

By ANDY FISCHER



The concept of summer music festivals began some fifteen years ago in Newport with the still existing jazz and folk festivals. At first just the property of very hip folkies and jazz buffs, the festivals slowly grew, with Newport Folk leading the way. Not until 1966, with the phenomenal success of the Monterey Pop Festival (now documented in a full length movie well worth seeing), did the summer festival concept spread to rock.

Since then, the growth of summer festivals, especially rock festivals, has been rapid, with rock festivals this summer in Memphis, and Woodstock (home of Dylan, Tim Hardin and others), as well as the old standbys, Newport jazz (featuring a number of rock groups) and folk, Monterey, and the usual number of folk and folk-rock festivals.

Philadelphia has also been drawn into the festival fever this summer. The Electric Factory, a local psychedelic nightclub, is sponsoring the Atlantic City Pop Festival, August 1-3. Jefferson Airplane, Janis Joplin and her new group, and Iron Butterfly are topping a bill that already includes some 30-odd acts intended to provide the Festival with three days of continuous hard rock, heavy blues, and gentler folk and country music.

In addition to the Airplane, with the fine intertwining of vocalists Marty Balin and Grace Slick with Jorma Kaudomen's outstanding guitar work in one of the most complex and artistically developed rock interpretations in existence; Joplin, with her fantastic sexual expression and equally fantastic following; and primitive hard-rock group Iron Butterfly, top names include Procol Harum, The Moody Blues, Credence Clearwater, Canned Heat, the Byrds, and Joni Mitchell.

Featured in the Friday night concert will be Crosby, Stills and Nash, a newly formed group consisting of Dave Crosby, formerly of the Byrds and also producer of Joni Mitchell's first album, Steve Stills, formerly of Buffalo Springfield, a member of the first Super Sessions album, one of the back-up musicians on both Judy Collins outstanding "Who Knows Where the Time Goes" album and Joan Baez' Dylan anthology, and generally one of the finest rock musicians playing today, and Graham Nash, one time leader of the Hollies, who also helped in the production of Joni Mitchell's second album. The group has just released a long awaited album, and will appear at the festival as part of their first concert tour.

Joni Mitchell, long a favorite of the folk set and now accepted by a universal audience, after two very lovely albums, is also scheduled for Friday, and should provide

Stills and Nash, with her mystically enchanting songs of colors, flowers and emotions.

In contrast to Joni Mitchell, Friday also features Iron Butterfly, Procol Harum, with their frightening lyrics and eerie blues style, Mother Earth, who plays some very tight blues, some very funky country music, and who features a female vocalist, Tracy Nelson, who wails a little bit like Joplin, and a little bit like Big Mama Thornton, as well as Santana, a group that Joplin calls her favorite blues band, Chicago Transit Authority, and Johnny Winter, who could be the highlight of the entire festival.

Johnny Winter, a white albino from Texas, has been living and playing the blues for years. He has mastered the styles of most of the traditional black blues men over his years of playing small clubs. He was discovered recently by record agents and has released an album which cost Columbia records \$500,000 in contract rights after a huge quarrel over the signing of what some



critics consider the hottest blues phenomenon in a long while.

Jefferson Airplane leads the load Saturday, with a second night of talented acts listed behind them. Appearing Saturday will be Credence Clearwater, perhaps the most talented top-forty group around, now riding the crest of another smash single, "Bad Moon on the Rise"; Arthur Brown, and his crazy show featuring "Fire"; the Butterfield Blues Band, featuring the harp work of Paul Butterfield as well as one of the best white blues sounds around, despite continual changes in personnel; B.B. King, still the acclaimed king of traditional electric blues; jazz-man Hugh Masekella; the Greatful Dead, led by Pigpen and Jerry Garcia, and recognized as one of the founders of the psychedelic movement; the Byrds, who despite many changes in personnel, retain their distinctive clear, country tainted sound; Lighthouse, the hot new Canadian group; and one of the best of the local Philadelphia groups, American Dream.

Sunday, Miss Joplin, doing two shows with her new group, leads a lineup, starring blues group Canned Heat, who haven't yet recorded an album equal to their live performances; Sir Douglas Quintet, who had a hit single a few years ago, but are returning to prominence after a sojourn of anonymity; the Mothers

of Invention, with their reknown leader Frank Zappa, musician, poet and social critic, 3 Dog Night, a highly overrated group from Los Angeles; freaky Dr. John the Nighthopper; England's Moody Blues; Buddy Miles Express, the Baggage of Mike Bloomfield's Electric Flag; jazz-man Buddy Rich; Little Richard, one of the originators of rock and roll, and more.

The biggest surprise of Sunday could be Joe Cocker, whose first album "With a Little Help From My Friends" (his friends include Stevie Winwood, leader of the now defunct Traffic, Jimmy Page, of the Yardbirds and Led Zeppelin, Matthew Fisher, of Procol Harum, Beachboy Brian Wilson and others), has already become a success. Englishman Cocker has been acclaimed as the hottest blues singer since Ray Charles, and has been the fastest rising star in the rock field in quite a while, gaining rapidly the respect primarily of rock musicians themselves.

The Festival will be held at the Atlantic City Race Track, 48 miles from Philadelphia, and close to most of the Jersey shore areas. In addition to the three concerts, each scheduled for at least 10 hours, the festival will feature a carnival area, an exhibition area, with hundreds of booths anticipated, and a flea market. Promoters expect crowds to exceed 100,000, and have set up provisions for lodgings in nearby hotels and motels, as well as provided for special busses from Philadelphia and shore areas.

In addition in AC Pop, Philadelphia retains its touch of traditional authenticity with the eighth annual Philadelphia Folk Festival, sponsored by the ethnically pure Philadelphia Folksong Society. Last year's festival provided three days of continuous banjo, guitar and singing. The entertainment was highlighted by the local debut of the Young Tradition, the performance of several new songs, like her Midway Song, by Joni Mitchell, and Phil Ochs flying in special delivery after posting bail in Chicago to tell Philadelphians about Grant Park.

This year's festival, held on the same Schwenksville farm as the last three festivals, also promises to be a large success. Although most of the bookings are not yet definite, Judy Collins has been scheduled for the feature concert Sunday afternoon. Refusing to be drawn into the craze for rock, the Philadelphia Folk Festival features a large collection of traditional country performances in the evening concerts, as well as the contemporary and blues acts, and a number of active and interesting workshops in the afternoons.

Like last year's festival, the festival will be a three day affair, during the weekend before Labor Day.

The best things in life are free?

By LINDA SELTZER

Pay TV may come to Philadelphia, and the city's theatre owners are worried.

The Federal Communications Commission recently decided to accept applications for a cable television franchise in any city having at least four free TV stations in operation. Philadelphia qualifies, and Zenith Radio has applied for such a franchise.

If a Pay-TV station is established, only subscribers to the station would be able to receive its programs. The payment would probably be monthly.

Ideally, subscription television, free from commercials, would provide quality entertainment, including operas, first run movies, drama, discussion shows, and more sports coverage. It would force the free TV stations to shape up.

But Pay TV may not be the panacea for the problem of the television wasteland. The FCC, in attempt to reduce subscription television's competition with established networks, will allow the subscription stations to devote 90 percent of their programming to first-run movies and sports broadcasts. If the movies are poor (as so many are), and the sports becomes overemphasized to the point of boredom, Pay TV will be adding more waste to the already intolerable amount of poor programs on free television.

Pay TV companies, starting out with enough money, could become monopolies for popular sports and movie coverage, such as the World Series, and force customers into subscribing to the pay channel, even if the majority of the programs remain mediocre.

Movie theatre owners, of course, are worried about the first run movies. Theatre owners have been cashing in on first run movies, with customers paying between \$2 and \$3 a ticket. If first run movies were to be shown on television, the business would be severely hurt. Here an organization called NATO comes into the picture. NATO, not to be confused with the military alliance, is the National Association of Theatre Owners. The organization is worried about Pay TV, and is running an all-out campaign to fight it.

The theatre owners have a case pending in the U.S. Court of Appeals questioning the FCC's right to franchise what NATO claims is a monopoly on popular programs and a restriction of freedom of the airwaves.

After constant pressure by the theatre owners, the FCC announced it will wait until Aug. 12, 60 days after the earliest application date, before it will consider the individual companies for approval. The NATO members are using the two months to lobby for Congressional legislation (HR 420) declaring Pay TV illegal.

The Pay TV business may become the monopoly Milgram and the theatre owners fear. The programs might be as good as hoped for, or they may only be additional waste with the added burden of paying for now free specials and sports. Or Pay TV may never come at all.

Pay TV, however, is not the best answer to the problem of the poor entertainment offerings of the mass media. Improvement must come from within the present movie and television industries, and the men involved must begin to take the initiative to provide quality.



(Continued from page 16) and gives each a new dimension by using audio-visual aids. Its plays are always interesting, although it seems to attempt more than it can handle. Better check out the reviews before going. It's at 507 S. 8th St.

The Pocket Playhouse at 2021 Sansom St. (very close to Penn) is another such theatre. Only in its second season, Director Marc Conti has embarked on an adventurous plan to make his theatre into a true cultural center. Last season he attempted such names as O'Neill and Horwitz, and did them well. Expect more of the same this year.

The cafe-theatre is an interesting idea -- the audience sits at tables and sips coffee by candlelight while watching the actors perform virtually amongst them. Fortunately for Philadelphia, the Manning St. Cafe Theatre opened last season, and did a fine job at some short Beckett plays. It's at 1201 Manning St., and "34th Street" (the magazine of The Daily Pennsylvanian) enjoyed this place very, very much. Another source of joy was out in Germantown, at the Allens Lane Art Center, where a group of amateurs do their thing. Their production of Albee's "Vir-

ginia Woolf" last year was outstanding. It was indeed difficult to believe the actors were not very good professionals. The theatre serves free coffee and cake, and Friday night costs students but one dollar.

Sometimes the world of heavy intellectual drama is too much for all of us. It is exactly for this reason that the Abbey Stage Door, at 6615 Rising Sun Ave., has been so successful. The little theatre specializes in light comedy, a la Neil Simon, and provides a refreshingly funny evening. It gets crowded, so call ahead of time.

We have come full circle then, from the legitimate Broadway shows of the Forrest to the pleasant comedy of the Abbey Stage Door. The eight places covered represent the basic extent of the Philadelphia theatre. Remember to go to these theatres with an open mind, for Philadelphia is not New York, nor does it try to be.

Be selective, and be sure to call ahead for ticket information. If you do this, you'll be able to view some interesting theatre in this city. Don't shut yourself off, and pretend that you've got to go to New York. Look around and you'll be pleasantly surprised.

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