



**MAYOR BYRNE'S  
CHICAGO FES<sup>T</sup>**

CHICAGO

*Fashion*

PLACES

Begins Page 33



**\$2.00**

**1982 SOUVENIR  
PROGRAM**





Welcome to Chicagofest, the largest and most fun-filled city celebration of its kind in the country.

Whatever your age, you'll find a variety of entertainment at Chicagofest that's as rich and diverse as Chicago itself.

Chicagofest has gotten bigger and better in each of its five years. Its success is due largely to cooperation between city agencies and sponsors from the business community.

The real success of Chicagofest is in the millions of happy people who've visited Navy Pier to sample fine music, good food and the sunshine, clear skies and cool breezes along our beautiful lakefront.

Thank you for attending Chicagofest. I know your visit will be a safe and memorable one.

*Daley*  
D. M. Daley

Mayor



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Mayor



# SCHEDULE OF EVENTS

Wed, Aug. 4

**CHICAGO**

ALLAN KAYE

7:30 PM

- BUDWEISER BLUES 'N' BUD**  
12:00 Larry Widrice  
3:15 tba  
6:30 Luther Allison  
9:45 **KOKO TAYLOR & HER BLUES MACHINE**
- CHICAGO TRIBUNE / THE LOOP ROCK AROUND THE DOCK**  
1:00 Fayrewather  
4:15 tba  
7:45 B.B. Spin / **GREG KIRBY**
- MILLER HIGH LIFE JAZZ OASIS**  
12:30 Chicago Jazz Quartet  
3:45 Sparrow AM/FM  
7:00 Simon & Bard  
9:15 **BUDDY RICH & HIS BAND**  
12:15 Bullseye  
3:30 Ken Carlisle & the Cadillac Cowboys  
6:45 Timothy P. & Rural Route III  
9:45 **ARLO GUTHERIE**
- WLS VINTAGE ROCK STAGE**  
12:45 Glider  
4:00 Johnny Starr & the Meteors  
6:50 Rampage  
9:45 **JOHNNY RIVERS**
- PEPSI CABARET**  
12:30 John Benischek  
2:45 Yesterday's Rhythm  
5:20 Peggy McTigue & Zarkov  
8:00 **SASHA DALTON**
- ILLINOIS LOTTERY CENTERSTAGE**  
12:40 Steve Harris  
1:40 & 3:40 Larry Daniels  
2:40 Betsy Redhead  
4:40 Irene Hughes  
6:40 Mike Smith  
8:40 **HARRY WALLER**
- COCA-COLA CHILDREN'S STAGE**  
12:30 Storytime  
1:00 Farwell the Magic Clown  
1:45 Imagination Theatre  
2:30 A Bear's Guide to Chicago  
3:30 Sinbad the Sailor  
4:30 The Steve Hart Parakeet Circus
- COCA-COLA VARIETY STAGE**  
8:30 The Gina Gibson Show  
8:00 Donauschwaben Blaskapelle
- COMEDY SHOWCASE**  
10:00 **KEDDIE BLAZONCZYK**  
12:45 Improv Olympics  
2:00 Stand-Up Comedy Showcase  
4:00 Locomotion Vaudeville  
5:00 The Brass Band  
6:00 **GARY MULE DEER**  
7:00 Locomotion Vaudeville  
8:00 The Brass Band  
9:00 **GARY MULE DEER**
- KRAFT SENIOR CITIZEN'S AREA**  
1:00 Social Security Quartet  
2:15 Social Security Quartet  
3:30 Social Security Quartet  
5:00

Thurs, Aug. 5

**KOOL & THE GANG**  
**THE DAZZ BAND**

ODYSSEY

7:30 PM

- Dynamic Christian Souls  
Chicago Blues All-Stars
- David Olney & the X-rays  
**SON SEALS BAND**
- Amusement Park  
Kevin Lee & Heartbeat  
**IRON MAIDEN**
- Bradley Young & Chicago Jazz All Stars  
Four Or More  
Software  
**BUDDY RICH & HIS BAND**
- Sam Eja  
Buck, Stove & Range Company  
Laketown Buskers  
**ARLO GUTHERIE**
- Brian Stevens Band  
S.T.O.P.  
The Bel Airs  
**JOHNNY RIVERS**
- Mike Kirkpatrick  
Skip Haynes  
Sol Brody  
**STORMY WEATHER**
- Steve Harris  
Larry Daniels  
tba  
Irene Hughes  
Fred Campeau  
**HARRY WALLER**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Tricia Alexander / Lori Noelle  
Sweetening  
**TBA**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**GARY MULE DEER**  
Locomotion Vaudeville  
The Brass Band  
**GARY MULE DEER**
- Social Security Quartet  
Social Security Quartet  
Social Security Quartet

Fri, Aug. 6

**WAYLON JENNINGS**

JESSI COLTER, THE CRICKETS & SONNY CURTIS

7:30 PM

- John Littlejohn Blues Band  
Dr. Bombay
- Eddy Clearwater  
**MUSCLE SHOALS ALL STARS WITH LEVON HELM**
- tba  
Scrapps  
Famous Potatoes / **TBA**
- Tunetime  
Matthew Kline Ensemble  
Streetdancer  
**CHICK COREA & GARY BURTON**
- Brew County Rounders  
Moondogs
- Jump 'n the Saddle  
**JOE SUN & SHOTGUN**
- Band of Chicago  
Stevie Starlight  
Kicks  
**CRYAN SHAMES**
- Mark Dorroh  
Singing Bananas  
Tim Garwin  
**MARTY PEPPER**
- Steve Harris  
Larry Daniels  
John Benischek  
Maurice Peretz  
Chuck Aulger  
**ERIN ISAAC**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- SILENT SOUNDS**  
Special Performances
- BONNIE KOLOC**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**GARY MULE DEER**  
Locomotion Vaudeville  
The Brass Band  
**GARY MULE DEER**
- Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band

Sat, Aug. 7

**TBA**

- Chicago Slim Blues Band  
Madcat
- Aron Burton Blues Band  
**MUSCLE SHOALS ALL STARS WITH LEVON HELM**
- Sirenz  
Third Rail  
John Hunter & The Hounds / **POINT BLANK**
- B.O.F.  
John Campbell Quartet  
Chevere  
**CHICK COREA & GARY BURTON**
- Tumbleweed  
White Saddle Band
- Pork & Havana Ducks  
**JOE SUN & SHOTGUN**
- On The Rocks  
The Tom Keith Show  
Stone Rhythm Band  
**TBA**
- Terry Collier  
Dana Clark  
Al Day  
**RAGS TO RICHES**
- Steve Harris  
Larry Daniels  
Byron Roche  
Edwin L. Baron  
Stormy Weather  
**ERIN ISAAC**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- tba  
James Lee Stanley
- CORRY SIEGEL**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**ROGER & ROGER**  
Locomotion Vaudeville  
The Brass Band  
**ROGER & ROGER**
- Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band  
Theatre for Seniors

Sun, Aug. 8

**DICK CLARK'S GOOD OL' ROCK 'N' ROLL SHOW**

FERRY LEE LEWIS

THE ANGELS, LITTLE ANTHONY, FREDDIE CANNON, THE COASTERS, DANNY & THE JUNIORS, JOY DEE & THE STARTLERS, BO DIDDLEY, BOBBY LEWIS, THE MARVELLITES, BOBBY VEE, RONNIE SPECTOR, JADE, TBA  
3 'til 10 PM

- Chicago Diamonds  
Pocketwatch Paul & the Rhythm Rockets  
Duke Tomato & the All Star Frogs  
**BIG TWIST & THE MELLOW FELLOWS**
- M & R Rush  
The Radicators  
The Odd / **TBA**
- Cozy Eggleston Jazz Revue  
Marshall Vente & the New Project  
Judy Roberts  
**WYNTON MARSALIS**  
Caught Red-Handed  
Joel Daly & the Sundowners
- Beats Walkin'  
**RODNEY CROWELL**
- Synod  
Geneva  
Dr. Bop & the Headliners  
**CRYAN SHAMES**
- Mark DeCarlo  
Dana Clark  
Fairchild  
**LOUISE DIMICELLI**
- Steve Harris  
Larry Daniels  
Chris Farrell  
Edwin L. Baron  
Big & Bob  
**THOM BISHOP & BILLY PANDA**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Scandal  
Cathy Ford
- TBA**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**ROGER & ROGER**  
Locomotion Vaudeville  
The Brass Band  
**ROGER & ROGER**
- Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band  
Banjo Buddies Dixieland Band  
Theatre for Seniors

Mon, Aug. 9

**TBA**

- Buster Benton  
Ols Clay
- Leontyne Dupree  
**SONNY TERRY & BROWNIE MCGEE**
- Tiger, Tiger  
George Faber & Stronghold  
**U.S.A. / ERKUS**
- Bev Wright Band
- Hai Russell N.E.G. Ensemble  
Bunky Green Quartet  
**WYNTON MARSALIS**  
Shea & Don Redwood  
Mason Young Band
- Hotsprings  
**RODNEY CROWELL**
- Elvis Brothers  
LPM Productions  
Freewheelin'  
**THE ASSOCIATION**
- Patty Barber  
Dave Rudolph  
Leon Ruby Dixieland Orchestra  
**FAY KAISER**
- Steve Harris  
Larry Daniels  
Mark Daniels  
Irene Hughes  
Duo Internacional  
**THOM BISHOP & BILLY PANDA**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Lamont Rutledge & the Crusaders  
Janice Boria  
**TBA**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**WILLIE TYLER & LESTER**  
Locomotion Vaudeville  
The Brass Band  
**WILLIE TYLER & LESTER**
- U.S. AIR FORCE SHOWBANDS:  
Tyme, Life Force  
Air Force Jazz Band of the Midwest

Tues, Aug. 10

**FRANK SINATRA**  
**CHARLIE CALLAS**

VINCENT FALCONE, Musical Director

7:30 PM

- BUDWEISER BLUES 'N' BUD**  
12:00 Steve Freund  
3:15 Peter Dames & the Rhythm Flames  
6:30 Jimmy Rogers  
9:45 **ALBERT COLLINS & THE ICE BREAKERS**
- CHICAGO TRIBUNE / THE LOOP ROCK AROUND THE DOCK**  
1:00 Bunch  
4:15 Sileks  
7:45 The Kind / **JOAN JETT & THE BLACKHEARTS**
- MILLER HIGH LIFE JAZZ OASIS**  
12:30 Johnsonation  
3:45 Bob Perna  
7:00 Ashby Osterman Alliance  
9:45 **TITO PUENTE LATIN JAZZ ENSEMBLE**
- OLD STYLE BEER COUNTRY STAGE**  
12:15 Dive Bombers  
3:30 T.C. Walker Band  
6:45 Ouray  
9:45 **RICKY SKAGGS**
- WLS VINTAGE ROCK STAGE**  
12:45 One Arm Bandit  
4:00 Big City Smarts  
6:30 Tampa  
9:45 **THE ASSOCIATION**
- PEPSI CABARET**  
12:30 Char Wells  
2:45 Balkan Rhythm Band  
5:20 Carl Griggs  
8:00 **ELLEN GERMAINE**
- ILLINOIS LOTTERY CENTERSTAGE**  
12:40 Steve Harris  
1:40 & 3:40 Larry Daniels  
2:40 Tom Angland  
4:40 Irene Hughes  
6:40 Sally Fingerett  
8:40 **ROBERT "ONE MAN" JOHNSON**
- COCA-COLA CHILDREN'S STAGE**  
12:30 Storytime  
1:00 Farwell the Magic Clown  
1:45 Imagination Theatre  
2:30 A Bear's Guide to Chicago  
3:30 Sinbad the Sailor  
4:30 The Steve Hart Parakeet Circus
- COCA-COLA VARIETY STAGE**  
5:30 tba  
8:00 Air Flow Deluxe  
10:00 **TBA**
- COMEDY SHOWCASE**  
12:45 Improv Olympics  
2:00 Stand-Up Comedy Showcase  
4:00 Locomotion Vaudeville  
5:00 The Brass Band  
6:00 **WILLIE TYLER & LESTER**  
7:00 Locomotion Vaudeville  
8:00 The Brass Band  
9:00 **WILLIE TYLER & LESTER**
- KRAFT SENIOR CITIZEN'S AREA**  
1:00 Jean Weiss  
2:15 Jean Weiss  
3:30 Jean Weiss  
5:00 U.S. AIR FORCE SHOWBANDS

Wed, Aug. 11

**DOOBIE BROTHERS**

7:30 PM

- Midwest Music Exchange Winner  
Jump Jackson / Zora Young / Howlin Wolf Jr.  
Mighty Joe Young  
**TBA**
- Midwest Music Exchange Winner  
Joe Jackson & 440  
Bohemia / **TBA**
- Midwest Music Exchange Winner  
Walter Cartwright  
Ghalib Ghallab  
**TITO PUENTE LATIN JAZZ ENSEMBLE**
- Midwest Music Exchange Winner  
Special Consensus  
Don Barnett & Galaxy  
**RICKY SKAGGS**
- Midwest Music Exchange Winner  
Champion  
Kool Ray & the Polaroids  
**THE ASSOCIATION**
- Fred Kaye & the Travelers  
Kelly & Rossi  
Valusa DeCastro  
**CHARLENE BROOKS**
- Steve Harris  
Larry Daniels  
Chicago Motivators  
Irene Hughes  
Amy Levin & Wits End  
**ROBERT "ONE MAN" JOHNSON**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Grand Staff  
Polly Podewell  
**KENNY RANKIN**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**WILLIE TYLER & LESTER**  
Locomotion Vaudeville  
The Brass Band  
**WILLIE TYLER & LESTER**
- Alley Cats  
Alley Cats  
Alley Cats  
U.S. AIR FORCE SHOWBANDS

Thurs, Aug. 12

**BEACH BOYS**  
**LE ROUX**

7:30 PM

- Mark Skyer  
Mark Hannon Blues Band
- Jimmy Johnson  
**DELBERT McCLINTON**
- Universal Togetherness Band  
Blue Riddim Band  
**TBA**
- Neal Green  
Jazz Prophets  
Eldes Young Ensemble  
**ANGELA BOFFILL**
- Tennessee Ratsplitters  
Flagg Williams  
Hellcats  
**PURE PRAIRIE LEAGUE**
- Roxx  
The Crickle  
She  
**THE LETTERMEN**
- Linda Black  
Robert "One Man" Johnson  
Alan Gerber  
**TREAZURES**
- Steve Harris  
Larry Daniels  
C. Wardell Reese / Guitar Red  
Irene Hughes  
Barry Joyner  
**TBA**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Davis Import  
Susie Hansen Band  
**LENNON SISTERS**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**MACK & JAMIE**  
Locomotion Vaudeville  
The Brass Band  
**MACK & JAMIE**
- Alley Cats  
Alley Cats  
Alley Cats

Fri, Aug. 13

**RAY PARKER JR.**  
**MORE TO BE ANNOUNCED**

7:30 PM

- Hip Linkchain Blues Band  
Fenton Robinson
- Marcia Ball  
**TAJ MAHAL**
- Citizen Kane  
Nathan Coates  
The Bzz / **SHOOTING STAR**
- Next Exit  
Redd Holt Unlimited  
Made in Brazil  
**ANGELA BOFFILL**
- Risky River  
Crossfite  
Piper Road Spring Band  
**PURE PRAIRIE LEAGUE**
- Cassanova  
Mugicians  
Revival  
**THE LETTERMEN**
- Rolling Thunder  
Tom Dundee  
Buffington Band  
**BILL GUATEMAN**
- Steve Harris  
Larry Daniels  
Jan & Ann Hills Burda  
Maurice Peretz  
Marty Peiler  
**TBA**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Larry Wade  
Up From the Bottom  
**DON McLEAN**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**MACK & JAMIE**  
Locomotion Vaudeville  
The Brass Band  
**MACK & JAMIE**
- Alley Cats  
Alley Cats  
Alley Cats

Sat, Aug. 14

**OAK RIDGE BOYS**  
**BELLAMY BROTHERS**  
**LEE GREENWOOD**

3 & 7:30 PM

- Skid City Blues Band  
Jimmy Dawkins Band
- Vanessa Davis Band  
**TAJ MAHAL**
- Ministry  
Moonlite Drive  
Heavy Manners / **CLARENCE CLEMONS & THE RED BANK ROCKERS**
- Juggular  
Soundstream  
Ben Sidran  
**SONNY ROLLINS**
- Dave Gibson & Hackenbush  
Honky Tonk Heroes  
Jethro Burns  
**BURRITO BROTHERS**
- Last Chance Band  
Cruisin  
JP & the Cats  
**GRASS ROOTS**
- Mr. Myers  
Percolating Fools  
Dallo  
**SUNSHINE FESTIVAL**
- Steve Harris  
Larry Daniels  
Fred Campeau / Stuart Rosenberg  
Great Wilsons  
tba  
**MIKE BREWER**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Straight Face  
Gary Filip  
**BOB GIBSON / ODETTA / TOM FAXTON / JOSH WHITE**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**O'BRIEN & SEVERA**  
Locomotion Vaudeville  
The Brass Band  
**O'BRIEN & SEVERA**
- Harmonicats  
Harmonicats  
Harmonicats  
Theatre for Seniors

Sun, Aug. 15

**TBA**

- Clark Street  
Deluxury
- Sunnyland Slim  
**WILLIE DIXON**
- Jinx  
Blushing Brides  
Phil'n the Blanks / **FRANK & THE KNOCKOUTS**
- Drozoff Brothers  
Capri  
Panama  
**SONNY ROLLINS**
- Stage West  
Sugarfoot  
Apoloosa  
**BURRITO BROTHERS**
- International City Band  
Expressions  
Joe Cantallo & Jade  
**GRASS ROOTS**
- Tami Novak Trio  
Pearls  
Marty Morgan  
**DENISE TOMASELLO SHOW**
- Steve Harris  
Larry Daniels  
Wally Frederichs  
Great Wilsons  
tba  
**MIKE BREWER**
- Storytime  
Farwell the Magic Clown  
Imagination Theatre  
A Bear's Guide to Chicago  
Sinbad the Sailor  
The Steve Hart Parakeet Circus
- Harry Waller  
The Thom Bishop Band  
**SECOND CITY**
- Improv Olympics  
Stand-Up Comedy Showcase  
Locomotion Vaudeville  
The Brass Band  
**O'BRIEN & SEVERA**  
Locomotion Vaudeville  
The Brass Band  
**O'BRIEN & SEVERA**
- Harmonicats  
Harmonicats  
Harmonicats  
Theatre for Seniors







# CHICAGO

WED, AUG 4—CHICAGO  
7:30 P.M. MAIN STAGE

CHICAGO has emerged as the classiest ensemble in their art in the last decade—a supreme virtuoso of rock. Much of what was vital to the culture a mere ten years ago has passed through an instant twilight zone into history. Among the notable exceptions is CHICAGO, the group that staged perhaps the quietest musical revolution of that fabled decade, is going stronger than ever. CHICAGO (thumb-print), the band's new release has successfully combined freshness with Chicago's refurbished roots to create sheer magic.

The album marks three firsts for the band. It's the first time the band has worked with producer par excellence, Tom Dowd. The results of this pairing have formed the rawest, earthiest album since their first. "It's a pleasure to have Tom and his expertise on our team. We are all very excited about this 'new' Chicago sound. Tom's open to all our suggestions and we work very well together," says Jimmy Pankow.

According to Dowd, "I've always wanted to work with the group. I'd been thinking about it for five years." In describing Chicago's latest LP, Dowd says, "The album features a number of sides with hall-mark Chicago sound a la 'Colour My World' and '25 or 6 to 4'. But there will be dramatic new elements introduced that people will find hard to identify as Chicago. Much more guitar and solo vocal oriented." This LP also marks the first time the band has recorded in Los Angeles, at the Record Plant, also being their first LP cut digitally with a 3M 32-track digital system.

CHICAGO captures each instrument in the most exciting and live context. Utilizing a unique approach in arrangements, uncommon to past LP's, this album plays with refreshing clarity in its diversification.

Appearing on the LP is veteran guitarist, Chris Pinnick. "We are really pleased with Chris' contribution on our tracks. He had exactly what we were looking for on this album. He is an incredibly gifted musician," says Peter Cetera.

Chicago has continued to astound the press, the public, and their own musical peers, with their multi-platinum album status attesting to the fact. The group has produced more unvaryingly sophisticated albums than any other U.S. band. The ordered, disciplined, jazzy sound of Chicago that has lasted throughout the Seventies, is still as hot as ever.

In an era of fragmenting "supergroups," Chicago is one of the only American bands that has managed to stay together for over a decade continuing to produce music to a global audience that numbers in the billions. After years of consistently recording the most listenable as well as danceable music this side of symphony, the septet's stylish brass-laden rock—as familiar and tight as just washed jeans—still sells itself!

In the U.S., concert appearances have continued with sell-out audiences across the board. Chicago kicked off their World Tour last spring with a highly successful tour of Australia, New Zealand and Hawaii. The summer leg of Chicago's tour was summed up in one word...smashing! When Chicago played to the hill people at Pine Knob, the strong response from the customary SRC gathering was exhilarating. The group's performance on the closing day of ChicagoFest provided an appropriate finale, drawing an overflow crowd of 150,000. An impromptu last set, performed as a "command performance" fulfilled the overwhelming response from their loyal following.

This fall the group will tour the Northeastern, Midwestern and Southern United States, winding up in California this winter... a fitting culmination to their domestic concert appearances.

- CHICAGO IS... • PETER CETERA: Vocals, Bass, Songwriter • LAUDIR DE OLIVEIRA: Percussion, Songwriter  
• ROBERT LAMM: Vocals, Keyboards, Songwriter • LEE LOUGHNANE: Trumpet, Flugel Horn, Vocals, Songwriter  
• JAMES PANKOW: Trombone, Songwriter • WALTER PARAZAIDER: Woodwinds, Vocals, Songwriter  
• DANNY SERAPHINE: Drums, Songwriter





# KOOL AND THE GANG

THURS, AUG 5—KOOL & THE GANG  
6:30 P.M. MAIN STAGE



De-Lite/PolyGram recording artists Kool and the Gang established themselves as one of America's foremost music acts on the scene today. A continuation of its predecessor, **Ladies' Night, Celebrate!** and now **Something Special** yielded three smash singles, most notably "Celebrate," which reached number one on the R & B and Pop charts. "That's a tough act to follow," says Robert "Kool" Bell. "So we didn't try to. Instead, we expanded that sound to give our listeners something more... something special."

And that's what they did. Appropriately enough, **Something Special** is Kool and the Gang's current album. **Something Special** recaptures the jazz-tinged funk and balladry and uplifting messages responsible for the band's recent successes. But as "Take My Heart," the LP's first single evidences, the Gang have indeed progressed into new directions. "Heart" superbly incorporates a laid-back, reggae-tinged groove of the West Indies, while "Steppin' Out" displays a new facet of budding superstar lead vocalist James "JT" Taylor, who sings much of the song in his high registers. Says Kool, acknowledging the new directions, "At this point in our careers, we feel it's important not to stagnate in our music, and bringing our point across in a variety of ways is how we feel we can assure freshness."

Much of the LP is, however, classic Kool and the Gang. They display their sizzling funk roots on the highly danceable and infectious "Get Down On It" and "Be My Lady," and they once again offer some poignant ballads, such as "Pass It On" and "No Show," which compare favorably with such past hits as "Too Hot" (**Ladies' Night**) and "Jones Vs. Jones" (**Celebrate!**).

Since they first recorded twelve years and 18 albums ago, the New Jersey-based Kool and the Gang set a rigorous pace producing hits, racking up two gold albums and singles. But it was with the release of **Ladies' Night** in the fall of 1979 that the group really hit its stride on the charts. **Ladies' Night** yielded three top hits, including the title track and "Too Hot," and became their first platinum LP. But it was more than just a big seller. "It proved," tells Kool, "that our latest approach was right on track." This new style manifested itself in the addition of lead vocalist James "JT" Taylor, and producer Eumir Deodato. A recording star in his own right (best known for his hit version of "Also Sprach Zarathustra"), Deodato happened to be recording at the same studio during the time the group was looking for their first outside producer. Deodato, and of course JT, aided the Gang's transition from an essentially instrumental band to a vocal group.

It seems that the Gang's adaptability has been heavily responsible for their longevity. Since 1964, when 14-year-old Robert Bell and his companions started as the Jazzies (and later The Soul Town Band), Kool and the Gang, as they became known in 1969, have moved through jazz, funk, disco, and pop music with success in each idiom.

National attention first came with their third album, **Wild and Peaceful**, whose songs ("Jungle Boogie," "Hollywood Swinging" and "Funky Stuff") were among the funkier records produced during the early '70s. In comparing that era with later productions, Kool says, "All of our early albums were very raw, relying on heavy rhythms and horn accents instead of lush vocal arrangements. With the upswing of disco in the mid-'70s, we utilized strings and female vocals for a more orchestrated sound." During the latter period, Kool and the Gang participated in two of the industry's most successful soundtrack albums, **Saturday Night Fever** ("Open Sesame") and **Rocky** ("Summer Madness").

Today's Kool and the Gang have adjusted themselves somewhere in between those two extremes bridging the full flowering of their highly pop/funk sound, bridging musical tastes as true mass appeal music without sacrifice to the musical and lyrical qualities that have made them great.

At press time, the group are releasing a new LP, **BIG FUN** out Aug. 8.

Kool and the Gang are:

James "JT" Taylor	Lead Vocals, Percussion	Charles Smith	Lead Guitar
Robert "Kool" Bell	Bass Guitar	Dennis Thomas	Alto Saxophone
George Brown	Drums	Robert Milkens	Trumpet
Ronald Bell	Tenor Saxophone	Clifford Adams	Trombone
Amir Bayyan	Keyboards	Michael Ray	Trumpet, Flugelhorn



# WAYLON JENNINGS

FRI, AUG 6—WAYLON JENNINGS  
7:30 P.M. MAIN STAGE

*"The only thing I ever fought for—all I wanted to leave for anybody—was to always remember that there's more than one way to do something and that's your way. A person has the right to do it, to try something his own way, at least once."*

*Waylon Jennings, Penthouse interview with Chet Flippo.*

He's an original. A legend as tough as a rebel and as tender as his ballads. Above all, he's a man who has risen above adversity to earn the accolade "American hero."

His history begins in the small prairie town of Littlefield, in west Texas. Waylon first cracked the music business at age 12, when he began playing talent shows and guesting the local radio station. In the late '50's, he headed for the nearest big town, Lubbock, and met up with a local boy, Buddy Holly. Holly was impressed enough with Waylon to ask him to play bass for him, and even produced and played guitar on Waylon's first record, a 2-sided single released in September, 1958. Holly, whose influence can be heard in the music of artists ranging from The Beatles to Elvis Costello, had a great impact on Waylon's formative years as a musician. Waylon went on the road on Holly's 1959 tour, and at one point gave up his seat on a small plane to J. P. Richardson ("The Big Bopper"). That charter plane crashed near Mason City, Iowa, claiming all lives aboard, including Buddy Holly.

Stunned by the tragedy, Waylon returned to Lubbock, deejaying and playing Texas honkytonks with his own band, The Waylors. The country music establishment was aware of him by then and in 1965 Chet Atkins, then heading RCA Records/Nashville, signed him to the label and Waylon moved to Nashville. Though a steady stream of hits began to flow, he felt confined within the narrow and rigid boundaries of the Nashville recording industry. Seeking a creative outlet for his frustrations, he attended nightly sessions at recording studios around town, writing and picking with the likes of Tompall Glaser, Billy Joe Shaver, Kris Kristofferson, Billy Swan, and Willie Nelson. Word got out and interest was aroused in the industry, and after Waylon convinced RCA in 1972 to give him artistic control, he began recording the kind of music he wanted to record. The change was obvious as the songs came out: "Ladies Love Outlaws," "Lonesome, On'y and Mean," and "Honky Tonk Heros." In 1976, those rumbles of change cranked to a roar when **Wanted: The Outlaws** burst out of Nashville. A compilation of 11 songs by Waylon, Willie, Glaser, and Jessi Colter, it was the first Nashville-originated LP to gain RIAA certification as a platinum album (1 million units sold), and is now double-platinum. **Dreaming My Dreams** and **Are You Ready For The Country** came in at gold, **Ol' Waylon** marked his second platinum. **I've Always Been Crazy** made history again—the first album to debut at #1 on the country charts and the first country album to ship gold. In all, he has a double platinum, four platinum, and eight gold LP's, with **Waylon's Greatest Hits** bringing home a triple-platinum.

Says Waylon, "I love all types of music. I'm a fan of writers." And a masterful interpreter of music. His **Music Man** LP, released in 1980, showcases this talent of his. "What About You" and "Waltz Across Texas" acknowledge his roots, while Jimmy Buffet's "He Went To Paris" and Steely Dan's "Do It Again" indicate the routes he has taken. The LP includes two original songs, "It's Alright" and "Theme From The Dukes Of Hazard," and a blues-based Harlan Howard penned "Nashville Winnim." Released in 1981 was **Leather and Lace**, an album of duets recorded with his wife Jessi Colter. He narrates the weekly television show "The Dukes of Hazard" and hosted a BBC-TV documentary on the vanishing American cowboy.

Waylon's newest album, **Black On Black**, is his first solo effort in nearly two years: the renowned Waylon sound is back with Chips Moman (Luckenbach, Texas) handling production. The album includes "Shine" from the motion picture "In Search of DB Cooper" and a classic Waylon and Willie duet, "Just To Satisfy You."

Waylon is part of a vanishing breed himself, a singer and writer of real country music, with a history and integrity that stand the tests of time. Labeled an outlaw for taking his stand that the "rules" might not be the only or best way, he has blazed trails for so many Nashville singers, musicians, and writers, forever changing the face of country music. Like the American cowboy, he is his own man, and there will never be another one like him.





## BIOGRAPHY OF STEVIE WONDER

A skinny little black boy, radiant with unlimited energy, sat in the living room of Ronnie White, member of the Miracles recording group. Shaking his head from side-to-side the 10-year old boy repeated the question asked of him, "Can I sing? Yeah, I'm bad, I'm better than Smokey"; the brash kid began to sing the Miracles recording of *Lonely Boy*. Impressed by the kid's talents, Ronnie set up a meeting for him with Brian Holland, a talent scout for Motown.

More than twenty years have passed since Stevland Morris AKA Little Stevie Wonder was brought to Motown. Reflecting on the past Wonder says, "Singing for me was fun and I didn't realize that I was going through all of the auditions. I was just having fun singing. When Berry Gordy, President of Motown, got a call to come hear me sing, he was eating a steak dinner. I often wonder, which was more worthy, the steak dinner or myself? I'm still trying to conclude what the answer would be for him."

Born on May 13, 1950 in Saginaw, Michigan, Wonder was the third of six children of a family that later moved to Detroit. Although blind since birth, Stevie never looked upon his blindness as being a handicap. "I did what all the kids my age were doing, I played games, rode bikes and climbed trees." His first introduction to the music field came when he received a gift of a small six-hole harmonica from his uncle and a set of toy drums for Christmas. A local Kiwanis Club replaced the toy drums with a set of real drums soon after.

Wonder found that during the beginning stages of his career things were given to him, including his name "Little Stevie Wonder" which came from Motown. According to Stevie, Billie Jean Brown, who worked at Motown in the Artist & Repertoire Department along with Lucy and Berry Gordy, tossed around different names for their new artists. Stevie Little Wonder, Little Stevie Wonder, Stevie The Little Wonder, were some of the suggestions. In the 1950's and 60's "Little" was an identifiable label attached to most proteges or teenage entertainers, such as "Little Willie John", "Little Anthony and the Imperials". Along with the type of music they selected for him, all indications pointed to the name "Little Stevie Wonder". "If they had waited a while longer they might have called me Knucklehead or something. I used to get into a lot of trouble then, I loved to play jokes on people", remembers Stevie.

"I knew the com-line numbers of everyone at Motown and would change my voice and say, 'This is Berry and I want you to get Stevie that tape recorder right away. He's a great new artist so it's ok to get him the tape recorder, he'll have it back in a few days.' After they fell for this about three times and never got the tape recorder back, they gave me a recorder as a belated birthday present. I had turned eleven that May and received the tape recorder that September."

He was signed with Motown for almost two years before his career-launching recording, *Fingertips I & II Live*, took the public by storm. Stevie had recorded three singles and one album prior to *Fingertips*. His first single, *I Call It Pretty Music But The Old People Call It The Blues*, sold well locally and in the South. His second single, *Little Water Boy* written by Clarence Paul and himself didn't do too well. It was followed by a third single, *Sign My Contract On Love*, written by Lamont Dozier and it did well locally and regionally in Ohio and Pennsylvania. Originally, *Fingertips* was done on an album called *The Jazz Soul of Little Stevie*. It featured Thomas "Bean" Bowles on flute, Marvin Gaye on drums and piano, Stevie played drums on one cut, Joe Messina, Robert White, James Jamerson on bass, Benny Benjamin on drums, Joe Hunter on piano and Earl Van Dyke on organ. This gave the Motown musicians a chance to play like they did in the clubs in Detroit. "After recording *Fingertips* in the key of G, we decided to change the key to C and that's when the excitement started. Audience participation happened on the road with 'Everybody Say Yeah' and it stuck." *Fingertips I & II Live* was the first recording whose single and album became #1 simultaneously on *Billboard* magazine's chart.

The summer of 1963 and the remainder of the year offered nothing but success for Little Stevie Wonder. There were many who felt that success at such a young age would spoil him.

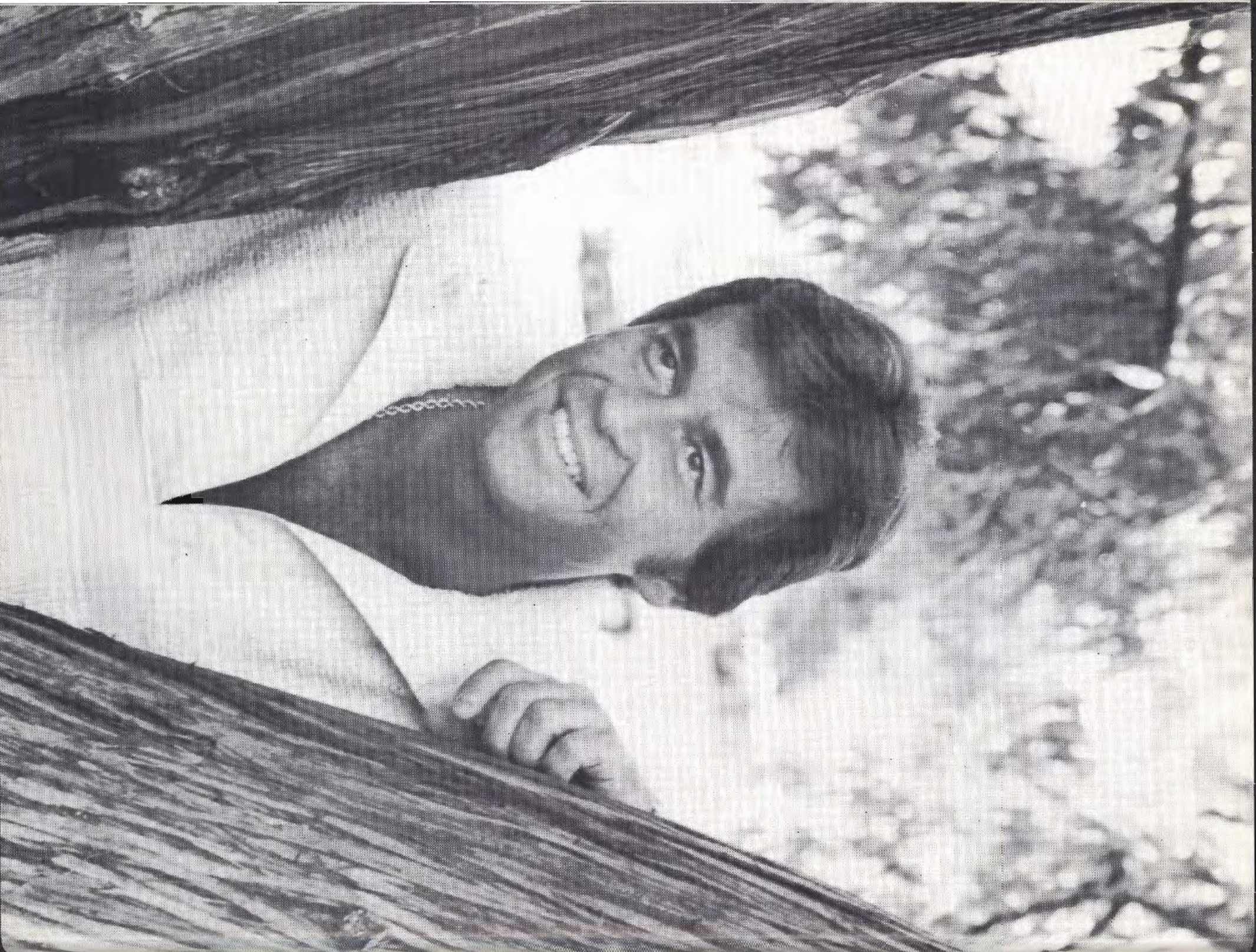
"As far as a large ego is concerned, many people felt that I was getting too much too soon, but I didn't realize that it was all happening. I just enjoyed singing. Sometimes when it was time for an interview or rehearsal, I asked for candy. I just wanted to go play or have a few cookies and candy, I didn't care about interviews. I wanted to do other things. That might have made some feel that I was a brat, but not true, just a normal kid." As he became more and more popular, more and more problems developed. Scholastically, things were not working out. "I could not keep up my regular studies at school as it became necessary to go on the road. There was no person qualified to tutor me in my studies while on tour. Because of this, my teachers told me that I should stop pursuing music and continue my education until I was 19 years old. They informed me that legally they could keep me in school until that time. I went in the bathroom and prayed that God would allow me to remain in the industry, but I just knew it was impossible. One of my teachers told me that I had three strikes against me that must be considered. I was *poor*, *black* and *blind*. I should buckle down and try to forget about music, realistically, there would be nothing for an uneducated blind man to do but make rugs and pot holders." Stevie says that he is fortunate that God gave him the gift and made it possible for him to create. "Most important," says Wonder, "is that I was able to live in a family situation where I was loved and encouraged. If you lack any of those things, it can throw you off balance as to what is to be or what is not to be."

Motown was a special place for Little Stevie Wonder. It provided him with more than enough parents. "Everyone over eleven was my parent. Clarence Paul loved me like his own son, Esther Edwards, Berry Gordy's sister, Ardna Johnson, all the musicians and artists watched over me. Wanda of the Marvellettes would always tell me when she thought I was eating too much candy. I wish kids today could have the same kind of caring expressed and shown to them. Today there is a lack of concern for others and for one's self."

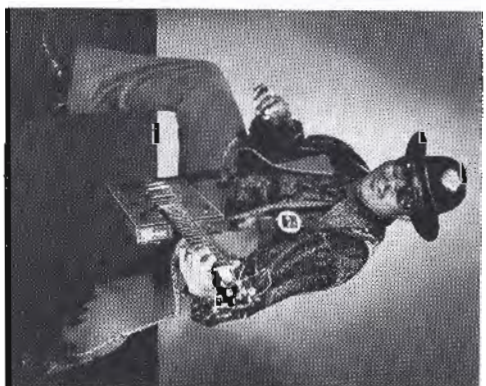




# DICK CLARK'S GOOD OL' ROCK 'N' ROLL SHOW



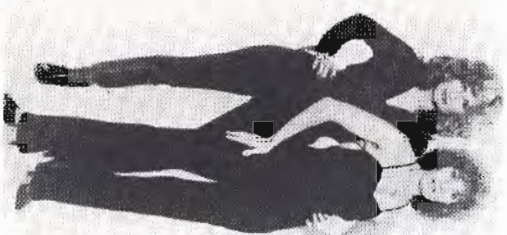
THE OYSTERS



BO DIDDLEY



Marvelettes



THE ANGELS



FREDDIE CANNON



RONNIE SPECTOR



LITTLE ANTHONY



LITTLE ANTHONY



DANNY & THE JUNIORS



**Taylor Byrne's  
ChicagoFest**

**SUN, AUG 8—DICK CLARK  
3:00 TO 10:00 P.M. MAIN STAGE**



# WILLIE TYLER

**MON, AUG 9—WILLIE TYLER & LESTER  
7:30 P.M. COMEDY SHOWCASE**

It's no wonder that Willie Tyler, America's foremost ventriloquist, is known by audiences from coast to coast. Not only does Willie and his human-sized sidekick Lester regularly work in Atlantic City, Las Vegas, Reno and Lake Tahoe with such stars as Sammy Davis Jr., Ann-Margaret and Tom Jones, but the popular duo has performed concert dates with everyone from Lena Horne to Kenny Rankin, Martin Mull to Grover Washington, and Jose Feliciano to Crystal Gayle.

Willie and Lester made their first national TV appearance on the Merv Griffin Show, which was quickly followed by stints on The Mike Douglas Show and The Tonight Show. The two have since made guest appearances on many TV specials, were regulars on NBC's Laugh-In and guested on The Jeffersons.

Tyler's talents don't stop at ventriloquism, however. He's also an accomplished singer and composer who performs his original songs in nightclubs, concert engagements and on television. "What Goes Around, Comes Around," one of his compositions concerns "the cycle of life," according to Tyler. "When you're old you want to be young and young you want to be old. The grass always seems greener on the other side." Tyler, a Detroit native, is also an excellent actor. In Coming Home, the Academy Award-winning feature film starring Jane Fonda and Jon Voight, Tyler played a hospitalized paraplegic veteran. "I had to spend all my time in a wheelchair," recalls Tyler, who also performed ventriloquism in the film, "only it wasn't Lester, but instead a Vietnamese figure."

How did Lester evolve into his present personality? When Willie Tyler was ten years old he sent away for a correspondence course on ventriloquism he had seen advertised in a "Popular Mechanics" magazine. "You know the type," explains Tyler, "learn to be a ventriloquist in five easy lessons!" He then proceeded to make his first figure by cutting a mouth in one of his sister's dolls and attaching a string and rubber band to it. Tyler's very first figure was actually Jerry Mahoney, ordered from a New Jersey supply house. "I painted the face black, but you could still tell it was a Jerry Mahoney figure!"

Willie and Lester got their first training on the amateur circuit during high school. When Tyler joined the U.S. Air Force the two worked together entertaining servicemen, and it was there that he developed and perfected his technique. Once out of the service, Tyler made the rounds of small local clubs in Detroit. While playing a summer engagement at a resort in Northern Michigan, Tyler's big break occurred. An executive from a growing record company named Motown was in the audience and immediately signed Tyler to a contract. He and Lester toured the country with the Supremes, the Temptations, Stevie Wonder and others. Recalls Tyler, "We were all unknowns at the time."

With that beginning, Lester and Willie moved on to the big time. Lester became more and more hip! "Lester has always kept up with the times," explains Tyler. "When Afro hair styles became popular, I gave Lester an Afro. Now he's wearing a cap because that's the style, and it gives him more character, as do his glasses!" "Lester is much more of an extrovert than I am," states Tyler, "most ventriloquists are like that. They let their figures assume a totally different personality than their own." Tyler admits that Lester is an extension of his own personality. "Like B.B. King and his guitar Lucille, or Liberace and his piano."

Willie Tyler and his wife Elaine reside in Hollywood with their two sons. Lester, who also resides in Hollywood, is single, but definitely looking!





# FRANK SINATRA

TUES, AUG 10—FRANK SINATRA  
7:30 P.M. MAIN STAGE

Frank Sinatra, who may well have invented that indefinable quality called charisma, has without doubt influenced the course of popular music more than any other entertainer during the past four decades.

Always the impeccable musician with flawless taste, the dedicated perfectionist and the total professional, he created the mold for singers of popular music.

He also has enjoyed an eminently successful acting career, which spans more than 50 films, some of which he produced and directed.

Sinatra's artistic accomplishments and international fame have over the years inspired scores of hopefuls who attempted to imitate him, a feat that is clearly impossible.

His achievements as an entertainer and an individual have brought him numerous honors, including Oscars, Emmys, Grammys, Peabody Awards and wide recognition of his humanitarian efforts. He is undoubtedly the most famous star in the world. The most celebrated performer of the 20th century, he has reeled off spectacular triumphs as a singer, movie actor, recording artist, supper club and concert star, radio and TV personality and, at times, a producer, a director and a conductor.

In early 1981, Sinatra put many of those talents to use by serving as producer and director of entertainment of President Ronald Reagan's Inaugural Gala, a mammoth undertaking for which he enlisted the talents of a number of the top stars in the entertainment world.

In 1979 Frank Sinatra marked his 40th anniversary in show business. Despite this record of longevity, there has been no evidence of his slowing down. In fact, he leaped into the 1980's with a burst of activity that propelled him well into the second 40 years of what surely is the most phenomenal career in entertainment history. It was an incredible outpouring of creative energy in several artistic and humanitarian areas.

Item. With the release of his film **The First Deadly Sin**, he returned to the screen after a 10-year absence. Item. He came out with his first recording in five years, the smash hit three-record album **Trilogy**, which was a months-long resident on all record charts and brought six Grammy Award nominations, including three personal nominations for Sinatra. A single from that album, "New York, New York," is similarly a huge success and has become a theme song for the Big Apple. It is played at all home games of the New York Yankees and the New York Mets during the baseball season.

In that same busy year of 1980 he performed in Rio de Janeiro and attracted 175,000 people, the largest audience ever to attend a concert by a solo performer (the achievement is recorded in the Guinness Book of World Records), he appeared at Carnegie Hall in New York for 12 days and his magical drawing power brought a box office rush that resulted in a \$175,000 gross on the first day tickets went on sale. It was the highest total for a single day's sales in the Hall's 90-year history—a record that was broken by Sinatra himself when the box office took in \$209,000 in cash sales on the first day tickets went on sale for another engagement at Carnegie Hall in September, 1981. He made his 11th appearance in London with back-to-back engagements at

the Royal Festival Hall and the Royal Albert Hall, the first time any entertainer had ever performed in consecutive appearances at the two theatres. And he, more than any other performer, has helped make Atlantic City the entertainment/gambling capital of the East as a result of his frequent and consistently sold-out cabaret engagements in that seaside resort.

There are two sides to the complex human being known as Frank Sinatra. The public one is, of course, the better known—the singer who almost alone raised popular music to new critical respectability.

The private Sinatra is barely known to the general public. He has always been a concerned citizen of the community—and a generous one. He has tried to keep his generosity a private matter. While modesty is a word one does not normally associate with the flamboyant personality of Sinatra, it is one that fits him well to those who know him best. A recitation of his philanthropic endeavors would be more than impressive—it would be awesome. He has one motivating force in his work for charity: he must believe in the cause. Once he does, he devotes the same drive, energy and personal involvement to it that he does to his professional career.

Known affectionately as **Ol' Blue Eyes**, the Voice, the King of Show Business, the People's Choice, the Greatest Roman of Them All and the Chairman of the Board, he was born Francis Albert Sinatra in Hoboken, N.J. An early ambition was a career as a sportswriter and during his youth he worked as a copy boy on the Hudson Observer. But he abandoned that goal when he heard the music of Bing Crosby and Billie Holiday and he decided to become a singer.

He started with a group called the Hoboken Four, which got as far as the Major Bowes Radio Show, then a popular showcase for amateur performers. The quartet soon disbanded, but the young singer hung on as a solo and toured the vaudeville circuit with a Major Bowes troupe.

After a long period of club dates, he landed a job as a singing MC at the Rustic Cabin in Englewood, N.J., a well-known roadhouse of the 1930's. He was heard by Harry James, who hired him as a band singer and on June 30, 1939, Sinatra made his first appearance with James at the Hippodrome Theatre in Baltimore. Two weeks later, on July 13, singing with the James band, he made his recording debut. That was truly the launching of his career, the beginning of a modern legend.

In 1940, he joined Tommy Dorsey and started recording with the band's group the Pied Pipers. Eventually, he struck out on his own and in late 1942, in one of the most famous events in show business, he made his appearance at the Paramount Theatre on Times Square in New York. Youngsters danced in the aisles, shrieked with excitement, whooped and whistled and sang along with their new-found idol. It was the beginning of a legendary love affair between Sinatra and his fans, one whose passion has passed from generation to generation and remains undiminished to this day.

The stint at the Paramount led to appearances on radio, first as featured vocalist on **Your Hit Parade**, then to his own show, **Songs By Sinatra**, on CBS. During the brief years between his job as a singing MC and his radio shows, his income

had risen from \$15 to \$25,000 a week!

In 1943, he made his solo movie debut in **Reverie With Beverly**. He went on to roles that ranged from the stunningly dramatic **The Man With The Golden Arm**, **The Manchurian Candidate**, **The Detective** to light comedy (**A Hole In The Head**, **Come Blow Your Horn**) to musical comedy (**Anchors Aweigh**, **On The Town**, **Guys And Dolls**, **Pal Joey**). He received a special Academy Award for **The House I Live In**, the documentary that made a plea for tolerance, for which he has always been an ardent crusader. In 1953, he won the Oscar for Best Supporting Actor for his memorable role as Maggio in **From Here To Eternity**, in which he proved to be one of Hollywood's finest dramatic actors.

In 1961, Sinatra, long one of the most popular stars in recording, established his own company, Reprise Records, and proceeded to release a string of hit albums over the ensuing years. Among the best-remembered are **The Concert Sinatra**, **September of My Years**, **Strangers in the Night** and **Sinatra: A Man and His Music**. On Thanksgiving Eve, 1965, he starred in his one-man TV special, **Frank Sinatra: A Man and His Music**, in which he vocally reviewed his quarter-century musical career. It was the first of his one-man specials and it won the coveted Peabody Award and several Emmy Awards. Four succeeding Sinatra specials also were critically and popularly acclaimed—and all of the shows were seen overseas and subsequently became repeat broadcasts in the U.S.

Throughout the 1960's, Sinatra maintained a heavy schedule of night-club and concert appearances and starring roles in motion pictures. It was also during this period that he became involved in film production, serving as producer and star of **Sergeants Three**, **Robin and the Seven Hoods**, and **None But the Brave**, in which he made his directorial debut. Despite his busy career, somehow he managed to find time for scores of benefit performances. In 1970, for example, when he learned that an American named Dan Miltrione had been kidnapped and killed in South America, leaving a widow and nine children, Sinatra organized a benefit show which raised more than \$100,000 for the surviving family.

In 1971, Sinatra decided to take time out and relax. He called it a retirement, but it was a brief one and within two years he was back in the spotlight. He returned with an album titled **Ol' Blue Eyes Is Back**, which was followed by a TV special of the same name and a number of supper club and concert engagements. Among the highlights of his return was his appearance in the film **That's Entertainment**, as one of the narrator-stars who recalled the glories of the great M-G-M movie musicals, of which he was one of the most illustrious alumni.

He is currently involved in a forthcoming film biography, **The Frank Sinatra Story**, a dramatization of his life and career from his youth in Hoboken to his 1953 Academy Award for **From Here To Eternity**.





## THE DOOBIE BROTHERS

### PLAN MAJOR FAREWELL TOUR

After twelve years together, over eighty two million records sold worldwide and four Grammy Awards, The Doobie Brothers have decided to disband at the end of the summer.

A major farewell U.S. tour, which will be seen by over 1.6 million people is currently being planned and will begin July 30th. The tour will last six weeks and the band will play many of the largest halls in the U.S. The shows will chronicle the group's vast catalog of hits from the past twelve years, including such Doobie Brothers classics as "Listen to the Music," "Long Train Runnin'," "Black Water," "What a Fool Believes," "China Grove," "Take Me in Your Arms (Rock Me)," "Takin' It to the Streets," "It Keeps You Runnin'," "Real Love," "One Step Closer," "Minute By Minute," "Dependin' On You," and many others.

According to manager Bruce Cohn, "The reason for the breakup is due to the fact that all the members of the group are currently involved with individual projects in which they want to dedicate more time."

Michael McDonald will release his debut Warner Brothers LP in August, and will also produce upcoming LPs by Amy Holland (Capitol), and Delta (RCA), which features his sister, Maureen McDonald, singing lead vocals.

Patrick Simmons, who left the band four months ago, will be reunited with the group for the farewell tour. His debut solo LP will be released in September on Elektra Records; Simmons is also a featured vocalist on the Dregs current hit LP, **Industry Standard**.

McDonald and Simmons will also be hosting an upcoming television special, "The History of Rock and Roll, Part 2," which will air this summer.

Cornelius Bumpus, who sang lead vocals on the group's last hit, "One Step Closer," has just released his first solo LP on Broadbeach Records entitled **A Clear View**. He will also be seen on upcoming episodes of American Bandstand, The Merv Griffin Show, and The History of Rock and Roll, Part 2.

Percussionist Bobby Lakind has completed producing (with John McFee) the second LP by Eikichi Yazawa, Japan's leading male vocalist for the WEA label.

John McFee is currently in the studio producing Tim Goodman's second LP for Columbia Records. Keith Knudsen is currently in the studio producing new acts through his own production company Chet McCracken will produce an album by Craig Mirjajian for RCA Records.

Willie Weeks, one of the nation's foremost session players, is currently working on a variety of projects for a number of top recording artists.

**WED, AUG 11—DOOBIE BROTHERS**  
**7:30 P.M. MAIN STAGE**



# ANGELA BOFILL

THURS, AUG 12—ANGELA BOFILL  
7:30 P.M. MILLER HIGH LIFE JAZZ OASIS

Since the November 1978 release of Angela Bofill's debut album, *Angie* (on Arista/GRP Records), the critical response has been one of unanimous praise. Within six weeks of its release, *Angie* captured the attention of critics like Pete Hamill of the *New York Daily News*, who wrote, "the music is a city dream: lyrical and defiant... unearthly." And *Angie* quickly became the Cinderella story of the year—going to #3 on *Record World's* jazz chart and #39 on *Record World's* pop-chart, amassing sales of over a quarter of a million albums. The 25-year-old songstress picked up several accolades along the way as well. *Cash Box* named her #1 Top New Jazz Artist and #5 Top New Female Vocalist—Pop LPs. *Latin New York* named her Most Promising New Female Vocalist after featuring her on their cover.

The *Washington Post* declared her "a memorable young vocalist... with agility and delicacy." The *Chicago Tribune* said, "... Bofill, like Billie Holiday, is a true vocal/focal point and because of her, it's a musically stimulating, highly visual act."

It's not surprising that people who've heard *Angie* know she's loaded with potential. She was born in the West Bronx and started singing at age four, encouraged by a father whose tenor won numerous competitions in Latin Clubs around New York. Prior to *Angie's* release Ms. Bofill had already won praise from Dizzy Gillespie—Bofill had performed on bills with him at Madison Square Garden and the Newport Jazz Festival—Cannonball Adderley and *Downbeat Magazine*.

*Angie* began composing songs when she was twelve years old. This ultimately led to her forming a band while in high school. Jokingly called the Puerto Rican Supremes, they played church and high school dances. When *Angie* graduated New York's Hunter College High School, her teachers and principal predicted she'd become famous. At the Manhattan School of Music she found herself the only voice major experimenting with jazz. And while singing with Rocardo Morero and "The Group," she toured the "Cuchifrito" circuit of small Latin clubs and recorded a single "My Friend," which got her nominated for best Latin female vocalist by *Latin New York Magazine*.

After leaving Morero's band at age 21 to go solo, *Angie* composed a multi-media jazz suite, "Under The Moon and Over The Sky," which she performed in association with The Brooklyn Academy of Music. The suite was also featured on Bofill's debut album. The Bronx native was the lead soloist with New York's Dance Theater of Harlem Chorus, for which she also arranged, composed and conducted. At this time, flautist Dave Valentin, who was a longtime friend of *Angie's*, had just landed a recording contract with Producers Dave Grusin and Larry Rosen of their newly-formed label, GRP Records. Valentin asked them if they were interested in a vocalist. *Angie* presented Grusin and Rosen with a funky demo cassette she had made at home. They were knocked out by the potential they heard, and *Angie*, Bofill's debut LP, is history.

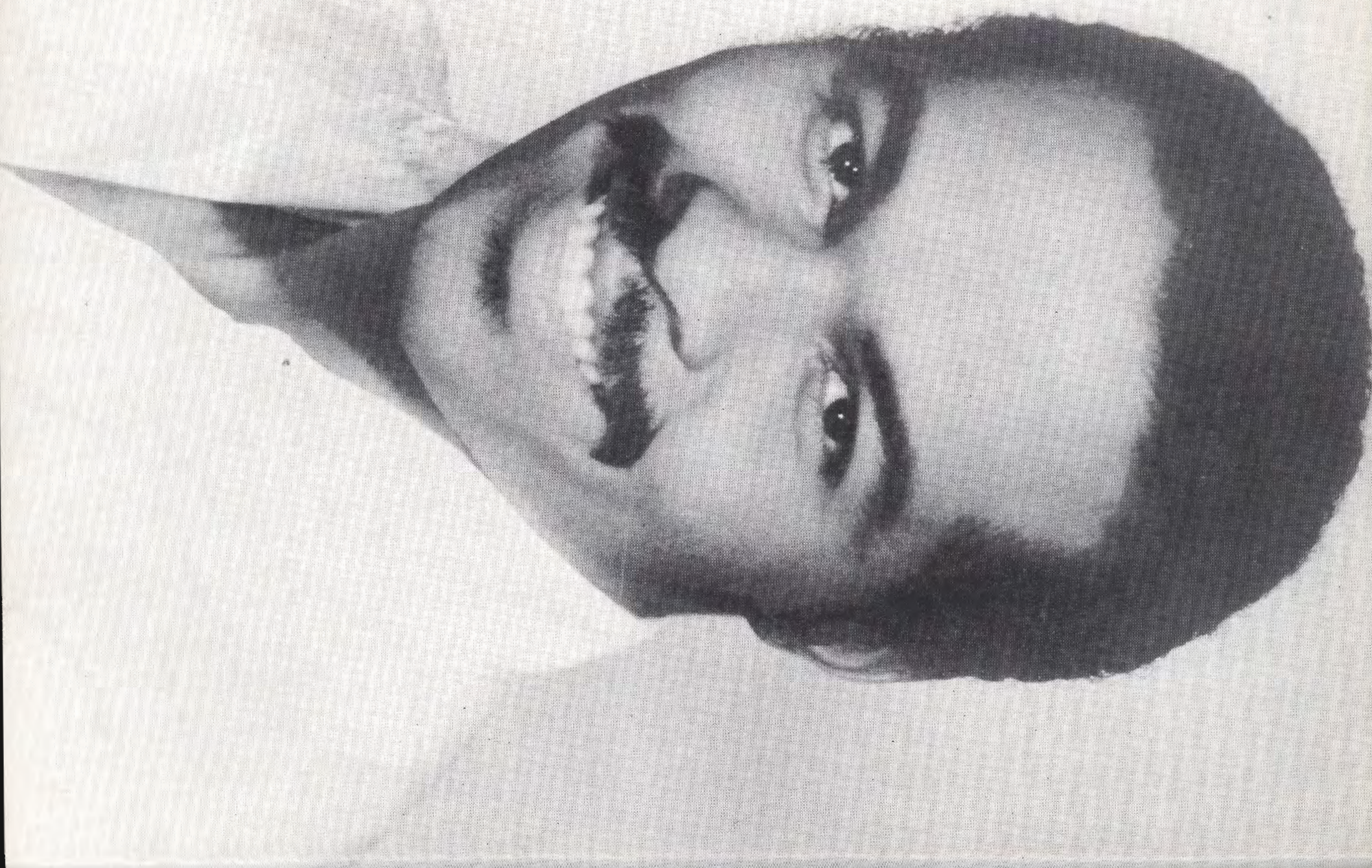
ANGELA BOFILL





# RAY PARKER JR.

FRI, AUG 13—RAY PARKER, JR.  
8:30 P.M. MAIN STAGE



Ray Parker Jr.'s music has the power of persuasion. He has the knack of cloaking believable emotions in infectious melodies, and of zeroing in on the musical pulse of the public. As a critic for the **Village Voice** wrote about **A Woman Needs Love**, "Here are all the simple passions, expressed directly but in a language that catches their complexities." That's the key to the consistent success of Ray Parker Jr., and it's the reason that he has made gold albums right from the start of his career as a recording artist. **The Other Woman**, featuring a title track that has taken off quicker than a space shuttle, continues in his non-stop hit tradition.

Parker is now, even more than ever, a one-man operation. He produces his own records in his own Ameraycan Studio. He writes the material, arranges it, plays the instruments, sings the lead vocals, engineers the whole session. It's a matter of pride in perfection, as he explained to an interviewer: "When I write a song, I hear each part. I don't want to deviate even a little bit from the way I hear it in my head. I can get exactly the sound I want by doing it all myself." **The Other Woman** has his usual range of ballads, dance rhythms and driving up-tempo tracks. The title song is more rock-influenced than previous Parker tracks; he says he was inspired by "Jessie's Girl" to write a song about "the other woman," using rock techniques. Parker admits that since disbanding Raydio, "there's a little more rock 'n' roll in my music now."

It was seeing a rock band on television that made Parker, as a child, realize the possibilities of electric music, and specifically the electric guitar. He abandoned his first instrument, the clarinet (he was only nine when he took top prize in a talent show with a clarinet solo), and took up the guitar. Within a year, he'd mastered it.

Barely in his teens, Parker turned professional, going on the road with The Spinners, joining a combo that played weddings and other social events, and playing in a band with such now-luminaries as Michael Henderson, Ollie Brown, and Hamilton Bohannon. They were the house band at The 20 Grand, Detroit's most prestigious night spot, and in the two years he spent there, Parker backed almost every significant Motown artist, including Stevie Wonder, The Temptations, and Gladys Knight and The Pips. Parker recalled to **Blues And Soul**, "We all came together for the first recording session I ever did, and it was for Marvin Gaye. 'You're The Man' was the only track released, but the album was a good one and would probably stand up today." That Gaye LP of "hard R&B material" was cut when Ray was only fourteen, and included some of his own songs. Gaye has recently expressed an interest in releasing it.

The bulk of Parker's work in Detroit was done for Invictus/Hot Wax, the company formed by Holland, Dozier, and Holland when they left Motown. Parker was the guitarist on almost every record on the label, hits like "Band Of Gold," "Want Ads," and "Give Me Just A Little More Time." Soon after that, Stevie Wonder asked him to be Wonder-love's guitarist for the 1972 tour with the Rolling Stones. The experience of working with Wonder on the road and in the studio (on the **Talking Book** and **Innervisions** sessions) gave Parker the impetus to shoot for something bigger.

"When I came to Hollywood," he said last year, "it was almost like I'd been on the moon all my life. I felt more comfortable in this place than I ever felt in my life. I fell right into this thing." Parker soon became the hottest studio guitarist in Los Angeles, working with Gene Page, Barry White, Bobby Womack, Boz Scaggs, Labelle, and countless others. His breakthrough as a songwriter came when Chaka Khan and Rufus cut his "You Got The Love." Then his "Keep On Doin' It," recorded by Herbie Hancock, was nominated for a Grammy, and that's when Parker decided to put session work in the background and concentrate on a career of his own.

As he told **The Los Angeles Times**, "I don't take orders well, and I hate not being treated with respect. I've been in plenty of studio battles. It was easier to do my own albums."

He built a studio in his house and proceeded to cut a demo of "Jack & Jill." After signing a record contract with Arista that allowed him creative control, Ray Parker Jr. came up with **Raydio**, an album which he produced, sang, and played various instruments on, composed, arranged, and engineered. The LP received raves from the press, earned a gold album, and yielded three hit singles. After a successful tour, and in between various outside producing and playing projects, Parker cut the second Raydio album, **Rock On** also went gold, as did the biggest single from the set, "You Can't Change That." Ray Parker Jr. & Raydio entered the '80s in customary style: **Two Places At The Same Time** continued the group's gold streak, and the band appeared alongside the greats of rock and soul at the historic anti-nuclear energy MUSE concerts at Madison Square Garden, and on the **No Nukes** album taped at the event.

The streak kept up with **A Woman Needs Love** (the title song topped both R&B and pop charts), a fourth consecutive gold-plus LP. It was followed for Parker with production chores on albums by Cheryl Lynn and Brick, and with a tour of Japan. "The reception was unreal," he says. "All the concerts were sold out months in advance." Then he went back into his studio to cut **The Other Woman**, his first album without the Raydio concept. It continues Ray Parker Jr.'s pattern of diversity and unpredictability. He says, "There's no telling what I'll do next," but whatever it is, it'll be a smash.



# THE OAK RIDGE BOYS

SAT, AUG 14—OAK RIDGE BOYS  
3 & 7:30 P.M. MAIN STAGE

That no genre of music is beyond their reach was proven via a searching version of "Dancing The Night Away." The song has country overtones, but primarily it is rock in structure. And it does rock grandly, as the singer bitterly declaims the lyrics over a churning major chord progression that build to a level of intensity rarely encountered at these supposedly "tame" country shows... **RECORD WORLD.**

The hottest ticket in the one year history of the Carlton Celebrity Room belongs to the current shows by the Oak Ridge Boys. The Oaks put on the best musical show the Carlton has presented... **THE MINNEAPOLIS STAR**

Their pop breakthrough came singing backup on Paul Simon's single "Slip Slidin' Away" which won the group another Grammy... **PEOPLE MAGAZINE**

The Oak Ridge Boys, hot as a two dollar pistol in the country and cross over field... **THE ARKANSAS GAZETTE**

They dazzled more than 5,000 college students with their wild and frantic gyrations across stage, their forays into the audience, their superb harmonies laced with a rock rhythm vibrating through a top sound system. The visual effect is as electric as any rock act... **THE CHICAGO SUN-TIMES**

The audience went berserk with the outpouring of love. The Oak Ridge Boys have a power on stage that is unequalled by the select few who make it to the stratosphere... **THE CHATTANOOGA NEWS-FREE PRESS**

For a minute there, I thought I had walked into the wrong concert. Flashing lights and rock 'n roll melodies do not a country concert make... the Oaks are a contrast of styles, musically as well as visually... the backing is straight rock 'n roll, accented by the double lead guitars by Skip Mitchell and Pete Cummings... **THE ARIZONA REPUBLIC**

The Oak Ridge Boys will flat knock you out of your seat... **FAYETTEVILLE OBSERVER**  
The Oaks, that born-again quartet of excellent, really fantastic singers... **THE NEW YORK DAILY NEWS**

The Oak Ridge boys are, as they say in the business, very "road minded," always touring, touring, drenching audiences with their exuberance, energy, with the sexuality and their chic rumpled look of success. On stage they practically explode... **COLIN DANGARD, SYNDICATED NATIONALLY**

An excellent blend of country and pop—spectacular high energy performance... **THE WASHINGTON STAR**

The Oaks touring band is as much a rock 'n roll outfit as it is country... people are talking about the Oak Ridge Boys in the same context as such pop harmonizers as the Beach Boys and (pause, gasp!) the Bee Gees... **HI INFIDELITY MAGAZINE**

There may never be a more appropriately titled pop album than "The Oak Ridge Boys Have Arrived." It has more of a sure pop feeling than anything the group has done to date... **THE BALTIMORE SUN** (a review as that LP debuted!)

Who are these guys? The Bee Gees? A reunited Three Dog Night? Nope. They're the Oak Ridge Boys, one of the premiere vocal groups in the world of country and country-rock music... there seems to be no stopping the Oaks these days... **THE KANSAS CITY STAR**

An Oak Ridge Boys performance includes an elaborate lighting system, the best sound system money can buy, smoke machines, strobe lights, extensive wardrobes and more... **KNIGHT-RIDDER NEWSPAPER**

The four are well-known for their energetic, enthusiastic performances. The time they spend on stage is filled with non-stop entertainment ranging from singing the best of music to antics—all of which helps make them the uncommon group they are... **THE SPOKANE DAILY CHRONICLE**

Their professionalism and stage presence have pushed them to the top... **THE ASSOCIATED PRESS**  
The flamboyant quartet has become a sudden music sensation... the Oak Ridge Boys have started to cross into the pop mainstream... **THE TWA AMBASSADOR MAGAZINE**

With their long hair, flashy clothes and youthful enthusiasm, these boys seem more rock than country... their stage show is a musical mutant: country pop to all-out rock 'n roll, complete with fog machines, strobe lights and smoky haze... **THE DALLAS MORNING NEWS**

The group's energy explodes on stage and the audience roars its approval... **BILLBOARD**  
The Oaks' success is built on harmony... just the right blending of four different voices and people. (Commenting on the album "Together")... it's chock full of top-notch performances that deserve as wide an audience as possible... **THE ATLANTA CONSTITUTION**

Call it country? Go ahead, but you could just as easily shut your eyes and imagine it's a granite tough southern rock band churning out that big sound produced by the Oaks' sharp five man band... **THE BIRMINGHAM NEWS**





SUN, AUG 15—GEORGE BURNS  
7:30 P.M. MAIN STAGE



# YOU HAVE NOT BEEN TO CHICAGO FEST...

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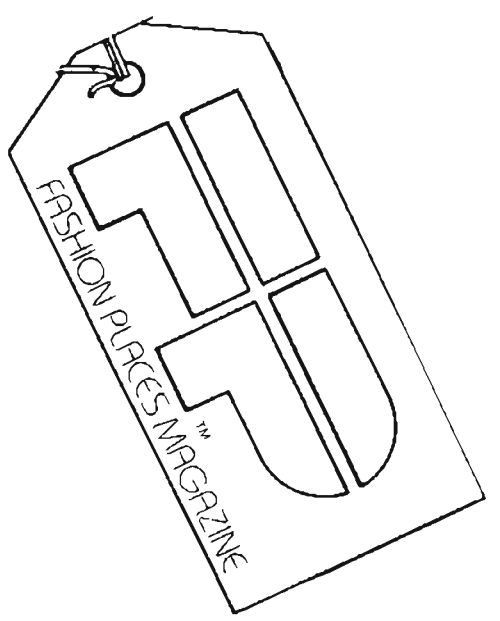
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# O'BRYAN

FRI, AUG 13—O'BRYAN  
8:30 P.M. MAIN STAGE



O'Bryan Burnette II was born December 5, 1961, just twelve days before the Marvelette's "Please Mr. Postman" hit the top of the charts and began the Motown dynasty. O'Bryan started to play the piano at age 6, during a time the Beatles were showing the world the instrumental possibilities of popular music. He started to sing a year later when groups such as the 5th Dimension and Jackson 5 revealed the beauty of vocal harmonizing. And in 1979 O'Bryan started to write his own songs just as Parliament/Funkadelic were setting the world aflame with funk. Now 21-year-old O'Bryan has synthesized all of those influences into a remarkable album of his own, **Doin' Alright** (March 1982).

Although O'Bryan's mother was an accomplished vocalist in the local church in the Burnette's hometown Sneads Ferry, North Carolina, she did not attempt to influence her son to sing. It just came naturally. "I just opened my mouth and started to sing everything on the radio," explains O'Bryan. "I sang Jackson 5 songs because my voice sounded like Michael Jackson's."

O'Bryan used his distinctive vocal quality to his advantage, entering local talent contests sponsored by his elementary school and winning first prize in consecutive years for his renditions of "Ben" and "With A Child's Heart."

In 1973, while R&B music made a return to Philadelphia on the East Coast, the Burnette family went west, relocating in Santa Ana, California. Although his voice had changed by this time so that he could no longer reach Michael Jackson's upper register tones, O'Bryan's love for music remained unchanged. He concentrated on developing his piano playing and though he stopped vocalizing in public, he was still a "singing bird, just hanging around the poles outside the school and airing it out."

Fortunately, his talents did not go unrecognized and the director of the Young Adult Choir of the Second Baptist Church encouraged O'Bryan to join as a featured vocalist. In the choir O'Bryan was given the opportunity to find a comfortable new vocal range and also practice his skills on the organ.

In 1978, just as Chic ignited the dance music craze with "Le Freak," O'Bryan made his debut in a Southern California club, singing the male lead in the duet, "The Closer I Get To You." The response was overwhelmingly positive, inspiring O'Bryan to begin writing his own material to sing.

Last year O'Bryan was brought to the attention of Capitol Records by Don Cornelius, chief of the Soul Train television network. The go-ahead was immediately given for O'Bryan to record his debut album, **Doin' Alright**, with Cornelius serving as executive producer on the project. The sessions were produced by a quartet of talented men: Ron Kersey, Melvin Davis, Cornelius and O'Bryan.

O'Bryan wrote most of the music on the album, sings all lead and background vocals, and plays keyboards. Guest appearances are turned in by Crusaders sax player Wilton Felder and vocal group Waters. The first single from **Doin' Alright** is the runaway smash "The Gigolo." "Though racy lyrics such as "He don't want nobody/He won't dancel/He just wants your body/He's just a gigolo" will raise a few eyebrows, O'Bryan insists: It's just about guys in general. We are all guilty of that sometimes. I wrote the song right after I saw the film 'American Gigolo.' I was playing this groove with a funky bass line and when it came time to write the change the only thing I could think of was the film."

The lyrics are indeed very interesting, but listeners will not be able to resist dancing to the in-the-pocket rhythms of "The Gigolo." O'Bryan cuts loose his finest falsetto to soar high above the solid foundation layed out by the funky horns, bass and synthesizer.

As a singer/composer with no seeming limitations, O'Bryan is easily a potential heir apparent to the greats in the industry today. Only time will tell if he shall fulfill such a magnificent promise, but at 21 years of age O'Bryan has plenty of time.



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