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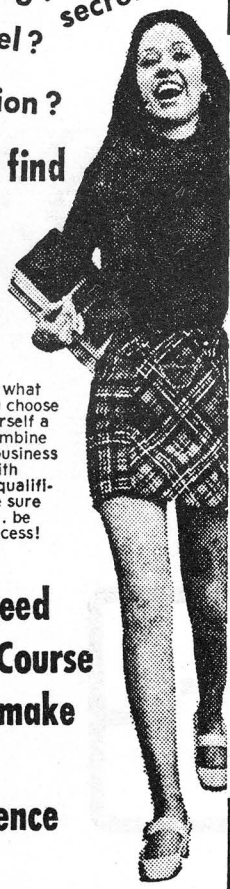
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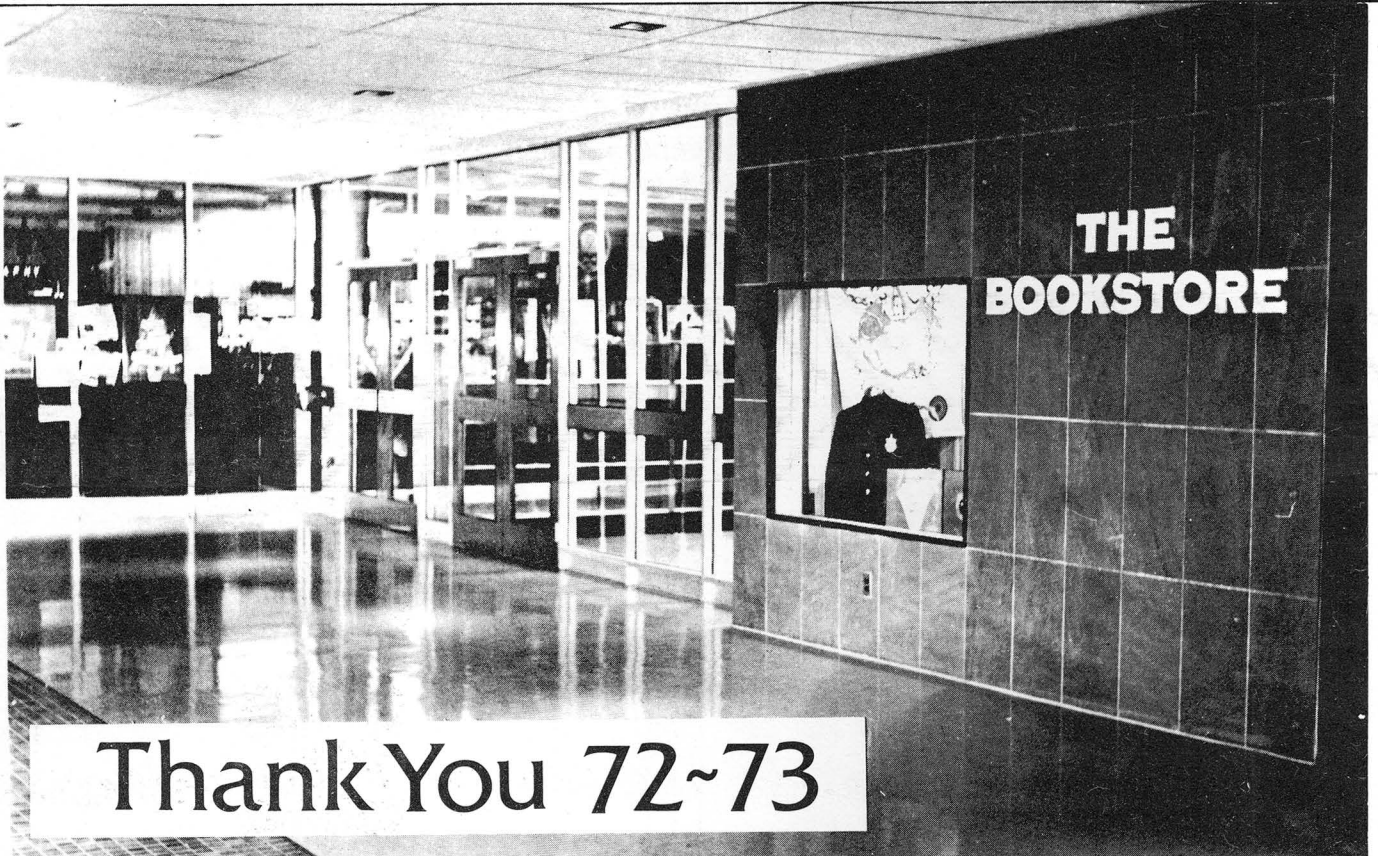
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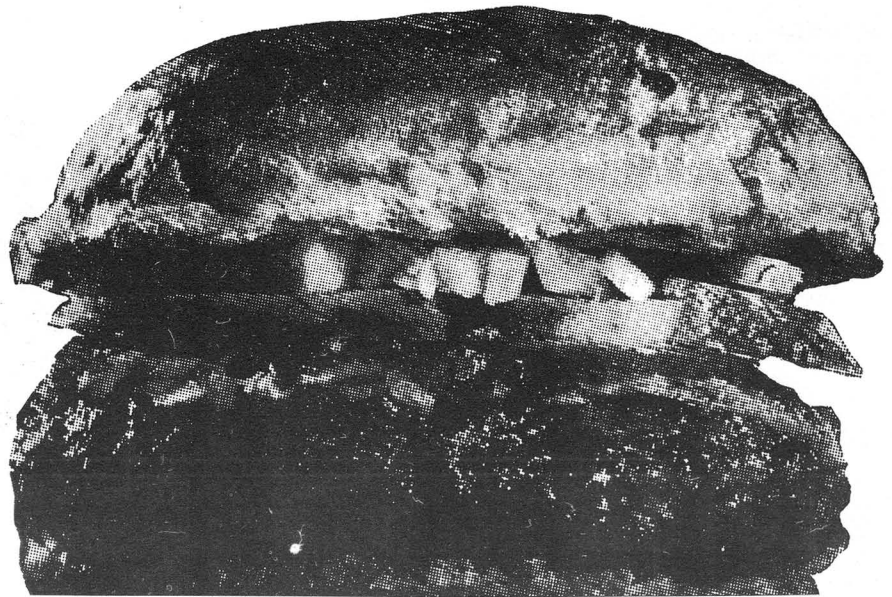
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FRIDAY, JAN. 19

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Theatre Auditorium

\$2.75 W.L.U. \$3.50 Others

TUESDAY, JAN. 23

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WEDNESDAY, JAN. 24

CARNIVAL CAPERS

50¢

3 SHOWS - 7, 8, 9 P.M. IN WILLISON LOUNGE

PLUS- The Tommy Pinball Tournament

8-11 p.m. Trophy to the winner.

THURSDAY, JAN. 25

PUB RALLY Registration 5:45 In Library
Starting time 7:01

PUB NITE featuring **COPPERPENNY**

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50¢

3 SHOWS - 7, 8, 9 P.M. IN WILLISON LOUNGE

REMEMBER THE HEROES OF THE OLD WEST

SATURDAY, JAN. 27

POWDER PUFF FOOTBALL GAME

2 p.m. - FOOTBALL FIELD

Hot chocolate and doughnuts with Radio Lutheran at 4 p.m.

Bar-B-Q at 6 p.m. - Dining Hall

SADIE HAWKINS GREASEBALL DRESS-UP

Pub at 8 p.m. - SUB BALLROOM

featuring Percy and the Teardrops

Goodbye Elvis, hello Lighthouse

By ANNE BURROWS
Journal Music Critic

Rock music has come a long way since the paranoia of "Blue Suede Shoes," and the gyrations of an Elvis Presley no longer satisfy the public.

To be a member of Lighthouse, one must have a sophisticated musical education, a virtuoso performing talent, versatility and, above all, stamina.

All these qualities were on display in the concert given jointly by members of the Edmonton Symphony Orchestra and Lighthouse at the Jubilee Auditorium, and, a great deal of the time, the effect was enthralling.

To begin with, there wasn't a commo:place tune to be heard.

The concert opened with one of the most attractive of all, The Presents of Presence, and my only regret was that the words were not completely available, either in print or audibly.

There was some very clever work on the part of the arrangers of those pieces in which the ESO had a goodly share: Could You be Concerned, with its interesting polyphony; The World's Biggest Rock and Roll Band, in which there was a superimposition of march styles

and playing styles: and, in Let the Happiness Begin, the ESO percussion section handled its opportunity with great skill.

Lighthouse's percussion came into its own in Places, which gave opportunities for everyone in the group to improvise, sometimes at prodigious length, but the drumming was quite superb. There was lift in the rhythm all evening, even in the most frenzied crescendo. One arrangement was pretentious - frankly a drag - and that was Bolero.

The screamingly loud passages are boring as well as painful to sensitive ears.

Monotonous too are some of the freak effects possible on amplified instruments.

But it is my guess that, within a few years, rock music will discard its superfluous decibels and perhaps some of the more corny noise-making devices.

Electronic gadgetry is still relatively new, and because possibilities exist they will, for a time at least, be exploited.

Half a century ago, because he was a composer of superlatively fine craftsmanship, Schonberg, beginning to compose in the so-called 12-tone idiom, at first used only rows that were extremely jagged in outline and difficult for the ear to follow. With experience, maturity, call it what you will, his musical ideas became more simplified and accessible.

Rock music has grown and changed already so much, that even greater changes may well lie ahead. If they heed their own teaching, they will make a music that really is for everyone, and not only for an in-group and hangers-on who seek novelty for its own sake.

When Skip Prokop wished us "Good vibrations in the New Year", he included everyone. At one moment or another during the evening, if not without interruption, everyone present must have responded to him and to have returned the greeting.

Philadelphia Inquirer

Friday September 11, 1970
Pop Music

Jack Lloyd Suggests:

The Electric Factory, that freaky bastion of rock music at 22d and Arch sts., begins its third season of operations Friday night with a bill of entertainment that includes Lighthouse, the American Dream and Elton John. Lighthouse is the big rock-jazz band from Canada that has gained a legion of fans during the past 12 months. The group recently appeared at the Isle of Wight Festival in England. Earlier in the summer, Lighthouse toured Japan and appeared on several dates with the Royal Winnipeg Ballet in Canada. The American Dream is the most successful of the Philadelphia-rooted rock groups, with one album out and another in the works. Elton John is a comparative newcomer on the pop music scene, but big things are predicted for him. Friday night's show will be repeated at the Factory Saturday night.

At Electric Factory

Lighthouse-T. N. T. Group Explodes

By WILLIAM K. MANDEL
Of The Bulletin Staff

ONE OF THE SAD facts of modern life for Lighthouse — a dynamite group from Toronto — is that 13-speaker stereo hasn't been developed yet.

The sheer volume and intricacy of the group's sound — produced by 13 musicians playing the usual electric instru-

ments plus horns, violin, cello and organ — has unfortunately eluded the recording methods available today. The result is a fairly homogenized, slightly tinny sound on record that may be the fault of RCA, or of which they have recorded, or of their engineers and producers.

But no matter where the blame lies for their mediocre recorded image, their live performance can tear any house down, even the venerable Electric Factory, where they opened last night for a two-night stand. It was the Factory's first event of the season.

The group first became known 18 months ago when their recording of the Byrd's hit "Eight Miles High" received some radio play and critical attention. Their local debut was a set at last year's Atlantic City Rock Festival (August 1969) where the 30,000 persons,

on hand wouldn't let Lighthouse off the stage.

ABOUT 1,000 persons at the Factory last night were not disappointed. Lighthouse crammed its 13 members onto the tiny stage and off they went. Through a brilliant interpretation of the Band's "Chest Fever," a developing rendition of "Eight Miles High," their old favorite "Let the Happiness Begin" and two or three new numbers.

The group's drummer and leader, Skip Prokop, showed enviable imagination on his drums. It's hard weaving together 12 independent musicians — an almost impossible task for a rock drummer. But Prokop was more than equal to it. Guitarist Ralph Cole, who impresses me more every time I see him (this is the fifth time), gave his usual original and rocketing all.



After a year of struggling, says Skip Prokop, Lighthouse has arrived.

Lighthouse fire lit in wake of Wight

By JACK BATTEN

SKIP PROKOP is just naturally an exuberant fellow. He laughs a lot, and when he talks, which he does with non-stop insistence, he likes to pepper his listener with reassuring hand pats and squeezes. But these days, he's beating all his past records for enthusiasm. Enthusiastic? He's downright ecstatic—and with plenty of good reason.

Prokop, of course, is the brilliant drummer, former key member of the Paupers and, most important, the co-founder and co-leader (with Paul Hoffer) of Lighthouse, the large Toronto band that manages to combine rock and jazz in one exciting bundle. And over the last couple of weeks, Lighthouse, after more than a year of struggling for some kind of breakthrough into the big leagues of pop success, seems finally to have made it.

"Well, where it all started to happen for us was at the Isle of Wight festival at the end of August," Prokop was saying the other day, all smiles and hand pats. "It was fantastic, the biggest crowds, all the biggest bands, Jimi Hendrix and Joni Mitchell and everyone, and when it was over, all the papers and the trade press and the BBC said that two great acts had come out of the festival—the Voices of East Harlem and us.

"The festival itself was beautiful. I hear there were a lot of press reports back here about bad things happening on the island. Well, yeah, the usual professional agitators showed up to make trouble—they're a regular part of the festival scene this year—but when you figure there were 600,000 people squeezed in there and only a few hassles, then you've got to say that it was beautiful.

"All of us in the band stayed at this small hotel that was run by a family, and it was just like an inn from the olden days. Everybody was together and everybody sat down for their meals at these big long tables that seated about 20 people. Beautiful. It was like we were the family's long-lost cousins or something.

"So then came our turn to play, and we were nervous. We could laugh and kid around when we were waiting, but when we looked out at that sea of people—600,000, man!—we couldn't help

feeling a little uptight. We knew it was the heaviest gig we'd ever have to face.

"Anyway, we went on and we did our one-hour set and we got two standing ovations. Can you imagine what it was like to have all the people standing up and cheering for us? There was this one great moment when we played a song I wrote a couple of months ago. It's called Stand Alone Together, and everybody in the band really digs to play it and feels good about it. So we get into it, and all of a sudden everybody in the crowd joined in and started singing along with us. It just blew my mind.

"Afterwards we went back to our inn, and the first thing I knew, the cats who were running the festival were on the phone asking us to play again the next day. We were the only band, the only performers, who went on twice during the whole festival.

"On our second show, we were a little more relaxed and we were a little more musical, and we got another great reception from the people.

"When we left the island after the festival and went to London for a few days, we were, like, heroes.

"So where this all leaves us, man, is with a name. People know us all over the world because there were fans at the Isle of Wight from Germany and France and every place, and before we left England we had offers for all kinds of European tours. We've got jobs to play through Asia, which we're going to take, and all kinds of deals.

"But, you dig, Toronto is always going to be our home base. No band ever in Canada has been given the kind of support from Canadians that we've received.

"The first thing we're going to do is set our business up in Toronto and not in New York or any place else. We're done with our recording contract with Victor in the U.S. and we're thinking of doing our recording on a label of our own. And we're going to centralize all our management and booking and stuff right here in Toronto.

"But the first thing we'll do to repay the Toronto kids is give them a free concert. It's going to happen on September 20 at the square in front of the city hall. It's all free and we're just going to play and I hope every kid in the city comes down and lets us lay it on him."



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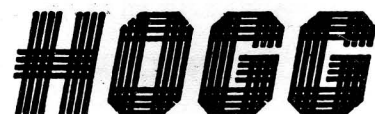
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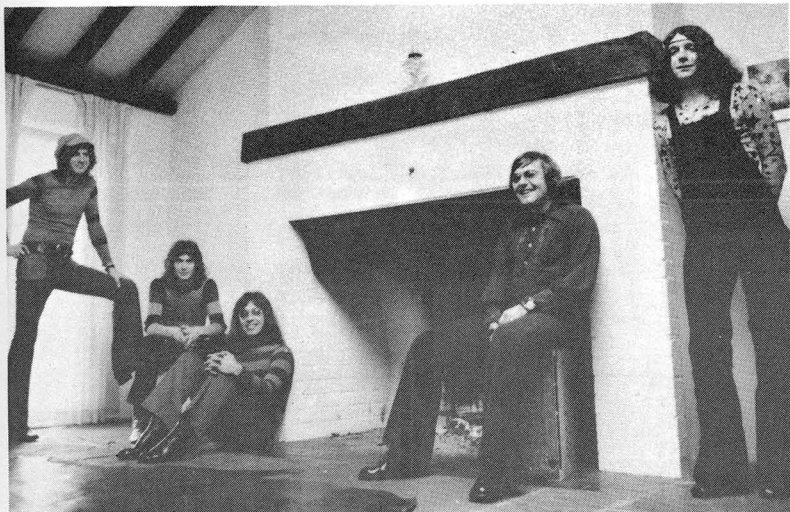
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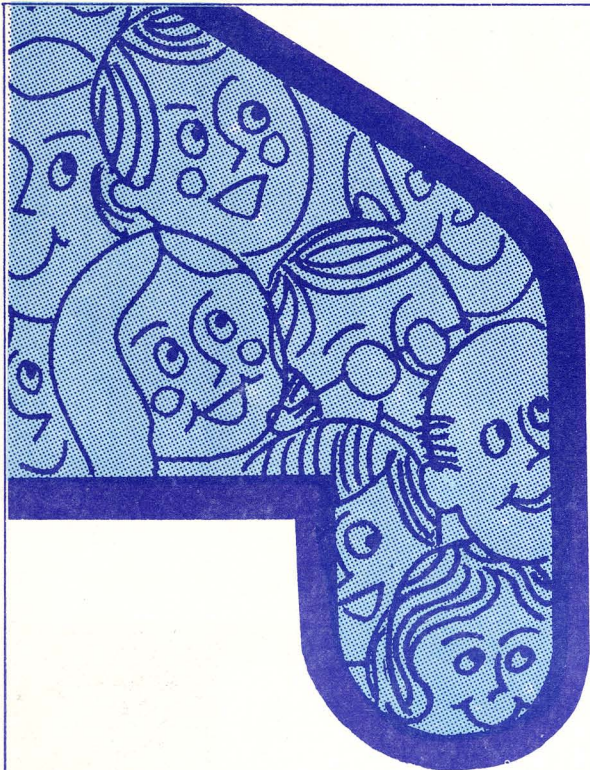
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