



The daily cardinal. Vol. LXXXIV, No. 69

December 3, 1973

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Daily Cardinal

University of Wisconsin — Madison

Round 2 of Police Dept. hearings

Watson blasts Couper & Co.

By JAN FALLER
of the Cardinal Staff

A three judge panel investigating alleged misconduct within the Madison Police Dept. heard Detective Supervisor Roth

Watson, blast both Police Chief David Couper and Mayor Paul Soglin in his lengthy testimony Saturday.

Watson charged Chief Couper with misusing police funds for

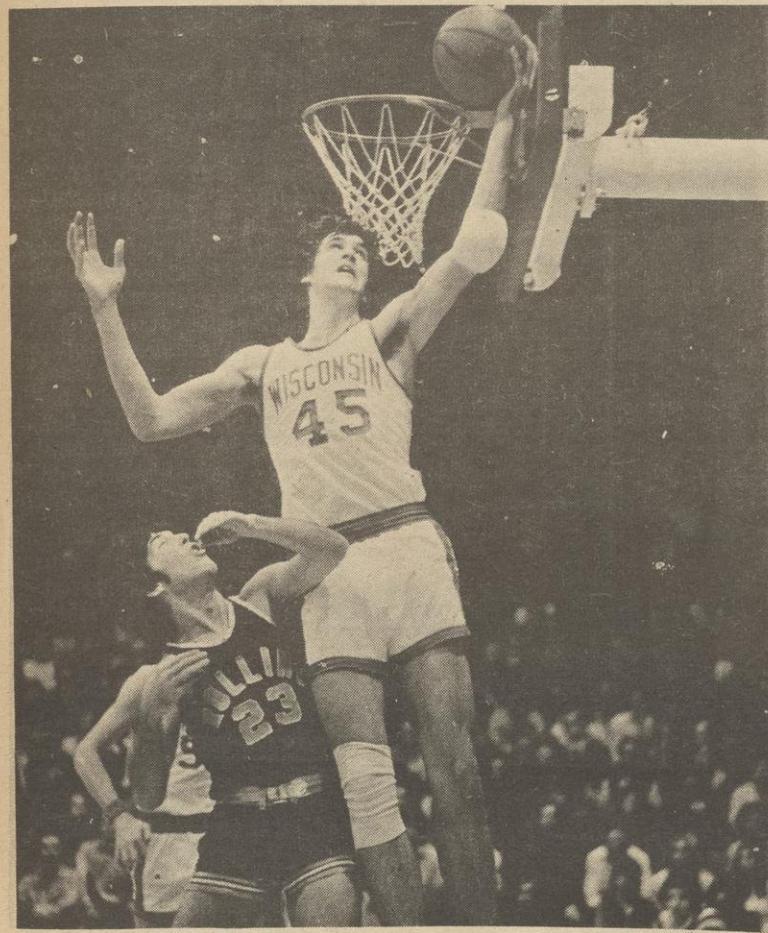


photo by Leo Theinert

KIM HUGHES of Wisconsin shows how it's done, as he did everything but sell Duke in the Badgers' rout of Rollins College Saturday, 77 to 55. Wisconsin will be playing the U of Cal-Davis tonight in the Fieldhouse at 7:30.

Tie 6-6, lose 4-2

Amo's icers checked

By DAVE KAUFMAN
of the Sports Staff

After tying Michigan State 6-6 on Friday night, Wisconsin overcame a tenacious Spartan defensive effort to win Saturday 4-2.

The Badgers started out exceptionally strong Friday, taking the play right to the Spartans. For the first ten minutes of period one Wisconsin looked like the best team in college hockey.

WISCONSIN HUSTLED by Michigan State for two early scores, the first at only thirty seconds into the game. It came on a Don Deprez wrist shot from close in and to the extreme right of goalie Gary Carr.

The Badgers kept up the pressure and it paid off with another goal at 7:19, mostly on a great individual effort by senior Gary Winchester.

At this point, it seemed that Amo Bessone's Spartans were doomed to being blown off the ice but defensemen Norm Barnes brought the green and white back to within one at 12:18.

After a holding penalty put freshman Brian Engblom into the penalty box, MSU tied the score 2-2 with a power play goal.

WISCONSIN'S momentum was further stymied by stalling tactics from Bessone, who took any opportunity to slow the pace.

At one point he argued with an official for five minutes, refusing to continue the game by keeping his man out of the faceoff circle. The referee finally decided to ignore Amo's ramblings by dropping the puck and having Wisconsin gain control.

Bessone was irate at this turn of events and kept on the referees all evening. He stated later, "If Wisconsin scored, the game would have ended right there. I would have taken my players and walked off the ice."

Coach Johnson, when asked if the delays hurt the Badgers momentum, replied, "We don't want those sort of interruptions during a game. People pay their money to see a hockey game, not interruptions. The first ten minutes we were great. Then the delays came. We weren't able to keep up our momentum and they tied up the game."

THE SECOND period was a skating battle, as the players flew up and down the ice. Michigan scored early to take a brief lead but Winchester scored his second goal on a brilliant give and go with freshman Dave Otness to tie the game. The teams traded a pair of goals to make the score 5-5, but Dave Arundel put the Badgers in the lead right before the second intermission with a goal at 19:31.

Michigan State equaled the score with a marker at 6:44 of the

third period before the game settled down into a defensive show.

Both teams had their opportunities but weren't able to convert them as the game went into overtime.

At 9:16 of the overtime Pete Scamurra tripped an MSU player after he had gotten by the defense to save a break away. The Badgers killed off the penalty and the game ended in a draw, 6-6.

SATURDAY'S contest was more of the same defensive battle with the game going into the final five minutes all tied up at 2-2.

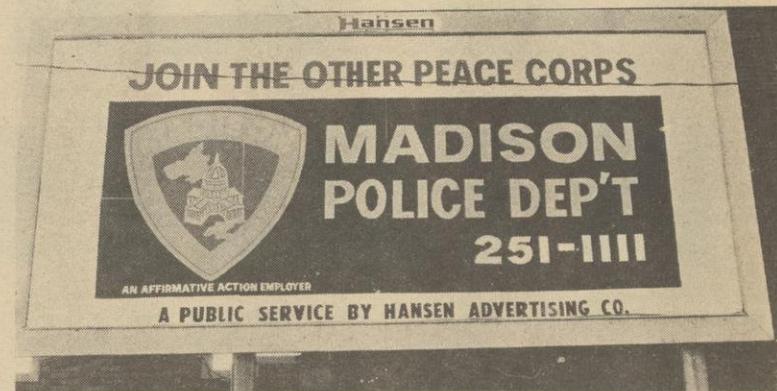
Then Dave Otness took matters into his own hands with an outstanding individual effort for the game winner.

Forechecking two Spartans, the Edina, Minnesota native knocked down a pass and gained control of the puck. He fought off a body check from a State defender and skated behind the cage to Carr's right. The goalie went over to make the save, but it was too late as Otness tucked in the winner at 17:55, before Carr could protect the post.

Dave Pay added a goal into an empty net to insure the victory, as Bessone had pulled his goalie. The Badgers now stand at 7-2-1 in the WCHA league, good for first place.

"Police officials said the dog was shot because it was vicious, not because of any ordered strict enforcement of the new ordinance that requires pets to be leashed."

Wis. State Journal
Dec. 1, 1973



Photos by Geoff Simon

MADISON'S POLICE CORPS needs a peace corps, as factional disputes continue to plague the city's finest.

aware of an anti-Couper force in the Department shortly after Couper replaced Chief Wilbur Emery last January. The biggest morale problem arose from Couper's promotion policies, he said. When approached by other officers with the idea of an anti-Couper petition, Watson refused to sign it until there was substantial proof of dissatisfaction among the department. The petition, he said, came back to him within two days with over 100 signatures, and he signed it at that time.

"I am not out to get Chief Couper," Watson said, denying that he is part of a "conspiracy" trying to oust the chief. "If Couper leaves this department, it will be because of what he has done, not what the men have done to him."

Watson also had praise for former Chief Emery, remarking that under Emery, such morale problems didn't exist.

"Chief Emery kept the city reasonably safe during a time when highly organized elements in the city were bent on blowing it up and burning it down," Watson said.

"THESE ARE the same elements that Soglin gives comfort to today," he continued, also lighting into Soglin for his participation in "street fights."

Watson's attack on Soglin was in retaliation to allegations Soglin made against him in testimony at last week's opening hearing. Soglin had charged Watson with challenging the leadership of the police department under former Chief Emery and under Chief Couper.

Also testifying before the panel were Atty. Russell Mittelstadt, who is presently conducting a similar department investigation begun earlier this year by the PFC, PFC commissioner Mel Greenberg, and Officer John R. Mulcahy, a signer of the Couper petition who later withdrew his name.

ATTY. MITTELSTADT agreed to share his findings with the panel's investigator, Anthony J. Sticha, but requested that all information be kept confidential until he presents his final report to the PFC on Dec. 15.

TAA GOES NATIONAL

The Teaching Assistants Assn. (TAA) voted last week to affiliate with the American Federation of Teachers (AFT).

More than 74 per cent of all members voted in favor of affiliation, said TAA President Ron Walker. Eleven per cent voted against affiliation and 15 per cent didn't vote. A two-thirds vote was needed.

AFFILIATION with the AFT will be effective on February 15, Walker said. However, "as far as I'm concerned, we've effectively already joined," he said.

"I'm quite ecstatic about the vote," he continued because it is "a positive step to redevelop the strength of our union."

National affiliation was necessary, according to Walker, because problems in education are becoming more national in scope.

He also said that the TAA would become part of the labor movement. The AFT is affiliated with the AFL-CIO so Walker said he is expecting better cooperation with local labor unions.

Other benefits include strike loans, legal and financial aid, bargainers and lobbyists, he said.

Publick Notice

Attention readers, letter-writers, and potential advertisers. The Daily Cardinal, it was grandly announced Sunday, will end publication with Friday's issue for the semester, and will resume its timely news coverage with the Spring Registration Issue on Jan. 7. So do yourself a favor. Before you duck under books for finals and split for vacation, get your notices 'n' pad ads in early. Classified ad deadlines are by noon the day before publication (noon Thursday is final) and news briefs by 3:30 Thursday.

Music Notes Inside

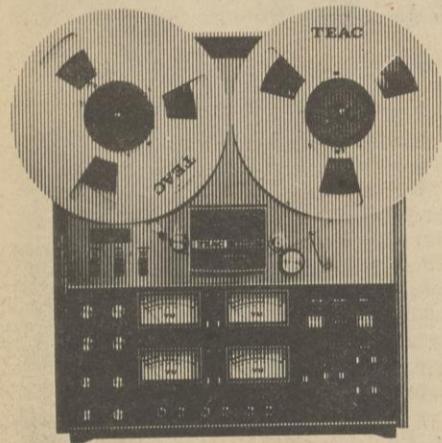
Nanette, Sam and Maria
Linda, Diana and Marvin
Firesign gives Good Karma
The Dead is, or are, alive
Lou Reed in Berlin
Cosmic Unrest
Sgt. Pepper discharged
Charlie Mingus is aming us

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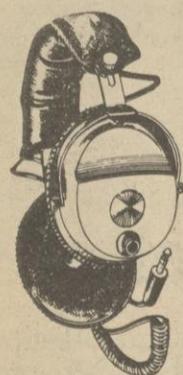
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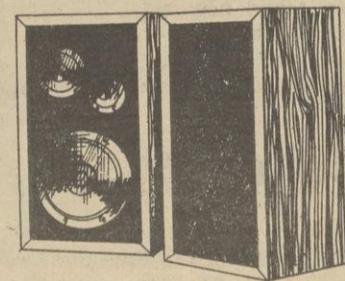
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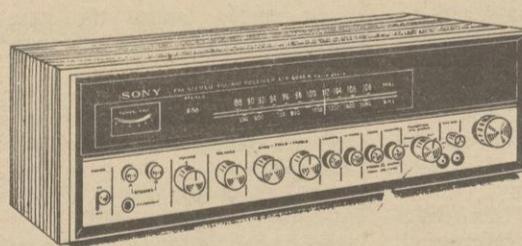
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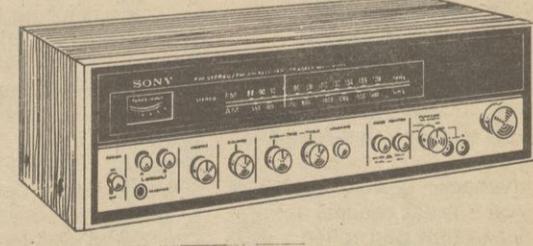
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Road-weary "Nanette"

By DARA SHULKIN
and

GAIL C. SIMSON
of the Fine Arts Staff

Surely many of us have been dazzled by a Broadway musical, by the gorgeous costumes, the elaborate sets, and the exciting magic of the stage itself. Many of us have wanted to be up there on that stage and live the life of a star. But few people really know what happens after the curtain falls.

A touring company of *No, No, Nanette* came to the Wisconsin Union Theater on Sunday, October 14, for matinee and evening performances. We were quite impressed by the production, and rushed backstage afterwards to find out all about the exciting lives these people must lead.

WE WORKED our way through bags of dirty laundry while frantic crew members tore down sets to make for an immediate departure to Chicago. There were several other wide-eyed kids—no doubt wandering around backstage for autographs. No, wait! Those blue-jeaned youngsters were members of the chorus. They were very friendly and eager to answer our questions. When asked how old they were and what other productions they had previously played in, they told us they had

just graduated from high school and this was their first acting job.

We dazedly stumbled off to find the leading players of the show, tripping over various props and nearly colliding with female lead Evelyn Keyes (who looked at least ten years younger off-stage). Two others who looked ten years younger were Loni Zoe Ackerman and Andrea Walters, the two heroines of *No, No, Nanette*. We grabbed Ms. Walters, who had little time to chat as she was rushing home to Rockford, Illinois to spend her free day visiting her family. Ms. Ackerman is a native New Yorker (and looked not much older than nineteen), who told us she loved touring with *No, No, Nanette*, but wouldn't want to do it for over a year. As she rushed off, she told us that if we wanted to find the rest of the cast, we should stop in at the Madison Inn since they were staying the night.

We skipped down Langdon Street and entered the "Inn Place—the bar. Sure enough, we found everyone; this being a typical end to an evening's performance.

There seemed to be two distinct groups. One consisted of the veteran actors who had been performing on the stage for decades. At the other table were the chorus members; all bright,

shiny young faces, some of whom looked considerably more attractive on-stage. They were delighted to be on tour and were grateful for the opportunity to work. They had traveled by bus for two and a half weeks and would complete a six month engagement.

THE OTHER TABLE was considerably smaller, yet had consumed considerably more drinks. Seated there were Betty Kean and Benny Baker, main characters in *No, No, Nanette* and seasoned Broadway performers. Unlike their young co-stars, they were not as enthusiastic about touring, being accustomed to the New York stage. However, as Mr. Baker said, "This is the only way I know how to make money; it's the only thing I've done all my life." Mr. Baker performed his leading role in the Broadway production of *No, No, Nanette*. One of these reviewers (who shall remain nameless) neglected to read her "Who's Who in the Cast," and made a faux pas in asking Baker how he was chosen to play in this fourth *Nanette* touring company. Needless to say, he severely reprimanded her. When asked why a man of his age (at least sixty) would continue to do such strenuous work and be separated from his family for six months at a time, he replied, "I get a big, fat check every two weeks that I mail to my wife."

Ms. Kean, also sixtyish, added that she found playing the same role for a six month stint a challenge. "The timing is different in each performance and every audience reacts differently." A former Ziegfeld

Maria Muldauer

Maria Muldauer
Maria Muldauer/Warner Bros. MS 2148

Maria Muldauer's style is hard to describe. It is primarily a combination of nostalgia and vaudeville. Her voice is extremely distinct. It slides around a lot and is at the same time both very playful and yet seductive.

Maria's album, called simply *Maria Muldauer* is a treasure. From its opening, the explicit "Don't You Feel My Leg," you know this album is something different.

She seems to have a fondness for past eras, especially vaudeville. Many of the songs on the album, "Don't You Feel My Leg," "Vaudeville Man" and "Any Old Time," in particular, have a vaudeville quality to them. The backup emphasizes this feeling primarily in Mac Rebennack's (Dr. John) piano style and an effective horn section. "The Work Song" also reflects the era with its fond remembrance of minstrel shows.

Maria has a way with love songs. Her voice is so undeniably warm and sensuous that songs like "I Never Did Sing You a Love Song," "Midnight at the Oasis" and "Long Hard Climb" come across as very simple, yet beautiful expressions of love. "Midnight at the Oasis" is truly a masterpiece, a lovely fantasy in song with tremendous backup, especially from Amos Garrett on guitar.

"My Tennessee Mountain Home" is irresistible. It is pure country and strongly contrasts in style with the sophistication of some of the album's other songs. Maria's delivery is in the best of country traditions and proves her to be a rather versatile singer.

Another favorite on the album is "Walkin' One and Only." It is similar to the Dan Hicks' arrangement, basically violin and bass with the emphasis on the smooth harmony in which Maria sings all three vocal tracks herself.

Maria Muldauer is a very unique album from a singer with a very distinctive style. It is a very impressive solo debut album and I hope, an indication of more good things to come.

—Lori Leder

Follies girl, Ms. Kean achieved fame in "Bye Bye Birdie," and with her husband (the late Lew Parker) played in the "Bickersons" on television. By this time, Betty was slurring her sentences a bit, although Benny seemed to be holding up quite well. After forty years of "after-the-show unwinding," one builds a fairly stiff tolerance. They felt the cast to be "nice kids" and predicted that Andrea Walters (Nanette) and Loni Zoe Ackerman (Lucille) would become stars in the near future.

At one o'clock everyone staggered out of the closing bar to continue drinking in their rooms. Suddenly the magic of the stage seemed deceiving. After the curtain fell and the audience went home, the "stars" were left only with memories of past shows and the anticipation of future performances. The next morning

they would load onto their bus and travel to another city for another performance, another bar, and another empty hotel room.

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THE DAILY CARDINAL is a non-profit organization completely independent of University finances. Operating revenue is generated solely from advertising and subscription sales. Second class postage paid at Madison, Wisconsin. Business and Editorial phones at (608) 262-5854.

The Daily Cardinal
Founded April 4, 1892.

THE DAILY CARDINAL is owned and controlled by elected representatives of the student body at the University of Wisconsin-Madison. It is published Monday through Friday mornings through the regular academic year.

Registration issues are one week prior to each semester.
THE DAILY CARDINAL publishes Tuesdays and Fridays during the Summer Session on the Madison campus, including the Fall

Records

Diana Ross: *Touch Me in the Morning*, Motown M7721, Marvin Gaye: *Let's Get It On*, Tamla T329V1 and Diana Ross and Marvin Gaye: *Diana and Marvin*, Motown M803V

The Diana Ross and Marvin Gaye debut duet album was a great surprise. I was never aware that these two artists were more than slightly acquainted, although they record for the same family of record label. By hearing this album, though, it is quite apparent that they are a lot closer than artists who merely combine their abilities on the suggestions of their respective managers.

Perhaps what astonished me the most about this union was due to the fact that, although Marvin Gaye's and Diana Ross' most recent solo efforts carried the similar theme of love, their manipulations of this thesis were entirely different. Whether this makes them musically incompatible or not is the question in *Diana and Marvin*. Individually, though, it does not take Masters and Johnson to realize that both handlings of love exhibit a problem extremely common to this subject, "premature climax."

MARVIN GAYE'S *Let's Get It On* album is centered around the title cut—an immensely successful singles release (sales have been estimated at four million

plus). Gaye states on the inside album notes that he "...can't see anything wrong with sex between consenting anybodies." Throughout this album, though, a work in which Marvin Gaye tries to help us with our own sexual escapades through the music, the only thing that I feel like consenting to is that I miss those days when his version of "I Heard It through the Grapevine" was popular.

This album seems as personal as *What's Going On* from two years ago, yet the extensive appeal of that record is somehow deflated with this work. Maybe it's the intimate nature of this album that separates the listener from the impressions that Gaye

has put into this record.

The first cut, "Let's Get It On," is good. A standard Motown-styled recording, it has Gaye's voice weaving skillfully between his well-known falsetto and his natural tenor. With slight orchestration and nice backing vocals by Gaye and a few friends, this becomes one of the most listenable songs of the year. Unfortunately, the rest of the album is, at its best, only mildly interesting.

Although the music on this record probably means a lot to Marvin Gaye, most of it is repetitive and just plain boring. "Come Get to This" is kind of reminiscent of his earlier Motown recordings, but not enough to make it work, and "You Sure Love to Ball" has a real catchy title, but that's about it. All the fine musical moments on this album are crowded into the first song. From then on, it's downhill with only a few very short horizontal ledges.

DIANA ROSS' *Touch Me in the Morning* album suffers in the same way. Like Gaye's record, it is built around the title cut. Not since "Ain't No Mountain High Enough" has Diana Ross recorded a song as well suited for her as "Touch Me in the Mor-

ning." This song allows her to contrive intense emotional pulsations as she did so admirably on her first solo album, *Diana Ross*; then recreate her best vocal performance since her work with The Supremes. In the final moments of the song, one part of her continues to urge while another segment begins to demand her companion to "touch her in the morning"—the effect is devastating. Unfortunately, the rest of the album is soporific.

If Marvin Gaye's album can be said to sink after the first song, Diana Ross' record plunges. If this were an appeal to a Las Vegas night club audience, this album might have succeeded just a little better. Everything is heavily orchestrated and unexciting. In the only other bright spot on the album, "Leave a Little Room," a good vocal climax is drowned in bass drums, violins and a chorus. To top it off, there is no continuity to this record. It's almost as if Motown just threw some unreleased recordings of Diana Ross together to take advantage of the title cut, also a popular single.

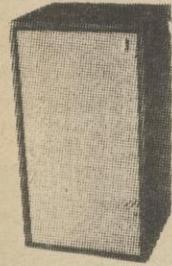
Diana and Marvin was not thrown together. It's an effort that (continued on page 11)

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photo by Leo Theinert

Linda Ronstadt

Don't Cry Now
Linda Ronstadt/Asylum SD 5064

Linda Ronstadt is a rare performer. Her voice is incredibly strong and clear and full of feeling. Her latest album, which is her first on Asylum, is her best to date. *Don't Cry Now* contains an excellent selection of songs that showcase her exquisite voice.

The songs are country oriented, three of them written by the album's producer, J.D. Souther, who also plays guitar on the album. Of his three contributions, the album's title cut "Don't Cry Now" is exceptionally good. The backing vocal by Linda and Wendy Waldman adds fullness to the chorus and great strength and richness to the song.

MOST OF THE album's songs have been recorded by others, but Linda gives them a unique vocalization. "Love Has No Pride" and "I Believe in You" appear on the album in a style that could be described as "country waltz." Both are very different from the originals.

The intensity of her voice gives great sincerity to her singing. The feeling that she puts into a song really comes across, especially in the slower songs, like "Desperado" and "Colorado." However, this works to her disadvantage on one song, Randy Newman's "Sail Away." The song is loaded with Newman's characteristic sarcasm and Linda's straight-forward style ignores it.

A strong point of this album is its production. Unlike Linda's past albums on Capitol Records, it isn't laden with flowery string arrangements. This album has a much more natural sound, one that better suits her voice. The backup musicians and singers on this album are superior to those on her Capitol albums. Pedal steel players Sneaky Pete and Ed Black are a definite asset to this album. The steel guitar supports and complements Linda's country style whereas a string section often conflicts with it. It adds just the right touch.

The move to Asylum Records has been a wise change, as this album seems to be more suited to Linda Ronstadt's style. Maybe now she will receive the recognition that has thus far passed her by.

—Lori Leder

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By DAVID W. CHANDLER

One of the groups dedicated to bringing good music back to Madison is the collective which operates the Good Karma Whole Foods Restaurant at 311 State Street, in the basement of the Buy and Sell Music Store. If you don't know about Good Karma, you should. Besides being a great organic restaurant, they are also a music club offering by far the best entertainment and atmosphere in the city.

The present alignment of activities at Good Karma is the result of gradual evolution over the slightly longer than a year the coffeehouse has been open. Good Karma is like so many accomplishments in Madison—it seems like we shouldn't have gotten along without it all these years, but it got tired of talking and dreaming and got to work that the place came into being. Randal Collen was just passing through when he saw the need for a crafts and whole foods outlet, but instead of saying "oh well, never happen," he got busy and scraped up the money to bring it about.

WHEN GOOD Karma first opened last year, the music offered there was pretty much a secondary thing—a bonus to those who came to eat in the organic restaurant or to hang out in the coffeehouse or to browse in the craft shops. All the talent was from the immediate local area; some of it was good and some was not so good. There was no admission or cover charge or "entertainment pricing" to cover the cost of the music, so the coffeehouse wasn't able to afford a better level of talent. Even with the low cost of the musicians they were using, Good Karma began to lose a substantial amount of money on the music operation. Faced with a choice of ceasing to offer music or instituting a cover charge and a new policy of quality entertainment, the people at the coffeehouse opted for the latter. It's a lucky break for us all they did, and also that they were able to find an energetic and talented individual to direct the new music operation.

Under the leadership of Josh Levenson, the music at Good Karma has reached a peak of excellence that is almost out of place in Madison. Every weekend the club now offers the very best of Madison's native music and fine folk, blues, bluegrass, stringband, and original musicians from the whole Upper Midwest. The production has improved greatly, with a new sound system now in place and better publicity efforts spreading the word to more people. The

Good Karma unleashes Firesign Theater

crowds are picking up steadily; many of the new people attracted every weekend are joining the coterie of regulars who come in week after week.

The nicest part of Good Karma is the relaxed and congenial atmosphere. The collective is committed to maintaining a club without the single greatest bane of music clubs—alcohol. Most clubs are just bars with live music. Liquor brings in many things that can destroy a club—obnoxious hustling, noisy and inattentive crowds, fights, drunks, etc. It also means those under 18 can't come in and listen to the music. The people at Good Karma want very much to have children and teenagers sample an alternative to MacDonalds and the corner bar. Besides promoting a mellow family atmosphere, the absence of alcohol also helps strike a blow against the oftentimes fatal infatuation of musicians with drugs and liquor—those evil bedfellows have caused enough tragedies to gray the hair of anyone involved in music for even the briefest length of time.

Because the cover charge has been kept to a minimum, the music operation at Good Karma is still not quite breaking even. The overhead is high because of the rent, but labor expenses are very small because everyone works for the same wage—presently about \$1.50 an hour. Fortunately the restaurant operation is making enough money to pay the bills, because the rent on the craftshops is also quite low. The financial goals at Good Karma are modest—to make enough to pay everybody \$2.00 an hour and have a little left over to put into improvements and expansion of services.

AT THIS point in time, Josh is planning for the next step in the growth of Good Karma as a music center. He has been working for some time to get national acts into the club. He had booked English

guitarist Bert Jansch for the first week in December, but Jansch cancelled his American tour after his compatriot John Renborne broke his arm. Josh has also been working to expand the kind of music offered—he is actively seeking national jazz acts to bring to town. Negotiations with Chick Corea and George Benson have so far proved fruitless, but I mention their names to give an idea of the caliber of talent being sought. Josh is now talking to Mose Allison, among others.

The critical factor in the attempt to make Good Karma Madison's first quality national club in many years is the upcoming Proctor and Bergman show in the Union Theater, which Good Karma is sponsoring. The whole collective is sticking their necks out pretty far on this show, but if it succeeds we can look for them to be far off and rolling at full speed.

Proctor and Bergman are not musicians, but a cabaret comedy act, half of the famous Firesign Theater. They met each other at Yale and then decamped to Los Angeles in the early sixties. The west coast at that time was bursting with young comedians who were trying to function on an entirely different plane from the Borscht Belt and Elks Club veterans of that time. Groups such as the Committee were pioneering the technique of improvisational and semi-improvisational group comedy, as well as mining new areas for material and comedic situations. The social revolution had happened in California and the new wave had made possible a truly new form of comedy by creating an audience whose perception and experience had substantially altered. While the straight comedians were commenting on the new life styles and mind-sets from the outside, the new funnymen were talking about them from the inside as participant-observers. They were able to follow the wave of altered perception as it

has swept from the west to the east coast and then washed into almost every corner of American life.

In the early sixties, Phil Proctor and Pete Bergman were on the air in LA with a show called "Radio Free Oz." Later they teamed up with David Ossman and Phil Austin to form the Firesign Theater, which in its six years of group life produced six very funny and successful albums for Columbia. The early albums took off from the radio satire the group had been doing—radio ala Marcel Duchamp, very surreal with a lot of puns and ordinary old time radio shows rendered speechlessly funny by subtle distortion of key ingredients. By the last group album, they had evolved into political satire; 1972's *Not Insane* ran George Papouli for the presidency.

AFTER NOT INSANE, Firesign expanded. Proctor and Bergman wanted to get back to the earlier comedic forms and also wanted to tour the country as a performing group. Firesign had done one tour very early and then given it up entirely in favor of studio work. Ossman and Austin didn't want to tour so Proctor and Bergman put together their own act and hit the road.

Their new show is a television takeoff rather than a radio satire. It's called *TV or not TV* and follows the adventures of Fred Flamm and Clark Cable as they run through a typical day at cable TV station, Channel 85. The show features a lot of sight gags as well as the complex punning Firesign was noted for. It is the subject of their first album together on Columbia and has drawn rave reviews everywhere.

On stage at the Union Theater the duo will perform material from *TV or not TV* and material from an upcoming album, as well as stuff from their general repertoire. It is being billed by the Good Karma folks as "the funniest evening in Madison's history" and aside from a few classic city council meetings, it will probably be just that—extremely funny at least.

Also on the bill is Bryan Bowers, probably the finest auto-harpist alive. Bryan plays the auto-harp with five fingers, which gives him melody and rhythm lines and three lines of harmony; it's an unparalleled accomplishment well worth hearing.

Don't miss this show. It takes place Monday, December 3 at the Union Theater. There are two shows, one at 7:00 P.M. and one at 9:30 P.M. Tickets are priced at \$2.50 and \$3.00 and are available at the Union Box Office and at Good Karma.

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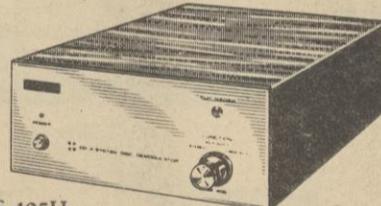
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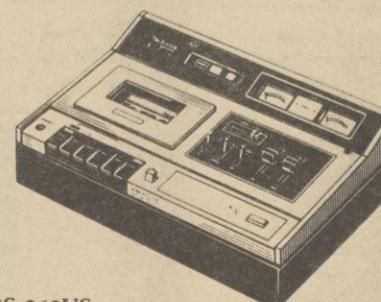
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The Dead stay alive

By VAL JUNKER

of the Fine Arts Staff
The Human Be-In, the Acid Tests, the San Francisco Sound and the Haight-Ashbury — Newsweek told us about those things, remember? The nation and the media suddenly discovered the hippies in a revelation of curiosity, and San Francisco Rock and Roll and a new vision of life styles were brought into the eyes of the country. The revolution was happening everywhere, but San Francisco felt its full force as the nucleus of this new, raw, and unbridled musical and social energy.

But the essence of mid-sixties San Francisco has become so dissipated, adulterated, exploited, and imitated, that it is now totally out of focus. Unwanted and destructive publicity made the uniqueness of San Francisco and its people into a cliché. "Free love," "free sex," and "acid-rock" are now expressions that cause embarrassment, and it is only with blurred memories that we recall when half-hour songs, free concerts and long hair were new. Yet these ideas were so vital that their universalization and absorption were inevitable. We can now only try to perceive the roots of their conception.

The revolution started with a flow of gradually changing sensitivities as people discovered that their disenchantment with the established ways of life was universal. This recognition of society's irrelevancies established a basic community of feeling. Perhaps the nation had just gotten too large, too pointlessly complex, causing many to question its blurred and indistinct direction. The support of many people in the quest for a more humane course inspired the confidence needed to attract still more converts. Thus was created an army of free-spirited gypsies with no apparent destination or purpose, but uniquely sensitive to

any pointers to new form.

A FOCAL POINT of this movement was the Haight-Ashbury district of San Francisco which flourished from 1964 to 1966. Dropouts from the straight world seeking a more satisfying life brought to the area constructive human energy. A concept of mutual responsibility and positive thought and purpose successfully formed a healthy and creative community. Businesses sought to help insure that the neighborhood maintained its strength, and cooperative efforts provided such things as free food and free concerts. This common goal of sharing made the Haight a socially independent community in itself, and it enjoyed freedom from hard drugs, fear, and crime. The real essence of the Haight's vitality lies in the revolution itself:

"Young artists, writers, poets, musicians, dancers, draftsmen, holy men, and lovers have been gathering in the Haight-Ashbury community for the last three or four years to experiment with and explore both new and old forgotten forms and meanings of art, ritual and life. At the same time, the political and social life of America has become barbarous, brutal, hypocritical, and divided by fear and racism. The Haight-Ashbury is only an active manifestation of a world-wide youth revolution that has been infused with a revelation of the spiritual unity of all men and women of all races here and everywhere."

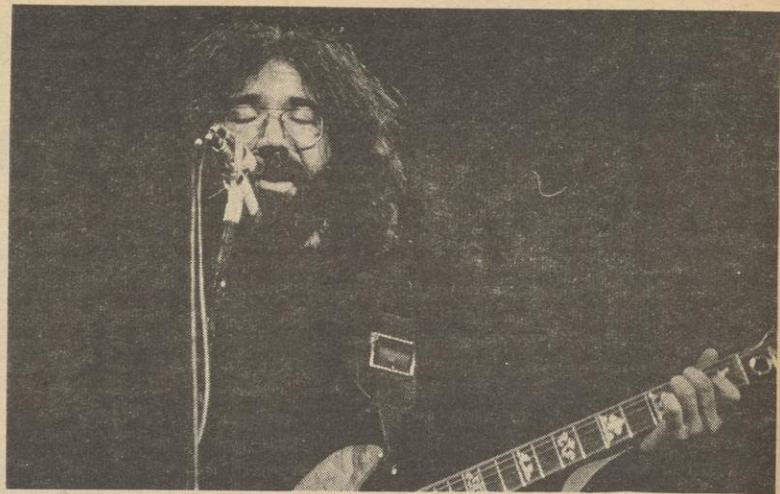
Lee Myersoff, poet

From the birth to the apex of the Haight, San Francisco established itself as a viable artistic and spiritual community. As the larger community grew so did its artistic expression and music dominated that expression as a form. The writers and poets had had their chance, but Kerouac and Ginsberg had run their course; now a more dynamic mode was needed to express the new revolution of thought.

Hundreds of bands emerged from San Francisco, the Liverpool of the West. Whimsical names characterized these groups: the Jefferson Airplane, the Grateful Dead, Quicksilver Messenger Service, and Big Brother and the Holding Company. The city spawned a music as revolutionary as its creators, going far beyond Fifties rock or the Beatles and into a new realm of excitement and freedom. The standard limitations of musical styles were discarded as this new music, to be called the San Francisco Sound, displayed the homespun texture, the spontaneity, and the freedom of its parent culture. Rock and roll was experiencing a new adventure with raw, unrefined, freewheeling and compelling sound at an unprecedented volume. Songs lasting fifteen minutes or longer would build thunderous climax upon climax, faster and slower, encompassing everything from bluegrass to Bach in the limitless improvisation of a free-for-all jam session. The sound was a reflection of a new consciousness based on genuine feeling, expressive originality, and openness. It encouraged the listener to forget himself and psychedelically soar into surreal imagery and eclectic space.

AS MUCH FOR the Beatles and Dylan as for Elvis and James Brown, success in music means becoming part of the music industry machine, where the creation of idols and superstars is the key to maximum profit for the business. The artist's availability to his audience is controlled by precise calculation; the fan identified with his stars but only through an uncrossable void. At that point the sincerity of musical expression is sacrificed.

San Francisco's contribution to rock and roll was something as unique as the sound itself — it was a rebellion against the established code of success for musicians. It was not the light shows, the long sets or the volume.



JERRY GARCIA

photo by Leo Theinert

Nor was it the complete absence of stage act though there were no egomaniacs thrashing about onstage inflicting their personalities on others. This was not necessary, for there was so much more happening than any one person on stage. The key was a genuine communication between the music itself, the people who made it, and the people who listened to it. A one to one performer-audience relationship took the place of the uncrossable void, with the idea that the audience and the band were creating music together and thus recreating a sense of community. In that community one person was as hip as the next and all were equal. The performers worked for their friends rather than standing on the top forty charts, creating a kind of electric folk music. Success meant remaining within the community and encouraging others to join it, rather than enlarging oneself out of it.

This revised and unique concept of success, this San Francisco vision, was in itself the true spirit of the society. It flourished for several years, but bands gradually fell prey to the music industry. Attempting to synthesize the commercial and social positions of rock music, they were overwhelmed by sudden success, fame, money, and ego trips. The result was the sacrifice of the magic which had transformed

their listeners and elevated themselves. The unity of the musical-social community was broken; musicians then played for pay and audiences paid to listen. The San Francisco vision had died, or at least hibernated.

Of the original San Francisco bands, only the Grateful Dead have retained the essence of the San Francisco vision. As everyone else fell by the wayside, the Dead have kept on with some unique strength, achieving and sustaining San Francisco's definition of success. They are still reachable and real people.

THE PRIMARY reason is that the Dead are the first and foremost haters of showbiz. Show business is the ego trips, the money, the pointless flagellations on stage. It has no brain, no purpose except to entertain and make mindless viewers out of real people. Sincerity, honesty and getting people high are the Dead's trip; they haven't got the time for unreal images.

"To get really high is to forget yourself. And to forget yourself is to see everything else. And to see everything else is to become an understanding molecule in evolution, a conscious tool of the universe. And I think every human being should be a conscious tool of the universe. That's why I think it's important to get high...I'm not talking about un-

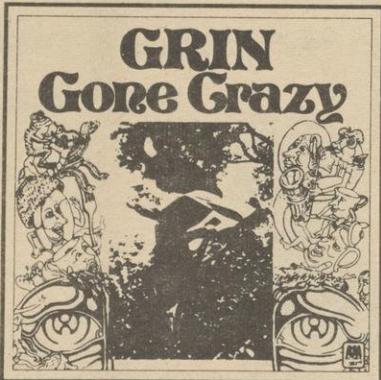
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Without music life would be a mistake.

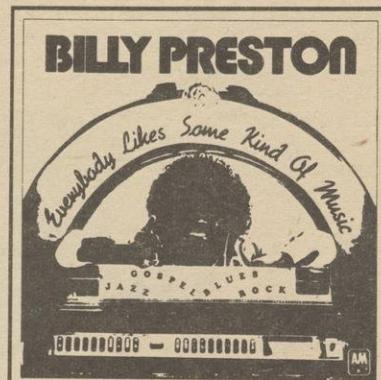
—F. W. Nietzsche



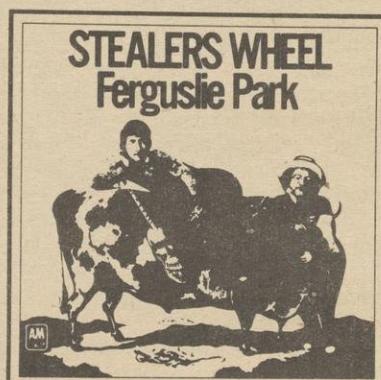
A brilliant first album from The Ozark Mountain Daredevils. Includes "Country Girl" and "Within Without."



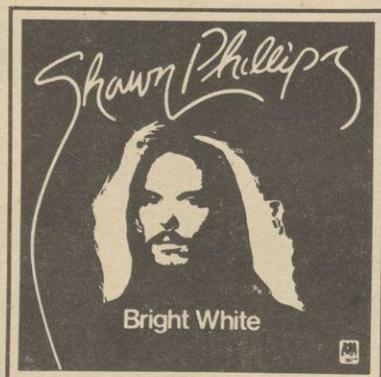
After three highly acclaimed albums, Grin has gone crazy. This, their A&M debut, includes "True Thrill."



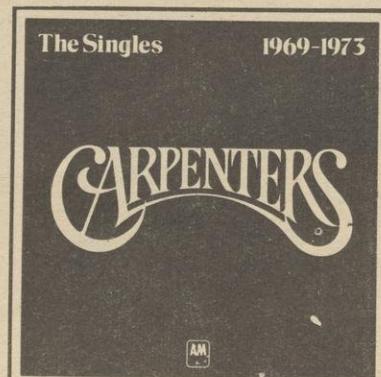
Billy's latest includes "Space Race," his smash follow-up to "Outa-Space" and "Will It Go Round In Circles."



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"Dead"

(continued from page 6)
conscious or zonked out. I'm talking about being fully conscious."

Jerry Garcia

In the fall of 1964 LSD hit San Francisco like a bomb, and at that point Ken Kesey began conducting his famous Acid Tests. The acid tests were gatherings of hundreds of people high on acid, interacting in an atmosphere of formless spontaneity. Kesey had made money from his book and used it to extend a good time to his friends in an experiment of human minds. In someone's house endless amounts of electronic equipment would be set up to monitor conversations between these people. If something particularly meaningful had been said, the tape might be played back in another part of the house to enable others to experience the same thought. The electronics added an element of surrealism to this undefined form of creativity.

The Warlocks, later to be called the Grateful Dead, were the official acid test band. Under the influence of LSD they discovered an ability to concentrate completely on one thought or object, at the same time excluding any conscious or subconscious thoughts about themselves. The result was an ability to use increased brain energies to sense and perceive more intensely each facet of that thought or object, without the unnecessary distraction of their selves. Although this awareness had been artificially induced, it was evident that it could potentially be brought on at a totally natural level.

AS MUSICIANS, the Dead extended this newfound consciousness to their music and found they were able to play with incredible intensity, bringing themselves to a naturally elevated state of mind. The sheer force of their music thus takes the listener as high as he is willing to go, hopefully to the point where he forgets himself in total absorption. It is here that the Dead's music becomes for the audience what LSD was for the Dead: a pointer to a new element and dimension of the mind, a new level of concentration and awareness. The listener is now a more aware human being.

This concept of increased awareness was the singularly most important key to the success of the Haight. It's effectiveness hinged on the control and minimization of selfishness. It is natural that a family such as the Grateful Dead would seek to build a moral community composed of persons who are primarily concerned with expanding awareness.

Where we see the Dead most closely is onstage. It is from there that they will take you as high as you've ever been before, and then even higher, into a world where you forget about yourself and just plain feel good. Their's is happy music, devoid of downers, promoting only positive ideas. When you come down you'll wonder where you've been and thank them for taking you there. But if you realize you can get there yourself, you will have understood their message.

In November the Grateful Dead came to Madison and performed before a full house at the Coliseum, playing complex and extremely energetic music with their customary professionalism.

I COULD sense the breathlessness as people first viewed the sound system. Amp meters, lights and oscilloscopes combined with the awesome size of the system to emanate a certain aura of science fiction. Picture if you can banks of speakers thirty feet high, all enclosed in identical wood cabinets, symmetric on both sides of the stage, and capable of an unprecedented level of power and clarity. Garcia's custom Stratocaster comes through this system with a delicate and slicing crispness, while Lesh's bass is

driven through forty fifteen inch speakers with notes that will jiggle your nest of guarded duplicate eggs. Clean and completely undistorted sound; they are in control of a huge and awesomely complex rocket ship in the form of the most exquisite sound system yet designed for live performances.

The spectacle of a rock concert was all there: people who seemed to have crawled out from under rocks, students, and all those in between. But there was something special in the air, a feeling of low-key trust throughout the audience. One could lay on the floor and not be trampled, or make your way to the stage unhindered, an unusual feat with so many people in such close quarters.

The Dead opened with "Bertha," illuminating the magic atmosphere with electrical energy. The first set continued with a medley of songs from their new album *Wake of the Flood*, including some beautifully harmonized vocals by Jerry Garcia and Donna Godchaux in "Row Jimmy."

creates. Relentlessly he lays down line after line with earth shaking power, each note erupting with a supernatural energy. In front of this steady and pulsing flow is Garcia's luminous guitar stroking. There is a second by second exchange of spontaneous creation here. At each note, at each phrase the balances change, each testing, driving each other on, further and further on. With the beat of bounding boulders they reach the climax of a long building crescendo, topping it off with a belching cannon blast.

I WATCH THEM play, not perform, just play. Garcia stands, perfectly relaxed, his great teddy-bear head nodding slightly, absorbed in what he's doing. Everything is effortless. There is no self-conscious thrashing around; the music comes through clear, without the veneer of hostility and anger that is the stock in trade of so many groups. Playing it straight has been the keynote of the whole evening.

Garcia has a totally unique sound in his guitar playing, one that is really paradoxical. It is

butter-soft and mellow, but it cuts through. It is only a question of where he chooses to put it. His voice is an extension of this individual style and seems to emanate serene unconsciousness and deeply felt tenderness. If you can feel, he can reach you.

Bob Weir's "Weather Report Suite" followed, beginning with soft guitar which gradually builds to a beautifully lyricized final segment called "Let It Grow."

The rest of the concert was the culmination of a sense of community between the band and the audience as the Dead played steady rockers. Garcia was having a fine time as "China Cat Sunflower" and "I Know You

Rider" got his sweeping kick in motion. Weir's head and shoulders would come down just before each strum of the guitar, working hard to bring as much out of it and himself as possible. The audience was on their feet and obviously enjoying themselves. The Dead do it every time.

THERE ARE very few groups playing now who can really move an audience in the old way, where a one to one performer-audience relationship prevails, and the Dead is probably the most important and accessible of these groups. They are not playing the rock and roll game, but instead creating a magical situation where anything can happen.



BOB WEIR

photo by Leo Theinert

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Lou Reed, Berlin

State St. Gourmet

By the STATE ST. GOURMET
In the days of the Velvet Underground Lou Reed's best songs usually were dramatic in the most radical sense of that term, because his speakers were characters from some larger story. Modern aesthetic theory overwhelmingly prizes dramatic art above all other, but that didn't do the Velvet Underground any good.

In fact, Reed's drama probably worked against him. Most rock fans aren't set up to cope with a center of consciousness (i.e., a character) who stands between them and the artist unless the figure's clearly identified (e.g. Virgil Caine in "The Night They Drove Old Dixie Down"). And those who could cope the form

faced another challenge just as great. Dylan's work (and the comparison comes easy) observes the outcasts and the losers. Lou Reed's brings them into your living room. Reed turns you into Mr. Jones and you don't like that, do you, Mr. Jones?

IN BERLIN, Reed not only returns to the procedures that made the Velvet Underground a commercial failure, he completes the potential the early work implied. He turns the trick by providing his protagonist a complete story and giving him an album to romp in. This makes Berlin one of the most daring and ambitious exploits in the history of rock music.

Berlin's protagonist is both Reed's most interesting and threatening creation to date. He's an underground figure—a speedfreak, expatriot, bisexual

who defines himself (in "Men of Good Fortune") as an outsider well beyond the cycle of rising and falling endemic in western egalitarian culture. But he's no alien and that's why he's so threatening. For anyone who has considered himself outside or beyond conventional notions of success and failure, taken drugs, and at least tolerant of homosexuality (in other words for about the whole rock audience), Reed's protagonist is potentially an Everyman.

Because of this texture it's easy to oversimplify or rather impossible not to oversimplify the music's symbolism, but nevertheless I'll make a stab. The music often seems to reflect the speaker's emotional states.

The light saccharine melodies arranged with scads of brass and strings often recall the sentimentality of movie theme and musical comedy. They suggest something more complex about the protagonist than does the bass. Throughout the album the protagonist sees himself as the innocent victim, the only innocent victim, and therefore the single figure worthy of compassion. This sentimentalized vision of himself with its security is reflected regularly in the music. The sweet, simply folk melody and arrangement of the "I Am the Waterboy" section of "The Kids" is a pure example of this joining of sentimentality in music and words.

The superb electric guitar of Steve Hunter is more localized, since it's confined to the last two cuts on the first side ("How Do You Think It Feels" and "Oh Jim") until it reappears on the last cut ("Sad Song"). And it's this localization which gives the guitar its meaning. The driving, careening solos that build and

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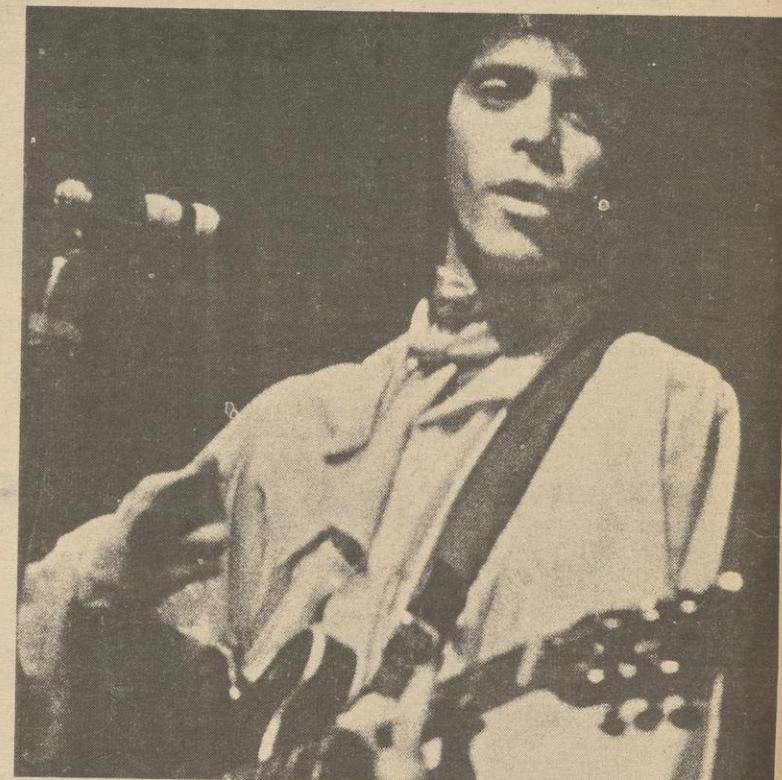
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LOU REED

of his bisexuality: "How do you think it feels/To feel like a wolf and foxy/How do you think it feels/To always make love by proxy?"

In "The Kids" he nurses his hate into rage: "They're taking her children away/Because of the things she did in the streets/In the alleys and bars, no she couldn't beat/That miserable rotten slut couldn't turn anyone away." Finally in sad song he exposes the selfregarding sentimentality and romanticism that both led him to and drove him from Caroline: "Staring at my picturebook/She looks like Mary Queen of Scots/She seemed very real to me/Just goes to show how wrong you can be."

Of course the eloquent he is the stronger is his hold on us.

Clearly you can't completely demonstrate Reed's poetic genius by quoting his protagonist. In fact, the power of his lines is so much a function of their context that the only way to reveal that genius is through lengthy and laborious exegesis, so that until you listen yourself you'll have to take it on faith that "It's so Cold in Alaska" are the most powerful lines Lou ever wrote, since it focuses with extraordinary power and precision not only the song "Caroline Says II" but also Caroline's nature and meaning in the album as a whole.

THE MUSIC would be, for the most part, a worthy handmaiden to the words if it didn't rise to

build until the final one in "Oh Jim" is powered into dissonance suggest some sort of emotional intensity.

THE FEELING that is building in these two songs is pain. That the incredibly expressive lead electric guitar correlates with the protagonist's pain is reinforced by the fact that on side two, the speaker is actively engaged in purging his pain by, for example, passing it on to Caroline by beating her up, or sentimentalizing her death into a "funny feeling."

When the guitar does reappear on "Sad Song" it is as melodious as the rest of the cut is harmonious. It's clear from the music as well as from the words that the protagonist has found a new poise.

In spite of the foregoing, Berlin isn't the complete rock album. Although he tries on this record perhaps harder than ever before, Lou is really a very limited singer (I think even fans of the Velvets would be surprised at how many songs Dougie Yule sings).

I am afraid people will pick up on these weaknesses and miss the album's strength and power. Who can blame them? Nothing in rock (excepting maybe Lou's own stuff) has prepared anyone to deal with Berlin. And that's a pity because Berlin breaks new ground so fertile that its exploitation can help keep rock and roll alive for a long time.

COSMIC UNREST

Return to Forever w/Chick Corea
Hymn of the Seventh Galaxy

Polydor 5536

There is an article on John McLaughlin and the Mahavishnu Orchestra in the November Crawdaddy. It's an excellent analysis of McLaughlin's God complex and what effect it has had on the other members of the band. For the first time someone has stated in print what should have been obvious to all before now. The other side of McLaughlin's innocent devotion is his child-like insistence that there is only one path to salvation and the fanatic's condescension to those not "saved." McLaughlin's attitudes and his rather arrogant assumption of the central position in Mahavishnu has nearly caused the destruction of that group as the other members have fought to get out from under his dominance.

For at least the time being, the Mahavishnu Orchestra has resolved these conflicts, but Chick Corea doesn't seem to have learned anything from his fellows' travail.

WITHOUT ANY doubt at all, Corea and Return to Forever are trying to slide down the road to popular acceptance blazed by McLaughlin and his group. Probably they can accomplish that goal, but so far they've only succeeded in duplicating McLaughlin—duplicating him to a fault. Perhaps that's why this album is such a disappointment.

Like Mahavishnu, Return to Forever is one man who is well-known (keyboardist Chick Corea) and several artists who aren't household words at all—although bassist Stanley Clarke is rapidly getting there. Corea has tried various incarnations of his group before settling on the present lineup; at one time it included percussionist Airto and his wife, vocalist Flora Purim. They now have their own group.

Airto is sorely missed. Lenny White is a very good drummer, but Corea really needs a percussionist—which White is not. The full range of percussion instruments offers an incredible variety of colors and patterns in the hand of a master like Airto. This breadth of dynamics is totally lacking in this album, which leads to a monotony of effect despite the skill and energy of the group.

I also don't think a great deal of the guitar work of Bill Conners, the young San Franciscan who joined the group early this year. In live performance and on this album his work is little more than a recapitulation of the guitar styles and phrasing of John McLaughlin, which we don't need. It is probably this sterile guitar which causes Return to Forever to sound almost exactly like early Mahavishnu—which is now a year or two out of date. There isn't any excuse for that, especially with musicians the caliber of Corea and Stanley Clarke involved in this band.

UNFORTUNATELY, COREA doesn't make use of the talent available to him, except in the scattered moments which are the highlights of this album. "Captain Señor Mouse" for example, shows Corea's innovative and intelligent piano at its best; the result is the best cut on the album. Parts of "Space Circus," on the second side, also show off Chick, but most of the material is just stale and overworked.

The greatest lack is the non-appearance of Stanley Clarke. The 20-year-old bassist from Philadelphia is one of the most important new talents to emerge in jazz in several years, but his lyrical and melodic bass, so well displayed in live concert and his solo album earlier this year, is not present here. The confinement of Clarke to jazz-rock rote is a major error—he is capable of so much more.

Corea has repeated McLaughlin in other ways besides music. Like McLaughlin, he is strongly bound up in one of the new religious cults—both Corea and Clarke are scientologists. Without going into the merits of Scientology, it has had a strong effect on musicians in the past, and in my judgment that effect has not been a good one. Dogma of any kind sooner or later interferes with the total mental freedom a musician needs to grow, although it can give peace of mind to troubled souls—which many musicians suffer from.

Also, Corea has repeated McLaughlin's mistake in the matter of composer's credits for songs. A large part of the resentment toward McLaughlin felt by other members of Mahavishnu was on account of his getting credit for all the material done by the group. Return to Forever credits Corea for all its material and the arrangements thereof. Whether White and Conners can write is a moot point, but Clarke has demonstrated great talent in the past. Again the failure to give him room is conspicuous.

THE MAHAVISHNU Orchestra has grown; they now perform a broader range of material which is composed by each of the group members, and they use a broader range of instruments to achieve their goals. I hope Chick Corea and Return to Forever can step beyond what they have done in this album and profit by the example of Mahavishnu to bring us the excellent music these four men are capable of. This album is a very good one, but this group is capable of a great album. Light As A Feather, their previous effort, showed them reaching for ring it home.

—Dave Chandler



CONNERS, CLARKE, COREA AND WHITE

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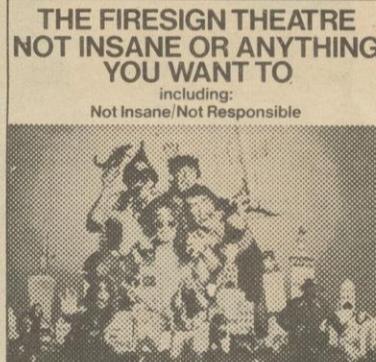
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By ANDY STONE

John Lennon/Mind Games
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George Harrison/Living in the
Material World
Apple SMAS-3410
Ringo Starr/"Ringo"
Apple SWAL-3413

Since their breakup the Beatles have managed to pursue their own individual musical careers. Paul McCartney has remained quite simplistic and commercially oriented in his musical compositions. His first two solo albums were good examples of this style. The first and better of the two tried to demonstrate a command of broad musical abilities as he played all the instruments on the album. With the exception of a few very meritorious songs, including "Maybe I'm Amazed," the results were some

Sgt. Pepper's dis-banded

very amateurish sounding tracks.

His second solo album, *Ram*, contained mostly mediocre "pop" sounding songs. A notable exception is "Uncle Albert/Admiral Halsey", which has an appeal for an age group from six to sixty. It's such a light and clean song that it might've gone well with a Walt Disney movie.

AFTER HE AND LINDA formed Wings, they were destined for a decline as few of their songs stood out on their own. Their music has too much of a commercial odor to it due to their lack of musical intensity. The lyrics continued to appeal to a simple-minded high school crowd, with such an appeal aided by Paul and Linda's adolescent high pitched

harmonies.

Their heavily produced "Live and Let Die" brought the McCartneys back into the spotlight as film score composers. They have also been given serious consideration for a regular television series, after having done one television special. I give the McCartneys another two years, and they'll probably wind up as the new Sonny and Cher.

The other half of the Lennon-McCartney team has remained in the public eye more often than the other three Beatles. Lennon has managed to record three fairly good solo albums. After his first two successful albums, he tried recording a third album with the Plastic Ono Band entitled

Sometime in New York City. Little is heard from this album due to its extreme raunchiness and surprisingly poor musical quality. In fact, after Lennon split from this band, the Plastic Ono Band resorted to touring by themselves and wound up in places like bars in Milwaukee. That's really a bringdown, but they sounded as if they deserved it.

A few weeks ago, Lennon came out with his third solo album entitled *Mind Games*. Though his lyrics still get a bit trite at times, the majority of them are at least as thought-provoking as those on his earlier two solo albums. His music isn't nearly as crude sounding as when playing with the Plastic Ono Band, and his backup musicians on this album have given him a much cleaner and tighter sound, with a good portion of the guitar work done by a very competent studio musician David Spinoza.

THE TITLE CUT "Mind Games" reminds me much of "Imagine." This song is a continuation of his striving for breaking down the barriers by using the positive power of mind games and the sharing in other people's minds.

Several songs concerning his relationship with Yoko include the slow and bluesy "Aisumasen," "One Day (at a Time)" in which Lennon sings in a higher octave and sounds as if he's imitating Yoko's voice; and "I Know (I Know)," which features Sneaky (Flying Burrito Bros.) Pete on pedal steel guitar. In "One Day (at a Time)," he uses metaphors to describe his close relationship to Yoko ("I'm the apple and you're the tree"; "I'm the door and you're the key.") and pleads for people to slow down and take "one day at a time" in order to make such relationships possible. "I Know (I Know)," which features an almost identical thematic guitar riff as the Beatles' "I've Got a Feeling," is Lennon's realization of woman's tragic role in society which he learned by sharing sex roles with Yoko through their "third sex" concept.

Sneaky Pete also provides a mean country pedal steel guitar on "Tight A\$," which has a sound very similar to the country rockers of Creedence Clearwater Revival. "Meat City" is the most chaotic rocker on the album, with very unusual studio effects acting as transitions between the chorus and verses, as well as adding to its own chaos. Another "Give Peace a Chance" type song is "Bring on the Lucie (Freeda People)", which is obviously dedicated to all politicians. The incredibly trite chorus ("Free the people. Do it, do it, do it, do it now.") is the main fault with the song, though musically it stands out as one of the more catchy songs on the album.

The shortest song in musical history has got to be the

"Nutopian International Anthem," which is so short, I can't even find it on the record.

JUST AS JOHN tells of his visions of bringing people together by "...playing those mind games together.", George Harrison preaches his visions through the philosophies of Lord Sri Krsna on *Living in the Material World*. After hearing this album and most of his triple *All Things Must Pass*, I'm convinced that Harrison is the only one of the fab four who has maintained a sophisticated and versatile style in musical composition. At times, his guitar work becomes almost comparable to Eric Clapton's as it ranges from an expressive slide technique packed with emotion, to a funky rock lead, to a mellow and easy acoustic. Contributing their musical abilities on this album are Ringo Starr and Jim Keltner on drums, Nicky Hopkins on keyboards, Claus Voormann on bass, and Jim Horn on flute and saxes.

As an entirety, *Living in the Material World* is an excellent personal expression of the Krisna philosophy and intense feelings for Lord Sri Krsna (to whom this album is dedicated) as well as an attempt to spread the Krsna message to the world. The music that accompanies Harrison's vocals refrains from getting too dramatic with the spiritual influence, as happened on songs like "Bridge Over Troubled Waters" and almost on "Let It Be." Most of the music on this album is more uptempo, with Harrison's guitar predominant throughout.

The Krsna theme of this album is best capsulized in the title cut "Living in the Material World".

This song deals with important events in Harrison's life—the fame and fortunes of Beatlemania, his heavy use of drugs, and the selfishness and frustrations of the material world in which he lives, which have all been major influences in persuading him to accept the Krsna way of life for his own personal salvation. Though his lyrics may get a bit too heavily emotional over this particular philosophy, the very uptempo pace and alternation of a funky rock guitar with sax allows the listener not to get overburdened by his listing of criticisms. A tabla and sitar accompaniment to the vocals adds a mid-Eastern spiritual feeling during the chorus of this song as Harrison plays for Sri Krsna's spiritual guidance.

This mid-Eastern sounding chorus also imparts a unique flavor to the song's entirety as it is unusually placed within the interior of basically a funky rock song.

Harrison's personal mission, as I see it, is to encourage people, possibly through the medium of this album, to open their eyes and mind and ask for Sri Krsna's love. His own devoted dedication and love of Sri Krsna is best expressed in the popular and somewhat trite "Give Me Love (Give Me Peace on Earth)" and in "That Is All," in which he sings "To give my love to you. That is all I'm living for, Please let me love you more—and that is all."

'TRY SOME BUY SOME" represents part of the change of Harrison's spiritual feeling during his lifetime. The title, acting as the lyrical theme of the song, is originally used in the beginning as a reference to his use of dope years ago. By the end of the song, this phrase is used as an encouragement for an alternative

(continued on page 11)

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Beatles

(continued from page 10)
high by turning to the Krsna philosophies.

Harrison's musical influences and styles have obviously changed since his involvement with Sri Krsna as compared to his style during the days of the Beatles. "The Light that Has Lighted the World" is his reaction towards people who are too critical of him for his involvement with the Krsna philosophy. With a very mellow and flowing feeling created by an acoustic guitar and piano, Harrison answers these people with an aura of spiritual preciousness, "They live all their lives, without looking to see, The light that has the world."

"Sue Me, Sue You Blues" is the only song on the album with no forward Krsna theme. It concerns people's apathy towards one another as paralleled to the game of law and the judicial system, with its final results of "...all get screwed." An excellent slide guitar provides an enjoyable swing throughout this song.

Living in the Material World is an excellent album musically, and shows off Harrison at his best. As long as you're not too aggravated by Krsna people stopping you constantly on the street, the theme of this album won't bother you. Most of the philosophy that is sung could easily be applied universally in everyday life.

WHEN GEORGE EMERGED out of the Beatles into a deep devotion to Sri Krsna, Ringo Starr decided to pursue his individual interests in music as well as in film. Ringo, after having shot a documentary film about T Rex and after having been in several motion pictures, has become more known as an actor than a musician. His first two solo albums are not worth mentioning since he hardly seemed serious with the schlock musicianship and type of material presented on these first two albums (with the exception of the single "It Don't Come Easy"). They mostly contained his renditions of old standards and country-western songs, with his voice going flat on

numerous occasions. I get the impression these first two solo albums were recorded as a result of pressure from competition by the other three Beatles.

By comparison, this new "Ringo" album is superb. In fact, it's the most entertaining of any of the solo albums by the ex-Beatles. An underlining motif of the album is big production numbers which add to the enjoyment and is intended to build up Ringo's musical image—he being held the least likely to succeed on his own of the four Beatles. Richard Perry's production job on this album emphasizes this intention by having the instruments always on all sides of Ringo with Ringo dominating both speakers on one's stereo system, just as if he were the center of a vaudeville show. Another factor adding to the sheer enjoyment is the amazing group of musicians who participate on the album (including the other three Beatles). Ringo's participation throughout is as drummer and vocalist, and occasional composer.

The album appropriately begins with a song ironically written by John Lennon entitled "I'm the Greatest." This song introduces the main theme of the album to the listener. Ringo has always been in the background as compared to the other three Beatles, both during and after the Beatles' existence, and this theme deals with bringing him out into the open. "I'm the Greatest" makes references to the days of Sgt. Pepper's with the mention of Billy Shears and "I was in the greatest show on earth." The album cover ties this reference and the theme of the album to the focus of attention being placed on Ringo he is alone on stage in the center of spotlights with a Sgt. Pepper-esque crowd looking on from a balcony.

Besides presenting this theme, "I'm the Greatest" is the only song which contains three of the four Beatles playing together. This ironically represents the strong influence of the days of the Beatles as a factor behind conceiving the theme of this album.

MARC BOLAN playing guitar on a Randy Newman composition? Believe it or not, it's done on Newman's "Hold On." A

pronounced bounce to the rhythm and background horn section gives this song a definite T Rex flavor. Another rock influence is felt in "Devil Woman," in which a hard voodoo-like pound is created by Ringo and Jim Keltner on drums throughout the entire song, along with a grinding horn section and guitar adding to the hard rock flavor. The infectious and driving beat seems to drive right through attempts to keep still.

Paul McCartney is heard on an old-fashioned mouth sax with Nicky Hopkins on rinky tink piano and Harry Nilsson contributing background "oohs" and "ahhs" on "You're Sixteen;" as well as Ringo performing his tap dancing ability on his own smooth and easy "Step Lightly." Both songs sound like they're straight out of the days of vaudeville, even though they were written in 1960 and 1973, respectively.

Paul and Linda McCartney's consistency in composition is felt on their contribution of "Six O'clock" with the melody having the same light overtones of their "My Love."

One of George Harrison's compositions on the album is a catchy country song "Sunshine Life for Me (Sail on Raymond)." This country flavor is provided by several members of The Band and David Bromberg, and the infectious chorus line with George's backing vocals and accompanying fiddles and mandolin makes this one of the more happy-go-lucky songs on the album.

The album closes with a farewell song to Ringo's imagery audience (the listeners of this record) to whom he has performed this vaudevillian revue. As this song and the album draw to a close, Ringo says his "thank-you's" and "good-bye's" to his audience and acknowledges many of the personnel associated with the record. My "thank-you" is to Ringo for coming out of his stifled musical existence and showing us what he can do with a little help from his friends. Bravo!!

—By ANDY STONE

Ross Gaye

(continued from page 4)

both artists have obviously labored to create. I've never heard either of them sing as well, and whether they are vocalizing together in flowing harmonies or soloing, there is a definite feeling of cohesiveness and understanding in this music.

"You're a Special Part of Me" is the best example of this. Echoing background voices begin, then Diana and Marvin take over. They work so smoothly together that even their individual improvisations come out as beautifully as the harmonies. Their voices are never covered by excessive production techniques, and the orchestra is just strong enough to make outstanding moments even more dynamic.

AFTER BEING BORED OR unimpressed by other recent "superstar" pairings, this combination is certainly a plus. The entire album is great. This album is a showcase of Motown's finest and most consistent talent.

—Tom Jacobson

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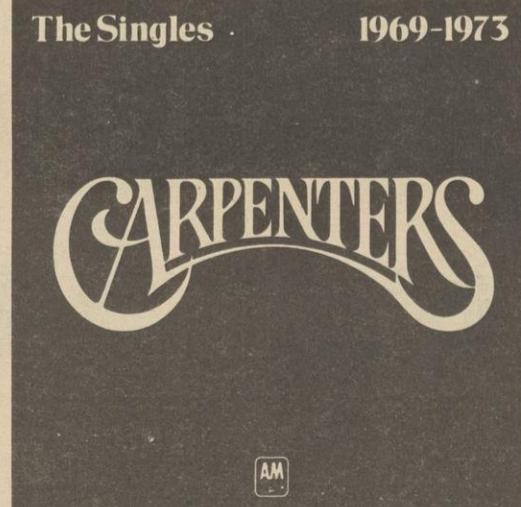
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STEVE GROARK

of the Fine Arts Staff

Charles Mingus: bass player, composer, dynamic group leader, a legend in several ways in his own time, has won praise from the likes of Aaron Copland and the Grand Prix du Disque. He also upset the liberal white jazz critics of Downbeat and the like in the late fifties by claiming he could hear the difference between white and black musicians. In 1960, he

had the nerve to sing about "Nazi fascist supremacists." His autobiography, *Beneath the Underdog*, is filled with boasts of sexual exploits, many with rich white women.

Born in 1922 and raised in Los Angeles, Mingus began cello

studies at an early age, but by 16 was studying bass with Red Callender. Before he was twenty, he had worked with Buddy Collette and Louis Armstrong. He worked with Lionel Hampton from 1946-48 and made his first recordings at this time. Then he

became associated with the important musicians of the bop revolution—Charlie Parker, Dizzy Gillespie and others, which culminated in the famous 1953 Massey Hall Concert.

MINGUS' NEXT stage of development was his involvement with what was to be called "Third Stream Music," an attempt to combine elements of jazz with classical and modern European kinds of writing. Almost as a reaction to the ponderous failures of those years, Mingus' next stage is a development of a self-consciously black music, starting with *Haitian Fight Song* in 1956 and culminating with such masterpieces as *Fables of Faubus* and *Meditations on a Pair of Wirecutters* in the early and mid-sixties. It was during this period that Mingus started upsetting his white, middle-class audience.

This was also the period in which Mingus established himself as one of the most forceful composers and leaders in jazz. Throughout these years, Mingus led a series of groups ranging in size from quartet to a small orchestra called the Jazz Workshop. Stories are numerous of Mingus shouting, chanting, pushing and shoving musicians, doing generally anything to push his co-workers to their limit. Mingus shouted at and hit noisy spectators. He rewrote pieces on stage and hummed out parts to his musicians.

Many of these qualities come through in a series of reissues containing much of his best from the years 1956-61: *The Art of Charles Mingus* (Atlantic SD-302), taken from five albums between 1956 and 1961. *Bitter Git It in Your Soul* (Columbia G30628), a reissue of two albums done 1958-1960. Charles Mingus

Presents the Charles Mingus Quartet (Barnaby Z30561) and Charles Mingus: the *Candid Recordings* (Barnaby KZ31034), from the great *Candid* series and done in 1960.

Before examining Mingus' contributions as a revolutionary Black musician, it may be helpful to see where he is coming from. The bop revolution of the forties helped liberate jazz rhythmically and harmonically. Soloists from Parker on became much freer and much more proficient technically.

BY THE MID-FIFTIES, modern jazz had gotten to the point where a "composition" was a brief statement of almost any melody which served as a mere jumping-off point for a series of long and often virtuoso solos, which related to the melody in only the vaguest harmonic way. Because of this disparity between composition and improvisation, the music lost much of the organic wholeness of the earlier jazz. In getting out of this problem without returning to the restrictions of the earlier music, Mingus turns to two important black musicians, Duke Ellington and Thelonious Monk.

Ellington is by far the largest influence. Mingus pays numerous compliments to him verbally and musically. From Ellington, he takes both melodic ideas and orchestral sound, especially the exciting pitching of brass and winds against each other. But more important, Mingus picks up on Ellington's great gift for achieving unity in a piece by always having riffs and bits of melody going on in the orchestra supporting and exhorting a soloist.

Monk is one of the few post-bop musicians who performs tight melodic improvisation. Instead of building a solo around chords or scales from which a piece is derived, he always works with the melodic line itself, or bits of it, or its rhythmic patterns. Ellington and Monk also write or rewrite pieces with specific musicians in mind, something also picked up by Mingus.

To see how Mingus works as a composer, compare *Wednesday Night Prayer meeting* (1959) and *Ecclasiastics* (1961) from the Atlantic set, "Better Git It in Your Soul" (58-60) and *Slop* (58-60) both from the Columbia set (thank you Columbia, for no dates and inaccurate personnel listing). All four are in a rolling revival mood, but are quite different in approach.

PRAYERMEETING and **Soul** are the most similar, featuring gutsy trombones, shouting and handclapping, brief stoptimes, and great riffing behind solos. **Soul** is the better of the two, longer and more complex, and building to a greater intensity. Probably later than the other, it appears to be an extension of it, or a further exploration of its potential. The most formal of the four, *Slop*, does not generate the excitement of the others. Taking off thematically from **Soul** it explores the possibilities of an added trumpet voice. **Ecclasiastics** featuring Mingus' piano and the horns plays some bombastic and overly sweet religious themes, gradually building up in intensity to a Kirk

(continued on page 13)

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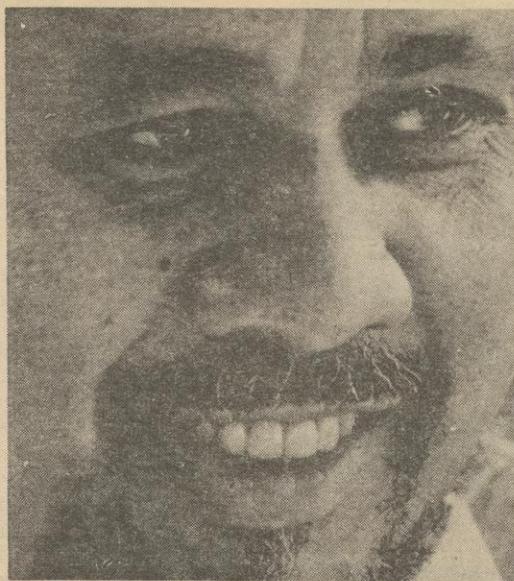


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More Mingus

(continued from page 12)

solo which blows the roof off. The piece is a perfect setting for Roland Kirk's unique charging yet playful sound.

Then compare the two versions of "Fables of Faubus," "America's No. 1 heel" according to Mingus. Governor Orval Faubus of Arkansas was the President Eisenhower's calling up of the first federal troops to enforce a court-ordered integration ruling. The Columbia one, for eight piece group, is quite complex, with unusual voicings, lots of counterpoint, and multiple rhythms. The quartet version on Barnaby is a much freer version, but retains all the complexity of the larger version. Partially because bass and drums are here liberated from their traditional timekeeping roles, they become equal voices. Mingus and Co. sing and shout (Oh, Lord, don't let them kill us, Oh Lord, don't let them stomp on us, etc.) in place of missing instrumental voices.

With all the variety to be found on these six records, one quality at least is always forcefully present: Mingus the leader. At highest pitch he is a demon or a madman. As early as "Haitian FightSong" (1957) Mingus is yelling and pushing his musicians. And also laying down such forceful rhythms with his bass that drummer Dannie Richmond can move away from timekeeping into accenting and cuing soloists. On "Eat that Chicken" Mingus and others sing, or yell a little ditty "Eat that chicken, eat that chicken, eat that chicken pie," continuing as trombones and saxes enter over and under and around with a traditional Dixieland-like dirge. The soloists stick close to the melody as Mingus continues shouting and pounding it out on piano.

Mingus the leader is inseparable from Mingus the composer, largely because of his now-famous method of composing. When he writes, even for an eight or ten piece group, he does not write parts out, but rather hums or plays them on piano. Or he gives the sidemen a series of progressions from which they pick their own notes. As Mingus says of this practice: "In this way I can keep my own compositional flavor in the pieces and yet allow the musicians more individual freedom in the creation of their group lines and solos."

MORE IMPORTANT, this method of composition, combined with those elements picked up from Monk and Ellington, results at its best in a totally organic music. While there is no formal written-out composition, neither are there any undisciplined solos based only on some obscure series of chords. Most members of a group are developing fragments of themes around a soloist to which he must constantly respond, and this riffing all appears to be improvised. Next to Mingus, Dannie Richmond, the drummer who has been Mingus for nearly twenty years, is the most important member of these collective efforts. Under Mingus' influence, Richmond has gradually moved away from the traditional timekeeping function

to where he now works as an equal voice in some of the best works.

While most Mingus pieces are based on simple blues motifs, his work is much more modern than that of those who influenced him. Neither

While most Mingus pieces are based on simple blues motifs, his work is much more modern than that of those who influenced him. His musicians work within a more open rhythmic and harmonic framework, and therefore have to listen to each other more intensely. Listen, for example, to "Hog Callin' Blues" which opens with Mingus' version of a hog call, then moves into a simple blues riff on trombone, echoed by tenor and alto sax. As they begin to vary the riff, with Mingus shouting encouragement, composition and improvisation become one. Even more so later, after Roland Kirk takes off for a short solo, soon to be joined by trombones and saxes doing all kinds of riffs on the motif and Kirk riding in and out of their ensemble work. What makes it so exciting for me is that they all appear to be digging each other so much.

MINGUS AS COMPOSER-leader comes on strongest in the quartet album now out on Barnaby. Mingus, Eric Dolphy on alto sax and bass clarinet, Ted Curzon on trumpet, and Dannie Richmond on drums worked together for almost a year in 1960, and this session was done at the end of that time. Although recorded in a studio, Mingus sets up a live atmosphere through verbal intros, including exhortations not to "jingle the cash registers or rattle your glasses."

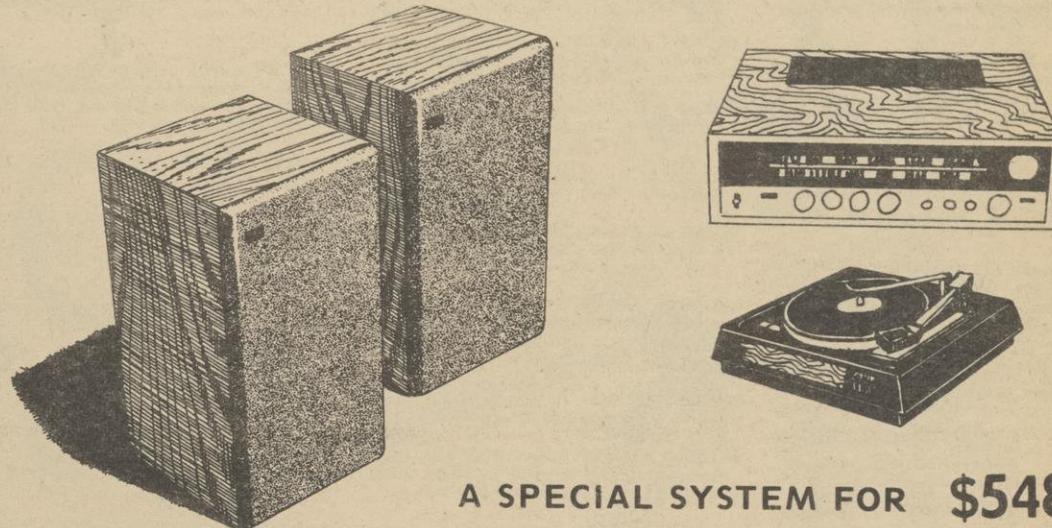
On the first piece, my favorite, called "Folk Forms No. 1," the "composition" is no more than Mingus' opening bass statement, a simple rhythmic motif which pervades the entire piece. Richmond, Dolphy and Curzon enter in that order, embellishing the motif, creating melodies, responding to each other.

Dolphy and Curzon achieve a special unity, at times bouncing off each others' lines, at times gliding together, especially when Mingus and Richmond lay out and let them go alone. When he is playing, Richmond is usually developing his own patterns from the original motif, or responding to the others rhythmically, or leading them in new directions. Quite often one of the hornmen provides the timekeeping function, although mostly there is nobody beating out time, a real surprise for 1960 (Cecil Taylor is probably the only other who had gone this far by then). Aside from brief statements by Mingus and Richmond, there are no solos as such in this 12 minute piece—everything is thoroughly collective. A beautiful, exciting piece, and revolutionary for its time.

The second piece, "Original Faubus Fables," because of its use of voices to fill in the parts of the larger version, has a slightly more formal quality to it than "Folk Forms." Here the soloists must project the mood of this complex composition by responding to the constantly shifting rhythmic and harmonic patterns of the bass and drums. Again, Dolphy and Curzon mostly

(continued on page 14)

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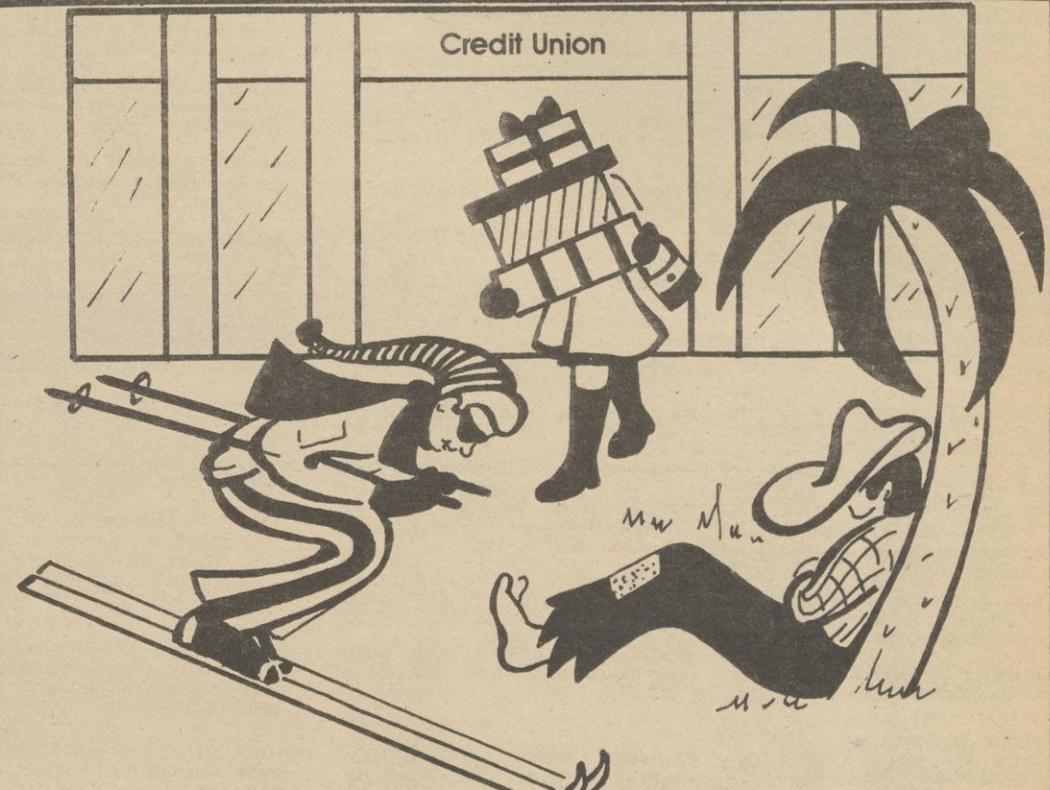
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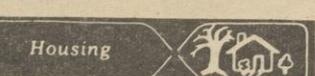
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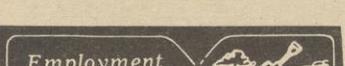
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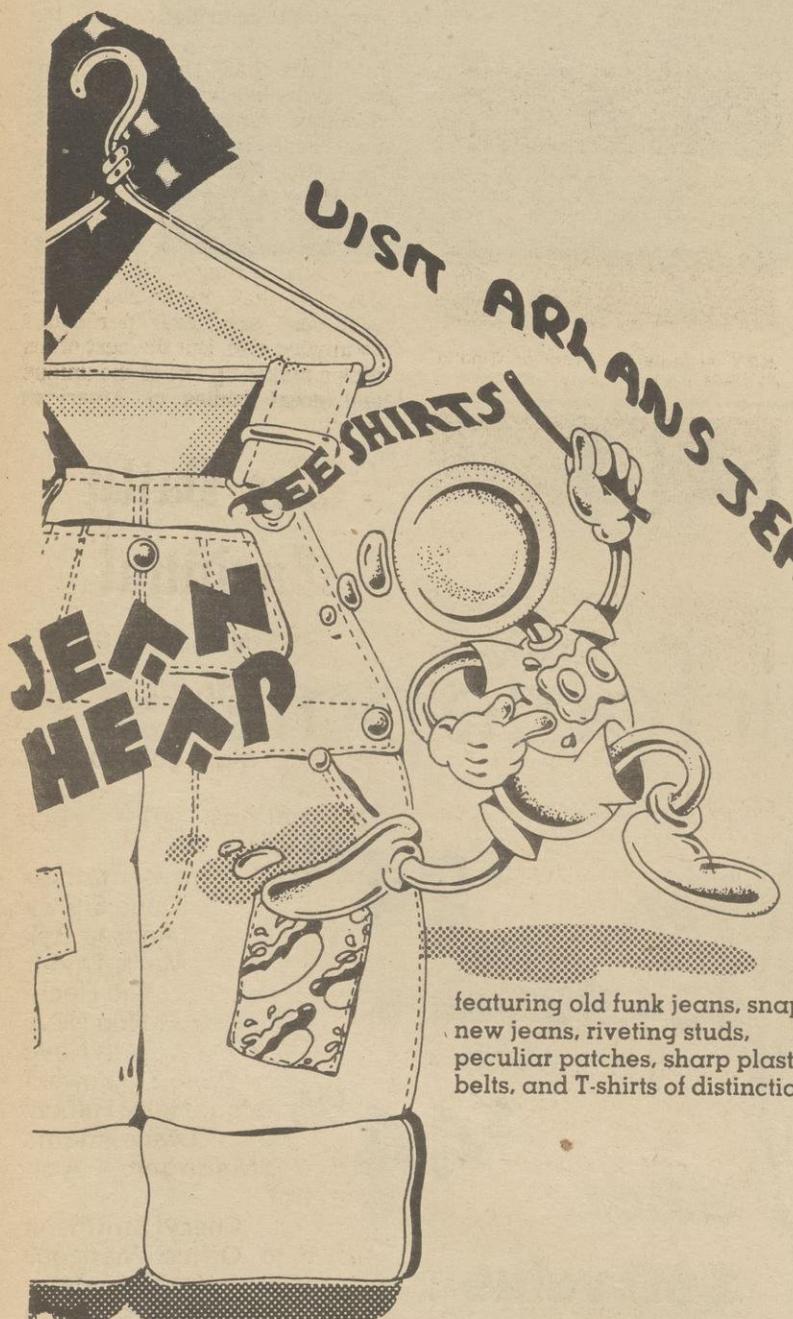
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