's museum of other people's melodies, other poets' lyrics, and a mass of Bob's own earlier work, modified just enough so they reflect an occasional gleam of the experience and truth whose perception prompted him to put out this album. But the glint comes from deep down inside (from the heart—to whom it may concern), wrapped in the disarming obscurity of someone thinking of themselves while they're speaking of someone else. His revelations (revealings) are put-ons concealing himself from our gaze, and demand that we look through *all* his work and know him well before we share his visions. But his visions come in the form of regrets, bad affairs, bad dope, bad lines, blown possibilities. The regrets of making money, but having no place to go from here except back on down the Highway 61—railroad track—road (take your pick). But hindsight isn't insight, and the force of inspiration is different from the strength of desperation; and the lyrics come precariously close to self-parody. There is still mystery and humanity in the images and stories, there's wind and warmth in his music; and his voice is more agreeably raunchy than ever (and the better for it; he sounds like Long John Silver on *diot Wind*). He might be making the best art of his life now; or he might be having the private conversations of someone haunted by himself. These aren't poems, but letters in bottles of music.

Edward Kislaitis



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BY
CARY
BAKER

HOWLIN' WOLF
Moanin' In The Moonlight
Chess LP 1434

This was available in the bins at Rose for \$1 for all of about a week before some 100 copies were disseminated into the hands of discreet blues collectors, who know a good thing when they see it. *Moanin'* is the forgotten tome of Chicago blues shouter Chester Burnett a/k/a Howlin' Wolf, in his creative heyday. While his band sounds indiscriminate today, Wolf in the 40's and 50's was a colossal talent, as the album will attest. From the first plaintive moans of "Moanin' at Midnight" to the finale "Forty Four," the LP boogies in unsurpassable form. Each selection stands a distinct entity and profound statement, while Wolf's later recordings (notably *Electric Wolf* coined "dogshit" by Wolf himself) are abysmally inept. Listen, for example, to "How Many More Years," a classic piano boogie with Wolf's legendary and often-emulated gravel voice at the helm. And "Smokestack Lightnin'" never sounded better than Wolf's original, and blues standard "Baby How Long" is given a steady-rolling treatment. The *tour de force*, nonetheless, remains "All Night Boogie," streamlined with tasty guitar licks from Willie Johnson through a Fender tube amp. I've received offers for up to \$25 (\$50 for *The Best Of Little Walter*) but nothing would make me sell. If you can't find *Moanin'* in the stores, there's a reissue, *Evil* (Chess LP 1540), obtainable for less than

\$5. But even the reissue seems to have been deleted.

WATTS 103rd STREET RHYTHM BAND
Together
Warner Bros. 1761

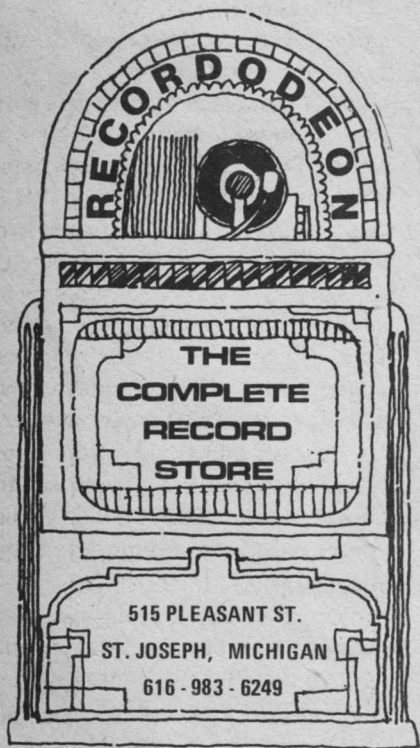
I'll never forget the first time I heard the Watts 103rd Street Rhythm Band's debut single, "Do Your Thing." A bunch of my high school buddies and I were sitting around in my living room, sufficiently buzzed, and spellbindingly tuned to Big Bill Hill's "Red Hot and Blues" show on Channel 26. Watching it each Friday night was something of a ritual for us, if for no other reason, to see the kids get up on the floor and shimmy, and to check out the roster of advertisers (Don's Cedar Club, Dell's Furniture, P & P Department Store, and Best-Fit Slip-Covers, if my memory serves me). A record unlike anything I'd ever heard was played, employing bass and percussion with rhythm guitar keeping a sparse but funky beat. I was floored, and was soon on the floor myself. It was funk stripped down to the bare necessities. The next morning, I purchased my copy of "Together," only to find that it was one of the finest unheralded r&b albums of 1968-69. The band centers on a strong, solid rhythm section, rounded out by a barrage of horns. Aside from "Do Your Thing," the Watts band tackles cover versions of "Get Ready," "Stormy Monday," "Papa's Got A Grand New Bag," and "Knock On Wood." Some of the tastiest

tracks are the original instrumentals, "Sorry Charlie" and "Phunky Bill" among them. It also contains one of the most adept (if ephemeral) renditions of "Satisfaction" since David McCallum's. A bargain bin item now, pick this up and you can hear where the Average White Band learned its licks.

WILLIE MABON, DALE HAWKINS, and OTHERS
Oldies In Hi-Fi
Chess 1439

Predecessors to K-Tel, Chess issued several anthology packages that were omitted from the catalogue in a matter of months: *Hits That Jumped*, Murray The K's *Tunes For Submarine Watchers*, *Treasure Tunes From The WLS Vaults*, *Love Those Goodies* and *Porky Chedwick's WAMO Golden Gassers*. These collections were at one time available for \$1 at Rose Records, but again, were picked up by collectors just as fast as they were placed on the shelves. The hit of *Oldies In Hi-Fi* (was *Oldies* the predecessor to *Rock In Stereo*?) was undoubtedly Willie Mabon, who's represented here by three tracks—"I Don't Know"—(which invariably found its way onto just about every Chess anthology) "Poison Ivy" and "I'm Mad." Dale Hawkins' "Suzy Q," covered by Creedence Clearwater over a decade later, appears here, fielded by a good-rocking beat. It is only to be outdone by Rusty York's

breathless "Sugaree," penned by chanteur Marty Robbins, but still the best rockin' track since Jerry Byrne Sang "Lights Out" on the Specialty label in 1958. Last but not least, *Oldies In Hi-Fi* features Jackie Brenston, a name out of everybody's past, offering "Hi Ho Baby," and "Rocket 88," the latter a huge hit that was covered in later years by both Mitch Ryder and Roy Wood. The album jacket is another classic Don Bronstein creation and in the Chess/Checker tradition, has nothing whatsoever to do with the music.



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(two shows: 8 & 11)

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BLUES MINI-REVIEWS

Three independent blues labels in Chicago have released three fine urban blues LPs in recent months. All provide a good intro to the bands actively working around town now and deserve your financial support:

JUNIOR WELLS ON TAP (Delmark 635): Tight, slick (horns yet!) but nonetheless engaging—that's Junior, and this says it all. With guitar work by Phil Guy (Buddy's brother) and Sammy Lawhorn (ex-Muddy Waters band member), the band sounds identical to what happens at Theresa's on a good night. Tunes include Junior Parker's "Mystery Train" and Tampa Red's "Love Her With A Feeling." *****

BOB RIEDY BLUES BAND, JUST OFF HALSTED (Flying Fish 006): If you've heard Riedy & Co. at the Attic having a romping good time, then here's the one for you. It's methodically accurate, plotted blues with a good variety of front men taking vocals (Hub-Cap, Clearwater, and Bell). Riedy's piano is more to the forefront than on his earlier Rounder LP. ***½

FENTON ROBINSON, SOMEBODY LOAN ME A DIME (Alligator 4705): Boz Scaggs and Duane Allman ain't got nothin' on Fenton—the originator of the title tune. Fenton's out of a Memphis Albert King bag, but with infinitely subtler voice and guitar, he ranks with the majors and this well-produced, attractively-packaged LP should put him there. Fenton's one of the few West Side bluesmen to successfully combine funk with lyricism (Otis Rush being another who immediately comes to mind), and the four tunes he composed for his Alligator debut prove him to be a fine writer, too. *****

BLUES BOOKSHELF

Are you ready to take that next step? If you like listening to blues—try reading! Double your pleasure, double your fun, as the saying goes. First check out the library, 'cuz these aren't cheap, then buy 'em for future reference:

THE STORY OF THE BLUES by Paul Oliver, Barrie & Rockliff, The Cressett Press, London 1969. A broad, all-inclusive study from pre-blues of the early 1900's thru the 1950's. Classic, & packed with neat pictures.

CHICAGO BREAKDOWN by Mike Rowe, Eddison Bluesbooks, London, 1973. Strictly Chicago blues from the 40's to 60's. Lots of small record label lore. Available for \$7 ppd. from **LIVING BLUES MAGAZINE** (which you really should subscribe to), PO box 11303, Chicago IL 60611.

URBAN BLUES by Charles Keil, University of Chicago Press, Chicago 1966. Slightly off-beat interpretations and now somewhat dated portraits of B.B. & Bland when they were big black stars for virtually black consumption only.

MORE BOOKS NEXT TIME!

BLUES NEWS

BLUES NEWS . . . Delta blues great **BIG JOE WILLIAMS** in the hospital at Crawford, Miss. for gall bladder trouble . . . **LITTLE MACK's** harp battle (prize: \$500 to the blower who can beat Mack) was a bust, as Mack was sole judge & jury. Hmmm . . . Veteran Chicago Bluebird blues guitar wizard **TAMPA RED** now in a nursing home on the West Side . . . **JUNIOR WELLS** to tour Japan in March . . . Catch **SMITTY** & friends at Theresa's (48th & Indiana) while **WELLS** is on tour all over the place . . . **KOKO TAYLOR's** new Alligator LP due for release this spring . . .

FEBRUARY 1975



JUNIOR WELLS . . . ON TAP

Absolutely nothing compares to live blues. Nothing. The blues bars listed here have all been attended by members of Blues Amalgamated (a.k.a. Blues Mafia) and are certified to give you a good time. Discreet behavior at the South and West Side clubs is recommended, as is going in a group and parking near the door. Stay cool.

SOUTH SIDE: Theresa's, 48th & Indiana; Checkerboard, 423 E. 43rd St.
WEST SIDE: Ma Bea's, 3001 W. Madison; Rat Trap, 4150 W. Cermak Rd.
TO FIND OUT WHO'S PLAYING: Go to the Jazz Record Mart (7 W. Grand or 4243 N. Lincoln) and ask the clerk. Buy a record or two while you're there!



NEWS FLASHES

the system is breaking down.

CAR NEWS:

Due to last-minute design changes, it is impossible to change one of the spark plugs in an 8-cylinder 1975 Chevy Monza without disconnecting the entire engine from the chassis and jacking it up about 1/2 inch. GM denied that the situation constituted a "goof." (Does that mean they planned it that way?)

On the other hand, Twentieth Century Motor Car Division of Encino, Calif., is coming out this year with three new triangular 3-wheeled cars. At prices from \$2,000 to \$2,800, gas mileages from 49 to 70 MPG, and cruising speeds of up to 85 MPH, they sound pretty sensible. (Maybe they'll even have replaceable spark plugs!)

TNS-A Detroit spokesman has denied rumors that major car manufacturers are considering marketing a disposable car—drive it once and throw it away!

For the last year or so, the governmental follies have been at least as interesting as anything else on the national teeviescreen-of-life. The Watergate affair was fascinating because it demonstrated devastatingly that even the strongest possible position can be attacked and taken if it is defended by a stupid enough player. Nixon, happily enough, could never see more than one move ahead.

The government's traditional and historically very successful defense of labeling any antagonist as a "criminal," "communist," "pervert," or "subversive," has now been smashed by the public recognition of many government figures as the real criminals and subversives. From this increasingly strong position, a number of people are mounting increasingly effective attacks on the "CIA Citadel."

EX-AGENT SAYS CIA "SPIES" ON MILLIONS: A founding member of the C.I.A.—since retired—claims in a British newspaper that by the end of 1976 the C.I.A. and other international security organizations will have compiled files on virtually all persons in the Western World "and parts of Africa and Asia" who own passports.

Former agent Miles Copeland says that his "well-informed official sources" tell him that within two years there may be computerized indexes on 999 out of every 1000 international airline travelers. He says that a computer retrieval system will be able to issue "clearances" for 99.9 percent of all airline passengers within seven seconds. The other one-tenth of one percent—whose names are not on the computer or are definitely indexed as "suspect"—could be automatically stopped and searched at international airline terminals.

Copeland says that the C.I.A. actually has access to information on as many as 100-million Americans already, from such sources as the I.R.S., the Veterans Administration, the F.B.I., the Treasury Department, the military, and five or six other government departments. Copeland is the author of a book entitled "The Real Spy World," due to be published next month.

ENS

1 1/4 BILLION SECRET DOSSIERS: American Civil Liberties Union director Aryeh Neier says that the C.I.A.'s illegal file on some 10,000 American citizens represents only "the tip of the iceberg" of government surveillance on individuals.

According to Neier, at least 54 federal agencies are currently maintaining "data banks" of personal information on private citizens. Neier points to a Senate subcommittee investigation last summer which disclosed that most of those agencies have no authority under the law to maintain the secret files. Nonetheless, stored away in some 858 different record centers throughout the U.S. are dossiers on over one-and-a-quarter billion Americans.

ENS

AGEE BOOK APPEARS IN ENGLAND: The latest book revealing the inner work-

ings of the Central Intelligence Agency was published in England this month. Written by former C.I.A. agent Philip Agee, the book details his knowledge of C.I.A. activities during his 12 years as an agent in Latin America.

Among Agee's charges: the President of Mexico, Luis Echeverria, is said to be deeply involved with the C.I.A. despite his repeated denials. He also says that the C.I.A. was instrumental in toppling the governments of British Guiana in 1964, and in Brazil in the same year. Agee also details how C.I.A. funds were used to block the election of Salvador Allende in Chile.

Now living in England, Agee was asked if he didn't feel the book might endanger C.I.A. personnel who are named in the text. He replied that his "loyalty to the C.I.A. is far outweighed by the people who have been killed or tortured as a direct result of C.I.A. operations."

The book was published by Penguin in England so as to avoid censorship problems posed by U.S. publication. It's called "Inside the Company: C.I.A. Diary."

ENS

FORMER INTELLIGENCE OFFICER CHARGES CIA PLOT: A former Army Intelligence officer, who prefers to remain anonymous, is charging that the assassinations of John Kennedy, Robert Kennedy, Martin Luther King, Mrs. King, and the attacks on George Wallace and Senator John Stennis are all parts of a master conspiratorial plot organized and perpetuated by the C.I.A.

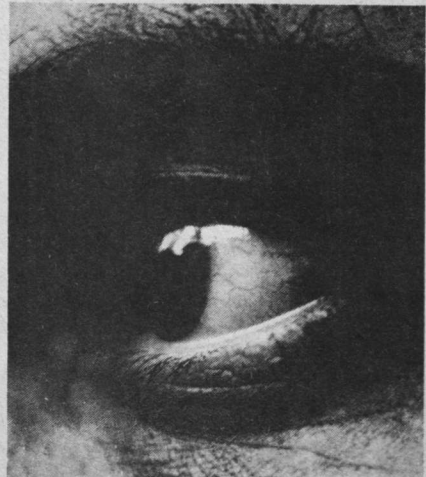
The source, who claims to have high contacts in the intelligence community, says that each political assassination was orchestrated by the C.I.A., and that elaborate cover stories were devised to hide the agency's involvement.

The source, who is now a respected businessman, claims that George Wallace was actually shot by the plumbers in an intra-Agency fight between C.I.A. forces favoring Nixon, and C.I.A. forces favoring Wallace.

Known only by the code-name Herb Alexander, the sources says he intends to publish his theories soon.

ENS

The government, of course, has been forced to counter with a "face-saving" gambit, so a committee has been appointed to "investigate the C.I.A." You can remember this kind of defense from the early stages of the Watergate investigation. In fact, this very same move was played much earlier in the C.I.A.-game:



can we rise above it?

ROCKEFELLER'S ROLE AS CIA WATCHDOG: Vice President Nelson Rockefeller, named with week to head a select committee to investigate the C.I.A.'s domestic spying, should find the job pretty familiar. He's been serving on a similar committee ever since 1968, when former President Nixon appointed him to the Foreign Intelligence Advisory Board.

Rockefeller confirmed during his Senate hearings that he had—and still was—serving on the Advisory Board. It was created back in 1961 by President Kennedy following the C.I.A.'s Bay of Pigs fiasco. Kennedy intended for the committee to serve as a watchdog over C.I.A. activity. **ENS**

This is getting to be a rather tired move, however, and doesn't pack nearly the paralyzing power that it used to. In fact, several interesting counter-moves are shaping up . . .

CRITICS ATTACK FORD C.I.A. PANEL: The American Civil Liberties Union and two other groups have denounced President Ford's select panel investigating illegal activities of the Central Intelligence Agency.

The A.C.L.U., along with the Committee for Public Justice and the Center for National Security Studies denounced the investigation this week as "evasive, too limited, and calculated more to avoid a full public investigation than to encourage one."

The three groups say the nature of the investigation is clear from the choice of commissioners, "not one of whom has been a serious or independent critic of the C.I.A. or upholder of civil liberties."

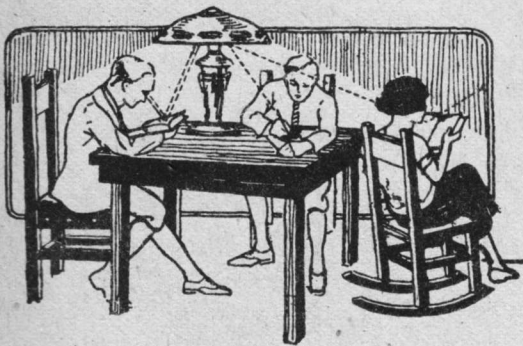
One of the commissioners, Vice President Nelson Rockefeller, has served for years on a board supposedly investigating the C.I.A., a situation the three groups say makes him qualify more as an object of investigation himself. Another member of the commission is an executive of the AFL-CIO, which has knowingly operated C.I.A. front groups in Latin America.

Another commissioner, former Solicitor General Edward Griswold, narrowly escaped indictment from a Watergate grand jury investigating the ITT scandals. **ENS**

BRIT. PARLIAMENT TO INVESTIGATE C.I.A.: Several members of the British Parliament, angered by suggestions that the American C.I.A. has engaged in industrial spying in Britain, are demanding a full-scale investigation in the House of Commons.

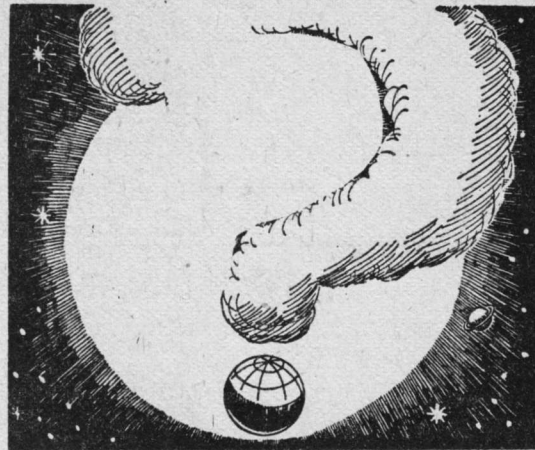
The allegations about C.I.A. activity in England were made last week by Senator Richard Schweiker. He alleged that the C.I.A. is "engaged in industrial espionage against major United States allies. . ."

Schweiker said that the C.I.A. has encouraged or engaged in espionage in the British and European transport industries to learn if foreign technology is out-pacing U.S. advances.



William Molloy, a member of the British Parliament, said that the allegations are so serious they require a confrontation between Prime Minister Harold Wilson and President Ford. He and others are expected to raise the issue in the House of Commons, and to demand a full-scale investigation of C.I.A. activity in England. **ENS**

PLUGGING A C.I.A. LOOPHOLE: Representative John Burton of California announced this month that he will co-sponsor a measure designed to close the loophole by which the C.I.A. has been able to justify its domestic spying. Burton's measure would eliminate a paragraph from the act that empowers the C.I.A. to "perform such other functions and duties related to intelligence



affecting the national security as the National Security Council may from time to time direct." Burton says the vagueness of the paragraph has provided the Agency with a loophole to perform domestic spying operations. **ENS**

Even Ertha Kitt, who was badly beaten earlier in the game after a daring sacrificial attack, seems to be rallying . . .

ERTHA KITT ON C.I.A.: Blues singer Ertha Kitt, who shocked the White House in 1968 by openly confronting Lady Bird Johnson over the Vietnam war, says that ever since then she's had a hard time getting work in the United States. She says that following the incident her nightclub contracts were cancelled and invitations to appear on T.V. talk shows almost disappeared.

On learning last week that the C.I.A. has maintained an intelligence file on her activities since that incident, Ms. Kitt declared "This is more than I can or will take." She says she's "determined" now to do her part in "stopping the gradual erosion of American freedom." **ENS**

The Church of Scientology, which has been waging an aggressive defense against the government for over a decade now, has launched an unexpected and very powerful attack.

The Church of Scientology recently delivered to the Central Intelligence Agency a court order forbidding it to destroy any of its files on the Church. The writ was signed by a federal judge in Hawaii after the church was found on the Internal Revenue Service's list of 99 organizations considered "enemies" by the Nixon administration. A church spokesman said "We want to make sure they don't destroy incriminating evidence relating to their activities against our church or parishoners." **ENS**

So far the C.I.A. players have not been as stupid as Nixon was, but the position they are defending is not nearly as strong as the one he had. The game is anything but one-sided at this point, and the middle moves are starting to look very interesting indeed . . .

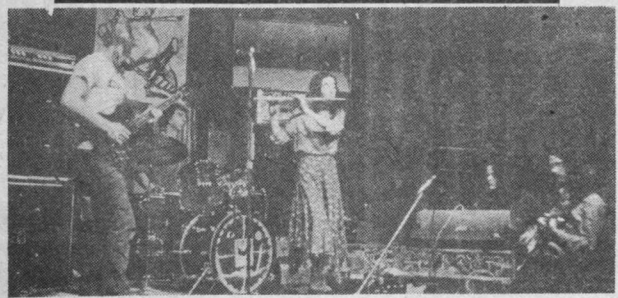
Have a happy day,
Your Editor



we can rise above it.



The intricate and unusual melodies of Jim Seals & Dash Crofts weave around each other in an almost oriental pattern. Their instruments (the mandolin and the guitar) create images that appear to be baroque in nature. The closer one looks, the more one sees that their music is actually a perfect blend of oriental, classical, country, blues, jazz, and rock music. (Listen to Seals & Crofts on the Triad Radio Concert, Feb. 3 at 10 PM.)



Mirage is a five member group from Chicago who put together some really fine music. Listen to them on the Chicago Music Scene on February 20th at 11 PM



Alice Cooper had the distinction of being one of those performers that one either absolutely loved or absolutely hated and there were no two ways about it. The music was loud, hard and most of all flashy, creating the perfect compliment to the visual madness occurring on stage. But now, you can hear Alice Cooper right here on Triad as we offer a tribute to him on his birthday, Feb 4 th at midnight on Music News.

8:00 FLIGHT 106
MAN'S NEEDS AND DESIRES FOR MUSIC HAVE LED HIM TO CREATE BOTH THE BIZZARE AND THE MUNDANE. LISTEN TO THEIR UNION ON THE FLIGHT...

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10:00 TRIAD RADIO CONCERT
MUSICAL PERFORMANCES TAPED FOR BROADCAST ON TRIAD RADIO - TONIGHT FEATURING SEALS & CROFTS

10:45 THE HOBBIT
- THE GATHERING OF THE CLOUDS -

11:00 CLOUDS FULL OF MUSIC
DRIFT ALONG ON A MUSICAL CLOUD CREATED BY THE ROLLING STONES, BABE RUTH, DOOBIE BROS. & ARICA

11:30 MUSIC NEWS
A MUSICAL REVIEW OF ENGLAND'S PETER FRAMPTON

12:00 SOUNDS FROM ACROSS THE BIG SWAMP
FEATURING FEMALE VOCALISTS FROM EUROPE - JOY FLEMING, CHRIS BRAUN, INGA RUMPF, RENATE KRAUT-ENSWANTZ (?)

1:00 NIGHT CAP
CLASSICAL MUSIC 'TIL 6:30 AM
PETRENKO, TCHAIKOVSKY, MOZART, GILBERT & SULLIVAN, PROKOFIEFF, RACHMANINOV, DVORAK, WAGNER, LEINSDORF

HAPPY BIRTHDAY TO...
FELIX MENDELSSOHN (1809)
HORACE GREELEY (1811)
NORMAN ROCKWELL (1894)
ARTHUR ARFONS (1926)

9:00 FLIGHT 106
...THE WORLD'S OLDEST SURVIVING MUSICAL NOTATION IS A HEPTONIC SCALE DECIPHERED FROM A CLAY TABLET THAT HAS BEEN DATED TO c. 1800 B.C.

10:00 CHOICE 33 1/3
SMOOTH OUT THE DAY WITH RAY MANZAREK, BAKER-GURVITZ, DYLAN

10:45 THE HOBBIT
- A THIEF IN THE NIGHT -

11:00 NEW SOUNDS & NEW RELEASES
OUR TWICE WEEKLY REVIEW OF THE NEWEST SOUNDS ON RECORD (AND SOMETIMES OFF)

12:00 MUSIC NEWS
A BIRTHDAY TRIBUTE TO ALICE COOPER

12:30 TIME TRAVELS
ON AND ON - SETTING THE THEME AS WE CLOSE THE EVENING'S TRIAD BROADCAST WITH RAY MANZAREK, FRESIGN THEATER, OREGON, and A.R. & MACHINES.

1:00 NIGHT CAP
CLASSICAL MUSIC 'TIL 6:30 AM
VILLA-LOBOS, BRAHMS, DVORAK, FUX, BACH, TCHAIKOVSKY, and TELEMANN.

HAPPY BIRTHDAY TO...
CHARLES LINDBERGH (1902)
IDA LUPINO (1918)
ALICE COOPER (1948)
ERIC LEINSDORF (1912)

"THERE IS NO GREATER HARMONIZING INFLUENCE THAN MUSIC - PARTICULARLY CHORAL MUSIC"
GEN. COLEMAN DUPONT

8:00 FLIGHT 106

...THE LARGEST AND LOUDEST MUSICAL INSTRUMENT EVER CONSTRUCTED IS THE AUDITORIUM ORGAN IN ATL. CITY WITH 7 OCTAVES (33,112 PIPES & 12 MANUALS)

9:00 CHOICE 33 1/3

LABELS REVOLVE AROUND OZARK MOUNTAIN DARE-DEVILS, WISHBONE ASH, SPARKS

10:00 SOUNDS FOR TRANSCENDENTAL MEDITATION

RELAX AND MEDITATE AS CHARLES LLOYD, BEACH BOYS, GARY BARTZ, and ALICE COLTRANE PROVIDE THE MUSICAL ATMOSPHERE.

10:30 CHICAGO MUSIC SCENE

FEATURING MEDUSA, GRACED LIGHTNING, JOSEPH JARMAN & ANTHONY BRAXTON.

10:45 THE HOBBIT

- THE CLOUDS BURST -

11:00 THE THUNDEROUS SIDE OF ROCK

SOUNDS LIKE THUNDERSTORMS FROM BLACK SABBATH MOODY BLUES, FAUST, and the DOORS.

11:30 MUSIC NEWS

A MUSICAL REVIEW OF THE WORKS OF BUFFY ST. MARIE FROM EARLIEST BEGINNINGS TO PRESENT.

12:00 WANG DANG DOODLE BLUES SHOW

TEXAS BLUES WITH BLIND LEMON JEFFERSON, LIGHTNING HOPKINS, MANCE LIPSCOMB

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

SPECIAL: CHGO. CHAMBER ORCH. PREVIEW CHOPIN, LISZT, VERDI, PURCELL, FELTON, BOYCE, WAGNER

HAPPY BIRTHDAY TO...

RED BUTTONS (1919)
ADELAI STEVENSON (1900)
HANK AARON (1934)

8:00 FLIGHT 106

...THE LONGEST ORGAN RECITAL EVER SUSTAINED WAS ONE OF 43 3/4 HOURS BY REV. IAN YATES IN ENGLAND BACK IN 1970...

9:00 CHOICE 33 1/3

SMOOTH OUT THE DAY WITH BRIAN AUGER, RUFUS, BILLY COBHAM

10:00 NEW SOUNDS & NEW RELEASES

AN EAR-CHECK OF THE LATEST RELEASES ON RECORD

10:45 THE HOBBIT

- THE RETURN JOURNEY -

11:00 CHICAGO MUSIC SCENE

FEATURING THE HOME GROWN TALENT OF MOKSHA, FRANK DERRICK EXPERIENCE, and the FLOCK.

11:30 MUSIC NEWS

THE YEARS IN YOUR EARS ABOUT GONG

12:00 A CARNIVAL OF ANIMALS

IT TURNS OUT TO BE A THREE RING CIRCUS OF SOUND FEATURING APHRODITE'S CHILD, BEATLES, KIN PING MEH, SAINT SAENS, OGDEN NASH, and AMON DUUL 2.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

SIBELIUS, NIELSEN, CHOPIN, MENDELSSOHN, VERDI, POULENC, KORNGOLD, ANON, SANZ, KHACHATURIAN

HAPPY BIRTHDAY TO...

QUEEN ANNE (1665)
AARON BURR (1756)
"BABE" RUTH (1894)
FABIAN (1943)
ROANLD REAGAN (1911)

"WE CANNOT HAVE TOO MUCH MUSIC; WE NEED IT - THE WORLD NEEDS IT - PROBABLY MORE THAN EVER BEFORE"

WARREN G. HARDING



Tycho Brahe, one of Chicagoland's many talents can be heard on the Chicago Music Scene, Thursday, Feb. 27th at 11 PM.



GRACED LIGHTNING

Graced Lightning is the futuristic rock quartet currently touring the Midwest's colleges in search of fame, fortune, and a record contract. Their music combines the subtlety of moods usually associated with "serious music" and the intensity and volume of rock and roll. The keyboard eloquence and the machine gun-like percussion, combining with amazing double lead guitar work, serve as a link threading each movement of Graced Lightning's suite-like compositions. The group's concern for texture and dynamics creates an intricate weaving of musical lines, each member acting as an individual character, blending in harmony or opening himself to the improvisational passages of the piece. Catch Graced Lightning Saturday, Feb 8 at Church of Scientology 1555 Maple Ave. in Evanston (one block from Davis "E" stop)



Gravel-voiced Johnny Cash, king of the country music scene, will come to Triad Radio via Nashville, New York, pills, booze, television, stardom, and God! Listen hear Feb. 26th at 10 PM.

FRIDAY 7 FEBRUARY
 MONDAY 10 FEBRUARY

9:00 FLIGHT 106

...THE LARGEST STRINGED INSTRUMENT EVER CONSTRUCTED WAS A PANTALEON WITH 270 STRINGS STRETCHED OVER 50 SQ. FT. AND USED IN 1767...

10:00 CHOICE 33 1/3

FEATURING THE WORKS OF JADE WARRIOR, PFM, STEVE HARLEY

10:45 THE HOBBIT

— THE LAST STAGE —

11:00 SINGING SWAN SONGS

DIVERSE MUSICAL GROUPS LIKE PETER, PAUL & MARY, CAN, OREGON, and the SECTION HAVE SWAN SONGS IN COMMON

11:30 MUSIC NEWS

FEATURING THE MOODY BLUES THROUGH THE YEARS.

12:00 ELECTRONIC EXPERIENCE

A DISCHARGING CAPACITOR FORCES MR. TRANSISTOR TO LISTEN TO THE SOUNDS OF JOHN CAGE, TANGERINE DREAM, and ELECTRIC LUCIFER. HOWEVER, HE FINDS THE EXPERIENCE VERY ENTERTAINING.

12:30 JOURNEY TO THE CENTER OF THE EARTH

COME ALONG WITH RICK WAKEMAN & DAVID HEMMINGS ON OCCASION OF JULES VERNE'S BIRTHDAY! INCLUDING AN INTERVIEW WITH RICK.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM
BERKLEY, BRITTEN, BAX, WALTON, SCHUBERT, MOZART, ENESCO, DVORAK, FLOTOW, DELIBES, WAGNER.

HAPPY BIRTHDAY TO...

CHARLES DICKENS (1812)
SINCLAIR LEWIS (1885)
JIM BROWN (1935)
THE SENATE VOTE TO INVESTIGATE WATERGATE (1973)

8:00 FLIGHT 106

...THE GREATEST NUMBER OF MUSICIANS REQUIRED TO OPERATE A SINGLE INSTRUMENT WAS THE SIX NEEDED TO PLAY THE ORCHESTRION, APOLLONICAN...

9:00 CHOICE 33 1/3

FEATURING THE WORKS OF CAN, CECILIO & KAPONO, WISHBONE ASH

10:00 TRIAD RADIO CONCERT

PERFORMANCES RECORDED FOR BROADCAST OVER TRIAD RADIO — TONITE FEATURING DAVID BROMBERG & JACKSON BROWNE.

10:45 THE LITTLE PRINCE

A NEW SPOKEN WORD FEATURE PREMIERES ON TRIAD — READ BY PETER USTINOV.

11:00 WE ARE THE WALRUS!

YES, YOU AND ME AND THE BEATLES, SPOOKY TOOTH, and LOL COXHILL. SING A-LONG!

11:30 MUSIC NEWS

ENGLAND'S BABE RUTH WILL BE FEATURED.

12:00 SOUNDS FROM ACROSS THE BIG SWAMP

A GUIDED MUSICAL TOUR OF DENMARK WITH BURNIN' RED IVANHOE, SECRET OYSTER, and DR. DOPOJAM WITH STOPS IN PARIS-ALLEN STIVELL and ROME-O SSANA

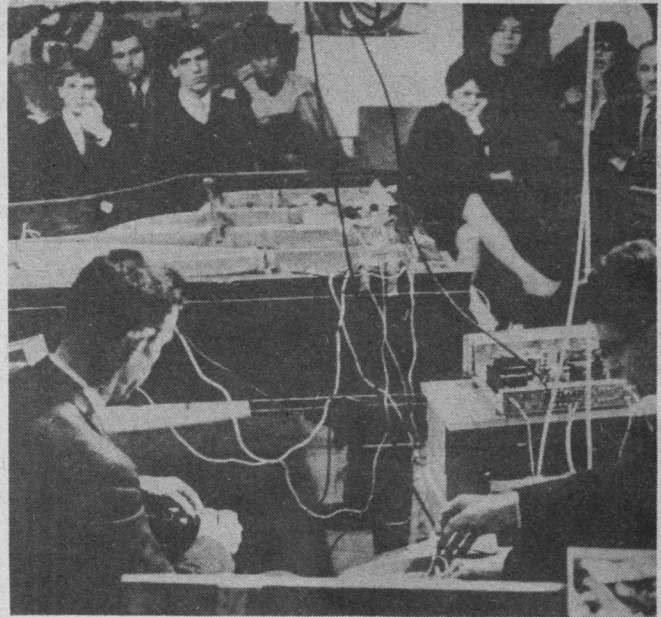
1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM
SHOSTAKOVICH, SHCHEDRIN, BEETHOVEN, SCHUBERT, BOIELDIEU, BERLIOZ, BRXI, BACH, MOZART, CHOPIN

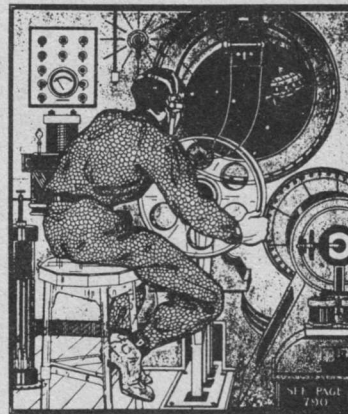
HAPPY BIRTHDAY TO...

JIMMY DURANTE (1893)
CHARLES LAMB (1775)
ROBERTA FLACK (1940)
MARK SPITZ (1950)

"MUSIC UNITES MANKIND BY AN IDEAL BOND" WAGNER



Electronic genius, John Cage, is shown at a demonstration of his work *Transparencies* back in 1965 at the Pasadena Art Museum. The audience, quite bemused, listened to amplified feathers and an electronically prepared piano in what had to be some of the most bizarre sounding music to ever grace their ears. If you would like to hear some of this man's works which have influenced the likes of people like Irmin Schmidt of Can, then tune in to the February 7th edition of the Electronic Experience.



HAPPY BIRTHDAY JULES VERNE

(probably one of the world's most read science fiction writer)
born: February 8, 1828

Celebrate by taking a Journey to the Center of Earth-Feb. 7th at 12:30



Happy Birthday
Charles Dickens
Feb. 7th 1812
(author)



Brian Auger with the Trinity.
Hear them at 12:30 PM on
February 25th.



The five member band, **Babe Ruth**, after just releasing a new album, is on tour through the U. S. of A and will be stopping in Chicago with Humble Pie and Montrose at the International Amphitheater February 24th. But you can hear them Monday, Feb. 10 at 11:30 PM as the Triad Music News brings you an insight to this exciting group.



One of the North Shore's finest classical rock bands ever, **Pentwater** is an up and coming group who have already a recording contract with Dharma Records. Their light show and abundant glitter contributes visually to their hard, loud sounds. [Hear them here on the Chicago Music Scene Feb 12th at 10:30]



Two of the greats in classical composing, **Shostakovich** and **Tchaikovsky** will be featured on Night Cap throughout the month of February.

FEBRUARY 1975

TUESDAY 11 FEBRUARY
WEDNESDAY 12 FEBRUARY

9:00 FLIGHT 106

...THE GREATEST ATTENDANCE FOR ANY CLASSICAL CONCERT WAS 90,000 FOR A PRESENTATION BY THE N.Y. PHILHARMONIC WITH LEONARD BERNSTEIN IN '66...

10:00 CHOICE 33 1/3

FEATURING THE WORKS OF **MILES DAVIS, ZAZU, CHARLIE DANIELS BAND**

10:45 THE LITTLE PRINCE

READ BY **PETER USTINOV**

11:00 NEW SOUNDS & NEW RELEASES

TRIAD'S TWICE WEEKLY EARFUL OF THE LATEST SOUNDS ON RECORDS WITH AN OCCASIONAL UNHEARD OLDIE

12:00 MUSIC NEWS

FEATURING THE MUSICAL DEVELOPEMENT OF **IRON BUTTERFLY**.

12:30 PHILOSOPHICAL ROCK

TRIAD BRINGS HOME THE BACON AND SHOWS YOU KANT TELL THE DIFFERENCE BETWEEN **HENDRIX & GURU GURU** WITH **SWAMI SATCHIDANANDA & SIDNEY POITIER**.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

KABALEVSKY, SHOSTAKOVICH, BRAHMS, BEETHOVEN, GLINKA, RACHMANINOV, BACH, RESPIGHI, ALBENIZ, GILBERT & SULLIVAN.

HAPPY BIRTHDAY TO...

**THOMAS EDISON (1847)
KING FAROUK (1920)
EVA GABOR (1926)
BURT REYNOLDS (1936)**

8:00 FLIGHT 106

...THE GREATEST ESTIMATED ATTENDANCE FOR ANY POP CONCERT WAS 400,000 AT BOTH WOODSTOCK & THE 3rd POP FESTIVAL IN ENGLAND, '69 & '70 RESP. ...

9:00 CHOICE 33 1/3

OUR CHOICE FOR THE EVENING INCLUDES **STANLEY CLARKE, BAKER-GURVITZ ARMY, JOE WALSH**

10:00 SEASHORE ROAR

SEASHORES AND SIEZE ARE HEARD, BUT NOT SEEN, ON TRIAD WITH MUSIC BY THE **JEFFERSON AIRPLANE, SIGMUND SNOPEK III, THE BEACH BOYS, and ETHEL WATERS**

10:30 CHICAGO MUSIC SCENE

HEAR YOUR FRIENDS AND NEIGHBORS HERE, FEATURING **PENTWATER, ZAZU, and WESTFALL**.

11:00 SONS & DAUGHTERS OF MOTHER NATURE

A NATURAL SOUND EXCURSION THROUGH THE OUTDOORS WITH THE **BEATLES, KRAAN, THEODORE BIKEL, TRACY NELSON, and JOAN BAEZ**.

11:30 MUSIC NEWS

GREAT MUSICAL MOMENTS FROM ENGLAND'S **WISHBONE ASH**

12:00 WANG DANG DOODLE BLUES SHOW

LOUISIANA BLUES - **LIGHTNING SLIM, LONESOME SUNDOWN, SLIM HARPO, LAZY LESTER**.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

STRAUSS, PRAITORIUS, SAINT-SAENS, FAURE, TCHAIKOVSKY, MOZART, SCHUBERT, SHCHEDRIN

HAPPY BIRTHDAY TO...

**CHARLES DARWIN (1809)
ABRAHAM LINCOLN (1809)
LORNE GREENE (1915)
BILL RUSSELL (1934)**



Louis Armstrong singlehandedly established jazz styles for several decades yet to come. His countless worldwide performances evoked wonder, as one man was able to unite a battered world thru the joy of jazz. His pearly whites visible from anyplace, a warm and generous presence was always to be had.

You can catch Louis Armstrong at 12:30 on February 14th right here on Triad Radio as we celebrate Mardi Gras.



What can one say about Alice Coltrane that hasn't been said before?

...That she was born on August 27, 1937?

...That she began to study music at the age of seven?

...That she met and married the much respected John Coltrane to eventually replace McCoy Tyner as John's pianist?

What really matters is not these personal things but that her marriage to John Coltrane produced an understanding which allows John Coltrane's outstanding work to live beyond him.

Everything I do is an offering to God — that's the truth

[Alice Coltrane will be featured during *Music of the Atmospheres* on February 13th at 10 PM.]



Streetdancer, one of Chicago's foremost jazz groups today, has recently released an album. You can hear them on Triad during the Chicago Music Scene, February 27th at 11 PM.

FEBRUARY 1975

8:00 FLIGHT 106

...THE HIGHEST NOTE ATTAINABLE BY A NON-ORGAN INSTRUMENT IS E⁷ (5,274 CPS) BY A PICCOLO WHILE THE ORGAN CAN REACH G⁷ (12,544 CPS)...

9:00 CHOICE 33 1/3

OUR CHOICE FOR THE EVENING INCLUDES BRIAN AUGER, OLYMPIC RUNNERS, SPARKS

10:00 MUSIC OF THE ATMOSPHERES

THE LIGHT AND AIRY SOUNDS OF WEATHER REPORT, CLIVE STEVENS, GYORGY LIGETI, and ALICE COLTRANE FILL YOUR ENVIRONMENT

10:45 THE LITTLE PRINCE

READ BY PETER USTINOV

11:00 CHICAGO MUSIC SCENE

GROUPS THAT CAN BE SEEN AND HEARD AROUND CHICAGO REGULARLY — FEATURING NEW DOOLEY BAND, ROSEHIP STRING BAND, and PEACE EXCURSION.

11:30 MUSIC NEWS

SPOTLIGHTING JAZZ VOCALIST ANDY BEY FROM HIS RECORDINGS WITH GARY BARTZ AND HIS OWN.

12:00 HUMOR IN MUSIC

A GUIDED TOUR THROUGH SOME OF THE MORE HUMOROUS MOMENTS IN CLASSICAL MUSIC WITH LEONARD BERNSTEIN

12:30 THE HEARING IS IN THE EYE

STRANGE AS IT SEEMS, IT'S HEARD ONLY ON TRIAD RADIO FROM HIGH ATOP THE SEARS TOWHEAR. MUSIC BY BEATLES, KAYAK, SCREAMING GYPSY BANDITS, and COSMIC EYE.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

WAGNER, BERLIOZ, DELIUS, PROKOFIEV, GOUNOD, KREISLER, RACHMANINOV, WAGNER, BEETHOVEN, TCHAIKOVSKY.

9:00 FLIGHT 106

...THE LOWEST NOTE ATTAINABLE BY A NON-ORGAN INSTRUMENT IS B₁ (14.6 CPS) BY A SUB DOUBLE BASSOON WHILE THE ORGAN CAN REACH C₁ (8.12 CPS)...

10:00 CHOICE 33 1/3

OUR CHOICE FOR THE EVENING INCLUDES KRAFTWERK, CAMEL, OREGON

10:45 THE LITTLE PRINCE

READ BY PETER USTINOV

11:00 SONGS & SOUNDS FOR LOVERS

CELEBRATE VALENTINE'S DAY WITH TRIAD AND SOMEONE YOU LOVE WITH THE MUSIC OF LEONARD COHEN RICHARD HARRIS, BEATLES, WENDY WALDMAN, LES MCCANN, MOODY BLUES, OREGON, PAUL ROCHE, BETTE MIDLER, TIM BUCKLEY, JEFFERSON AIRPLANE, CAPT. BEEFHART, GENEVIEVE WAITE.....

12:00 ELECTRONIC EXPERIENCE

MR. TRANSISTOR FALLS IN LOVE WITH MS OSCILLATIONS AND THEY ENGAGE IN MULTIPLE STAGE FEEDBACK TO THE SOUNDS OF RUTH WHITE, RICK WAKEMAN, WILLIAM FISCHER, and TAKEMITSU

12:30 MUSIC FOR MARDI GRAS

TRIAD BRINGS NEW ORLEANS TO CHICAGO TO START OFF MARDI GRAS DAY WITH THE SOUNDS OF LOUIS ARMSTRONG, DR. JOHN, CLIFTON CHENIER, ALLEN TOUSANT.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

SIBELIUS, NIELSEN, GIULAINI, BEETHOVEN, RACHMANINOV, RIMSKY, KORSAKOV, MENDELSSOHN, LUIGINI, VERDI, ELGAR

HAPPY BIRTHDAY TO...

CESARE SIEPI (1923)
BERNIE GEOFFRION (1931)
JAMES HOFFA (1913)
VAL N. TINE (270 A.D.)

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MONDAY
17
FEBRUARY
TUESDAY
18
FEBRUARY

8:00 FLIGHT 106
THE MOST PROLIFIC COMPOSER OF ALL TIME WAS
GEORG PHILIPP TELEMANN (18th CENT.) WHO WROTE
622 CANTATA, 40 OPERAS, 700 SUITES, & 44 PASSIONS...

9:00 CHOICE 33 1/3
OUR CHOICE FOR THE EVENING INCLUDES NEKTAR,
RAY MANZAREK, RUFUS

10:00 TRIAD RADIO CONCERT
MUSICAL PERFORMANCES TAPED FOR BROADCAST ON
TRIAD RADIO - TONIGHT FEATURING ARS NOVA ENS-
EMBLE and ROSEHIP STRING BAND (RECORDED IN JAN.)

10:30 G. W., PRES.
STAN FREBURG TAKES US BACK TO THE DAYS OF OUR
FIRST PRESIDENT, GEORGE WASHINGTON.

10:45 THE LITTLE PRINCE
READ BY PETER USTINOV

11:00 IT'S ONLY MONEY
BUT WE SING ABOUT IT AND TALK ABOUT IT ANYWAY;
SO DO THE BEATLES, ARCHIE SHEPP, CHICAGO, FELIX
THE CAT, THIN LIZZY, BRIAN PROTHEROE, and GOLD-
DIGGERS OF 1933

11:30 MUSIC NEWS
AMON DUUL IS FEATURED FROM BEGINNINGS IN '68
TO THE PRESENT.

12:00 SOUNDS FROM ACROSS THE BIG
SWAMP
CHOICE CUTS FROM BRITAIN - KHAN, GRYPHON,
MANFRED MANN, HENRY COW, RON GEESIN, NEUTRONS...

1:00 NIGHT CAP
CLASSICAL MUSIC 'TIL 6:30 AM
COLERIDGE, TAYLOR, MOZART, ELSNER, CHOPIN,
BETHOVEN, BERLIOZ, SAMMARTINI, BORODIN

HAPPY BIRTHDAY TO...
MONTGOMERY WARD (1843)
ANDRES SEGOVIA (1893)

9:00 FLIGHT 106
...THE MOST RAPID COMPOSER WAS WOLFGANG MOZART
WHO WROTE 3 SYMPHONIES IN 42 DAYS, AN OPERA IN 18
DAYS, AND DON GIOVANNI TOOK ALL OF 2 DAYS. ...

10:00 CHOICE 33 1/3
OUR CHOICE FOR THE EVENING INCLUDES DYLAN,
GOODMAN-HAMMER, BABE RUTH

10:45 THE LITTLE PRINCE
READ BY PETER USTINOV

11:00 NEW SOUNDS & NEW RELEASES
TRIAD'S TWICE WEEKLY REVIEW OF RECENT RECORD-
INGS AND REDISCOVERIES.

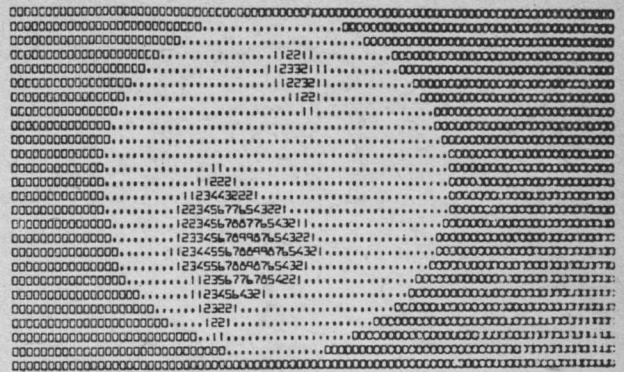
12:00 MUSIC NEWS
AN EARFUL OF SOUTHERN HOSPITALITY IS PROVIDED
BY CHARLIE DANIELS AS HE TALKS ABOUT HIS EXPERI-
ENCES WHILE WORKING WITH DYLAN, LEONARD COHEN,
and the YOUNGBLOODS.

12:30 WATERFALLS
COME SIT BY AN AUDIO WATERFALL AND TURN UP THE
RADIO TO FULL ROAR [MUSIC AND IMAGERY PROVIDED
BY JADE WARRIOR, HENDRIX, JOHN KLEMMER, EDGAR
FROESE].

1:00 NIGHT CAP
CLASSICAL MUSIC 'TIL 6:30 AM
MAHLER, BOCCHERINI, RIMSKY, KORSAKOV,
CHOPIN
SPECIAL: 4 AM - INTRO TO THE ORCHESTRA

HAPPY BIRTHDAY TO...
LOUIS TIFFANY (1848)
YOKO ONO (1933)
COUNT VOLTA (1745)
ERNST MACH (1838)

"MUSIC IS SUCH A PERFECT EXPRESSION OF HUMAN
EMOTION THAT WE CAN ALMOST DEDUCE FROM IT A
MORAL SCIENCE - A RULE OF LIFE" GOODRICH



During the present wave of ecjournalism, there also was a re-kindled interest in sci-fi. And as is usually the case, the sci-fi movie soundtrack is sure to be an interesting one. On Friday, February 21, the Electronic Experience will feature some more of the *electronics of the soundtracks* like in *Andromeda Strain*.



"We've got to have a music to counter-act vibrations from outer space that would be harmful to this planet"

Sun Ra - The New Age Space Prophet
Largely unrecognized until recently, Sun Ra has continually evolved his vibrational answers over the past twenty years. In an orchestral context, spontaneous compositions congeal in a *total space concept*, where the music, brilliant costumes and projected images seem to take up all available space.

"I'm actually painting pictures of infinity with my music, and that's why a lot of people can't understand it. But if they'd listen...they'd find that mine has something else in it - something from another world".

Hear Sun Ra on Feb. 26 during *Jazz in the Age of Space* at 11 PM.



UFO-Heavy metal critics call them *the ultimate killers*, comparing them with *Led Zeppelin* (please note spelling). The US got their first taste of UFO just last year when the album *Phenomenon* was released here. Though the whole quartet plays fast and hard, the focal point is lead guitarist Mike Schenber, the guiding force for the group. This band can hardly be put in any one category. And no matter how good they are on album, they are said to be five times better in concert. If you can't wait 'til UFO comes to town, listen to them on *Musical News* on Wednesday, February 19th at 11:30 PM.

TRIAD GUIDE

WEDNESDAY
19
FEBRUARY

8:00 FLIGHT 106

...THE LONGEST RENDERING OF ANY SINGLE SONG WAS THAT OF *GOD SAVE THE KING* WHICH WAS PLAYED 17 TIMES WHILE KING EDWARD GOT IN HIS UNIFORM...

9:00 CHOICE 33 1/3

FEATURING THE WORKS OF *MILES DAVIS, ALVIN LEE, DAVID ESSEX*

10:00 TRIAD LOOKS AT TELEVISION

VIEW ALONG WITH THE SOUND OF YOUR TV DOWN AND THE SOUNDS OF TRIAD PROVIDING THE SOUNDTRACK. STARRING - *STAN FREBURG, KEN NORDINE, MILTON BERLE, and BAREFOOT JERRY & THE GTO'S*

10:30 CHICAGO MUSIC SCENE

HEAR THE SOUNDS OF YOUR FRIENDS AND NEIGHBORS ON TRIAD RADIO AS WE FEATURE *ZAZU, GOLDEN CIRCLE, and BARABOO*

11:00 SOMETHING IN COMMON WITH DADA

YOU'LL HEAR IT IN *ZAPPA, CAN, CAPT. BEEFHART, and BONZO DOG BAND*

11:30 MUSIC NEWS

AN OVERVIEW OF THE MUSIC OF *UFO*

12:00 THE WANG DANG DOODLE SHOW

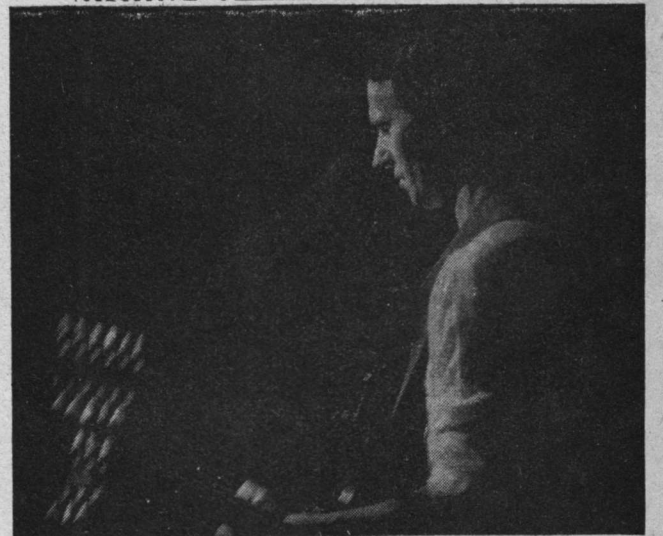
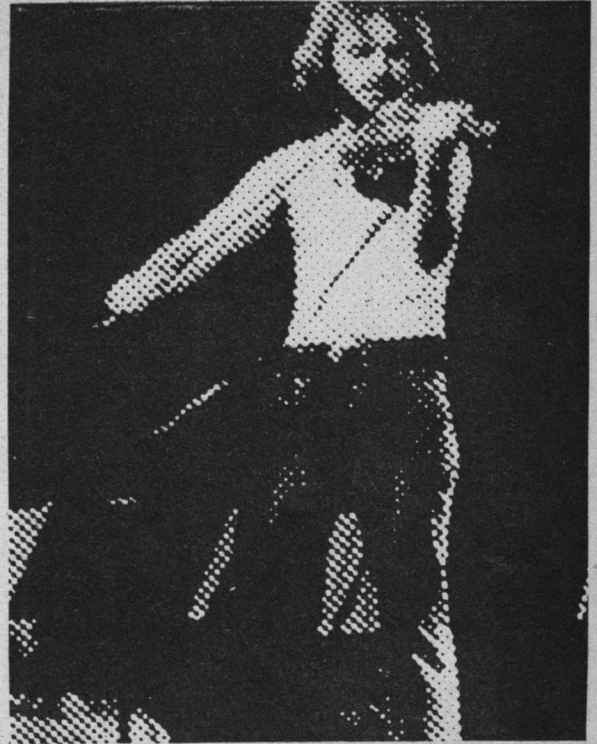
ATOMIC MAMA BRINGS US THE CHICAGO BLUES, EARLY FIFTIES STYLE.

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM
HONEGGER, ROUSSEL, GRIEG, SCHUBERT, WITT, KHACHATURIAN, BEETHOVEN, BERWALD, TURINA

HAPPY BIRTHDAY TO...

EDDIE ARCARO (1916)
CASS ELLIOT (1943)
COPERNICUS (1473)
SVANTE ARRHENUS (1859)
EDISON'S PATENT FOR THE PHONOGRAPH (1878)



THURSDAY
20
FEBRUARY

8:00 FLIGHT 106

...THE LONGEST SILENCE IN ANY RECORDED COMPOSITION IS ONE ENTITLED *. 4 MINUTES & 33 SECONDS*, A TOTALLY SILENT OPUS BY *JOHN CAGE*....

9:00 CHOICE 33 1/3

FEATURING THE WORKS OF *PASSPORT, ROXY MUSIC, BILLY COBHAM.*

10:00 THE CITY

WHILE IN THE *CHICAGO METRO AREA* YOU CAN GO FOR MILES WITHOUT SEEING A *STREETDANCER*

10:30 MUSIC TO COOK YOUR VEGETABLES BY

WITH *BEACH BOYS, ZAPPA, SEEMON & MARIJKE, MARTIN, BOGAN & THE ARMSTRONGS*

10:45 THE LITTLE PRINCE

READ BY *PETER USTINOV*

11:00 CHICAGO MUSIC SCENE

HOME GROWN TALENTS ARE FEATURED INCLUDING *DUNGEON BUTTER, PHIL UPCHURCH, and MIRAGE.*

11:30 THE SIZE OF SOUND

TRIAD SIZES THINGS UP WITH *LITTLE RICHARD, TINY ALICE, and MINNIE RIPPERTON.*

12:00 MUSIC NEWS

FEATURING *PENTANGLE* THROUGH THE YEARS

12:30 ROCKING IN THE KITCHEN

GET THE POTS AND PANS AND BEAT OUT SOME RHYTHMS WITH *THE LOVIN' SPOONFUL, PINK FLOYD, and GONG* (IN THEIR FLYING TEAPOT).

1:00 NIGHT CAP

CLASSICAL MUSIC THROUGH THE NIGHT TO 6:30 AM
SHCHEDRIN, TCHAIKOVSKY, LISZT, HAYDEN, BACH, HANDEL, VERDI, HUMMEL, ERNST, WAGNER

HAPPY BIRTHDAY TO...

ALEXEI KOSYGIN (1904)
GLORIA VANDERBILT (1924)



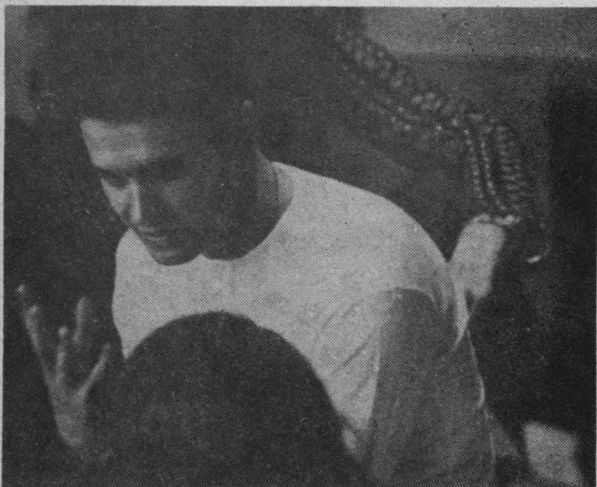
HAPPY 8th BIRTHDAY
Angela
February 19th



HAPPY BIRTHDAY
Edison's Phonograph Patent
(ancestor of today's turntables)
issued: February 19th, 1878



A screaming double-neck guitar, a mellow acoustical guitar, incense, and dressed in white — these are the trademarks of Mahavishnu John McLaughlin. He is considered by many to be the finest guitarist alive today. His music is spiritually generated from within, creating some of the most powerful or the most serene passages of guitar work in the jazz-rock field today. He has worked with all the great modern jazz people (Davis, Coryell, Corea, etc.) and has formed two small orchestras, attracting the best musicians of their respective fields. McLaughlin has been so influential that his style is becoming increasingly imitated around the world.



"Through the grace of Sri Chinmoy, I have become more aware of the presence of God within and without...God is the supreme musician" —

Mahavishnu John McLaughlin

9:00 FLIGHT 106

...THE OLDEST RECORD IN THE BBC LIBRARY IS A RECORD BY EMILE BERLINER IN 1884 AND IS A RECORDING OF THE LORD'S PRAYER....

10:00 CHOICE 33 1/3

FEATURING OLYMPIC RUNNERS, GOODMAN-HAMMER, ROXY MUSIC

10:45 THE LITTLE PRINCE

READ BY PETER USTINOV

11:00 QUESTIONS & ANSWERS

QUESTIONS ASKED, ANSWERS GIVEN BY BONNIE KOLOC, PETE SEEGER and FOCUS

11:30 MUSIC NEWS

A BIRTHDAY TRIBUTE TO NIN SIMONE

12:00 ELECTRONIC EXPERIENCE

MR TRANSISTOR GOES TO THE MOVIES AND HEARS THE SOUNDTRACKS OF PERFORMANCE, THE BODY, and ANDROMEDA STRAIN

12:30 EIGHT MILES HIGH

COME FLY INTO THE STRATOSPHERE WITH THE BYRDS, LARRY CORYELL, and GOLDEN EARRING

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM
SIBELIUS, DVORAK, GADE, BRAHMS, TCHAIKOVSKY, BORTKIEVICH, BACH, GOULD

HAPPY BIRTHDAY TO...

CARDINAL NEWMAN (1801)
W. H. AUDEN (1907)
ANN SHERIDAN (1915)
SAM PECKINPAH (1925)

8:00 FLIGHT 106

...THE FIRST RECORDED PIECE TO SELL A MILLION COPIES AND BECOME A "GOLDEN DISC" WERE PERFORMANCES BY CARUSO RECORDED IN 1902

9:00 CHOICE 33 1/3

FEATURING THE SOUNDS OF MILES DAVIS, ALVIN LEE, PASSPORT

10:00 TRIAD RADIO CONCERT

PERFORMANCES TAPED FOR BROADCAST OVER TRIAD RADIO — TONIGHT FEATURING MAHAVISHNU JOHN MCLAUGHLIN

10:30 ROCK ABOUT THE CLOCK

THE CLOCK FACES MUSICAL SCRUTINY WITH RICHIE HAVENS, HOLY MODAL ROUNDERS, KEN NORDINE, and CAT STEVENS ...

10:45 THE LITTLE PRINCE

READ BY PETER USTINOV

11:00 THE LISTENER'S GUIDE TO GUITAR

THE GUITAR OF ROCK, THE GUITAR OF POP, THE GUITAR OF FOLK, AND THE GUITAR OF CLASSICS, ALL HERE IN AN AUDIO SHOWCASE.

11:30 MUSIC NEWS

FEATURING SOFT MACHINE AND SOLO EFFORTS BY THE INDIVIDUAL MEMBERS

12:00 SOUNDS FROM ACROSS THE BIG SWAMP

ROCK SOUNDS FROM HUNGARY ARE FEATURED WITH LOCOMOTIV GT, OMEGA, BERGENDY, and SKORPIO...

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM
SHOSTAKOVICH, PROKOFIEV, FRANCK, MOZART, BERWALD, SAINT-SAENS, MOSZKOWSKI

HAPPY BIRTHDAY TO...

EMPEROR CHARLES V (1500)
SIDNEY POITIER (1924)

FRIDAY
21
FEBRUARY

MONDAY
24
FEBRUARY

TUESDAY

25

FEBRUARY

9:00 FLIGHT 106

...THE MOST RECORDED SONGS ARE *ST. LOUIS BLUES* AND *STARDUST* WRITTEN IN 1914 AND 1927 RESPECTIVELY, BOTH RECORDED 1,000 TIMES....

10:00 CHOICE 33 1/3

SMOOTH OUT YOUR DAY WITH *NEKTAR, OREGON, STEVE HARLEY*

10:45 LITTLE PRINCE

READ BY *PETER USTINOV*

11:00 VIOLIN IN JAZZ & ROCK

FROM THE EARLIEST TO THE PRESENT AMPLIFIED, MODIFIED VIOLIN HEARD IN THE MUSIC OF *STUFF SMITH, JERRY GOODMAN, JEAN LUC PONTY, MCKENDREE SPRING, FLOCK, KRAFTWERK, JEFFERSON STARSHIP, MIKE WHITE, MICHAEL URBANIAK* AND OTHERS THAT YOU SUPPLY AT 943-7474

11:30 NEW SOUNDS & NEW RELEASES

HEAR HERE THE NEW SOUNDS ON OUR TWICE WEEKLY SHOW OF MUSIC AVAILABLE AND NOT—SO AVAILABLE.

12:30 MUSIC NEWS

KEYBOARDIST *BRIAN AUGER* IS FEATURED FROM THE *TRINITY TO THE OBLIVION EXPRESS*

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

REGER, BRAHMS, MOZART, TARTINI, BARCHUNOV, KALINNIKOV, BOIELDIEU, OFFENBACH, CHABRIER, BEETHOVEN

HAPPY BIRTHDAY TO...

*AUGUSTE RENOIR (1841)
GEORGE HARRISON (1943)
FRANCISCO CORONADO (1510)
ENRICO CARUSO (1873)*

8:00 FLIGHT 106

....THE LONGEST RECORD TITLE IS *I'M A CRANKY OLD YANK* in a *CLOUDY OLD TANK* on the *STREETS OF YOKOHAMA* with my *HONOLULU MAMA* doin' those *BEAT-O, BEAT-O...*

9:00 CHOICE 33 1/3

SMOOTH OUT YOUR MIND WITH *CECILIO & KAPONO, BABE RUTH, JOE WALSH*

10:00 A BIRTHDAY TRIBUTE TO JOHNNY CASH

AMERICA'S FAVORITE COUNTRY SINGER IN REVIEW.

10:30 CHICAGO MUSIC SCENE

HOME GROWN TALENTS IN ALL FIELDS OF MUSIC — *ROBERT MITCHELL JAZZ ORCHESTRA, DUNGEON BUTTER, and APPOLYON* ARE HEARD RIGHT HEAR.

11:00 JAZZ IN THE AGE OF SPACE

THE EARLY SOUNDS OF *GEORGE RUSSEL, GIL MELLE* BLEND WITH *SUN RA* AND *GARY BARTZ*.

11:30 MUSIC NEWS

A SPOTLIGHT ON *EDGAR WINTER*

12:00 THE WANG DANG DOODLE SHOW

MEMPHIS LOWDOWN — *B. B. KING, AND HIS BUDDIES*

1:00 NIGHT CAP

CLASSICAL MUSIC 'TIL 6:30 AM

BACH, RESPIGHI, PEZEL, BACH, BEETHOVEN, SALIERI, TCHAIKOVSKY, RACHMANINOV, OFFENBACH, VIVALDI, SULLIVAN.

HAPPY BIRTHDAY TO...

*VICTOR HUGO (1802)
JOHNNY CASH (1932)
"BUFFALO" BILL CODY (1846)
TONY RANDALL (1924)*

"THERE IS MUSIC WHEREVER THERE IS HARMONY, ORDER OR PROPERTION" *SIR THOMAS BROWNE*

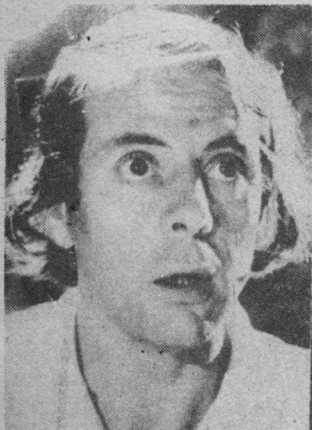


Three violinists extraordinaire, that's been the description of these three men who have put the rock and jazz world on its ears. They are (from top to bottom) **Robbie Steinhardt**, lead vocalist for **Kansas**; **Jean Luc Ponty**, currently working with Mahavishnu John McLaughlin & the new **Mahavishnu Orchestra**. **Michael Urbaniak**, and his wife **Urszula Dudziak**, have struck out to create a unique blend of traditional Eastern European & contemporary improvisational musics. **Ponty**, a long time classical violinist, accidentally came in contact with jazz violin and has since revolutionized the jazz violin, especially with his ability shown with the **Mothers**. **Steinhardt** is by far and away one of the most dynamic (and huge) violinist on the circuit to this day. Listen to them all on **Triad**, February 25th at 11 PM.

HAPPY BIRTHDAY

Enrico Caruso
One of the World's
Greatest Singers
born:
February 25, 1873





The four musicians who make up **Can** have each been there from the beginning. They jointly originated the band and have constituted for six years now one of the most self-sufficient musical units in the world, evolving an interdependence among themselves that's produced an independence of superfluous trends and influences and a genuinely original, inimitable style.

Can came about when Irmin Schmidt, at 25 already a highly acclaimed orchestral conductor and pianist, decided to abandon a promising and academic career in favor of what he realized was the more open, more immediate, and probably more important idiom of rock. Irmin contacted Holger Czukay, a fellow student of Stockhausen (with whom Irmin had many disagreements) and Jackie Liebesiet & Michael Karoli, thus **Can** was born.



8:00 FLIGHT 106

...*FLAT-ON-MY-SEAT-O*, *HIROSHITO BLUES*, BY "HOAGY" CARMICHAEL, RELEASED IN ABOUT 1943. IT WAS LATER CLAIMED THAT THE NAME JUST ENDED WITH YANK ...

9:00 CHOICE 33 1/3

ON THIS EVENINGS CHOICE WE INCLUDE *JOE WALSH*, *STEVE HARLEY*, and *SPARKS*

10:00 COLORFUL MUSIC

HEAR COLORS AS YOU'VE NEVER HEARD THEM BEFORE WITH THE COLORINGS OF THE *PINK FAIRIES*, *RED BURN-IN* *IVANHOE*, *BLACK SABBATH*, *BLUES MAGOOS*, AND *SILVER APPLES*.

11:00 THE MISCELLANEOUS INSTRUMENTS

THE MORE PECULIAR INSTRUMENTS GET THEIR CHANCE TO SHOW THEIR STUFF AS WE HEAR *ALEX*, *HARVARD LAMPOON*, *RAVI SHANKAR*, *HARVEY MATUSOW'S JEW'S HARP BAND*, *RUFUS HARLEY*, *FRANCOIS BASCHET*.

11:30 CHICAGO MUSIC SCENE

CHICAGO TALENT KEEPS RIGHT ON SHOWING ITSELF WITH THE MUSIC OF *TYCHO BRAHE*, *STRATOSLED*, AND *SAUL SMAIZYS*.

12:00 NEW SOUNDS & NEW RELEASES

SOMETHING NEW FROM THE OUTSIDE WORLD, AS WE EXAMINE SOME RECENT ACQUISITIONS.

1:00 NIGHT CAP

CLASSICAL MUSIC THROUGH THE NIGHT
DEBUSSY, *JONGEN*, *SAINT-SAENS*, *FAURE*, *STRAUSS*, *BRAHMS*, *MOZART*, *GLAZOUNOV*, *TCHAIKOVSKY*, *BIZET*.

HAPPY BIRTHDAY TO...

HENRY WADSWORTH LONGFELLOW (1807)
RALPH NADER (1934)

9:00 FLIGHT 106

...AND AS A FINAL NOTE, THE LONGEST LONG-PLAY ALBUM IS THE 137 DISC SET OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE, AND TAKES 91 HOURS TO PLAY.

10:00 CHOICE 33 1/3

TRIAD'S CHOICE FOR THIS EVENING INCLUDES *CAN*, *JONI MITCHELL*, AND *BRIAN AUGER*

11:00 TOMORROW TODAY

TAKE A STEP BACK INTO THE FUTURE WITH *FIRESIGN*, *THEATER*, *KING CRIMSON*, *HENDRIX*, and *NEKTAR*

11:30 BIG BAND SOUNDS IN ROCK

USING THE CONCEPTS OF THE PAST TO CREATE NEW IDEAS FOR THE PRESENT, WE FIND *FRANK ZAPPA*, *CHICAGO*, *FOREST GREEN*, *THE MAHAVISHNU ORCHESTRA*, AND *JOY UNLIMITED*.

12:00 ELECTRONIC EXPERIENCE

MR. TRANSISTOR GETS HIS EMITTER CAUGHT ON THE ELECTODES OF A PHASE LOOP CIRCUIT. BUT HE HANGS IN LONG ENOUGH TO HEAR THE SOUNDS OF *HEAD*

12:30 LOST IN SPACE

KEN NORDINE LEADS THE EXPLORATION PARTY OF *HAWKWIND*, *PINK FLOYD*, *ROLLING STONES*, AND *NEU*.

1:00 NIGHT CAP

CLASSICAL MUSIC THROUGH THE NIGHT
RACHIMANINOV, *BEETHOVEN*, *ALBENIZ*, *SURINACH*, *ARBOS*, *RODRIGO*, *OFFENBACH*, *LISZT*, *MOZART*

HAPPY BIRTHDAY TO...

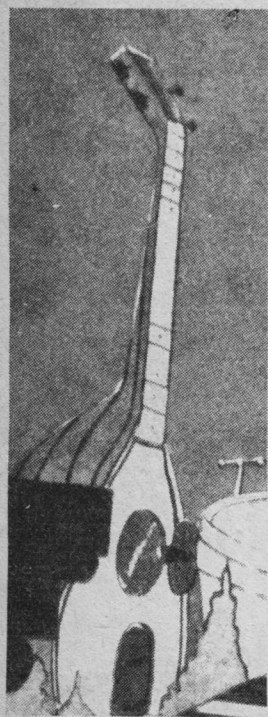
NININSKY (1810)
LINUS PAULING (1901)
MARIO ANDRETI (1940)

"THE GREAT WORLD OF MUSIC - WHEREIN ONE MAY FIND SOLACE IN TIMES OF SORROW, PEACE IN TIMES OF STRIFE...INSPIRATION, LOVE, JOY" *RUDOLPH GANZ*

THURSDAY 27 FEBRUARY

FRIDAY 28 FEBRUARY

CURRENT EVENTS



ART...

ART INSTITUTE
Michigan at Adams
Photographs by Mark Cohen
opens Feb 8
Masterpieces by Katsushika Hokusai
thru Feb
Lucas Van Leyden, Engravings & Woodcuts
thru Feb.
Old Master Drawings thru Feb.
20th Cent. Prints: The 1950's
thru Feb.
Recent Accessions in Oriental Art
thru Feb.

MUSEUM OF CONTEMPORARY ART
237 E. Ontario 943-7755
Made in Chicago: Some Resources

ARTEMISA
226 E. Ontario
Phyllis MacDonald opens Feb 4
Sandra Perlow

DOROTHY ROSENTHAL GALLERY
233 E. Ontario 664-3224
Two New Orleans Folk Artists
Sister Gertrude Morgan & Bruce Brice thru Feb

THREE FORM GALLERY
2012 N. Halsted 871-2282
Exhibition by Polly Sauter Feb 7 - 28

IN CONCERT...

Feb 1 to 3 **FOLK FESTIVAL**
University of Chicago
Mandel Hall

Feb 4 **GENESIS**
Arie Crown Theater

Feb 5 **MASON PROFFIT/STRINGBEAN STRING BAND**
Blue Moon Ballroom
Elgin

Feb 7 **MASON PROFFIT/STRINGBEAN STRING BAND**
Biograph Theater
2433 N. Lincoln

Feb 8 **THE CHICAGO MANDOLIN ORCHESTRA**
Bezazian Library
1226 W. Ainslie

GRACED LIGHTNING
Church of Scientology
1555 Maple Evanston

LOUIS KILLEN
Old Town School of Folk Music
909 W. Armitage

Feb 10 **BIG WALTER HORTON**
University of Chicago

Feb 15 **HIGH SIERRA/INNA BROOKS/ THE BLESSED REALM LIGHTS**
Liberty Hall
2440 N. Lincoln

FREDDIE HUBBARD/MCCOY TURNER
Arie Crown

PENTWATER/APOLLYON
Thornridge H. S.
Cottage Gr. & Sibley Dalton

Feb 16 **SHOWER OF STARS**
Arie Crown Theater

OLIVER WILLIAMSON
Oldtown School of Folk Music
909 W. Armitage

Feb 18 **ROD STEWART & FACES/REO SPEEDWAGON**
Amphitheater

Feb 19 **HOUND DOG TAYLOR**
University of Chicago

Feb 19 to 20 **JETHRO TULL**
Stadium

Feb 21 **RAMSEY LEWIS**
Blue Moon Ballroom
Elgin

Feb 22 **MUDDY WATERS/CASSIE SIVA**
College of DuPage
Glen Ellyn

AT CLUBS...

Jan 29- Feb 2 **OREGON**
The Quiet Knight
953 W. Belmont 348-9509

Feb 1 **ROADSIDE ATTRACTION**
The Single File
934 W. Webster 549-1176

ALBERT KING
Purple Carriage
St. Charles 584-0494

BOB RIEDY BLUES BAND
Biddy Mulligans
7644 N. Sheridan 761-6532

SAM LAY
Wise Fools
2270 N. Lincoln 929-1510

Feb 1- to 2 **STAN GETZ QUARTET**
Jazz Medium 337-1000

Feb 2 **EVERGREEN**
Poor Richards
9422 E. Prairie Skokie 677-9002

Feb 3 **LIONEL HAMPTON**
Mr Kellys
1028 N. Rush 943-2233

MEDIUM RARE SWING BAND
Poor Richard's (see Feb 2)

Feb 5 to 8 **BARABOO**
Biddy Mulligan's (see Feb 1)

Feb 5 to 9 **JIM POST**
Earl of Old Town
1615 N. Wells 642-5206

CORKY SIEGAL/JAMES LEE
STANLEY
Harry Hope's
Cary 639-2636

SNOOKY PRYOR/HOMESICK JAMES
Otto's
2024 N. Halsted 528-2230

Feb 6 to 7 **JERRY JEFF WALKER/THE LOST GONZO BAND/DAVE MCKENZIE**
Amazingrace
845 Chicago Evanston 328-1123

Feb 7 to 8 **GOOD THUNDER**
Poor Richard's (see Feb 2)

PHIL UPCHURCH/TENNYSON STEVENS
Ratso's
2464 N. Lincoln 935-1505

Feb 8 to 10 **JAMES MONTGOMERY BAND**
Amazingrace (see Feb 6)

Feb 9 **MONROE DOCTRINE**
Big Horn
Ivanhoe

Feb 10 **HEAD EAST**
to 13 Haymaker's
Palatine 359-9494

Feb 11 **DEODATO**
B Ginnings
Schamburg 882-8484

Feb 11 **TIM WIESBURG/PETER LANG**
to 12 Amazingrace (see Feb 6)

Feb 12 **IDES-SHAMES UNION**
Blue Moon Ballroom
Elgin 697-0464

Feb 12 **BARABOO**
to 15 Biddy Mulligan's (see Feb 5)

Feb 12 **PERSUASIONS**
to 16 Quiet Knight (see Jan 29)

Feb 13 **BOBBI HUMPHREY**
to 15 Per's House
914 E 79th 994-3300

Feb 13 **BOB GIBSON**
to 16 Harry Hope's
Cary (see Feb 5)

Feb 13 **EDDIE HARRIS/TERRY COLLIER**
to 17 Amazingrace (see Feb 6)

Feb 14 **MICHAEL MURPHY**
B. Ginnings (see Feb 11)

Feb 14 **JIM SCHWALL BAND**
to 15 Poor Richard's (see Feb 2)

Feb 16 **PEZBAND**
Blue Moon Ballroom (see Feb 12)

OLIVER WILLIAMSON
Old Town School of Folk Music

Feb 19 **RANDY NEWMAN/RY COODER**
Amazingrace (see Feb 6)

Feb 19 **SAM LAY**
tp 22 Biddy Mulligan's (see Feb 1)

Feb 21 **CHICAGO SLIM BLUES BAND**
to 22 Poor Richard's (see Feb 2)

MARTIN, BOGEN & ARMSTRONG
Charlotte's Web
Rockford

Feb 25 **PIPER ROAD STRING BAND**
Dirty Nellies
Palatine 358-8444

Feb 26 **PEZBAND**
Blue Moon Ballroom (see Feb 12)

Feb 26- Mar 1 **BOB REIDY BLUES BAND**
Biddy Mulligan's (see Feb 1)

Feb 26- Mar 2 **MIKE DUNBAR/GAZOOKIE BROS**
Harry Hope's (see Feb 5)

JOHN HAMMOND
Jazz Medium (see Feb 1)

Feb 28- Mar 1 **REDWOOD LANDING**
Poor Richard's (see Feb 2)

ERROL GARNER
Mr. Kelly's (see Feb 3)

Sundays **SKIWARD**
Biddy Mulligans (see Feb 1)

CURRENT EVENTS

CLASSICAL...

- Feb 1 CHGO. SYMPHONY ORCH.
Strauss \$6 to 13
Orchestra Hall 427-7711
- Feb 2 BACH ARIA GROUP
Auditorium Theater
- CHGO CHAMBER ORCH.
Beverly Art Center
2153 W. 111th 445-3838
- Feb 3 FINE ARTS QUARTET
*Beethoven, Mendelssohn,
Mozart*
Goodman Theater
200 S. Columbus 256-5220
- Feb 4 CHGO. SYMPHONY ORCH.
Brahms, Stravinsky \$6 to 13
Orchestra Hall (see above)
- Feb 6 CHGO. SYMPHONY ORCH.
Brahms, Stravinsky \$6 to 13
Orchestra Hall (see above)
- Feb 7 CHGO. CHAMBER QUARTET
With Rhonda Cundy \$2
Museum of Contemporary Art
237 E. Ontario 943-7755
- Feb 9 CHGO. CHAMBER ORCH.
Museum of Science & Industry
57th & Lake Shore Dr. 684-1414
- Feb 10 CONTEMP. ARTS QUARTET
*Beethoven, Bruckner,
Mamiya*
Orchestra Hall (see above)
- Feb 13 CHGO. SYMPHONY ORCH.
Elgar, Birtwistle, Berlioz
Orchestra Hall (see above)
- Feb 19 CHGO. SYMPHONY ORCH.
UNIVERSITY NIGHT \$3-6
Berlioz, Bartok, Shostakovich
Orchestra Hall (see above)
- Feb 20 CHGO. SYMPHONY ORCH.
Berlioz, Bartok, Shostakovich
Orchestra Hall (see above)
- Feb 21 CIVIC ENSEMBLE CONCERT
Ballroom \$2
Orchestra Hall (see above)
- WILLIAM MASSELOS
Piano \$4
Lutkin Hall
700 University Pl
Evanston 492-5441
- Feb 23 CHGO. CHAMBER ORCH.
Chicago Historical Society
Clark & North 642-4600
- Feb 25 "MUSIC IS THE MESSAGE"
For High School Students
Orchestra Hall \$1-2

- Feb 27 CHGO. SYMPHONY ORCH.
to 28 *Williams, Rachmaninoff*
Orchestra Hall (see above)
- Feb 28 GRACE BUMBRY
Auditorium Theater

STAGE...

- THE ADVENTURES OF HUCKLEBERRY
FINN, PART ONE—Mark Twain
Leo Lerner Theater from Feb 5
4250 N. Beacon 271-2436
- BEYOND THE HORIZON—Eugene O'Neil
St. Nicholas Theater Co. Feb 13
Grace Lutheran Church
555 W. Belden 549-1002
- SOPHIE Feb 14 & 15
Community Discount Players
\$2 1034 W. Barry 953-6613
- THE RIVALS—Richard Sheridan
Loope College Theater Feb 14-15, 18-22
\$3 64 E. Lake St. 269-8105
- THE PHILANTHROPIST—Chris Hampton
Goodman Theater Center from Feb 18
200 S. Columbus 443-3800
- SECOND CITY; THE FIRST HUNDRED
YEARS, OR SO FAR, SO GOOD
Second City Tues.—Sun.
1616 N. Wells 337-3992
- NO EXIT—Sartre
Drama Shelter Thurs & Fri.
2020 N. Halsted 549-6020
- THE HAUNTED HOST—Robert Patrick
Drama Shelter Saturdays
2020 N. Halsted 549-6020
- THE BEARD—Michael McClure
Supernatural Sex Drama
Body Politic 'til Feb 16 Th.—Sun.
2257 N. Lincoln Ave 871-3000
- ANYTHING FOR A LAUGH
The UnNatural Acts
Jane Addams Theater
3212 N. Broadway 549-1631

MUSEUMS...

- WEST BELMONT LIBRARY
3100 N. Narragansett 637-1801
Feb 4—*Seven Authors in Search of a
Reader*
7 PM
*Romanticism: Revolt of the
Spirit*
- Feb 11 *Fellini: A Director's Notebook*
Feb 16 *Ballet with Edward Villella*
Feb 25 *Paul Taylor & Company
Les Sylphides*
Feb 25 *Music*
- Feb 6—*Biography of Frank Lloyd
Wright*
Feb 13 *David Lean: A Self Portrait*
Feb 20 *The Eleanor Roosevelt Story*
Feb 27 *Robert Frost: A Lover's Quar-
rel with the World*
Free!
- FIELD MUSEUM
Roosevelt Rd. at Lake Shore Dr. 922-9410
THE ASCENT OF MAN
2 PM Feb 2—*Harvest of the Seasons*
Feb 9—*Grain in the Store*
Feb 16 *The Hidden Structure*
Feb 23 *Music of the Spheres*

- ART INSTITUTE OF CHICAGO
Michigan & Adams 443-3737
ROMAN POLANSKI
5:30+ Feb 7—*Rosemary's Baby*
8 PM Feb 14 *Macbeth*
Feb 21 *Five Shorts by or about
Roman Polanski*
GERMAN CINEMA
Feb 5—*Kameradschaft
(Comradeship)*
Feb 12 *Kuhle Wampe
(Whither Germany?)*
Feb 19 *The Testament of Dr Mabuse*
\$1.25 Feb 26 *Triumph of the Will*

- MUSEUM OF CONTEMPORARY ART
237 E. Ontario 943-7755
STAN BRAKHAGE
Feb 3—*The Stars are Beautiful
Skein Hymn to Her*
8 PM *Aquarian Star Garden
Sol Flight*
\$2.50
- Feb 4—*Our Daily Bread
w/ Tome Keene & Karen
Morley*
Feb 11 *Northwest Passage
Tracy & Young*
Feb 18 *Duel in the Sun
Gregory Peck*
Feb 25 *The Fountainhead
Gary Cooper*
\$1.25

- OASIS
7463 N. Sheridan 266-0033
HUMAN ENVIRONMENT
8 PM Feb 6—*The Hunters*
Feb 13 *Nanoak of the North*
Feb 20 *Dead Buds*
\$4.50 Feb 27 *Desert People*

DANCE...

- MO MING
1034 W. Barry 472-9894
- Sunday Dance Concerts
by Jim Self Sun. @ 4PM
- JOFFREY BALLET
Auditorium Theater 922-2110
70 E. Congress Pkwy.
- Performances Feb 4 thru 16
- CHICAGO BALLET
Ruth Page Foundation 337-6539
1016 N. Dearborn
- Performances Feb 13-16 and Feb 27-
March 2.

OTHER THINGS

- DULCIMER WORKSHOP Feb 9
2:30 PM Free!
- AUDITIONS FOR WOODY GUTHRIE
CONCERT Feb 12 7 PM
Feb 16 2 PM
- MASTER CLASS: STYLES OF JOHNNY
WINTER \$5 Feb 20 79 PM
at Village School of Folk Music
631 Deerfield Rd.
Deerfield 945-5321
- EVENING OF SLAVIC POETRY
*With the works of Tymoteusz Karp-
owicz, Joseph Brodsky, &
Djordje Nikolic.*
\$3
Museum of Contemporary Art
237 E. Ontario 943-7755

CHILDREN...

- PECK'S BAD BOY—Aurand Harris
A Play for Children ages 5 - 12
Goodman Theater Center thru Feb.
200 S Columbus Dr. 443-3800
- PETITES PROMENADES—Feb 1
CHICAGO SYMPHONY YOUTH CONCERT
Feb 4, Feb 11 at 10:30 & Noon
*The Classics for Children with Haydn,
\$75-150 Berlioz, Bartok, & Khachaturian.*
- CHILDREN'S SUNDAY SING
Lead by Ella Jenkins
Old Town School of Folk Music
\$1 4101 Main St. Skokie 525-7472
- CATS, THE GRACEFUL HUNTERS
*A Self Guided Tour for Children, all
about Lions, Tigers, and other big cats.*
Field Museum 922-9410
Roosevelt Rd. at Lake Shore Drive