



the  
**triad**

guide

july  
1974

stereo 106

Looking Down from Sears Tower  
Summer in the City

wx\_fm  
chicago

# TRIAD GUIDE

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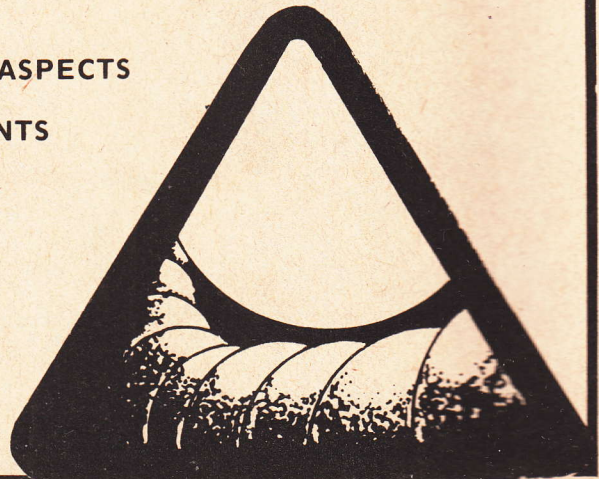
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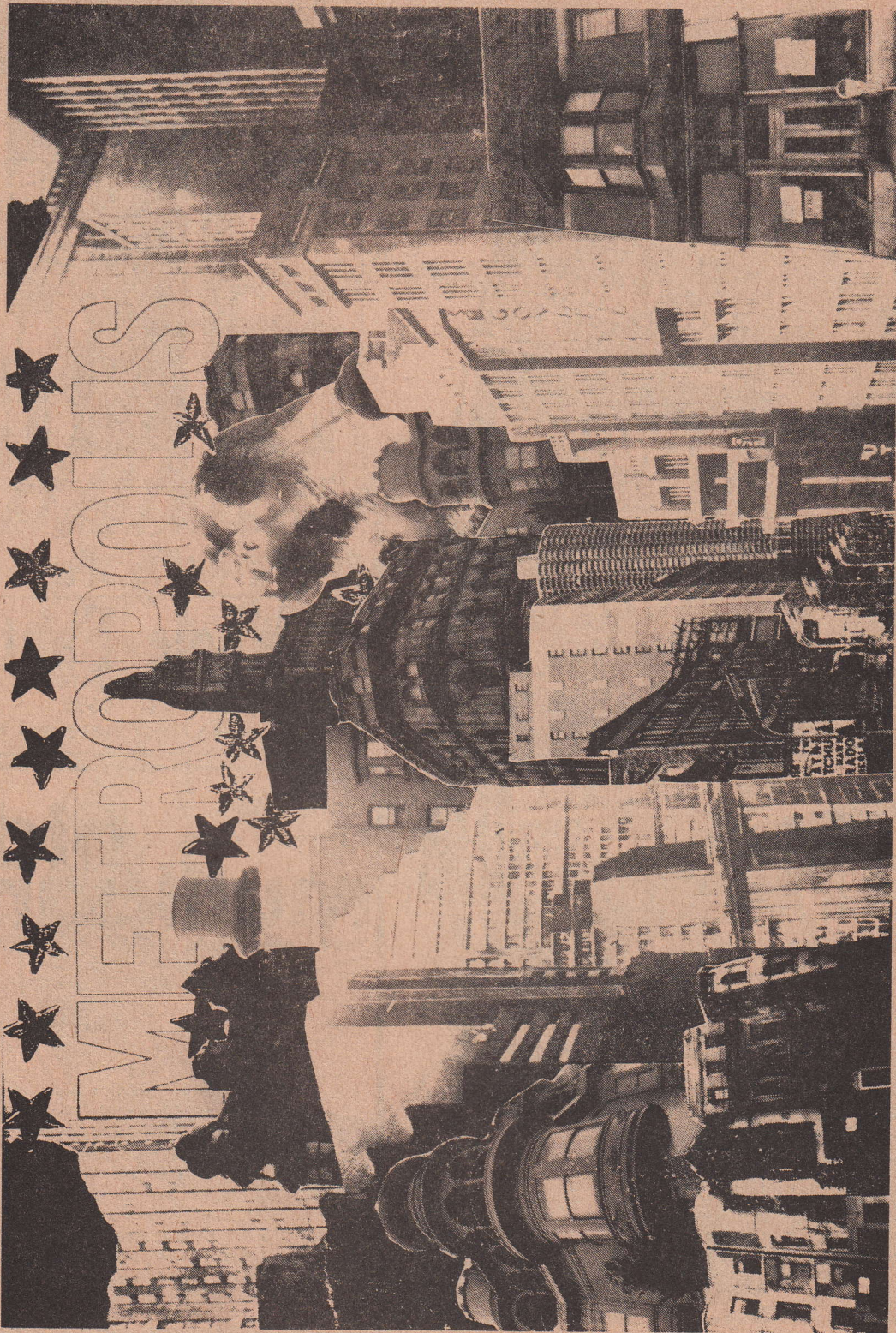
**CURRENT EVENTS**

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## COVER

Last month's cover brought a look at TRIAD'S new broadcasting home, the tallest structure of its kind in the world, SEARS TOWER. This month we bring you the view from the top and a little something extra besides. Photography is by Marsh Rowell. The torso is a figment of your imagination brought on by the heat of the summer.





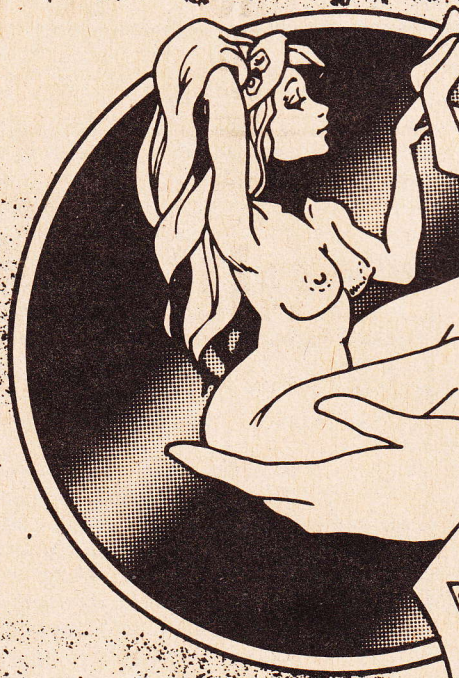
architecture

THRILLING BEYOND WORDS!  
AMAZING BEYOND BELIEF!

*Triad Productions*  
presents

*Eleven's*

# SHANGHAI GESTURE



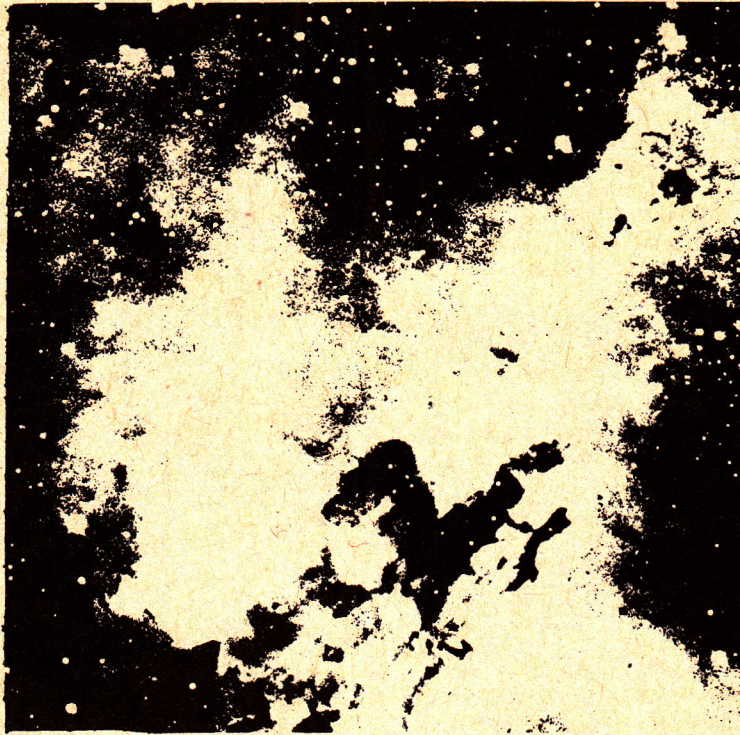
*Chicago's fabulous*

**FOLLIES BURLESQUE THEATRE**  
450 S. STATE St.  
427-3494

*The Epic Drama of the Age!*

## ASTROLOGY

JULY



## FORECAST

BY GRANT WYLIE

ASTROLOGY FORECAST copyright 1974 Grant Wylie

The terrestrial Zodiac begins on the Salisbury Plain. Here, at 51 degrees 52 minutes North Latitude (the exact number of degrees and minutes in the base angles of the Great Pyramid), stands an ancient structure.

This "time capsule" from bygone ages pays tribute to the astronomical, astrological and architectural ability of the peoples of prehistoric Britain.

In our time this megalithic structure is called Stonehenge. Various authors of a few years ago have referred to the henge as "standing deserted, alone and forlorn." The cliché doesn't apply in this day and age. On the day of the Summer Solstice you'll find white-robed members of the Mystic Order of Druids screaming, "Arise, O Sun!" at the critical moment of sunrise. The traditional Morris Dancers will be Morris dancing. There'll be mobs of curious tourists, drunk, getting drunk, or suffering hangovers, looking for a chance to rip off a souvenir. Members of the British Archaeological Society will be making examinations and taking notes—actually, the B.A.S. members aren't that interested in the midsummer sunrise. You see, archaeologists are also anthropologists. In reality they're just watching all the nuts running around.

Oddly enough, a grey mist often renders the sunrise invisible on this day. The English climate has changed considerably over the ages. Long ago it was much warmer, and the sky clearer.

Why all this fuss about a conglomeration of stones, mounds, and holes?

There are several reasons. Recent discoveries indicate that its builders had an extensive knowledge of celestial mechanics and mathematics. The builders of Stonehenge knew things about the motion of the sun and moon that

present-day astrophysicists didn't. Eclipses follow cycles. Their primary cycles are 19 years. The secondary cycles are 56 years in length. Thus, if there is an eclipse of the sun on a particular day of the year, there will be another eclipse, a few days before or after that date, 19 years in the future. 56 years later an eclipse will occur on that exact date. Our culture used a digital computer to verify this information. The ancient henge builders must have had some other means of discovering these cycles. Of course, they could have kept track of the eclipses through the generations. If this was their method, they would have needed an accurate calendar. Stonehenge is the grandfather of all sun calendar structures. (It works equally well for the lunar calendar.) Either way, it becomes obvious that the original Stonehenge people weren't club-swinging savages. Scientifically, they were extremely sophisticated.

The original Stonehenge was a relatively simplistic structure. It consisted of a flat stone contained within the earth circle mound (diameter 383 feet), called the Altar Stone; four large stones, called the station stones, placed in a 100' by 256' rectangle; a 30 ft. long concave stone, called the Slaughter Stone, placed at a break in the earth circle mound (This allowed the road from the Altar Stone to the Avon River to pass thru rather than over the mound); and finally, a large standing stone called the Sun Stone, or the Heel Stone. Possibly, Heel is a corruption of the Greek *helios* meaning sun. Sometime after that, 56 holes called *aubrey holes* were added. The aubrey holes were used to keep track of the times when eclipses would take place.

The line from the Altar Stone to the Heel Stone points to the location on the horizon where the midsummer sun rises. Consequently, if the observer stood on the Altar Stone a moment before this annual occurrence, the Summer Solstice sun would rise from behind the Heel Stone. The shadow of the

Heel or Sun Stone falls on the Altar Stone. As the first patch of sky is seen between the Heel Stone and the sun, the shadow falls on the Slaughter Stone.

Could the original builders have filled the hollow with water, allowing a magnificent light spectacle, as both the full sunlight and its reflection fell on??? Who knows? It would be interesting to place a parabolic lens or crystal at the point where the two lines of light intersect. To this day, no one has explained how British barbarians drilled holes through sarsen stone. Our modern drills are not equal to the task.

It's likely that the Heel Stone was erected long before the rest of Stonehenge I. It was probably the means for gaining the information needed to build the rest of the original monument. Each day as the sun reached the noon point, the stone cast a shadow on the earth. Each day, beginning at midsummer, this shadow grew longer. A marker was placed in the earth at the tip of the shadow each day for a full half year. At midwinter, the sun began to move northward, casting its shadow on the corresponding markers each day. The method was very accurate. No leap year was needed on this calendar. The shadow was also a highly accurate clock keeping track of time to the second during daylight. The planets Jupiter and Saturn acted as indicators of the number of years as they made their way slowly through the heavens, conjuncting every  $19\frac{1}{2}$  years—the points of conjunction moving backwards through the Zodiac in signs of like element (fire, air, earth, or water). It takes  $57\frac{1}{2}$  years for the secondary cycle to complete itself.

After observing the heavens for many years, the eclipse cycle was discovered. Thus, a  $57\frac{1}{2}$  year time period (which didn't match the shadow calendar too well) became a 56 year time period. This matched their solar calendar perfectly.

By now, the Altar Stone had been laid. The ancient architects had positioned the four station stones to mark the Equinoxial positions of the sun and moon, and to designate the lunar solstice points. The 56 aubrey holes were dug. This completed one of the most advanced Solar-Lunar calendars of the time.

Here's how the principle works: The year begins at sunrise on mid-summer day. Each day the sun moves southward slightly until it reaches the Winter Solstice half a year later. It then reverses direction for the second half of the year.

It's not clear whether there are 15 or 16 aubrey holes between the summer and winter solstice points. If there are 15 (which is more likely), the year is divided into 14 months of 26.09 days each. Each month is then subdivided into two periods of 13.05 days each. The sun, as viewed from the Altar Stone, would move 1.012 feet of arc (justed under 1 linear foot), per day. If there are 16, the calendar was divided into 15 months of 24.367 days, and the months were subdivided into 12.17 days. In this case, the sun's position would change by 1.11 ft of arc per day. This is just over one foot per day.

The average daily motion of the sun was quite probably the prime unit of measure. The uncertainty I've outlined is probably the reason why archaeologists can't decide whether the Greek foot of 12.1 in., or the Roman foot of 11.9 inches was the standard measure used by the original builders.

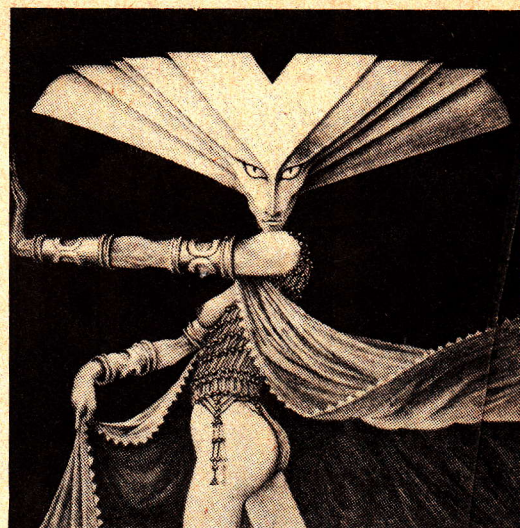
Actually, it's not likely that the builders used either one. Greece and Rome didn't exist then.

In either case, the daily position of the sunrise, as viewed over the aubrey holes from the altar stone, told the day of the year. As well as the season. The sun, rising over the station stone after midwinter, indicated the coming of the time to cultivate the earth and plant crops. When it rose after midsummer, it advised the observers that harvest time had come.

# JULY 1

monday

PROGRAM FOR



8:00 FLIGHT 106  
9:00 CHOICE 33 1/3  
10:00 SOUNDS FROM

### ACROSS THE BIG SWAMP

Europe is audially explored with new imports and a special feature interview with Embryo by Hans Kruger, Radio Triad's German Correspondent.

10:30 NEW SOUNDS & NEW RELEASES

11:30 MUSICAL HAPPENINGS —  
THE WEEKEND PAST

The Triad roving ear checks out Chicago's theatre, films, museum tours and Zoo happenings

12:00 ERIC CLAPTON  
— HOW HE WAS AND IS

An audial biography of Eric Clapton from the Yardbirds, through the Cream and Blind Faith to the Present.

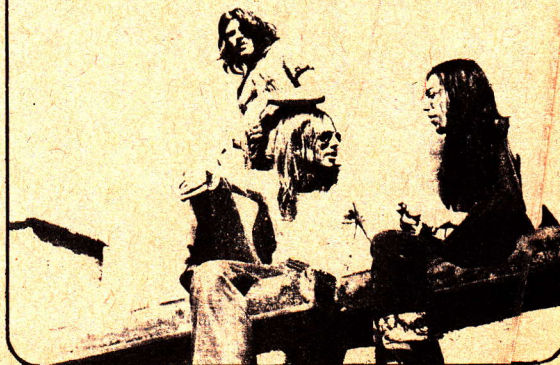
12:30 CHOICE 33 1/3  
1:00 NIGHT CAP: CLASSICAL MUSIC

Saint Saens Symph No. 3 in C min

2:00 Danzi Bassoon Concerto in F

5:00 Tchaikovsky Opus 37 with Morton Gould

EMBRYO



If the full moon rose at the same point the sun had risen, it foretold the coming of a lunar eclipse; warning of danger to livestock, crops and homes. It warned of stormy weather. If the full moon rose over the Heel Stone when the sun had risen or set over a station stone, it forecast the coming of a solar eclipse. This would bring high tides, rough seas, agitation against the king, and unusually warm weather.

The same ideas could be used to observe the cycles of Mercury, Venus, Mars, Jupiter, and Saturn. There's no real evidence that the Stonehenge I architects did this. However, it seems unlikely that they would fail to notice that the sun and moon weren't the only things that moved through the ecliptic, or zodiacal belt.

The astrology of these people was more than likely a combination of an equivalent of the 28 lunar mansions of oriental astrology, and "astrology 14, or 15," as the case may have been.

We do know that in later days, around 1800 B.C., the people used both a solar and lunar calendar and Zodiac. It may be that the original builders did the same thing. If this was the case, then there could have been a 13 month lunar cycle as well as a 14 or 15 month calendar in use. Perhaps someday I'll have a chance to go to England and observe the point where the midwinter sun rises. Then I'll count the number of aubrey holes between this point and the Primary Axis. I'll be able to answer a lot of questions I can't answer now.

No one really knows when the first construction of Stonehenge began. Astro-archaeology indicates the year 3,000 B.C. The designers of the great Henge knew that the Midsummer Sunrise moves each year by a small fraction of a degree.

To compensate for this, they set the Heel Stone on a bed of sand in a manner that causes it to gradually tilt to one side. This allows the stone to account for the progression of midsummer. Calculations show that this stone stood upright in the year 3,000 B.C. But how long did it take to discover the rate of Solar precession? Conceivably, it could have taken a full 1,500 to 3,000 years. Cultures run in 1,500 and 3,000 year cycles. One thing is sure. The Wessex people, previously given credit for Stonehenge I, arrived a full 1,000 years after the original builders erected it. The identity of the real builders is still a mystery.

Later peoples built Stonehenge II, and finally, around 2,000 B.C., by most modern dating techniques, Stonehenge III was built. The great Sarsen trilithon stands some 24½ feet high. The stones weigh roughly 40 tons each. Two pairs of slightly smaller trilithons, 21 and 20 feet for each pair, form a giant stone horseshoe. This horseshoe is surrounded by a ring of 8 ft high blue dolerite stones. Inside, a smaller horseshoe of dolerite stands. Outside the bluestone ring, an awesome circle of sarsen trilithons. It once contained 30 upright stones, weighing approximately 27 tons each, and standing 16 feet high. The stones were shaped taking visual perspective into account. On top of the uprights were 15 lintels. Two rings of holes surround the Sarsen Circle. They're referred to as X and Y holes.

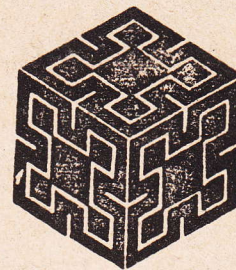
The completed structure became one of the most complex celestial observatories ever designed by neolithic man.

In 1500 B.C., the Mycenaean and Minoan immigrations began. The principal city of their empire, on the Mediterranean island of Santorin, had been swallowed by the sea after a disastrous volcanic eruption.

At each point of the compass, a sarsen stone was carved with the representation of a Mycenaean dagger (a symbol of the Greek god, Apollo), and a half-moon shaped celtic axe (symbol of the goddess of Diana). The carvings show unity between the ancient Celts and the pre-Hellenic Greeks.

# JULY 2

## tuesday



PROGRAM FOR

- 9:00 **FLIGHT 106**  
 10:00 **CHOICE 33 1 / 3**  
 11:00 **CHICAGO MUSIC SCENE**  
 Explore Chicago with the Triad Roving Ear from Lincoln Avenue to Hyde Park. Featuring Street-dancer, The Pez Band and Graced Lightning.  
 11:30 **AMELIA EARHART**  
**IS LOST (1937)!!!**  
 Airplane Music piloted by Sopwith Camel, Led Zeppelin, Rolling Stones, Boxtops, Redeye Express and Bob Newhart.  
 12:00 **HOT SUMMER TUNES**  
 Gettin' hot with Hendrix, Donovan and the Black-byrds.  
 12:30 **ALAN WATTS SPEAKS**  
 Famed philosopher and writer speaks on various aspects of Eastern religion and its relation to our Western World.  
 1:00 **NIGHT CAP: CLASSICAL MUSIC**  
 Jacques Ibert Ports of Call  
 2:00 **Mozart Piano Concerto No. 23**  
 Abel Concert in B  
 4:00 **Chopin Preludes Opus 28**



No doubt, the ancient Greek newcomers added their considerable knowledge of astrology and astronomy, as well as architecture, to the considerable knowledge of the early Druidic priesthood. No doubt, a few changes were effected in the great henge at that time.

But, the real knowledge of the original builders had been lost somewhere along the way. Later cultures could use but a fragment of the wisdom enshrined here.

The brutal massacre of the Druids at the hands of Caesar's legions wiped out all that was left of the wisdom that was ancient, even then.

Was a message left here for posterity?

Perhaps. The language of these people has yet to be discovered. It was a non-Indo-European tongue. The only such language in existence in Western Europe is the Basque language. In the ancient Basque tongue there were 56 letters. There are 56 aubrey holes. The language has 30 vowels. There are 30 stones in the Sarsen Circle. Ancient Basque has 5 transitive vowels. There are 5 great trilothons in the center of the Sarsen ring. No one knows where the Basque peoples came from. Despite the living conditions of the native Basque, they are all born to title. No one knows why. I make no claims, of course, but it's an interesting chain of coincidence, isn't it?

Stonehenge is by no means unique. Avebury, some 15 miles to the north, was even more complex than Stonehenge. On the Island of Lewis in the northern Hebrides, Callanish performs similar functions. On the coast of France, the Minorettes of Carnac (note similarity to Karnak in Egypt) extend for a full 11 miles. In the U.S. there are three similar monuments in Southern Illinois. Europe and the British Isles are covered with hundreds of lesser neolithic monuments.

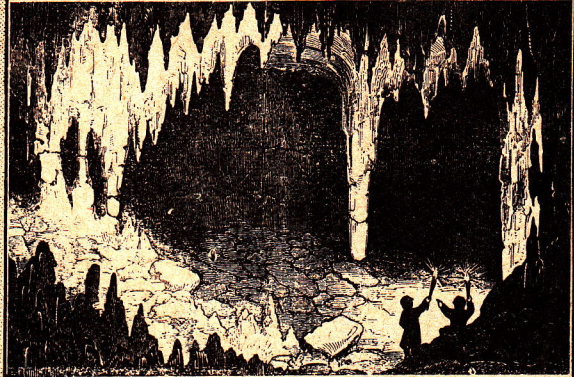
Let's look into the month of July. Taxes will be increased this month. Real estate and income taxes will be raised. There will be some important political resignations. Working conditions for public hospital employees will improve. Important progress towards finding a cure for cancer will be made. New hope is forthcoming for those who suffer from incurable diseases. Transportation difficulties are in store for the U.S. The Democratic Party will introduce legislation designed to provide fuel for the nation in future times. Eventually, this bill will pass severe criticism by conservative elements. There will also be additional restrictions placed on utility companies. Many people consider the utility companies a monopoly. Actually, they are not. If you don't like the way the electric company does business, you can always convert to gas lighting. If the gas company seems arrogant and uncooperative, you can light your home with candles. If the telephone company is hard to get along with, you can always use a heliograph. Somehow, I have the feeling the voices of the public utility spokesmen will fall on deaf ears when they try to prevent this legislation.

Crimes of brutality will increase this month. However, most of these perpetrators of crime will be apprehended and convicted.

Mayor Daley's health is still threatened. There will be some important marriages and divorces among people of note.

The Summer Solstice occurred at 1:38 PM CDST. Shortages of crops are forecast for the summer season. Increases in defense spending may relieve the nations economic problems, somewhat.

**PROGRAM FOR**



8:00 **FLIGHT 106**

9:00 **CHOICE 33 1/3**

10:00 **IN MEMORIAM —**

**BRIAN JONES (1968)**

**JIM MORRISON (1971)**

10:30 **TRIAD THIRD EAR PROJECT**

A special Triad Feature where listener-submitted sounds are aired.

11:00 **ALL AMERICAN TRIAD**

Revolution and Music as performed by Jimmy Hendrix, Brewer and Shipley, David Fry, Bob Dylan, Jefferson Airplane, Steve Miller, Madura, Osibisa, Steppenwolf and Freeberg.

12:00 **MELLOW DOWN EASY**

Patriotic Blues, old and modern are featured by All-American "Righteous" Ray Townley. HAPPY 4th OF JULY.

1:00 **NIGHT CAP: CLASSICAL MUSIC**

Charles Ives The 4th of July and American Variations.

2:00 **Copland Appalachian Spring (complete)**

5:00 **Gershwin American in Paris**

JOHN LEE HOOKER



Presidential action will curtail unfair business practices. Cancer's financial condition will improve this year. The planets are active as the sun enters Cancer. They promise considerable activity in your life. Romantic problems are likely. You are apt to change your religious beliefs this year. Respond to your creative urges. Develop your intuitive ability. Changes of residence are likely. Your eating habits will change. Be prepared to meet new challenges. This is going to be a year to remember.

**FORECAST FOR THE TWELVE SIGNS**

**ARIES:** Contact those you secretly love. Friendships may turn to love this month. It's a good time to take the initiative in all matters. Things previously beyond your grasp can now be attained. Taurus will lend a helping hand in professional matters.

**TAURUS:** Friends may put a damper on your plans. Home-oriented plans are liable to mishap and delay. Romance is well-aspected. There may be some disappointments in store for you this month. Allow for exaggeration on the part of others. The second half of July will bring a complete reversal of early July's tribulations.

**GEMINI:** The cognitive process will be on a low cycle when the first week of July ends. You will suffer some verbal abuse this month. Difficulty in romance and friendship are forecast. Financial problems could grow acute if personal funds are not managed with extreme caution. The outlook brightens in the second half of this month.

**CANCER:** Associations with relatives may be upsetting. Pisces may prove to be irreplaceable. Overdue debts will be repaid. Associations with older people will be testing but beneficial. Superiors will be less demanding this month.

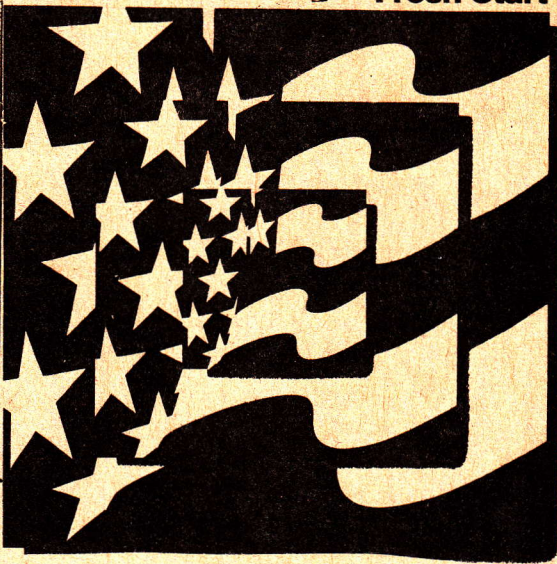
**LEO:** Matters continue to improve this month. Associations with Aries will benefit you. A widening of your circle of associations is in order. Expect rivalry from Aquarius. The marriage partner of Leo will be restrictive. Romantic matters will be in the spotlight this month.

**VIRGO:** Disregard first impressions this month. You may suffer feelings of inferiority and persecution. Lack of consideration in others will offend you. Serious mistakes could cause difficulties on the job. Check your work carefully. Friends will bring you good fortune. Good news of an unusual nature will be forthcoming.

**LIBRA:** Excessive demands on your time will be made. Changes in friendly and romantic relationships are likely. Keep your ego under control. Failure to do so will cost you dearly. Deception may be worked on you. Articles lost can be found in the second part of the month.

**SCORPIO:** Avoid clinging to the past. Be ready to accept new concepts and situations. Unanticipated good luck brings a change in plans. Reevaluate, and go after those things you fear unattainable. Plans relating to the home will be thwarted.

**PROGRAM FOR**



- 8:00 **FLIGHT 106**
- 9:00 **CHOICE 33 1 / 3**
- 10:00 **CHICAGO MUSIC SCENE**  
Featured groups include Armadillo, Fast Eddy and Heartsfield.
- 10:30 **NEW SOUNDS AND NEW RELEASES**
- 11:30 **TRIAD PLAYS FOWL MUSIC**  
Blackbyrds, Byrds, Beatles, Chicken Cordon Blues and Billy Cobham.
- 12:00 **THE ELECTRONIX EXPERIENCE**  
Transistors and their language are explored by American Composers: Cage, Cowell, Ives and others.
- 12:30 **LARRY CORYELL**  
**IN RETROSPECT**  
Famed jazz/rock guitarist is featured from his early days to his new group with 11th House.
- 12:50 **MEDITATION WITH SRI CHINMOY**
- 1:00 **NIGHT CAP: CLASSICAL MUSIC**  
Delius Song of the High Hills
- 3:00 **Borodin Polovesian Dances**
- 4:00 **Berlioz Les Nuits D'te Opus 7**



**SAGITTARIUS:** You are likely to be unrealistic this month. You will be called upon to pay overdue debts. Memory will serve you well. The windfall that is overdue will soon come your way. Gemini will need your help this month. Be skeptical of promises. Don't loan money.

**CAPRICORN:** The danger of sprains and dislocation of joints threatens. Employment situations will get a boost. Job superiors may be involved in embarrassing difficulties. Get your paperwork done in the first week of this month.

**AQUARIUS:** The first half of this month will bring minor difficulties. Rivalry turns to companionship later in the month. A friend from the past is now prepared to be a lover. Fair-weather friends will exit the scene. Despite appearances, Scorpio has not forgotten you.

**PISCES:** You'll be required to keep promises. Personal charisma is likely to attract undesirables. Avoid being overly sensitive. Refuse to let others use you. Keep the ego in perspective. Legal problems could arise.



**ASPECTS** ▶▶ (85)

**For lectures and/or personal horoscope readings contact:**

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

**IN AUGUST**

**MOON OVER MOROCCO** is a new contemporary mystery serial in the grand old radio tradition. **MOON** is a sequel to the *Fourth Tower of Inverness*. It runs for 10 weeks, five days a week—50 episodes. Each daily episode is 13 minutes long.

This serial is timely because of the sudden awareness and interest in the Arab world. The Arab culture, when viewed through the eyes of a Westerner, is strange, exotic, mysterious and frightening. The Arab lack of logic—all events being attributed to the will of Allah—is something a Westerner has a hell of a time grasping. Living in a culture that doesn't use logic, as we know it, is quite an experience. What we call superstition is obvious fact to the Arab.

**MOON OVER MOROCCO** is set in Tangier, Marrakesh and the Sahara Desert, as well as the worlds of the Arabian Nights.

It's our hero Jack Flanders who has been investigating prehistoric works of engineering such as Stonehenge, Woodhenge, and the Great Pyramid. Jack believes these ancient sites were once used to control celestial and terrestrial energy—that once there existed a knowledge of natural magic that has been lost to modern man. So, Jack heads for Morocco, believing that in this primitive country, where magic is an integral part of daily experience (it really is) there may be a gateway which opens into an invisible world of another dimension.

**JULY 5**  
friday

**PROGRAM FOR**



- 9:00 **FLIGHT 106**
- 10:00 **CHOICE 33 1 / 3**
- 11:00 **CONDITIONAL MUSIC GROUPS:  
IF, YES, WHO, CAN.**

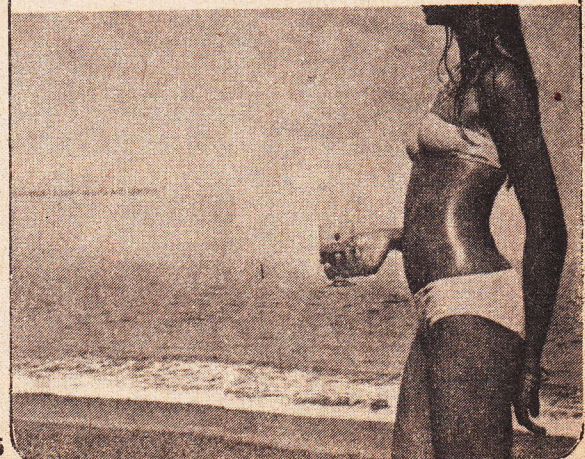
Grammar Rock with England's music of If, the Yes, the Who and Germany's Can.

- 11:30 **SONGS FOR SAILORS**  
Sail Lake Michigan with Al Stewart, Beach Boys, The Sutherland Brothers, Procol Harum, the Kingston Trio and Steeley Span.

- 12:00 **WEATHER REPORT**  
— RETROSPECT

- 12:30 **SPOKEN WORD**  
Philosophic view-points are discussed by contemporary thinkers ranging from Rollo May, Marshall McLuhan, Buckminster Fuller, Alan Watts, Chicago Taxi Drivers and on-the-street pedestrians.

- 1:00 **NIGHT CAP: CLASSICAL MUSIC**  
Sibeius Syph No. 7 in C
- 3:00 **Albeniz Cantos de Espana Suite**
- 5:00 **Tchaikovsky Waltz from Swan Lake**



# FEED

The following was found by Allen Maxwell stuck inside a bottle bobbing on the surf. For those interested of more on the following, drop a letter. Ginseng of Veal Cordon Bleu???

In the introduction to the book "Elixir of Life," by C.F. Leyer, we read: "Throughout the ages man has turned his attention and used his intuitive faculty to explore some method of prolonging life..." It was possible for the world to believe that such a desirable secret could be obtained through unusual skill, at great expense, in secrecy and with a vast working paraphernalia. Herbs that grew close at hand—in the nearest ditch—and which were available to all, were too simple to believe in; so most of the vegetable kingdom was left unexplored.

But the elder races, particularly the Chinese and the Indians who have never lost their knowledge and belief in herbs, knew better; and many of these herbal elixirs were revealed to Western man by the American Indians. Many of these herbs rejuvenate the glands and repair waste tissues. The famous Hydrocotyle Asiatica was acknowledged to be the herb that probably maintained the youth of a Chinese herbalist reputed to have reached the age of 160. It is believed that his diet was almost entirely composed of fruits and vegetables that grew above ground with the exception of ginseng root.

The Chinese prescribe ginseng for the infirmities of old age. Rue is the English herb for the old. It improves eyesight and removes the strain of years. Rosemary strengthens memory and lavender cures headaches brought on by fatigue.

But herbs deal not only with the ravages of time, but with the emotions and passions which can destroy the body in youth. St. Ignatius bean assuages the agony of grief, and eroticism is subdued by an infusion of wild thyme. Terror is overcome with gelemium. Every appetite, mood, fear, aberration, and abnormality has its own appropriate restraining herb as Hahnemann has very clearly shown. The art of prescribing becomes a fine art in the herbalist's practise.

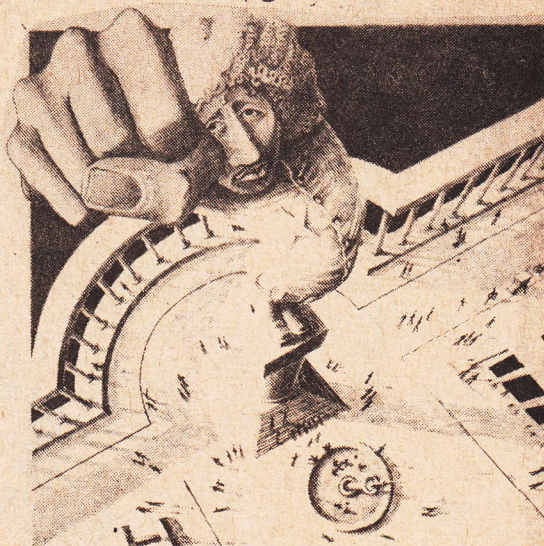
Aphrodisiac herbs influence the ductless glands through their hormones and nature's hormones are more lasting in effect than the glands of animals. *Lady's Slipper* is extolled for its stimulating properties. It is one of the orchids, many of which are regarded as tonic and aphrodisiac.

Salep is still prepared from the tubers of some varieties of orchids; but in the days of its vogue, it was served regularly in coffee houses, and even on street corners. Orchids went by the name of Satyrions and were an ingredient of nearly every *povulum amatorium* in the seventeenth and eighteenth centuries. The epithelial orchids have a similar reputation, and—partly because they are parasitical like the mistletoe—they have been endowed with almost magical virtues (the vanilla plant belongs to this order). Eryngo roots were also popular for the same reason.

Coriander is mentioned in the *Arabian Nights* as an ingredient in love potions. The Greeks venerated the carrot

JULY 8  
monday

PROGRAM FOR



- 8:00 FLIGHT 106  
9:00 CHOICE 33 1 / 3  
10:00 NEW SOUNDS AND  
NEW RELEASES  
11:00 MUSICAL HAPPENINGS:  
THE WEEKEND PAST  
TRIAD'S Roving Ear reports on various records,  
tours and night club events in Chicago.  
11:30 SOUNDS FROM  
ACROSS THE BIG SWAMP  
A Transatlantic Review of the sounds from Ger-  
many, France, England and Poland.  
12:00 SING A HAPPY TUNE!  
Being happy is hearing Bo Diddley, Tim Buckley,  
The Beatles between inbetween the Stones.  
12:30 TRIAD GOES TO HEAVEN  
Harps and angels lead your ears to Mellisa Man-  
chester, the Ozark Mountain Daredevils, Kraftwerk  
and Arica.  
12:50 MEDITATION: SRI CHINMOY  
1:00 NIGHT CAP: CLASSICAL MUSIC  
Respighi Brazilian Impressions  
3:00 Puccini Tosca (complete)  
6:00 Respighi Ancient Airs and Dances  
Happy Birthday: Nelson Rockefeller (1908)  
and / or Ringo Star (1940)



# FOOD

as a love philtre and called it philtren; the *Old Testament* recommended mandragera (mandrake) as a cure for sterility.

Herbs have a very ancient reputation for restoring youth; and in the Lateran Museum in Rome there is a curious bas relief which dates back to the first period of Greek art (in which Medea is seen instructing the daughters of Pelias how to prepare a bath of herbs in which to boil the limbs of their father in order to restore youthful vigor. There are constant references in Greek and Roman literature to the use of herbs in rejuvenating baths and lotions.

Leyel says that the food of the lotus Eaters in Homer's *Odyssey* is the Jujube, which grows wild in China and is used to make bread and gruel. The lotus of India was used as food by the ancient Egyptians and is still the food of the Maharajahs, as is *Eurvale ferox*—a prickly water plant which has been cultivated by the Chinese as food for thousands of years. There is a Shih plant in China which increases the activity of the brain, as the Fo-ti Tieng of India does. Taken over a long period of time the Shih plant prevents hunger and tissue waste. The Chinese use the wild yam to brighten the eyes and as an elixir.

Leyel notes that the young shoots of bamboo are eaten in China and Japan, and the plant is said to contain an element yet unidentified which is claimed to be a high source of energy. The bamboo, whose shoots the Chinese eat as a vegetable, seem to live on this material and acquires interesting properties by doing so. The bamboo plant is used by witch doctors(?) to induce clairvoyance and a state of ecstasy. There are other, simpler plants, which are used to prolong life in the Orient, and one of them—the hydrocotyle—grows in England, but it has ceased to interest country people there who once gathered it and made infusions from it. The Orientals make a medicine from apricots which is said to prolong life to over a hundred years. It is made from the kernels of the fruit. Dieticians advise an apricot diet for anemic people since apricots are rich in copper which is important for proper circulatory system functioning.

Regarding ginseng, which is universally used for purposes of rejuvenation of people over forty; it is regarded as a powerful restorative and aphrodisiac which prolongs life and benefits the spleen. In the Orient the spleen is considered a major and important part of the anatomy. Note: the Oriental is careful not to touch the root with anything made of iron. For this reason, Chinese herbalists grind the root with wooden mortars rather than metallic grinding machines.

The term "aphrodisiac" should not be misunderstood and must be differentiated from aphrodisiacal drugs which produce an effect by irritation of the sexual centers, and herbs (like ginseng) which regenerate the vitality of the gonads and do not act by direct stimulation. The former are harmful and lead to enervation and exhaustion with prolonged use while herbs increase vitality and life and in general improve overall physiological well-being.

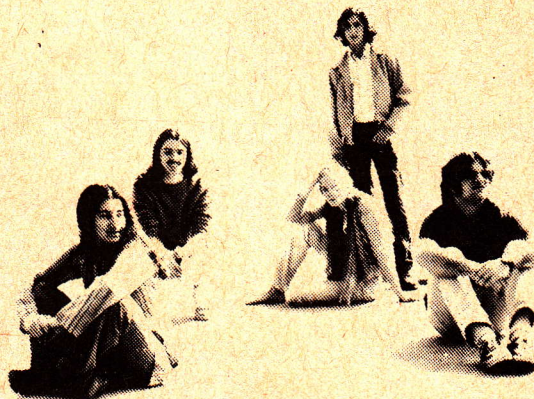
A little more on ginseng: Ellingwood states that, "It is a mild sedative to the nerve centers and improving of their tone, and—if persisted in—increasing of the capillary circulation of the brain." It helps digestion, cures nervous irritation and helps overcome anxiety prostration. The Oriental often prescribes it for all disorders of the lungs and stomach and as a specific against old age. They extol it as a general tonic and all forms of debility are benefited by it. It is used to allay fear and to develop character and fortitude.

Squaw vine is a tonic to the nervous system and has a soothing effect on the libidinal centers. It is combined with raspberry leaves to produce easy childbirth. Sweet Cicely, also known as chervil, is used as a tonic for the aged, increasing strength by reactivating various glands.

# JULY 9

## tuesday

PROGRAM FOR



9:00 FLIGHT 106

10:00 CHOICE 33 1/3

11:00 CHICAGO MUSIC SCENE

Featuring the sounds of: Mirage, Rose Hips String Band, Maulawi.

11:30 RAY MANZAREK

in WORDS AND MUSIC

A Brief interview about his days with the Doors, Egyptian Mythology, the Golden Scarab and Art Deco.

12:00 THE ALL SOUND,  
MAGIC TRIAD MUSIC SHOW

The sounds of wizards, ogres, witches and ghosts are featured with Hanson, Vanilla Fudge, Oregon, Mahavishnu.

12:30 ALAN WATTS SPEAKS

Oriental Mysticism is informally discussed by Alan Watts.

1:00 NIGHT CAP: CLASSICAL MUSIC

Dvorak New World Symphony

2:00 Carl Orf Carmina Burana

4:00 Brahms Syph No. 4



# FASHION

I suppose there are any number of things that would be considered part of our "alternate culture" where fashion is concerned. I could have written about costumes worn for certain Lithuanian folk dances or the sexy underwear shops along State Street, or the decorative uses for aborigine ceremonial cod pieces; but I thought to myself, 'how relevant is any of this?'

Then, I had it! The phenomena of the moment that is a clear cut alternative to fashion. **Streaking!**

My first professional observation is, now that streaking has become popular, it's bound to be bastardized by mass production retailers. Marketing will determine that people are getting pretty bored with the same old funk.

"Oh Agatha, come look at the nude gentlemen streaking by."

"Is there anything particularly striking about them Hermione?"

"Not as far as I can see, Agatha."

"I'd just as soon finish reading this egg salad recipe in the Christian Science Monitor in that case."

As streaking becomes increasingly popular, the streaker who wishes not to be confused with the riff raff will have to find something new to make her/himself stand out from the rest of the long beige lines.

For instance, the glitter personality can smear itself with vaseline (ala Kracker) and tastefully sprinkle itself with a little fairy dust here and there. **Neutral silver** for chic formal streaks, and **colors** for cometary appearances across the social firmament.

Note to mystic streakers, you may wish to choose your colors according to positions of the stars and planets rather than relying on what may be available at the five and dime. Consult the April issue of the T.R.G....

Colors on colors can pose something of a problem. Basic black is always the epitome of elegance, but the oriental races have something of a challenge in trying to coordinate with yellow. It's so very easy to look jaundiced, especially under the types of illumination popular in most American cities.

Concerning the application of glitter, enough is enough. Yes, you can roll around in it like some diamond studded sow but remember, no one likes a show off. Besides, thick coats of glitter tend to drop off in patches making one look like one has contracted some sort of awful rash from a tinsel christmas tree.

For those streakers who find glitter tacky and can afford to spend a little more, try spelling your name across your chest in rhinestones (suggested by Mrs. Ida March of Little Terrytoons on the Hudson, New York. Ida also suggests saving the tops from pineapple ring cans, and pasting them on those parts of your anatomy which you wish to highlight. Enclosed was a photograph of Ida with her favorite roller derby team spelled across her back and two bicycle reflectors and some strips of reflecting tape, going across here, where I'm pointing... But I'm digressing). The rhinestones can be affixed with the same sort of glue you presently use to affix your eyelashes.

Men with hairy chests will experience some pain in removing the stones as well as some exasperation in trying to get them to stick. For this reason, a small Los Angeles firm is producing a line of torso toupees with ten common names to choose from (all you Spiros, Dwights and Avrils, sorry, but production is going to be expanded to meet with increasing demand, so hang out). The cost is rather high, but the results are well worth it.



Ladies with bountiful bosoms, remember to keep those gems out of your cleavage. The shadows will obscure the stones and cause people to snicker at the odd abbreviations (Barbara could become B"ra, or Dolores—D"es, Petulas and the like would also be wise to watch it. College girls sporting their coed's U.'s initials should be especially careful).

For those of you with room to spare, but low on cash, turn those hefty pounds and unsightly bulges to handsome profits and attractive earnings. You've got a real advantage here. Whereas Mia Farrow would be lucky to get her name on, you economy size ladies can sport, "Eat at Fletcher and Zenobia's Oyster Bar and Gyros Pub where the great and near great stop for a chat and a friendly meal," and still be legible from a distance of several hundred feet. Relatives could turn themselves into streaking Burma Shave signs. When you start streaking, don't be in doubt what the rest are thinking 'bout. Use Burma Shave.

The possibilities for financial exploitation are only limited by your own crassness.

For those of you disinterested in commercialism, and who have dedicated yourselves to the arts and crafts, tie dying is the obvious choice. Beautiful mottled and marbelized effects can be achieved with a minimum of expense. All you need is a large box of RIT dye, two balls of string and a strong friend.

First, take off all your clothes and appraise yourself critically in the mirror. Consider your figure type and how your design is going to balance any asymmetries. The only rule is to do what is complementary to you. Once you're certain, you can start, but be certain. You can't hide your mistakes in a corner of the closet if you goof. Now, take a bunch of skin in your hand and tie some string around it—the more string, the less die and natural color showing through. The knees are a good place to begin. Repeat the procedure over various parts of your body. Your strong friend will be useful for the hard to reach places (unless you're an Indian fakir or a contortionist). Next, simply have your friend lift you into a bathtub full of hot water to which two packages of RIT dye have been added. You can keep your head above water for an interesting two tone effect. After ten minutes, your friend should remove and untie you. Stand on your toes and dry off (toe touch up is available at a modest price). A few people re-tie themselves and then resubmerge in a second color for especially interesting effects, but most people feel once is enough.

BY DENISE CHINGO



(Tie-bleaching, chroming, and varnishing will be covered in a pamphlet by Denise soon to be made available from Golden books. Special kits that come with wire ladles and pellets of oily dye specially designed for that Easter parade dash, will be available soon, watch for it.)

JULY 10  
wednesday



PROGRAM FOR

8:00 FLIGHT 106

9:00 CHOICE 33 1 / 3

10:00 DIAL A TRIAD-TUNE 943-7474

The internal combustion motor sets the theme for music by J. Brown, Alice Cooper and Guru Guru.

10:30 TRIAD THIRD EAR PROJECT

A Special Feature of TRIAD. Listener submitted sounds are aired.

11:00 SUNNY SIDE UP!!!

Take a ride on a photon with Sunship, Sun Ra, Donovan, Beefheart and the Beatles.

11:30 IS THERE A DOCTOR

IN THE HOUSE?

Medical tunes are featured with the Rolling Stones, Carl Perkins, Humble Pie, Dr. John.

12:00 MELLOW DOWN EASY

Downbeat's "Righteous" Ray Townley hosts a solid hour of blues. Special feature: Billie Holiday.

1:00 NIGHT CAP: CLASSICAL MUSIC

Turina Danzas Fantastikas

2:00 Mozart Syph No. 41

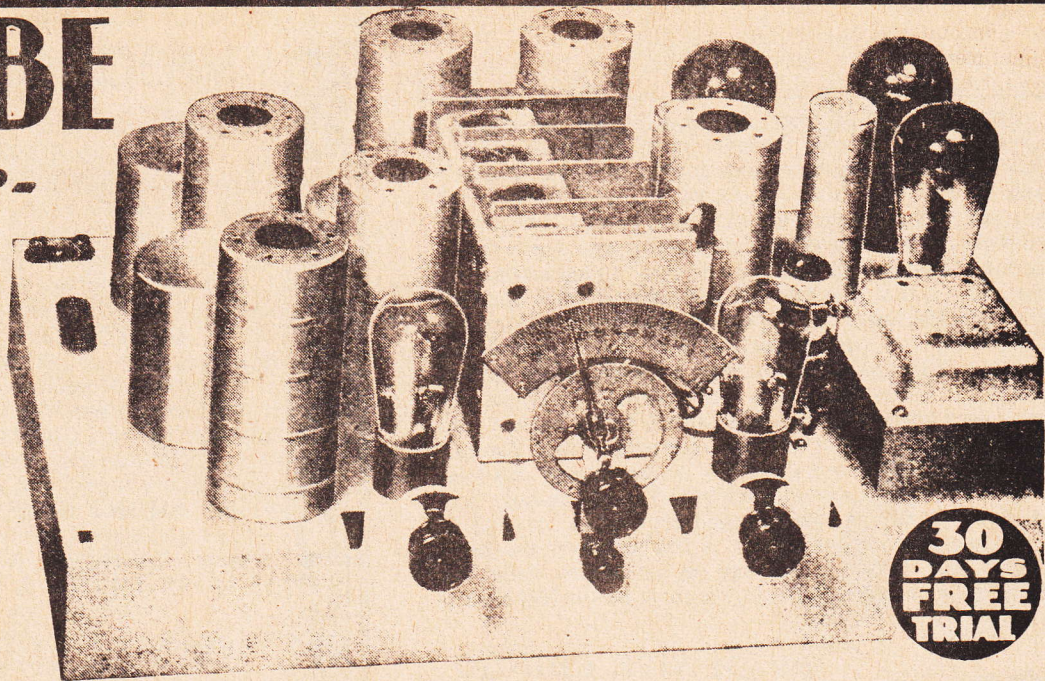
3:00 Saint Saens Cello Concert No. 1 A min

POPULAR MUSIC



Listener calls to DIAL - A - TRIAD TUNE are effectively retrieved by assistant programmer Walter "Cat" O' Toole, better known as Flashcat "O" to WIMP Radio listeners of Meniscus Falls, Iowa where Walt started in radio only two years ago.

# 1-TUBE Super- Het.



# SOUND THOUGHTS

by Dwight Zeller

This is an introductory article to what I hope will be a long series dealing with the why and how of what is commonly called the home music system, or in other words—hi-fi. Not that small music making watch-ama-call-it in the plastic case with the Mickey Mouse Portrait on the front, nor consoles (those long coffin shaped boxes with death inside).

I don't know quite how to introduce you to component hi-fi except to say that if you haven't heard it you don't know what you're missing. So I'll tell you you're missing: the freedom to pick the record player you want, the radio that you want and the speakers you want rather than the stuff that comes with that pretty looking coffin you got sucked into buying. As a side light you're also missing the flexibility to change any of the various pieces without scraping the rest of the system. In short, what you're missing is the opportunity to make up your own mind about how to get good sound.

I just thought of something else! No matter who you are or where you live, as soon as you open your mouth to let the world know that you are thinking of getting into component hi-fi, suddenly out from under a rock will appear none other than the 'Self-styled Expert' who will immediately proceed to take over your sphere of influence, drawing his own conclusions on your wall, spreading quickly his own brand of non-information until all the colors of your thoughts turn "57

Chevy primer coated gray." I hasten to point out that I don't mean to put anybody down if he's telling the hi-fi truth. If you know someone that you're very confident in, then **and only** then seek his advice, but keep an open mind just the same. I didn't mean to digress quite so far but all of the misinformation around upsets me, I guess that's why I'm writing this article. I used a term that at one time I thought was universally understood. In the day to day process of managing a hi-fi stereo store, which incidently is what I do for a living, I've found that there are as many different definitions as there are people who are into home music systems. The term is hi-fi, which is short for high-fidelity. I offer my own definition: "Hi-fi is 'the accurate reproduction of any sound.'" I used this definition because I feel that accuracy of reproduction is the only valid method of comparing different reproduction systems. Ideally the system should add no sound of its own to the music material that is passing through it. What I'd like to get into now is what goes into a sound system. The basic system is made up of a source, such as one of the tape formats, the varieties of which is an article unto itself, a record player (we call them turntables), or a tuner (a radio); which is plugged into an amplifier, which in turn is connected to the loud speakers all of which must be accurate reproducers in order to get good sound.

How do you insure accuracy? Unfortunately, not easily. Each component has many specifications; which manufacturers, audio salesmen and the self-styled expert will quote you without mercy. Let's take a look at some of the most often quoted ones and see if we can make sense out of them.

Starting with turntables. These devices, in order to give accurate reproduction of what's on a record, must turn the record at the same speed at which the record was cut. Speed deviation is expressed by the terms Wow which is caused by the turntable turning at a speed slower than what the record was cut at, and flutter which is just the opposite, the turntable is turning faster than the speed at which the record is cut at. The two are usually combined and expressed as a percentage of the turntable speed; for example, wow and flutter not to exceed .3 of a percent at 33-1/3 rpm. Quoting the percentage of wow and flutter without quoting the speed of which it is a percentage is not the best way to rate a turntable. Needless to say, the smaller the number the better. Also quoted a lot is the thing called Rumble, which is the amount of noise that the turntable generates from sources such as its motor and drive system. This is expressed as a ratio of the noise to signal produced by a standard test record, expressed in DB. 45 or lower being a desirable goal. Again, the lower the better.

Most of the turntables that you are familiar with are called Integrated; meaning that the turntable, the tone arm, the cartridge and generally the base are sold as a complete unit. However it's possible to buy each component separately, so I want to give you a basic idea of what's involved.

Assuming that we already have a good turntable with little speed variation, low rumble as well as low wow and flutter, we then need a good tone-arm to go with it. The whole purpose of the tone-arm is to allow the cartridge-stylus assembly to follow the grooves of the record as accurately as possible. The better tonearms are described as being low mass, which makes sense. The lighter the arm, the less that has to move, hence it will be more compliant in following the groove. The mounting of the tone arm is important also. The point where it pivots should be Gimble mounted so it may move freely. The better cartridges on the market today require very little pressure from the tone arm to stay in the groove. The amount of pressure is called Tracking Force and in order to accommodate the better cartridges, it should be as low as you can get. Typically less than two grams. The lighter the arm tracks the less wear you will have on the needle, not to mention that your records will last longer.

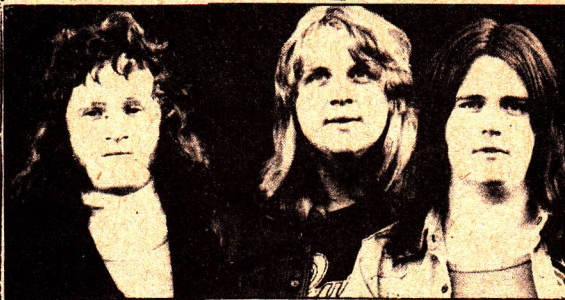
The third part of the turntable is the cartridge which is made up of two major separate parts; the stylus or needle and the cartridge body itself. Needles come in a variety of shapes; spherical, elliptical and the new shibata all are made out of diamonds cut and polished to tolerances measured in .00001 of an inch. I don't really want to dwell on cartridges for any great length of time, suffice it to say that any brand name cartridge when installed correctly will offer good performance. Well then, why buy a \$150 cartridge? Although cartridges work in essentially the same manner, some are manufactured to closer tolerances than others and are therefore more accurate, for which you'll have to pay. No matter which cartridge, which tone arm and which turntable you choose, the end product is only as good as the weakest link; it all has to work together.

In the future I plan to cover the rest of the components in a system. If you have any questions that you would like an answer to, feel free to write me in care of the TRIAD GUIDE.

—Dwight Zeller

# JULY 11

## thursday



Triumvirat

8:00 FLIGHT 106

9:00 CHOICE 33 1/3

10:00 CHICAGO MUSIC SCENE

Featuring the sounds of Dungeon Butter and David Gross.

10:30 NEW SOUNDS AND  
NEW RELEASES

11:30 THE INNER CITY OF  
THE INNER EAR

Hot City Sounds for the summer are featured with the New York Dolls, Lovin Spoonful, Hendrix.

12:00 GOIN' FISHING MUSIC

Pick up a pole and bait and join Jim Kweskin, Taj Mahal, Elvin Bishop, Richard Brautigan and of course Schubert's Trout Quintet.

12:30 BEN SIDRAN IN RETROSPECT

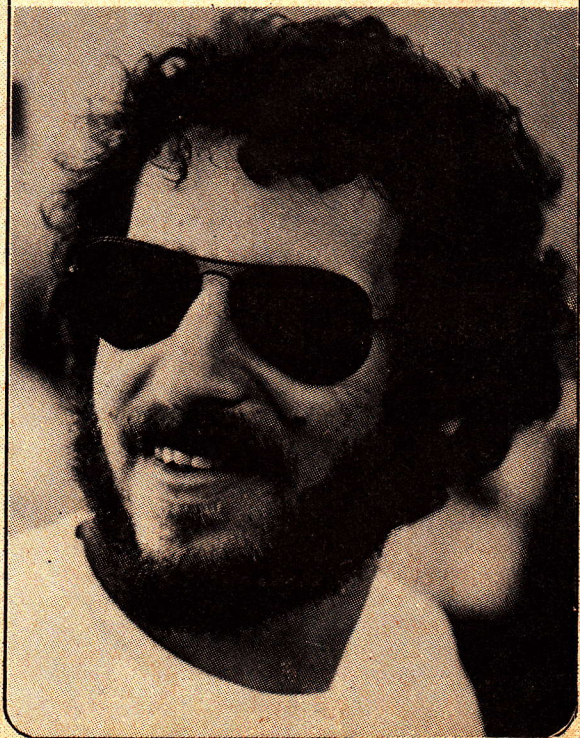
Author and Musician, composer Ben Sidran talks about his experiences with the Rolling Stones, Steve Miller, Television, Peter Frampton... with music.

1:00 NIGHT CAP: CLASSICAL MUSIC

Rorem Syph No. 3

2:00 Scarlatti Sonatas

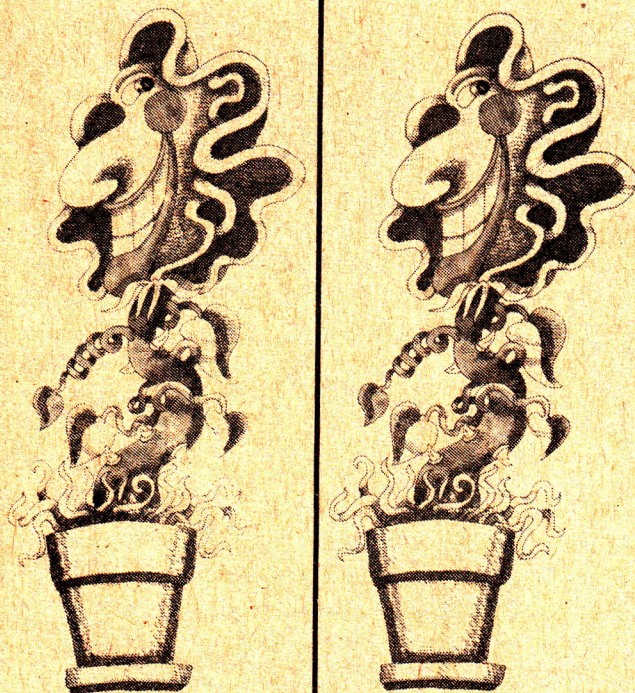
4:15 Debussy Sonata for flute, viola and harp.



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# PLANTS

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## Hot to Begin to Buy Plants

You've seen pretty pictures in magazines that show ferns cascading lushly from bathroom shelves and palm fronds arching picturesquely from behind the sofa, while azaleas and cinerarias and orchids in full glorious bloom nestle in little baskets on the chrome and glass etagere. You want your apartment to look like that (or one of the many alternate schemes presented in the same issue, all very heavy on plants) so you go and buy some plants that cascade lushly and arch picturesquely and nestle nicely into little baskets. This never works. All too soon your Boston fern, leaf by brown little leaf, is mostly on the bathroom floor, your areca palm is first yellow then brown, then dead, and the pretty little blooming plants are out of bloom and there are water spots and small spills of potting soil all over the etagere besides.

Photographs of interiors abound with plants put artfully into place right before the picture is taken and then hauled right back to the greenhouse the moment the photo session is finished. With very few exceptions, the plants seen in these sorts of photos couldn't last where they have been placed for more than a few days before beginning to disintegrate.

Everywhere you look recently, there are people talking and writing about the boom in houseplants. Usually there follows a pat journalistic assumption that the increase in plant sales, the advent of multitudes of plant shops, the dracaena or areca beside every sofa, expresses increasing involvement with such high-minded concerns as "nature," "natural living," "ecology," etc.

There's an irony here. People have become conditioned to seeing huge quantities of plants used as decorative accessories, with no apparent regard for the plants' needs, only their immediate visual effect. Many people come into our shop wanting all this visual "natural" splendor to be provided for them (and of course they expect it to last forever), but to the complete exclusion of any direct encounter with anything resembling nature or ecology. They want everything to look perfect and stay perfect. They want exact, air-tight instructions on how to maintain the plants, but they don't want to know any of the broader principles from which the specific instructions are derived. We find that a lot of people have trouble remembering—and quite a few have never even begun to realize—that there are no species that are intrinsically "houseplants". "Houseplants" are varieties of plants that have been abducted from tropical or semi-tropical areas of the world and have been found to be able to live indoors with proper care because conditions in our apartments resemble or can be made to resemble their native habitat sufficiently to enable the plant to adapt to its captivity.

Some people seem to be comfortable only when regarding the "natural" as a visual style, like Art Deco, but don't want to open themselves up to the sensation of cohabiting with a group of living creatures—their plants—with whom they are indeed bound up in an ecological system whether they like it or not. The proverbial little old lady with African violets from years ago probably had a pretty clear sense of this interrelationship, even though she didn't talk about it or write articles, because she made sure of putting her plants into the window and typically became intimately involved with watering and fertilizing and growing new ones from leaf cuttings. Many dracaena-wielding decorators exclude these other, non-visual aspects of plants entirely and thereby not only do they do nothing to help their clients to succeed in caring for their plants, but they actually mislead them by implying that once the plants have been placed, that's it.

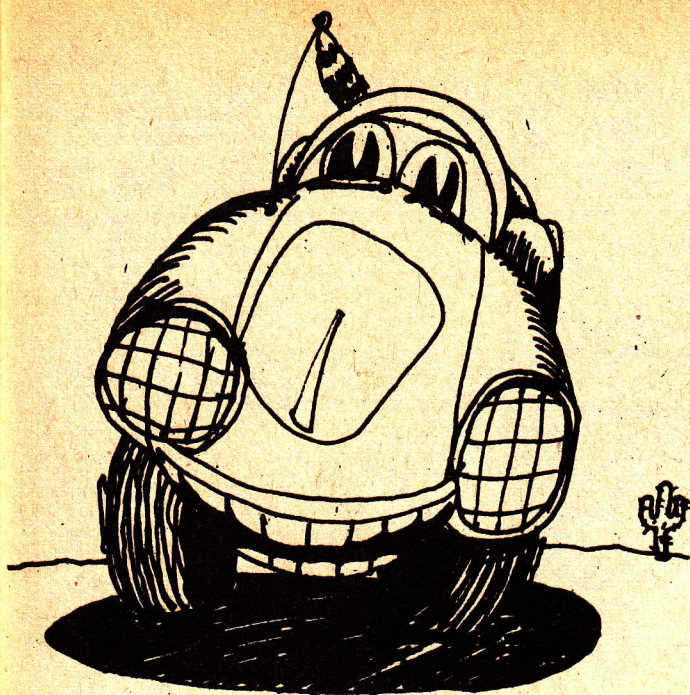
If you hope to grow plants, then, the most important first step is to establish a strong sense of their aliveness. They are not beautiful objects selected for their appearance alone, that remain forever perfect and unchanged. They are alive, with all the attributes of being alive—they grow, change, have diseases, reproduce, grow old, and sometimes it's impossible to find out what ails them. This is not hard to accept about dogs and cats and goldfish, and is most definitely also true of plants.

If you want your plants strictly for their looks and do not want to enter into a rather intimate relationship with them—a continuous process of assessing and providing for their needs—you should expect to replace some of your declining plants with new ones quite often. A more economically sensible approach is to pay someone to help you look after your plants. We often find that we need only to make one or two housecalls to someone's plant collection to diagnose what has been going wrong and can then help the owner to correct the problem. Surprisingly often, some very simple adjustments are all that's necessary.

A rewarding by-product of our forays into customers' apartments to install or treat their plants is having been able to observe quite a few people progress painlessly from the stage of wanting plants simply for decor to a point where they are as comfortable with caring for their plants as they are with their cats or kids.

NEXT MONTH: More about buying and successfully installing plants.

by Rity Carmody and Inara Carroll  
GREEN, INC.  
1716 N. Wells St., Chicago



make your car  
happy

Remember. Your car is your friend. If you treat it well, it will treat you well. And one of the best ways to treat your car is to take it over to C & S Automotive service for preventive maintenance as well as when you have actual troubles. At C & S we specialize in all foreign makes, especially Mercedes Benz BMW, VW, and Opel, as well as many other foreign and domestic makes. Our work is impeccable, honest, efficient, and most of all, our prices are eminently reasonable. *Make your car happy . . . . . call C & S.*

All of our work is done by appointment only,

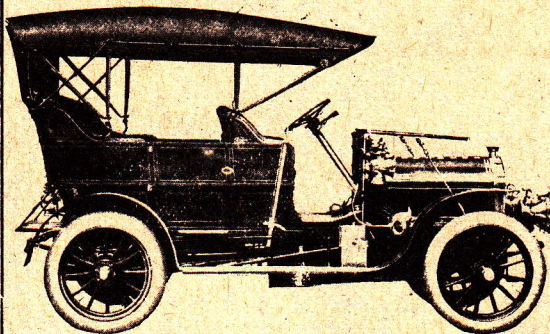
**"we are always looking for quality foreign auto mechanics" please call (312) 966-3364 for further inquiries. . .**

**C&S Automotive**

9215 Laramie, Skokie • open at 7:30 a.m.

**JULY 12**  
friday

**PROGRAM FOR**



This is the Pierce Great Arrow, 28-32 I. P. with straight tonneau body, cape

9:00 FLIGHT 106

10:00 CHOICE 33 1/3

11:00 BEANS IN YOUR EARS

Boston prudes are also invited to hear Coleman Hawkins, Captain Beefheart and Pete Seeger.

12:00 RIDE-ON

(MUSIC FOR THE OPEN ROAD)

Take a fast automobile ride with Lilac Angels, Nervous Nervous and then grab a ticket with the Beatles, Boxtops and Judy Collins.

12:30 SPOKEN WORD

Featuring the humor of Milton Berle (1908) and Gabe Kaplan, Monty Python.

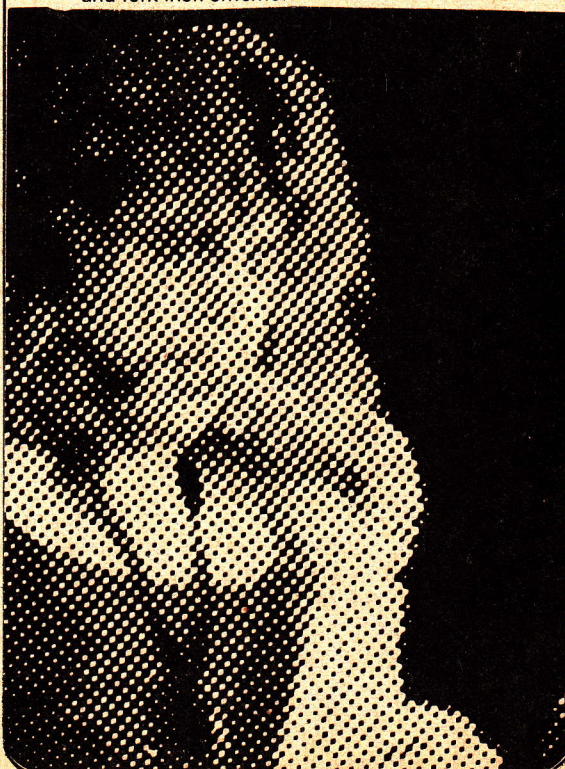
1:00 NIGHT CAP: CLASSICAL MUSIC

Bernstein Syph No. 2

2:00 Mozart Violin Concert No. 3

Handel Fireworks

6:00 Badashkin Concert for dombra and folk instruments.



# RECENT EVENTS



## CHICAGO



## F R E E L A N D I A

Those of you who have been reading the Earth News section of the TRG are familiar with the name *Freelandia*. For those of you who not only managed to miss it in these pages, but in *Time*, *Newsweek*, *Crawdaddy*, and *NBC*; *Freelandia* is the name of a rather novel approach to the Airline business. Well, Chicago has finally arrived! Or more precisely—*Freelandia* has arrived in Chicago. Flights between Chicago, New York, and L.A. commenced July 1. Our roving publisher Dan Bacin went down to check out what manner of beast this might be and returned with some very enlightening information.

Although *Freelandia* was originally picked up by the media as a “hippy” air travel service, it rapidly revealed itself to be a good deal more than that. “What? A creative approach to flying? Not airline advertising, but airline travel? You must be nuts.” One of their most recent projects in an attempt to give air travel a more creative approach was a mystery flight where you paid your fare and were taken to a non-foretold destination. If you guessed the destination before the plane landed, your fare was returned.

I suppose it should first be pointed out that *Freelandia* is not an airline. It is an air travel club. Not just an air travel club but a not-for-profit air travel club which you join by spending \$25 for the annual membership fee. Club members then decide trips through a monthly poll with an additional two round trips between New York, Chicago, and L.A. planned per month on a regular basis. Essentially this is consumerism hitting the big time.

The progenitor of this simple yet powerful idea is one Mr. Ken Moss. You may remember Mr. Moss from certain articles written about him some six or seven years ago when he astounded Wall Street by becoming the “tennis-shoed-jean-clan” wizard investor and instant millionaire. Moss grew tired of the grind and retired to California well before his thirtieth birthday.

It so happened that one day he wanted to hire an airplane for a birthday party he was going to throw and discovered

how relatively inexpensive renting a plane was. Presto, *Freelandia*, where the people operate the airplane and take up the costs with little or no profit needed to support the bureaucracy of a contemporary major airline.

The world at large ought to be warned that Moss has other ideas up his sleeve. For instance, extending the *Freelandia* principle on the present basis and turning it into a consumer’s buying club. Imagine going to Dunlop and saying, “We have an order here for four million tires—and we want a discount or we’ll go to Pirelli.” I suspect you’d get the discount. The idea was first voiced by Tony Randall in a fifties movie in which he played a car salesman. The idea is still plausible today.

Back to *Freelandia*, since it’s run by the passengers—there are certain amenities that only passengers can appreciate. Like making the chief mechanic fly along on the planes he services. It just seems like a natural precaution somehow. Plane iced in? You all go out and de-ice the plane, which in itself can be a rather fun experience when handled by *Freelandians*.

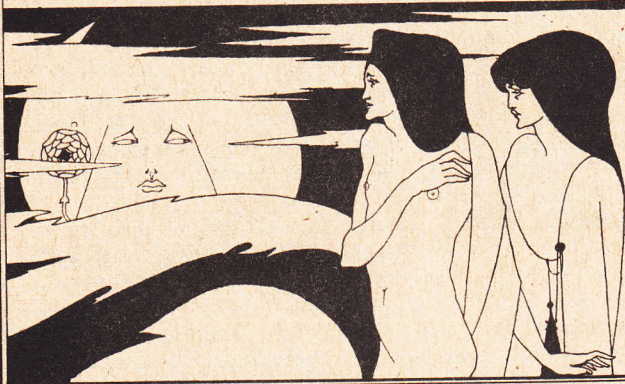
Who are *Freelandians*? Just about anybody’s who’s interested in enjoying his plane ride, and his trip. *Freelandia*, being personal, doesn’t just drop you off in downtown Oshkosh and kiss you good-bye. Want to know where a good hotel is that doesn’t look like a Holiday Inn? Where’s a fine restaurant? Other obsessions? Just ask. The result is that the people on the plane share a certain camaraderie. One older woman stated on the NBC program that, “this was the first time she had spoken to anyone of the younger generation in five years.” Another comment by a wildly long haired dude ran to the basic, “The Granola was crunchy and the papaya was fresh.”

But perhaps *Freelandia* is summed up by what one little girl traveling with her parents said. “*Freelandia* is a funner airline.”

Hail *Freelandia*, it’s about time Chicago joined the free world. (For more information call 312-973-1277

# THE NEW TOWN GENERAL STORE

A HE & SHE  
BOUTIQUE



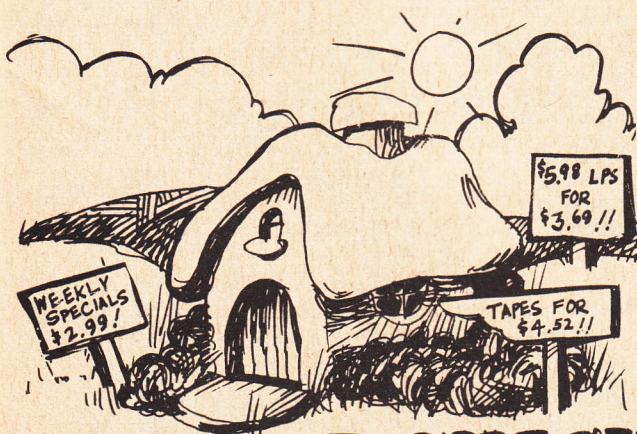
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## RECORD SHACK

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# JULY 15

monday

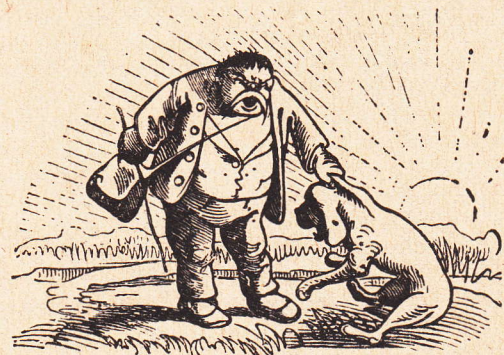
PROGRAM FOR



Grobschnitt

- 8:00 FLIGHT 106  
9:00 CHOICE 33 1 / 3  
10:00 SOUNDS FROM ACROSS  
THE BIG SWAMP  
Continental music ranging from recent imports  
through classical sounds to timeless folk tunes.
- 10:30 NEW SOUNDS AND  
NEW RELEASES
- 11:30 WEEK-END PAST  
MUSICAL HAPPENINGS  
The Triad Roving Ear checks out Chicago's theatre,  
films, night-spots and concerts of the week-end past.
- 12:00 HAND-CLAPPING MUSIC  
Press palms with a friend to the music of  
Quicksilver, Savoy Brown and the Climax Blues  
Band.
- 12:30 GOING HOME SONGS  
Remedy those "Homesick Blues" with the Rolling  
Stones, Beatles, Locomotive G.T. and Local  
Anesthetic.
- 12:50 MEDITATION WITH SRI CHINMOY
- 1:00 NIGHT CAP: CLASSICAL MUSIC  
Arnold Guitar Concerto Opus 67  
3:00 Rossini Italian Girl in Algiers (overture)  
4:00 Beethoven folk song arrangements

Happy Bastille Day!!!  
Happy Julian Bream's Birthday



# THE GREAT GATSBY HOOPLE PARTY



A few short years ago rock music was hyped as being "of the people, for the people and by the people." Ahh, how time has changed all that; we won't get fooled again. Rock music is Big Business, meaning Big Money and no effort is spared in snagging that chunk of the market.

In the big tally book of Promotional Acumen, Columbia Records scores 100 points for their Great Gatsby Costume Party given in honor of Mott The Hoople's gig in Milwaukee (home of fine cheese and sausage) last month.

Contrary to popular belief, there are hip-type persons in Milwaukee and several thousand of them turned out for Mott's appearance. It was one of those pseudo-summer days where everyone stood around outside the Auditorium sweating, waiting to get inside so they could sweat sitting down (since there was no air-conditioning.)

Kansas, a group from you-can-guess where, opened the concert with a respectable set. While Kansas worked out and the sea of blue jeans arranged and rearranged themselves, Mott and friends were backstage enjoying a nifty buffet. Two long tables, covered with red and white checked cloths were dressed up with vases of fresh lilacs and silver candelabras. A small fountain flowed Blue Nun wine; on the buffet table chafing dishes cradled beef stroganoff and noodles. Huge bowls of fresh fruit salad and strawberries completed the tasty repast. There was even a dude waiting to spritz Redi-whip on your berries.

Meanwhile, back at the Grand Ballroom of the Pfister Hotel, things were being readied for the big Gatsby bash which would begin after Mott's concert. One end of the room was banked by a super-sized stage (for the four bands that would perform) and about a third of the floor space had been converted into a casino complete with game tables and blackjack dealers (this is rock "n" roll?) Three open bars were stocked and ready to pour as soon as the hordes descended.

People began trickling in, meaning Mott had finished up at the Auditorium. Costumes ranged from Mr.-Argyle-Golfer-in-Bowtie to a very Hells-Angels-Oil-Slick. There were more hats walking in than a Shriner's convention, and you could be assured that despite a drop in the Dow Jones Averages, those millinery companies are doing a tidy business.

Many gangsters dropped in (easy to spot in their black shirts and white ties,) accompanied by their women of kohl-darkened eyes and sunset red lips. Feather boas trailed endlessly behind forties style gowns and you knew Woodstock was over.

By now crowds had coagulated around the bars. Since only one bartender spoke actual English, it took a while to get a drink ("A screwdriver? Oh, jew mean wotka and oreenge joo!) especially since you couldn't remember what you had been drinking by the time your turn came up.

Somewhere lost among the crowd of 600 plus, Mott the Hoople had arrived, identifiable only by their rock 'n' roll star clothes. One of the bands was knocking out tunes, the piano player wearing a crocodile head (I won't admit to seeing it unless someone else mentions it first).

People were loosening up and engaging in terpsichore, while others had already lapsed into oblivious catatonia. Another band had taken the stage, and turned out to be the Hells Angels mentioned earlier.

Barbara Benton, Hugh Hefner's consort who was appearing in the Pfister's Crown Room, dropped in. "Is that her?" "She's shorter than I thought." "Big deal."

The merriment continued until three in the morning when the lights got brighter and people who looked okay in the dim light suddenly looked ragged and wrecked. It was time to head out and sleep in.

The next morning walking by the Grand Ballroom, no trace of the previous night remained. A sign announced a meeting of biological researchers and stiff backed folding chairs stood in nearly aligned rows, awaiting their arrival.

Mott had come and gone, but for a few brief hours, Milwaukee had shed its middle-American malaise and played host to the mutated progeny of those same middle-American values. Thank you, Columbia Records.

—Susan Leigh

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**JULY 16**  
 tuesday

**PROGRAM FOR**



*Dave Mason*

9:00 **FLIGHT 106**

10:00 **TRIAD'S CHOICE 33 1/3**

11:00 **SONGS TO GROW FLOWERS BY**  
 Natural audio-fertilizer for your garden—Rolling  
 Stoner, Joni Mitchell, Golden Earring, Flying  
 Burrito Bros.

11:30 **CHICAGO MUSIC SCENE**

Featuring a few of Chicago's finest: Gang Bang,  
 Hermes, Batacuda.

12:00 **MUSIC FOR A HEAT WAVE**

Chill to the tunes of Leo Kottke, Leonard Cohen,  
 Poco, Kool and the Gang.

12:30 **ALAN WATTS SPEAKS**

1:00 **NIGHT CAP: CLASSICAL MUSIC**

Respighi The Fountains of Rome

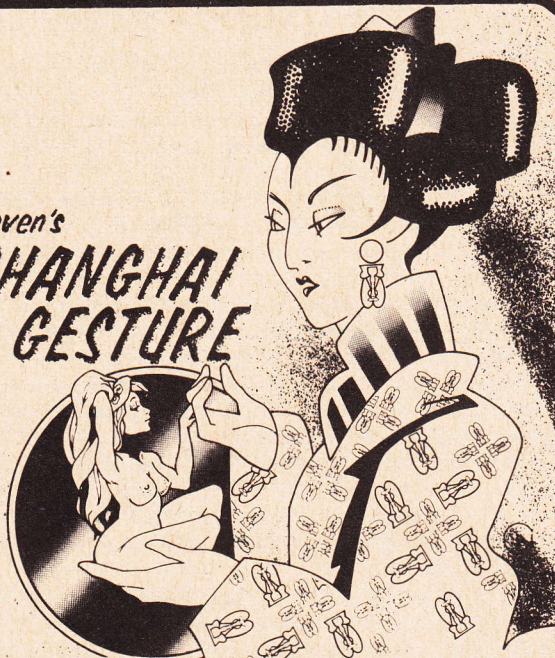
2:00 Pokorny Flute concerto in D

3:00 Hsing-Hai Yellow River Concerto.



# RE

Eleven's  
**SHANGHAI  
GESTURE**



Audiences for the previews of Eleven's *Shanghai Gesture* seem to indicate that the mind behind *Turds in Hell* and the *Whores of Babylon* has another theatrical hit on his hands.

Michael Urbaniak had a killer set at the Quiet Knight in June. Urbaniak played with the usual aplomb. The real surprise was his wife, Drusculla who seems to have improved since her Columbia Album was released. The people at the tables were absolutely stunned by what she was doing with her voice and a small heap of electronic equipment right there on the stage.

Also to be mentioned was the excellent performance put in by Locomotiv Gt at the Aragon later in June. A surprisingly fine concert group. More on both groups in the August issue which will, because of an unaccountable increase in good theatre here, be devoted to theater. September will be devoted to Sub-cultures part two, and October will be Surrealism.

Another excellent performance to come through here recently was *Kansas*. Their two sets for one night at the Corporation in Elmhurst had the lines stretching around the block. Good show.

A final mention. Two TRIAD regulars are leaving the scene of their crimes. George Kase, vice-president and advertising and design ram rod for the magazine is going on to bigger and better adventures, good luck. The magazine will be the less for your talents. And Gene Balicek, whose illustration for the Earth News section has earned some fame and who has been one of the most loyal and talented contributors to TRIAD is leaving for a prolonged vacation in sunny orange tree land, Florida. Best wishes to both for the future.

# JULY 17

wednesday

PROGRAM FOR

DAN, YOU'RE ALWAYS FOOLING WITH RADIO--- OUR SET WON'T WORK--- WILL YOU FIX IT?

I'LL TRY PRISCILLA! I'LL TUNE IT TO WXFH (106) AND USE TRIAD® TO MAKE IT WELL!



8:00 FLIGHT 106

9:00 CHOICE 33 1/3

10:00 TRIAD CAMPS OUT

Scaling Colorado's highest with John Denver, Allman Brothers, Donovan and the Youngbloods on Elephant Mountain.

10:30 TRIAD THIRD EAR PROJECT

Triad's listener-ears speak out.

11:00 GALAXY GAZING

A galactic trip around the universe with Pink Floyd, Silver Apples, Sun Ra and the Byrds.

11:30 THE ELECTRONIC EXPERIENCE

Mr. Capacitor meets the invincible transistor through the music of Hawkwind and Pink Floyd.

12:00 MELLOW DOWN EASY

Take your boots off, relax, and sing the BLUES.

1:00 NIGHT CAP: CLASSICAL MUSIC

Villa Lobos *Bachianas Brasilieras No. 4*

2:00 Bach *Suite No. 3 in D*

4:00 Wagner highlights from *Die Meistersinger*



# EARTH NEWS

Earth News  
24 California Street  
Suite 400  
San Francisco, Calif.  
94111

All of the following news items are Earth News unless otherwise stated....

**Avis to rent electric cars:** The Avis car rental company will begin a unique experiment this summer in Chicago, leasing electric cars. The company says they'll begin with only 12 cars, but if everything works out they'll add to the fleet and expand to other major cities.

The batter-operated cars, built by the Electric Fuel Propulsion Corporation, will travel 50-miles on a charge, and drive up to "expressway speeds," according to the manufacturer. Re-charge sites will be located throughout the city at gas stations and motels, requiring about half-an-hour for an 80-percent charge. The manufacturer is optimistic about the future of the electric car, and claims that within several years the range will extend to 350-miles, and re-fueling will be by a battery exchange rather than a re-charge.

**Roy Rogers rides again:** Cowboy-actor Roy Rogers—after a long semi-retirement from the silver screen—will mount old Trigger and ride again, this time for Paramount Studio's production of a film called "The Last Great Horse Opera." Besides the movie, Rogers is also scheduled for appearances

in five episodes of a new TV series, featuring Hollywood's greatest old-time western stars, including Rex Allen and John Wayne.

In the meantime, Rogers is still working away at his \$25 million Roy Rogers Western World. That's a Disney Land sort of thing located on a 320-acre California ranch, complete with old-style western shops, taverns, museums and—you guessed it—a Hilton hotel.

**Disney's Future City slated for Florida:** Walt Disney Productions has decided to go ahead and develop its founder's final dream—an ultra-futuristic mini-city in central Florida.

The project, known as the Experimental Prototype Community of Tomorrow, was announced in Orlando last week. It was first proposed by Walt Disney himself before his death in 1966. According to the Miami Herald, one Disney source says the project was "Walt's purpose and only purpose in coming to Florida."

However, after Disney's death, the corporation decided to first build the \$600-million theme park, Disney World, and then come back to the idea of a futuristic city. Now that the amusement park is almost complete and is drawing 11-million visitors a year, the corporation is ready to proceed.

**Florida village builds a fence:** The folks in the little Florida village of Gulf should rest easier now—or at least very soon. The town's 40 registered voters overwhelmingly supported a city council move to construct a seven-foot chain-link fence around the entire town. The fence is supposed to keep out riff-raff and lawbreakers.

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Deerbrook Shopping Center  
(art supplies only) 498-1980

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supplies at all stores ....

Lowest Record &  
Tape Prices

Around

# EARTH NEWS

And additionally, to prove to the world that he's really "ecologically conscious," the one-time super-salesman of rock and roll says that he'll let cows graze on his oil fields and even grow some vegetables there. Also, he says, he won't go drilling for oil in the oceans until he "satisfied" that it's ecologically safe.

**Clive Davis at Bell Records:** Clive Davis, the controversial former head of CBS Records—fired a year ago amidst allegations of "drugola," "sexola," and bilking the company of thousands of dollars—has been hired by Columbia Pictures

**Movie moguls move on Yosemite:** As Hollywood's movie factories grind out fewer and fewer profitable films, the big leisure industries are looking for easier profits elsewhere. One of the latest targets for the big conglomerates is the concession industries in the nation's national parks system.

Last year, the Hollywood-based MCA entertainment company bought up all the concessions in California's Yosemite National Park. And now, as the company's plans for the park unfold, some major environmental battles are shaping up.

Already, MCA has announced intentions of building a full-scale nightclub in one of the park's hotels, and plans to outfit hotel employess in 19th century costumes. The Suerra Club has charged that the company will turn the park into what it terms a "Hollywood-type atmosphere."

The company also plans to put in a chairlift up the 3,200 foot Glacier Point—that's another item of contention with the environmentalists who want the park to retain its natural features.

The company maintains that everything they do in the park will be in the "public interest," but so far there's little evidence of that. The concession profits rose almost 20 percent last winter, and advance convention bookings in the park's hotels are up over 30 percent. And other entertainment companies that are looking into the national parks—including Walt Disney—freely admit that it's the prospect of high and easy profits that's attracting them into the parks.

**Terry Knight sells some "enercology":** Terry Knight, the man who sold America a second-rate rock band called Grand Funk Railroad and managed it into the number-one-selling band in the nation, is now selling us his own brand of ecology.

Knight, the former manager of Grand Funk, is now a 31-year old oil and natural gas magnate. Terry split with the rock group after a well-publicized law suit, and invested his share of their first \$100 million in earnings into oil and natural gas. This year alone, his 250 wells are expected to bring in \$23.5 million, and Terry will get more than half of that.

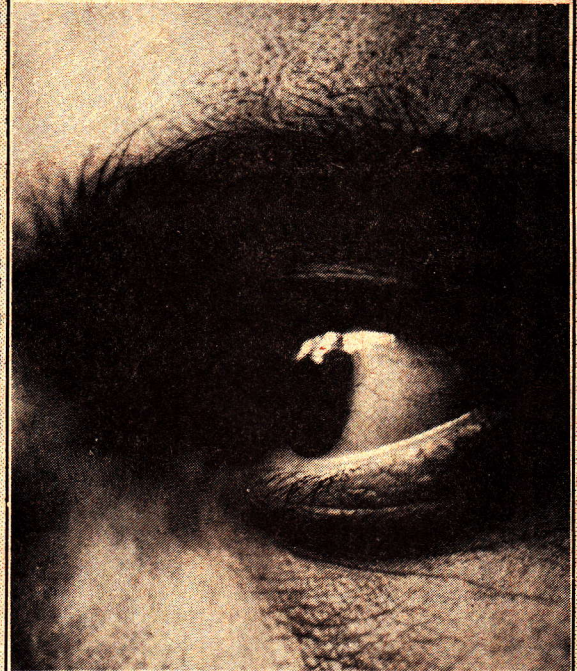
But the former little giant of the rock world says he's not your run-of-the-mill oil millionaire, and to prove it he's been out hustling a concept he calls "Enercology." In his words, that's a "balanced relationship between energy and ecology and its relative effect on the social environment."

Earlier this year, Knight set up something called the "Enercology Foundation," which this month held a conference in Michigan. The meeting brought together an assortment of more than 100 scientists, educators and businessmen—including folks from GM, Ford and Dow Chemical. They concluded the meeting by deciding to find a way to serve the needs of the environment... balanced with the needs of industry.

# JULY 18

thursday

PROGRAM FOR



- 8:00 FLIGHT 106
- 9:00 CHOICE 33 1 / 3
- 10:00 CHICAGO MUSIC SCENE  
Clear country and city sounds of Ed Holstein, Blind Jim Brewer.
- 10:30 NEW SOUNDS AND  
NEW RELEASES
- 11:30 DAVID WITZ PICKS THE HITZ  
British discotheque sounds.
- 12:00 MUSIC TO BUILD DREAMS BY  
A Triad do-it-yourself project. Treat your head to a sound-trip with Tangerine Dream, Mahavishnu Orch, Allman Bros.
- 12:30 ROCKIN' SYMPHONY  
Rick Wakeman and the London Symphony.
- 12:50 MEDITATION WITH SRI CHINMOY
- 1:00 NIGHT CAP: CLASSICAL MUSIC  
Charles Ives Syph No. 2  
3:00 Tchaikovsky Act 2 of the Nutcracker  
4:00 Ravel Intor and Allegro



# EARTH NEWS

Industries. It is expected that Davis will become the next head of Bell Records, owned by Columbia Pictures.

Davis, at 41 years old, is acknowledged as one of the most knowledgeable men in the recording business. But his dismissal from CBS Records a year ago set the recording industry on its ear, with wild charges of radio disc jockeys accepting drugs and sex to promote certain records. Davis is still being sued by CBS Records for \$94,000.

The Clive Davis controversy is almost certain to heat up again in the fall, when he publishes a book he's written on the recording industry.

**CBS dominating record industry:** More and more, the record industry is less and less competitive. For instance, this week **Billboard** magazine reports that 41 records on its top albums chart are products of CBS. **Record World** magazine has 31 CBS numbers in its top 100. CBS owns such labels as Columbia, Epic, and several CBS specialty labels.

**David Cassidy heart-attack fan dies:** The young English fan who suffered a heart attack during David Cassidy's recent London concert has died. Her death may mark the first time that a fatal heart attack has resulted from a rock music performance.

Cassidy, who had announced before the show that he intends to retire from the concert stage "until I have something fresh to offer," was so upset by the death of the teenage girl that he cancelled plans for a vacation on the French Riviera and immediately flew home to the U.S., daily **Variety** reports.

**Phonograph records & cancer?** A link between the phonograph record and cancer? Don't laugh.

The record industry is reportedly fearful that new research attempting to link vinyl with cancer might cause it even greater problems than the predicted vinyl shortage.

Several major firms are already pouring considerable money into research to develop a new pressing substance to replace vinyl. According to the daily **Variety**, these companies anticipate both an increasing shortage of vinyl and a possible government ban on the substance within the next couple of years.

According to Mike Maitland, president of MCA Records, if current government research into vinyl as a possible cancer-causing substance proves out, "We could be in an awful lot of trouble."

Already record companies are cutting back the number of their releases because of the high cost of vinyl, and, as Maitland puts it, "We're being extremely selective in signing new artists."

The record companies also speculate that the vinyl crisis could lead to domination of the recording industry by tape, unless they can come up with a new substance with which to press the traditional discs.

**L.P. price boost arrives:** The latest bad news for inflation-minded record buyers is that the \$6.98 list price for popular albums has arrived. With the end of wage-price controls, three major labels have announced big price increases. The

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Steve Winwood, Woodstock II  
Buddy Miles Live and 100's more



# EARTH NEWS

list price for all Twentieth Century albums goes to \$6.98 this month, while both United Artists and Capitol are putting the \$6.98 price tag on many of their new releases. Other companies, citing increased costs and the vinyl shortage, are expected to follow soon.

**Oldies but goodies:** Hit records are getting older all the time, according to *Record World* magazine. While new albums are having a far more difficult time turning gold, older LP's seem to be staying on the charts longer and selling better all the time.

Among America's best selling albums today are Cat Stevens' "Tea for the Tillerman" and Chicago's "Second," both from 1970, and John Denver's "Poem's, Prayers, and Promises" from 1971. Carole King's "Tapestry" finally fell from the charts this month after 115 consecutive weeks. In all, 68 of the top 100 albums on the current *Record World* chart were released before this year.

**3 Allman records due:** As the Allman Brothers continue to win a wider audience for their Georgia-based country-blues-rock sound, Capricorn Records continues to spew forth more Allman recordings. Set for release in August alone are the late Duane Allman's "Anthology Volume II," Greg Allman's "Live," and the group's latest, "Brother's Jam."

**Crosby, Stills, Nash & Young reunite:** Stephen Stills now admits that he had attempted to organize a giant reunion concert this summer in Los Angeles featuring reformations of two super-groups, the original Byrds and his own Buffalo Springfield. But, says Stills, the public now will have to settle for a temporary reformation of the more recent spin-off super-group, Crosby, Stills, Nash and Young.

But Stills now tells *Melody Maker* that his plan has been dropped because it "presented too many difficulties in reuniting the two bands."

Instead, Crosby, Stills, Nash, and Young will re-unite for a special concert tour—promoted by Bill Graham—in July. The tour will include appearances in major halls in Los Angeles, Oakland, and perhaps other cities.

Meanwhile, CSN & Y are still negotiating as to whether they want to release a new album to coincide with their reunion tour.

**Santana re-united—cutting 1.p.:** Santana has reunited, at least temporarily, to record a new album this summer. Members of the first Latin-rock band to achieve super-group status have gone their separate ways during the last two years. Leader Carlos Santana has been dividing his time between solo efforts and appearances with John McLaughlin of the Mahavishnu Orchestra. But today all of the members of the original group are in San Francisco—where they are now the only act under the management of rock promoter Bill Graham—cutting a new Santana L.P. which is expected to be finished by the end of July.

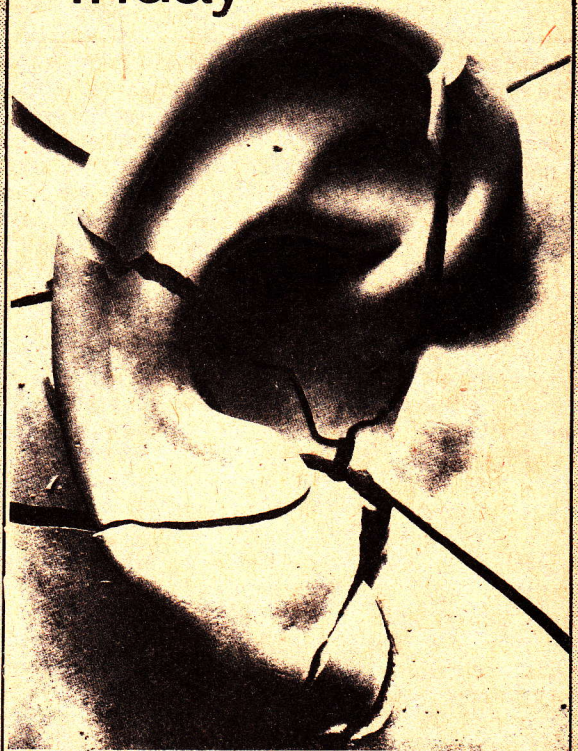
**Dylan tour album:** Despite repeated denials that the concert tour was being recorded for a live album, Asylum Records has finally and officially revealed that it will release a two-album set of Bob Dylan and the Band in concert on June 3.

It will be the first live album ever released by Dylan and will be accompanied by the biggest promotional campaign Asylum Records has ever waged, according to *Record World* magazine. Not that there's much need to promote it. Advance orders already guarantee the album will achieve gold status, just like all Bob's previous releases.

# JULY 19

friday

PROGRAM FOR



9:00 FLIGHT 106

10:00 CHOICE 33 1 / 3

11:00 COLOR YOUR EARS GREEN

A bright green journey of sound with Dave Van Ronk, Achim Reichel, Joni Mitchell, Bowie, and Ken Nordine.

11:30 PRELUDE FOR A WEEKEND

12:00 BECAUSE IT'S THERE

Scale mountains of music with the Allman Bros., Ike and Tina Turner, Pete Seeger, Mountain, Miroslav Vitous.

12:30 SPOKEN WORD

1:00 NIGHT CAP: CLASSICAL MUSIC

Prokofiev excerpts from The Stone Flower Ballet

3:00 Bizet excerpts from Carmen

4:30 Steiner Gone With the Wind score

HAPPY BIRTHDAY

EDMUND HILLARY (1919)  
and HERBERT MARCUSE (1898)!



# EARTH NEWS

The two-record package will feature many of Dylan's biggest hits, as well as those of the Band, but nothing that has not been released before. The set will retail for \$11.98.

By the way, Bill Graham Productions has released its final figures on the number of ticket requests it got for Dylan's 21-city tour earlier this year—five million-plus orders for 651,000 seats. Graham was so pleased that he had a local artist design a special souvenir of the tour for a dozen of his key staff people—one Dylan ticket from each of the 21 cities on the tour arranged in a sun-ray pattern, encircling a platinum record.

**Dylan looking for new label:** Bob Dylan reportedly is already disenchanted with the new record label, Asylum, and is shopping for another.

According to **Billboard** magazine, Dylan is dissatisfied with the fall-off in sales of his first album for Asylum, "Planet Waves." Although it achieved gold status, the record has fallen to Number 88 after only 17 weeks on the charts.

Dylan, who switched from Columbia Records just last year, reportedly has only a short-term pact with Asylum, a subsidiary of Elektra. He will be free soon to sign elsewhere if his dissatisfaction continues.

Meanwhile, Asylum is attempting to soothe its superstar by rushing out the live album of his tour. But the company is having problems obtaining permission from Capitol Records to use the solo numbers performed by The Band, who accompanied Bob on the tour. So, the already announced two-record set may revert to a single album, containing only Bob's live performances.

**Steve Grossman—"Dylan of gay movement":** With the arrival of folk-rocker Steven Grossman, the gay liberation movement finally has a recording artist it can call its musical spokesperson.

Currently on a national tour to coincide with the release of his first album, "Caravan Tonight," Grossman's music is nothing like the harder, bi-sexual rock of David Bowie and Lou Reed. Instead, Grossman is a soft-rocker whose husky voice most resembles Cat Stevens and whose lyrics are unprecedented in rock.

Most of his material deals frankly with the ups and downs of gay love—from how to communicate with his parents to forcible rape. At least one of his songs, "Out," could become something of a political anthem for the gay movement.

Grossman, 23, recently attracted a mixed crowd—gays and straights—for a week long stand at San Francisco's Boarding House. There he talked of the difficulties gay song writers have. "There are a lot of gay composers, but they've been forced to write about he-she situations. Their work suffers for it," he says. "It wasn't until I could deal with my homosexuality directly that I could really write what I felt and not what I thought other people wanted to hear."

Mercury Records decided to take a chance on Steven and is promoting his record to the hilt, calling him a "crusader," the Bob Dylan of the gay movement.

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# EARTH NEWS

**Bowie single released after it's a hit:** Rock music's golden glitter boy David Bowie has a new hit single in the U.S. and since the record has become a hit, RCA Records has decided it might as well release it.

The song, "Rebel, Rebel," is a strong rock'n roller in which Bowie typically ponders whether his new love is a male or a female. He decides that it doesn't much matter, and RCA apparently didn't think the song mattered much either.

The company had no plans to release the cut from Bowie's forthcoming album, "Diamond Dogs," as a single in the U.S., although it had become a fair-sized hit in England. But several American program directors apparently heard "Rebel, Rebel" on overseas broadcasts and decided they wanted it. So, with their own money they ordered copies of the song from import order shops. A half-dozen stations began to program the song last month, and others from Philadelphia to Los Angeles picked up on it.

With record stores and radio stations swamped with demands for the song, RCA last week announced it would release the single for U.S. distribution. This week, it shipped 100,000 copies of the record.

The new Bowie album is due for U.S. release May 20th, and Mr. Glitter himself begins a 31-city concert tour of the U.S. and Canada June 14th in Montreal.

**Bowie's non-air tour:** David Bowie fans who live west of Detroit won't see much of the glittering rocker during his 25-city American tour which begins next weekend.

The reason is that Bowie has an incurable fear of flying. Whenever he comes to America from his native England, he cruises. And, he will only accept tour dates in cities within a day's reach of one another by land—car, train, or bus.

To appease his western friends, however, Bowie has scheduled a separate week-long engagement in the Los Angeles Amphitheater for September when he'll have enough time to take a cross-country train to get there.

**No Stones U.S. tour this summer:** The latest word on the rumored summer tour of the U.S. by The Rolling Stones is that it isn't.

Peter Rudge, the band's American agent, told the New York Times flatly that the Stones won't play in this country during the rest of 1974. Although a tour had been considered, Rudge said, "There were so many groups playing this summer, it was getting messy. I didn't want to bring the Stones into it."

**Wings to get "soul":** Paul McCartney and his band, Wings, reportedly will experiment with a dose of Nashville flavor this summer.

Paul, Linda, and a reorganized Wings group are expected to spend at least six weeks in Nashville recording their next album, according to Record World. For the sessions, Paul reportedly has lined up several Nashville musicians and a local producer to put a little country soul into the next McCartney release.

**Harrison forms own label:** Former Beatle George Harrison has formed his own record label—to be called Dark Horse—but he won't be able to record on it until next year.

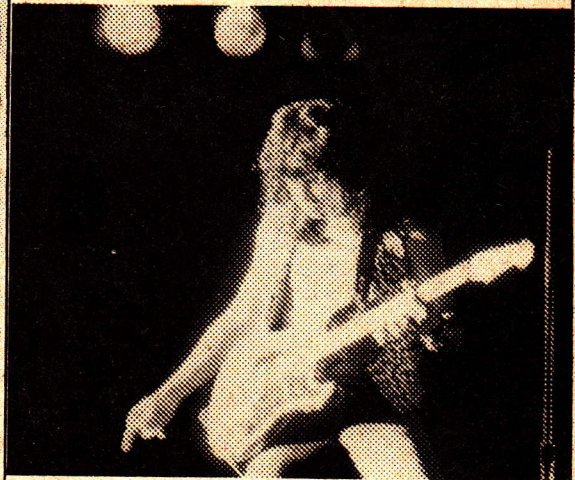
Harrison, like the other ex-Beatles, is still under an exclusive recording contract to Capitol Records (which distributes the Beatle label—Apple—in the U.S.) until early next year. Then, all four will be free to sign new contracts.

Harrison is expected to record on his own label, but none of the other Beatles have made any commitments yet.

# JULY 22

monday

PROGRAM FOR



- 8:00 FLIGHT 106  
9:00 CHOICE 33 1/3  
10:00 SOUNDS FROM ACROSS  
THE BIG SWAMP  
Continental music ranging from recent imports through classical sounds to timeless folk tunes.  
10:30 NEW SOUNDS AND  
NEW RELEASES  
11:30 WEEK-END PAST  
MUSICAL HAPPENINGS  
The Triad Roving Ear checks out Chicago's theatre, films, night-spots and concerts of the week-end past.



- 12:00 HAPPY BIRTHDAY  
MARSHAL McLUHAN!!!  
TRIAD meets the sound media man who melts in your mind and massages your ear! Featured musical groups include: Faust, Zappa, Barefoot Jerry.  
12:50 MEDITATION: SRI CHINMOY  
1:00 NIGHT CAP: CLASSICAL MUSIC  
Prokofiev five melodies  
2:00 Bach Harpsichord Concerto No. 1  
4:00 Vivaldi Oboe Concerto in D min.

# EARTH NEWS

In the meantime, George will produce albums for his Dark Horse label, which will be distributed by Herb Alpert's A & M Records. George's first production efforts will feature an album for an as yet unknown new rock group and one for Ravi Shankar.

Harrison and Shankar are expected to tour the U.S. together in November.

**"Fifth Beatle" Klaus Voorman to record:** Guitarist Klaus Voorman, who has become known to many as the "fifth Beatle," has finally decided to get himself a recording contract. Voorman, who has played guitar both in concert and on record for all of the ex-Beatles except Paul McCartney, had been sheepish about making records on his own. But recently John Lennon, Ringo Starr, and Harry Nilsson, among others, have been encouraging Klaus to record. They've apparently convinced him by offering their mutual talents to his first album. According to the *Hollywood Reporter*, Voorman is ready to sign a deal soon with a major label.

**Grateful Dead birth in studio:** In the midst of recording an album at CBS Studios in San Francisco, Grateful Dead vocalist Donna Godschaux discovered the time had come for her to have a baby. The band quickly called a rehearsal break to accommodate Donna's need, and the baby was born in the recording studio. Parents Keith and Donna Godschaux named him Zion.

**Wakeman sets up "newcomers" production co.:** The leader of the popular rock group "Yes" is putting together a new production company to aid unknown bands in what he terms an "increasingly competitive business."

Rick Wakeman says he fears "there's going to be a vacuum in new music toward the end of the Seventies." The reason, he says, is that there just "aren't many places for small bands to get started anymore." The day has passed when every town had its own rock music hall, and traditional bars and night clubs are turning to cheaper pre-recorded music, he says.

In addition, says Wakeman, record companies are increasingly hesitant to take chances on unknown musicians, primarily due to the vinyl shortage. Wakeman's company intends to find both gigs and record contracts exclusively for talented newcomers.

**Tape bootleggers seek public support:** Bootleggers of pre-recorded tapes in Michigan are distributing flyers with their product, attempting to win public support for the clandestine operations. The flyers, attached to the bootleg tapes, urge music fans to "stop the rip off perpetrated by record companies" which wish to make the "\$2.29 tape a thing of the past." According to *Billboard* magazine, the flyers also ask consumers to write their legislators and the governor in support of non-licensed tape reproduction and sales.

**Official bi-centennial music un-American.** One might expect that music commissioned for the American bicentennial extravaganza would accent that which is truly native to this country—jazz, rhythm and blues, and perhaps its more recent spinoff, rock'n roll.

But so far, all that has been commissioned is in the classical, orchestral form. The first 11 grants awarded by the National Endowment of the Arts have all gone for symphonic compositions to be played by the National Symphony during its bi-centennial season. *Down Beat* magazine reports that all the works planned are in the "Western Europe musical tradition." For instance, they include a "cantata for small orchestra and choir on the texts of Mark Twain."

# JULY 23

tuesday

PROGRAM FOR



THE TIGER.

- 9:00 FLIGHT 106
- 10:00 CHOICE 33 1 / 3
- 11:00 ELEVEN AT ELEVEN
- 11:30 SAVE THE COPPER PENNY

More starts on the smallest level with Peter, Paul and Mary and ends up with the Big Bopper.

#### 12:00 BASEBALL BLUES

Happy Birthday to Don Drysdale (1936) and Pee Wee Reese (1919) as TRIAD captures the musical sounds of Baseball. Claire Hamill & Babe Ruth.

#### 12:30 ALAN WATTS SPEAKS

#### 1:00 NIGHT CAP: CLASSICAL MUSIC

- Vaughan Williams Violin Concerto in D min
- 2:00 Schumann Cello Concerto in A min
- 4:00 Handel scenes from Athalia



# EARTH NEWS

**Eagles band making porn-rock film:** the American rock group Eagles is the latest to join the trend of rock bands to make movies of themselves. But the Eagles film will be a little different from most.

Lead singer Glenn Frey is already filming footage for the movie while the group is on the current tour. He describes it as "the story of what happens when you first reach puberty," and acknowledges that it will probably get an X-rating, making it the first porn-rock movie. It's entitled "Spread Eagle."

**Helen Reddy and Muhammad Ali to make film debuts:** Forthcoming films from Hollywood will feature a couple of heavy-weight stars who've never graced the silver screen before. Ms. Helen Reddy will be featured in the upcoming "Airport '75," playing a singing nun. And somewhere off in the future there's talk of a filmed biography of Muhammad Ali, who will be portrayed by himself. Ali says he doesn't want to make any movies about prostitutes or pimps, but wants to play roles like Charlton Hestons's.

**Rock/horror films:** That American film favorite, the horror movie, is making a rapid comeback, but the new productions have little resemblance to their predecessors. The new chillers are kinky rock 'n rollers put together by the likes of Andy Warhol, Ringo Starr, and pop song-writer Paul Williams.

The first to debut was "Warhol's Frankenstein," which has taken the place of "The Exorcist" as Los Angeles' hottest box office attraction. This 3-D update of the classic stars Warhol-superstar Joe Dellesandro and has a musical soundtrack that *Daily Variety* calls "surprisingly good" for a Warhol effort.

Hot on its heels, Ringo Starr's "Son of Dracula" has opened in Atlanta because, he says, "nobody else would take it." This film stars Ringo—who produced and directed it—as Merlin the Magician, and Harry Nilsson as Count Down. It's being billed as a "science-fiction-horror-musical about a boy and his bat."

Meanwhile, singer-songwriter Paul Williams' musical horror story, "Phantom of the Fillmore"—a tribute to Bill Graham's now-defunct rock palace—is being prepared for general release this summer.

Finally, comic director Mel Brooks is working on a new comedy-chiller, "Young Frankenstein."

Since both rock 'n roll and horror movies have long been staples of drive-in movie crowds, *Zoo World* magazine speculates that this new trend may combine the best of both elements for more satisfying outdoor enjoyment.

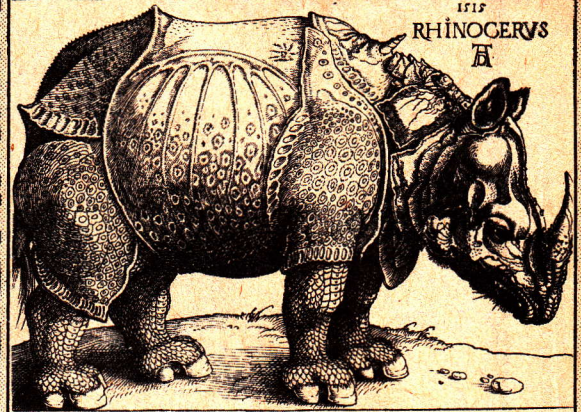
**Porno-politico film of Hearst kidnapping:** The Patricia Hearst kidnapping was bound to make appetizing grist for the film industry, but it's doubtful that anyone's quite ready for what's to come—a hard-core porno-political film that parallels the bizarre kidnapping, with a heroine named Patricia.

The film—now in the so-called "pre-production phase"—will be made by Grove Press, based on a 1972 novel called "Black Abduction." That novel told the story of a racially and sexually-mixed revolutionary group that kidnaps the daughter of a wealthy California conservative. Her name is Patricia, and she's held for the release of political prisoners. During the weeks she spends with the group, she learns to believe in their goals and finally converts and joins the revolutionaries. In the meantime, she has a number of explicit sexual exploits with both the male and female members of the group.

# JULY 24

wednesday

PROGRAM FOR



- 8:00 FLIGHT 106  
9:00 CHOICE 33 1 / 3  
10:00 WAS IST ROCK UND ROLL???  
JA! We understand it well say Can, Epitaph, Guru  
- Guru und Lucifer's Friend.  
10:30 THIRD EAR PROJECT  
A TRIAD FEATURE where listener submitted  
sounds are aired.  
11:00 PIONEER DAY IN UTAH  
Explore the frontiers of the Wild West with: Poco,  
Ramblin' Jack Elliot, Quicksilver, Flying Burrito  
Bros.  
11:30 HAPPY TRAILS  
12:00 MELLOW DOWN EASY  
A full hour of solid blues: Urban and Rural, hosted by  
"Righteous" Ray Townley.  
1:00 NIGHT CAP: CLASSICAL MUSIC  
Castel Nuovo-Dedesco Concerto for 2 guitars and  
orchst  
3:00 Chopin waltzes  
5:00 Foerester Horn Concerto in E flat



**love  
devotion  
surrender**

**love  
devotion  
surrender**



#### Love, Devotion, Surrender

In response to many requests from readers, this month's T.R.G. presents an article which deals with Sri Chinmoy's path.

His path is a path of the heart—a path of Love, Devotion and Surrender to the supreme reality that exists within us all.

Sri Chinmoy was invited to give a series of lectures in the Spring of 73 by Columbia University's center for religious activities. The essay which follows was the master's closing offering.

If you're interested in attending the Sri Chonmoy Meditation Center or are interested in any information about the guru, contact

Sandy Balter  
1629 S. Michigan Ave.  
Villa Park, Illinois  
60181  
(312) 455-1168

#### Love, Devotion and Surrender

Love, devotion and surrender. Love, devotion and surrender is our path. Love, devotion and surrender is our Goal.

Love. Love is the only wealth that man absolutely needs. Love is the only wealth that God precisely is.

Animal love can be conquered and purified. Human love can be perfected and transcended. Divine Love can be achieved and manifested.

To love God is to be a normal human being. To love God is to be a practical human being. To love God is to be a successful human being. To love God is to be a fulfilling and fulfilled human being.

Without love man is insecure. Without love man is uncertain. Without love man is incapable. Human insecurity is a chronic disease. Human uncertainty is an almost incurable disease. Human incapacity is a fatal disease.

God uses His Compassion-Power to transform our insecurity into His divine Security. God uses His Wisdom-Power to transform our uncertainty into His divine Certainty. God uses His Concern-Power to transform our human incapacity into His divine Capacity.

He who loves never grows old. God is a perfect example.

He who loves never becomes poor. God is a shining example.

He who loves never becomes unhappy. God is a blissful example.

Devotion. Devotion is our inner sweetness. Devotion is our divine intensity. Devotion is our supreme dynamism. God loves our snow-white sweetness. God appreciates our divine intensity. God admires our supreme dynamism.

A heart of devotion is purer than the purest flame. A heart of devotion is faster than the fastest deer. A heart of devotion is wiser than the wisest sage.

Purity's soulful permanence lives in devotion. Speed's truthful assurance lives in devotion. Wisdom's fruitful illumination lives in devotion.

Surrender. Surrender is our ever-increasing consciousness. Surrender is our ever-illuminating vastness. Surrender is our ever-fulfilling oneness.

Consciousness is another name for the golden link between Heaven's descent and earth's ascent. Vastness is another name for God's Heart, which can be used by humanity. Oneness is another name for the evolving God in aspiring man.

Love, devotion and surrender: this is our path. All paths ultimately lead to the same destination, but we feel that the path of love, devotion and surrender is the safest and the quickest. This is our personal feeling. If others find it difficult to see eye to eye with us, they have every right to follow a different path. We will never say that ours is the only path and that only we will be able to offer salvation and illumination. No. Our path is for those who feel that the heart can lead them faster to their destination than the mind. Our path is for those who feel that the light of the soul has to come to the fore through the heart and that from the heart the light will be received by the mind, the vital and the physical.

In our path love is the first rung of the ladder, devotion is the second rung and surrender is the third and ultimate rung. We love God because we feel that, of all His divine qualities, it is His Love that pleases us most. We love God, not because He is great, nor because He is Omniscient and Omnipotent and Omnipresent, not because He is everything; but rather we love God precisely because He is all Love, and Love is the mightiest power. Now when we love someone, we devote our existence to that person. Since it is God whom we love, it is to God that we offer our devotion. And it is to God's Will that we offer our human will. The surrender that we make to God is the conscious surrender of our soul to the Ultimate, the Absolute. This is not the surrender of a slave to his master but the surrender of our ignorant, unwilling, imperfect nature to our own illumining, liberated and perfected higher Being.

In our path we do not proselytize; we do not try to convert others. In our path we try to offer to others the Light that the Supreme has entrusted us with out of His infinite bounty. There are some who may say, "If you have Peace, Light and Bliss, why do you have to go all over the world to show it? Why do you have to go out and open Centres everywhere? If you own a pond, then anyone who is thirsty will come there to drink. The pond never goes to quench anyone's thirst. It remains where it is." But I wish to say that our path is the path of love, and that this is the kind of love that we see in a mother. When the child is hungry no matter if he is in the living room, the bedroom or the kitchen—no matter where he is—the mother comes running to offer food to him. Similarly, we feel that there are many sincere seekers who are hungry for Peace, Light and Bliss, and if we have received a little from the Almighty Supreme, we try to offer it to them. Like a shopkeeper, we offer certain things in our store, and those who like them may have them. Naturally, those who do not like what we have to offer have every right to go somewhere else. We will never say that our store is the only one.

Everybody has the right to inspire others. When we hold meditations we try to inspire people. We never expect to convert people to our path. That is far beyond our imagination. We try to offer inspiration through our talks and answers to questions. When we have played the role of giving inspiration, we feel that we have offered a considerable service. For it is from inspiration that all of us get aspiration, and it is from aspiration that we get realisation. No matter which path or which spiritual Master you follow, you are bound to get some inspiration. When you go deep within, on the strength of your inspiration you will see that your aspiration looms large. And when your aspiration-flame climbs high, higher, highest, you will realise your true Self.

May 2, 1973

PROGRAM FOR

JULY 25  
thursday



8:00 FLIGHT 106

9:00 CHOICE 33 1 / 3

9:30 SONGS FOR MINERS

Into the strata of another Earth with Billy Cobham, Humble Pie, Bee Gee's, Cisco Houston.

10:00 CHICAGO MUSIC SCENE

Featuring Mighty Joe Young, the Chicago Symphony and Strange Axis and Skins.

10:30 NEW SOUNDS AND  
NEW RELEASES

11:30 ENGLAND AND

THE DISCOTEQUE SOUNDS

A TRIAD SPECIAL Hosted by David Witz

12:30 THE ELECTRONIC EXPERIENCE

Mr. Capacitor and Mr. Diode again plot to defeat the invincible Transistor family in the mysterious music of Satie, Wakeman and Rypdal.

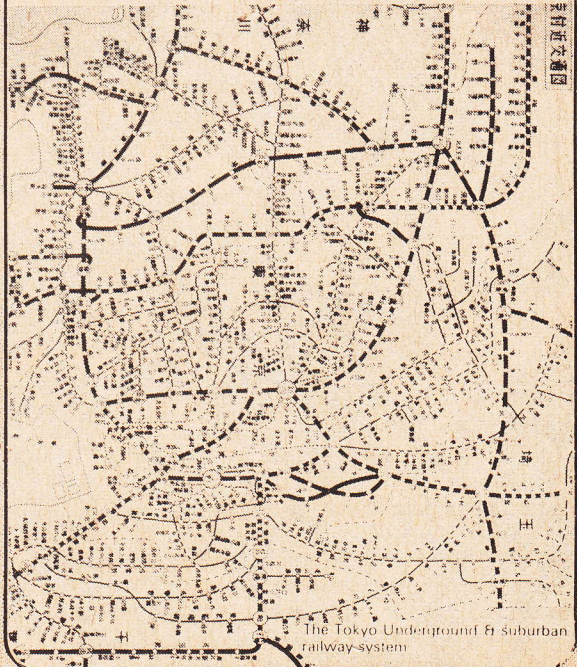
12:50 MEDITATION: SRI CHINMOY

1:00 NIGHT CAP: CLASSICAL MUSIC

1:00 Delius Cello Concerto

3:00 Mozart Piano Concerto No. 20 in D min

4:00 Hayden Concerto No. 2 in C for 2 guitars and orch

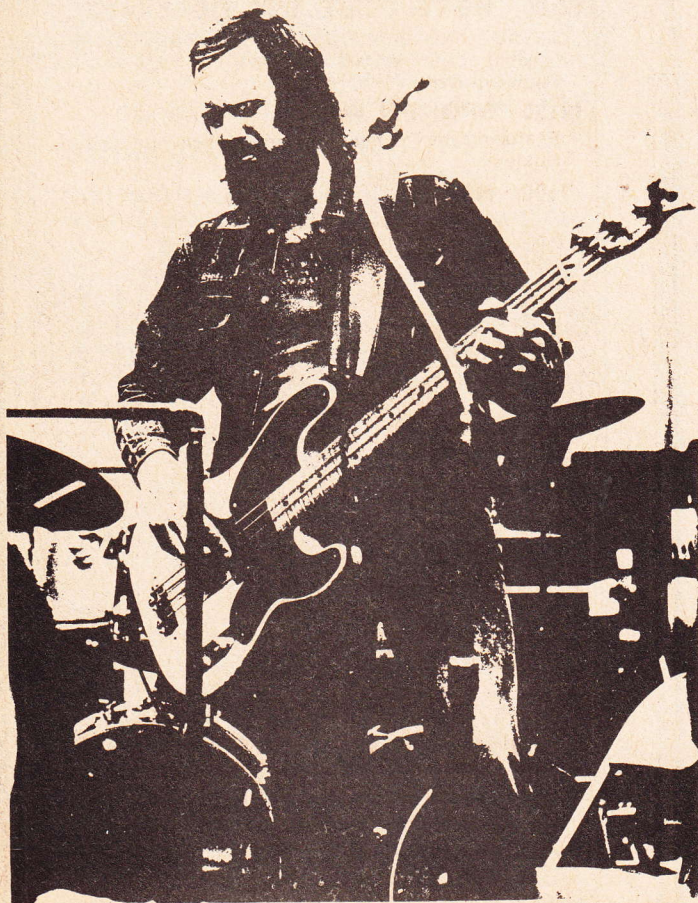


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# Chicago Music Scene

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## EDDIE BOY!



by Cary Baker

In 1952, a pianist named Eddie Boyd cut some 35 tracks at Chicago's Chess / TerMar studios. Now a blues legend living a deistic retirement in Scandinavia, Boyd has only pejorative things to say about the folks back home. Meanwhile, back in the USA, at that same studio, located at 320 E. 21st St., just South of the Loop, a group called Eddie Boy, who refreshingly have never heard of Mr. Boyd, rehearses daily, and appears frequently at clubs the likes of the Quiet Knight. Eddie Boy, you see, is the new name of the group that once backed mad scientologist T.S. Henry Webb, who one day decided that his loyalty to his sect outweighed the virtues of his prospective rock stardom. He left the band, split to L.A., and cancelled \$5,000 worth of gigs. His departure meant no contract with Epic Records; nothing.

The remaining members quickly got themselves back together and began to amass new material. Now they're Eddie Boy, and are very hesitant to speak of the association with Tom (T.S.) Webb.

"Our manager just came up to us one day and said, 'Tom split to the Coast, and oh, by the way, the band's over,'" one member said. And that was that.

Eddie Boy is six boys, five of whom hail from Chicago, the other from Kansas City—Mark Goldenberg, lead guitar and keyboards; Josh Leo, guitar; John Paruolo, keyboards; Tim Walkoe, bass; and two drummers, Mike Lerner and Denny Ebert. They met through Webb and manager Rick Canoff, both former members of the Flock.

Tom was a devout scientologist, and as not many of us can afford to find out much about its magic, suffice it to say that he felt that he could become a better scientologist by giving it his all. In addition, he found it often difficult to relate to the sidemen. Sure, they were let down by his departure, but mainly financially.

"He really took a lot more than he gave," one said, "and never wrote a song while the band was going, nor would he grant us the freedom to perform songs we'd written ourselves."

Webb tried to pass scientology onto the boys, but according to bassist Walkoe, "He didn't try too hard or he wouldn't have left living."

Another member likened the Webb trip to a "cartoon," and showed five letterheads on a Scientology letterhead, addressed to members of Eddie Boy. No "Sorry I had to split" or "Good luck with future endeavors" from departed Webb—just a final plea to feed them some scientology.

"If we had more Webbs, I'm sure we's still be in Korea," Walkoe said.

He added that in order to toke up while in the Webb band, he'd have to go far away from Tom. "Shit, I'm 26, and I'd be out behind a building getting high!"

Aside from that, Eddie Boy stresses that they want to look only forward, and want to make it as an independent entity. For one thing, they're not a theatric group, as Webb would have had them be. "But we're not 100 percent serious either," a member said, "We're into bits. Funny bits. But no masks and hats like Tom."

They describe their music as rock and roll, but they often delve into blues, country, and jazz. In addition, they incorporate several nonconventional instruments into the act—an accordian and gong, for instance.

"We all can't go hear a band and like that band unanimously," guitarist Leo said. "But for the first time since we got together, we feel like a band, not sidemen."

The vibes are lots looser now, and the sextet enjoys working together. They're currently practising banker's hours at Chess (Goldenberg has a briefcase and tie to prove it), and are negotiating club and concert appearances. They claim that their music has an "Eddie Boy" touch, however soon a claim of that nature may seem, and are proud to make known that all band members have equal say in the band's finished product. All six musicians write, arrange, and sing. Of their repertoire, it varies from heavy rock and roll to a song about "Dick The Bruiser."

"A guy gets jealous when his girlfriend starts going out with a wrestler, and gets himself some leather underwear. Mark wrote that one, but we're all strange," Walkoe said.

Humor is an element of their stage presentation retained from the Webb days, but the band stresses that while T.S.'s comedy was largely "second-hand Stan Laurel," the new band is influenced by "200 Motels." Eventually, they'd like to get into film.

"So many bands are out to find the answer to the question 'Why?'. Our only answer is 'Why not?' and we leave it at that," Leo said.

—CARY BAKER

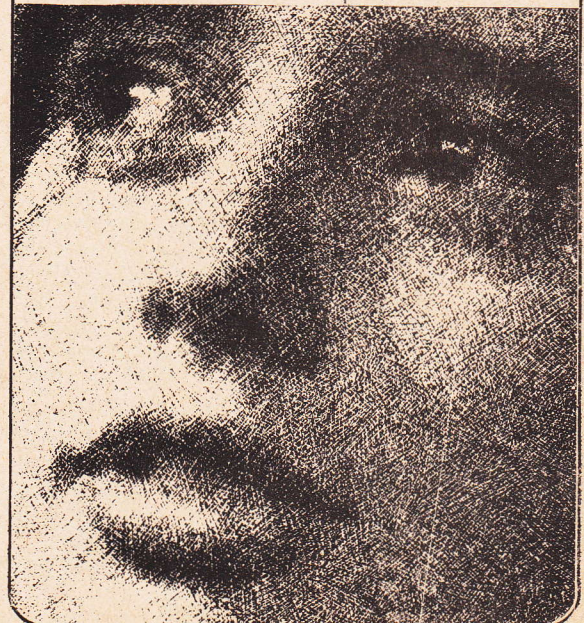
# JULY 26

friday

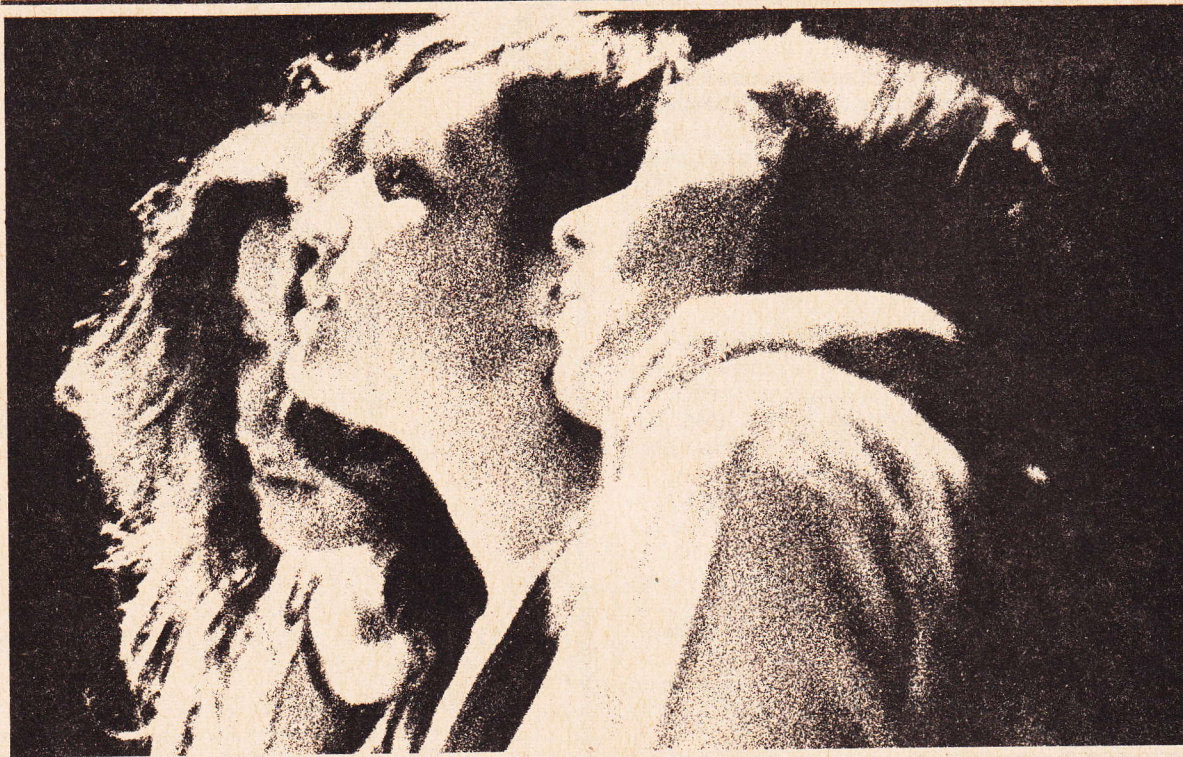
PROGRAM FOR



- 9:00 FLIGHT 106  
10:00 CHOICE 33 1/3  
11:00 MICK JAGGER IN RETROSPECT  
Happy Birthday Mike Phillips (1944).  
11:30 DUELING MUSIC  
En garde because here come the Dueling Bongo's, the Dueling Banjo's and the Dueling Guitars in honor of the great Hamilton-Burr Duel of 1804.  
12:00 HERE COME THE DRAGONS!  
TRIAD teams up with St. George to meet with the dragons of Hanson, McLaughlin, Brian Auger, Peter, Paul and Mary.  
12:30 SPOKEN WORD  
Featuring the Poetry of Dylan Thomas and Aldous Huxley  
1:00 NIGHT CAP: CLASSICAL MUSIC  
Elgar Syph No. 2 in E flat  
2:00 Granados Spanish Dances Nos. 1-6  
6:00 Berlioz Waverly Overture Opus No. 2B



# chicago drama



## MAGIC TIME IN CHICAGO THEATRE

by Henry Peters

Theatre has come a long way in Chicago. Ten years ago our only play choices were from amateur or touring New York companies.

Today along Wells Street, Lincoln Avenue, and New Town Broadway we have a fountainhead of creative groups staging professional-caliber productions. And Chicago has become a theatrical center.

One such creative group in the year and a half they've settled in Chicago, has mounted four original productions—all of their own creation.

They are the Magic Circle Theatre Company.

Although director Guy Giarrizzo and three of the cast are native Chicagoans, the group was formed on the East Coast where they were going to school or with other theatre groups.

During a negative rap on theatrical things they were doing, one of them suggested they stop bitching and form their own company... create the kind of theatre they wanted to have... to be a part of... and to enjoy as a member of an audience.

Director Giarrizzo was an actor at the time (he had just finished appearing in the Off Broadway production of *Che*) but decided he wanted to direct more than act. The timing was perfect. The new group had a director who was in accord with their ideas. And Guy Giarrizzo began directing a group he hopes can influence theatre in a new and positive way.

The Magic Circle Theatre was formed. And immediately they left the East Coast to find a theatre in Seattle Washington.

Why Seattle? The group (the majority of their decisions are made democratically) wanted to create their new form of theatre in a setting that wasn't prejudiced to existing theatre.

Yes Seattle had its amateur and New York companies just as we did. But it wasn't known as a theatre city for pre-packaged plays. The University of Washington which has a national reputation for its drama school, had staged many experimental plays.

Seattle wasn't a novice to new theatrical ideas. The Magic Circle Theatre Company was sure they had chose the right city to nurture their new form of theatre. And they were almost right.

They named this new kind of theatre that they wanted to make happen "environmental" theatre. Director Giarrizzo explains this as a theatre, "encouraging a spontaneous organic and total environment between performer and audience."

Their first play was *Bite On*. It explored early Christian mythology and its contemporary implications.

*Bite On* was a moderate success in 'house' sizes but a big success in acceptance of their new form of theatre.

Wayne Johnson of the *Seattle Times* said in his review, "The show's meaning is actually not as important as the ways in which the actors express the meaning. The sense of the speeches is not always clear, but the theatrical gesture of their presentation is almost always vivid and involving.

"The actors create a variety of interesting ensemble effects, both in sound and in movement. They occasionally speak directly—and in a first-person way—to the individual audience members, in an effort to make the audience as much a participant as the actor.

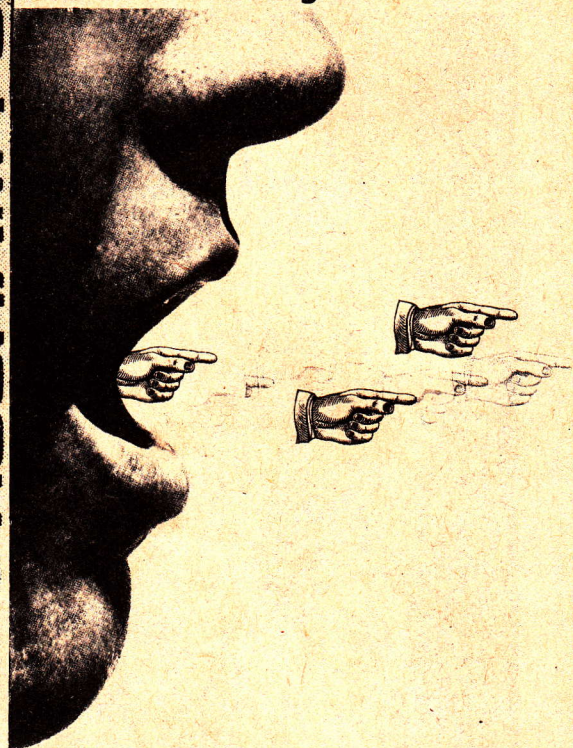
"What the Magic Circle Theatre Company is doing certainly has theatrical—and human—validity."

A famous actor from Japan's Noh Theatre was at this time going to teach a special course on Noh Theatre at the University of Washington. Director Giarrizzo petitioned the Seattle Arts Commission and received a grant for the entire cast to attend the course.

# JULY 29

monday

PROGRAM FOR



There was one stipulation. They were to produce a play afterwards incorporating what they had learned.

The Company decided to stage a Noh adaptation of Sophocles' tragedy *Antigone*. They called their play *Noh Antigone*.

When the Magic Circle Theatre Company produced this play in Chicago, *Chicago Express* critic Jonathan Abarbanel said, "The depth of a resident theatre company must be measured by its ability to perform in many styles and techniques with equal mastery. The Magic Circle Theatre Company, a new resident group at the Body Politic, makes a quantum leap in demonstrating its depths with *Noh Antigone*, its newly opened second production. They show their mastery of the ancient, concentrated disciplines of the Japanese Noh play.

"In their first show *Bite On*, as in *Noh Antigone*, the company exhibited a high degree of technical skill and ensemble discipline. But *Bite On* was loosely structured, fun, and full of audience-participation theatre games. *Noh Antigone* is entirely different, calling for a rigid asceticism and deep concentration on the part of both actors and audience."

And critic Gary Houston of the *Chicago Sun-Times* said, "The action moves slowly but creates a hypnotic effect. ...Altogether, it is definitely a new departure for Sophocles' play, and one worth seeing."

But as Seattle began to take note of this exciting new theatre company and "houses" picked, so did the attention of Seattle's city fathers. There were hassles on the theatre needing this and that to stay open, and then maybe this place shouldn't be a theatre at all, and so on and so on.

The Magic Circle Theatre decided to move on, and director Giarrizzo had heard from an old Chicago friend that a theatre was available here.

In January 1973 they moved to Chicago and opened *Bite On* and *Noh Antigone* within the first six months.

Critics—and more important, audiences—liked what they saw. The Magic Circle Theatre Company decided to make Chicago their home.

In September 1973 they premiered a new play, *Worms*. *Worms* was a play depicting the confrontation of the dead American past with the lives and works of dead American authors.

Linda Winer, critic for the *Chicago Tribune* said, "The characters play on our creepy fascination with the details of death, live thru a series of brutally surreal scenes, look into their audience's eyes as friends would, and make you like them."

And J.E. Quinlan, critic for the *Near North News* said, "This is an example of experimental theatre at its best. It is an intellectually stimulating piece of vivid theatre performed by a splendid group of dedicated actors."

Magic Circle Theatre Company has just opened a new production of Anton Chekhov's play *Three Sisters*. It is unlike any production of *Three Sisters* you're ever likely to see.

Director Giarrizzo has staged the play in the setting of a famous Chekhov short story *Ward 6*. The three sisters are mad, babbling for a realism they could obtain if only they could get to Moscow. Or are they sane, rationalizing in a mad world for a fantasy they could obtain if only they could get to Moscow.

One thing is certain, this Magic Circle production of *Three Sisters* won't be dull.

*Three Sisters* is now being performed 8:00 at the Wellington Avenue Congregational Church, 615 W. Wellington.

That's one place where Chicago Theatre magic is happening every weekend.

8:00 FLIGHT 106

9:00 CHOICE 33 1 / 3

10:00 NEW SOUNDS AND

NEW RELEASES

11:30 MUSICAL HAPPENINGS

— WEEKEND PAST

The Triad Roving Ear reports on Chicago's music scene of last weekend, featuring concerts, tours, night spots.

12:00 SOUNDS FROM ACROSS

THE BIG SWAMP

Transatlantic sounds of Germany, Hungary, Poland and France are featured.

12:50 MEDITATION: SRI CHINMOY

1:00 NIGHT CAP: CLASSICAL MUSIC

Sibelius *Oceanides* Opus 73

2:00 Brahms Piano Quartet in F minor

5:00 Bach Harpsichord Concerto No. 1 in D, min

6:00 Citizen Kane Suite by Hermann



# URBAN PEDALING

I do not propose to write an ode to dejection but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up.

from *Walden*  
—Henry David Thoreau

Consistency, Myopic Visions, Bicycles,  
and Other Human Foibles

by Tanya Akason

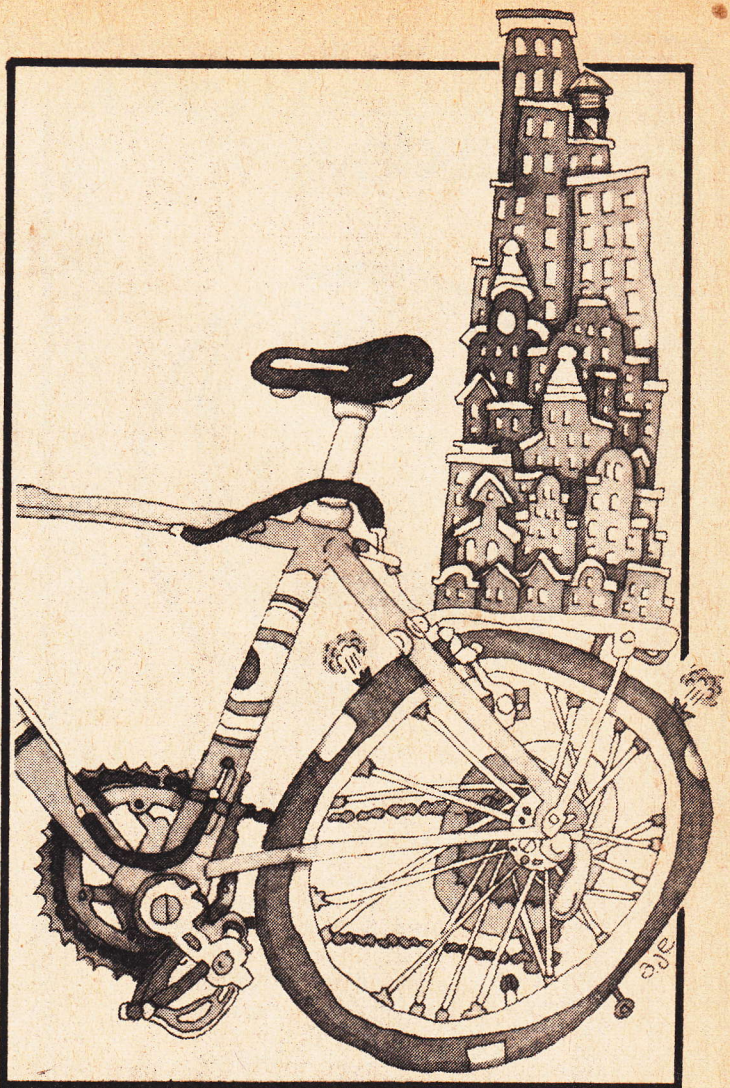
June '74 and the heat is already beginning to let us know that yes, Virginia, there is a summer in Chicago. It rains or what's worse is it doesn't rain even though everything in the air says that it should. The magic wind that has been associated with our fair city for so long has blown away and is not around to offer even the relief that makes hot air seem not so hot as long as it is just moving....

Riding the CTA at any time for any reason ranks up there with one of the seven wonders of the world. Trains and buses are ALWAYS crowded, it seems. After running to the bus stop and arriving just in time to see your bus drift away in front of a gray-orange mass of warm, noxious fumes; after jogging up three flights of stairs because you heard the rumbling of the el train as you started to climb and then to arrive up top as the tail of the train waddles on screeching towards the next stop... alas, you are forced to wait and grimly watch your stop full up almost immediately with an unending stream of prospective riders who are each dreaming of getting one of those five or six seats that are still unoccupied by the time the bus/el arrives.

Have I created the picture well enough? Do you feel crowded and cramped, compressed into one lump of flesh with everyone else standing on your toes, smelling spicy lunches eaten hours ago? Is it hot enough? You must be feeling the moisture in the air condensing on your skin, right?

Well, this is what most of us that rely on forms of transportation other than the automobile are doomed to in order to make that buck. You begin to define little victories for yourself when you are the first to rush into the vehicle, knocking others out of the way and procuring one of those golden seats. You begin to feel this uncontrollable hatred seeing the same people who always look so cool and spry sitting in the same seats day after day.

So here I am once again standing in the back of an unusually crowded bus, unable to grab on to any means of support thus becoming a public nuisance to all around since I stumble, sway, and constantly fall whenever the bus lurches forward.



Looking out of the window gives one a false sense of open space but it does at least pass the time. Finally we are by the lake, starting the second leg of the journey home and I look out through the CLOSED window (closed, allegedly for the air-conditioning you know) and there tooling down the side of the Drive are a whole group of commuter cyclists. How do you know they are "commuter cyclists," you ask? Well, they just LOOK like fellow workers with only one difference. They are absurdly happy! You can tell. Each one of them has this look of pure joy, knowing that they are already on their own time as opposed to the rest of us who still consider travel to and from work as part of the work day. These people are relaxing, getting needed exercise, and still fulfilling a necessary function of life, that is getting to and from their place of work.

Boys on bicycles in the asphalt playground wheeling and circling aimlessly like playful gulls or swallows. Smell of a fresh-parked car.

from *Earth House Hold*  
—Gary Snyder

• A California study entitled *Bikeway Planning Criteria and Guidelines* prepared by the Institute of Transportation and Traffic Engineering at UCLA outlines the history of the bicycle in the U.S. as follows:

**JULY 30**  
tuesday

**PROGRAM FOR**



- 9:00 **FLIGHT 106**  
10:00 **CHOICE 33 1 / 3**  
11:00 **ELEVEN AT ELEVEN**  
11:30 **BUTTERFLY COLLECTING**  
TRIAD shows off its collection of butterflies with Flora Purim, Cheryl Dilcher, Paul Horn, Iron Butterfly.  
12:00 **FOCUS ON THE HARMONICA**  
A tribute to the harmonicats with Jr. Wells, Madcat, Big Walter Horton, Mel Lyman.  
12:30 **ALAN WATTS SPEAKS**  
1:00 **NIGHT CAP: CLASSICAL MUSIC**  
Poulec Concerto in D min for 2 pianos & orchst.  
2:00 **Pokorny Concerto in F for 2 horns, strings and flutes**  
4:15 **Faure Symphonie Opus 86 for harp**



A primitive bicycle, the dandy horse, or Draisine was first introduced in 1819. A later machine, the velocipedes, was introduced in 1869 and gained considerable popularity. This machine was somewhat supplanted by an unstable machine known as the "ordinary" or "high wheeler." In 1885, the British Rover "safety bicycle" was introduced and by 1893, the addition of pneumatic tires, roller chain drive, and "diamond" frame evolved the Rover into a form essentially similar to the bicycle of today.

As early as 1879, bicycles were granted a "reasonable use of highways." In 1880, the League of American Wheelmen organized and began agitating for better roadways, lighting, and more street signs. Campaigns for "Good Roads for Bicycles" were everywhere on the West Coast. The Pasadena Freeway was originally a bicycle path.

The arrival of the combustion engine and the creation of the automobile took away roads, developmental technology, inventions, repair shops, and much needed talent from the bicycle business. The bicycle repair shops of Charles and Frank Duryea sired the first American car. The automobile served the same needs as the bicycle and served them better. The auto could go at greater speeds for a longer range and carry a number of passengers, all which led to the elimination of the bicycle as a transportation vehicle in America. During World War I and World War II, with fuel scarcity and the need for low cost forms of transport, the bicycle was used again. In the 1950's, the bicycle was the chief form of recreation and transportation for children NOT YET OLD ENOUGH TO DRIVE.

People are talking about a resurgence of interest in cycling and bikeway development. A new emphasis on physical fitness, more need for recreation and the strong back-to-nature movements can all be cited as explanations to the sudden new popularity of bicycles.

The current renaissance can be credited to two citizens in Homestead, Florida who decided that bike lanes along lightly travelled roads were necessary for the safety of the many children who relied on bicycles to get to school. Funds were raised to finance the project and the bikeway system was completed in 1962.

Bicycle sales have been soaring, as has their price. Sunday strolls are no longer peaceful, meditative times. There are always little horns honking or bells ringing warning of the approaching barrage of happy cyclists. I must confess, before I go any further, that I am a life-long advocate of the Foot Leather Express. So it follows that my perceptions of the groups of weekend cyclists that I am constantly being forced to share my pavement with, bring out hidden thoughts of schemes and pranks mentally played on these oblivious honking fools.

OK. But along with that confession, I must also say that the more I get into doing the research for this article, which was to originally have been on bicycle paths in the Chicago area, the more impressed I was by the people that I talked with about the future of the bicycle as a real alternative means of transportation.

What it comes down to is that very few people, even though they are really into recreational cycling, are beginning to try and make it work for the rest of the travelling that they must do daily. Most of that is due to the fact that there just are not any ideal commuter paths that have been set up for people in this area.

Ah, you say, but what about the exclusive bike lanes on Dearborn and Clark Streets that have been set up for commuter cyclists during the morning and evening rush hours? Well, the idea is a step in the right direction, I suppose, but there are always illegally parked cars that see these lanes as

a few hours of free parking. The result: a nice try.

There is also the problem of parking your bicycle once you arrive. Although there are now garages that will accept your bike, they charge anywhere from 25 cents to \$2.00 for the privilege. Even then there is no guarantee that your bike will be there when you return.

The scene is not all that bleak. There are a few examples and indications that efforts to begin aiding those that would be willing to bike-it to work are stirring among the powers that be.

#### A Statistical Pot Pourri

**Davis, California:** A semi-isolated, academic community with a population of 30,000 people and 25,000 bicycles. The bicycle is recognized as one of the chief forms of transportation. The campus is closed to all motorized vehicles except University maintenance vehicles. The city streets of Davis incorporate a variety of bicycle routes and lanes. All housing must provide for bicycle lanes separated from motorized traffic. At "rush hour," forty per cent of the traffic is bicycles.

**1973 Highway Act:** "...to encourage the multiple use of highway rights-of-way, including the development, improvement, and use of bicycle transportation and the development and improvement of pedestrian walkways on or in conjunction with highway rights-of-way, the States may, on Federal-aid highway projects, include to the extent practicable, suitable, and feasible, the construction of separate or preferential bicycle lanes or paths, bicycle traffic control devices, shelters and parking facilities to serve bicycles and persons using bicycles, and pedestrian walkways authorized and such projects shall be located and designed pursuant to an overall plan which shall provide due consideration routes."

In addition to the above statement, States may develop bikeway projects independently of such construction with a \$2 million ceiling per state; total nationwide expenditures are not to exceed \$40 million a year. It is noted that LOCAL GOVERNMENTS AND GROUPS INTERESTED IN OBTAINING FUNDING ASSISTANCE FOR SPECIFIC PROJECTS SHOULD WORK WITH THEIR STATE HIGHWAY DEPARTMENT.

**Urban Mass Transit Administration:** U.M.T.A. is being requested by the Department of Transportation to use certain mass transit grant funds to encourage the bicycle as a feeder service to mass transit facilities. Within its current legislative authority, U.M.T.A. can fund bicycle parking facilities at transit stations.

**Copenhagen:** In 1971, the metropolitan area of Copenhagen had six million trips a day; one million of these were bicycle trips.

**Bangalore, India:** The area of Bangalore in India is implementing special turning lanes for bicycles at intersections. Studies show that over fifty per cent of bicycle accidents that occur take place at traffic intersections.

**Tehran, Iran:** The city of Tehran is constructing pathways with different colored asphalts, separated for cyclists from both the roadway and pedestrian walkways. All bicycle riders must be licensed.

**Netherlands:** In the Netherlands, there are eight million bicycles to thirteen million people. In the urban areas, 70 per cent of the traffic is composed of pedestrians and cyclists.

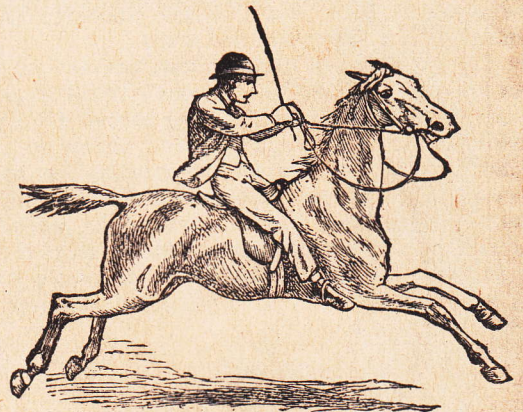
**Stevenage, England:** Stevenage is about thirty miles from London. One-third of the commuting to London is done on bicycles.

**Miami:** A bank in Miami has installed a pedal-up teller.

**Wisconsin:** The state of Wisconsin has 300 miles of bicycle

# JULY 31

## wednesday



PROGRAM FOR

8:00 FLIGHT 106

9:00 CHOICE 33 1/3

10:00 HORSIN' AROUND

Ride a high saddle and beat the gas shortage with Melanie, Wilson Pickett, Barabas, Dylan, Rolling Stones.

10:30 THIRD EAR PROJECT

11:00 STRANDED IN THE JUNGLE

Missionaries welcome. Authentic sounds of the tropical jungles of South America as explored by Firesign Theatre, Chef Louis, Santana, Exuma and others.

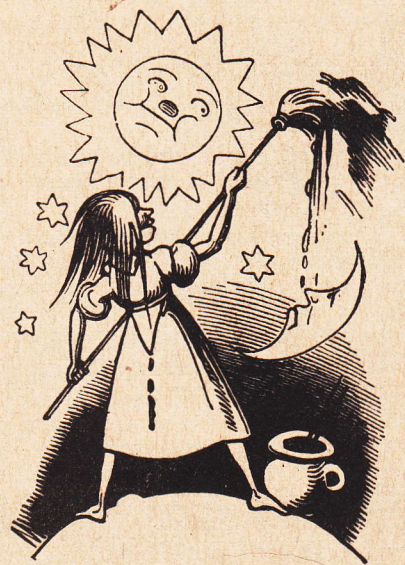
12:00 MELLOW DOWN EASY

1:00 NIGHT CAP: CLASSICAL MUSIC

Stravinsky Firebird Ballet (complete) Orchestra Paris, Sezi Ozawa conducting

3:00 Beethoven Violin and Piano Sonata No. 9

4:30 Elaar Falstaff Opus 68



routes with the Elroy-Sparta trail (32 miles) being the longest continual trail.

Washington, D.C.; Ohio; Dallas and Austin, Texas; Princeton, N.J.: All of these areas have bicycle routes and extensive plans for area development.

Milwaukee, Madison, and Chicago: These cities are all developing plans for routes and trails.

Fort Collins, Colorado Springs, and Denver: All of these cities are experimenting with various bike routes and paths.

Oregon: In 1971, the State of Oregon passed H.B.1700 which provided 1 per cent of highway tax money to be made available to communities for the construction and maintenance of bike and foot trails and for the acquisition of the necessary land. Since Oregon, Washington, Maryland and New York have passed similar legislation. Even Illinois had S.B. 83 which would have meant \$3.6 million for bike planning, research and many other programs. However, the bill never made it.

— you can pass out a leaflet and call a meetin' — talk it over — speak your mind — decide to do somethin' about it....

from Talkin' Union  
words by the Almanac Singers

It is generally the case that bikeway development is brought about by groups of organized citizens. They are usually involved in all levels of the progress from the start to the actual completion of the project.

Some of the references and Acts that I have listed previously indicate that there are ways and funds and means to go about getting some of that money for local groups.

So, what, you are probably saying by now. OK, so nothing. But there are probably SOME people who would like to know how they might be able to get some things started.

The first and probably most important step is to learn all about the field of cycling.

—you need to know what different types of bikeways exist.  
—you need to know the problems and assets of each classification. How much will it cost? Where is it being used?

—you need to know why people ride bikes now and what they would be willing to use them for if better bikeways were developed.

—you need to know about design factors of each bikeway classification. What is the surface grade like? Are there any grate or drainage hazards?

From this point on, it is necessary to start collecting a support group of other people who are genuinely interested in seeing your idea become a reality.

Next, you have to track down the coffer that these alleged dollars for bikeways have been put in and determine who to see and what type of proposals you and your group might be charged with writing.

From here on out, you are right in the center of the political ball-game and publicity and lobbying is needed to focus attention and actually pry away some of those funds to start your proposed project.

The California study that I mentioned before and Planning for the Bicycle as a Form of Transportation prepared for the Metropolitan Washington Council of Governments by James P. Hamill and Peter L. Wise are two fine documents on the subject. Also, I have been told that the Bicycle Institute of America is a wealth of information, reprints, and knowledge. I believe there is a chapter in Arlington Heights.

It is not an overstatement to say that the destiny of the entire human race depends on the outcome of what is going on in America today. This is a staggering reality to the rest of the world: they must feel like passengers in a supersonic jetliner who are forced to watch helplessly while a passel of drunks, hypes, freaks, and madmen fight for the controls and the pilot's seat.

from Soul on Ice  
by Eldridge Cleaver

You set into your time-machine... turning the lever forward to the future... fantastic time you've heard... everything starts to hummmm... buzzssss begin drilling deeply into your inner thoughts... they can not be controlled... colors flash and time becomes like the crystal... you are able to see all things for, unlike the myth of previous thinkers, time is not linear....

The time clock begins to move faster... faster... now it is blurring as all the years pass blindly... it will stop at the pre-set date that you have chosen....

Your journey ends as it begun... you are there... things become concrete and one-dimensional... you are seeing one of the cities of the future... it is all around... slowly, for this is only your second solo flight, you step through your capsule and move out to explore the future you have landed within...

There are bicycles all around you... everyone is riding... Fantastic, you say, it really worked. There are no more cars or planes... marvelous... now, looking closer... these people all seem to be oblivious to one another... you can hear snatches of weird electronic sounds drifting out from those clear plastic helmets... looking even closer... no cars but the air is still unbreatheable (you were prepared for this, though since the age from whence you came already was using breathing apparatus to counter the tons and tons of poisonous gases pouring out from the monolithic industrial units)... closer still... you can hear cries of hunger... cries of loneliness... you turn towards the city... it is a cesspool in this mirage-through time... too many people... total neglect... the stench is almost overwhelming... you go back to your machine, half running, half fleeing... you want to leave... this is too much... you get inside your capsule... soon this will all be just another trip... you turn it on... no sound... you are stuck in time....

The whole point is that it is all well and good to begin to look at alternatives to the existing situation whatever they may relate to. However, in such a highly integrated and advanced, dependent society that exists at the present time, it is inconceivable to think that changing one cog in the machine changes the machine itself. No, what is necessary is an interconnected effort that draws on and deals with the piece-meal component constructed environment that we have come to live in, all the while keeping in mind that it is a system that has been set up by the winners. The games have not been your run-of-the-mill parlor games where honor and dignity and brotherhood were the prevailing rules of the day. These games that produce the winners were played in mining towns, on railroad tracks, and in dress-shop mills, to name only a few settings. They involved laborers, big-business tycoons, politicians, farmers, men, women, and children alike. The game was everywhere but the stakes were the same: Power, whether it be just having the ability to control the pressures on one's own life, to control the area in which one's family had lived for generations, or to wield power over all others who existed only for the completion of the day's work.

The game is still going on. It might be in its last round but the chips are still on the table.

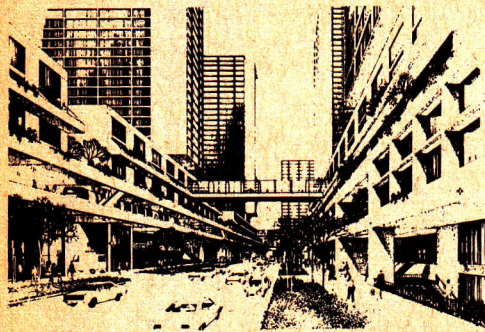
# chicago architecture:



*Sears Tower*

# future

Last month we did a short survey of Chicago's architectural heritage. Now we stand to lose that heritage through the various processes of random destruction and general corruption connected with the building trades situation in Chicago. It may be well and good to dismiss the problem as one of some historical kooks who don't want to see anything change; but think to what the situation will be like in fifty or even thirty years. By then the glass, concrete and steel school will totally dominate the environment of the city, with only a few old, brick office buildings set like ornaments amongst the shapes of the future (like the original Hull House sitting in front of Circle Campus and visible from the Ryan expressway). Now it's up to us whether the pieces we hand down to our children are the best examples of their



kind and meaningful architectural statements, or whether they are there because no one cared enough to bring them down. Note: a little more care about what we tear down and perhaps we'll have a little more care in what we erect and thus get into the habit of constantly progressing and improving the architectural climate of the city rather than just puddling along with whatever happens to be the average level of the art. We should let time refine Chicago into what Chicago has the capacity to be, one of the most beautiful cities in the world.

The speech over, let's take a look at what the future might hold.

In the near future we have the obvious development of Illinois Center, developing off Michigan Ave. and Wacker Dr. Originally conceived as Chicago's answer to Ville Marie and the underground train connected complex in Montreal, it is rapidly degenerating into just another batch of buildings if the inconsistency of Illinois Center, the Hyatt, the Standard Oil Bldg., and Harbor Point condominiums are any measure. Too bad. What could have been a model to urban planners around the world was just allowed to slip between the fingers of the developers.

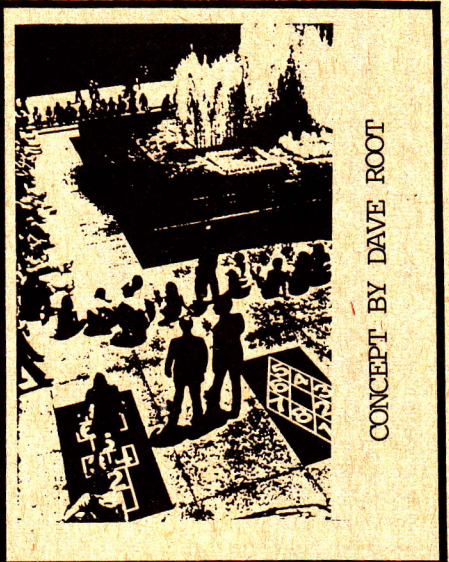
Hopefully, the same fate will not befall the area just south of the Loop and presently occupied by the railroad rights of way. The Chicago 21 plan paints a glowing picture of a moderate density community of homes and gardens connected by walkways keeping the pedestrian and vehicular traffic flows separate. A step in this direction was the pioneering Prairie Shores development and the South Common complex near the I.I.T. campus. If intelligently thought out, there's an excellent possibility that some of the flow to the suburbs will be reversed as modern homes are offered in the city within short distance of the city's center. Couple this with the tendency on the part of the energy shortage for people to be more interested in easier commuting to the urban core and the potential for this area is unmistakable. (That and it's proximity to the Loop would probably tempt quite a few people into taking bicycles, people presently taking cars from the suburbs and paying little to maintain the urban transit system. The long range effects could be surprisingly beneficial.)

Two other areas for potential major development are the riverfront and the near-north-loop (the area presently occupied by Joe's fishery and a wasteland of parking lots all along Grand Ave.).

Along the downtown branches of the river we could provide a promenade, boat harbor and more developments along the lines of Marina City. Along the Northern leg of the river, I find it very easy to imagine a circumstance something akin to what happened with lakefront property occurring. That is, a narrow (one to two block thick) band of fashionable buildings next to the river with the usual older neighborhoods or slums behind. Rather than Michigan Ave. high rises, I suspect some smart real estate developer will start something akin to a chain of transformed warehouses similar to Chicago's *The Warehouse*, or *Tenement Square*. Many of the warehouses along this section are already occupied by various people related to the arts and a book could be written on the interesting and imaginative treatments some of these lofts have received. In a future where space will be at a premium, loft sized apartments will never go begging for tenants.

On the south leg of the river, the 21 plan recommends amenities like parkland greenbelts along the river (which should cut down on the rat population) a marina for Chinatown and a few small new communities.

Is any of this feasible? Eminently. Whereas most cities face severe urban renewal problems insofar as they have no place to which to move the populations displaced by the process of demolition when clearing ground for new construction; Chicago has all the room it could possibly need. Within the very heart of the West and South side areas are long blocks of derelict buildings which the city simply doesn't have the funds to raze. Many cities wish they had our problems.



But back to the future. Still looking near-sightedly into the crystal ball, we see the plans for the rejuvenation of the Loop. Can anything reduce the flow of vitality ebbing away from Downtown along Michigan Ave.? Some architects say yes. One positive step in this direction is the corridor of plaza buildings between Dearborn and Clark Streets. To counterweight the inhuman scale of the skyscrapers along this stretch, a series of well planned open spaces was arranged. The result? Fair to brilliant. The Civic Center looks a little tacky with its various flames, pools, Picassoes and such—and tends to be windy and either too hot or too cold. At the other extreme is the First National Bank plaza which is protected, convenient and extremely exciting aesthetically. What these plazas portend may be the eventual closing down of certain streets in the downtown area linking all the plazas together into a giant pedestrian mall and gathering center. In a sense, the downtown area could be transformed into a shopper attracting, employee revitalizing area of perpetual semi-festival. Dave Root, a Chicago designer, has had a great deal of success in designing street games, diversions and other methods of

humanizing what is essentially the metropolitan factory. The idea of closing off various streets and turning them into malls (as was done in Englewood on the South Side on 63rd and Halsted) was also suggested by the Chicago 21. They recommend State Street. Root likes the idea of LaSalle while I think that upper Wacker could be a fantastic park belt surrounding the Loop outside of which large parking lots should be created while within which (and through the mall) small electric systems of urban transit could be used, meanwhile leaving lower Wacker to be expanded to take up whatever increase traffic flow there might be. This would also tie in nicely with the river-front development.

Other improvements in the Loop would be the redesign of some of the older blocks downtown and turning them into contemporary arcades where many different sorts of shops could be housed. This idea could be combined with a new push to create a system of tunnels, bridges, and enclosed courts that would allow shopping, browsing and just walking in total comfort all the year around. Utopian vision? Minneapolis is half way there already.

Various and sundry other projects would be to build into the lake. Not necessarily airports as the mayor would have had it, but a string of small islands so that more people could enjoy the pleasures of boating and swimming. Much of this work could be very easily done by simply extending present projects (like the area near the Planetarium, between Navy Pier and the Sanitation Plant and off of Belmont Harbor and Rogers Park). Not only would this provide far more park land for a far larger population but it would also serve to protect the natural beaches within the chain of islands (what's left of the beaches anyway). In this case, I suspect the problems and expenses of creating a landfill program (perhaps we could use specially treated waste as filler the way the Japanese do and as has been made practical by a downstate company) are secondary to a budget for the maintenance of such a project. Perhaps if Chicago hosted a World's Fair, this would be adequate enticement to embark on such a project.

One final piece of the local future picture would be the development of an adequate urban transportation system. Although we're constantly exhorted to ride the CTA, anybody caught in one of the rush hour cattle cars realizes that the transit system is already taxed far beyond its limit. Returning people to the city will only aggravate an already

grave problem. Centralization will ease the burden somewhat but the problem remains of what to do with an enormous pile of rolling stock when it isn't being used during rush hour. The only answer I can see is to use modules with the basic bus chassis. Rush hour? Click in the passenger carrying module (rather simple since the bus driver no longer make change or has anything to do with the passengers except answer questions. Physical separation of cab and compartment would be no difficulty.) Morning past the peak? Click in the garbage-truck module. After midnight? How about salting the streets, or delivering materials or any one of a number of uses the city might have. Perhaps an adaptation could be made that would allow turbine powered buses to switch to electrical power and take advantage of the city's elevated systems and superhighway corridors? Suggestions have been coming out of the labs of institutions like I.I.T. and M.I.T. at a heady rate. Let's try some of them out. We might get a gov't. grant and it surely can't hurt.

Another suggestion would be to increase the amount of park and recreational space available to people who don't live along the lake. The situation has been funded into a state of criminal and chronic neglect. In fact, let's have a master plan for the city developed; a plan by which new construction will be designed to allow a shift in population that won't leave the middle class homeless (not to mention the poor) and that will plan for a constant improvement in the quality of life in the city. Chance and randomness don't particularly care what kind of city we live in and the results can be the scenes in *Clockwork Orange* rather than the future we feel we have a right to anticipate.

To do a little wool gathering now, what specific changes can we expect by the year 2000? Bucky Fuller has suggested putting a dome over the city turning it into one giant mall. Whether this is to keep unwanted climate out or unwanted (by the suburbs) pollution IN was not made utterly clear. Another suggestion of Bucky's (and others) was to build large buildings that would float on the surface of the lake. This would solve short range congestion problems and allow enlightened urban renewal to do a decent job rather than annihilating any structure it finds on the little land it's managed to accumulate. People like Sandine and Ken Isaacs at the University of Illinois Circle Campus see the possibility of large movable pneumatic and tensile structures. Immense edifices similar in concept to

the American pavillion in Osaka during Japan's World's Fair. A collapsible McCormick Place or sports center could have certain advantages (not the least being that you could tailor them to the size of the event).

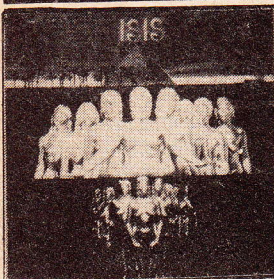
Other tendencies will be an orientation towards going increasingly underground—both in the city and the suburbs. Some of our tallest buildings may be no higher than the Prudential with immense underground support systems, arcades, and malls. In the suburbs, Woodfield will probably be the rule rather than the exception and some areas might have a view of rolling lawns and vales, with the mass of the house hidden below ground and the landscaping designed to obscure what is above. Various architects have shown that such a house could be designed to be airy and pleasant and not at all catacomb-like. Rolling vistas of parkland undisturbed by garages with only the occasional barbecue to disturb the natural flow! A rather enticing vision. Unfortunately, if property and building costs keep rising in the present manner, it will only be a fortunate ten percent or less who will be able to afford to ever live this way.

An ever more distant vision is that of Paolo Soleri's metropolis machines. Large blocks of concrete high as Sears Tower and, approximately cube shaped, might replace the present conglomeration of structures. At least, the idea is that the old would be replaced thus leaving large amounts of land open to use for farming, parks, or recreation. In actuality, the "Arcosanti" would probably be built and the surroundings never torn down, just transformed into a super low rent district that would attract those people too poor to be able to afford any place else. (Brazilia and its shanty town is a case in point).

Beyond this? Giant laser expositions of holograms along the lake front? A major decrease in the population allowing large parts of the city to be put under geodesic domes as historical exhibits? The city as giant carnival? The total disappearance of the city and the development of a pea soup of buildings covering the landscape and following the paths of wherever the expressways have incurred? It's up to us, architects, politicians, and city planners. We could be coming together because we want to, or sick inside because we want to be somewhere else. Those who stay will have a chance of making this area into something they find desirable, the rest will always be on the periphery of someone else's dream.

# triad's choice

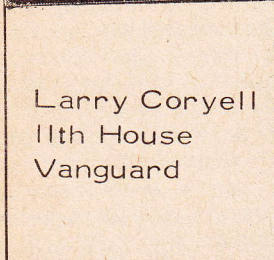
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Isis  
Isis  
Buddah



Mahavishnu Orch.  
Apocalypse  
Columbia



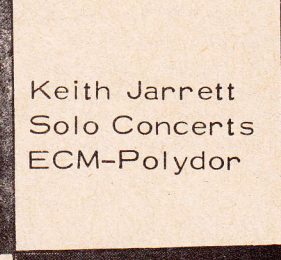
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11th House  
Vanguard



Minnie Riperton  
Perfect Angel  
Epic



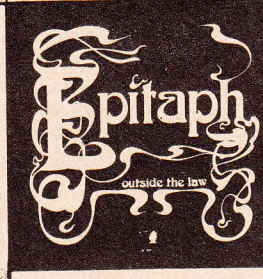
KEITH JARRETT  
SOLO-  
CONCERTS  
BREMEN  
LAUSANNE



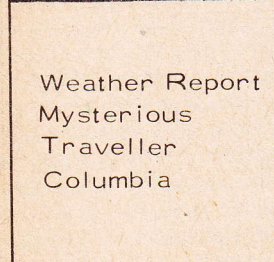
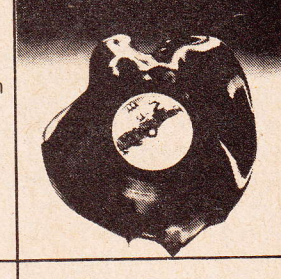
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Solo Concerts  
ECM-Polydor



Billy Cobham  
Crosswind  
Atlantic



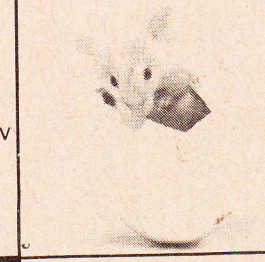
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Phaedra  
Virgin



Weather Report  
Mysterious  
Traveller  
Columbia



Epitaph  
Outside the Law  
Billingsgate



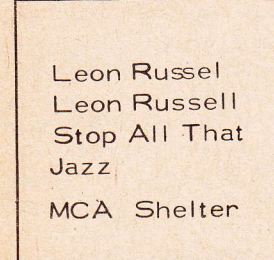
Triumvirat  
Illusions on a  
Double Dimple  
Harvest



Heartsfield  
Wonder of it All  
Mercury



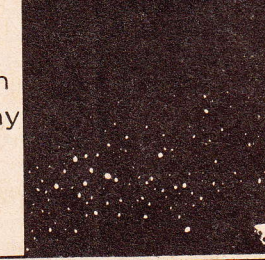
Les Variations  
Moroccan Roll  
Buddah



Leon Russell  
Leon Russell  
Stop All That  
Jazz  
MCA Shelter



Wendy Waldman  
Gypsy Symphony  
Warner Bros.



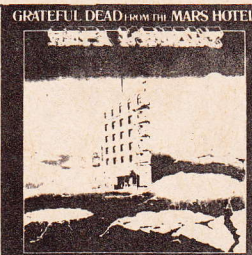
Bob Dylan/Band  
Before the Flood  
Asylum

# triad's choice

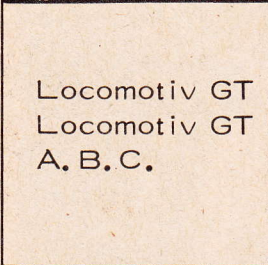
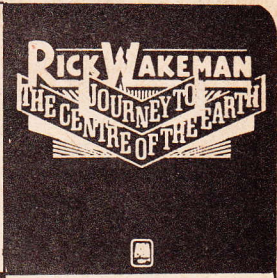
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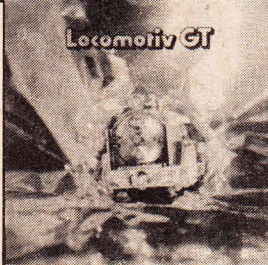
David Bowie  
Diamond Dogs  
RCA



Rick Wakeman  
Journey to the  
Center  
of the Earth  
A&M



Locomotiv GT  
Locomotiv GT  
A. B. C.



Grateful Dead  
From the Mars  
Hotel  
Grateful Dead



Dana Gillespie  
Weren't Born A  
Man  
RCA

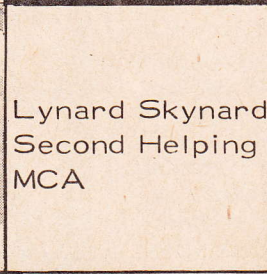


Ben Sidran  
Don't Let Go  
Blue Thumb

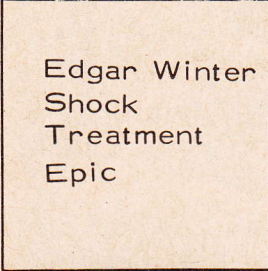


GARCIA

Jerry Garcia  
Round Records



Lynard Skynard  
Second Helping  
MCA



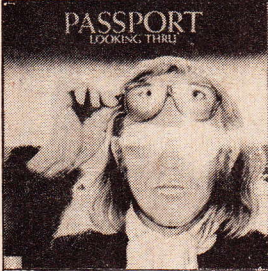
Edgar Winter  
Shock  
Treatment  
Epic



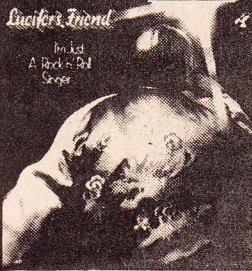
Jerry Garcia  
Round Records



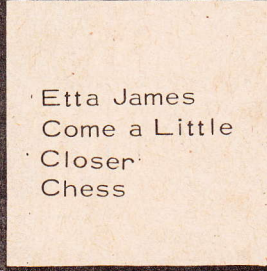
Golden Earring  
Moontan  
MCA



Passport  
Looking Through  
Atco



Lucifer's Friend  
I'm Just a  
Rock & Roll Singer  
Billingsgate



Etta James  
Come a Little  
Closer  
Chess



Roxy Music  
Stranded  
Atco



Bad Company  
Bad Company  
Swan Song  
Robin Trower  
Bridge of Sighs  
Chrysalis

If  
Not Just Another  
Bunch  
of Pretty Faces  
Capitol

Barefoot Jerry  
Watchin' T.V.

# rec ord S

Supersax  
SUPERSAX PLAYS BIRD  
(Vol. I and II)  
Capitol

Supersax is Med Flory and Joe Lopes on altoes, Warne Marsh and Jay Migliori on tenors, and Jack Nimitz on baritone. Besides the sax, there is Buddy Clark on bass, Conti Condoli on trumpet, Ronnell Bright on piano, and Jake Hanna on drums. If that doesn't mean anything to you, how about winning a Grammy in '74 for best jazz performance by a group?

Did they deserve it? I think so. To explain. There isn't that much Forties jazz music written for sax. For brass generally (especially trumpet) there was plenty, but the sax was generally relegated to back up with few or no solos, so Med Flory decided to change that.

Med Flory looks like a model for a cartoon of a "regular guy" by Jack Kirby. He has a wide infectious style smile and the easy manner of a lawyer who's never lost a case. Anyway, Flory got together with Buddy Clark back in '72 and the rest is history.

The group has a sound very similar to that of a diesel streamliner (the SuperChief as I imagine it) running over your body. There's just this gleaming musical mass roaring past at over a hundred m.p.h., a thousand heavy tons of flashingly coordinated musical energy. This sound is rich. There is something in the way the Andrews Sisters do *Boogie Woogie Bugle Boy* that gets me high, and that Miss M doesn't come close to. Supersax has that same something. This isn't nostalgia, this is real and it works. Why does it work? Perhaps it works for me because my mother worked on it. WW



ILLUSTRATION BY JIM BRINSFIELD

II swingshifts that inspired the speed with which these pieces are played. I suspect the genes of quite a few people in America were altered by the frantic pace of the Forties. Things will just never be as slow as the Thirties agains—Gatsby deco art or no. If you can get off on the sound of masses of power refined into sleek, high velocity forms—you'll enjoy this album. Even if you don't, this music is played with such tight professionalism, that just the

technology is a show in itself. The melodic base of the works just drops away and a different level of music appears, a level that transmits a feeling and perspective all its own. Don't let the awful cover on Vol. II (*Salted Peanuts*) put you off. This is fine music, and more than a change of pace. If they show up at Jazz Showcase again in the near future, make a point of hearing them. They're even better live.

Edward Kislaitis

# RECORDS

Ben Sidran  
DON'T LET GO  
Blue Thumb

I was sitting in the Quiet Knight waiting for Sidran to go on, thinking what a pleasure this was going to be. These large moths were wheeling about, suiciding into luminous puffs and short sizzling sounds adding just the right atmosphere (why does the Quiet Knight have moths and most other establishments—flies???? Does Richard import them from Colorado?) to the highly dark and Calcutta dense room. Ahhh, the joys of anticipation.

Most of this chop licking was due to Sidran's latest album, *Don't Let Go*. Sidran really demonstrates some admirable talents as a jazz composer, the band behind him is tight and very fine and the production on most of the cuts is of well above standard quality. All this is very gratifying insofar as part of the album was recorded in Madison and Chicago. But then, that's only to be expected. You see, Ben is a Wisconsin Boy. He even has a late night t.v. show up there (which this album almost tempted me to a long distance reception aerial for—how about importing some tapes Chicago telemedia moguls?) No he doesn't have apple checks, blond hair or clean shaven skin. Just the opposite. He looks like what he is. A midwest jazz-blues musician. Being a musician in the midwest is like being born and named Percival on the south-side. You wind up pretty tough proving yourself—if you survive.

Sidran has survived, in aces. The music on his record is fast, clear, sophisticated and interesting. Interesting! Everything on the album is Sidran blues, but has a range from almost totally traditional blues to some very experimental sounds that feel the way O'Hare airport looks. There is very little to show that Sidran ever played with Steve Miller, which is just fine with me. Yes, you can play low down jazz and do it without being wasted and blowing chord changes and the rest of it.

Just to clarify, this unlikely collaboration was back in the 'where were you in 62' days, when Sidran, Boz Scaggs, and Steve Miller had a group called the Ardells and were playing the Wisconsin frat houses with an eye to making it in Las Vegas.

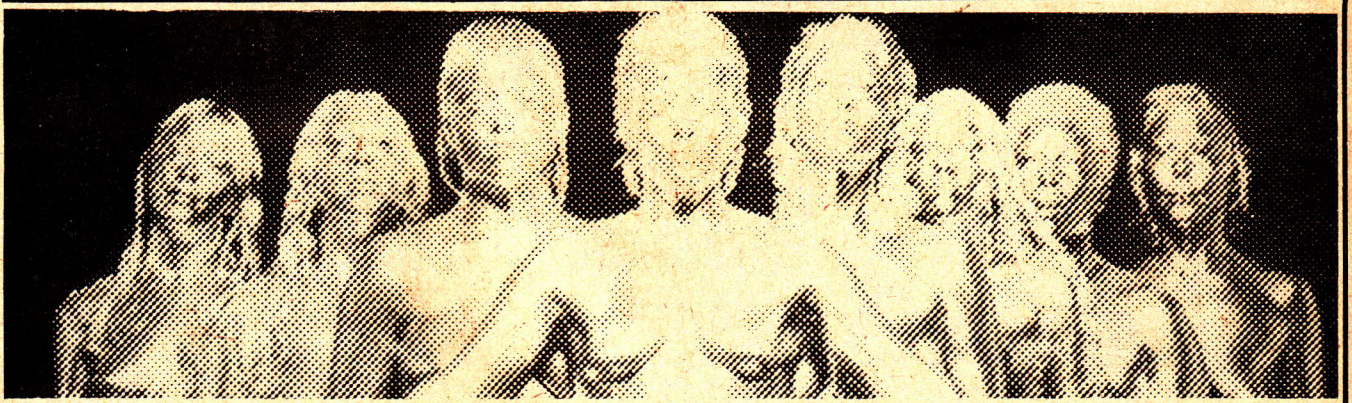
But enough of the past. Sidran has just finished a book called *BlackTalk* (a McLuhan oriented piece on the origins and nature of jazz in America) for which his qualifications are, being a jazz musician, a Ph.D. in American Studies, and a teacher at the U. of W. He also has a few more records (*Feel Your Groove*, *I Lead a Life*, *Putting in Time on Planet Earth*) and some interesting back up work with Peter Frampton, the Stones, and others back in 68 England. But for details on that catch Saul's interview with Sidran which will be broadcast this month.

But back to the Quiet Knight! The band comes on and starts tuning up—the moths are hustled offstage, the band starts playing and finally, Sidran—Dr. Jazz (not to be confused

with the ice cream parlour) bursts on the stage in his white cocktail club piano player's suit and the set almost takes off.

Almost? It does and it doesn't. It isn't that the band he's touring with is inferior to the one on the album (as some dailies critics suggested), although one of the members looks like Ed Begley Jr. doing one of his skits. The lead guitarist could play some really fine licks when he wanted, and the sax man was great even if he did get a little carried away. Perhaps it was the indifference of the reviewers on Wednesday, perhaps he felt too at ease in the Chicago environment? Maybe the quality of the audience on Friday (Is that Sidran? Well he's sitting by the keyboard, I guess he must be Sidran.) had something to do with it; but Sidran was coming on just a bit too much like a post psychedelia Andre Previn, with a Mose Allison voice. A shame because his music belongs here! It feels right.

Sidran reminds us, *Don't Let Go*. Maybe he should remember, *Don't Hold Back*. By the way, Sidran produced an album of Boston guitarist Paul Penna (Penna?) with Jerry Garcia, Harvey Brooks, Gary Makalbauer and the Persuasions backing him up. Albert Grossman seems to be hanging up its release. So, people who want a chance to listen to this combination—write a letter and tell them so.



Isis  
ISIS  
Buddah Records

I made a special effort to catch Isis at the Rush Up recently totally on the basis of this album. I wasn't disappointed. True, they played in jeans and other examples of regular clothing rather than the chrome plated nudity they exhibit on the dust jacket. True

this is a fairly large group and the stage at the Rush Up was sorely pressed to accommodate them all. Yet—live up to expectations they did.

The sound of the group is a curious cross between a rocking, early Blood, Sweat and Tears approach and a mildly surrealistic Fifth Dimension (Rubber Boy doing the most to cause this impression).

This is not to say that they are

dedicated to nothing more than demonstrating their technical competence. They use the tightness of their sound to achieve some very powerful musical effects.

The most obvious difference between this band and the others around is the full and skillful use of the horn instruments. It's not too difficult to get that brassy call to arms sensation, it's another to be able to invoke a distant,

# RECORDS

dreamy feeling the way they do in something like *Everybody Needs A Prayer*.

Concerning their sound live, they tended to avoid their compositions that dealt with Christian themes like *Servant Saviour*, although whether this was done for technical reasons or others I don't know. Instead there was a greater reliance upon standards like *Superfly* and the other club tunes. In spite of the fact that they were cramped and having trouble with the equipment and were often invisible to large parts of the audience due to the veritable heap of speakers reaching up to their nest, they turned in one of the most good-time performances I've heard recently. They actually looked like they were enjoying what they were doing, as opposed to a lot of groups who come on stage so "down" and aloof they make you feel like they're doing you a favor by letting you listen. This intense satisfaction and pride in the music they're making comes through clearly

in both the stage performances and the album cuts and sets the group some notches above the competition. Especially worth noting are Suzi Ghezzi's work on lead guitar, Jeanie Fienberg's super sensitive flute work and full voiced sax (I tended to prefer her compositions as well). Liberty Mata did a killer solo on congas which I couldn't see but which sounded like pure dynamite.

I'm looking forward to more in the way of interesting, easy listening albums from the members of this all female group.

ISIS  
Buddah

The Village Voice carried an article a few months back about ISIS and it had fine things to say concerning the live performance of this band of rock women from New York City. At the time, they were packin' 'em in at a local bar and were playing some no-nonsense music that the writer just raved about. My introduction to ISIS came one

Friday evening via the box with all the different people inside and I dug them. They presented a big city roughness peculiar to New York and a visual immediacy not soon to be forgotten by one who's seen them all. I was impressed then but I can't say the same after hearing their album. The rhythm section is perfect but the horn arrangements are either overdone or underdeveloped, causing a separateness of sound that becomes glaring after continuous listening. Guitarist and lead singer Carol McDonald's abilities are tuff' enuff' but the tunes she co-writes with Ginger Bianco often miss the mark of quality that keep good rock bands going. Perhaps ISIS can only be taken in small doses. Like fifteen fast minutes inside the box or the time it takes to write this review. Let's hope not.

—C.W. Smith



Cybill Shepherd  
CYBILL DOES IT TO COLE PORTER  
Paramount PAS 1018

Whenever a new trend is started by somebody one of the things you can be sure of is seeing is everybody following along and trying to cash in on the trend. Some people do this successfully, but

most people that try a rip-off blow it miserably. Paramount has made a bid to have their own Suzi Quatro, and believe me, they blew it miserably.

The only reason that you might even think of comparing Suzi to Cybill is because both inspire non-gays of impressionable age to shoot their wads with the slightest bit of effort. For

every guy sitting home pounding to Suzi's album, there must be two guys and several wimps pumping madly to one of Cybill's cover girl shots or the memory of one of her movies. Just the same this won't work out, it's as stupid a move as replacing Maria Muldaur at the last minute with Charo.

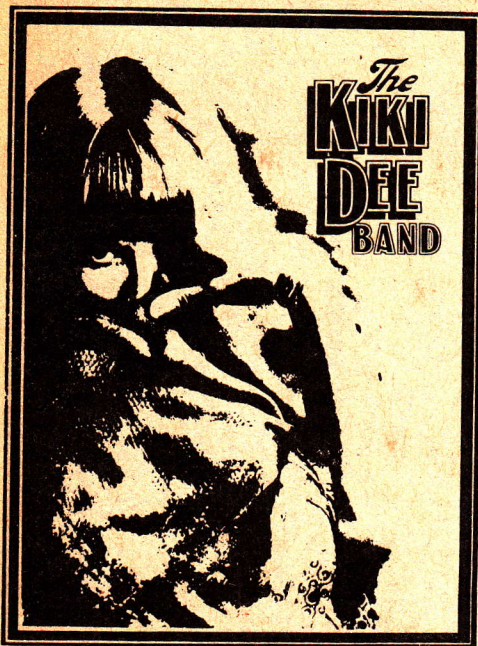
Cybill can't sing. Maybe I should say her singing is as good as her acting and let you figure that one out because I've been offending more than my quota of people lately. Furthermore, Bogdanovich can't produce an album; he claims his directoral talents owe a debt to the Marx Bros. films. If you think that's true, you should hear this album.

Cole Porter enthusiasts are encouraged to avoid this album at all costs. It will turn out as disappointing as the Alshire 101 Strings Playing the Rolling Stones Songbook. I have this deep down feeling that a lot of guys will be running around humming Cole Porter melodies over the summer. Be sure to laugh if you catch anybody doing that.

Oh well, in the yiddish language, "Cybill" means onion. In the English language, "Cybill" means lemon. If she's supposed to be the sex symbol of the seventies, then this country has reached a more advanced state than I had imagined.

—Graham Carlton

# RECORDS



Kiki Dee  
LOVING AND FREE  
Rocket Records

Kiki Dee was in town recently doing a concert at the Amphitheatre. Something comes through in person that it would really be expecting too much to expect vinyl to capture. Although playing to a predominantly rocker audience, she managed to win them over to what she had to say by the time she concluded her set. With the added experience of seeing her live and talking to her later at the inevitable Holiday Inn, it seemed necessary to add one more review of her album to these pages.

The three singles first released in America aroused perhaps an excessive amount of interest in the relation of Kiki to Elton John. Admittedly, Elton is taking a high degree of interest in the album (even to the point of having produced it with Clive Franks and playing piano and mellotron on the album) but the real interest is in the development of a new talent that doesn't need a gimmick, hype, or mass produced media 'image.' Kiki is relying almost entirely on native talent, a good voice, and a little help from her friends.

Side one functions as an introduction to the singer herself. When talking about the laid back, almost wistful quality of some of the cuts she confided

that she does most of her composing sometime after midnight, when everything is silent.

Side two is more of a rocker and she shows what she can do with Taupin songs and some blues style movers. It's a real pleasure to hear a voice that simply knows what to do. Excuse my sentiment, but I'm a sucker for music that comes from the heart and not a textbook of musical theory. There's still a place for romanticism, and there's always more room for a performer like this. The excellent production is just a bonus allowing a new talent to properly be heard. As for the future, Kiki herself explained that she doesn't have any plans or fantasies that she intends to live her life by. Just keep on growing by being loving and free.

Pointer Sisters  
THAT'S A PLENTY  
Blue Thumb

They dress like my mother used to in the late forties. But you knew that anyway. Not about Mom but the Pointer Sisters. Their songs and appearance evoke images I can never say I remember and which only come to me through the courtesy of the silver screen. They've got their act down pat. Torch songs; be-bop scats, post war nuggets and a tune that could have been heard on radio's Gene Autry Ranch are all here. But unless you're into history or novelty, I'd leave this alone. With their vocal proficiency one hopes the Pointers are developing a new act. Of this one, that's a plenty.

—C.W. Smith



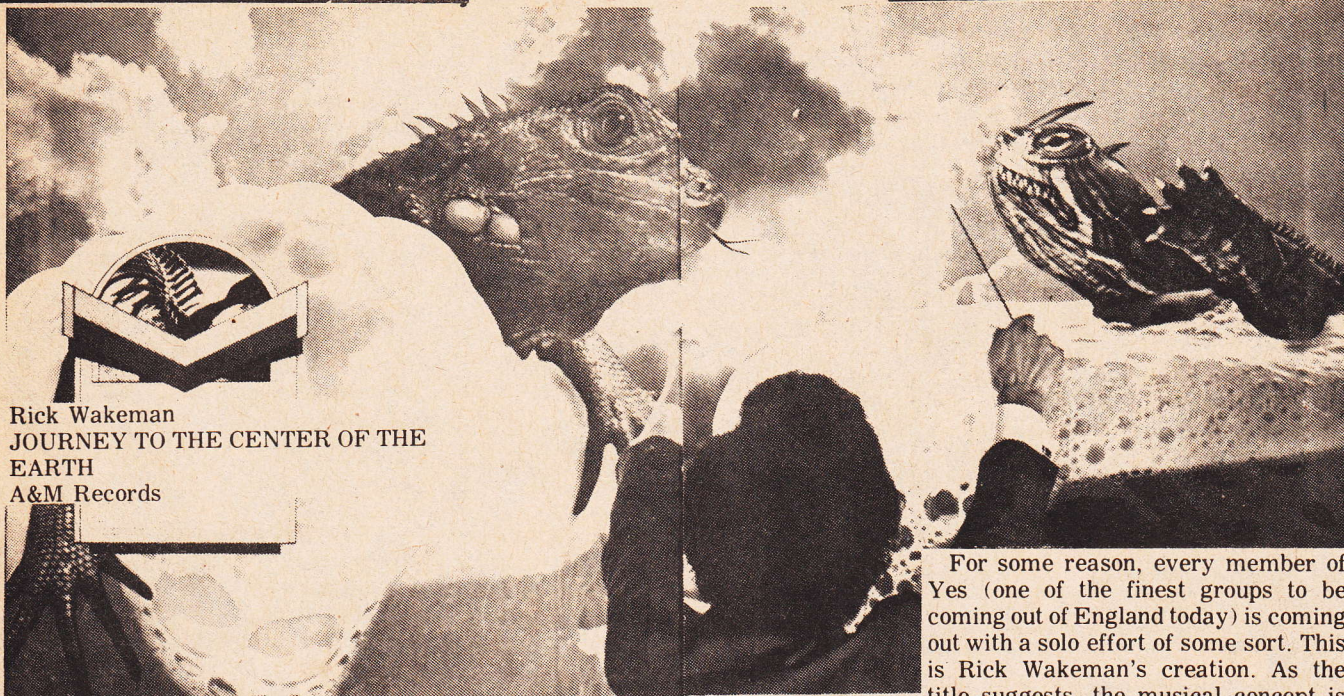
Ray Manzarek  
THE GOLDEN SCARAB  
Mercury SRM-1-703

The man who played magnificent keyboards for the Doors (witness "Light My Fire," "Riders In The Storm," etc.) has emerged as a solo. But even as a Door, his playing was anything but subordinate. Particularly noteworthy is a song included on The Golden Scarab entitled "Solar Boat,"

which has garnered some FM airplay. The final few Doors album, recorded after leader Jim Morrison's demise, should now become bargain bin classics now that we know that Manzarek had it in him. The other two surviving Doors, Robbie Krieger and John Densmore, have formed the Butts Band, and have one Blue Thumb LP, which is meek in the light of Manzarek's debut.

—Cary Baker

# RECORDS



Rick Wakeman  
JOURNEY TO THE CENTER OF THE  
EARTH  
A&M Records

**The Cats**  
**THE LOVE IN YOUR EYES**  
Fantasy F9449

Fantasy doesn't do a lot of pre-hyping on a group so when I got 2 letters telling me about them, I got a little worried. I knew that the Cats were a hot shot group in Holland, but I thought that this album would be a disaster because Al Capps was listed to be at the helm. I distrusted Capps because of the albums his name turns up on, like *Cher Bono* and *the Kids From the Brady Bunch*.

A few plays brought back all sorts of feelings of security. Apparently The Cats are too hot a group for anybody to mess with. The album is alright, but they try a little too hard. Their music requires quite a bit of effort to listen to, and this album carries on for too long proving once again that being musically competent doesn't make you interesting, it just means you play in tune most of the time.

If Capps produced their next album, he should go after the band without such a heavy hand and let them have more of a free reign because if Holland eats the Cats up as much as they did *Focus*, I can't see them going for something this heavy handed. Perhaps if the Cats weren't such a hard band to listen to casually—Capps' mediocrity might have gotten lost in the shuffle, but it looks like the stars weren't smiling upon this union.

—Graham Carlton

**Manfred Mann's Earth Band**  
**SOLAR FIRE**  
Polydor

Don't overlook this album! If you are at all aware you know that Manfred Mann has come a long way since the days of "Do-Wah-Diddy." Mann's Earth Band is an entirely different animal—quite a beautiful one at that. The sounds that are produced on this album with only four instruments and a synthesiser are truly incredible. *Solar Fire* offers a lovely musical journey to some of the planets: Pluto, Saturn, and Mercury as well as Earth.

"Father of Day" is a litany to the Creator, a joyous prayer of thanks for all of the wonders of life. Despite its length and repetition in words, it doesn't become boring. "In the Beginning, Darkness" is a heavy space number loaded with powerful guitar work and delicious double drumming. It can send you to the outer edge of the universe. "Pluto the Dog" is a great instrumental with a cute gimmick. It uses the barking of a dog to accent the rhythm. Don't laugh. It sounds better than you might think.

Every single cut on the album is excellent. *Solar Fire* comes through with all the energy, warmth and tingling vibrations that the title implies.

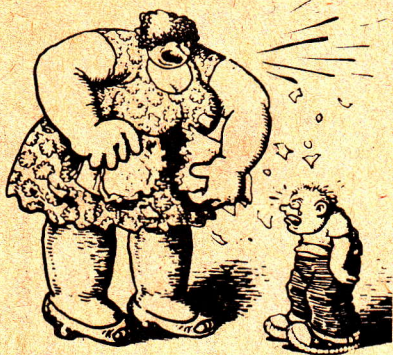
—syrén

For some reason, every member of Yes (one of the finest groups to be coming out of England today) is coming out with a solo effort of some sort. This is Rick Wakeman's creation. As the title suggests, the musical concept is based foursquare on Jules Verne's epic work.

The result? The music is remarkable, transforming Verne's adventure saga into an hour long poem. Also, the recording brings an entirely different significance and symbolism to this curious piece of exploration-fiction. By quoting from Verne's original work (using a James Mason voiced narrator), coming up with songs dealing with incidents in the book, musically doing symphonic quotes and passages (a musical concomitant of the Mason narrator), and performing large pieces in rock-group mode: Wakeman manages to come up with one of the most stirring visions and auditory treats available. The arranging is mind boggling and completely satisfactory. The production is impressive and touching as it ranges from "Wagnerian" nature worship awesomeness to almost child-like pleasantness. In the *Mahavishnu* review, I mentioned that I detect a new tradition of electronic classicism developing. This album is a proof that such a tradition is more than a little along the way to becoming a reality.

Besides that, this album has a youthful exuberance and scope that clears the mind and does the heart good. So what if you can't dance to it, a PRIMO album. A nice job on the part of the London Symphony as well. They're totally integrated and you never notice any dualism in the music. A veritable B'Hai temple of musical imagination. And you learn geology as well.

# RECORDS



R. Crumb and His Cheap  
Suit Serenaders  
BLUE GOOSE BG 2014

Are you on the look-out for a wierd number that's sure to be a collector's item by the end of the month? R. Crumb, the same R. Crumb of comix fame, has gone out and put together a band. He said that he wanted to retire from the comix world, and it looks like he really meant it. Now his artwork is confined to doing album covers.

Unfortunately, nobody will take this seriously. The music is quite good showing that he either had latent abilities or that the \$100,000 he rolled up while doing the comix provided him with a lot of spare time to learn how to pick. The cuts are basically a lot of old rags, blues, and waltzes; and with all the interest in Scott Joplin, the back of my mind wonders if this could become a left field hit like the soundtrack from *The Sting*.

Behind Crumb's banjo, we find the other two members of his band going to it on a variety of instruments. All this adds up to another victory for Nick Perls in the quality department. For a victory in the financial department, he has to rely on people like me to spread the word to people like you. Why don't you put off buying that *Dylan/Band* live lp? That album will be gold even before it hit the rack. And anyway, you can buy it anytime you want. Who knows when you'll be able to get this one. As they say in Hollywood, you read the book, so now...

—Graham Carlton

Aerosmith  
GET YOUR WINGS  
Columbia KC-32847

An amalgamation of 25-year-old teens who lay down some excellent third generation rock and roll. It seems as if rock has made a conscious regression to the good, simple times of the 50's, which coupled with the complexity of the present, makes for a powerfully ambivalent genre. Areosmith, out of Boston, is a kick-em-in-the-ass outfit that could become an American Mott the Hoople. Let's anticipate that they'll get their wings together.

—Cary Baker

Kiss  
CASABLANCA  
NB 9001

Here comes Kiss with a flashy cover on their first album; all dressed in black, shadows, black designs and red lips over white-face. A statement to encourage/discourage a potential buyer. But wait, the band can play music. If you like a bit of a show, it comes with the rock'n'roll, or if you only want the music, close your eyes and listen.

Now, *Strutter* is about a woman, and Gene Simmon's vocal tells us she's not very nice. But she has inspired Paul Stanley to play a kinky bit of rhythm on his guitar. So their loss of companionship comes out as good music.

Two more songs about evil females let us know that although they paint their faces, Kiss are definitely a heterosexual band. Aha, then comes the perverseness, a long song to a bottle of cheap gin. So the boys stray away from the socially acceptable now and again. But the music continues to move at a heavy pace. Kiss are gulpers, not sippers. If *Cold Gin* produces such emotion, who am I to judge?

They've been going at it like this for one whole side. As good as it is, how about some variety? Well, *Love Theme* from Kiss is a bit different, but rather boring. Just a few jazzy riffs sans vocals. One more engaging but not overpowering song, and then a strong finish. A quiet introduction to show that the band has a tender side, and then stomp on it. *Black Diamond* rocks for a while and then ends with a twist. Let's not have an abrupt ending. We'll just take the tape and slow it down. They did it on purpose, so don't panic and think your turntable has become lethargic.

Kiss have more energy than an L.A. band. Ace Frehley bends his lead in and out of the musical fabric created by the solid rhythms of Stanley and Peter Criss on drums. If they're a bit repetitious at least they rock. And God knows we need more of that.

—Tom Rusch

Mott the Hoople  
ROCK AND ROLL QUEEN  
Atlantic SD 7297

Was 1971 that long ago? It only seems like three years ago that Linda Cohen and I were sitting around talking about her cassette tape deck. The record prices had just been raised from \$4.98 to \$5.98 (some of you probably aren't old enough to remember back in the prehistoric days) and she decided that she should get a tape deck and tape her friends' albums in order to save money in the long run. Unfortunately for her (outside of Zappa albums) none of her friends had any albums that she wanted to tape. She started complaining that because she got to the store a week late, she had to pay the new higher price for a Mott the Hoople record. Linda liked Mott the Hoople a lot and was mad because her friends had never heard of them. I knew who they were. I got my albums for free and knew the names of almost everybody. I never talked to her after that and it looked like Mott wouldn't make any more albums either.

Well, now they are as big as they should have been all along. *ROCK AND ROLL QUEEN* is a collection of pre-Bowie cuts that are quite findable in better bargain bins everywhere. The cuts on here are a good representation of the band as they were at the dawning of the decade. Mott could always thunder hard and fast, and it seems obvious that it was only a matter of time before they would chuck Bowie. Except for a greater degree of slickness and professionalism, R & R *QUEEN* serves as a good bridge between their last Atlantic album and the current Columbia release *THE HOOPLE*.

Remember, rock and roll will never die, it just rolls over and plays dead every so often.

—Graham Carlton

## rec ord S

David Bowie  
DIAMOND DOGS  
RCA



With utter ruthlessness, Bowie continues to pursue the final horrifying conclusions of his inner logic. Harlan Ellison once wrote a story of a dog and his boy of which this is the musical equivalent. There's little to say except that if you showed up to just hear the music like Romeo who stumbled onto Dylan's Desolation Row, you're in big trouble. This is a vision of depth, insight of accuracy, and fable of coming horrors which will seem commonplace in fifteen years. But his own legend with which he starts the album says it all.

**FUTURE LEGEND**  
And... in the death—as the last few corpses  
lay rotting on the slimy thoroughfare—the shutters  
lifted in inches in Temperance Building—high  
on Poachers Hill and red mutant eyes gazed  
down on Hunger City—no more big wheels—fleas the size of rats sucked on rats the  
size of cats and ten thousand peoploids split into

small tribes coveting the highest of the sterile  
skyscrapers—like packs of dogs assaulting the  
glass fronts of Love Me Avenue—ripping and  
re-wrapping mink and shiny silver fox—now leg warmers—family badge of sapphire  
and cracked emerald—any day now—the year of the Diamond Dogs  
“This ain't Rock'n Roll—  
this is Genocide.”

—Edward Kislaitis

Velvet Underground  
1969 VELVET UNDERGROUND LIVE  
Mercury SRM-2-7504

Like a work of art, the Velvet Underground, spawned by a particular time and place, have become timeless. The latest chapter in the continuing saga is available on this double album, 1969. When you realize that their first album was released in 1967 and the band dissolved sometime before LOADED was released in 1970, this album provokes wonder.

Certainly Lou Reed, an original Velvet, is still an active performer. But his current career alone isn't strong enough to make it economically feasible to release these old tracks. There is something more at work here.

In the beginning the Velvets were part of the Warhol stable. His particularly New York vision of America brought together the energy of rock music and the staging of a cabaret show to present a multimedia experience. The vehicle he chose was a band he renamed the Velvet Underground.

From this propitious beginning the band slid right into obscurity. Of course they were a New York favorite, and a few people outside that city were aware of them. But you only have to bring them up in a conversation today to realize how unknown they have always been.

1969, recorded live in Texas and San Francisco, does not show the band as anymore than they have always been. There are Reed's monotone vocals sung over the repetitious guitar riffs and insistent drumming. Most of the songs have appeared on previous Velvet's albums.

Yet in this very repetition, that has always characterized their music, a clue is found. It is a drone that mesmerizes rather than bores. The chords strike at the center of your being and trigger an instinctive response. The 3 or 4 minutes of instrumental at the end of 'What Goes On' is no act of

creation by a supergroup. It is a sublimated intensity that carries you along while the guitar, organ, and drums seem to repeat themselves endlessly.

And in turn, who can say what effect Reed's lyrics of drugs and violence can have when they are sung with such a straight face. 'Sweet Jane' sounds like a real dolt. But Reed's voice combines with the lyrics to make her someone fascinating.

Banal is a word someone who is casually acquainted with the Velvet Underground might use to describe them. For those who have become enamored of this bunch, they might accept the word, but would have it done up in five foot high neon letters. If you don't know the Velvet's music, here's your chance.

—Tom Rusch

# RECORDS



*Dana Gillespie*

Mick Ronson  
**SLAUGHTER ON 10th AVENUE**  
 RCA APL 1-0353  
 Dana Gillespie  
**WEREN'T BORN A MAN**  
 RCA APL 1-0354

Till now there has been only one Mainman 'artiste,' that master of cosmic rock, David Bowie. With the release of these two albums the Bowie empire expands.

Of course, Mick Ronson has been visible as the lead guitarist of the Spiders from Mars. So this lively, fair-haired lad is not a stranger to the rock stage. But now he's being groomed as a star.

Dana Gillespie comes through a bit obscure. To the real Bowie addict she may be known as one who befriended a young man named David Jones, an earlier incarnation of Ziggy Stardust. Lurking in the background of the British pop world and the London stage, she has stepped out with an album of her own.

**SLAUGHTER ON 10TH AVENUE** portrays Ronson as more than just a lead guitar player indulging himself in a display of instrumental virtuosity. It is Mick's talent as an arranger that shines forth on this album. 'Love Me Tender,' the opening cut, is resurrected and reborn. It becomes something different than the ballad Elvis Presley recorded back in 1956. To this song and 'Slaughter on Tenth Avenue,' the Richard Rogers movie tune, Ronson brings a style that while built on the energy of early rock'n'roll, overcomes the simplemindedness of 50's music without losing the simplicity that made it so popular.

Another aspect of the Ronson / Bowie style is drama. On 'Only After Dark,' Mick's voice and a backing vocal languish over a percussive instrumental track, creating a touch of anxiety. The next cut, 'Music Is Lethal' drips with emotion. It's not necessary to take this song seriously to enjoy the dynamic tension it produces.

With Trevor Bolder on bass, Aynsley Dunbar on drums, and Mike Garson on piano, Ronson has made a start toward establishing his personality.

Gillespie, following Bowie's lead, projects an image on her first album. From the cover photos of her in black corset and red boa, to the songs of sexual ambiguity—a personality emerges. And cutting through this fabrication / reality is a musical talent that contradicts any cries of gimmickry.

While the title song, 'Weren't Born a Man,' may be designed to titillate a public fascinated with bisexuality, taken together with the other songs on the album it becomes only a part of something larger. The lush arrangement of 'Stardom Road Part I,' is contrasted with a more rock influenced 'Part II.' The longing of 'What Memories We Make' is countered by the resignation of 'Backed a Loser.' Gillespie is working, as a woman, in a male dominated industry. Without models, she is creating her own mold. 'No assistance, low resistance / Don't help to make an easy task / From what I've seen now / I'm not as green as when I met you.' She has a senuous female voice, but behind this Julie London vocal style a new sensibility is being formed. This album is another step along the path for Gillespie. And for us.

—Tom Rusch

ARLO GUTHRIE  
 Reprise MS 2183

The first thing you notice about Arlo's new album is that the art department did a lousy job superimposing the picture of him and his kid against a mountain background. Once you pass that point, finding fault is an awfully hard task. This album is more listenable than **HOBO'S LULABYE** and much less forgettable than **BROOKLYN COWBOYS**. Basically, this is about the best album that he's ever put out.

Arlo is now a full fledged grown-up and he doesn't have to stand in anybody's shadow, shoes, or foot steps; nor does he have to be haunted by the memories of Alice's Restaurant. Except for dad's "Deportees," all the songs are his own compositions, and it shows that his writing skills are the best they have ever been. Despite his writing talents, he wanted to prove himself as an interpreter and adaptor which he also did on two respective cuts.

The musicianship is by some of the finest session people around. Producers Pilla and Waronker spared no expense in rounding up a full compliment for Arlo. In the back-up stable you find all sorts of perfectionists from Byron Berline to Clydie King.

Arlo Guthrie is a good title for this Arlo Guthrie album.

—Graham Carlton

Barry Goldberg  
**BARRY GOLDBERG**  
 Atco SD-7040

Goldberg was a leading proponent of the Chicago Jewish blues scene of twelve years back, along with Msrs. Mandel, Bloomfield, and Butterfield, who would tour the South Side bars for fun and harassment. His two Buddah albums were brilliant underground classics, particularly an ode to Hendrix, "Jimi's A Fox." Since then, Goldberg penned "My Imagination" for Gladys Knight & the Pips, and has become a lackluster hum-dingerfolksinger. Bob Dylan produced his first Atco solo effort, but that's difficult to fathom. Twelve rather ordinary songs that would nonetheless do Mrs. Goldberg proud.

—Cary Baker

## EURO ROC

Premijata Fornerja Marconi  
**THE WORLD BECAME THE WORLD**  
 Manticore-Atlantic

It's hard to say if the resemblance between PEM and Genesis is accidental or incidental to the fact that they have Pete Sinfield doing the English lyrics. In any case, this Italian group sounds quite similar to pre-England by the Pound Genesis, and that's saying quite a bit. The poetry of the lyrics is impressive although sometimes approaching perilously close to Rod McKuen rather than, well...Italo Calvino say. If the lyrics tend to approach preciousness at some points, at others they go well over the boundary of ego-psychelomania ala the Moody Blues. It may be inadequate art, but it certainly is impressive and a little shaking if you have the volume turned up loud. In the conservatively cosmic vein are *The Mountain* and *The World Became the World*, while *Just Look Away* has a number of elements of the former. *Four Holes in the Ground* is an enjoyable well balanced cut whose lyrics are almost perfect except for the line "Chicken in a zoo" which I have no use for. Premoli does a nice job on keyboards and Pagani's woodwinds and violin are a real asset to the group. Sound quality is average and production is taxed by the conceptual strain. There must be some other way of expressing infinity than turning up the reverb and echo controls.

Tangerine Dream  
**PHAEDRA**  
 Virgin

Tremendous is the word I'll use for this one. Three premier keyboardists have sufficiently drowned their egos to create a work of stunningly beautiful electronic complexity. Moody, dramatic, downright Hitchcockian at times, Edgar Froese, Chris Franke, and Peter Baumann demonstrate the electronic-synthetic-mellotron wizardry of technological man in the twentieth century. They further explore the territory covered by Mike Oldfield's *Tubular Bells* and run into a few surprises they never counted on. Yes, friends, this is a thriller.

—C.W. Smith

### TANGERINE DREAM

Phaedra  
 Virgin Records

This is one of the most visual offerings of music I've ever heard. My preferred manner of listening to this album is putting on the headphones, lying down on the couch, and staring out the window at the sky. Whereas most music functions along certain basic laws dictated by the property of acoustical waves and the patterns of preconceptions of the human mind; the music on *Phaedra* tends to simply ignore these dictates with the result that you have a creation far more like film (in its sense and structure) than music. Highly reminiscent of Terry Riley's *Rainbow in Curved Air* or the more widely known *Tubular Bells*, this album is a unique presentation of auditory textures and poetic visions. Unlike most experimental music, which works fine conceptually but tends to send you running screaming from the room, *Phaedra* retains rough musical sense to function as entertainment (of an admittedly futuristic sort) as well as "Art," and a cold steel vision of nylon, neon, and unearthly energies unleashed on surrealistic plains. (Note: An odd side effect of this album that may be a carryover from its cinematic quality is to turn your environment into a film. A very odd and lonely feeling, but very effective and disturbingly profound if the sun isn't shining.)

### KRAAN



Kraan  
**KRAAN**  
 Wintrup  
 Intercord / Spiegelei

*Tangerine Dream* and *Doldinger's Passport* aren't the only interesting things going on in the German rock scene nowadays. Kraan's new album offers another direction *Deutsch-Rock* seems taking. In this case the experimentation is with the use of voice, sax, congas and "other stuff" in what is essentially a hard rock structure. Johannes Pappert does a very good job on sax and percussion while Peter Wolbrandt manages a number of interesting effects with his vocals and does a more than passable job as lead guitar. Technically, the production of this album is very good and the band sounds tight. Perhaps my only objection would be the extreme reliance of not just this band on a heavy, repetitive bass line. Instead of coming off sensuous as it does in *Reggae*, it's simply ponderous. On the plus side is the original use they make of voice. Part absurdity and part solid musical talent, it's a bizarre and alien piece of rock. Maybe Zappa has some German relatives, and he didn't even know it. For the most part, a very dense sound leaning towards chanting (especially *Gut und Richtig*) but the Wintrup cut comes close to the Brechtian strangeness of English songs written by Germans (with a touch of the novel point of view you get with some of Ionesco's plays).

# RECORDS

Osanna  
MILANO CALIBRO 9  
P. I. Records

One is tempted to describe this as the archetypal experimental album, if for no other reason than you can find some piece of just about every recent musical experiment stuck in there somewhere. Good? Bad? Heavy metal rock alternates with symphonic passages which are interrupted by a flute doing Return to Sorrento. Is it done well? Yes, it's extremely slick. What we have here is more of something which for lack of a better term, I can only refer to as *avante-rococo*. Something the Italians are excelling in, both in their furniture design; and now apparently in their music as well. So buy copies of *Domus* and *Abitare* magazines, seat yourself in one of the pvc extruded fantasies, flick on the phono that's sitting on your Kartell designed table and indulge yourself with the future. Just adequate sound quality, but virtuoso technical production. A pleasingly urbane album that's perfect background music for staring out the windows of an upper floor high rise apartment at the glitter cityscape. Amusing, not pretentious, sentimental and very, very contemporary.

Tasavallan Presidentti  
MILKY WAY MOSES and TOLONEN!  
Janus

The Finnish are really into the universal rock act now with two offerings for our American ears. *Milky Way Moses* is an album of strong rock with a definitely foreign sound, whose real appeal is in the strangest lyrics this side of Beefheart and the use of jazz changes at the most unusual times. It's good music that takes some getting used to. I think the band's jazz influences are provided by their guitarist Jukka Tolonen. His album is what the overused, often misunderstood phrase 'jazz-rock' was supposed to be about. Tolonen displays a virtuosity in musicianship and ideas through his axes, providing us with some very exciting instrumental music that shouldn't go by unnoticed.

—C.W. Smith

Flora Purim  
BUTTERFLY DREAMS  
Milestone

I've often had fantasies about recreating Bogart's Casablanca role at my club in Rio de Janeiro. I'd proceed to flaunt my sense of the dramatic to the unsuspecting and wind up receiving huge accolades in the guise of quizzical glances from strangers who wanted nothing more than a quick drink. This album has nothing to do with these ramblings, except location, but I thought I'd get you to Rio without using the typical 'this is my dream place, folks' rap so common from the minds and mouths of the unimaginative. The beauty, passion, and heat of Brazil can be seen and heard via the dream voice of Flora Purim. If angels sing, it's because at least one of them has heard Flora's previous contributions to the musics of Wayne Shorter, Airto, and Chick Corea. Accompanied by individuals like Joe Henderson, Stan Clarke, and the incredible Airto, Flora soars above the polyrhythms in a shimmering seventies album that redefines the voice as chief musical instrument. Unparalleled.

—C.W. Smith

Dom Um Romao  
DOM UM ROMAO  
Muse Records

If the combination of Moroccan and rock sounds exotic, consider the permutation of jazz (synthesizer and electric piano jazz, not rinky tink) and Brazilian native music. Everything I had to say about *Les Variations* goes double for Romao. The rhythmic complexities defy the space I have available and I leave it to you to read the explanation on the rear of the dust jacket. More importantly, this is native music played by people of native blood. Does it make a difference? I suspect it does. Curiously, much of Romao's exposure to classic jazz occurred while he was working with Oscar Brown at the *Happy Medium*.

Concerning the album. There are six compositions which have the sort of range in character one would expect from Brazilian music. From the cool hyper-westernism of *Brazilia* city to the wild, vivid sounds of jungles and darkness. A very fine album of surprising expertise and innovation.

Weather Report  
MYSTERIOUS TRAVELLER  
Columbia

Simply a super-fine album. *Scarlet Woman* is one of the most beautiful pieces I've ever heard and I can listen to it all day long. Interestingly enough Dom Um Romao is in on this one as well as Miroslav Vitous and Wayne Shorter. Ishmael Wilburn and Josef Zawinul put in excellent efforts as piano-synthesizer and drums respectively. A very beautiful sound. It's jazz, sunlight and wind. The music inside is even better than the album cover which is first rate. Excellent production, above average sound quality. *Jungle Book* is another cut that bears continuous replay.

Billy Cobham  
CROSSWINDS  
Atlantic

Billy is Mahavishnu's former drummer extraordinaire who's currently on tour with a group based on HIS musical ideas rather than someone else's. This is his second album for Atlantic and it beautifully showcases the more lyrical side of Cobham's creative mind. It cooks, but at a low simmer. The album isn't nearly as hot as the last but it's a fine addition to the repertoire of an ever-evolving master musician.

—C.W. Smith

Mahavishnu Orchestra  
APOCALYPSE  
Columbia

I'm sure this is the album many people were awaiting and I can only express disappointment and a change of facial pallor after holding my breath so long. No, the album isn't as worthless as some reviewers have stated. It's merely meandering music that affects only one after dark. This isn't something you play for friends unless you share a certain sensitivity to Mahavishnu or a partiality to symphonic music. But in that case, you'll want the real stuff.

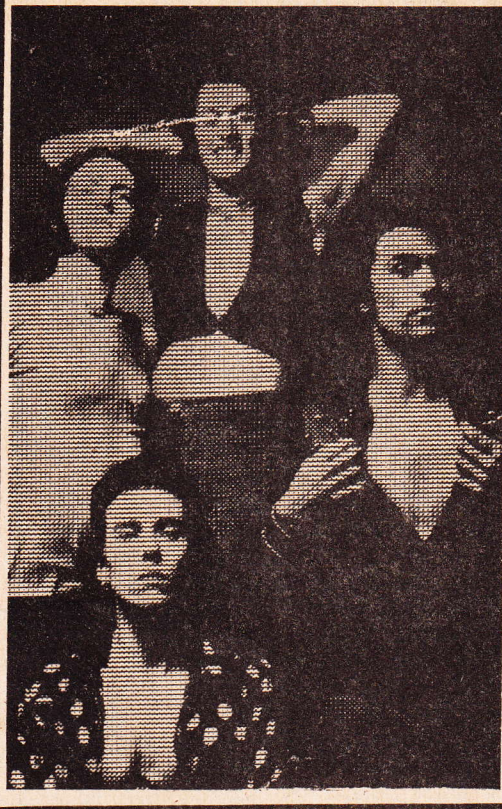
—C.W. Smith

# RECORDS

Golden Earrings  
MOONTAN  
MCA Records

Fantastic. 70's rock. Hard, heavy, real and owing nothing to the past. The lyrics are bizarre and occasionally cross the boundary into the chrome alloy and black leather literary reality of J.G. Ballard. This is music for our lives. How the hell a Dutch group can come up with lyrics that work this well I don't know, and ultimately I don't care. This music doesn't have to be explained. It's clear, loud, apocalyptic and almost suicidal in its intensity. Play this full volume in your car while you drive through the skyway-smokestack landscape.

Barry Hay does a really painful scream of a job on the vocals and Rinus Gerritsen does a solid yet sensitive job



on bass and plays his moog like an instrument instead of an oddity. Cesar Zuiderwijk does his drums well, Georg Kooymans gives fine support as second vocal and does a very intense job on guitars. Excellent sound quality, arranging, and production. Give a good listen to the Vanilla Queen cut. Side two seems to drag a little bit, but only in comparison to side one. The pieces on side two may even be superior to the ones on side one, but they don't address themselves to the sort of emotions that Radar Love and Vanilla Queen arouse.

*"The Radio's playing some forgotten song*

*Brenda Lee's: 'Coming On Strong'  
The road's got me hypnotized  
And I'm speeding into a new sunrise."*

Les Variations  
MOROCCAN ROLL  
Buddah Records

There's quite a bit more to the title than the obvious pun. It's almost as though rock had been returned to its roots, and altered.... Instead of going the way of country and city blues, then ragtime, jazz, big bands and finally rock, Les Variations draws upon a totally different tradition—one which is in fact far older. They take advantage of the recent colonial heritage of France (they were all raised in Morocco) and the far more ancient resonances of African music in the French "sound" (via India to the Muslim, through Africa and Spain). The effect is curiously gypsy-like and sounds almost Sefardic in terms of the complexity of the tonal character. A hell of a thing to say about what is essentially a white hot, rock em sock em morollen band. It works! There is something in the primitive (?) music they're using as a source of inspiration that lends itself to the rock format. Whereas the rock sound is simple and dynamic in rhythm and tends to use its tonalities and melodies for expression, North African music diverts a great deal more energy into the complexity of rhythms resembling code—while being



oriented towards a splicing of dissonances into the melody flow. The result of attempting to fuse these two traditions is almost totally effective. Maurice Meimoun's furious fiddling on Moroccan violin gives the music a searing intensity which eclipses Marc Tobaly's admittedly adroit lead guitar, particularly when they engage in one of their frequent duels.

Jo Leb does a passable job on the vocals and doing suggestive of sensuality trips with his voice on the album and his body on the stage. Jacques Grande on bass and Jacky Bitton on drums and percussions both have their work cut out for them trying to deal with the rhythmic complexities of Moroccan music. The backup percussion of Moroccans on native instruments really makes this album.

The sound quality is high and the production quite decent. I only wish that they had gone a bit further along in their concept and translated some Moroccan poetry and set it to music. It's very rare to have an album so fascinating in terms of musical possibilities and yet such a thorough Rolling Stones type gut buster.



**Mahavishnu Orchestra**  
**APOCALYPSE**  
 Columbia

Lest we suspect that innovative music is coming out of Europe alone, let's remember McLaughlin. *Apocalypse* has received a curiously restrained treatment from the critics. After listening to the album a number of times I feel that this is due to a sort of reverse snobbery. Perhaps lovers of serious music couldn't accept that jazz could be a product of a genius back in the thirties, but now the tables seemed to be turned and, "rock music with a classic dimension can't possibly be capable of expressing the rock dialectic." In a word, the only reasons I could have for objecting to the album are substantially rhetorical. Sure, the transitions between the rock idiom and the classical mode are sometimes fumbled with the result that you have a background and foreground tension between McLaughlin and the London Symphonic, but this is a comparatively minor problem and one which people like Frank Zappa had even less success in coping with than did Mahavishnu (Zappa's album with Ponty, the *King Kong Suite* is an example of what I'm referring to).

Now that the air is cleared, I really enjoyed listening to this album. It carries onward the unique qualities McLaughlin developed with the Orchestra. It's a source of astonishment to me that someone studying with an Indian Guru, working with Jean Luc Ponty and the London Symphony (as well as Carlos Santana previously) should produce a sound so totally and clearly American.

The opening section sounds so close to Copland's *Appalachian Spring* as to be confusing at a distance. The airy openness (that I usually only sense when driving through Wisconsin) of the McLaughlin style runs rampant through this album. There's a freshness to the music, a well-being that's really satisfying. That's not to say that this is one long hymn to the pleasure of being aware. There are the counternatural themes and sections, which bring Carl Ruggles and Sun Treader to mind rather than the American primitivism of Copland or Bernstein. McLaughlin demonstrates the predictable nimbleness and artistry on guitar that have become his trademark. Ponty adds a new dimension to the instrumental virtuosity that have become associated with Mahavishnu productions. Michael Walden shows a great deal of promise as the new drummer with the group. Steve Frankovich on trumpet and flugelhorn is nineteen and you'd never guess it, while Bob Knapp does not only the horns, but flute as well.

The sound of this album is well above average and the production is very, very impressive. It's a pleasure to listen to something so sincerely musical, profound, heavy and not pretentious. I don't feel this is the pinnacle or peak of their work. Rather, I feel this may be the beginning of an entirely new level at which McLaughlin (and hopefully others as well) will be operating. This may be the start of the evolution of a new tradition in western music. People in the twenty-first century may point to McLaughlin as one of the unrecognized but most innovative composers of our time. It's bound to get stranger from here on out.

**Solti Conducts the Chicago Symphony Orchestra and Chorus**  
**BEETHOVEN'S 9TH**  
 London

The WFMT Guide recently ran an article purporting to list the definitive recordings of the Beethoven symphonies. I wouldn't like to argue with the list, with which I agree to a great degree, but I feel that the exclusion of Solti's 9th was really something of an oversight.

The 9th is of course the crowning achievement to a series of almost peerless musical masterpieces. The result is that it is a challenge to scale the towering genius of this work, and to perhaps look foolish for even trying to take it on. Solti looks far from foolish and his conducting of the Chicago Symphony I consider almost definitive.

Conveniently, each movement was relegated to a side, thus allowing a brief discussion of the work in terms of the physical characteristics of the record.

Side one, the first movement, relating to fate, is skilled although on my pressing there seemed to be some problems with phase shift which a friend of mine in engineering claims is due to impurities in the wax. Still, the music is sweeping and contains great promise.

Side two fulfills that promise. Solti lets the stops out and the unwary listener can be overpowered by the raw, physical energy and power Solti brings to this movement. I suspect that strong men cry and women faint if they haven't had adequate exposure to Beethoven. Technically totally satisfactory and one of the best recordings of this movement ever made. Solti who has justly earned a name for himself concerning his capacity to express the sensitive in Beethoven's works, demonstrates that he comprehends the raw fury latent in Beethoven as well. Solti's second movement is a mountain in comparison to the plains of the others.

The third movement is highly restrained and moderately cramped to fit onto a single side. Touching and eloquent, still I encountered some of the problems I had with side one. The piece proceeds, lingers and moves on. Ah... but the fourth movement.

The fourth movement is the quintessence. There is simply nothing to compare. Although extremely cramped in terms of a solid twenty five minutes being on the side, the technical flaws have yet to reveal themselves to me. A masterwork on the part of Solti. Marti

# RECORDS

Talvela does a very effortless opening bass solo followed by a choral section of such incandescent joy as to be unbearable. An incredible experience. I can only assume that Solti was disappointed after performing this piece. A production like this can only occur a few times in the most fortunate of lifetimes.

Another group of Beethoven recordings which were excluded from the FMT listings and which I find notable are the Deutsche Gramophone recordings. The Berlin Philharmoniker turns in fine performances and von Karajan has some of his finest moments on this series of recordings which won the Grand Prix Disques. My particular favorite is the Pastorale (6th). What especially appeals to me is the absolutely flawless sound quality of these albums. What's the good of even the finest performance and virtuoso musicianship if it sounds like it's been recorded on the surface of a cheesecake or if the engineer at the console has mixed out the string section? It may be the recording of a historical moment, but its power to move the listener will be more than moderately diminished. When you listen to the Deutsche Gramophone recording of the 6th, it sounds like the room opens out onto a countryside. I've rarely encountered such utter sound transparency.

Speaking of DG records, if you're into guitar—check 2530 079 (Englische Gitarrenmusik) by Siegreid Behrend. Yes it's a terrible cover, but the contents are fascinating and the play, quite excellent. This is the perfect album for a quiet evening with friends. The pieces performed range in a fairly definite manner from Francis Cutting and some early folk pieces, up through the baroque, and into the Enlightenment. The musical chronology continues on side two with a trio of increasingly contemporary works and finally a totally experimental piece written in 1969 by Thea Musgrave for Siegfried Behrend.

Takashi Ochi does an admirable job as second guitar. One of the more interesting and listenable albums to come along.

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Atlantis Philharmonic—a sub-oceanic interstellar orchestra

Weavers of spells—grim reminders of realities preferred forgotten.  
Atlantis Philharmonic.

Atlantis Philharmonic is a two man band/orchestra manned by Joe DiFazio (vocals, organ, piano, bass, guitar and moog) and Royce Gibson (vocals, double drum set, up to four timpanies, massive gong, orchestra bells, and miscellaneous percussion instruments).

Their music is rock with heavy classical/mystical influences, however, DiFazio says that eventually it will be classical with rock sounds. It hints of dark esoteric mysteries yet to be revealed.

On stage, amid their light show that caresses the music, DiFazio and Gibson perform wonders. It's beautiful to see DiFazio with his incredible concentration, playing his instruments simultaneously and with great artistic accomplishment. Staged a little to the rear of DiFazio, amidst a fortress of drums, Gibson plays with a grace of hypnotic movement that conjures up images of Merlin weaving a spell. He is a joy to watch adding to the visual mystique of Atlantis Philharmonic.

When asked what was happening with the group, DiFazio replied that they had just completed recording an album for Chicago based Dharma Records. If it captures the excitement of their live performance, it will undoubtedly be an intercontinental success. The as yet unnamed album is scheduled for an early summer release.

DiFazio is nearing the completion of setting to music Ray Bradbury's novel, *Something Wicked This Way Comes*. The theme line being a carnival from Hell and two boys and a father (good) battling for power. This ten-part work was begun nearly a year and a half ago and will be an hour and a half long. It will capture the personalities of the principal characters and the vivid essences of evil as portrayed by Bradbury.

When asked why they were always dealing so heavily with death and the darker aspect of Nature, DiFazio replied, "People put us down for always singing and playing about death. Yet, death is the one thing no one can really talk about. We can actually wake people up and shake them up to think about life and death. We're on a crusade that's working."

When in your area, one concert not to miss is Atlantis Philharmonic. They climb into the pilot's seat and guide the audience towards the inner-stellar realms of distorted shades of reds and blues and blacks.

—Lucretia

Quincy Jones  
BODY HEAT  
A&M

Quincy's finally found the right context in which to present his message to the people. He's done movie and tv soundtracks, paid his dues during the last legs of the big band era, and since 1969, has put out maybe five albums on the A&M label. Most of them sold well but none were consistent in choice of material. Besides the four great tunes, you'd always get stuck with two or three obligatory 'funk' numbers. Which is pretty difficult to do correctly when you've developed from a jazz and symphony background and have spent ten years writing music to accompany the dramatic movement of an armpit. But everything changes and Quincy's now into using vocalists on every track. It gives the music a concentrated, yet open-ended quality that mixes soul, jazz, and exceptional orchestral work into a bowl of the best sounds you could ever lay your hands on. Get your hands on it.

—C.W. Smith

Bill Wyman  
MONKEY GRIP  
Rolling Stones Records

You'll recognize Rolling Stone Bill Wyman as one of the stones usually left unturned. In performance he looks at his bass, then later at you, then his bass, and (if you're lucky), he'll turn his back for effect while the big boys 'front' their stuff up front. I said all that to say it's about time we invaded the persona of Bill Wyman. Should he have a private life? Don't we crave 'the Full story'? Anyway, Bill isn't into True Confessions but he's given us an album that displays such a great sense of humor and an uncanny feel for American country and rock music, that I find myself wondering if he's English at all. I mean, the tunes hit home. They make you snap your fingers and smile with good feeling all over. And yes, it has its share of sidemen but it's Wyman's show from start to finish. This stuff rocks and bounces its way thru nine songs that constantly keep us would be country bumpkins in mind. Good show, Bill.

—C.W. Smith

by Cary Baker

New rock publications are started each month, it seems, and since last month's column was written, at least ten new ones have surfaced. For those that missed out on our introduction in June, a fanzine is a fan-edited small magazine, produced for the love of a hobby (in our case, music) for little or no profit. And again, it takes less than \$5 to acquire a complete collection, so why not support music fandom, and perhaps be turned on to new musical perspectives. C.B.

#### ROCK MARKETPLACE

c / o Alan Betrock  
P.O. Box 253  
Elmhurst-A, N.Y. 11380  
75 cents

Alan Betrock is a rock and roll historian whose work has appeared in both professional rock publications (e.g., *Phonograph Record Magazine*) and other fanzines. His particular interest is British rock, from Billy J. Kramer and the Dakotas on up to 10 C.C. As his preferences suggest, Betrock is a pop-oriented musicologist, and would rather listen to concise commercial rock and roll than, say, jazz improvisation. In addition to well-researched biographical and discographical data, Betrock sells ad space for rock record and ephemera collectors. A must for the rock know-it-all. Why not write Betrock a piece on the Shadows of Knight?

#### TRASH

c / o Krazee Ken Highland  
8452 Ridge Rd.  
Brockport, N.Y. 14420  
25 cents

Krazzee Ken, at age 18, is quite the extroverted, loud-mouthed, arrogant rock and roll fan. He fills the pages of his new fanzine with accounts of teenage rock-induced sexuality, and provides a new outlook that's as entertaining as it is an important document. A very sloppy layout, but Ken calls his magazine a "punk" watchword, and maintains an amateur high-energy aura. His favorite bands are Alice Cooper, the Kinks, the Sonics, Iggy Pop, and the New York Dolls, which might give the prospective reader an indication of what to expect. A contributor from Cary, Ill. named Vic Stanley contributed a thoroughly enjoyable piece on being a rock lead singer in the last issue. Ask for back issues of Ken's old magazine, *Rock On*.

# ROCK FANZINES



NIX ON PIX  
c / o Pete Tomlinson  
27 Brookfall Rd.  
Edison, N.J. 08817  
40 cents

Nix On Pix is a fanzine dealing with rock and roll culture, with, oddly enough, an emphasis on eating. Published by "Cheeseburger Publications," editor Tomlinson has a burger consumer guide side by side with articles on Mott the Hoople, David Bowie, Todd Rundgren, WGLD's Psyche, Blue Oyster Cult, and others. Rock diehards will eat it up!

RECORD RESEARCH  
c / o Leonard Kunstadt  
65 Grand Ave.  
Brooklyn, N.Y. 11205  
50 cents

A serious documentation of discographical research, published bi-monthly by record collector Len Kunstadt, who produces albums on the side for the Spivey label. Very little rock in this one, mainly featuring old 78's—bluegrass, polkas, big bands, and the earliest recordings ever made. Included in each issue is a massive, extensive record and magazine auction.

THE HOT FLASH  
P.O. Box 59  
Kalamazoo, Mich. 49005  
25 cents

An offset monthly produced by a Michigan co-op. Having started last summer as a free hand-out, the *Hot Flash* has become a top-rate magazine, which could be categorized as a fanzine only because of the presumed dedication and lack of financial reward characteristic of the effort. Complete Midwest concert guide, including Chicago, plus interviews. Very good coverage of blues and jazz scenes too. Writers and distributors in Chicago needed. Worth checking out.

SOLID & RAUNCHY  
75 District Rd.  
Sudbury Town, Wembley,  
Middlesex HA0 2LF, England  
50 cents by International Money Order

Edited by British collector Roy Simonds, *Solid & Raunchy* is a very pleasant and highly consistent monthly discography magazine, dealing primarily with soul, r&b, blues, and 50's music. They label their commentary, "the most detailed reviews anywhere."

**SEARCH & DESTROY**  
c/o Eddie Flowers  
Box 22 N, Route 1  
Jackson, Alabama 36545  
(proposed)

Eddie Flowers, age 16, is an enthusiastic rock and roller, who is alienated with his small Southern town and his peers, and has devised a philosophy called "teenage destructo-punkism." He is working on the first edition of *Search & Destroy*, named after a Stooges song, and to include prose, reviews, and ramblings of the rock and roll lifestyle. Contributions are sought. Inquire as to the price of a copy.

**HYPE**  
c/o Mark Jenkins  
53½ West Street  
Annapolis, Md. 21401  
60 cents

A glitter-rock cult publication, with lots of coverage of the David Bowie/Lou Reed/Mick Ronson school. This is Bloomington journalist Mr. Bear's personal favorite fanzine, who stresses that he feels that *Hype* is a more essential rock and roll magazine than *Creme*.

**BEYOND OUR CONTROL**  
c/o Mr. Bear  
1302½ Atwater  
Bloomington, Ind. 47401  
50 cents

Number four of this Bloomington-based "Rolling Stone of the fanzines" is now available, with photos of all contributors, and lots of punk-slanted writing. "Special Bopper Issue" includes writing by Alabama's Eddie Flowers, Trash's Krazee Ken, and other underground third-generation critics. Mr. Bear also edits the *WIUS Tipsheet*, which is Indiana's equivalent of the *Triad Guide* and is available free on request.

**SLADE PARADE**  
c/o Lydia Laske  
3 Haven Plaza  
New York, N.Y. 10063  
25 cents

Lydia Laske is a New York City teen, and one of America's most dedicated Slade fans. While Slade has conquered the British charts, they've been seemingly unable to make headway in the States. Another 1974 "fan magazine," and very similar in outlook to the *Electric Warrior Free Press* (the Marc Bolan/T. Rex fanzine), discussed in last month's column.

**EUROCK**  
c/o Archie Patterson  
2326 E. Thomas  
Fresno, Cal. 93701

This one deals with European rock, with articles in their first edition about Amon Duul, Tangerine Dream, Can, and others. Of great interest to *Triad* Radio followers.

**ROLLER READER**  
c/o Art Schaak  
4338 Laurelgrove  
Studio City, Cal. 91604  
25 cents

Rock analysis is still alive, or so the staff of *Roller Reader* would have us think. The review of Joni Mitchell's *Court & Spark* is worth the price of admission. An excellent singles review section also.

**BIM BAM BOOM**  
P.O. Box 301  
Bronx, N.Y. 10469  
\$1

A 50's doo-wop and rock & roll journal started by the field's most ardent East Coast fans and collectors. An invaluable vehicle for research, plus a comprehensive auction department. An important feature of *Bim Bam Boom* is a cartoon, "Johnny Angel," created by Chicago artist George Hansen, which re-creates the mood of the 50's, and supplements the facts and statistics. Recommended for fans of vintage rhythm & blues.

**MOTHERS HOME JOURNAL**  
3419 N. Penn, No. E-5  
Indianapolis, Ind. 46205  
free

This kind of fanzine is what "fandom" is all about. Craig Pinkus, a noted Zappacologist, publishes this newsletter irregularly, and mails it to anyone interested for free. Pinkus had previously supplied data for David Walley's Zappa biography, *No Commercial Potential*. Fascinating reading for any Mothers enthusiasts.

Here is a list of fanzines that have not yet been received by the *Triad Guide* staff, which may, nonetheless, be worth acquiring. Watch for reviews in future issues of the *Guide*:

**HOMESTEADER**  
W. Jarvis  
Chicago, Ill. 606

**HOT BUTTERED SOUL**  
c/o Chris Savory  
36 Scrapsgate Rd.  
Minster, Sheppey,  
Kent, ME 12 2EA, England

**BOOGIE WOOGIE  
BLUES COLLECTOR**  
c/o Martin Van Olderan  
Pretoriusstraat 96,  
Amsterdam Oost, Netherlands

**SHOUT**  
c/o Clive Richardson  
46 Slades Dr.  
Chislehurst, Kent,  
BR7, 6JX, England

**ROCKING & STOMPING**  
c/o Dick Waanders  
Twekkelerweg 101,  
Hangelo 7700, Netherlands

**BLUES WORLD**  
c/o Amon-Ra  
Meeting House, Frenchan,  
Bristol BS16 INT, England

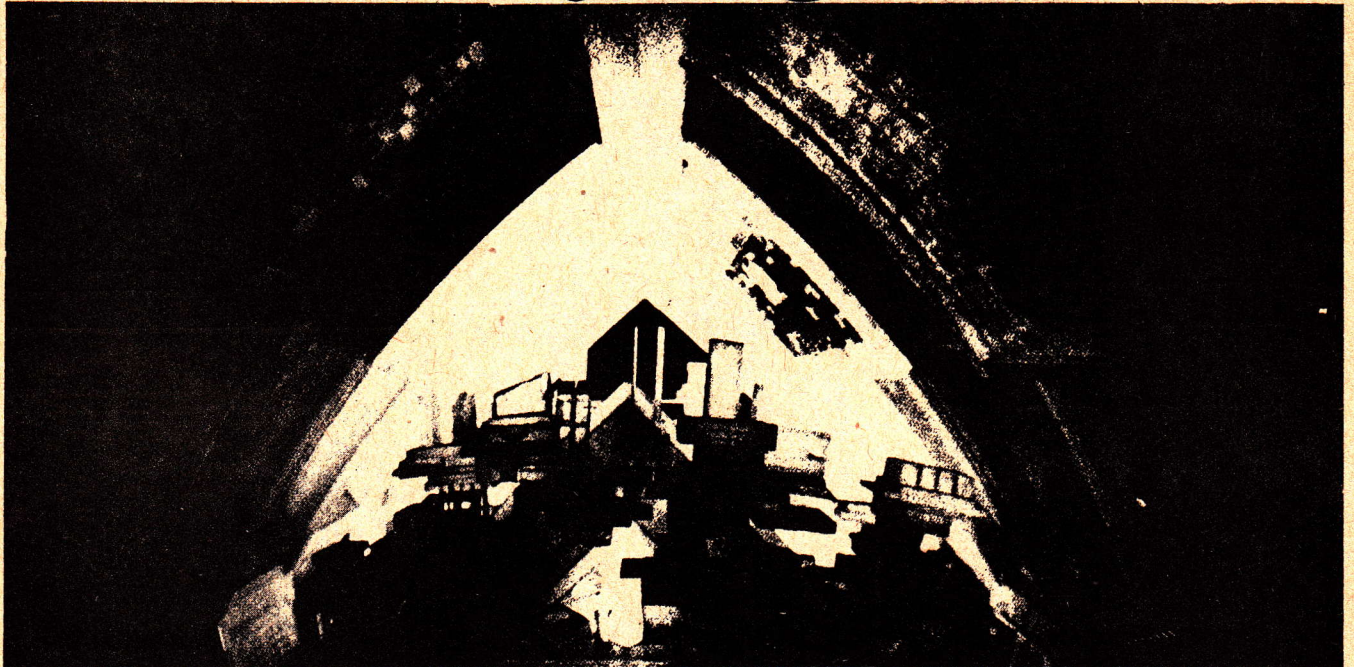
**ROLLIN' ROCK**  
c/o Rockin' Ronnie Weiser  
P.O. Box 8174  
Hollywood, Cal. 91608

**WHOLE LOTTA ROCKIN'**  
c/o Rune Halland  
Asv 8,  
1400 Ski, Norway

—CARY BAKER

# ROCK FANZINES

# books by roger wicker



**Defensible Space**  
Oscar Newman  
Collier \$2.95 (paper)

**Arcology: The City in the Image of Man**  
Paolo Soleri  
MIT Press \$7.95

Architecture has always been the art form in which esthetics as a social function has been able to reach its fullest expression. This is because architecture is not art that is observed, it is art that you live in. Architecture engulfs you; it is your environment. When you combine Frank Lloyd Wright's maxim, "form follows function," with modern behavioral analysis of the impact of environment on human behavior, it is not surprising to find books that examine the function of architecture just as rigorously as previous critics examined form.

This examination of function ranges from the specificity of Oscar Newman in his illustration of the relation between crime and architectural form, to the cosmic view of Paolo Soleri who thinks that "the population increase, energy crisis, land, air, water contamination, segregation, opulence, materialism," and more can all be solved by urban renewal on the scale of entire cities.

Oscar Newman's book, **Defensible Space**, focuses on improvements that can be made in the architectural design of urban renewal programs. The subtitle expresses the point of such changes very well: "Crime Prevention

Through Urban Design." Underlying the premise that urban design should be used to prevent crime is the supposition that crime is prevented not simply by police with guns, but by a complex web of social mechanisms. Thus, if these mechanisms break down (as Newman contends is happening now), no amount of police fire-power can equal the synergetic strength of the multiple social structures.

The answer says Newman, is "defensible space," which he defines as a "surrogate term for the range of mechanisms, real and symbolic barriers, strongly defined areas of influence, and improved opportunities for surveillance, that combine to bring an environment under the control of its residents." There are three basic elements that contribute to the construction of defensible space; definition of territory (so that each resident has a "stake in the game" to defend; natural surveillance (so that the community has a sense of uniqueness). Notice a dilemma that defensible space makes clear: independence and community are essentially opposites. Total individual privacy in isolated apartments is not compatible with the surveillance factors necessary to create defensible space.

Besides presenting this basic thesis, Newman presents innumerable examples, statistics, photographs and the like to illustrate his point. His study is methodical, meticulous and precise.

The book has one major fault—there's not that much content. The point

of the book's 250-plus pages could be made just as clearly in 25. The mountains of statistics are so immense that I doubt their truth. Newman seems to be trying too hard.

Additional evidence that reduces the significance of defensible space is to be found in all the articles about crime in Hyde Park that are to be found in Chicago newspapers. (Hyde Park is presented as a current practitioner of defensible space.) I'm not arguing here that defensible space should not be used; even if its effects are minimal, they certainly aren't bad. I'd just like to point out that if Newman devoted the space he used to spread his theory thin to the development of extensions of theory, the book would be much better. For evidence of this, there is one chapter that does extend his theory of construction to the renovation of existing buildings. Not surprisingly, this is one of the better chapters. There are several other developments that he could have made, such as the effects of defensible space on other areas of human behavior other than crime.

I don't want to give the impression that this is an awful book. This is an important book, a good idea. It's just poorly executed. This book is one of the first steps in changing the focus of mass housing from economic and technological maximization to a recognition of social and psychological considerations.

Quite different from Newman's viewpoint, is Paolo Soleri's wide angle view of the cosmos. In his book, *Ar-*

ecology: the City in the Image of Man, he sets forth plans for the total redesign of cities. What he proposes is the construction of arcologies (a condensation of "architecture" and "ecology")—huge cities that utilize the vertical as well as the horizontal. Some of his proposed arcologies approach two miles in height.

The presentation of the book is in the form of resolving apparently contradictory dualities. For example, Soleri opens with the statement, "this book is about miniaturization." Initially, this seems incompatible with the monstrously huge structures that Soleri would construct. But when he explains the all-embracing meaning of miniaturization—"miniaturization is the process that minimizes the prime handicap of the physical world: the time-space strait jacket"—all comes clear.

We soon realize that culture must continually miniaturize so that all of its achievements are easily accessible for the accomplishment of goals, in the best possible way. Apply this to physical resources and it is easy to see that accessibility is increased by working in three dimensions (arcologies) rather than two (present surface-hugging cities).

It's clear from this example that Soleri certainly gets very metaphysical, but it's this juxtaposition of metaphysics and pragmatism that makes the book so interesting. It also makes the book complex enough so that repeated readings are rewarding. The book can be read on many levels. Within the context of presenting arcologies, Soleri discusses virtually every subject imaginable: from morality to conservation of energy, and on top of that, makes everything fit together. This interdependency makes hard to ascertain the validity of Soleri's ideas and views. Intuitively, I reject arcologies, his conclusion. I don't like the idea of the immense density of people that they would cause. I don't like cities; arcologies seem even worse. But on the other hand, everything Soleri says makes so much sense. His reply to my argument on density would appeal to my love of nature. He would be quick to point out the immense increase in ecologically sound earth surface that arcologies would create. This struggle between Soleri's logic and my sense of individualism illustrates another duality of the book. Soleri stretches your mind between two poles.

But Arcology is not merely a groundwork for heavy-duty pondering.

It's fun and can be read rewardingly for pleasure. Again, a duality is apparent. The book is divided into two sections, "The Concept of Arcology" and "Thirty Arcologies"—sort of a "why" and "what." The first section is the rational basis for the evolutionary development of arcology... the think section. It is replete with diagrams that must be seen to be believed. These "graphics" offer one of the clearest illustrations of how ideas develop that I have ever seen. The second section is a straightforward presentation of plans, drawings and blueprints for thirty different arcologies... the fun section. This section almost makes the book a coffee-table book that can be perused with varying degrees of attention. The arcologies here differ on the basis of function and terrain, including plains, canyons, coasts and even outer space. Rumor has it that Frank Lloyd Wright kicked Soleri out of Taliesin, his home-studio-school for architects, because he was too smart. I don't think Wright had much to fear from Soleri—they operate on different levels. Soleri's level is a difficult, but rewarding one on which to operate. Opposites can be resolved. As Soleri would say, "the bridge between matter and spirit is a matter becoming spirit."

—Peter Petto

EXPERIENCING ARCHITECTURE  
Steen Eiler Rasmussen  
M.I.T. Press \$2.95 paperback

Architecture, contrary to what we see around us everyday, is not just another term for building. They are two entirely different concepts.

In other times, they were synonymous, says Rasmussen, with the entire community taking part "in forming the dwellings and implements they used. The individual was in fruitful contact with these things; the anonymous houses were built with a natural feeling for place, materials and use and the result was a remarkably suitable comeliness. Today in our highly civilized society, the houses which ordinary people are doomed to live in and gaze upon are on the whole without quality. We cannot, however, go back to the old method of personally supervised handicrafts. We must strive to advance by arousing interest in and understanding of the work the architect does."

Rasmussen lays out in the 200-plus pages of *Experiencing Architecture* the things that make a difference between building and architecture today.

In his preface, he makes the point that the book is "about how we perceive things that surround us," and that he has written it so that even a 14-year old can understand the principles of architecture and design that he is setting forth. yet the language of the book, says Architectural Forum, a leading architecture magazine read by most architects, is "lively, without ever becoming condescending... learned without ever becoming dull. A book of great charm and broad understanding."

There are chapters on the elements of architecture that we usually don't pay much conscious attention to although we do feel them in often inarticulate ways. Such as buildings that make us feel glad to be in them and that are so inviting that we could easily picture ourselves moving into them with joy. For example, the central hallway and staircase of the Art Institute is a perfect example of this. Countless people enjoy this area daily and more than a few would be content to live in that area as they would in an apartment.

Rasmussen helps us put our finger on, or to articulate what it is about a building that makes it attractive to us. There are highly informative chapters on "solids and cavities in architecture", scale and proportion, rhythm in architecture, textural effects, daylight in architecture, color in architecture, hearing in architecture and so forth.

So what is, say, rhythm in architecture? Rasmussen describes the building of a housing block: "If a housing block is planned and built as a unit, the street will not resemble old streets with rows of houses that were built individually. For while the painter may fill a plane within his composition with continuously changing details, the architect is usually forced to create a regular method of subdivision in his composition on which so many building artisans will have to work together. The simplest method, for both the architect and the artisans, is the absolutely regular repetition of the same elements, for example solid, void, solid, void, just as you count one, two, one, two. It is a rhythm everyone can grasp. Many people find it entirely too simple to mean anything at all. It says nothing to them and yet it is a classic example of man's special contribution to orderliness. It represents a regularity and precision found nowhere in Nature but only in the order man seeks to create."

Throughout *Experiencing Architecture*, Rasmussen takes us into actual buildings in Europe to point out

the things he is talking about. He describes the placing of windows in Italian and Scandinavian buildings as part of his descriptions of both rhythm and daylight in architecture. Because he's Danish, most of his examples are drawn from Europe, mostly Scandinavian examples. So in the process of learning about the elements of architecture, the reader also learns quite a bit about unique architecture and buildings in Northern Europe of which we would never otherwise have the faintest inkling.

But his examples are not necessarily that narrowly chosen. Rasmussen covers everything from the Spanish Steps in Rome, the fish feeding pavillion in the Winter Palace in Peking to the water towers of Denmark. He describes how some cities are built for grand events, such as the broad avenues leading to the Winter Palace in Peking being built for stately processions of the Emperor and his court. The boulevards of Paris were also designed with easy military control in mind. The boulevards are laid out so that they are impossible to blockade, and they provide wide open spaces for cavalry charges and cannon fire against the revolting masses.

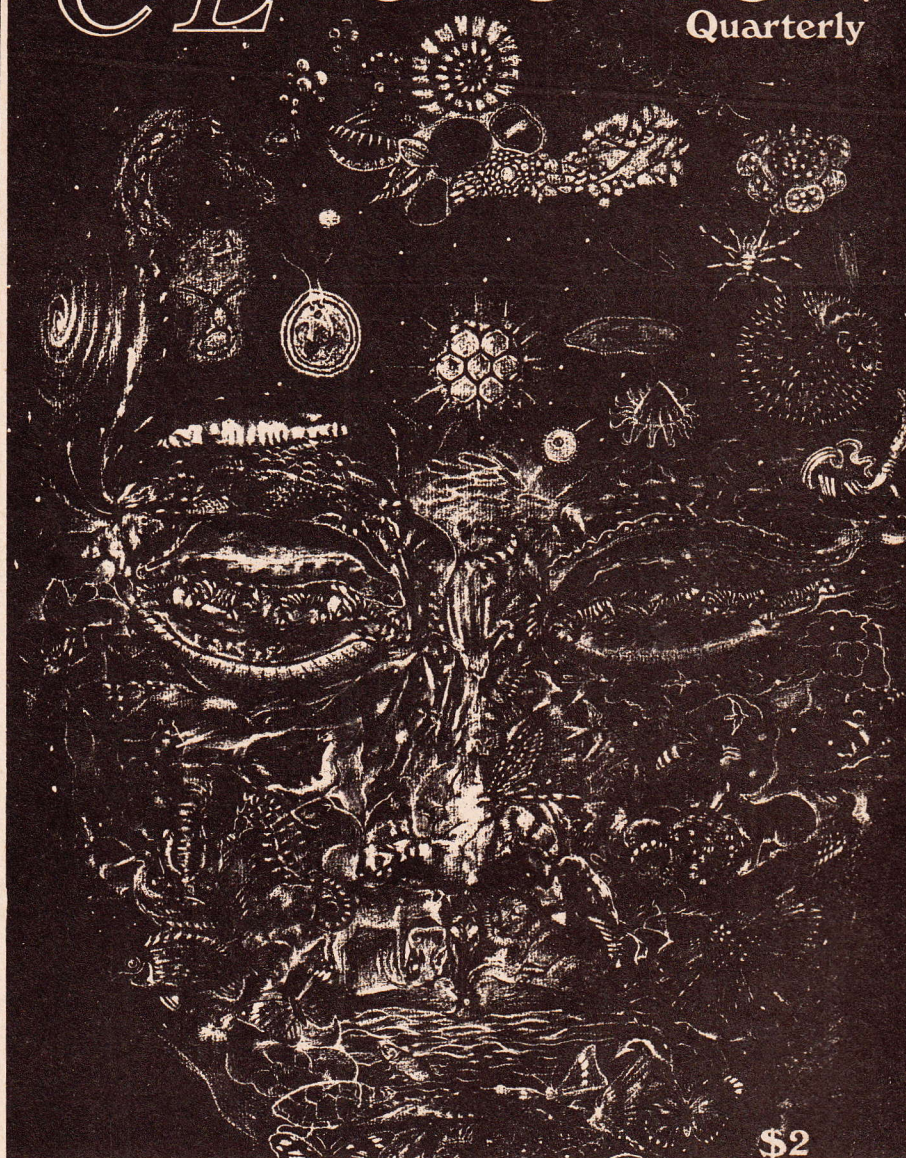
In discussing textural effects in architecture, Rasmussen starts with a description of Cherokee Indian baskets from the Smoky Mountains as examples of very complex designs, yet they are made in such a way that they appear to be simplicity personified.

From a discussion of Indian baskets and clay pots, we move into a discussion of how the same elements are found in architecture: "We continually find the same two tendencies in architecture: on the one hand the rough form of the basket, which emphasizes structure, on the other the smooth form of the clay vessel, which hides it. Some buildings have stuccoed walls so that you see only the plaster surface; in others the brick is uncovered revealing the regular pattern of the courses. In certain periods, the one tendency dominated, in others the other. But there are also buildings in which both are employed together to obtain effective contrasts." Frank Lloyd Wright's house Falling Water is given as an example, with "its walls of rustic limestone... set against smooth blocks of white cement and shiny glass and steel."

In *Experiencing Architecture*, Rasmussen has led us through a jumble of confusion to a clarity of understanding of the reasons why architecture is not the same as building.

# The COEVOLUTION

Quarterly



CoEvolution Quarterly  
 Supplement to the Whole Earth Catalog  
 Box 428  
 Sausalito, CA. 94965  
 \$6 year / \$2 issue

Well, here it is. The warm-up for the re-publication of the *Whole Earth Epilog* in the fall. The *Whole Earth Catalog*, being revived by Stewart Brand, is due out in September at bookstores, and this is the magazine that will also be published by Brand.

The catalog and the quarterly magazine will be in a state of co-evolution; that is, one will feed the other and the other will in turn provide a favorable environment for the other...

Co-evolution is a variation of nature's symbiotic processes. Leave it to Brand to pick a name like that. I feel sorry for all the booksellers in the country who will have to explain the name of the magazine thousands of times long after the magazine has been around for a while.

The first issue, the spring issue, is an interesting sampling of how the new *Epilog* is shaping up. It has obviously less of the "Gee whiz, all you need is tools" flavor of the earlier *Whole Earth Catalogs*, and thankfully, Stewart Brand has discovered that Bucky Fuller doesn't have the last word on everything. I think we'll have to look

pretty hard to find any mention of Bucky in the new *Whole Earth Epilog*, though I'm sure he'll be there somewhere. I'm betting that he's not in the very front of the catalog, though.

Brand, judging from the articles in *CoEvolution Quarterly*, has discovered, or at least is giving more credit to Nature for knowing how to run things on the planet. For a while, it looked as if we were all going to be inundated by Bucky... in everything from Bucky domes to Bucky t-shirts to even BuckyBurgers sold at a geodesic hamburger joint. But, *Co-Evolution Quarterly* is quoting more stable, more organic people these days, and that bodes well for us and the rest of the planet. The same categories of *Last Whole Earth Catalog* are still in use: understanding whole systems, land use, shelter and so forth. A few new categories have been added: Apocalypse Juggernaut, hello, and soft technology.

The format of the *CoEvolution Quarterly* is the same as the catalog with the exception of, obviously, more of a magazine format with readable type for once for the articles on whole systems and those articles/listings which aren't strictly listings and descriptions of tools.

One of the especially significant differences from the last WEC seems to be that Brand is letting religion and politics in up front. They were supposed to be excluded from earlier catalogs, but now in *CoEvolution*, there's an excellent article on Beginning Buddhism, and another excellent one on Spiritual Tyranny. Brand also says there will be a lot of stuff about China in the new *Epilog*, and Chinese politics/theory (read that as Maoism) is the hottest red herring in the U.S. even now. People in the suburbs and on La Salle street still have kneejerk reactions to any mention or hint of admiration for the accomplishments of Mao. So it should be interesting to see how long this WEC takes to get to the coffee tables. If it's handled right, it could be the best way yet to introduce totally different ways of doing things to people who all too often resist it, at least intellectually.

In short, and in conclusion, judging from the new focus of the *CoEvolution Quarterly*, the new *Whole Earth Epilog* (which will really be Vol. II) has become increasingly sophisticated, and increasingly more in touch with the other main current in America that says, unlike Bucky, that you change people, not their environment, if you want larger changes.

## little mags

**The Peacemaker**  
10208 Sylvan Ave.  
Cincinnati, Ohio  
\$5. year, sample issues free

The Peacemakers are a national network of people believing in a loving response to the world around them. They believe in nonviolence on all levels, personal, social and economic. The readership of the *Peacemaker* is enormous, with copies being passed from hand to hand and family to family. "Some of the things Peacemakers stand for are non-payment of federal taxes (most of which are for war) and non-registration for the draft; economic sharing; personal revolution (inner transformation); and non-violence as a way of life. These positions are explained in a leaflet available for the asking. The newsletter carries news of the Peacemaker land trust (a system whereby land is put into trust by/for the Peacemakers and Peacemakers become trustless living on Peacemaker land, homesteading, etc.), draft resistance (yes, it still goes on), prison reform, book reviews and almost anything that touches on nonviolent approaches to life. Peacemakers also has a Sharing Fund for families of war resisters in prison.

**The Crotch Island Quarterly**  
c/o Planned Total Environment  
Alternative Energies Project  
Stonington, Maine 04681  
\$15. year / \$4. issue

This is a brand new publication containing photographs, histories of Crotch Island experiences and news of the PTE experimental community. They say in the Quarterly, "We are forming an experimental, intentional community on Crotch Island for the purpose of learning more about the effects of environment on behavior, and to apply this information to actual designing and construction of a variety of research dwellings. Towards this end we are proposing a way of living and building for people who wish to work with us or to contribute towards some of the project's long-term goals. By alternative energies, we mean we are primarily concerned with the human energy and its many forms and ap-

plications, in addition to harnessing renewable non-polluting energy sources, using that energy intelligently, and providing basic research in progressive, sane housing." This first issue has several worthwhile articles, including one on psychoarchitecture, earthworm technology, "who we are," a bibliography of useful books on building, earthmoving and conceptual planning for alternative technology. It's well worth checking out the whole issue.

**Lavender Woman**  
Box 60206  
Chicago, Ill. 60660  
\$4. year / 65 cents issue

This is Chicago's own gay women's newspaper that's been coming out steadily for the past year or so. It's a locally done effort, by a collective (floating, shifting) of women who are lesbians and damn proud of it. Their newspaper is full of Chicago gay women's news. There are book reviews and music reviews of Chicago-based groups, a listing of special phone numbers, articles about Beckman House, a community center for gay men and women at 3519 N. Halsted, poetry and politics (local: an article on Dawn Clark Netsch's stand on various issues, including gay rights, is in the recent issue), and an article on folk singer Bonnie Koloc, entitled "The Koloc Cop-out", and more.

**Aperture**  
Elm Street  
Millerton, N.Y. 12546  
\$14. year / \$3.95 issue

This is probably the classiest photography magazine around. Unlike the *Swiss Camera*, *Aperture* is a combination of articles and photos by new photographers whom you've probably never heard of. If you're interested in the state of photography and photography writing in the U.S., and to some extent overseas, this is where you find it. The latest issue has articles on Don Juan and his lessons, the Zen Camera, Ansel Adams and his work and some very fine, beautifully printed photographs. These are so well printed, that a friend has ripped several of them out of past issues and had them matted and framed and they're then almost impossible to distinguish between originals and magazine prints. Especially good in the current issue is the essay on Don Juan's teachings, and the photographs of Peter Delory. Available at Whole Earth Store and Barbara's.

# film



## BADLANDS

Badlands is one of those films that sure as shit will become an underground classic. There have been a lot in the last few years: *Pretty Poison*, *Brewster McCloud*, *Invasion of the Body Snatchers*, *Mean Streets*, *American Graffiti*, *Performance*, all of Mel Brook's output and Woody Allen's films, *Night of the Living Dead*, *Sisters* and *Pink Flamingoes*.

All of the foregoing start out as just stories and images, but somewhere along the line something happens—and your mind is destroyed (as in *Pink Flamingoes*) or your life is changed. You know you have seen something very wonderful, and you vow to return with everyone you know because they simply have got to see this film (whatever it is).

As for *Badlands*...I think we are approaching a time of a super rush of James Dean. Soon the *Carnie* or the *400* will have a James Dean Festival and Roger Ebert will write what James Dean meant to him when he was in college. Norman Mailer will write a deep and sensitive piece on him and it will be called *Dean* and sell for about \$65.00 and will be a must for your chrome and glass coffee table—right next to the *Sunday New York Times* and the *Art of Walt Disney*. But most of

BY DALE EVANS

all it could make a movie star out of Martin Sheen who's on just about every t.v. show there is lately. (But I can't recall ever seeing him in any good films.)

The story of *Badlands* is told by a fifteen year old girl, and because of this they spare us having to see all the blood and guts in slow motion (Thank You). You just know that she is reading it from her little red leatherette diary—the kind with the gold ornate clasp on the side. It's that kind of story. It's about being in love for the first time. Ahhhh yes, young and in love. Is she in love with the young drifter-garbage man or with her very own James Dean, her Prince Charming in a 49 DeSoto? It is clear that she was swept off her feet by the fact that he fit the Dean image. In every way he was everything she ever read in fan mags. Why did she go along with him on a killing spree? The only real explanation we see that seems to fit is, Boredom / Restlessness / Rebellion / Thrills. It doesn't sound like such a hot collection of reasons to go around and shoot people but we must look at the times and remember a few hard core facts. 1. James Dean was a Hollywood actor. He was groomed and had a studio behind him grinding out the publicity. 2. Rebel

Without A Cause was a Hollywood movie and one of the first in the long line of youth oriented films (from *Invasion of the Saucer Men* to *Kung Fu Mama*). 3. Hollywood was dying! T.V. had moved in and was killing the industry so Hollywood got wise and found a market that wanted to get out of the house and away from parents (*Ozzie and Harriet*). They had buying power. It was the first time that teenagers had that much money and freedom; and didn't know what to do with it. Hence, the growth of the youth cult film and the drive-a-grope-in. It was all part of the newly forming sub-culture in which teenagers developed their own clothing fashions, customs, language, music and movement (their wheels). So Hollywood formed a hero for them, a LEADER! because the Fifties teenager had everything. Everything except POWER, for which all the rest were merely a substitution. Power was the name of the game, Chuck-O. With a lack of power (self determination-freedom) semi-mindless acts of rebellion were commonplace. A good example is the de-axling of the cop car in *American Graffiti*. It was the proving ground to see how far they could push back the boundaries, to find what were the real limits and what they could get away with. Answers are easy to guess. We get the first signs of a large, gaping generation gap (remember that Sixties lingo?) which led to even greater frustration and feelings of helplessness (only now the feelings dealt with life, not just society). 'No one understands us.' 'When will it be our turn?' 'So young and in love.' 'He was the leader of the pack, and she just wanted to go steady again (the perfect opposition and source of inner destruction).'

They were ALL 'Teen Angels' looking for their last kiss and thus becoming 'The Runaway,' 'The Wanderer,' or 'Runaround Sue.'

It 'Hurt to be in love' and 'O, what a town without pity can do.' Catch my drift???

So why does this James Dean type person who is chronicled by *Badlands* kill? Why did she tag along? Why not. You're only young once and this time there was a time for love. What did they have better to do? Prepare for the future? The bomb took care of that.

# badlands

They were already caught, so why worry about being captured. It would happen sooner or later. What does it all mean? I don't pretend to know, but I do know that we're going to see a lot more of James Dean in the next few months and maybe for the rest of the Seventies; and if Martin Sheen is smart, he'll go on Cavett in blue jeans with a pack of Lucky's rolled up in the sleeve of his T-shirt. J.D. is even on the cover of **Rolling Stone** (with that kind of real class, it has to come to pass).

Why will the Dean look catch on in the Seventies and the Gatsby look remain a curiosity? Well the Gatsby look is super-hip, and...well "kids"—we're in the middle of a heavy recession. Who can afford to go out and spend all that money on white suits and look like an asshole WASP. The Dean look is easy and cheap, because it fits the real environment. You probably have most of the stuff already. Blue jeans (coat and pants!), T-shirt, cowboy belt, cowboy boots, and a pained tormented expression on your lips as well as hurt in your eyes. Yeah, you got it. This being the Seventies and women's rights and all, this look is not restricted to those with crew cuts and D.A.s. These aren't just dykes wearing it. You can see a lot of it at Bonwit's. As a friend (a woman) of mine told me, "I'm not out to look like a dyke or anything like that, it's just that I'm too liberated to be Natalie Wood anymore. I'll never go back."

We seem to be heading into a perverted version of the Fifties, and in case ya aren't hip to it yet—there is a new rebel without a cause shooting across the heavens. Because it's 1974 and women aren't willing to play Natalie Wood anymore (thank god) the new rebel is a woman. None other than Tania Hearst. Once again a product of the media (as was Dean) she's created to fulfill the fantasies of the Nation's Youth. The media creates them, and the media crucifies them. We do it all the time. Look what we did with Billie Holiday and good ol' Marilyn M. First kill them as persons, then enshrine and worship them as personalities. I'm sure we'll soon see a film starring Barbra Streisand as pretty little Patty Hearst, with Robert Redford as Steven Weed, Carroll O'Connor and Jean Stapleton as her parents, Richard Pryor as Cinque, and Helen Reddy could write the theme song. I think ya see what I mean. It just keeps going on and on and on and....



# film



By Ron Fridell

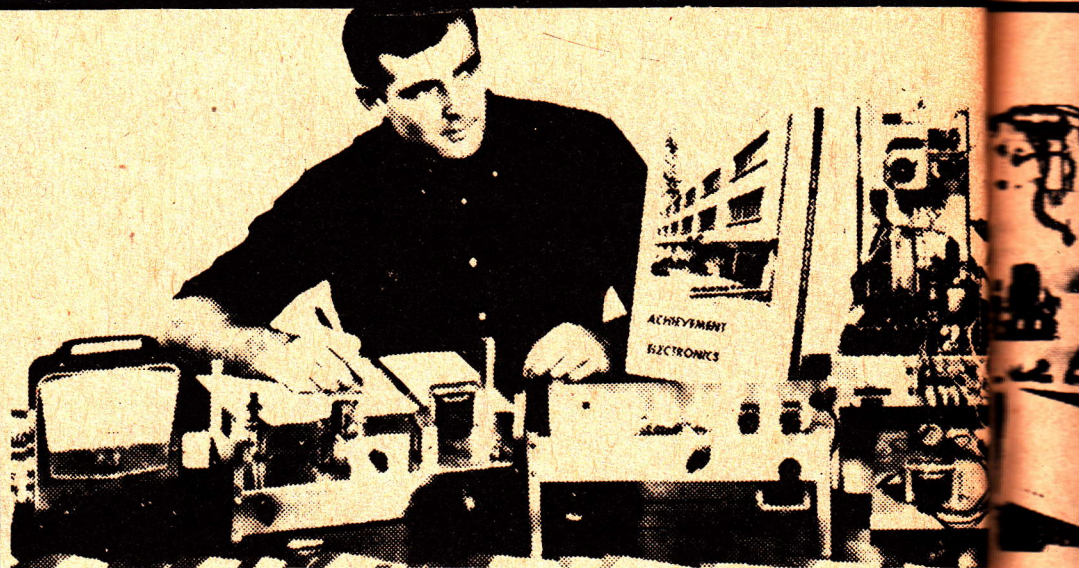
## Pt 1: Exorcising the Curse of Leisure

The subject is television.

I grew up with television and it grew up with me. I've worked in it, studied it and stared at it for hours on end. Sometimes it pleases me and sometimes it infuriates me even more than the President, but that is only because I know that TV is far more important than he. Television is the Superman of media. It began its life as a humble entertainer. In the late forties and early fifties it was a sometime thing that we watched together at special times, just like going out to a movie or a ballgame; but now TV is all the time and everywhere in every home and every mind. In a quarter of a century it has grown from novelty to necessity. This growth has come about in response to the curse of leisure.

### CURSE

The given world has never been enough for us. In America one does not sit at a table in an outdoor cafe for hours on end just watching the passing crowd, the trees, the sky without speaking or reading or doing something. This bewilders visitors from Asia, the Middle East and South America where such open air idleness is still a tradition. They just can't believe that we need so much experience; but we do. We are obsessed by the notion of becoming. Being is still in fad status here; something you learn from a teacher in your spare time. We thrive in an atmosphere of purpose. Take away purpose and we have to settle for the next best thing, activity, but never for just plain leisurely being. No



wonder even the softest drugs provoke such terror among so many; they promote an idle leisurely sense of being, whereas these same people see television (the act of staring at a noisy glowing box for hours on end) as a perfectly sane acceptable activity. This seeming paradox makes sense if we remember that Time in the puritan ethic is a commodity to be manufactured and consumed, not wasted in invisible cerebral daydreams.

### CONCEPTION

Idle hands and minds are the devil's playground. Perfectly sane men are driven to the edge of distraction and neurosis when they have to retire; more and more of us are out seeking teachers to learn how to relax so that we can get some rest before plunging back into the daily grind of making things so that we can consume them so that we can go on making them. Time is our disease. TV is our antidote. TV was conceived through the coupling of technology (mother) and the puritan ethic (father). Technology is the womb and body of television and into its vast corpus we have poured the restless energy of the puritan ethic in order to bring forth a saviour.

### ALIVE

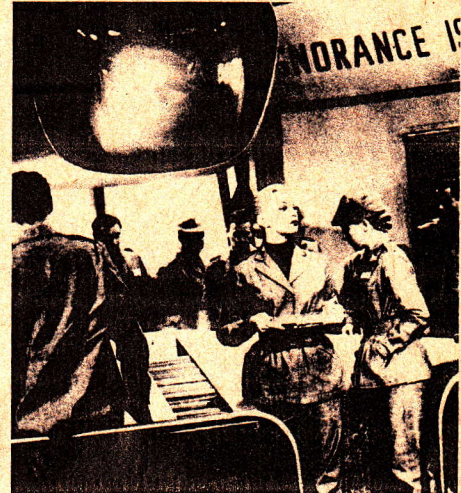
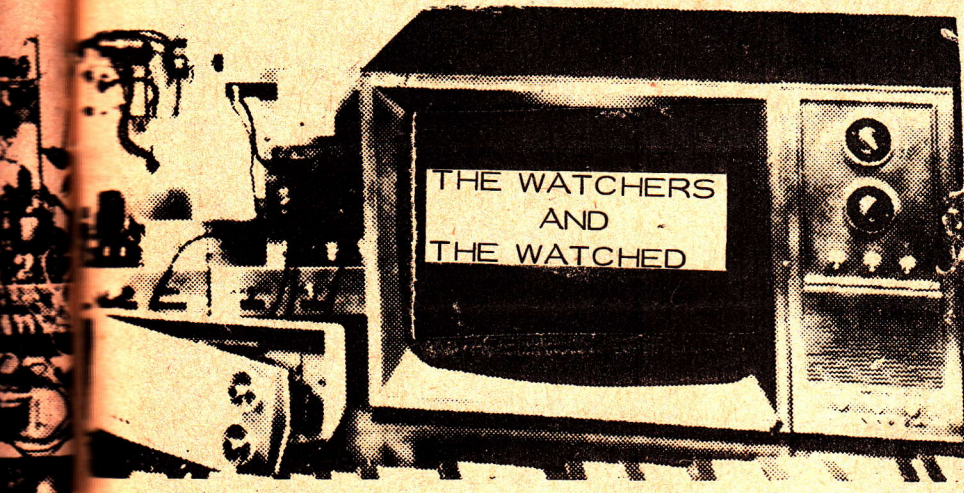
Television has succeeded ad-

mirably in this mission, more admirably perhaps than we are willing to admit. Conceived as an instrument of creative diversion, television has surpassed this frivolous status. As with all successful creations and institutions it has attained a life of its own. Like Frankenstein's monster, TV needed only so many energy transfusions before it was able to rise up and walk off on its own. To look at TV as the autocratic product of a few artists, businessmen and technicians, or as a mere reflection of the tastes of the masses is to hide its essence behind the comfortable illusion of human control. As with the automobile, weaponry, money, mass production and so many other human inventions we have refused to acknowledge its existence as a self-evolving entity until long after it has altered our lives in sweeping and unpredictable ways. But I don't mean to sound the alarm and propose that we unplug and scrap our sets before they alter our lives. This has already happened. I only want to take a good look at it. After all, it is part of us. What is it? What does it do?

### MIND

First let's put it on the couch and psychoanalyze it. The outer world is to TV as the subconscious mind is to the conscious; it shapes, influences,

# film



as with last Fall's Watergate hearings, complaining that their soap operas and game shows were being capriciously pre-empted. News shows and documentaries get notoriously low ratings, appearing as intrusions of one world into the fabric of another unless presented in such a dramatic and compressed manner that they fit into the slam bang time flow of TV. TV moves quickly; people talk fast, there is, as in dreams, a minimum of detail and a maximum of action. There are pauses and slow spots but only as preludes to new beginnings and climaxes. And because TV is continuous there is a sense of time over and above the rhythm of any one program; a perpetual motion like the changes of seasons and the ebb and flow of the tides; a heartbeat over and above any one moment or day.

If TV has no room for dead air it also has little for the more aggressively personal visions of the artist. TV deals in democracy and myth, not in the one-person vision. TV is collective and tribal in new ways.

## DEMOCRACY

An ideal democracy does not stifle individual vision by censoring it. A democracy collects and synthesizes the individual vision. In this way we

colors what's there on a basic but largely subliminal level. Television is not unlike dreams; there is a resemblance to outer reality but the basic components such as time, space, motion and color are reprocessed and reborn; the resemblances are deceptive and hypnotic enough to pull us in and even as we say 'this is a dream, I'm dreaming' we continue to dream. This and much of what follows can be said of art forms in general but we must bear in mind that TV is a continuous process, not a work of art, not a series of commercials and programs but an environment, a place where these otherworldly things happen continuously, end to end without end everywhere.

## TIME

Time in the TV world is compacted and compressed so that there can be a continuous illusion of happening, order and consumption. Time is processed and consumed in half hour, hour, ninety minute, two hour increments all according to a rigid schedule. You can plan your life in this world according to the predetermined events in that world. When this satisfying schedule is violated, as with bulletins and special reports of urgent events from the outside world, stations get calls and letters from irate viewers,

seem more adept than any fascist regime in putting ourselves at the service of the state. This perverse paradox is at its most advanced and visible in the democratic world of television where every new wrinkle in programming is ironed into the fabric by being done to death as fast as possible. The motive may be money (jumping on the old gravy train while she's still moving) but the result is the voracious assimilation of things into this new medium and the constant need to create new material for it. This constant change of landscape is a reflection of our desperate need to be amused and pleased as each moment of time goes by.

## BLISS

In the old sense of the puritan ethic we would have gone by the maxim of 'amuse thyself' and read a book or made something in our leisure moments to satisfy the compulsion to be always doing something; but with the increase in leisure time and the coming of TV the ethic has been reversed from active to passive. We do not amuse ourselves, we are amused. We insist on being pleased without putting out. We insist on being touched without touching. What better way to accomplish this than by turning on the TV?

NEXT MONTH: TV MYTHOLOGY

PASSING  
(For Kerstin)

Black coffee  
now silent guitars  
hallucinatory faces will comfort me  
Journey of micro-milligram love  
cherished once  
for blotting out a pallid world  
of gravity and afterthought  
Water colour friends  
salt and suger dreams  
all discarded  
will awaken me  
Felling the light  
stream through the mornings window  
crossing my bed  
stricking at me  
lying on that quilt  
I called security  
Yesterdays kiss  
a leftover meal  
dark, sad seas are calling me  
My captain goes down  
with his ship...again  
All things sleep  
even the sea rests  
It warms me  
I must laugh  
sheltered in my heart  
a yearning to walk ashore  
not to drown  
alone

Sky thrusts fingers  
token mercies  
the blind man will read to me  
"Spare Change"  
From what you are  
millenium messiahs come  
eyes crying for man  
now covered with shades  
Before you stop believing  
they take the time  
once to walk your way  
Children laugh  
some divine mystery  
all the dusty lies  
will comfor me  
as Icarus falls  
I watch Daedalus weep  
Apollo smile  
Toys and tears and treasures chests  
trials and torment  
sunday lip service...  
better left unsaid  
I must laugh  
but go  
while all the myths remain  
disguised  
as men

YORMA PATRICK RUSSEL  
IS THE ONCE-EDITOR OF  
OZ MAGAZINE  
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# Aspects for this month

**1. Mercury Conjunct Saturn::** Make long range plans. Hopes can be fulfilled under this aspect.

**Moon Sextile Pluto::** Communicate with those who are important to you.

**Moon Conjunct Neptune::** Disappointments may be in store. Uranus goes direct at 7:33 PM CDST. Bizarre and unusual events will be the order of the day.

**Moon Trine Mars::** Others will be patient and tolerant today.

**1 & 2. Venus Opposition Neptune::** Overcome your basic fears. This aspect brings extremes of emotion.

**2. Moon Square Jupiter::** Superiors will be pompous and overbearing.

**Moon Sextile Uranus::** Respond to your creative or inventive urge. Unusual approaches to old problems will pay off.

**3. Moon Square Pluto::** The undesirable side of people's personality comes to the surface under this aspect. Be willing to give those who offend you a second chance.

**Moon Opposition Mercury::** Plans require alteration.

**3 & 4. Moon Opposition Saturn::** It will be difficult to distinguish good ideas from crackpot schemes. Separate the wheat from the tares on the 6th.

**4. Moon Opposition Sun (full moon)::** Severe financial problems for big business and industry are forecast. This full moon will bring added responsibility to Gerald Ford. It will also bring a Congressional investigation of his personal finances. Congressional legislation regulating the price of gold and silver may be initiated. Unethical deeds will backfire this month.

**Moon Sextile Jupiter::** Accept the aid of others gratefully.

**5. Moon Square Uranus::** A most peculiar state of mind befalls the majority of humanity. Respond to inspirations.

**6. Moon Trine Pluto::** Mutual cooperation is forthcoming. Respond to honest constructive criticism.

**Moon Sextile Neptune::** Rumors relating to the romantic partner are false.

**6 & 7. Moon Trine Venus::** Total understanding is brought by this aspect. The impossible can become reality.

**7. Moon Opposition Mars::** First impressions are invalid today.

**Jupiter Retrograde::** Plans for spare-time activities will not work out. Conservative politicians will attempt to gain power.

**Saturn Parallel Sun::** Old friends will contact you.

**Moon Trine Uranus::** Changes of mind will be favorable to you.

**8. Moon Trine Mercury::** Mental ability will be on a high cycle.

**Moon Square Neptune::** Don't trust your memory.

**9. Moon Trine Saturn::** Restrictions of the past are removed. Today's concepts can become reality in the future.

**Moon Square Venus::** You will lack patience in affairs of the heart.

**Moon Trine Sun::** Be prepared to take the initiative.

**Moon Conjunct Jupiter::** An excellent aspect for going out.

**10. Sun Trine Jupiter::** A very fortunate aspect. It will be an excellent day.

**10 & 11. Venus Square Jupiter::** Avoid over-indulgence today. Good luck presents itself in the guise of adversity.

**11. Moon Opposition Pluto::** People may be hard to get along with.

**Moon Square Mercury::** Avoid making major purchases today.

**Moon Trine Neptune::** Deceptive practices will be exposed.

**Moon Square Saturn::** Outrageous requests will be made.

**Mercury Retrograde::** Business and financial matters show for the next five days.

**12. Moon Sextile Venus::** Matters pertaining to the home and living conditions are well-aspected.

**Moon Square Sun::** You will be judged on the basis of past accomplishments today.

**Moon Trine Mars:** Be positive in your actions and your attitudes.

**Moon Opposition Uranus::** Auto accidents will be a constant danger today.

**13. Moon Sextile Mercury::** Communicate with nature. Make sure you have sense enough to come out of the rain.

**Moon Sextile Saturn::** Make needed repairs today.

**13 & 14. Venus Sextile Mars::** Male-female relations are assisted by this aspect.

**14. Moon Sextile Jupiter::** Be practical, yet optimistic.

**Moon Square Mars::** Personal possessions and home furnishings are endangered by fire.

**Moon Sextile Sun::** Today's events will have great importance.

**14 & 15. Venus Trine Uranus::** Associations with friends will be unusually beneficial.

**15. Moon Trine Pluto::** Get to the bottom of unresolved problems.

**Moon Opposition Neptune::** Loss of personal belongings in public places is threatened.

**16. Sun Square Uranus::** Authority figures will exhibit eccentricity.

**Moon Square Jupiter::** A boredom aspect. Be prepared for lectures and long-winded conversations.

**17. Moon Sextile Mars::** Scientific prospects are favored.

**Moon Trine Uranus::** Abandon conventions.

**Moon Eclipse Venus::** An excellent aspect for all matters. Romance is especially favored.

**Mars Sextile Uranus::** Purchase electronic or mechanical devices under this aspect. Unusual event occur.

**Moon Square Pluto::** Avoid controversial matters.

**Moon Conjunct Mercury::** Fond memories will be re-experienced.

18. **Moon Conjunct Saturn**:: Promises made today will be kept.

**Moon Trine Jupiter**:: Social activities are especially favored.

19. **Moon Square Uranus**:: Avoid mailing anything of importance.

**Moon Conjunct Sun (new moon)**:: There will be statistical increases in the number of auto thefts. Reputations are threatened.

**Moon Sextile Pluto**: Items or Persons delayed in transit may arrive.

**Moon Trine Neptune**:: Seek entertainment. Films and stage plays are favored.

20. **No major lunar aspects**. Most matters go poorly under this condition.

21. **Moon Sextile Uranus**: Yesterday's fiascos can become today's accomplishments.

**Moon Conjunct Mars**:: Improve your surroundings.

**Moon Sextile Venus**:: Joint projects are favored.

**Moon Square Neptune**:: Avoid being critical. Put off decisions till tomorrow. People will be hypersensitive.

22. **Moon Sextile Mercury**:: Manual dexterity will be at a high point.

**Moon Sextile Saturn**:: Trust your own judgment.

**Moon Opposition Jupiter**:: You may be forced to deal with megalomaniacs.

23. **Moon Sextile Sun**:: Financial matters will improve vastly.

**Moon Square Venus**:: Friends will call on you for help.

**Moon Conjunct Pluto**:: Short journeys to new places are likely.

24. **Moon Sextile Neptune**:: Respond to the needs of others.

**Moon Square Mercury**:: Mistakes at the place of employment are likely.

**Moon Square Saturn**:: Difficult situations may arise.

24 & 25. **Mercury Conjunct Saturn**:: Brilliant solutions for insurmountable problems will be discovered.

25. **Moon Conjunct Uranus**:: Others may be critical of your attitudes.

**Moon Sextile Mars**:: Don't be afraid to tell others where to get off.

**Moon Square Sun**:: Brighten up your living quarters.

26. **Moon Trine Venus**:: An excellent aspect for giving or attending parties.

**Moon Trine Saturn**:: Older people will be patient and cooperative.

**Moon Trine Mercury**:: Respond to your artistic urges.

27. **Moon Trine Jupiter**:: Home-oriented matters are favored.

28. **Moon Square Mars**:: People may be impatient today.

**Moon Sextile Pluto**:: Be prepared to change your mind.

**Moon Conjunct Neptune**:: Romantic matters intensify.

28 & 29. **Mercury Trine Jupiter**:: An excellent aspect for all literary endeavors.

29. **Moon Square Jupiter**:: It will be difficult to avoid uninteresting situations.

30. **Moon Sextile Uranus**:: Others will understand your point of view.

**Moon Trine Neptune**:: An excellent aspect for romance or speculations. Petroleum stocks will peak today.

**Moon Trine Mars**:: Be active.

**Moon Trine Pluto**:: Ego trippers will keep their I's on you.

31. **Venus Conjunct Saturn**:: Old relationships may be resumed at this time.

**Moon Opposition Saturn**:: Ignore the advice of others.

**Moon Opposition Venus**:: Others may need your help.

See you next month,  
Grant



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It is with great hope, yet great pain, that we must currently view the next half-century of man. For in those few years we'll see tremendous dynamics of change at work. This brief period, though filled with ominous challenges, will mark human entry into the Great Synodical Day which begins, according to Grant Wylie, in 2044. It also stimulates the significant actualization of the Aquarian Age wherein *homo sapiens* can evolve into its highest form, a complete manifestation of mind, a union with spirit in the *En-Soph*.

Our cities will flourish, spawned from the efforts of our visionary giants... Paolo Soleri, arcologies... Frei Otto, tensile structures... Buckminster Fuller, geodesics... Sadfie, habitat architecture.

There will be others of equivalent or greater brilliance.

Through psychology, we'll benefit from the work of C.G. Jung, B.F. Skinner, R.D. Laing, Janov, and Maslow. In medical philosophy, De Bono has already led many along new inroads into human cognitive process, lateral thinking. In biology, Lilly, through his experiments with dolphins, as well as the hallucinogen LSD-25, has revealed deep overlays of intelligence in all matter thus affirming the spiritual transcendence of all things.

Through knowledge, and the understanding of knowledge, man acquires wisdom. This wisdom ultimately leads to humanity. And humanity, in retrospect, reflects the value of spiritual evolvment. It reveals the transcendence into higher mentality that follows surrender of the mundane into higher truth.

If we are to survive, we must first draw aside this shade of fear that separates us from life... we must face the sun as the earth turns into it.

If we are to transcend, we must instinctively raise the window of the temporal now, and look upon the world beyond, then let the morning air drift in... and as its life-bearing vibrance fills the receptacle of our experience, we should hold this orb of sun in our hands

as if it were sacred, sense its nuclear immanence, its vital strength, then welcome the day as it rises. Jubilant, we should face its light, defiant of wasting it. And in this affirmation of new light, new life, new breath, we could then know what it is to be... we could then realize what it is that underscores our deepest hopes, our highest aspirations, and most progressive inclinations.

Too often we forget life is an experience of transcendence. That through understanding, it is both meaningful and necessary.

The only difference between the intelligence of a single cell and that of a multicelled human brain, is the difference between one level of awareness multiplied by 14 billion, plus 300 billion cells contained separately in the human body. Now if we take this little bit of life and multiply its 314 billion by the entire population of earth... That's one hell of a lot of animal crackers!

Without question, a great deal of courage, perseverance, and foresight are needed if we're to lead ourselves from this dark pit of discordant night into that brighter nucleus of realization.

View the present. All of it. Sense its multibillion-lived humanity, its vast city complexes. Then project change upon it. Project the architecture of transition, accommodation. Begin by knowing existence is intention with purpose.

It is one thing for us to dream, and sometimes speak of returning to nature, to a more peaceful way of life. But we can no more return to the farm, than take the alternative route of over-technologizing where our life centers become wastelands of the plaintive asphalt and concrete.

What we need to achieve is the lop-sided balance where both an abundance of natural resources exist in our own back yards, along with a few nice attractive livable life centers.

This of course will take some thought. And thought is that precious little something so few of us have time for. We're so caught up in our daily rushes that, all too often, we end up in the wrong place at the wrong time and bludgeon one another so badly, that we wouldn't even treat our own pet dinosaurs in this way, or their eggs for that matter.

Smugly tucked with sacred cow, we love our Now so much we hate to leave. For to view beyond the water's into the looking glass, wherein lies the existential hereafter, is certainly forbidden. Suddenly, the Future romps into our playpen. Bangs the glass. Cracks our marbles. And wakes us. And

lo! before our wary eyes grins this pale Start that blasts us off our moorings. And oh, we are started.

We must plan for a global society, then an interplanetary one, and finally, for an intergalactic system. The latter two, of course, are for future generations. For that is their domain, and the subject of their dominion, not ours.

Political systems are to be redesigned. They are inefficient. Besides, we can no longer rely on archaic rates of change.

Architectural engineering will contribute to the design of future systems, where social and cultural differences, as well as natural environs and hinterlands are preserved; where world globalism is established, and resources distributed according to a protective systemic network; where one nation cannot volley against another for selfish ends; where in situations of disaster, each nation contributes to the relief of those stricken.

Population controls will be planned along careful guidelines to assure maximum human freedom through minimum restriction. This means reduced bureaucratic control.

Money should be universalized, reduced to a quantified credit system where resources, human or otherwise, contain universally accepted values of interchangeability.

All this is possible, either through current ideas for world systems, or through a Global Resource Distribution Network (GRDN).

The GRDN system, however, anticipates development of a true cognitive component, one that thinks for itself, evolves creative associative concepts, prepares alternatives, then initiates directives for future courses of action.

One possible suggestion for approach to the development of this cognitive instrument would be to examine a quasi-electromagnetic codified pathway, possibly along lines of protein research, or liquids of high electrical retention and viscosity... molecular shifts... based on angular, multidimensional, multilevel time-spatial references with internal qualities of distributed centers (floating locii), where information is synthesized, reintegrated, and retrieved for reactive interdimensional transaction in holistic overlays that simulate, in part, neurological function—thought, cybernetic or intellectual. If you have any further insights into this matter, I suggest you pursue them. It's vitally important.

Under careful jurisdiction, this cognitive system, when coupled with standard computers, could lead to a spiritual age on earth. It could mark one more step in the spiritual ascent of man.

Furthermore, it is important to know that the GRDN concept is non-utopian, that it reflects the highest culmination of our scientific, technological, social, and architectural ideas. Utopian systems imply some form of complete control. Such control is impossible. There are too many variables.

High-efficiency maintenance, on the contrary, is possible; and can be accomplished through careful computer management and research of the environment. It is to be encouraged.

The design of future systems requires extensive study into the architectonics of the earth, its resources, logistics, and that peculiar spot of gristle, man.

Two paths are feasible. One external. The other, internal:

External implies extra-urban regions, continents, and global paramaters, the skin of the potato, while extra-urban embraces those dimensions outside of the main social complexes, the hinterlands, natural environs, reserves, agricultural regions and farms.

Through computerized monitoring of all interregional data, transactional interfeed, and exchanges of climatic information, soil conditions, rainfall, needed irrigation and nutrients could be controlled. This control represents responsible use of resource information, and maintains a continuum of revitalization in which the world potato, as a result, thrives.

The entire global overlay involves complete interaction between all continental systems and regional centers. In Europe, as well as the Asiatic and Soviet regions, for example, the transcontinental system would contribute its portion of resources to the maintenance of the entire world order, a **super potato**.

On the surface our cities would appear as massive megastructures, widely-spaced, easily accessible, comfortable, self-contained, and self-sufficient; separated by large expanses of open parks and fields; designed to blend into the agricultural and natural environs surrounding them.

Wherever possible, heavy industry would be subterranean, linked by underground transport facilities, cojoined according to type of production, and related categories of service and function. Expect them to be powered by fission, fusion, breeder, MHD (magnetohydrodynamic-plasma) laser, and solar energy systems. Later,

by matter-antimatter converters. So... Mother Dwindle... you won't go dry. There's soup in the chicken, and some in the sky!

As for other items on tomorrow's menu, you'll find quite a few convenient commuter facilities, material conversion plants, waste reclamation and recycling centers, and a proliferation of large areas of future development.

There'd be service conveyors for material transport, electronic equipment for data interfeed, and cyborg drones for a variety of distractions, depending on where you wanted to be followed.

Intercity surface and subsurface systems would whisk you from place to place, level to level. There'd be expansive park areas for leisure hours of wanderlust, plentiful gardens beneath geodesic domes for green thumbs, and ample recreational facilities for the sports-minded... all provided by the GRDN system as part of the human equation.

I'm beginning to sense you're feeling a little grey about all this. Well, to brighten your gloom, these immense megastructures will have great shafts and holes to let in light. Lots of it. For light is essential to human well-being. And we'd do well to learn from men like Le Corbusier, Ian McHarg, and Bertrand Goldberg. Besides, there are so many other brilliant men and women at work on these things!

Internal food systems would be latticed downward to permit oxygen and light to filter into the inner regions. Terrarium-like domes would allow agriculture to continue year-round.

Care of individuals would include travel privileges for children and the elderly, centers for the aged, free medical care, immersion centers for education of children, child-care centers, and elimination of the welfare system in favor of social rehabilitation. Lower mentalities would be re-educated. Retarded mentalities, trained and directed toward useful service in the world society. For the blind, and those afflicted with physical handicap, special guidance.

In the GRDN system positive rechanneling receives first priority. Ability is not wasted. Under any circumstance.

Other considerations: frustration relief for those pressured by social demands; encouragement of traditional and ethnic restaurants... snack bars; regulated and non-regulated diets; plus opportunities for experimental growth and advancement, commensurate with intellectual or administrative capacities.

Negative, or violence-prone personalities would be examined psychiatrically, then rechanneled toward positive expression.

In the GRDN system, each individual contributes to the evolution of the entire cooperative ecosystem. New ideas are welcomed, above all, encouraged.

Open educational facilities would be provided for, such as libraries, seminar rooms, and lecture halls.

Those who found alternative life patterns would be granted freedom to settle in new regions; but under obligation to preserve the natural environs, and to pass this heritage on to successive generations.

Sprawling urbanization will have passed. Massive computer banks, and their advance cognitive mechanisms (equivalent to the human cerebrum), as well as cyborg and servo-mechanisms, would help us sustain the revitalized ecosystem.

Land would be returned to nature, and deserts made productive.

Animals and plants would once again be free from the destructive forces of decimation by man.

Our world would be transformed. There's be problems, but not of the severity of those we now live under.

Why then, must we view the next half-century with pain?

Because large masses of people will die in this time. Because billions will perish in floods, famine, drought, and pestilence. And there is little we can do but watch. We have neither the resources to prevent this, nor the ability at this time, on this earth, to feed all our people.

The projected figure of 11.2 billion people by the year 2050 is incredible. Seven years ago it was 7.9 billion. This would imply the Malthusian rate to be in error, while an hyperbolic rate would be closer to reality.

In many respects, ignorance has contributed to the problem of over-population. But nature will correct... as she always has.

No religious short-sightedness is going to create food from words.

For once in our loose-mouthed haste, we are going to have to shut up, and listen, and learn, and then do something.

To achieve harmony among nations, among people, is not easy. It takes great courage. We have a choice. One. Will it be peace on earth—

Or hell?

Any comments? write:

Ulen Khora  
8111 Rt. 53 Apt. 5  
Woodridge, Illinois 60515

# CURRENT EVENTS

## live MUSIC in concert ....

### RAVINIA

Cleo Laine & Peter Nero  
July 21 at 7:30  
July 26 at 8:30 to be  
announced

### CHEECH AND CHONG

July 5-7 Mill Run Theater  
600 Golf Mill Shopping Centr.  
Niles 298-2170  
July 16-21 The Fifth Dimen-  
sion

### EDGAR WINTER

July 9  
Intl. Amphitheater

### FOGHAT

Auditorium Theater  
July 5th  
presented by Howard Stein  
Joe Walsh & Barnstorm  
July 23 8 p.m. Audit.  
July 26 7&10:30 B.B.King  
July 27 " " Johnny Taylor

### ERIC CLAPTON

July 2 International Amph.  
Doobie Brothers  
July 11&12 Intl. Amph.  
URIAH HEEP  
July 21-22 Intl Amph.

### ARIE CROWN THEATER

McCormick Place  
E. 23rd and the lake  
791-6000  
July 26-27 Sha Na Na  
July 20-21 The Temptations  
July 12-13 Earth, Wind, And Fire  
Aug. 6-9 Three Dog Night  
July 6 7:30-11  
Gladys Night and the Pips  
July 3-4 Rare Earth  
Aug. 2 America  
Aug. 3,4 Herbie Hancock &  
Chick Corea & Return to  
Forever

### JOHN PRINE

Edwardsville Illinois  
July 24 Miss. River Festival

### ALPHONZE MOUZON

July 10-14 Quiet Knight

### IKE & TINA TURNER

TENTATIVE July 18

### OSCAR BROWN JR.

July 4&5 Herman Roberts Hotel

### DONALD BYRD

July 6 Arie Crown Theater

## at clubs & pubs....

### AMAZINGRACE

2031 N. Sheridan Rd.  
Evanston  
492-7255  
July 1 Spider John Koerner  
and Mark Henly

### THE ATTIC

3132 N. Broadway  
935-3070  
July 1 Ziggy & the Zue  
3-7 Eden Roc  
9 Dr. Bop  
10-14 Flight  
15-16 Spencer Davis  
17-21 Chariot  
24-28 Sparkle  
29 CHUBBY CHECKER

### THE CORPORATION

686 W. North Ave.  
Elmhurst  
833-2404  
JULY  
3-7 SPARKLE  
10-14 CAIN  
15 SUGARCANE HARRY  
WITH PFDA  
16 FLOCK  
17-21 BUDDY  
24-28 BEOWULF  
30 JEWELS BLATTNER  
and THE WARREN GROOVY  
ALL STAR BAND

### EARL OF OLD TOWN

1615 N. Wells  
642-5206  
July 2,3 STEVE GOODMAN  
shows at 9 & 11 also  
Jonathan Round  
July 3-7 The Sparkers with  
Stu Ramsey also Charles  
Robertson  
July 10-14 Memphis Shaefer  
also Jonathan Round  
July 17-21 BONNIE KOLOC  
July 24-28 Murray McLaughlin

### PBIN

at the Medium  
901 N. Rush  
DE7-1000  
July 1&2  
LEWISTON TAYLOR  
July 8&9  
LOUDON WAINWRIGHT III  
July 15&16  
THE CRUSADERS  
July 22&23  
STEELEYE SPAN  
July 29&30  
ACE TRUCKING CO.  
Aug. 5&6  
JOBRIATH

showtimes 8:30 & 11  
all seats reserved-\$5

### THE BULLS

1916 N. Lincoln Park West  
337-6204  
Entertainment Nightly  
Open until 4:00AM

## at clubs & pubs....

### VIBES

2251 N. Lincoln Ave.  
750-7360  
July 2 -6 Openheart  
July 7 Fido  
July 9-14 Fido  
July 16-20 Innerdrive  
July 21 Fido  
July 23-27 Stash  
July 28 Fido  
July 30-Aug 4 Gang Bang

### PEANUT BARREL PUB

4660 N. Sheridan  
271-2743  
July Jimmy Dalton  
and others

### RATSO'S

2464 N. Lincoln  
935-1505  
Mondays-Batucada  
Tuesdays-Phil Upchurch  
& Tennyson Stevens  
Wednesdays-Sunrise  
10-Roxanna & Peggy  
17,24,31-Rosehips String  
Band  
Thurs-Jethro (of Homer  
and Jethro) & Wildflower  
also on the 4,5,6  
On the 18 & 25 Chicago  
River Blues Band  
Sundays  
7-Jim Dooley  
14-Sunrise  
21-Batucada  
28-Baraboo (C&W)  
Saturday 13-New Columbian  
Exposition  
26-27 Upchurch & Tennyson  
Stevens  
Fri-12 Skyfarmer  
Fri-19 Special Event  
Sat-20 Batucada

### SOMEBODY ELSE'S TROUBLES

2470 N. Lincoln  
953-0660  
Ed & Fred Holstein  
appear throughout the month  
of July with Terry Collier  
and others as well  
Hours: 4 p.m.-2 a.m.  
Weds 12-2 a.m.

### THE SPOT

827 Foster Str. Evanston  
869-2800

### SUNSHINE COFFEE HOUSE

3003 W. Touhy  
RO1-9100  
Sundays 7:30-11

### WISE FOOLS PUB

2270 North Lincoln  
929-1510  
July 3-6 & 10-13 Edwin  
Daugherty and the Third World Band  
July 17-20: Redd Holt Unlimited  
July 24-27: J.B. Hutto  
July 31-August 3: Mighty Joe  
Young  
Every Sunday: CINCO  
Every Monday: THE DAVE REMINGTON  
BIG BAND  
Every Tuesday: THE DAVE REMINGTON/  
Bobby LEWIS DIXIELAND BAND  
showtimes continuous from 9:30 P.M.  
adm. is \$1 at the door

# CURRENT EVENTS

## FIRST NATIONAL PLAZA

lunchtime events

July 12 The New Renaissance  
instrumental and vocal group  
July 17 Chicago glee club  
July 18 from 5-6:30  
surprise star in concert  
July 22 The Great Chicago Fire  
musical group  
July 23 Carmen Fanzone plays  
with a jazz group  
July 24 randon's Brass Band  
July 25 5-6:30 Surprise Star  
July 29 Rosehip String Band  
August 2nd Affinity jazz combo  
other strange diversions

## GRANT PARK CONCERTS

Concert Shell  
Outdoors, Grant Park

## RAVINIA FESTIVAL

northern suburbs

info 273-3500

general adm \$3

JULY

2 at 8:30 Schubert Program

Arpeggioni Sonata

Trio in B-Flat major

3 at 8:30 Chicago Symphony

Symphony No. 4 by Schubert

Schoenberg: Verklarte Nacht

Beethoven: Emperor Concerto

5 at 8:30

Handel-Schoenberg: Concerto

Schubert: Symphony No. 6

Bloch: Schelomo

Mozart: Piano Concerto

6 at 7 p.m.

Pavillion Concert Preview

Schumann

6 at 8:45

Mozart: Symphony No. 39

Schoenberg: Chamber symphony

7 at 7:30 Schubert Series

complete song cycle

11 at 8:30 Schubert Series

14 at 5:30 All-Bach

cantata program

14 at 8:30 Schubert Series

16 at 8:30 Schubert Series

17 at 7 p.m. Concert Preview

17 at 8:45 Schumann, and

Rachmaninoff

18 at 8:30 Schubert Series

19 at 8:30

Ravel, Schoenberg, Schumann

20 at 8:30

Brahms, Ravel, Schumann

22 at 8:30

Schoenberg, Schubert, Schumann

23 at 8:30

duo recital-Janos Starker cello

Bookbinder-piano

24 at 8:30 Schubert, Mozart

Beethoven's 5th

25 at 8:30

duo recital Starker-Bookbinder

27 at 8:30 Bach, Grieg

Saint Saens (cello concerto)

28 at 7:30

Mahler, Haydn, Strauss,

Schubert, Mozart, Lehar

31 at 8:30

Schubert: Symphony No. 5

Beethoven: Piano concerto

Schumann: Symphony No. 4

## SUMMER TUNE-UP

### AMERICAN YOUTH HOSTELS

3712 N. Clark

327 - 8114

---Sail & Camp---

\*Door County, Wisconsin

\*16 Foot 'Rebels'

\*Instruction & Sailing with

experienced Skipper

\*Trip Dates

June 15&16

July 13&14

Aug. 3 & 4

Aug. 17&18

### SAILING

#### RAINBOW FLEET

E. Bank Burnham Harbor

---Senior Division---

\*Instruction & Sailing Daily

\*Penguin Sailboats

\*Apply at Rainbow Fleet Boat

House

\*\*Free of Charge\*\*

\*Closed on Monday\*

### TENNIS

-Classes-

\*Registration in June

\*Contact Local Park

-Courts-

\*Contact Local Park

## DANCE

### ARIE CROWN THEATER

McCormick Place

Aug 24-27

Bolshoi Ballet

Aug 25 matinee at 2

Sept 4-8

Moiseyev Dance Company

100 dancers and symphony

orchestramail orders to Allie-

d Arts Corporation

20 N. Wacker Dr.

Chgo Ill 60606

### RAVINIA

The City Center Joffrey

Ballet

Aug 20-25

### COLUMBIA COLLEGE

classes at 4730 N. Sheridan

271-7804

Jul 8-26 introductory

and intermediate ballet

-Children's Dance Program-

Ages: 3 - 12, Boys & Girls

Dates: June 17-July 25

Fee: 6 Lessons - \$15.00

12 Lessons - \$30.00

### FOLK DANCE LEADERSHIP

#### COUNCIL OF CHICAGO

5460 S. Harper

288-6888

a month of folk dancing

activities of all sorts

call for further info

### OLD TOWN RENAISSANCE CONSORT

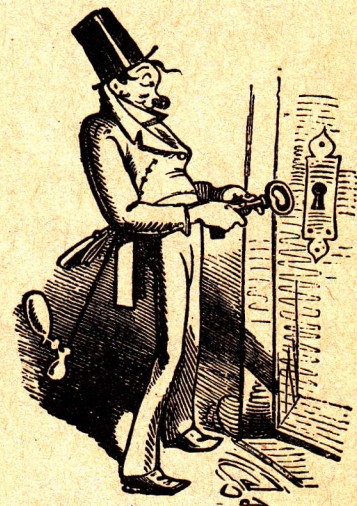
Second Unitarian Church

656 W. Barry

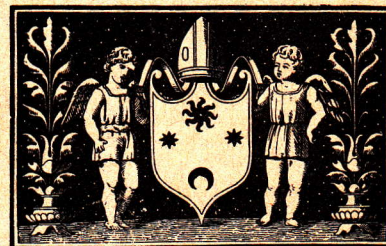
583-6990

instruction in Renaissance

dance



## Miscellany



### BUCKINGHAM FOUNTAIN

Grant Park

-Major Color Display-

9:00PM-10:00PM Nightly

Open on May 20

### ANCIENT ASTRONAUT SOCIETY

22 S. Washington Street

Park Ridge

---Continuing Lecture Series---

### INTERNATIONAL MEDITATION SOCIETY

1308 Elmwood Avenue

Evanston

---Center Hours---

10:00AM - 9:00pm Mon. thru Fri.

---Advanced Lectures---

7:30PM Sundays

# CURRENT EVENTS



## on stage

TRIAD PRODUCTIONS  
 Pollies Burlesque Theater  
 450 S. State Str.  
 427-3494  
 Shanghai Gesture

GOODMAN THEATRE CENTER  
 200 S. Columbus Drive  
 236-2908

"Guys & Dolls"  
 Tues. - Thurs. 7:30PM  
 Thurs. Matinee 2:00PM  
 Fri. & Sat. 8:30PM  
 Sunday 3:00PM, 7:30PM  
 Tickets on sale at Box Office

DES PLAINES THEATRE GUILD

Guild Playhouse  
 620 Lee Street  
 Des Plaines  
 296-1211

Admission: \$3.00 Friday  
 \$3.50 Saturday  
 \$1.50 Students, Senior  
 Citizens (Fridays)

COLUMBIA COLLEGE OF CHICAGO

Theatre Center  
 1032 W. Barry St.  
 477-5090

"Three Penny Opera"  
 June 1 & 2 7:30PM  
 Donation Requested

The Drama Shelter

2020 N. Halsted  
 549-6020

Cheep Theatrics  
 till July 28  
 \$2.50

ACADEMY FESTIVAL THEATER

Barat College, Lake Forest  
 Jul 4-21

Geraldine Page and Rip Torn  
 in Little Foxes

MAGIC CIRCLE THEATER

615 W. Wellington  
 929-0542  
 Checkov's  
 Three Sisters

LENNY

11th Street Theater  
 62 E. 11th Str.  
 431-0730  
 highly rated

THE SEA HORSE

Ivanhoe Theater  
 3000 N. Clark Str.  
 248-6800  
 Tuesday through Friday  
 8:30 p.m.  
 other times on the weekend  
 \$5.50 to \$7  
 a Steinbeckian tale  
 of a waterfront bar

SLOW DANCE ON THE KILLING  
 GROUND

The Wisdom Bridge Theater  
 1559 N. Howard Str.  
 743-6442  
 \$3-4

ET TU KAHOUTEK

Second City  
 1616 N. Wells  
 337-3992

Isabella's Fortune and  
 Pedrolino's Revenge

Columbia College  
 till July 13 in  
 Saturday evening performances  
 (call 929-6920 for further  
 information)  
 a hat is passed at the end  
 of the performance

THE ODD COUPLE

by Neil Simon  
 Auditorium Theater  
 With Tony Randall and  
 Jack Klugman  
 July 12-21  
 527-4600-ask for Mr.  
 Stewart

GOOD NEWS

Shubert Theater  
 22 W. Monroe  
 236-8240  
 with Stubby Kaye

PLAY IT AGAIN SAM

Candlelight Dinner Playhouse  
 The Sound of Music  
 starts July 16  
 5620 S. Harlem Summit  
 458-7373



# art

MUSEUM OF CONTEMPORARY ART

237 E. Ontario Str.  
 943-7755  
 John De Andrea and  
 Duane Hanson: The Real  
 and Ideal in Figurative  
 Sculpture  
 Ultra-lifelike 3-dimensional  
 portraits-fascinating  
 Mon-Sat 10-5 Sun 12-5  
 non-members \$1

JACQUES BARUCH GALLERY

900 N. Michigan Ave.  
 944-3377  
 Anne Brevik  
 Norwegian artist in  
 engravings, etchings  
 drawings  
 till July 20

ART INST

71st American Exhibition  
 Helen Regenstien Collection  
 The Artist looks at the  
 landscape-till Aig 25  
 Laton Huffman Photoes  
 till July 7

COLUMBIA COLLEGE

469 E. Ohio Str.  
 467-0300  
 American Indian Photoes  
 on display July 2-August 2  
 admission is free  
 work by Edward Curtis  
 the last of the great 19th  
 century photographers of the  
 American west.open Monday  
 thru Friday 10 a.m. -9 p.m.  
 Sat 10 a.m.-2 p.m. closed  
 July 4th

ART FAIRS

Lincolnwood Jul 6-7  
 7000 N. Lincoln  
 674-8203  
 Lincoln Central  
 Jul 13-14  
 Lincoln and Dickens  
 Sandburg Village  
 Jul 20-21 (crafts)  
 SU7-5700  
 West Suburban  
 Jul 20-21  
 3105 Washington, Bellwood  
 749-5842  
 Andersonville  
 Jul 27-28  
 On Clark from Foster to  
 Balmoral 674-8203  
 Water Tower Fair  
 Jul 28-29  
 Michigan & L.S.D.  
 751-2500

CHICAGO RENAISSANCE FAIR

July 6-7, 13-14, 20-21  
 11:30 am-6:30 pm  
 adults \$3 children \$1  
 near Gurnee Illinois  
 call 234-8918

# CURRENT EVENTS



## Film

### WEST BELMONT LIBRARY

3100 N. Narrangansett  
 July 2 Seven Stars of the East & Portrait of the Orient  
 July 9 The Bahamas & Mediterranean  
 July 16 A City Called Copenhagen  
 July 23 The Romantic Road & Canada  
 July 30 America's Wonderlands

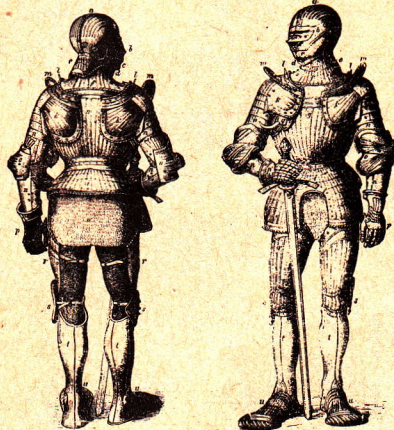
### MUSEUM OF CONTEMPORARY ART

237 E. Ohio  
 943-7755  
 July 2 Imitation of Life  
 July 9 Major Barbara  
 July 23 The Charge of the Light Brigade  
 July 30 Passport to Pimlico  
 Aug 6 Oh, What a Lovely War  
 Aug 13 The Winslow Boy  
 Aug 20 Brief Encounter

### PLAYBOY MIDNITE SHOWS

Clark & Dearborn  
 944-3434  
 5-Last of Sheila & Bullitt  
 6-Performance & THX-1138  
 12-Passion of Anna & Personna (not to be missed)  
 13-Satyricon & Roma  
 19-Repulsion & Images  
 20-Cries and Whispers & The Harder They Come  
 26-Ulysses & Shop On Main Street  
 27-Bloom In Love & Start The Revolution

## MUSEUMS: visiting the hallowed halls



### ADLER PLANETARIUM

1300 S. Lake Shore Drive  
 294-4624  
 Hours: 9:30AM-4:30PM M,W,Th  
 9:30AM-5:00PM Sa,Su,Hol.  
 9:30AM-9:30PM Tu,F

#### \*Sky Shows

June 13 - "U.F.O. Experience"  
 Show Times: 2:00PM Mon. thru Fri.  
 Hourly Sat.,Sun.,Hol.  
 7:30PM Tues.&Thurs.  
 5:00PM Sun. (in Spanish)

Admission: \$1.00 Adults  
 \$ .50 Children

### JOHN G. SHEDD AQUARIUM

1200 S. Lake Shore Drive  
 939-2426  
 Hours: 9AM - 5PM Daily  
 Admission: \$1.00 Adults  
 \$ .50 Children (6-17)  
 \$2.50 Family Plan  
 Free on Friday  
 ---Feeding Schedule---  
 11:00AM&2:00PM Mon. thru Fri.  
 11:00AM,2:00PM&3:00PM Weekends

### FIELD MUSEUM OF NATURAL HISTORY

E. Roosevelt Road & S. Lake Shore  
 922-9410  
 Hours: 9:00AM-6:00PM Daily  
 9:00AM-9:00PM Fridays  
 Admission: \$1.00 Adults  
 \$ .35 Children (6-17)  
 Fridays Free

-Special Exhibits-  
 CONTEMPORARY AFRICAN ARTS FESTIVAL  
 \*Artwork, Music, Films, Lectures,  
 Dances & other Events.

EDWIN JANSS JR. UNDERWATER PHOTOGRAPHY  
 \*Hall 9

FIELD MUSEUM ANNIVERSARY EXHIBIT

\*Sense of Wonder, History & Discovery

### CHICAGO HISTORICAL SOCIETY

N. Clark & W. North  
 MI2-4600  
 Mon. - Sat. 8:30AM-4:30PM  
 Sunday 12:30PM-5:30PM  
 Admission \$ .50 Adults  
 \$ .25 Children, Senior  
 Citizens  
 \$1.00 Family Plan  
 Mondays Free

### MUSEUM OF SCIENCE & INDUSTRY

E. 57th Street & Lake Shore Drive  
 MU4-1414

Mon. - Sat. 9:30AM-5:30PM  
 Sun. & Hol. 10:00AM-6:00PM

\*Free Admission

---Special Exhibit---

THRU JULY 13

Planning America's Great Cities

THRU JULY 15

Robert McCall Space Art

THRU July 21

Doxiadis Exhibit

THRU AUG 11

Marconi Centennial Exhibit

July 25-Sept 8

Polant Today!!!

### LIZZADRO MUSEUM OF LAPIDARY ART

220 Cottage Hill  
 Elmhurst  
 833-1616

Daily 1:00PM-5:00PM

Sunday 10:00AM-5:00PM

\*Closed Monday

\*Free admission

### ORIENTAL INSTITUTE

University of Chicago  
 1155 E. 58th Street  
 753-2474

--Exhibits of the Ancient Near East--

Tues. - Sun. 10:00AM-5:00PM

Closed Mondays & Holidays

\*Free admission

\*Tours scheduled in advance

## ethnic MUSEUMS

### BALZEKAS MUSEUM OF LITHUANIAN CULTURE

4012 S. Archer  
 847-2441

Hours: 1:00PM - 4:30PM Daily

### DUSABLE MUSEUM

740 E. 56th Place  
 947-0600

Artifacts, Memorabilia & Documents on  
 Black History in America.

### LING LONG CHINESE MUSEUM

2238 S. Wentworth  
 CA5-6181

Costumed Figurines

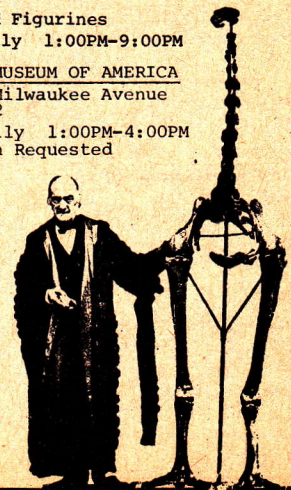
Open Daily 1:00PM-9:00PM

### POLISH MUSEUM OF AMERICA

984 N. Milwaukee Avenue  
 384-3352

Open Daily 1:00PM-4:00PM

Donation Requested



# Epitaph

outside the law



BC-1009