

FEBRUARY  
1974

# the triad

guide



stereo 106

wx\_fm  
chicago

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# Triad: Guide

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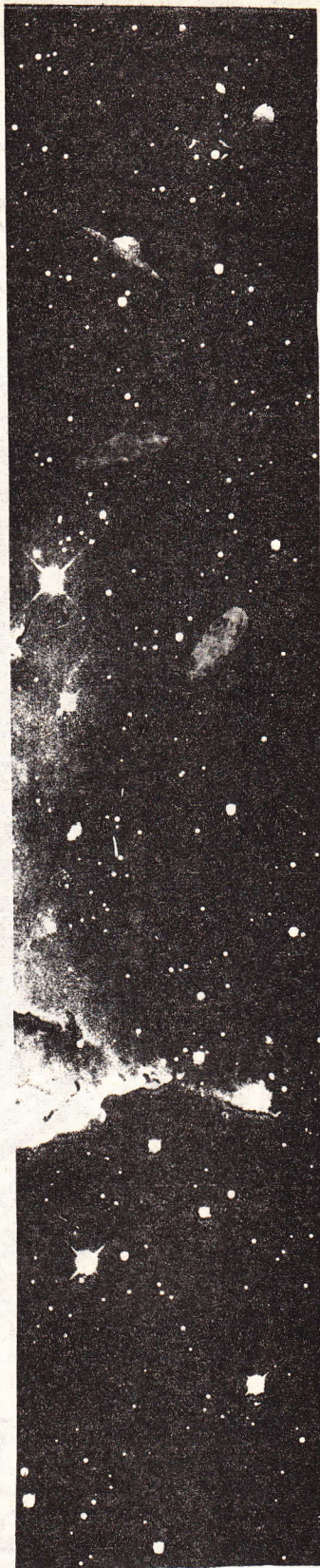
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"The Crib" from a series of watercolors and inks by Chris Toncray called "Liquid Visions of the Cosmos." Toncray is an art student at Notre Dame U. The theme of the cover is in keeping with the Guide's topic for this month, U.F.O.s.



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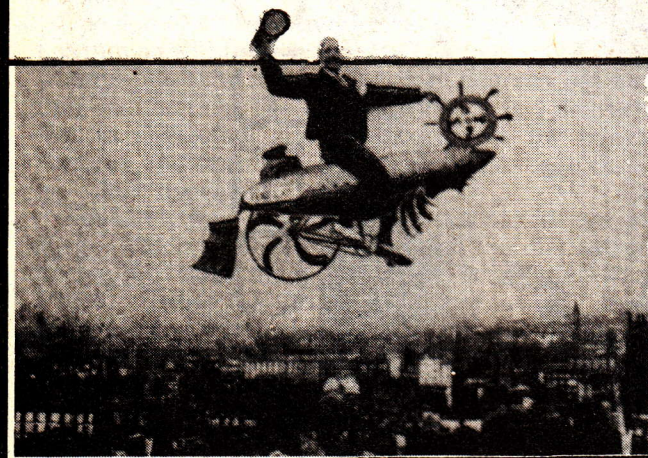
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# THE FOURTH TOWER OF INVERNES



# EDITORIAL:



## A QUESTION OF PRACTICALITY

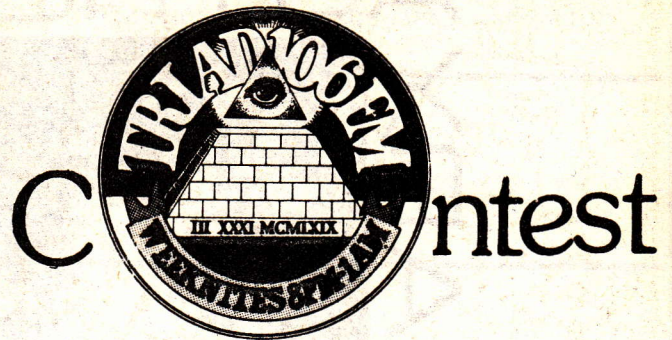
I've been having this dream. I come running into Harold's carpentry shop with this great news. I've just invented a "thing that makes holes at a distance." It's a beautiful machine created with the assistance of Hogan the blacksmith. It sits in its cradle and you aim the metal tube at whatever you wish to make the hole in. This done, you put powder in, then tamp it down with a rag, then drop in the hole maker. Now you simply place a burning faggot to the end and, presto, a hole.

So the dream continues and Harold says he certainly could use a good hole maker seeing as it takes a good long time of screwing about with his awl to get any decent work done. Right. I set up my "thing that makes etc." and let fly. When the smoke finally clears Harold crawls out from under the table, not very happy. I immediately show him the neat hole made in his wall. He looks impressed and goes over to a nearby plank. He marks a point on it and leans it up against the wall. I carefully aim the apparatus.

The smoke clears. I missed the point he wanted holed by approximately a foot. We discuss the machine. "No Harold, it can only make a hole of one diameter. Other sizes demand other pipes," and so on. I volunteer another demonstration.

This time the projectile ricochets off the sloping side and breaks Harold's priceless glass vase. He sets up a howl like a demon and picks up an old saw.

► Pg 96



Well. Here it is. The first BIG winner in the Triad Contest. So you can do better? Show us!!! As stated in the December issue of the guide, the present contest is to think of eleven more contest topics. The winner will be published next month giving some of you the opportunity to work on your contest entries for AN ENTIRE YEAR. I admit our expectations are somewhat high. Remember: In Triad land first prize gets one L.P. per month for the next six months—2nd prize Ten L.P.s—3rd prize Seven L.P.s for previously explained reasons.

Second prize went to Steven Kelly.

Third prize, Glen Pisarek.

Till next month. Remember when submitting for the incredible, perpetual Triad contest to a) limit yourself to one entry per month and b) include your name, address, and phone number.



# 1st

Triad Contest Winner 1st place

"Hello."

"Is that You Chuck? Are you all right?"

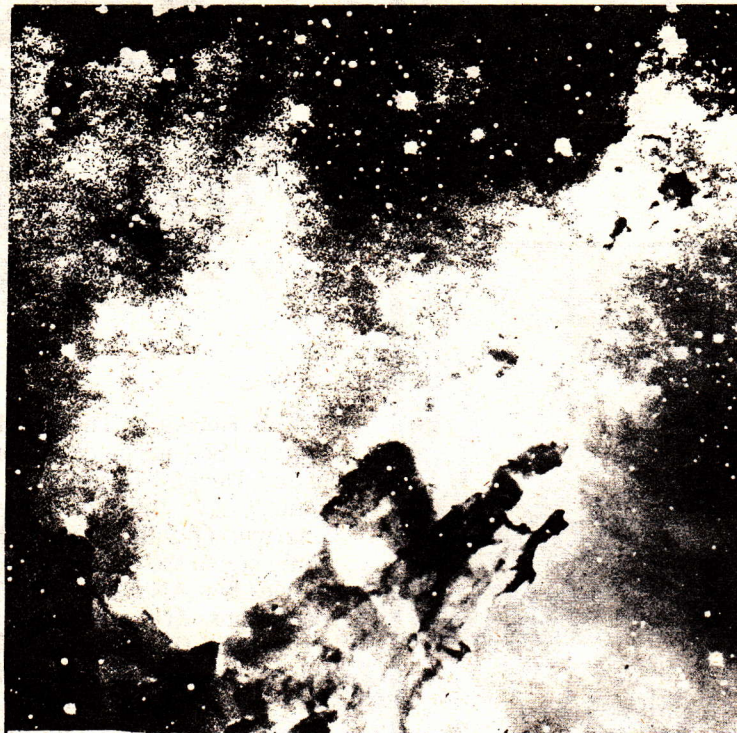
"I think so, Ron. I flunked the physical, but it took a lot out of me. I just walked out the door."

"I heard the pigs carried you out of the examining station in a straight jacket."

► Pg 94

# ASTROLOGY

FEBRUARY



FORECAST

BY GRANT WYLIE

U.F.O. sightings increase whenever the geocentric (earth centered) opposition of the Sun and Mars occurs. This is the time when Mars is closest to the earth. The last opposition occurred in Oct. 1973. The present rash of U.F.O. sightings began during this planet's approach to a geocentric opposition.

Could this mean that our extra-terrestrial friends have a base on Mars? It's an interesting question.

Sincerest apologies are in order to all the readers born under the sign of Leo. A typographical error was made on page 13 of the Jan. issue. You will find the statement, "Leo people, it will be especially bad for you this year." The statement was a part of the yearly forecast for Capricorn. It should have read (in reference to the year for Capricorn) Leo people will be especially bad for you this year. During the first few months of 1974 Leo may experience some difficulties. There will be restrictions and delays. These will be very likely to cause problems in their romantic relations. Friends may be unkind to them. Their ambitions may not be fulfilled just now, but later on this year they will be. The Leo's problems will only last a few months. The Leo native can eliminate the problems brought on by the eclipse of Dec. 24. They need to stop trying to be the center of attention and face reality. They must make sure their body is well nourished and well rested. A period of being alone is needed. If you are a Leo spend your time in constructive activity. Refrain from seeking idle amusement.

Of all the signs Kohoutek has had more influence on the sign of Leo than any other signs of the Zodiac. When first discovered (long before it was visible to the naked eye) it was in Leo. It remained there for many months. How long it had been there we can't say. However, it has dealt Leo natives a severe blow. Not really because of any influence over events. It only *seems* to influence events. What the comet does is this: it causes certain changes in the body chemistry. It acts as a disruptive influence on the nervous system. As the comet makes conjunctions to the planets and cardinal points of our horoscope chart it negates that planet temporarily. This will cause disorientation, acute paranoia, false fear, and false premonition. It will cause the affairs of our lives governed by that planet to be temporarily arrested. When the comet makes a critical aspect to our birth chart we find that intuition will not serve us. Even the most accomplished psychic cannot function when this happens. In short the comet temporarily destroys our ability to cope with our lives. All of us will have these problems to some extent. Leo will have the greatest problem of all. They have lost their ability to cope with things. They are seeking escape from reality by one means or another. They feel totally rejected and unwanted. The indomitable courage that is ascribed to Leo is greatly reduced. The children of this sign now find themselves totally bewildered by the events in their lives. The influence of Kohoutek can only be overcome by adequate rest, proper diet and

patience. When we develop problems similar to those I have mentioned we know it's time to get some Vitamin E into our system and catch up on our rest. A general rule of thumb seems to be one extra hour of sleep per day for each 100 pounds body weight. This allows our body to regenerate. It gives the body a chance to adjust to the changes in our nervous system.

The comet's disruptive influence begins when it has moved within 12 degrees of conjunction. It ends when it moves to a point that is 10 degrees beyond that conjunction. The orb of influence is 2 degrees less in opposition and 4 degrees less for trines Squares and sextiles. (No research has been done on minor aspects.)

Kohoutek was first visible to the naked eye in Virgo, which is the sign influencing the diet. After becoming visible the first planet it conjuncted was Pluto. Pluto signifies rejuvenation and regeneration. Pluto also rules Vitamin E. Thus, we see that the comet foretold its own antidote. It poses an interesting question. Could this be a general rule for counteracting the negative influences of comets? We'll get a chance to find out when Halley's Comet returns in 1986.

In mundane astrology the comet brings changes in accordance with its aspects from other planets (8 degrees orb allowable) and the sign and house it transets. Its conjunction to the sun, as seen from Washington, D.C., 6 degrees 2 minutes Capricorn in the 5th house was responsible for the indictment of Howard Hughs on stock manipulation charges. This conjunction later brought a sharp decline in the stock market prices as Mercury, the Moon, and Mars began aspecting that Capricorn position in early January. (See Jan. Triad Guide pg. 17 for related prediction.)

Before we discuss the positive side of Kohoutek's effects, let's talk about our antidote. First and foremost the Triad reader must be aware of this fact; I am not a medical doctor! Those who do not know how much Vitamin E their system will tolerate should consult a qualified physician just to be on the safe side. (Doctors' opinions seem to vary in this matter.) After you have made sure there can be no adverse effects, follow this rule of thumb: 100 mg. Vitamin E per 100 pounds body weight. This (in conjunction with the extra sleep) will allow you to take advantage of the beneficial effects of Kohoutek.

On the positive side, we find—after moving away from aspects to our birth chart—the comet has rewired our celestial circuitry. The affairs previously temporarily afflicted are now assisted permanently. The effect is similar to pruning a bush. When it is pruned away, it's almost gone completely. But when it grows back, it's stronger than ever.

The comet is remodeling our psychochemistry and our physiochemistry. In the predictions made

Programming for 106 WXFM for

F/1

900 TRIAD FOR TRUCKERS  
Grateful Dead, Jade Warrior,  
Jack Elliot, Rory Gallagher

1000 PRELUDE TO GROUNDHOGS  
DAY with The Groundhogs



1030 ROCK ABOUT THE RAINBOW  
with Hendrix, Rolling Stones,  
Lindenberg, Breakout

1100 ALAN WATTS SPEAKS

1130 ROCK IN WALTZ TIME  
(call ahead with your favorites)

1200 ELECTRONIC EXPERIENCE  
Easy Electronics for beginning  
listeners

1230 FOURTH TOWER OF  
INVERNESS Complete Week

by the Great Pyramid of ancient Egypt (possibly pre-Egypt), it was indicated that men would go through a series of great changes in this age. These are the first. There will be more in future times.

Although the comet's influence only lasts between 1 and 3 weeks (depending on it's rate of motion), the psychological problems (hangups) it causes can last indefinitely. In severe cases we can find ourselves unable to do certain things simply because, under cometary influences, we lost our ability to do them. In short, we can't do them because we have been convinced we're incapable of it. This is especially true for Leo. If you're in this bag, follow the antidoting procedures for a week or so—then try again. When you find yourself realizing that you're not only afraid, but afraid of being afraid, you'll know that the problem is almost over.

One of the most welcome events this comet has brought us is the bankrupting of the "Lincoln Park Pirates" (Lincoln Park Towing Company). Let's hope that it's for real and not just a legal manipulation to avoid paying off their law suits. Any of you having a legitimate criminal liability claim against this company should immediately consult your lawyer. Hopefully, there will be enough criminal liability law suits (not filed at the time bankruptcy was declared) to make it impossible for this company to continue operating under a different name.

People on vegetarian diets do not seem to be feeling any of the comet's negative influences. For them, things seem to be going very well. Vegetarian diets, are, of course, very high in Vitamin E.

The month of February will bring many changes for the people of the nation. Large numbers of people will be moving to new cities. The immigration and emigration rate will increase noticeably. New jobs for women and young people will be created. The airlines will begin rehiring. Certain events will remove many job inequities that have brough financial problems to women and young people. Many outmoded religious ideas will be abandoned. The fact that suppression of the communications media has occurred over the past few months will become public knowledge. There will be a large number of political scandals. The oil companies will be involved in many of these. Military spending will increase. Medical science will make great gains. The Southwestern part of the nation will have serious problems with their food supply. Contamination of drinking water is likely. An epidemic of food poisoning will occur. Indications are that certain foods may become contaminated. There is a slight possibility that this contamination of food and water in the Southwest may be caused by an undiscovered virus.

M/4

800 MUSIC TO WATCH FOR UFO's  
BY Jefferson Airplane, Pink Floyd,  
Hendrix, Guru Guru, Kingsley-  
Perry, U.F.O.



900 THE BEST OF GENESIS

930 SOUNDS FROM ACROSS THE  
BIG SWAMP—featuring rock and  
jazz from the four corners of the  
globe.

1030 FOURTH TOWER OF  
INVERNESS the continuing  
adventures of Jack Flanders  
and friends Madonna Vampira,  
Lord Jowls etc. start of week 3

1040 NEW SOUNDS/NEW  
RELEASES the latest on  
vinyl from the hypes &  
heavies to the unknown &  
upcoming

1200 MIDNIGHT MOODS  
Full Moon, Dave Van Ronk,  
Gregg Allman, Joe Walsh,  
Midnight Sun, Scrapper  
Blackwell

1255 MEDITATION with  
SRI CHINMOY

Small businesses will prosper this month. In general, the job market will improve. On Wall Street... (if anybody cares) the "Glamour" stocks are in for a disaster. Petroleum stocks will be in trouble. Industrials should do reasonably well. Scandals and legislative moves will drive commodity markets down. Gold stocks will grow erratic in price. Exclusives will experience a sudden decline and heavy selling may result. Several days after that, their selling price will skyrocket. The same is true for the transportation group.

The transportation crisis will worsen. Young people will be affected more than the older generation. It will be discovered that the petroleum industry has taken steps to curtail the use of a revolutionary engine. This means the end of the fuel crisis is in sight.

There could be news relating to people from other planets this month. It may be related to a crash landing of a U.F.O.

A prominent Democrat will be involved in a new scandal. So will a prominent Republican. The President's health will suffer.

Yearly forecast for Aquarius. The sun entered Aquarius on January 20, 1974 at 4:48 AM. If you're an Aquarian this is going to be your year. Make the most of it. You'll be doing things you never thought possible. In the main, you will find your hopes fulfilled. The outlook is exceptionally good for finances, romance, public contact, friendship, and education. You can expect competition from other Aquarians. Taurus and Aries may provide a source of difficulty. Virgo and Gemini will provide inspiration. Romantic relations will blossom with Scorpio if you take some initiative.

Under no circumstances should you avoid letting others know what your opinions are. There are some very beneficial changes in store for you. Voicing opinions will bring them quickly. This will allow you to reap their benefits that much sooner.

#### Forecast for the 12 Signs

(ARIES)—Comet enters Aries on 2/6/74. Ultra conservative persons may cause you difficulty. Job problems are likely. These problems will lead to unexpected financial gain. Severe danger of fire in the home exists. Arguments can arise due to misunderstanding.

(TAURUS)—Changes in partnerships are likely. Beware of idle flattery. Physical health must be guarded carefully this month. Finances may suffer. Avoid making major purchases. Romance is favored after 2/6/74. Problems revolving around automobiles may arise.

Programming for 106 WXFM for

TU/5

#### 900 CHICAGO MUSIC SCENE

David Gross

#### 930 ROUND SOUNDS

Yes, Compost, Moondog



#### 1000 LONNIE LISTON SMITH IN RETROSPECT

#### 1030 FOURTH TOWER OF INVERNESS

#### 1100 ALAN WATTS SPEAKS

#### 1130 THREE TRILOGYS

Bob James, Mahavishnu Orchestra,  
Emerson, Lake & Palmer

#### 1230 THE COLORFUL WORLD OF KEN NORDINE

#### 1255 MEDITATION with SRI CHINMOY

(GEMINI)—A better job could be forthcoming. Thoughts of marriage could enter your mind. The outlook for marriage is good. The need for companionship may interfere with creative endeavors. Avoid responding to impulse.

(CANCER)—Communicate with Pisces. Speculation can bring disaster. Restrictions are now lifted. Follow the example of Aquarius.

(LEO)—Undertake new projects. Emotions may cause difficulty with finances. Self-preservation instincts are on a low cycle. Romantic life will continue to be chaotic.

(VIRGO)—You will have to deal with those who have a negative attitude. Avoid being critical. Romantic or marriage partner may be argumentative. Keep calm.

(LIBRA)—An unexpected rise in status may occur. Outlook is very good this month. If you have the opportunity to make changes, do so. They will be beneficial.

(SCORPIO)—Associations with Aquarius are favored. Legal matters should go well. Financial matters may make change of residence advantageous. New activities will bring good fortune.

(SAGITTARIUS)—You may be a friend in need to Leo persons. Good fortune abounds this month—some of it coming from the most adverse circumstances.

(CAPRICORN)—Business and romantic matters are well aspected. Sagittarius persons will not fulfill their commitments. Professional reputations will receive a boost.

(AQUARIUS)—You will meet many interesting people this month. You can accomplish almost anything you set your mind to. Avoid making others feel inferior. (Comet leaves 2/6/74.)

(PISCES)—Money spent on the home will be well spent this month.

## ASPECTS

85

For lectures and/or personal horoscope readings contact:

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

For Mini reading see me Fri., Sat. or Sun. at  
The Ally 006 Woodfield Shopping Mall,  
Shamburg, Ill.

Programming for 106 WXFM for

W/6

800 THE WAY IT IS PLAYING IN  
A ROCK & ROLL BAND as told by  
Grumpy, Grateful Dead, Guru  
Guru, Mountain, Lucifer's Friend,  
Byrds, Grand Funk, Bachman-  
Turner Overdrive, CCR

900 100% ORGANIC MUSIC  
from ex-Buffalo Springfielders  
Bruce Palmer & Dewey Martin

930 RAHSSAN ROLAND KIRK LIVE!



1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 MUSIC FOR CHESS FREAKS

1130 BEST OF RICHIE HAVENS

1200 MELLOW DOWN EASY

No matter how extensive your knowledge of musicology or sociology—tits are indigenous to “Lay Back Boogie.” Bob Dylan and the Band. Boogie these gentlemen did—I swapped half a “C Note” worth of toot for front row sideline center, on the finest PA equipment Bill Graham could arrange. Being as I Thursdayed and Fridayed to Dylan’s on the “Boys Night Out” the show would have put me to sleep—but—the bosoms galloped grandly as did the evening. Both nocturnal episodes were an eclectic of counter culture costuming, courtre, coiffures and cosmic creamies. Funny no one knew what to wear and so 15-50 they wore basic denim, asphalt formal (asphalt formal to St. Tropez on rhinestone). But Dylan’s Baptism to live and living rejection was at the previous concert—9 years previous at the Hollywood Bowl 1965, he did his first set accoustic. I was no Dylan fan then, I liked his lyrics but I was into Ike & Tina Turner or the Beach Boys and, of course, a devout Mose Allison fan. “The Dylan” was just too low or gone level for me—lay back and folk music—much too esoteric.

Second set, Bob Dylan and the Hawks—The Whaattt??? He was electric and he had a drummer—a real band—a real Rock & Roll Band—*He had sold out!* Boos and hisses crescendoed throughout the Hollywood Hills—The entire “Garrett Coffee House Crowd” went into cardiac arrest. The show was over and so was his stage presence. Three fourths of the Lovely Venus Mounds on “Sugar Shack” herded back towards La Cienega Boulevard and more familiar grounds, but I dug it—really—it was a pity and it was in his lyrics “The Times They are a Changing” so were our music, hair, wardrobe, and mores.

Nine years later, Thursday, January 3, Mr. Dylan again—reserved and distant and still electric but Mr. Bob Dylan did it in the Stadium with 20,000 plus—the world’s largest coffeehouse—a hot performance for a very cold Chicago evening and he was working hard but it was loose—with a Bantam Rooster’s familiarity and in a levi clad barnyard. I’m usually a Triad film critic (but anyone who was there knew, right then—like Woodstock—that they were part of a certain magic—a milestone in music history. The long wool scarf, pointed cowboy boots, and jeans, American Gothic-Extraordinary!!

“And Even The President of the United States Must Sometime stand Naked”

My God, just 4 bars into it and the chills hit my backbone—the crowd went nuts. Almost a decade ago I heard these same words and never were they more relevant and there are about 660,000 more to be re-Dylanized.

The old, the new, and the what’s yet to come was displayed with the equally billed *Band*. The acoustic sets of both evenings were the most electrofusis—the first set was with the Band but he came back out again with is “hollow body.” His solos were antiques, some even obscured by the current leather and glitter eras. 10 years had only made “The Times they were a Changing”—his opening number—more powerful.—the battle cry. I

Programming for 106 WXFM for

TH/7

800 QUADROPHONIC DISC  
TRANSMISSION

900 CHICAGO MUSIC SCENE  
T. S. Henry Webb Group

930 DEAD SOLOS  
by Garcia, Bob Weir, & Mickey Hart

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS/NEW RELEASES



1100 TENTH ANIVERSARY  
OF BEATLES' U.S. INVASION

1200 SONGS OF DEVOTION  
by Mahavishnu, Santana, & Between

1250 MEDITATION with SRI CHINMOY

had known way back when—the irony was too much. His new age (that emptied the house at the Bowl then) now pulled tears, shivers, and a standing ovation—just one of many for the evening. Next, He jumped into “A Song to Woody”—an absolute must—Hmmm—Bob Dylan—the Woody Guthrie to the dust Bowl age of the 70’s—a gentle reminder of his “protest pabulum.”

The third was a disdainful look at southern hospitality as served up by a “red neck courtroom” in Maryland. A definite swipe at the Agnew crowd contained in the lyrics of “The Lonesome Death of Hattie Carol.” He blew the lyrics just as badly in his first song but so what—He’s Dylan—MYTH, MAGIC, MARVELOUS!

“Except You” next—a mushy love ballad—almost Frank Sinatra with a “Hebe Fro” (A Jewish Afro Hairdo).

The first few bars of “It’s Alright Ma, I’m only Dying” brought us all to our feet again and the high point lyrically of both shows—In a classic Dylan fashion, words crawled upon words—mind boggling messages.

When they got to “Like a Rolling Stone”—I mused on “The Magic Mick’s” reaction to it—so many flashbacks away—he was just a flashaway.

“All along the Watch Tower” was again Dylan’s—Jimmi Hendrix was now a myth—but Dylan was alive now and Robbie Robertson was a pretty faced guitar player who put bullwhip-like snap into the spots on “Leopard Skin Pillbox Hat.”

“Forever Young” cute lyrics—something new in his offering. Lyrics like “May your hands always be Busy” (Ha! Ha!) or “May you Forever Be Young.” Not bad for a 32 year old jowly jawed troubador—suddenly being 30 is okay—Jagger had made male upon male sexual fantasies banal and Dylan took the leash off of “30” which in newspaper lingo is The End—Yeh Elvis Presley is 39 on the 8th of January. Jesus H. Christ—where have we all been?

The proud possessors of double chins, receding hairlines and softening midsections didn’t seem to be intimidated so severely with the “Upper Middle Income Hippies.”

Again, rosie-cheeked Robertson’s nimble fingers seemed to be plugging into the fountain of youth despite Dylan’s contact or lack of. Or maybe he just lacked affection for his throng but he always was just that—cool but vulnerable.

Bobby D. never bothered with the ceremony of introduction—nothing to say all night which he had spent at least half of with his back to the audience. I guess he was just damn jammed back up on ego but again his bobbing stance was enough.

“You go Your Way and I’ll Go Mine” had some slow moments but the title was appropo. They had no planned numbers for the sets—they just shuffled their licks and the night rocked on. Mr. B., his sunglasses flashed “some show stuff” during “Ballad of a Thin Man” as he cranked it out behind his baby grand piano. The Thin Man was a ballad—A Hymn to Hymens of All Ages. That “Rolling Stone” is going to give the rouge rock crowd one hell of a bruise!!!

Programming for 106 WXFM for

F/8

900 ROCK & ROLL FIDDLE  
with High Tide, McKendree Spring,  
Mahavishnu Orchestra, Jean Luc  
Ponty, Papa John Creach, Pell Mell

1000 KEEF HARTLEY BAND  
IN RETROSPECT

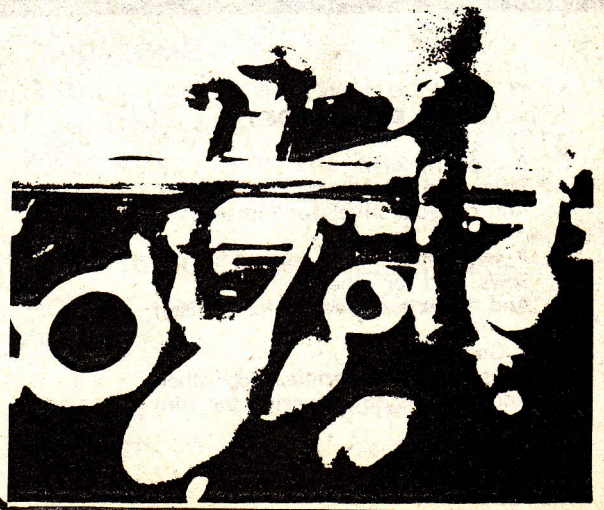
1030 SOUNDS OF THE SLIDE  
J. B. Hutto, Duane Allman,  
Evin Bishop Rick Derringer,

1100 ALAN WATTS SPEAKS

1130 THROUGH THE YEARS  
WITH TONY WILLIAMS

1200 ELECTRONIC EXPERIENCE  
Music from tape loops

1230 FOURTH TOWER OF  
INVERNESS (Complete week)



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A reality-poet  
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And collects diamonds for himself.

A God-poet  
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And collects futility-cries for himself.

SRI CHINMOY





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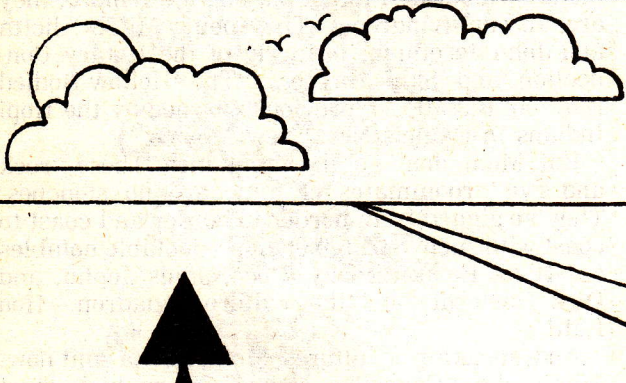
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Programming for 106 WXFM for

M/11

800 THE EGG IN MUSIC

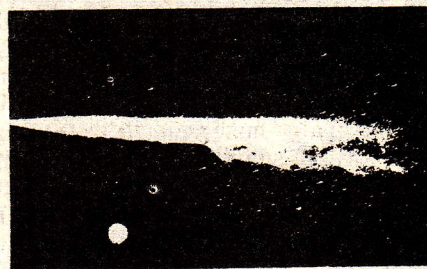
Genesis, Andrew Leigh, Paradox,  
 Egg, Spiegel, Leo Kottke

900 BEST OF THE ELECTRIC  
 LIGHT ORCHESTRA

930 SOUNDS FROM ACROSS THE  
 BIG SWAMP

1030 FOURTH TOWER OF  
 INVERNESS

1040 NEW SOUNDS  
 NEW RELEASES



1200 COMET TALES

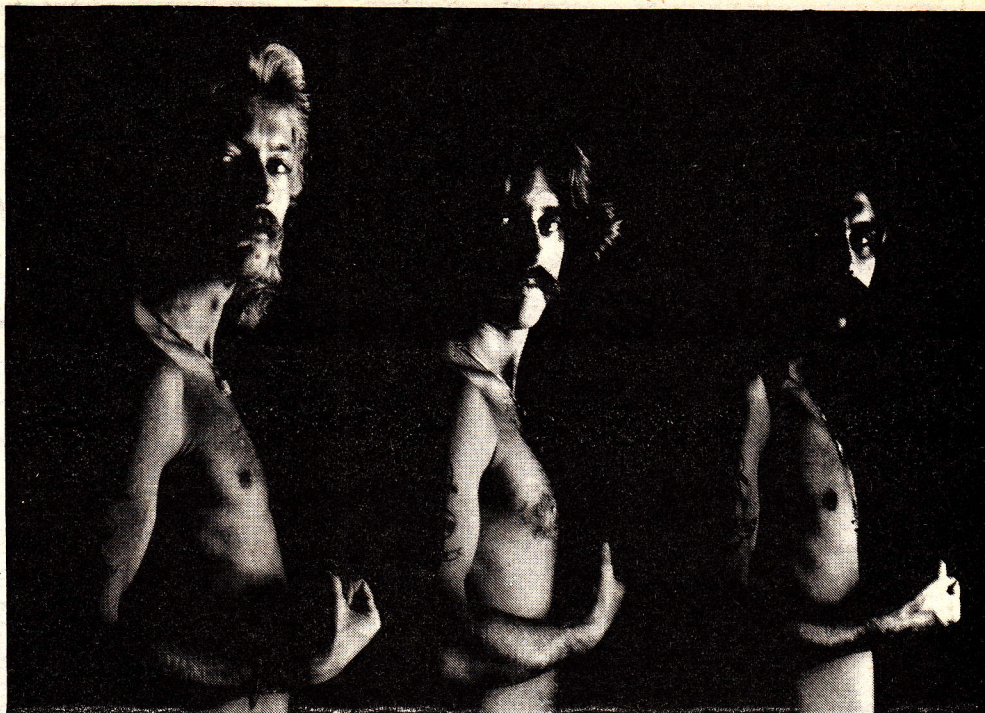
Astrologer Grant Wylie talks with  
 Paul Obis about the influence of  
 Kahcutek on vegetarians and  
 other related topics.

1230 SONGS FOR SLEEPERS

Graham Nash, Lamb, Cream,  
 A.D. 2

1255 MEDITATION with  
 SRI CHINMOY

# aliotta, haynes, & jeremiah



Dear mom,

Thanks for the peanutbutter and jelly sandwiches, but I haven't lived at that address since the "Summer of 72."

Speaking of 72, the last phone bill you charged to me was 139.72. Hence I take my Smith-Corona in lap. In case you're interested, my new address is somewhere between the "Organic Ozone" and the "Street of Dreams" in good 'ol Chicago, U.S.A.

Speaking of the U.S.A., my new roommates, Mitch Aliotta, Skip Haynes, and John Jeremiah, or as they are collectively known, Aliotta, Haynes and Jeremiah, are about to tour the U.S.A. much in the same way I used to do my old paper route, avoiding the police and irate husbands; attempting to promote their brand spanking new stereophonic single 45 rpm reprocessed vynal phonograph recording LAKESHORE DRIVE / SNOW QUEEN on Chicago's own home grown Snow Queen records.

Speaking of their new record, LAKESHORE DRIVE, which I know will be a big hit because all of the local lascivious ladies are of the opinion that my neo-neanderthalithic fraternity brothers are both liquidly lyrical and vocally voluptuous, to say the least.

The concensus of my own personal opinion, not unlike their own is that this could result in the proportional propulsion towards our powerful propensity for the prone position.

And Mom, I know what you're thinking, but, these multi-media meandering maniacs, more often than not, mortify the milling masses mightily.

That all just means things like their two new songs, LAKESHORE DRIVE / SNOW QUEEN, were composed, arranged, performed by themselves and that their romp through the Rolling Stone, Down Beat, and Crawdaddy for the Gibson

guitar company was due to their macho stage presence, rugged good looks, and the fact that they knew the photographer.

Just in passing, Mom, remember all that "Raunch and Roll" you were always hollering at me to turn down? I'm not playing it anymore, they are. In our livingroom. They being Mitch Aliotta and John Jeremiah, formerly of the Rotary Connection and Skip Haynes. "The Hollow-Bodied Barstool Balladeer" previously owned by the Hopi Indians in Eagle's Nest, New Mexico.

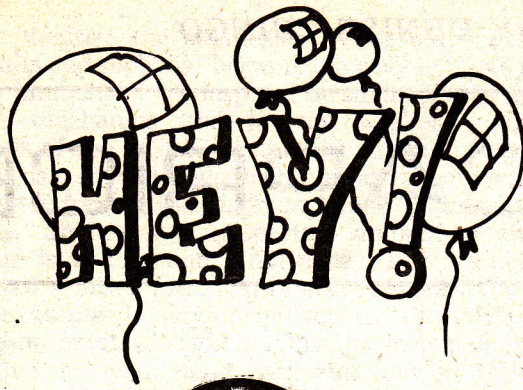
But, Mom, don't get the wrong idea. These "rock and rye" roommates of mine are no slouches. They've gigged from border to border and coast to coast with such "string bending" quotable notables as—It's a Beautiful Day, Poco, Janis Joplin, and Dick Dasterdly and the Vulture Squadron.—Hoo Hah!

And, speaking of vultures, Mom, I gotta split now. Mitch, the "Cancellor of the Cicero kiek start chrome plated Chopper Set" is out in front "rapping off," giving me the high sign that he wants to go over to the *Earl* to pick up Skip, the "poet laureate" of the "Cuervo Gold Set" and Honky Tonk John Jeremiah who by this time are probably in dire need of assistance and or beyond help.

In closing, Mom, I'd like to ask you to buy the record and spread the word as it'll help pay the rent, the telephone bill and a limited supply of Quell Cream for chasing crotch crickets.

Bruce Anderson III

P.S. Mom, do you think Errol Flynn woulda done it like this?





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time & space

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on Feb. 18<sup>th</sup> (A MONDAY!)

Programming for 106 WXFM for

**TU/12**

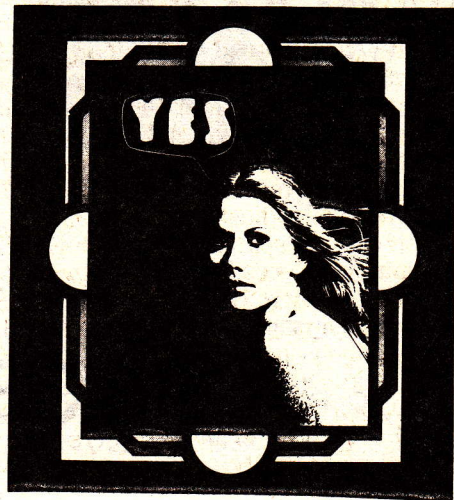
900 EDDIE HARRIS IN THE U.K.  
with JEFF

900 EDDIE HARRIS IN THE U.K.  
with Jeff Beck, Stevie Winwood,  
Rick Grech

1000 STRICTLY FOR SINGLES  
(Good Tunes at 45)

1030 THE ENGLISH HORN IN  
ROCK JAZZ, & CLASSICS

1100 ALAN WATTS SPEAKS

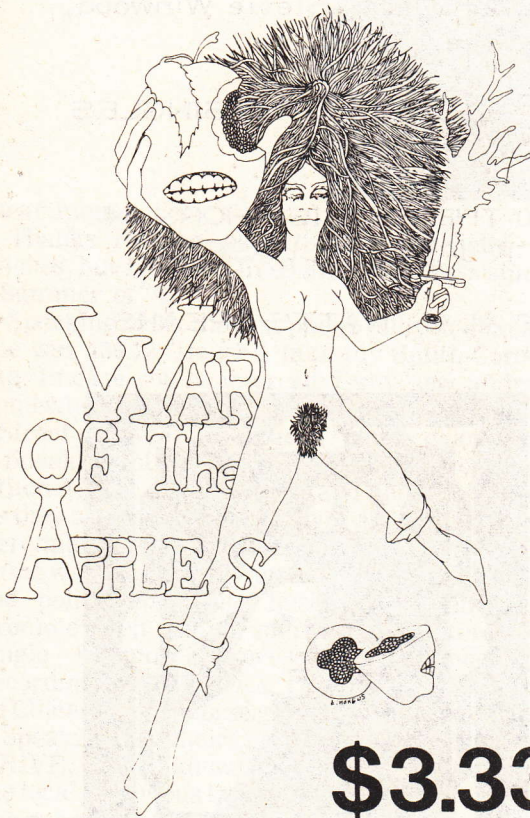


1130 POSITIVELY YES!  
Sounds from tales of topographical  
oceans

1200 CONTEMPORARY ACOUSTIC  
SOUNDS Paul Winter Consort,  
Oregon, Between

1255 MEDITATION with  
Sri Chinmoy

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Triad Productions  
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Chicago, Illinois

BY DENISE CHINGO

## CAPRICE



Let's assume you've been invited to take a flit on a flying saucer by some close friends. What do you wear? Something futuristic of course (unless it's powered by steam or harnessed pigeons, in which case something Victorian would be more appropriate). But what is futuristic? Fortie's battle jackets, assymetric Astaire and Rogers eleganzo, starry heavens Bowie-Star Lost-glitter?

First they're's the old future. Those old belted jumpsuits and such that became the rave in thirties Utopia films and were inspired by such sources as garage mechanics and factory workers. The coveralls of the future, essentially. 'Moholy Nagy with his hair slicked down to chromium smoothness standing in front of the Bauhaus, hands in jumpsuit pockets,' ah nostalgia. A certain amount of old futurism is still around. That aspect of it that is dedicated to utter practicality still survives.

An example is Mylar jacket in the Norm Thompson catalog. Light, highly insulating, light reflective so you don't get run down while bicycling, reversible, and RADAR VISUAL. You too can be a U.F.O. It's probably the only effect (besides the Moon Boots being sold in England) the space program has had on fashion. This is understandable. The program has gone out of its way to stuff, pad, and generally depersonalize the heron astronaut till all you have left is the image of an all-American teddy bear waddling to the gantry. William Campbell pointed out (in Analog magazine) that space suits could probably be designed that would function like latex gloves, thus improving maneuverability and functionalism. I doubt the space program would adopt it. Imagine, there on T.V., his/hers balls/tits showing. Someone might suspect we're putting human beings on top of those controlled holocausts. But that's the fifties and sixties mentality; hide, repress, show only the doctored image.

Oddly, futurism had been around for so long (think of the Italian movement back in the twenties) that it has finally begun to glide into couture. Like Fuller finally becoming respectable, French design has Cardin designing his clothes while "I think of them in harmony with images of futuristic architecture." Especially his sport clothes and his "second skin" for men. What about Feraud—especially those strange shoes. What about Courreges and Ungaro. Even battle jackets are simply a way of taking over the future dreams of the past in a manner similar to that of Nehru jackets. Yves St. Laurent and Dior are even evincing little detail changes that are placing those clothes apart from the past and the mundane present.

The Italians are a thing by themselves, they're so futuristic that it's become baroque.

So what will the future be? Is it going to be increasingly a Flash Gordon scene as Bowie and others indicate. That and more. I suspect *Barbarella* was more prophetic than we knew. We were promised tomorrow when we were kids. We were promised innovations and magnetic clasps and clothes that would be a fantasy. Maybe it will take a more positive feeling for the future, a little hope that things will be getting better for this to come about? Perhaps we had to go back to the thirties and forties and re-live those times without the dust-bowls, depressions and wars.

Programming for 106 WXFM for

W/13

830 EARLY AMERICA

900 ROCK FLUTE

Traffic, Chris Hinze, Jethro Tull,  
Jayson Lindh, Kollektiv



1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 ETHNOMUSICOLOGY

1130 HENDRIX IN STOCKHOLM

1200 MELLOW DOWN EASY

BY NANCY RUMBEL

# musical



# notes

1. *Where did the song Happy Birthday come from?*

In 1893 a book of children's songs was published entitled *Song Stories for the Kindergarten*. It included a song "Good Morning to All" which has the same tune as Happy Birthday. The book and music were written by Mildred J. Hill, a school teacher. This same tune, without the words, was republished by the Clayton F. Summy Co., of Chicago, in 1934 as a march. Mildred Hill had died in 1916.

On Dec. 6, 1935, the *Union School Chorus Music* book was published. It included *Happy Birthday To You* to the tune of *Good Morning to All*. It was published by the same company. The words of *Happy Birthday...* were written by Mildred's sister

Programming for 106 WXFM for

## TH/14

800 QUADROPHONIC DISC  
TRANSMISSION

Love Scngs in Quad

900 CHICAGO MUSIC SCENE

Rose Hip String Band



930 SONGS OF LOVE: LOST & FOUND Beatles, Stones, Jefferson Airplane, Tir Na Nog, Leonard Cohen, Joni Mitchell, Bette Midler, Joan Baez, Moody Blues, Tim Buckley, also Love Poems of Paul Roche, John Donne, and Shawn Phillips

1030 FOURTH TOWER OF INVERNESS

1040 NEW SOUNDS  
NEW RELEASES

1200 ODES TO VENUS

Niemen, Capt. Beefheart, Shocking Blue, M. J. Q., Lindenberg, Aphrodite's Child

1255 MEDITATION with SRI CHINMOY

Patty Smith Hill. She later became a Professor Emeritus of Education at Columbia University in New York City and died there in 1946.

Dr. Hill had the song registered with ASCAP and therefore the song was, and still is, not to be used on a commercial basis without consent of the publisher, Summy Birchard Co. of Evanston Ill. In the past there have been several suits against people who have used the song for commercial purposes without having obtained the rights. One case was against Irving Berlin and another involved the telegram telegraph business which was sending "Happy Birthday" singing telegrams without the consent of the publisher.

Today, despite the copyright, "Happy Birthday To You" is one of, if not *The* most widely sung songs in the United States. A remarkable accomplishment for having been written some 39 years ago!

2. *Where can one get instructions on how to make a panpipe?*

There is a description on how to make a panpipe in *Music and Instruments for Children to Make* by John Hawkinson and Martha Faulhaber, Albert Whitman & Co., Chgo. The panpipes are made from rubber tubing and clay. Both of the authors incidentally work in the Chicago area. I would suggest trying to obtain different lengths and widths of cane if possible, such as bamboo. The basic construction of a panpipe is not very hard to make. One end of the tube must be closed off and the other open. You could close off the end of the tube with a cork, some clay, or (in the case of bamboo) the end is already closed. Next, the tubes should be glued and / or lashed closely together. To produce a tone, blow gently over each pipe like you would a coke bottle. To adjust the pitches of the pipes simply pour sand or water down the tube or cut the tube shorter. The more sand you add and the more you cut the tube, the higher the pitch of the panpipe. In the Solomon Islands it is a custom—when a guest tribe is invited over—to send the panpipe dimension along with the invitation so that the guests will tune their pipes before they come and everyone can make music together.

Panpipes do not have to be made from cane or hose. They can be made from clay, stone, or even wax. Probably anything in the shape of a cylindrical tube could be used. You might be able to find other books on panpipe making if you look under the subject heading of *Musical Instruments—Construction of*.

3. *Do you know the other types of panpipes besides Peruvian panpipes?*

Panpipes are found all over the world. For some interesting pictures look in *Folk Music Instruments*

Programming for 106 WXFM for

F/15

900 ROCK MEETS GOSPEL  
with Savage Rose &  
The Stars of Faith

930 WATER FALLS  
of Hendrix, John Klemmer, & If

1000 CLOWNING AROUND  
with Lucifer's Friend, Bozo, Flock

1030 JAZZ ON BAGPIPE  
by Rufus Harley

1100 ALAN WATTS SPEAKS

1130 GREAT MOMENTS FROM  
DAVID BOWIE

1200 ELECTRONIC EXPERIENCE  
Stock Hausen's Stimmung



12.30 FOURTH TOWER OF  
INVERNESS Complete Week

of the World by Alexander Buchner, Crown Publishers, New York. It includes pictures of panpipes from Bolivia & Rumania, as well as beautiful pictures of other instruments. They have been found in China, the Solomon Islands, Africa, and Panama just to name a few.

The Greeks trace their invention to the god Pan. Pan was part god and part animal having horns and hoofs. He was said to live in Arcadia. Because of his physical appearance, he was rejected by many women. One day he came upon a beautiful Arcadian water nymph named Syrinx. She did not wish to give in to his desires and ran away. Pan pursued her and was just about to grab her when she turned into a reed by a river bank. Unable to tell which reed she was, Pan heaved a sigh, which caused the reeds to produce a beautiful sound. He decided to cut several of the reeds in hopes of finding Syrinx and made the panpipes from them naming them after her. (Strictly off the record, Pan is also the god responsible for noises heard by travelers at night and hence the term "panic.")

The number of pipes in a panpipe vary from country to country. The pipe Pan played was to have had seven. A set of panpipes in Egypt has 22 and one in Bolivia is capable of playing a chromatic scale and has three rows of pipes lashed together. Bolivia is also the home of the largest panpipe called the Bajou—the longest pipe of which is approximately 3-4 feet long.

The panpipe music is used for various occasions in the different countries. Generally it is known as a sheep or goat herder's instrument. This is also traced to Pan. He was believed to be the God of herders. In some places the panpipes are played to insure the fertility of the fruit. The panpipe is also the instrument used to accompany the Punch and Judy puppet shows.

Their distribution is very wide throughout the world. Some people have theorized certain migratory patterns based upon the panpipes location, structure and tuning. If you are interested in following this idea, find *History of Musical Instruments*, by Curt Sachs, W.W. Norton & Co. Inc., New York.

4. Who has the largest organ in the world?

The largest organ in the world belongs to the Auditorium Organ of Atlantic City, New Jersey. It was built in the 1930's and is capable of producing the loudest musical instrument sound anywhere. It must really be something to hear and see!

5. When did the series "Musical Notes" start?

The series began in the July 1973 Triad Radio Guide.

6. Can I still obtain back issues of the Triad Radio Guide?

Yes! for 50 cents apiece, if the month you are interested in has not been totally depleted.

Programming for 106 WXFM for

M/18

800 THE EVOLUTION OF YOKO  
AND A HAPPY BIRTHDAY TOO!

900 AFRICA STEALS THE SHOW  
Osibisa, Guru Guru, Thundermug,  
Kool & The Gang



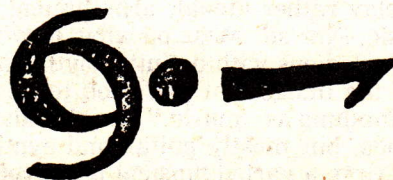
930 SOUNDS FROM ACROSS THE  
BIG SWAMP--Jazz from Europe

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS/NEW RELEASES

1200 QUIET GUITAR MUSIC  
by Bert Jansch, Mahavishnu, Dave  
Ellis, Andy Marx, John Renbourne,  
Christopher Parkening

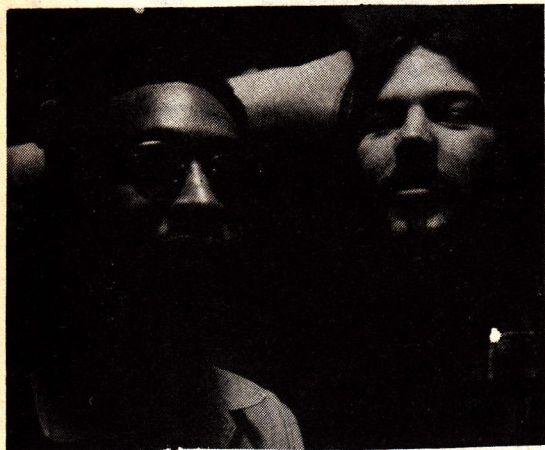
1255 MEDITATION with SRI CHINMOY



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# Chicago Music Scene

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## BOZO



BY GEORGE KASE

Reality is an agreement. Validity is a personal decision. Quite often the validity of something is based on reality. And that can present problems. The tossing and turning problems that most creative people experience when they cause something to occur and exist that didn't exist before. BOZO, one of the newest bands on the Chicago music scene, is coming very close to resolving their restlessness. Bozo creates new music. Music that uses instruments that we all are familiar with and have heard at least once before (with one small exception...a weird little electronic device called a cosmolian, played by shaking and cajoling a converted reverb unit...anyway) but the premise that they work under is alien to most musicians. In a way their attitude towards the creation of their music is very similar to the attitude that an eskimo has towards his soapstone carving. Eskimo carvings are made without an identifiable base. No pedestal! No way to display it. After the statuette is carved it is just left on a snow bank, a rock, etc. and either nature wears it away after a few thousand years, or an anthropologist carts it off to put it on a pedestal back in the States. BOZO has been carving bits of time and space into hunks of music and leaving them around on friends or themselves or snowbanks for almost all of the short year that they have been in existence.

By now you may be getting the false impression that they play rather atonal, arrhythmical, avant-garde music. Not so. Most of what they play is strangely melodious with definite rhythms and all the rest of the things that you need to be able to identify something as "music." Leo Crandall plays lots of things, but mostly guitar and synthesizer. Leo comes from a varied musical background and

studied for a while at the Chicago conservatory school on Michigan Ave. where he got a good solid base in classical music, and also where he met George Radosavljevic, who also plays a lot of things, but mostly amplified flute and piano (when there's a piano available). A recent addition to the group is Randall De Groat, who also attends the conservatory and majors in string bass, and does this on an electrical basis for BOZO. The drummer is Mike Fierce, which is an apt description of how he handles his music. When BOZO plays, Mike is in there as strong as a Billy Cobham but able to use rhythms that only a band like BOZO could demand of a drummer. Their music is cosmic and comforting, and it comes from three sources of musical influence; The Renaissance, the Baroque period, and our own 20th century. Personal influences on the group are just as diverse. Randall finds some inspiration from Beethoven, some from Buster Williams.... and so it is with them all. Their music is new and original, and it's really hard to show any influences except their own. Whatever it is that happens inside the head of any creative person that creates order from the chaos that occurs to us all as we mature, that is BOZO's major influence. In one respect, one might think the purest thing to do with BOZO is to let them play to the cosmos just for the sake of doing it. But since we are all members in good standing of the universe and cosmic comic Karma recipients, we should go listen to BOZO...they're playing our song.

*Bozo appears for three sets at Ratso's on Monday night, February the 18th at 8, 10 and 12 pm. Cover is \$1.50 at the table.*



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Mark Almond John Mayall  
Harvey Mandell The Who Cream  
The Byrds Canned Heat  
Neil Diamond Cold Blood  
Blind Faith Deep Purple  
James Gang Seals & Croft

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## TU/19

900 CHICAGO MUSIC SCENE  
INFANT'S VISION



930 TRIAD FOR CHICKENS  
Conception Corp., Ozark Mt.  
Daredevils, Dave Van Ronk,  
Charles Mingus  
1000 THE BEST OF BO HANSSON  
1030 FOURTH TOWER OF  
INVERNESS

1040 HOBO SONGS  
Beefheart, Woody Guthrie,  
Lucifer's Friend

1100 ALAN WATTS SPEAKS

1130 MUSIC FOR MEDITATION  
with Mahavishnu & Santana, Tony  
Williams Lifetime, Limbusy,  
John Coltrane

1230 WHISTLING IN THE DARK  
with Ken Nordine, Donovan, &  
Jack Smith

1255 MEDITATION with SRI CHINMOY

---

Ask

Mr. Vegetable

---



Someone rather inane recently said to an acquaintance of mine, "roses are like life. The flower is attractive, but watch out for the thorn." Moderate intelligence in dealing with something thorny should keep one from being hurt and eventually lead to an appreciation that the thorns are just as beautiful, and in some ways more so, than the roses. Cacti, and succulents generally, have a strange—almost unearthly—beauty. I was made aware of them by a science fiction novel by Robert Silverberg called *Thorns*.

In any case, even the most beautiful plant can be rendered ugly by a lack of care. There's an assumption on the part of most people that cacti are somehow, indestructible. Nonsense. First of all, the soil must be right. Too much dirt, the roots will expand slowly and growth will be nearly imperceptible—assuming it doesn't die of rot. The

▶ (35)

Programming for 106 WXFM for

W/20

800 THROUGH A HALL OF MIRRORS  
with Horslips, Hendrix, John Cale &  
Terry Riley

900 LUCIFER'S FRIEND IN  
RETROSPECT

930 OPEN FOR SPONTANEITY



1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 ETHNOMUSICOLOGY

11:30 HENDRIX IN STOCKHOLM

1200 MELLOW DOWN EASY

more leafy the cactus or succulent, the more dirt seems advisable. Still, there should always be at least 30 percent sand in your mixture. Don't make the mistake of thinking that cacti don't need to be watered. They should have a *thorough* dousing at least every other day during the summer, and twice a week during the winter (depending upon the humidity of your apartment and their proximity to the windows). Make sure the water reaches those root tips. Cacti do not like dampness, thus the sand for quick drainage, but they do like the nutritional content of the water. A little too much and your plant will tend to remain soft and listless, too dry and it will become overly rigid. Most cacti have root systems that tend to spread rather than just going straight down. Relatively wide pots are preferable. Watch out for packaged cactus soils. There seems to be no substitute for sand.

A curious aspect about cacti is that they, more than most plants, seem to react to mental attitudes. Perhaps this is relevant to the plant communication experiments conducted by Dr. Baxter, and perhaps not, but cacti seem especially sensitive to the mental ambience of their environment. I've seen cacti survive month long droughts when left behind in apartments vacated by their tenants, only to later die when given to someone in a perpetual negative state of mind. Perhaps it has something to do with the odd circulatory system of the plant.

If your cactus starts blooming like crazy, watch out. It may be over expending its energies and then die. Take it out of the light and water it less. Brown at the top and brittle? Too much sun but it probably will merely result in another shoot. Do not try to cut off the brown part. The deadness will simply move further down the plant. Different leaves or shoots, wilting? Cut them off and stick them in fresh soil, cut-base down and with the mass of the leaf exposed to the sunlight. Odds are it will regenerate a new plant. Do not prematurely move to a pot bigger than necessary. Cramping the roots will make the leaves smaller or slow down the growth, but it will also allow the plant to store up some extra energy before you do re-plant. After replanting, keep the sunlight indirect for three or four days and go easy on the water. The hairs on the roots take a certain time to regenerate after being disturbed by replanting and putting them in a moist environment may result in rot. Be sure to put adequate amounts of pot shards and gravel in the base of the new pot. The pot shards come from the old pot when you smash it to get the plant out. Don't play around, cheapskate, trying to preserve the pot. You may damage the roots and probably be pricked for your trouble.

For people with cacti, check on the lore. Aloe plants, for instance, are supposed to secrete a fluid with medicinal properties. Break off a tip and rub the fluid on the affliction. I do not vouch for this. I always use vanilla extract, particularly for burns, myself.

Programming for 106 WXFM for

TH/21

800 QUAD. DISC TRANSMISSION

900 CHICAGO MUSIC SCENE  
RAVENSWOOD

930 COSMIC SOUNDS & SOUL  
ZODIAC TELL ABOUT PISCES

1000 FISHING BLUES BY TAJ MAHAL

1030 FOURTH TOWER OF  
INVERNESS



1100 ELEVEN AT ELEVEN

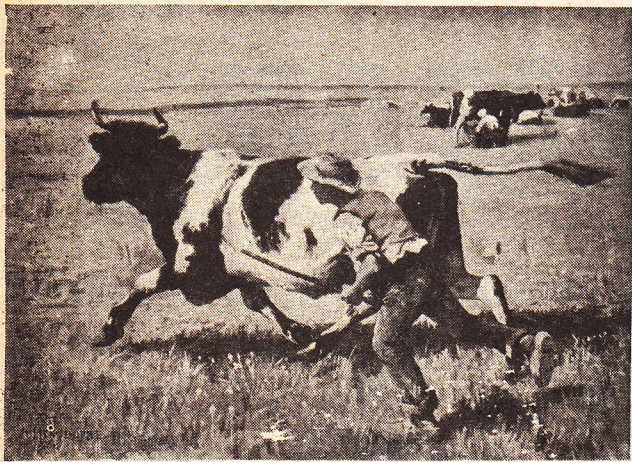
1130 NEW SOUNDS/NEW RELEASES

1200 THE BEST OF COUNTRY JOE  
& THE FISH

1255 MEDITATION with SRI CHINMOY

You Are What You...

# EATS



# FRENCH CHEESE

Say cheese. Cheese is a gustatory world onto itself and this brief look is certainly nothing more than scratching the surface, still we'll give it a try.

Let's confine ourselves to French cheeses this month. Where do we start? Start with a bottle of wine. A young burgundy and some strong cheese or a fine chardonnay with some fruit and delicate cheeses would be an obvious place to begin. Why wine? Apart from the hand and glove relation of the tastes and food (both products of bacterial cativity



T.S. HENRYWEBB  
GROUP



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etc.) is the simple necessity of having something to break down the lactic fats of the cheese. Skip the wine and you might wind up groaning. I suppose, you could substitute a soft drink, but then you might as well substitute alka seltzer. Also, have some french bread or biscottes available. The closer you can get to crusty air, the better. French cheese will often have a complex taste that, if interfered with by an overly flavorful bread, will hide the good, leaving only a bitterness or vinegary aftertaste. Buy a cheese knife. There are fewer things as unappetizing as Brie spread in viscous lumps all over a dish and getting mixed up with the other cheeses.

Other cheeses? In America, we have something of the English-German tradition of cheese as part of the meal. Ham and swiss, a block of cheddar, Tilsitter and knackwurst et al. There is no reason why cheese can't serve as a course unto itself or as a special dessert.

To start off, we might look at *Roquefort*. This is a cheese entirely without category. It is simply, itself. Roquefort is an acquired taste, and one which—once acquired—might result in your alienation from others who haven't accustomed themselves to its pungent aroma. It's the only cheese in this group that has the taste complexity to be set off with a vintage (even over-stored) champagne yet the power to stand up to a full bodied Zinfandel wine. It's green veined and made from ewe's milk.

One of my favorite categories are the *triple cremes*. The most well known cheeses in this division are the Boursin and Boursault. The cheese has the consistency of slightly dry cream cheese, but in the former case is mixed with herbs while in the latter it is covered with pepper. The herb cheese is mild and goes well with salad and a light wine while the pepper covered cheese is fantastic with a strong, aged summer sausage and a robust red wine, ale or dark beer, and—oddly enough—coffee. Rolls and dijon mustard complement the taste of this cheese. A combination which would obliterate most other French cheeses.

Another group which I find unique and extremely enjoyable are the *creme de gruyere* types. Rambol (with walnuts), Gourmandaise (with cherry flavor), La Grappe (covered with grape seeds) and various others (with raisins or mushrooms) compose this category. Essentially an emmenthaler base, it's a processed cheese. Some sorts now imported simply contain extract of the various nuts or fruits involved. Fondu aux Raisins is interesting since the grapes pressed for wine are used as a covering skin for the cheese. Vache Qui Rit should also be mentioned. All have delicate flavors and are excellent for dessert.

I've found myself of two minds about the *semi soft* cheeses. I find them a little to self-possessed. They're not mild enough to go with fruit yet they seem disinterested in cooperating with other foods.

Programming for 106 WXFM for

F/22

900 SONGS, STORIES, MUSIC OF AND ABOUT THE AMERICAN INDIANS Buffy St. Marie, Pat Sky, Redbone, Xit, Leonard Crow Dog, Jim Pepper, Jesse Ed Davis, Link Wray



1030 A BIT OF CHOPIN ON HIS BIRTHDAY

1100 ALAN WATTS SPEAKS

1130 IN THE MOOD FOR THE MOODYS (BLUES, THAT IS)

1200 ELECTRONIC EXPERIENCE  
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1230 FOURTH TOWER OF  
INVERNESS Complete Week

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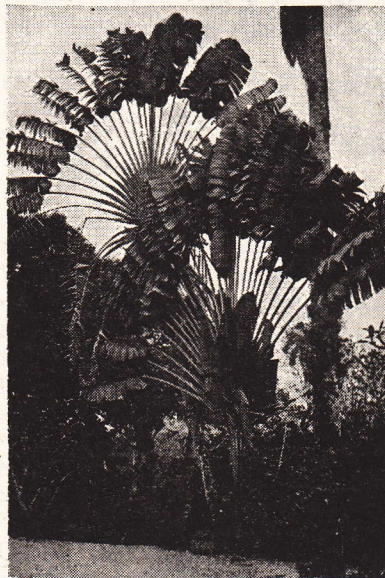
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Caribbean

Musicology



BY NANCY RUMBEL

## CARIBBEAN MUSIC

Getting tired of the cold weather—the freezing toes and red nose? Well, relief is in sight! This month we're taking you to the West Indies, where the temperature averages between the 70s and 90s all year round. It should be of special interest to those of you who enjoy jazz because the music of the Caribbean is somewhat of a transition point between African music and North American jazz. The West Indies is the area in which the African slave traffic of the 16th, 17th, and 18th centuries was centered. Today the islands are populated with descendants from those same slaves. The music of the Indies' slaves retained many of its African characteristics because these islands were not "Americanized" as quickly as the U.S. mainland. The Caribbean music will be broadcast on Triad on Feb. 6 at 11 p.m., Feb. 13 at 11 p.m., Feb. 20 at 11 p.m., and Feb. 27 at 11 p.m. It will feature music from Haiti, Trinidad, the Dominican Republic, and Jamaica.

The West Indies, also known as the Caribbean Islands or the Antilles Islands, are a string of curved islands south of Florida. It is known as an

archipelago. The islands swing east from the island of Cuba to Anguilla and then south to Trinidad, which is just off the coast of Venezuela. The mild climate of the islands is due to the nearness of the equator and the continuous effect of the Trade Winds off the Gulf of Mexico and the Atlantic Ocean. There are some 700 islands in the chain, of which approximately 51 are inhabited to any degree. The most well known islands are Jamaica, Puerto Rico, Cuba, the Dominican Republic, Trinidad, Haiti, and the Virgin Islands. The islands grow tobacco, sugar cane, bananas, and spices. Trinidad has a large oil industry and Jamaica has some of the largest fields of bauxite in the world. Bauxite is used in the production of aluminum. Perhaps the biggest industry is tourism—its marks can readily be seen on most of the islands and their beaches.

The history of each of the islands seems to be basically the same, the struggle between natives and powerful European landowners. It all began with Columbus in 1492. Soon after his first expedition, great numbers of explorers came and the Spanish began to establish communities. The native indians of the various islands were almost completely wiped out by the 1600s with very few exceptions. There were two main tribes found in the Indies, the Arawak—which were friendly, and the Caribs—who were hostile. They are believed to have migrated from South America—the Arawaks coming first. Because of their “savage ways,” their stubbornness to succumb to slavery, physical assimilation, and the new diseases they were exposed to; the Caribbean indians’ culture rapidly dissolved. Their music exerted little, if any, influence on the music of the Europeans or African slaves. The island of Dominica still maintains a Carib indian reserve.

After the first few visits from explorers, it was soon found that the islands had no gold and so they developed into resting points for the travelers on their way to the mainland. The Spanish began to set up towns. They learned to grow various crops from the indians, including tobacco which grew into a highly profitable business. The sugar cane industry began to develop in the 17th century, another product in great demand among the European nations. As these and other profitable industries grew, more and more countries became interested in the area. For years Spain, France, Great Britain, the Netherlands, and the United States competed for control over the various islands. Despite the variety in rulers, the islands all had one thing in common—the African slave. The slave industry began in the West Indies in 1501.

The African slaves usually were brought from west African countries such as Nigeria, Dhomey, and Ghana; and were taken from the small, less powerful African tribes. The music of these areas has several basic characteristics including: complex rhythmic elements, percussion ensembles, a solo-choral response singing style, drums used to send messages (talking drums),

Programming for 106 WXFM for

**TU/26**

900 CHICAGO MUSIC SCENE  
T. S. Henry Webb Group

930 TUNES FOR MILES  
Mahavishnu Orchestra &  
Contraband

1000 HENDRIX WITH THE  
ISLEY BROTHERS

1030 THE BEST OF MADURA



1100 ALAN WATTS SPEAKS

1130 JACKSON BROWNE &  
DAVID BROMBERG JAMS AT  
TRIAD

1200 PUPPET SONGS  
Curved Air, Niemen, Bernie  
Taupin & Shawn Phillips,  
King Crimson

1255 MEDITATION with SRI CHINMOY

**20**

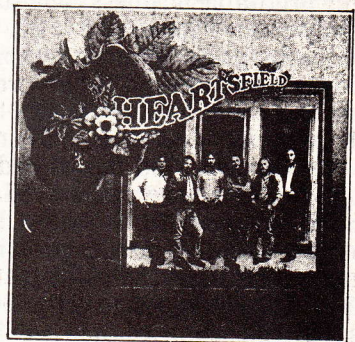


# HEARTSFIELD

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music played or sung while working, and ritual music. The periods of singing and dancing can last for long periods of time, sometimes all night.

Some of the captains of the slave ships actually encouraged the slaves to bring their instruments. This usually helped to brighten the slaves' outlooks during the trip and promoted exercise through dance. The basic idea behind allowing the musical instruments on board was to lower the death rate, which among most of the slave ships was high and due to suicides and disease. It was recorded that on one slave ship the slaves were flogged if they didn't dance. The instruments that they brought with them were usually drums and rattles, which provided a rhythmic accompaniment for the singing and dancing. Sometimes the music the slaves danced to, was performed by the European sailors on their own instruments.

Upon arriving at the various islands, the slaves came into contact with the music of the ruling European country. Often the slave owners would try to impose upon their slaves, European dances, songs, and especially hymns. The Africans usually took these ideas and modified them to suit their desires. It is not uncommon to hear four part harmony in many of the Caribbean songs. This stemmed from the hymns they were taught. The people of Jamaica often sing songs that sound like British sea shanties. Examples of Caribbean Songs with definite European characteristics will be played on Feb. 13 at 11 p.m.

The slaves in the United States had a harder time retaining their African heritage than the slaves of the Indies. There are several reasons why the U.S. went in a different direction. First of all, the Caribbean plantations were often operated by absentee landowners and the slaves were not as closely supervised as those in the U.S. In the States, a small farmer could afford 3 or 4 slaves and thus had much more control over their activities. The Indies were continually receiving new slaves directly from the African continent whereas the land owners in the U.S. preferred slaves who had lived in the Caribbean for a while and had learned some English or French. The slaves in the U.S. were more isolated from one another than those in the Indies. The ratio of slaves to whites was much lower in the U.S. than in the Indies—where it sometimes ran as high as 25 to 1. Thus the slaves in the Caribbean were able to retain many of their African musical styles. One of the few places in the U.S. that did retain some of these characteristics was in the New Orleans area.

Of all the Caribbean islands, Haiti was able to retain the greatest number of African influences. This could be due to its early independence date of, 1793. Many of the natives practice voodoo (voodoo as we call it) and other similar African religions. Most of these religious cults are named after the African tribe they came from. Each cult's music can be distinguished from the others due to the different rhythmic drumming patterns and vocal techniques used. The instruments of most of the

Programming for 106 WXFM for

W/27

800 ROCK & ROLL FROM GREECE  
Axis & Aphrodite's Child

830 FEMANINE POINT OF VIEW  
Joni Mitchel, Kathy Smith, Caroline  
Peyton, Linda Perhacs, Grace Slick  
Bette Midler, Martha Velez

930 CRYSTAL CLEAR TONES OF  
CAPT. BEEFHEART



BEEFHEART

1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 ETHNOMUSICOLOGY

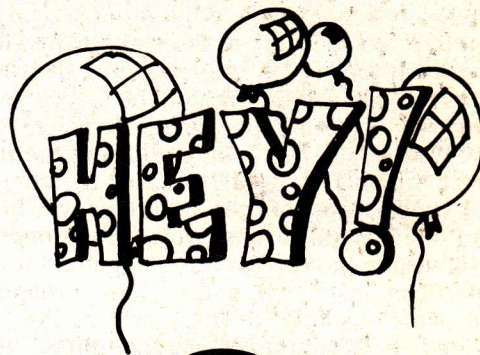
1130 MUSIC FROM THE FILM "DEEP  
END" by CAT STEVENS & CAN

1200 MELLOW DOWN EASY

cults include the 3 voodoo drums. The largest is called the *mama*, it is sometimes used to scare zombies away. The medium-sized drum is the *father* and the smallest one the *baby*. The larger drums emphasize the strong beats while the smaller one plays a more complex rhythmic pattern. Other instruments of Haiti include gourd rattles, gourd harps, stringed instruments—such as the guitar and banjo, and wooden trumpets known as, *Vaccines*. The banjo is believed to have originated in the Caribbean thus combining both African & European ideas. The most popular style of singing and dancing in Haiti is the, *Meringue*. The dance that is done to this music has been compared to an “earthquake of the hips and thighs” by the Haitian composer Ludovic Lamothé. An example of the meringue and a Spanish influenced Haitian bolero can be heard on Feb. 13 at 11 p.m.

Trinidad is the home of the calypso and the steel drum bands. The history of these drums is very interesting. Many of the Caribbean island slave owners and governments became concerned over the regular assemblies, that the slaves held, in which singing and dancing always took place and sometimes carried on into the wee hours of the morning. They were also very worried about the “talking drums” that were supposed to be able to send messages in the slave’s native language, which they naturally could not decipher. The owners were afraid of revolt. Therefore, laws were frequently passed prohibiting festivities and gatherings of blacks, especially after dark. The native drumming was outlawed in some instances. On the islands of Trinidad the government had forbid the use of one instrument after another, but as soon as they would ban one—a different one would be invented. Finally around the time of W.W. II the natives resorted to the steel drum found in junk piles. (Trinidad has a large oil industry.) The steel drum is merely an oil drum placed on a stand with one end dented in at various angles producing different pitches when struck with a mallet. The mallets are usually rubber tipped. They became very popular in Trinidad and throughout the West Indies. There are even steel band orchestras in both the U.S. and Europe. A steel band orchestra usually consists of several drums of 3 or 4 sizes accompanied by rhythm instruments. Examples of Trinidad steel band music can be heard on Feb. 20 at 11 p.m.

The conga drum, bongos, claves (two short hard wooden sticks that are struck together) and the maracas are all from Cuba—the largest island in the Indies. It is hard to know what is musically happening in Cuba today because the information is hard to get. Its styles used to include the Rumba, the Son, the Guaracha, the Bolero, and the Cha-cha-cha. At one time Cuban folk music was very popular in the U.S. and many groups were formed which copied and modified the Cuban sound, often distorting it. A good collection of Cuban songs and



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on Feb. 18<sup>th</sup> (A MONDAY!)

other Caribbean music (including notation, words, and rhythmic patterns) can be found in the following books: *Echoes of Africa in Folk Songs of the Americas* Beatrice Landeck, David McKay Co., Inc., New York 1969 and *Folk Songs of the Americas* edited by A.L. Lloyd and Isabel Rivera, Oak Publications, New York 1966.

The music of the Dominican Republic combines not only Spanish and African sounds, but British too. A really interesting cut will be aired on Feb. 6 at 11 p.m. A group of Dominican instrumentalists and actors will perform their version of a British "Mummies" ensemble. In addition to playing in their native drumming style they recite Elizabethan drama in English, and imitate the fife and drum corps of Britain.

The African tradition of singing while working has definitely been retained in the Caribbean. Examples of work songs from a tobacco factory in the Dominican Republic and from a Jamaican digging crew will be heard on Feb. 27 at 11 p.m. The music helps the work to get done quicker, gives the worker a better feeling while working, and keeps the work moving. As soon as you hear these, and other songs, from the Caribbean you will notice how frequently the melody is repeated. This has been attributed to both the African rhythmic styles and the European hymn traditions.

The island of Jamaica is the largest, English speaking island in the Indies. A popular musical style, in addition to the work songs and sea shanties, are ring-play or game songs. In some cases, a stone is passed around in a circle while the song is sung. Children and adults participate and often start dancing. Two examples of Jamaican game songs can be heard on Feb. 27 at 11 p.m. in addition to other Jamaican music.

The varieties of musical styles and sounds found in the Caribbean are incredible. Although there are professional musicians, the music is basically created by the people and is played, sung, and danced by all of them. In Tobago and Trinidad the people form community ensembles and hold contests between them. The winners come to the U.S. and perform. Unfortunately they sometimes feel rather out of place performing on a platform in a modern shopping mall because the audience never joins in the festivities, whereas in their own country everybody becomes involved.

If you are interested in reading more about Caribbean music and the music of Black America, I suggest *Black Music of Two Worlds* by John Storm Roberts, Praeger Publishers, New York, 1972. This same man is responsible for compiling the *Caribbean Island Music* record for Nonesuch Record Explorer Series, H. 72047. The book has a good discography of other Caribbean Records as well as bibliography of other books on the subject.

The assistant music librarian at the University of Chicago, Dena J. Epstein, recently wrote an article on the early history of Caribbean music entitled *African Music in British and French America*, *Musical Quarterly*, G. Schirmer, Jan. 1973.

Programming for 106 WXFM for

TH/28

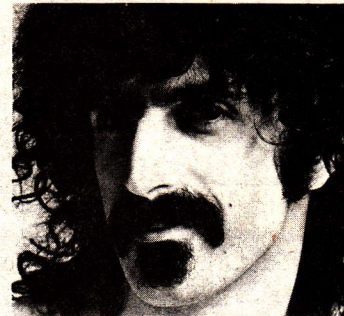
800 QUADROPHONIC DISC  
TRANSMISSION

900 CHICAGO MUSIC SCENE  
BOZO

930 STRICTLY FOR SINGLES  
(Good Tunes on 45's)

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS  
NEW RELEASES



1200 THE WIDE WORLD OF  
ZAPPA

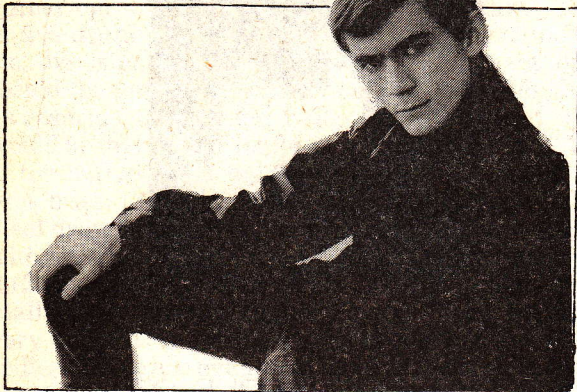
1255 MEDITATION with  
SRI CHINMOY

PO

BY TOM NORTH

# ICHING XI: PEACE

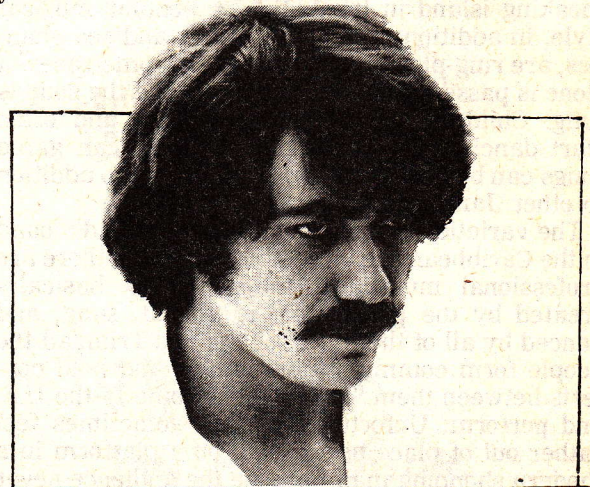
By this time Eleven has certainly established a reputation for presenting Chicagoans with the most unusual entertainments seen here in years and was just last week awarded the Chicago Drama Critics Circle Award for his latest show *TURDS IN HELL*. Enough has already been written regarding his name which he acquired during his association with Andy Warhol and Norman Mailer, and although his stage work has not been seen here since he took his Godzilla Rainbow Troupe to Europe to represent the U.S. at the World Festival of Theatre this past summer, he is currently involved in many varied projects.



Although Eleven's show-business training seems to be the standard summer-stock, Shakespeare-festival, New York acting school, Broadway shows and Hollywood films background, he broke away from what he calls the "schlock-commercial" side of the arts after a film job in the then-scheduled film version of Otto Preminger's *TOO FAR TO WALK* fell through when the film was scrapped. He started hanging around with Andy Warhol when the aluminum-foil covered Factory on E. 47 St. was the Sacred Place, and did one film there called *SINCE*. Ultra Violet and Eleven became close friends and worked on several projects together: some modeling for the Italian magazine *OGGI*, a Hollywood film, *STILETTO*, a movie directed by Norman Mailer, *MAIDSTONE*, and a magick-rock

show cocomposed and produced by Ultra and Eleven called *OVERDOSE OF REALITY* which was recorded by Mainstream records.

It was soon after that Eleven joined forces with John Vaccaro and Charles Ludlam and the result was the formation of the *Theatre of the Ridiculous*. After the company split into two factions, the *Playhouse-of-the-Ridiculous*, and the *Ridiculous Theatrical Company*, Eleven worked on five productions with the RTC including the Obie-award winning *BLUEBEARD* which ran in New York for a year and was headed for Yugoslavia when Eleven



visited Chicago for the first time, fell in love with the city, and it was at this time that *GREASE* had just opened at the Kingston Mines: Eleven had found his New Frontier—Yugoslavia was out and Chicago was in. He opened the now legendary *WHORES OF BABYLON* at the Body Politic and then expanded it when *GREASE* closed and the *WHORES'* audiences required a larger auditorium. It ran for twenty-eight weeks. A new version of *TOBACCO ROAD* followed and although it was not as commercially successful many consider it to be his best work to date. Then came the outrageous *TURDS IN HELL* complete with splendid Ed Paschke sets: an epic which attracted international attention and won the invitation to the Festival and the Palace Theatre in Paris. ▶

# FOR MARCH

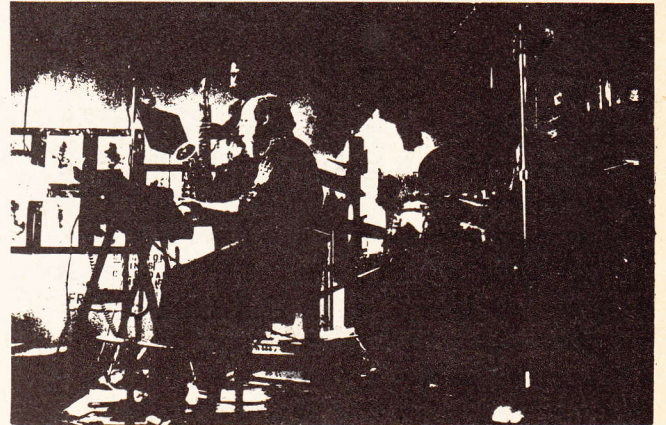


drums by BILLY COBHAM  
March 5th at 10:00

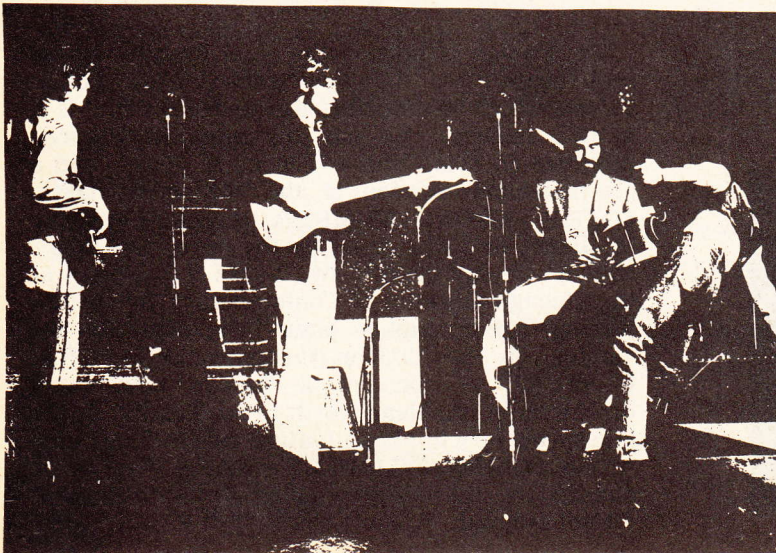


HAWKWIND in RETROSPECTIVE

March 8th at 9:00



STREETDANCER on CHICAGO  
MUSIC SCENE March 7th at 9pm

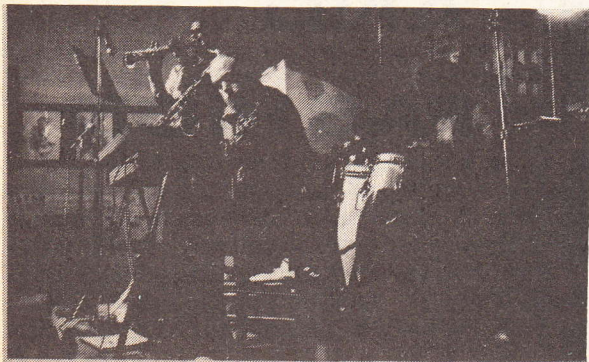


old sounds & new from THE BAND  
March 20th at 8:00

# BIRTHDAY AND FASHION

# CRED IT WH ERE IT 'S DUE

Credits for work seen in this magazine go to Science Fiction/Film by Dennis Gifford for providing many of the interesting alien photographs. Also used as sources were professor Hynek's book The UFO Experience. Thank goes to Oscar Anderson for his alien picture while the picture of Eleven from his Warhol days goes to Van Williams with the permission of After Dark. Another of Eleven's pictures goes to Donna Dunlap. Helping with the photowork at Triad were Saul Smaizys, Stan Bonner, and Allan Maxwell... Many Thank to all.

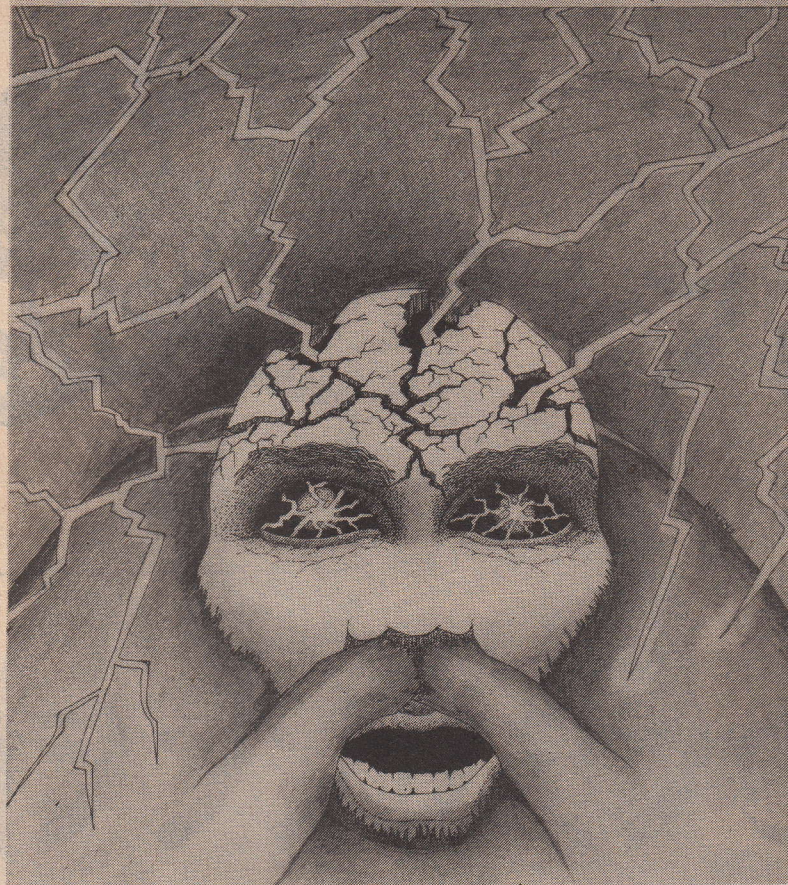


Paris' most conservative daily, Le Figaro had this to say of the touring version of *WHORES AND TURDS*: "The irreverant treatment of our religious beliefs and the infliction of these taboos are compensated by a sophistication in costuming, in tone, and gestures which forbid the cries of scandal. Here we have an authentic lesson in Theatre: an explosion of vitality doubled by a profound knowledge of the stage. An escalate of visual effects which are more stupefying than the pretext. One could very well question the "historical importance" attributed to this school of derision. It invites a change of levels, do not doubt that. But this hyper-professionalism applied to extravagance, this right to laugh at everything has been abandoned for over a quarter of a century. With Eleven-Godzilla's help perhaps the theatre will find its equilibrium."



Mr. Eleven is putting the final touches on his first venture as a playwright—a show called *VINYL* which he describes as the world's first S & M 60's musical. He has his monthly featured program on Triad-Radio (Eleven at 11:00), and a one-man-show version of the old radio classic *SORRY, WRONG NUMBER*, directed by Mac McGinnes and with a set by the renowned Roger Brown will play the first two weeks of February at the Chicago Museum of Contemporary Art before touring. Pre-production plans have begun on his version of the 1926 extravaganza *SHANGHAI GESTURE* to open at a theatre now being renovated in the Near North area. Finally, in the late spring he will play a feature role in the United Artists remake of *CAMILLE* starring Viva, to be directed by the award-winning Swiss filmmaker Daniel Schmid.

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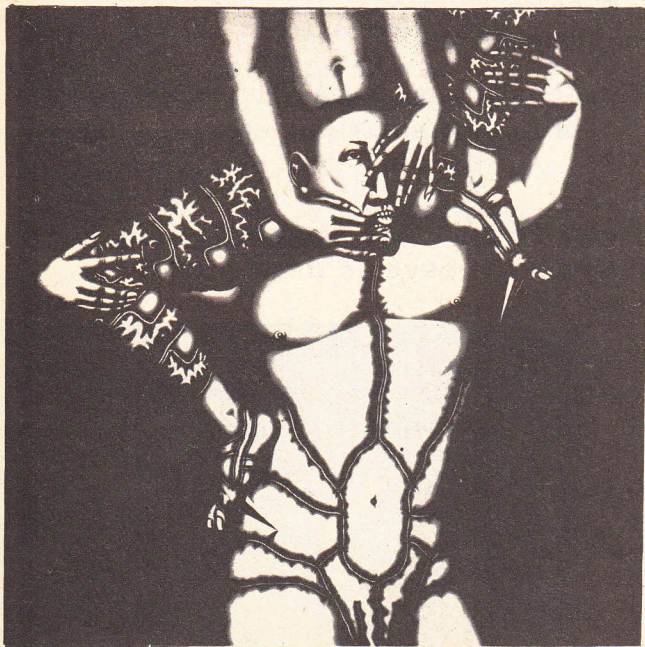
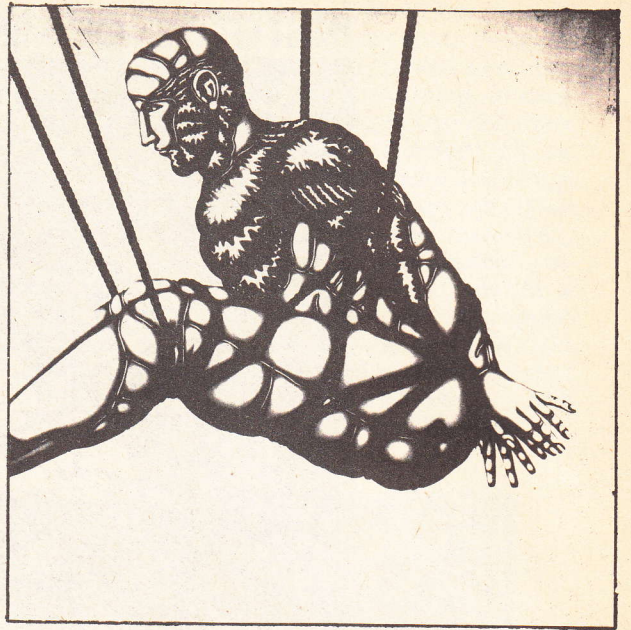
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ART

OF

LOTSUTTER

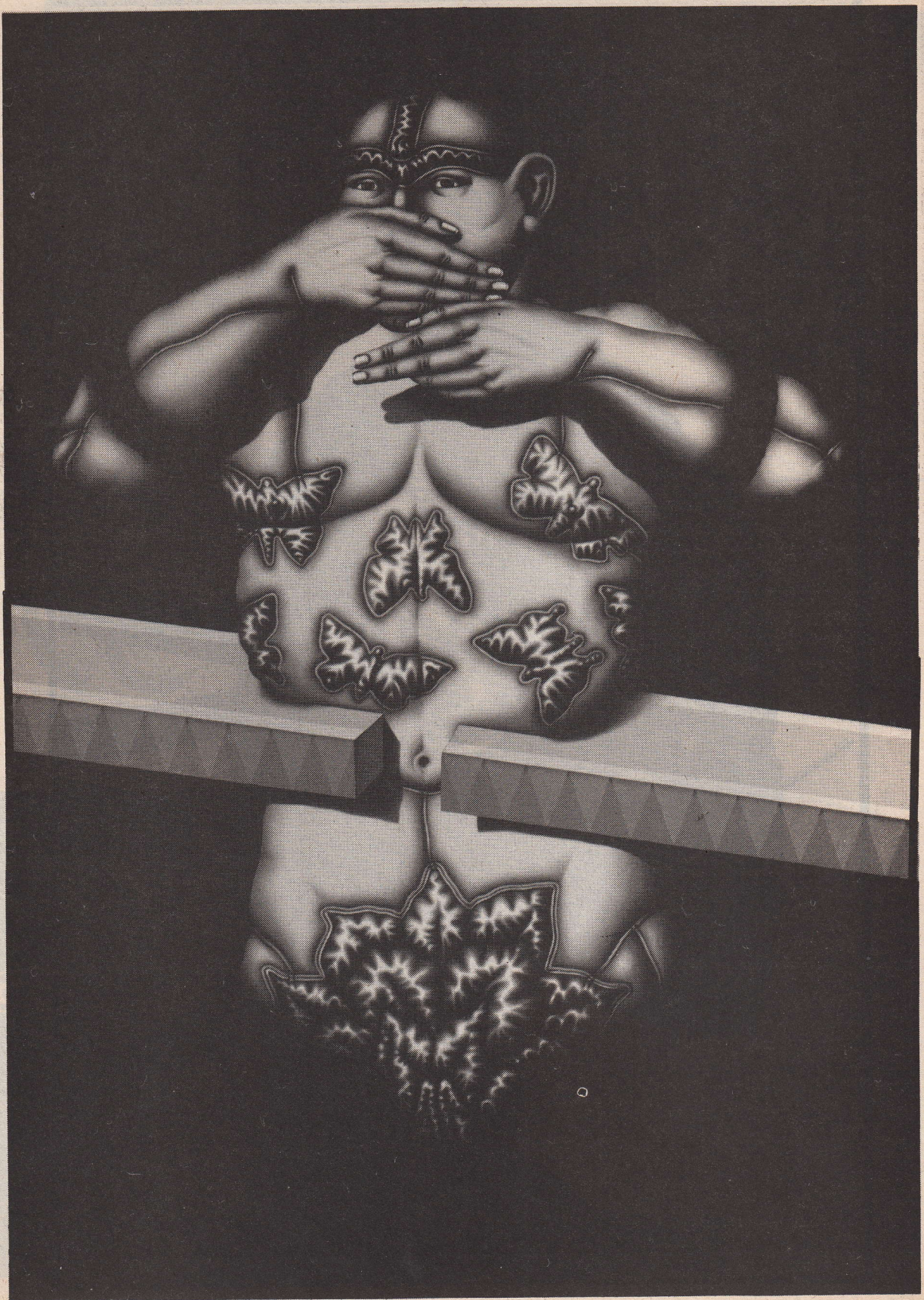


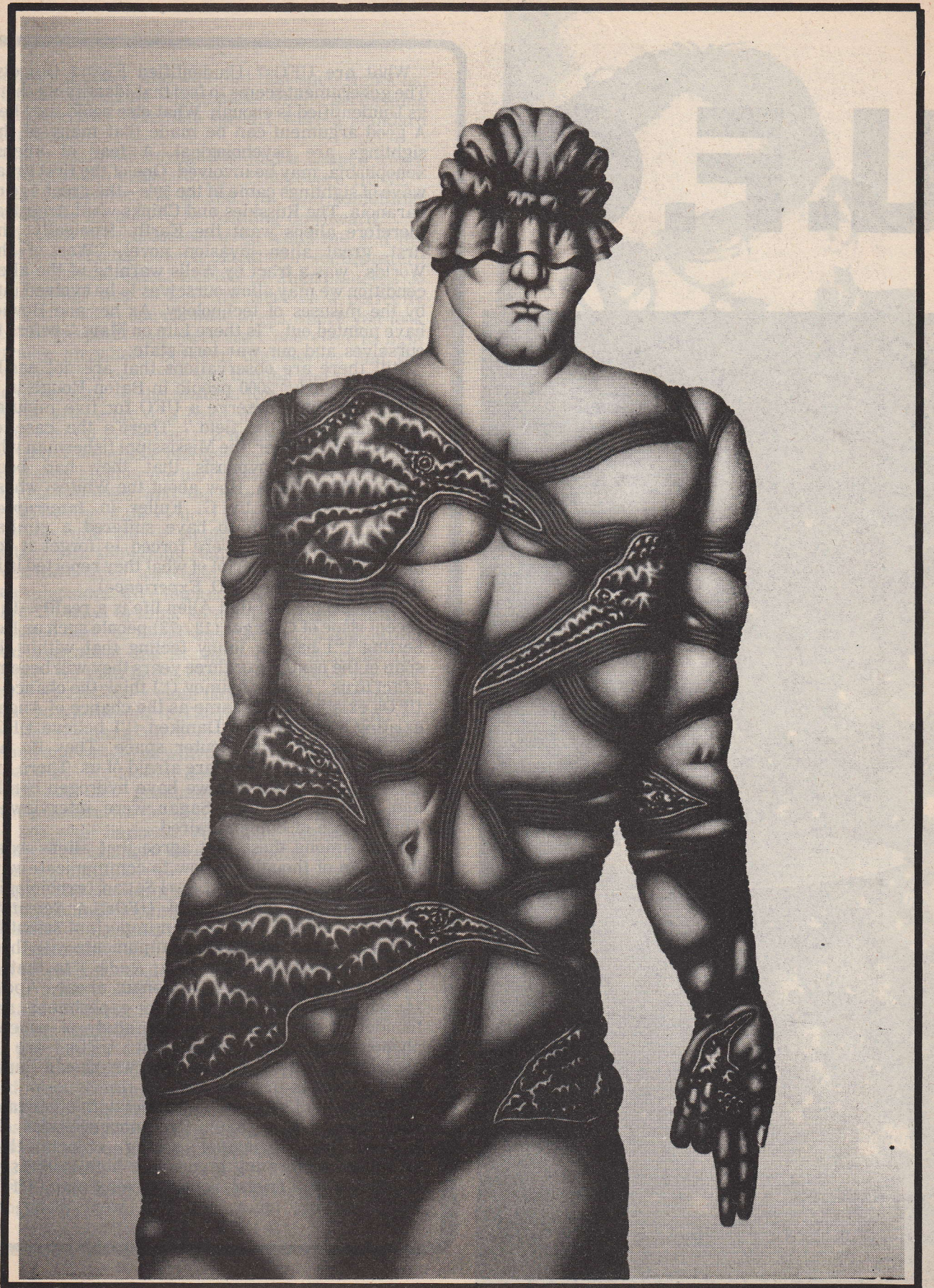
Lotsutter, is a young Chicago artist with a message relevant to the entire world. His paintings speak of destiny, both noble and profane. His concerns are with an ever more restrictive world and the promise of freedom that is the sky.

LOTSUTTER

Photographs courtesy of the Deson-Zaks gallery.







# U.F.O.



What are UFOs? Unidentified Flying Objects. The government seems to feel that identifying them as Unidentified is enough. What else could they be? A good argument can be made that many of the sightings are psychological. A fear of aliens, xenophobia, may be involved. One of the first great wave of sightings came in the 50's—the great age of paranoia. The Russkies and Chinks want America, therefore aliens want the Earth. Ironically, the first, great alien invasion novel, "War of the Worlds" was a tract by Wells warning of the alien condition we may allow ourselves to be evolved into by the misuses of technology. As he, and Bowie, have pointed out, "Is there Life on Mars," refers to ourselves and our war torn state.

Still there are observations that are not easily comprehended. "2000 people in Baton Rouge in a football stadium observe a UFO for five minutes hovering above the field." There's the case of Hickson and Parker, the Mississippi fisherman who revealed under hypnosis that they had been examined by aliens. How about the Whites, whose case is examined by G. Fuller in *Interrupted Journey*, who seem to have suffered a similar experience and then were forced to forget it for many years (a transcript of what they reported is in Hynek's book, *The UFO Experience*).

Many people feel that Alien life is a reality. In a recent issue of *Changes* (12 / 73) people such as Rod Serling ("I have a funny feeling that within the span of the next two or three years they will become a fact to us.") Isaac Asimov ("I think the chance of UFOs existing is the same as the chance of Angels existing.") Erich Von Daniken ("I believe UFOs can be visitors from outer space. They do not contact us because they are afraid of us. There are only a few of them and we have hydrogen bombs and such.") and Carl Sagan were interviewed. Their range of opinion varied.

Even among those that agree that aliens exist, the range of thought on how to communicate with them ranges from that of Carl Sagan (exobiologist at Cornell and co-author of *UFOs/A Scientific Debate*—"I don't think it's an important scientific problem. I think we should communicate with them in the cheapest possible way, *Radio*.) to that of Captain Edgar Mitchell (astronaut aboard Apollo 14 who attempted a psychic experiment and founder of an institute for the study of psychic phenomenon) who feels that UFOs are a plausibility whose real nature we should make great attempts to uncover.

Personally, I've come in contact with other tales concerning UFOs. Saul, the announcer for the station, has recounted seeing objects, like satellites, performing maneuvers high in the sky, and Dagmar, a friend, reports seeing many UFOs while working on a ship that went along the

California coast. She was told that such sights as, "lights appearing motionless then performing maneuvers at incredible speed," were a standard occurrence.

Later on in the voyage she had a chance to see them at much closer range. "They were HUGE." They also were, "lit at the rim, and sometimes floodlights seemed to be pointing downward."

My own experience occurred while me and my wife were driving down a blacktop in southwestern Utah (which already looks like an alien planet) 3:30 a.m. on our way to L.A. We were on a perfectly straight road in one of those areas where you look across the plain and there isn't one electric light burning anywhere between the Sierras and the Rockies to the east. She was driving and I noticed a cloud hanging in the absolutely clear sky (except for the gray edge of a front just above the mountains, distant in the east). It looked odd up there all by itself, motionless, changeless. Changeless? Odd. But it didn't bother me too much until we drove by a stand of tall trees, and, the tree tops were obscured by the bottom of the cloud. I know that we've all felt at some time that it would be great to come in contact with something really extraordinary. That given the chance, we would walk up to the saucer's gleaming sides, give it a knock and say, "How bout a lift?" I used to think so too until those tree tops revealed that the cloud was two blocks east of the road and about 200 ft. up. I can't describe the feeling. We both had a chance to observe the fact that it was indeed a close object a few more times. We tried out running it. The road was empty and we got the Mustang up over a hundred. It lagged behind and caught us with us—leisurely; continuing to pace us. We slowed down abruptly. It went on ahead but then gradually resumed exactly the same position. We decided to just continue driving, and see what happens. The cloud followed us for twenty, increasingly nervous minutes till the road hit some hilly terrain and began to rise fairly steeply. The cloud came to a dead halt and we left it quickly behind. Looking through the rear window, it appeared to be heading east.

A spaceship? I don't know. Oddly phosphorescent? I couldn't see where the moon was. I think it was just moonlit. Still, if it was a mistake, I can see how mistakes of that sort can be intensely disturbing.

If you have a UFO you want to report try, The Center for UFO Studies, or NICAP (3535 Union Blvd. West, Kensington Md. 20795) or APRO 3910 E. Kleindale, Tuscon, Ariz. 85712). Paradise International produces a flying saucer detector for \$11.95 so you can find out there aren't any in your neighborhood.

I still don't know. Perhaps they're gliders, night flying.



## HYNEK

*Allen J. Hynek is the head astronomer of the Dearborn and Lindheimer observatories of Northwestern. ex-consulting astronomer to the Air Force's Project Blue Book, author of a book on flying saucers called The UFO Experience, and probably one of the most interviewed authorities on UFOs in America today. His opinions and interviews have appeared in most newspapers as well as radio and television. His present project is the establishment of A Center for the Study of Unidentified Flying Objects. Carl Macki is a professional freelance writer who has published previously in Triad and has a background and interest in unexplained phenomena and Edward Kislaitis is someone who shares that interest. Hynek is a small, genial person who is the absolute epitome of the public image of an astronomer. This extends to his disorderly office with its fifties-futuristic, kidney shaped, formica desk and its photographs of the stars on its walls. The ambience of science fiction is so perfect you can almost here the cameras rolling...*

M:: How did you evolve from a skeptic to a sympathetic observer?

H:: It was the sheer weight of evidence. When I first started I thought it was a lot of sheer nonsense. I was under the impression that the reports came

exclusively from the United States and that we, as Americans, were more inclined to be fad crazy. Hula hoops and god knows what. Then I was surprised to learn that reports were coming in from all over the world. The final thing that did it was the calibre of the witnesses. One of many misconceptions is that crackpots and ding-a-lings make reports. A crackpot doesn't have the ability to make an accurate report. The best reports come from highly trained people such as: air traffic controllers, radar experts, the associate director of the MIT instrumentation laboratory, even other astronomers. One astronomer absolutely insisted on anonymity because he was an astronomer. Scientists should be open minded, empirical, willing to explore, be humble and share. Yet, what are you going to do. We call them crazy or call them liars. As General Sanford once very aptly stated, "A UFO is an incredible tale told by uncredible persons." That's about it.

As an example, a case that has just come to my attention last week. It has been totally well researched by reliable people. New Hampshire, November 3. This man and wife were in bed. He woke up (probably to go to the john), saw a light under the door jam, and thinking he had left the light on, went on and found the room dark and the light coming from outside. He then opened the door, and saw a craft and two creatures which were described as they have been many times before. What were these creatures doing but picking up rocks and putting them in a little bag. Now an interesting thing is he sicced his dog on them. Normally aggressive, the dog came bounding out, headed for the aliens, got half way there, and stopped short. Its hair just rose—he told me—and bristled. The dog came whining back.

Now, that animal reaction has been repeated many times. Another case was in Missouri last June. The man was out with his hunting dogs, which were normally quite vicious. When confronted by the creatures, the dogs took one look and high-tailed it under the porch and stayed there. One can say that this man is making the story up out of whole cloth, if only one such story or handful of such stories existed. But when you get identical stories or stories that fit a similar pattern coming in from all over the world, then you finally come to say, 'How much longer am I going to disregard testimony of people whose statements would be accepted in a court of law under any other circumstances yet when they tell me *this* story I say it can't be.' So in answer to your question, I suppose I just woke up one morning and felt I just wasn't justified in disregarding these stories any longer.

M.: Has there been a high incidence of sightings near volcanic areas?

H.: That has been a rumor I have not been able to document. It is documented in the "daylight disc" kind of sightings that they seem to like powerlines and water. They are reported more frequently in those sorts of areas.

M.: Any guess as to why this may be?

H.: Not at all. I'm sorry, but I'm bringing you a problem, not an answer. As I point out to my students, if you know the answer—it's not research. If the center is dedicated to anything, it's dedicated to research. We want to find out without any preconceived notions. UFOs may be visitors from outer space, they may be or mean something else as well. If you went back in time and asked Ben Franklin why the sun shines, he couldn't possibly have told you nor could he have known of nuclear energy. The concept was unknown, UFOs may be something part of a new domain of nature. Anything that's unknown has aspects of magic. If Plato had seen a television set, he would probably have considered it sheer magic.

M.: Is this what you mean when you say that UFOs may not be from a three dimensional, Euclidean universe?

H.: Suppose the world around us is merely a cross-section through a multi-dimensional universe. There might be other cross-sections that represent realities to other sorts of intelligences. But of course it's harder than hell to remain a physical scientist and think productively along these lines because it's mere imagination. I was asked to do a little article for Newsday out in Long Island. Doffing my hat as a scientist for the moment and letting my imagination run free, I pointed out that there are stars millions of years older than our sun. And possibly civilizations equally as old. UFOs might be a product of that sort of intelligence rather than a product of that naive way we think of them, as "nuts-and-bolts" hardware. UFOs might themselves be a form of communication. Assuming a civilisation millions of years older than ours and assuming mind over matter—something the human race is only now beginning to touch upon—they could project a thought form someplace and have it materialise there ala *Star Trek*.

K.: Then it's possible that interstellar races are not remaining aloof as most people attack, but are presently communicating with us in an unintelligible manner.

H.: Exactly. Now there are a lot of exobiologists, like Carl Sagan, who feel that money should be spent to listen to radio signals from elsewhere. Well, radio is a very slow form of communication. If we tried to send a message somewhere by radio and waited for the answer, it's an example of the long since dead talking to the not yet born.

K.: Do you think that broadcasting at new frequencies (at the quantum noise level and in "the water hole" as stated in the January Scientific American by Drake and Sagan) from radio telescopes in outer space in a continuance of the aims of Project Ozma (the old program to listen for and send intelligent signals into outer space) would be more or less, useless?

H.: I think so. Perhaps they have already progressed past the radio age and they're on to something much more complex. Maybe they use telepathy. I don't know. I can only answer that it

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might be relevant. The thing I talked to Sagan about, on the Dick Cavett show in fact, is that he wants to spend lots of good money on exobiology and it's in NASA's charter to look for evidence of extraterrestrial life and they're spending billions of dollars to find out if there's any bacterial life on Mars. Wouldn't it be good if 1 percent of that were spent to see whether or not they had already contacted us in some incomprehensible way. The title of the Newsday article played on McLuhan's line, "Is the UFO the message?"

M:: What do you make of the Russian radio astronomer's claims to have picked up signals from strange and unusual sources?

H:: Well, I asked Carl Sagan about that, and he says that 'Oh, its simply one of the United State's Navy's attempts to communicate with submarines.' On the other hand, I've heard from other people who have talked to the Russians themselves, that the Russians consider this something really interesting.

K:: What do you think of the work John Mitchell has been doing, or Dr. Lilly for that matter. (Referring to the experiments of both, as well as Dr. Baxter, have made in mental communication.)

H:: Absolutely. I'm a good friend of Mitchell's and he's a real pioneer. The human race is just getting to the stage where some very interesting things are opening up. It's interesting how some ten or twenty years ago the idea of parapsychology would have been absolutely pooh-pooed by everybody. Today they're not quite so sure. There are journals starting and that sort of thing. Wasn't it George Bernard Shaw who said, "All great ideas start out as heresies." Of course the converse isn't always true...

K:: Assuming the sort of technology for a small ship to traverse stellar distances, wouldn't it look like a freeway out there?

H:: One of the arguments I used against the idea that this is a "nuts-and-bolts" phenomena is the frequency of the reports. It's like imagining fifteen Apollo launches a week. It just doesn't make sense that there should be this many coming such great distances—unless of course, they had set up a base on one of our planets. This is assuming the speed of light is a physical limit. (Ben Bova in Analog feels that the appearance of objects moving apart from each other at ten times the speed of light may not be an observational error—Editor)

K:: Do you think the human race is destined to become an interstellar species?

H:: Given enough time, I think it is. One of the things the space age has done with those photographs taken of the Earth from outer space, is to have demonstrated so very beautifully that, 'here we are, a tiny speck.' If we made a model of everything we can see through the world's largest telescopes and made a model as big as the United States, the earth on this model would not be visible even with an electron microscope. Why the hell should we, on this sub-microscopic speck, think that we are the only intelligences on this model that stretches from New York to San Francisco?

K:: Many feel that it's precisely because of the huge magnitudes of time and space involved that the odds of two races of comprehensible levels of development to each other anywhere in the same neighborhood, are astronomical.

H:: It makes it very rough. There are too many, the distances are too great, and the things they are reported as doing strike us as being so silly. Stopping cars, scaring dogs, buzzing farmers. Who would come all the way from Alpha Centauri or Upsilon Bootes to do that? Most ego deflating of all, they may not be interested in us at all but are involved in some cosmic aspect of the universe. Rocks, water or something.

K:: From your long association with the Air Force and the Project Blue Book, what would the Air Force do if saucers actually landed?

H:: (Utterly without hesitation—Ed.) *Shoot them!* There's a beautiful cartoon of a general covered with medals leaning over the shoulder of a technician staring at these strange blips on the radar screens, saying, "Those must be some UFOs. Let's shoot one down and see if it's friendly."

K:: What do you think their response would be to that?

H:: I would like to think that moral development somehow goes along with technical growth. Not necessarily step by step, but in the long run. Once a civilisation arrives at the nuclear age, unless there is a concomittent moral growth they're going to destroy themselves. The very fact they have survived argues in their favor.

K:: Do you think we'd benefit from contact with a superior alien species, or would we disintegrate culturally like the "Cargo Cults."

H:: Good point. We may be a very interesting cosmic experiment and there may be instructions not to contaminate the culture. You could posit that they purposefully do crazy things and play the fool so that we wouldn't take them seriously.

K:: What do you feel are the most imperative goals of astronomy in the latter half of the twentieth century?

H:: I would not confine it to astronomy. I think the UFO problem demonstrates an inter-disciplinary problem par excellence. I want men in all fields connected with the center as well as physical scientists. I would also like to see international symposia on the subject.

M:: Will you publish a journal?

H:: Eventually, yes. Right now I think it would be more important to publish valid technical reports in recognised journals. People who subscribe to journals tend to be "believers." As they said in *Dragnet*, "All we want are the facts, Maam." We must increase scientific respectability and get out from behind this curtain of ridicule and buffoonery.

In 1950 a very well known astronomer, Struvee, was asked by the Ben Franklin Institute to survey astronomers as to what was anticipated in their field in the next fifty years. So Struvee interviewed fifteen astronomers and not one of them mentioned: the space age, going to the moon, quasars pulsars, or molecules in space. None of them

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mentioned the outstanding discoveries made in the past two decades. This utter inability to project into the as yet unknown I consider temporal provincialism. We forget that we are going to be regarded as the ancients and considered—like the Egyptians—nice guys but they didn't know much. It's a challenge to take the long view. Imagine what someone on watch would have made of a helicopter in covered wagon days. His peer wouldn't have allowed him on watch again. I think archeologists should be involved in the center. Medical men too, cases of burns, nausea, long lasting headaches have been reported and not investigated.

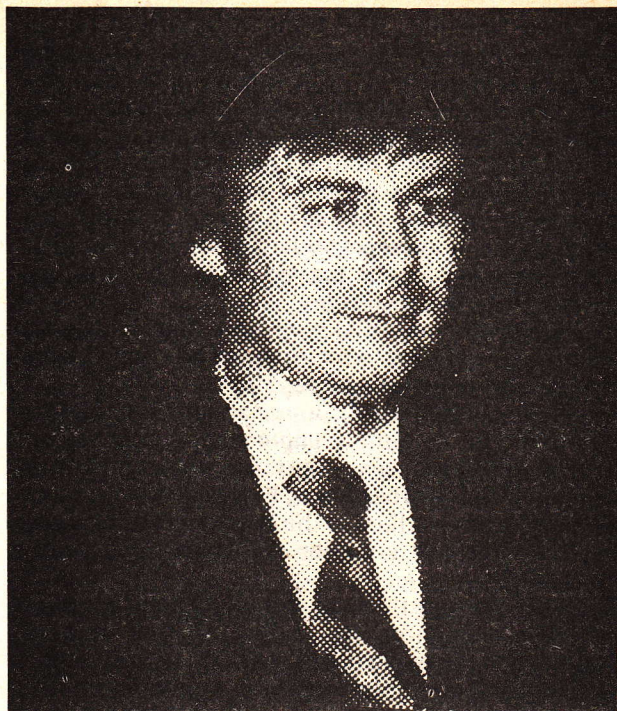
K.: What is your most memorable case of contact with aliens?

H.: One of the most puzzling is the case of Father Gill (written up completely in Hynek's *The UFO Experience*). I personally went to New Guinea last summer to interview the witnesses and case the lay of the land. He and thirty other witnesses saw this craft come down with some creatures walking around on the deck part of the thing. Father Gill is no visionary. He's a very down to earth Anglican priest—and a damn good judge of wines. He waved at the beings once. They waved back once. Curious, he waved twice. They waved back twice. How are we to regard this incident. Are we being put on? I talked to the father for a long time and I don't think so. We have over 800 reports of contacts with humanoids. We must take another look at the data, and hopefully refine it. Four fifths are still misperceptions and understandable sightings. For a UFO to be valid, it must remain puzzling after a severe scrutiny by experts. Perhaps it is a new empirical observation. When meteorites were scientifically first observed, they were explained as stones struck by lightning since they couldn't possibly have fallen from the sky. We must be open to the new. The classical story is of Galileo. When he tried to show his compatriots sun spots they told him, "God who is perfect created the sun, therefore there can be no spots and we have no need to look." I hope we're beyond the stage of repressing information to fit our models, paradigms, rubrics, or what have you. Here's another scenario. What if the CIA had discovered back in the fifties that there was something up there in aerospace we couldn't cope with. Would an Air Force general admit it? I suspect they would hold back the information as long as possible. Perhaps it's humanitarian and they simply don't want to panic the public. If that is the case, it'll be interesting to see if I'm somehow obstructed.

K.: Perhaps, like in Galileo's case, they'll try to make you recant. And as you leave the inquisition chamber you'll be heard muttering under your breath...

H.: But still they fly!

Questions or reports should be directed to  
The Center for UFO Studies  
Box 11  
Northfield, Ill. 60093



## ZESKE

*In Park Ridge is a small organization dedicated to the study of the improbable idea that we are the descendants of Ancient Astronauts, appropriately called the Ancient Astronaut Society. The founder is a beaming lawyer named Gene Philips and the President is one Michael Zeske, a plastics engineer by profession. Formed in response to the television program, "In Search of Ancient Astronauts," the society is dedicated to the investigation of the above topic and has been rapidly growing. Recent activities have been arranging public lectures for people such as Erich Von Daniken, Swiss originator of the idea of Ancient Astronauts, and—on April 26, at the Arlington Park Towers Hotel—they will attempt to outdo themselves by presenting a three day world conference on their topic. Further information on such things as their upcoming expedition to Peru and Bolivia can be obtained by writing the society at 22 S. Washington or calling 696-2016.*

*Zeske himself is a young, roundfaced person with a theory that the slant of the eyes might be an indication as to who was descended from the A.A. His manner is sincere and perhaps overly cautious.*

Triad: Do you believe this planet has been visited by extraterrestrials?

Z:: There are two possibilities. Either we were visited by a highly advanced civilisation or a technically sophisticated culture existed prior to recorded history and then vanished without a trace. An alternative approach is that the beings are extra-dimensional and are not affected by time as we are. If this were the case, they could come and go as they please.

That there was some exterior influence I'm sure. Whether it was gods as Daniken views them or God and angels as contemporary religions view them. Proof of this is that the technical knowledge the ancients needed to accomplish some of their feats is remarkable and, in some cases, unsurpassed even today.

Triad: Do you think we are being contacted presently?

Z:: I think the odds are very good. There's no reason they should just come and leave us unless, as Von Daniken suggests, they are allowing developments to take their own course and are just sampling the broth once every twenty or thirty thousand years. This might tie in with sightings in recent decades though few of all the sightings are probably craft.

Triad: Have we been recently contacted?

Z:: Some people claim they have been. The sincerity they put forth is startling. The thing is, they go out and tell people they have been communicating with beings, and of course most people act quite skeptical. So the contactees learn not to go out and broadcast it, this being the surest way of getting a negative response. In fact, if you find someone declaiming on a streetcorner that he's been communicating with extraterrestrials, his story is probably a fabrication (Ed. note: Contact with an alien mind might loop someone out in just that way). It's the people who *don't* volunteer the information that yield things where you really have to wonder if we really haven't had some sort of communication with alien civilisations. I've never had any direct contact myself, but I believe there is more than a remote possibility. Some things really intrigue me. There are different channels that are spoken of. I personally believe that trying to communicate using "modern" techniques is not the way. If we're going to communicate, it's going to be after we understand how telepathy works. This is what people who have acted as channels say happened. Their vocal chords are somehow manipulated. I think psychic communication, as Mitchell and Olaf Johnson have shown, is the best possibility. Mitchell felt some reservations because of some foul ups in the way the experiment was performed, forcing them to interpolate some data, but the experiment still indicated what they were looking for.

Triad: Do you feel the mystical-drug-psychic-science fiction consciousness of the last decade is somehow preparing us for a new understanding of UFOs?

Z:: Yes I do, but I do not feel that progress can be made through psychic parlor games or the unscientific use of drugs. Mitchell expounded on this and I think along the same lines. These things demand a scientific approach, intense commitment and thorough investigation.

Let me expand for a minute about communication by channels. A man will supposedly enter an altered state of consciousness, his voice box will be taken over by an alien being who will then communicate using the English language. The interesting thing is that some experiments have connected observers of the phenomena by phone while they were in opposite ends of the U.S. They found that exactly the same thing was said simultaneously at both sites. This is all well documented by Brad Steiger. He can be reached in Dacorra, Iowa through *Other Dimensions* and he'll also be at our world conference.

Triad: What do you think would be the result of contact between aliens and our governments.

Z:: Total disaster. I don't think man has developed to the point where he can accept these things. This perhaps explains their restricting their contacts to this profound manner. We may be able to send man to the moon but many of our basic drives haven't changed a bit. Because a seven year old child has the physical strength to steer an automobile doesn't mean he has the wisdom or judgement to do so. I feel there is a tremendous gap between our technical abilities and our human potential to appreciate our fellow man. Perhaps they're waiting for us to catch up with ourselves and hoping we don't extinguish our species.

Triad: What do you think is behind the sightings?

Z:: I feel the possibility of extra-dimensionality is excellent. There are a number of areas on the Earth known as "Devil's Triangles." The most well known is the Bermuda Triangle. There are six of these areas located symmetrically on the surface of the Earth and they may be points where time is somehow discontinuous. This may indicate a potential to transcend time.

I must explain that the AAS does not get deeply into UFO studies. We leave these to the good UFO organisations in the area. Our concept is that you can't command a UFO to land in your backyard for study, whereas you have material evidence of abnormalities in ancient societies. It isn't the archeologists fault, but twenty years ago they couldn't imagine what a spaceship would look like. Now you look at pictures of Skylab and...well I have a feeling that in the near future we'll see archeologists giving these things closer consideration.

The UFO organisations are *UFOND*—the Mutual Unidentified Flying Objects Network, *PEG*—the Public Education Group in Glenview which is the one Hynek is associated with and as a subgroup of

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which they've set up *The Center for UFO Studies*, and *ICAP*—which is headquartered in Washington, D.C. but has a branch in Chicago.

Triad: What happens to your ancient/modern parallels when present space hardware becomes obsolete.

Z:: I don't think the hardware will change radically. Just as men and animals tend to have their eyes in front and digital limbs, so our hardware will adopt a certain, basic form.

Triad: How have people been relating to Von Daniken's ideas?

Z:: Different ways. Some idolise him and over-commit themselves to a point where they have him saying things he didn't say. Others say, "The fool doesn't know what he's talking about," but the majority of these people were revealed by a study in Europe, not to have read the books. Daniken the skeptic of science rather than Daniken the believer in explanations is the important one. He served a good purpose by attracting attention to this phenomenon and breaking through the barrier of experts quoting other experts quoting other experts until a conclusion is based by averaging their opinions.

Triad: What has Daniken been doing lately?

Z:: *My World In Pictures* has come out in Europe. It's a recap of his earlier work with an expanded section of color photographs. His most recent literary production is *World of the Gods*. It deals with a series of tunnels he's found in Ecuador and Peru which have only been entered by twenty men in this century. Many of the artefacts seem to relate to some sort of visitations. There were a series of plates in one of the caverns in a language we don't understand and which current archeological and anthropological theories are agreed, could not have existed in that part of the world at that time.

Daniken has also produced a new film called *Chariots of the Gods* which is an extension of the first television production, and covers the subject far more thoroughly and in greater depth. The theme is exciting even if the execution isn't. Another television documentary is going to be aired on NBC called *In Search of Ancient Mysteries*.

Triad: Will there be any specials on the Great Pyramid?

Z:: Not as far as I know and I've been in close contact with Tompkins. He'll be attending our conference and has expressed a desire to accompany us on our expedition to Nazca. Von Daniken is also coming to the conference at his own expense, John White—who is connected with Mitchell's institute for psychic research, and Josef Bloomrich—a NASA engineer who's written a book *The Spaceships of Ezekial* where he examines the possibility that the Biblical reference refers to spacecraft are coming as well.

We've also been contacted by Fred Cudley of Taylor, Michigan who lectures on UFOs and Baird Wallace, and a Ruth Brody who runs a lecture bureau in Skokie and has two people who speak about their UFO experiences, a Phyllis Schimian and a Dr. Morton Fryer.



# MOCK

*Dr. Mock is an alias for a professor who teaches at a nearby, large, metropolitan college. This is to comply with his request that opinions given in candor should not be related to his public rôle.*

Triad: What do you think of UFOs?

Doc: Very little. Some farmers eat some moldy bread, some ergot and ergo, they start seeing frog eyed aliens behind every bush. A pilot starts moonlighting and he sees saucers or whatever else he's preoccupied with. The problem is, when you see a flying pink elephant you know you're crazy. When you see a luminous disc, misguided scientists have made it respectable enough to be mentioned and taken seriously. It's a symbol of this age, the tendency to extend our ethics, even empiricism, to the reductio ad absurdum and to our own injury.

Triad: Isn't there anything to it? What about mass sightings at football games as in Louisiana or those men who were fishing and were abducted or...

Doc: Collective spots before our eyes, though I grant there may be some sort of natural phenomena involved.

Triad: Even as natural phenomena, isn't it worth examining?

Doc: We do not know what causes hurricanes! We do not know what causes colds. This is far less destructive or relevant than either. At least the

approach the exobiologists take ultimately results in expanding our sphere of practical knowledge and results in definite benefits to ourselves. UFO studies are pie in the sky. A ruse for easy money or simply a surrender to childish wonder.

Triad: But don't flying saucers and intelligent beings seems the only explanation?

Doc: That line of reasoning is essentially theological. I'm an agnostic. Why posit powers beyond the natural when natural law suffices. It's a trait of aborigines to ascribe supernatural significance to improbable phenomena, not rational man's. I suspect some sort of psychosis byproduct due to media tribalisation.

Triad: Speaking of tribes, what about the idea that ancient astronauts existed?

Doc: Arrogance. This comes from the idea that because we have technology, we are somehow mentally superior to our neolithic forefathers. Untrue. They had the same capacities and, as hunter gatherers, far more time and a far better society for accomplishing monumental tasks. Think what we could accomplish if we weren't busy consuming and producing useless products such as automobiles. There is no need to bring in outer influences. Further, they all had imaginations and we are their descendants. Our dreams run in ancient ruts. Imagine how amused we'd be to have archeologists discover tapes of Star Trek or caches of science fiction books and conclude therefrom that we had been able to travel to the stars. Interpretations are also dependent upon certain preconceptions. As with the pink elephants, we avoid finding resemblances to automobiles because we know no highway system existed. 90 percent of all science fiction stories submitted to publishers of magazines deal with the theme of gods or god coming from an alien planet, with the Adam and Eve myth being the most popular. Why? Because our culture has grown from the early seed which worked within these symbols. We are faced with men who are insecure with technology and wish to infuse the softening glow of magic into its dictates, which are the dictates of reality. Others are perhaps attempting to assure themselves that they are somehow significant beyond function, that they have some sort of intrinsic worth by belonging to this club of descendants from men from the stars.

Triad: What would happen if saucers did land?

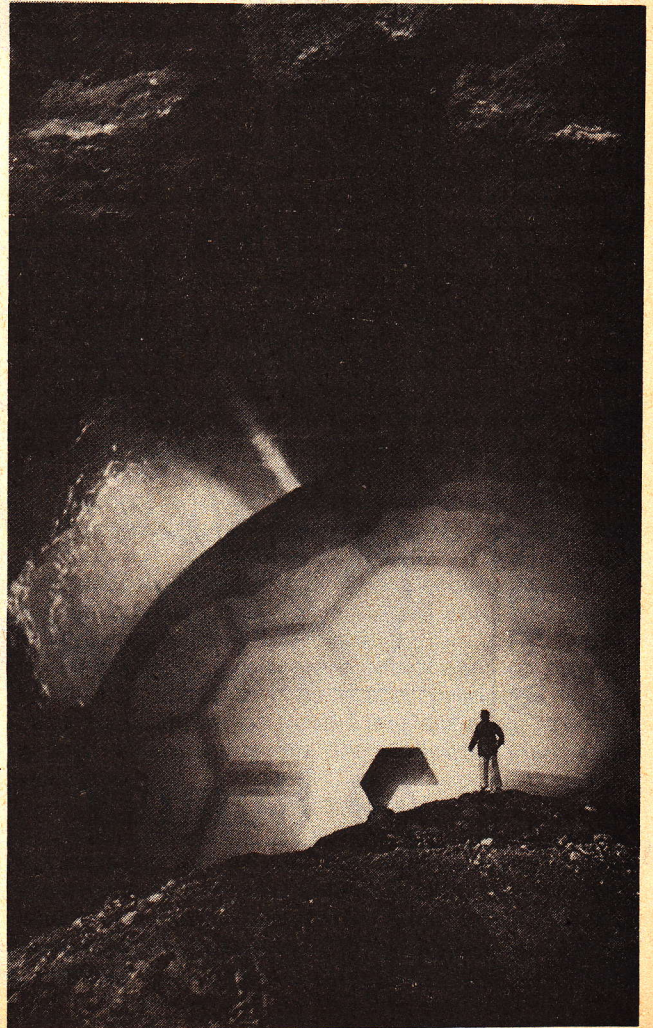
Doc: What do you think. A carrier would be sent out. Nixon would make a speech denying he's trying to take attention off Watergate. The aliens would be quarantined. Shots of the vice president waving through the porthole of the quarantine hut at the blobs. Kissinger would fly out and we'd agree to exchange water for diamonds, or whatever.

Triad: You don't seem to assume any moral evolution accompanying their technical evolution.

Doc: Why should I. What evidence have we that technology does anything except allow the limits of society as they relate to incompetence to be pushed ever further back—the Morlocks and Eloi syndrome. It allows further development, but it no more presumes it than the converse. The fact that

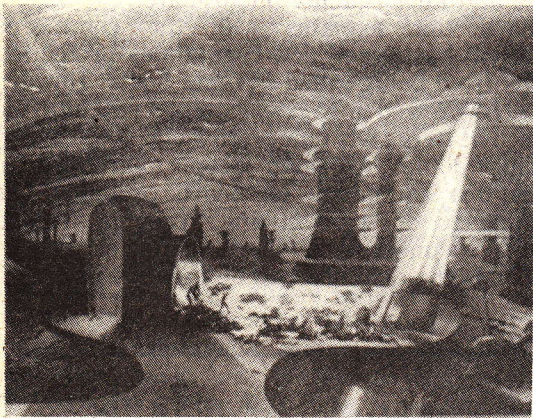
they haven't blown themselves up may simply mean that they all work for the same world government corporation.

Triad: Well it hasn't been much fun talking to you.  
Doc: Tough. Figure that if they were smart enough to get across the big spaces or big times, they'd be smart enough to know how to contact us without destroying our culture. As far as the psychic stuff goes, I suspect radios are a better bet, evolutionarily speaking, than telepathy. We may find a new level of reality at which information can be transmitted instantaneously but if we do, than we can probably send matter to. If that's the case than hardware will be the way to take advantage of it. I don't doubt that intelligence abounds in the universe, the stars themselves probably have a great time and Jupiter may crack open like an egg. But things we can talk to or would have the faintest reason for trying to? Sorry. I prefer my science fiction between book covers. The wonder of being on this colossal ship, the challenge of rolling out of control—lost among the stars, this is enough for me. There is no royal road to the cosmos! We should plan on no welcoming committees, just a relic or two preserved by the timelessness of space.



# EARTH NEWS

Unless otherwise stated, all news items discussed were provided by EARTH NEWS SERVICE—24 California Street—Suite 400—San Francisco—94111



Who says cargo cults are primitive aberrations—Major Donald Kehoe, director of the National Investigations Committee on Aerial Phenomena, says he wants to build a center in Texas “designed to attract the UFO aliens’ attention. Unusual structures and novel displays, including dummy UFOs on a landing strip, glass buildings housing displays of the development of the U.S., and a general picture of our civilization.”

About a mile away, a secret observation post would record the alien’s visit with presidential quality snooping gear.

Kehoe calls the center, “Project Lure.”

I think “Kehoeland” would be more appropriate. Tickets. UFO parking, is there intelligent life on Earth?

Allen Hynek’s recent appointee to the UFO Research Institute claims, “They are waiting to let us know they are here, but they’re afraid of us as we are afraid of them. The earth has a belligerent reputation in the solar system.” The spacemen are from Venus and are hiding in deep craters beneath Lake Huron and the North Pole. I don’t blame them.

“Ms Fleischmann is a little bit on the enthusiastic side,” says Hynek.

In the Hynek interview a project to communicate with submarines is mentioned. Possibly it’s project “Sanguine.” It’s been terminated after having cost \$57 million dollars. The plan was to cover the sea floor with underground antenna systems. More unreal than alien signals, is our own government.

ALIEN Communication Problem.—Boston psychologists determined that blacks and whites have a hard time communicating because they don’t look at each other at the same time. Imagine how easy it will be conversing with the first alien contact. “No that is not for eating, that is my wife...”

Dr. Condon, who gets almost a chapter to himself in Hynek’s book, claims the sightings all over the country haven’t shaken his belief, excuse me, disbelief one iota. “Eyewitness reports are unreliable.” The former president of the American Academy of Sciences thinks the one sure way of determining if UFOs exist (scrambling interceptors at a report) isn’t worth the trouble. Eyewitnesses unreliable, but if you can’t believe your eyes, what can you...

Paul Dean and Kenneth Souza have found a bacterium that could survive in the Jovian atmosphere, based on our present knowledge of that planet. Even more alien is something uniquely Chicago. A public relations man, in our city, Budd Arthur, has come up with the perfect new membership club for anxiety ridden Americans. Hate Incorporated. \$4 a year gets you hate mail, eligibility for competing in the most hated person contest and rights to participate in the festivities of Hate week.

The department of Health, Education, and Welfare is predicting that the various crises are going to cause a physical and mental illness boom. They’re evidently right. Still, it’s been found that Transcendental Meditation makes prison convicts more sociable and in the cell television keeps them less aggressive so the answer is clear. Go home and meditate on your T.V. You may not have any choice. Dr. Eloise Snyder of Penn State U. says that the energy crisis will seriously curtail travel, and socially acceptable ways for man and wife of getting away from each other will be cut back. People who are not really happy with one another will be flocking to the divorce courts.

Even if that doesn’t work, try to avoid going to the hospital. The Food and Drug administration reports that from 1963 to 70, at least 676 patients had died because of malfunctioning medical equipment, and another 10,000 had been injured. The absurdity is further revealed with a statement from the American Lung Association and the Federal Bureau of Radiological Health. They say a tuberculosis skin test is more reliable than X-raying and that the X-ray mobile units are more dangerous in terms of exposure.

If you do get a defective pacemaker or have a complaint about any consumer product (except cars, food, and drugs) call The Consumer Product Safety Commission on the following toll free number...

800-638-2666

If your a Phone Phreak who uses toll free numbers with the aid of your “blue box” to make charge free calls all over the United States, careful. The phone company is using wire taps to catch people suspected of defrauding the company.

A final note. Timothy Leary has recently stated that, “he would like to get 5,000 of the best people

together and build a space ship in the next 25 years that will get us out of the solar system and take us to a point where we can present ourselves to a higher intelligence." Anyone interested in going along should, "look around and decide who you want to spend the next 300 years with in a space ship." He interprets the comet Kahoutek as a signal to look toward space as the next frontier of human exploration. Perhaps Elson will find room on the "Spaceship" Kahoutek for Leary. There shouldn't be too much trouble since the voyagers are miniaturised and placed in baskets thus allowing room for 144,000 passengers. No astral escalator has yet descended on the town of McFarland as predicted.

Lunatic? How about Barry McArdle of Berkeley, walking around in his home made space suit trying to peddle land in the "Hartland" crater of the moon. "The government doesn't understand there are no laws for heavenly bodies," he said. Price is a dollar an acre. "Hello friends, this is Howard Miller speaking to you from the investment opportunity of a lifetime. Beautiful Lunar Land just a ....

3M has developed a plant growth regulator called Sustar that makes lawnmowers obsolete. Just spray a little on your lawn and the grass stops growing.

Another growth regulator of a different type is "Progestasert." It's a birth control device that works for one year. It's at least as reliable as the pill, and has no apparent side effects.

Combine this with a new service started in London, Ladycare, and you have trouble. The company performs testing to determine the sex of the unborn child early in the pregnancy. Since this is also the year that a human egg fertilized in a test tube survived for nine days after being implanted in a woman, women's lib may result in making man obsolete. The implantation process makes the significance of sex change operations even more interesting.

It's all in the eye of the beholder anyway. The ancient Japanese tradition of arranged marriages has been given new relevance by the use of T.V. Prospective newlyweds go to a local hotel and request a wedding. They are then shown some 3,000 videotaped interviews of possible mates. Their first meeting may be at their wedding. Japanese corporations are enthusiastic and are subsidising the service. Wives of the company directors manage the branch for the Mitsubishi Group.

While choosing your mate, have a "glorified T.V. dinner" as a student report recently referred to the mass produced, gourmet food business. Many expensive restaurants take part in this service. The next time the Chicken Kiev is cold on the inside, you'll know why.

Science News reports that Jerry Stachin of the Undersea Research Center has revealed that

porpoises, sea lions, and whales have been trained to retrieve dummy rockets. Whales were dropped from the program because, "they were too expensive and kept running off to mate."

Perhaps this explains why the commerce department has issued new regulations protecting dolphins from being killed by tuna boats. Howard Hughes has towed a mystery barge out into the Pacific. The barge has nine stories and is topped by a sliding dome. Although deeply shrouded in secrecy, the equipment on board probably has something to do with mining. They've trained primates to understand short sentences and to "read." Maybe dolphins can be taught to swing a pick.



Perhaps this relates to the incredible dive made down to the Atlantic Ridge by the Archimedes recently and the massive 6-year pollution experiment engaged in by Canada, U.S. and other countries. Project Jonah, an international movement to save intelligent sea animals may become a labor union / civil rights league yet.

Legislation introduced by Mike McCormack may result in the further use and installation of solar energy systems to heat and cool, homes and offices. Three mobile home companies are highly interested in research done at Georgia Tech for mobile homes completely heated by solar power. Combine this with the possibility of a new motor (called the "electro-magnetic association" motor which runs off four 6-volt batteries without recharging for ten years—invented by Edwin Gray of the EvGrav company of Van Nuys) or even the

# EARTH NEWS

Honda pollution free vortex combustion system and the fact that R.V.s are going to a plan whereby small bus bodies can be interchanged for the "home-bodies" and you have an interesting possible future society. The medium is the message but is the trip the destination?

Need a few more miles per gallon now? Cars will run on gasoline diluted by a certain percent of pure alcohol. Too much and you may burn your cylinders. We may all be running on alcohol anyway since garbage, coal, wood and so on can be transformed into methanol. Alcohol products are comparatively inexpensive and 10 per cent added to gasoline will make the gasoline burn cleaner. A new process mentioned in *Science* allows water to be mixed in with gas thus stretching its mileage. The old myth of instant fuel dumped in a tank of water may have some new twists yet. Water in your gas may dampen some spirits. Auto fires, especially of large American cars, is dramatically on the rise. Apparently the insurance is worth more than the car could bring on today's depressed luxury car market. Fires are often blamed on cans of gasoline carried in the trunk. Careful, you may be charged with a misdemeanor called "wanton burning" or the felony of fraud.

To prove big cars are out, we find that the British Royal family has been riding around in an eleven seat mini-bus chauffeured by Prince Philip rather than the numerous customary Rolls Royces. The reasons given are convenience and economy.

More to the point, a Cleveland Rabbi has demanded that funeral processions be banned everywhere as they now are in New York. The numerous, slow caravans simply can't be allowed any longer. Energy for the living! Horse drawn coaches are more dignified anyway. The Pope is using a horse drawn coach, it *must* be the wave of the future.

The Heavy Horse Preservation Society of Whitechurch, England, says horsepower is the ultimate answer to Britain's energy shortage. Each horse be used to produce 1000 watts per horse, their waste can be used for farming or fuel, their meat can be eaten and their hides used for numerous purposes.

The Equestrian Gap—The Agriculture Department calculates that if lack of fuel became total, it would take 30 X 10 to the sixth power horses and mules to bring in the harvest. The U.S. has 6 X 10 to the sixth.

To point up the horse crisis and the energy problem, two politicians are making a wagon train trek from Pennsylvania to Florida.

While they're horsing around, the natives and direct descendants of the mutineers of the H.M.S. Bounty (numbering 70 altogether) are in trouble on Pitcairn Island. Tom Christian said the islanders need 16 barrels of kerosene for refrigeration and 27 barrels of gasoline for electric generators and

transportation (there is one car on the island) Chances of getting the fuel are slim

Last month I mistakenly projected a new recording company for Dylan. It's new, but it's his own company called Ashes and Sand. Ashes will probably put out an album very soon and follow it with one of the present American tour. Columbia is nonplussed, claiming to have enough material to make nine more albums.

Those albums will probably be expensive. Prices are projected as soaring this year. *Zoo World* was told that prices will probably reach \$7 an album by the end of the year. Meanwhile the quality of pressing keeps going down.

A new four channel system called ambisonic is being introduced in London. It's supposed to be more realistic than quadraphonic. Isn't it wonderful to think you can hear terrible recordings with perfect clarity and with directional qualities.

Dylan isn't the only musical monument of note. It has been exactly ten years since the first Beatle's record was released in the states. Lennon's latest album "Mind Games" has already topped a million and the McCartneys have released their sixth album. McCartney has finally obtained a U.S. visa and come to New York for a visit. The obstacle was a marijuana conviction in England years ago. Paul mentioned a possible tour this spring and a possible, loose Beatles reunion.

Lennon still can't go back to England because of his drug conviction. If he returned now, he could probably not revisit the U.S. later. There's a major movement in England and Europe to get the Queen to pardon John.

Everybody seems interested in coming here. A representative of the Stones said that the group is considering headlining a nightclub show in Las Vegas.

Further south, the Chilean Junta has imprisoned Latin America's most popular folk singer, Angel Parra, in the Chabuco mine in the Atacama desert.

Country Joe has gotten burned in Europe. He fell into a wood burning stove on a boat in Amsterdam and suffered third degree burns.

Casting for Tommy is underway still. Ken Russel will be directing and Roger Daltrey starring. Ike and Tina Turner, Eric Clapton are signed and Mick Jagger probably will be. Ann-Margaret will play the mother.?

The Arabs may have the oil but, the Israelis have Uri Geller. Donald Gould of *The New Scientist* has pointed out that if Geller can blend cutlery and trinkets by will power, "as a good Israeli he ought to be out there by the caal twisting the Arab guns so they fire backwards." If that's not enough, the Militant Jewish Defense League has set up a paramilitary training camp in the Catskills for H.S. and college students. Courses will stress nationalism, karate, ordnance and religion. Israel Uber Alles.

# ratso's ??



## FEBRUARY

1, 2, 3, -MADURA

4- BATUKADA

Tues. 5, 12, 19-ALL STAR FROGS

Weds. 6, 13, 20, 27-ROSE HIP STRING BAND

Thurs. 7, 14, 21, 28-J.D., FOSTER, EASTMAN

(Also on 8th&9th) JONES

10, 17, 24-DAVID GROSS

11-KEVIN McCARTHY-PREMIERE

15-REDWOOD LANDING

16-DAVID GROSS

18-TRIAD PRESENTS:BOZO, BEEF FUTURES &  
PAT PEND.

22, 23- J.D., FOSTER, EASTMAN&JONES

25, -RATSO'S 4th ANNIV. PARTY!!!!!!

26- PHIL UPCHURCH & TENESON STEVEN

### ANOTHER DYNAMITE FOOD COUPON!!

Mushroom Stroganoff- with fresh mushrooms, sour  
cream, leeks, and herbs over home made noodles  
Includes soup, salad, and a glass of white wine...

ALL FOR ONLY... \$2.99!!!!!!

Normally \$4.99. Good every night in Feb. except Sat.

Dinner with strings: 6:30-9:30

dinner with strings nitely  
**2464 n. lincoln ave.**

# triad's choice

ARTIST	TITLE	LABEL
AMON DUUL II	VIVA LA TRANCE	UA
BACHMAN, TURNER OVERDRIVE II		MERCURY
BLACK SABBATH	SABBATH BLOODY SABBATH	WB
LINCOLN CHASE	LINCOLN CHASE AND YOU	PARAMOUNT
BILLY COBHAM	SPECTRUM	ATLANTIC
WILLIE DIXON	CATALYST	OVATION
GENESIS	SELLING ENGLAND	
HEARTSFIELD	HEARTSFIELD	MERCURY
HORSLIPS	THE TAIN	ATCO
LEO KOTTKE	ICE WATER	CAPITOL
MADURA	MADURA II	COLUMBIA
MAHAVISHNU ORCH.	BETWEEN NOTHINGNESS & ETERNITY	COLUMBIA
MANFRED MANN'S EARTH BAND	SOLAR FIRE	POLYDOR
LES McCANN	LAYERS	ATLANTIC
SHAWN PHILLIPS	BRIGHT WHITE	A&M
TERJE RYPDAL	WHAT COMES AFTER	ELM
SANTANA	WELCOME	COLUMBIA
SCORPIONS	LONSOME CROW	GRUNT
GRACE SLICK	MANHOLE	MOTOWN
VARIOUS ARTISTS	SAVE THE CHILDREN	
YES	TAILS OF TOPOGRAPHICAL OCEANS	ATLANTIC

2

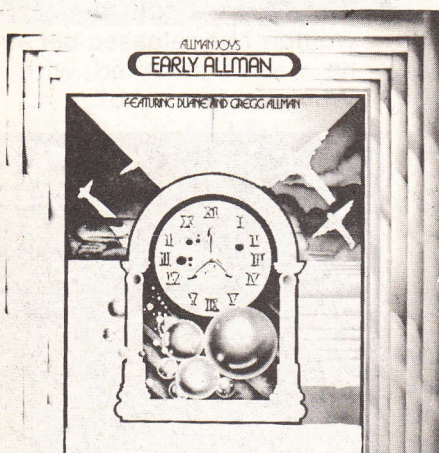
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# RECORDS

It seems like anybody associated with the Allman Brothers Band is so proud of them that they're making every effort to exploit them for everything they're worth. United Artists didn't want to release the old masters, but the liner notes admit they'll do anything for a buck. These are the Allman reissues currently in the bin. Caveat emptor.



**ALLMAN JOYS / Early Allman / Dial.** This issue was the surprise of the lot. The Allman's cut two albums for Mercury that were actually quite embarrassing. These are the least embarrassing cuts that those sessions produced. Unless you're the type of person that enjoyed "Dylan," avoid this record at all costs. Sacrificing one's idols is a harrowing experience.

## ALLMAN MANIA NIAL MA LLMANIA

BY GRAHAM CARLTON

### HOURLASS / UA (2 discs).

This was the Allman's before they officially became the Allman's, but Duane and Greg were there so that's sufficient grounds to push this. This is a, cut-for-cut, rehash of the 2 albums they cut for Liberty back in '68. The Allman's ability is glossed over by all kinds of quasi-hip crap which was what balding producers thought sold records back in those days. The set is awful, but collectors will find it quite easy to live with.



**DUANE ALLMAN / Anthology / Capricorn** (2 discs). This one is a good bet to invest money in. It appears to be a project conceived in sincerity and love all the way down to the liner notes. Cuts were culled from various sources and every effort was made to make Duane look a bit bigger than human by showing him in the brightest light possible.



**ALLMAN BROTHERS / Beginnings / Atco** (two discs). Atlantic comes thru once again with the consumer in mind. This set goes for \$6.98 list and is a reissue of the Allman's first 2 albums for Atlantic ("Allman Brothers" and "Idelwild South") which were real classics. As is the case with real classics, they can't be found anywhere.

# RECORDS.

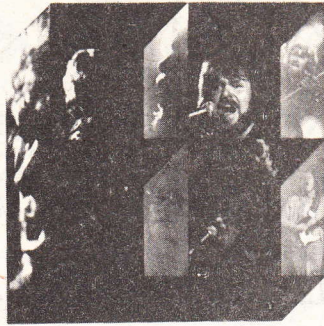
**CANNED HEAT / One More River to Cross / Atlantic.** Atlantic is getting to look like a haven for washed up '60's bands, with Jerry Wexler watching over production with his God-like hand. This album is a better comeback album than their last comeback album "New Age." As is the case with the other bands (like James Gang, Sugarloaf, etc.) that are trying to get a toehold once again, the main focus is teenybopper and bopper. Write this one off.

## SIVUCA



**SIVUCA / Vanguard.** After checking out the hokey liner notes I nearly put this one on the lay away shelf, but since there had been no flood of new releases I went ahead and played it. I wound up playing it over, and even over after that. Sivuca is a strange, but talented little gnome to pop out of Brazil. It's hard to believe he came from Brazil because he looks a lot like Santa Claus. He picks a sweet batch of guitar licks and scat sings better than the Pointer Sisters. It's impossible not to like this little dude.

## BACHMAN-TURNER OVERDRIVE II



**BACHMAN TURNER / Overdrive II / Mercury.** No wonder this band claims to be heavy duty, they're all more overweight than Leslie West. BTO takes claim to being a bunch of bubble gum addicts, even tho their music has slightly better tendencies. BTO actually seems to be the missing link between teenybopper music and moderate rock, which might explain why the "Guess Who" was making money in the late '60's before Bachman left. The best way for a good band to get better is to let them starve for a while. If we let that be the case with BTO—not only will they feel and look better, they might even become a better band.



**ROD STEWART - FACES / Coast to Coast / Mercury** (tape configurations on Warners). How would you like to buy into a real piece of sleeze? This is Rod and the boys at their absolute lowest, and it makes you wonder if the crowd is a bunch of loyal zombies or if they're hollering for blood because they got ripped off to the tune of six bucks a throw. The most disappointing thing about the album is the farce that Stewart said the album wouldn't be released because he wasn't satisfied with it. Who's fooling who?



**NATURAL ESSENCE / In Search of Happiness / Fantasy.** When poppa Nat and Uncle Julian produce and have Les McCann and Eddie Harris hanging around, do you think that sonny boy Nat Adderly Jr. would have a tough time getting his band on record? A clear cut case of nepotism, but not quite as disgusting as "Two Generations of Brubeck," where poppa Dave makes the mistake of letting his kids play hokey from school just so they can be on a record.

# RECORDS



**WALTER CARLOS / Switches On Back II / CBS.** It took five years for this sequel to happen. Tho it isn't what you would herald with the epigraph "Long-awaited," it's something that's nice to have around and listen to. Carlos gets extra credit for not being as conciliatory as his rival, Virgil Fox. Purists generally have no use for this electric frivolity; but quasi-classical music fans will be sure to have a good time dancing, balling, or playing around to this one. Who knows, "Suite From Anna Magdalena Notebook, Minuet in G major, Ann. 114" could very well become a hit single the size of "Dead Skunk."

**COULSON, DEAN, McGUINNESS, FLINT / Lo and Behold / Sire.** Ex-McGuinness-Flinters (guess which ones they are), plus a friend, produced by Dylan admirer Manfred Mann; turn in a whole bunch of Dylan songs. Done quite well I might add. Many of these songs are from Dylan's inactive period and they show that his brain wasn't fomenting all the time. In addition to that are several older Dylan songs, also well done. I think if they really made the effort, this hunch might actually "out-Dylan" Dylan himself.

**MAX MORATH / World of Scott Joplin / Vanguard.** Unfortunately for Joplin's descendants, most of his material is out of copyright. Otherwise, they would be pulling down a bundle in royalties. Morath is as good an interpreter of Joplin's material as Joshua Rifkin is, but the two really can't be compared because Morath is more into nightclub/cabaret type presentations. The sharpest factor on the record is that the production isn't guilded with nostalgic patronization, "just" a presentation of Joplin's music.

**THE INTIMATE P.D.Q. BACH / Vanguard.** Vanguard records deserves a ton of credit for guts for continuing to put out records in the P.D.Q. Bach series. Classical music lovers hate it. "Rockinrollers" don't listen to it. 99.9 percent of the music critics don't understand it. Radio stations don't appreciate it. And record stores never discount it. After wading thru all of that the result is that Vanguard puts out P.D.Q. Bach exclusively for me. You must realize that I'm not a selfish person and quite heartily invite you to share the experience with me. This stuff is really funny, better than Cheech and Ernie any day of the week.



# film film film

## ONE NIGHT STANDS

### PLAYBOY MIDNIGHT SHOWS

- 2/1 / Kid Blue & Vanishing Point
- 2 / Heavy Traffic & Magic Christian
- /8 / Repulsion & Dr. Strangelove
- /9 / Putney Swope and Greaser's Palace
- /15 / Passion of Anna & Persona
- /16 / Where's Poppa & Brewster McCloud
- /17 / Last of Sheila & Bullitt
- /22 / Romeo and Juliet & Brother Cloud and Sister Moon
- /23 / Midnight Cowboy & Sunday, Bloody Sunday

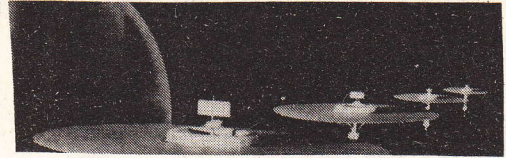
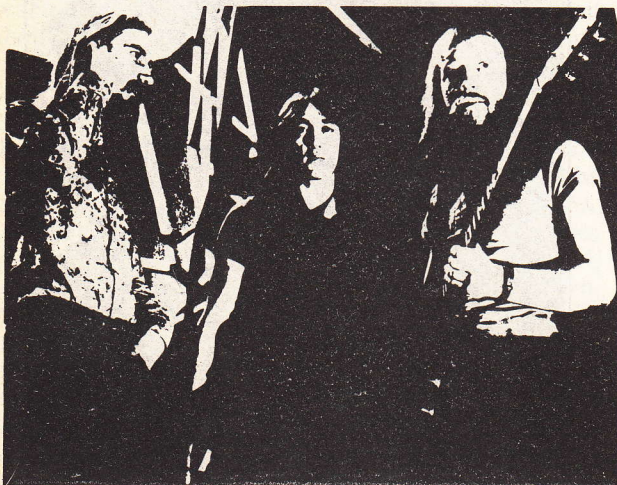
### THE ART INSTITUTE OF CHICAGO

- at 5:30 and 7:30 except where noted\*
- 2/ 1/ Stalag 17 (2nd show at 8)
  - / 6/ Winners of the Independent Film Awards
  - Pull My Daisy, Primary, The Dead, Prelude
  - / 8/ Memories of Underdevelopment [Cuban]
  - /13/ How Tasty Was my Little Frenchman [Brazil]
  - /15/ Sabrina (Billy Wilder)
  - /20/ Antonio Des Mortes (Glauber Rocha)
  - /22/ Emitai (Lord of the Sky-Senagalese)
  - /27/ Barren Lives (Nelson Dos Santos)

### Roger Park Library

Free Films for children at 3:45 Thursdays

- 2/7 Cold Blooded Penguin & Brats
- /14/ Rescue Squad
- /21/ Music Box & North Wind and Sun
- /28/ Madeline's Rescue & Paul Bunyan



### Field Museum

- 2/ 3/ The Living Jungle
  - 2/24/ Small World (Wildlife film)
- James Simpson Theater 2:30 p.m.

### MUSEUM OF CONTEMPORARY ART

- 237 E. Ontario Str. 943-7755
- 2/ 5/ The Grez
  - 2/ 5/ The Great Blondino & Bleu Shut
  - /12/ Quick Billy & The White Rose & Wormwood Star
  - /19/ The Flower Thief
  - /26/ Fireworks-Allures-Mother's Day-A Movie-Yantra
- Film Exercise 4 8 p.m. \$1.50 member \$1 students

### NORTHWESTERN FILMS

- 2/ 5/7 p.m. The Lower Depths
- 9 p.m. La Marseille (U. Center)
- / 7/9:15 Images (U. Center)
- /8/ 7 & 9 12 Chairs (Tech, Audit.)
- / 9/7 & 9 Nanook of the North
- The Bespoke Overcoat
- 11/7:30 Wilder Rider (German Dept.)
- 8 American in Paris (U. Center McCormick)
- 12/7 pt. 1 Ivan the Terrible
- pt. 2 Ivan the Terrible (McC. Audit.)
- /14/7 Swampwater
- 9 The Southerner
- /15/8 D'ybbuk & Killel Found
- 16/ 8 Pan American Film Series (\$1.50)
- La Grande Avventura (Thorne Hall-Chic.)
- /17/7 Go West
- 9:30 The General (McCormick)
- /18/8
- /19/7 Ulzana's Raid
- 9 Beguiled
- /21/7 & 9 I was Born (McC.)
- /22/7 & 9 Billy Jack (Tech. Audit.)
- /22/8 Festival of Dance Films (McC.)
- /23/7 & 9:30 Rebecca & Spellbound (Tech.)
- /25/7:30 Mathias Kniessel (Rm. ZE&ZF)
- /26/7 Diary of a Chambermaid
- 9 Elena et les Hommes (McC)
- /28/7 Wagon Master
- 9:45 Three Godfathers (McC.)

# FILM



## Film

*Sleeper*, by Woody Allen is beautiful. First of all, it's Woody Allen. There are numerous visual references and allusions to his earlier movies (such as *Bananas*, *Everything You Wanted To Learn...*, etc.) and the predictable problems of people being overwhelmed by huge—cosmic banality. All very much in the vein of his classic joke of the aliens who land in flying saucers and leave an ultimatum for the Earth to do their laundry. Like the other Allen films, there is some embarrassment, some personal fear, which Allen uncovers and blazes across the screen—causing you to roll out of your seat with dry heaves of laughter and tears in your eyes—thus causing the ushers to come up and ask you to leave. By the way, it's science fiction. There are references to: *The Sleeper Awakes* (by Wells), *Genesis II*, *Buck Rogers* serials (with Buster Crabbe), *Modern Times* by Chaplin, *Soylent Green*, *THX-1138*, and possibly *The Forbin Project*. This is not to say the film is derivative. The film is original and simply flips off comments on the various cliches and stereotypes that have developed in the realm of S.F. pictures. You leave the film feeling better and mildly cheered by the little totally true yet blushing sincere apolitical message at the end.

Another equally funny film is *Playtime* by Jacques Tati. For those who know what a Mr. Hulot film is, that's sufficient. For you others... The film is approximately 10 years old and depicts a Paris of the future which is essentially, identical to the Paris of today. It is utterly image and movement. The wry observations are timeless, the timing flawless. The direction is superb. The film is utterly sophisticated and yet fresh and reserved enough for

"little sister." One of those rare films where three different people can get together after the film and discover that from the wealth of material, they came away with three different, and excellent, pictures. Reminiscent of *King of Hearts*.

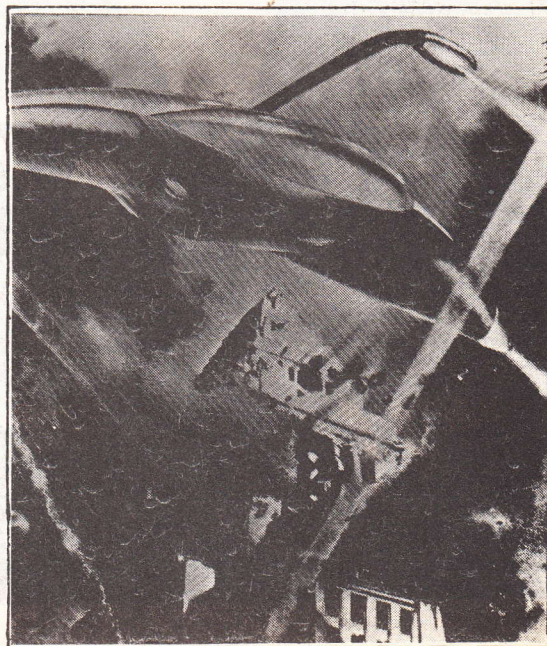
*The Exorcist* is a study in raw, cinematic power. Especially effective on Catholics with parochial school training and queasy stomachs.

I didn't think I could stomach another "Paper Moon" 30s-40s nostalgia picture and then...*The Stinger*. An almost perfect, classic *Movie*. Bob Surtees' camera work is phenomenally smooth. It's set and filmed in the big windy itself.

*Day of the Dolphin* is a George C. Scott picture. He's such a big star and he has such excellent taste that you know it has to be a very personal and touching film. Perhaps *too* touching?

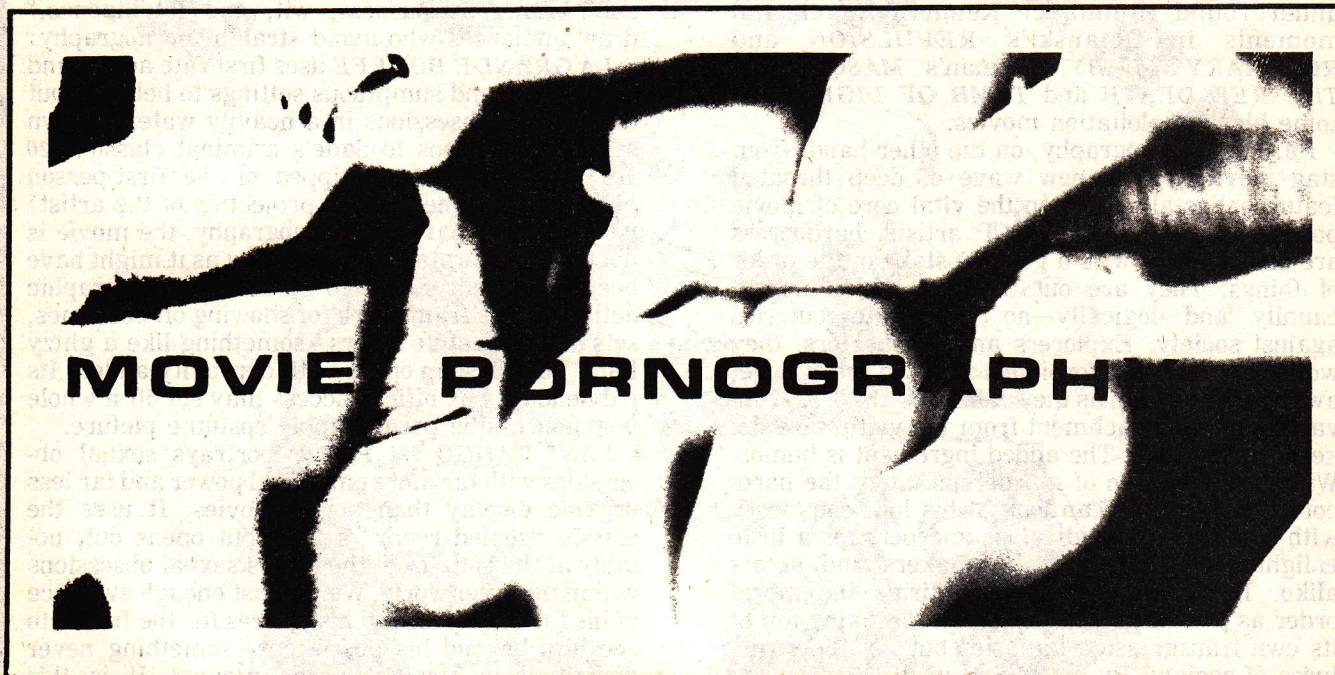
*The French Conspiracy* is at the Playboy. I'm beginning to get the feeling that Z has started some sort of intellectual genre picture, something on the order of revolutionary Hitchcock thrillers. *State of Siege*, even *Day of the Jackal*, seem to be the basis of the crew. The film was inspired by the murder of Ben Barka, a left wing Moroccan political leader.

A number of interesting S.F. movies (science fiction not San Francisco) should be coming through soon. Crichton's *Terminal Man* may be released by the time this is printed, Jodorowsky's *Holy Mountain* sounds like a fascinating piece of film and should be caught if it plays the Art Institute. *Zardoz* stars Sean Connery and is set in what sounds like one *very* bizarre future three hundred years hence. I think it's a John Boorman production. Also keep an eye peeled for *Les Noces Rouges* by Chabrol, and a new Orson Welles film called 'Tile' or file or tide or...



# FILM

BY RON FREIDELL



The spectre of pornography comes lurking along the horizon of "Order", cautiously gorging itself like some half-starved wolf. Its food is processed through media out of the raw materials of moral outrage and surfacing erotic energies. The wolf feeds in an increasingly leisurely manner as its orbit confidently tightens. Our sense of moral outrage and unleashed libidinal feelings rise up to meet it with a volley of stones and embraces.

The landscape of pornography is strewn with the warm and sticky dreams of criminals who commit their crimes in a cold rage, keeping the same kind of distance from the objects of their obsessions that an assembly line worker feels from the finished product rolling off the line—somewhere out of sight. The pornographic hero's real crime is not the act itself, but the passionate detachment with which he commits it. He takes his passions, like his victims, out of context. He collects them, removing them from society and the order of things—moral, social, legal. The artist, through his pornographic hero, realizes criminal fantasies for which he cannot be properly punished. We lash out at these media crimes with vague laws and a livid confusion of words (seeing the wolf as a cruel and dangerous beast to be kept at a distance and starved) or else we call for the freedom of pornographic artists to speak in the name of perceptual democracy—the wolf becomes a creature to be unleashed and in that unleashing (we must have faith) revealed not as

some lurking stranger but as the creature-part of each of us.

In either case our moral stances show how seriously we take mediated experience—with very nearly the same degree of seriousness as firsthand experience. Perhaps more, for—in back of it all—we feel awe and fear at that fascistic power (inherent in our primal obsessions) to overwhelm and unite us en masse—the ecstatic cries of the possessed at political rallies, football games, rock concerts—the passive aggression of a mass scream seeking direction. Pornography is one of the lids on the Pandora-boxed libido, the packaging of which we spend our lives manufacturing through our societal institutions. Pornography can be a tool for, or a crime against, the order of things.

It all depends on the core.

Criminal pornography has a core of absolute power and nothing but murderous contempt for the structures of human society. "CP" is a celebration of and invitation to commit all manner of crimes against the state. The artist acts out what society has defined as crime, in the form of his personal obsessions carried out through all possible violent variations unto death. The victims of these violent sexual assaults are total victims. They receive no pity from their tormentors, who regard them as animated fetishes to be poked and peeled and punched until worn out. Some examples of CP in

# FILM

literature: the works of Sade, some of Genet, *THE STORY OF O*, Artaud's theatre of cruelty plays. In movies there are glimmers of this in the work of underground filmmaker Kenneth Anger and moments in Polanski's *REPULSION* and *ROSEMARY'S BABY*, Corman's *MASQUE OF THE RED DEATH* and *TOMB OF LIGEA*, and some black exploitation movies.

Hardcore pornography, on the other hand, from stag movies to the new wave of deep throated features, has always been the vital core of movie pornography. Contrary to CP artists, hardcorers are businessmen with a genuine stake in the order of things. They are out there to make money, cannily and logically—no passionate outcries against society. Explorers and prospectors, they work their way into forbidden zones in order to get away with as much as they can. As with CP, sexual variation and detachment from the victim are the keys to the genre. The added ingredient is humor. Without the burden of murderous intent the hardcore pornographer can look at his lubricious work with a sense of the ridiculous and perhaps a little enlightened self-disgust—filmmakers and actors alike. The hardcore movie confirms the moral order as it transgresses that order, making fun of its own transgression fantasies but not the structures of society. By not taking itself so seriously, this brand of "HP" (Hard Porn) is more acceptable to people who enjoy a dirty joke every now and then. A hardcore porn movie is a pat on the ass of Order, a timid playful tap of disobedience.

Andy Warhol-y limpcore pornography (not softcore—i.e. *THE CHEERLEADERS*—which is diluted hardcore) features absurd humor, flaccid organs, lisping transvestite heroes and a continuing parody of manners, substituting indecent exposure and fondling passivity for the aggressive eroticism of other porno forms. Here, as in most pornography, *Woman* is the object of degradation. In HP and CP the woman is forced, by the man's fear and lust, to submit to sexual indignities. She either holds onto her moral view of things and suffers graphically (an extreme version of the soap opera heroine) or abandons her moral strictures and gives up her sense of self in a satanic joy at slavery and pain. The "LP" woman, be she a parody of a housewife or a movie star, is an outlandish imitation of femininity perpetrated by men who are, like all of us, trapped at some point on society's scale of sexual differentiation; unhappy with a claustrophobic definition of their sexual being, they go reaching across sexual lines back and forth in limp detachment, gasping and flitting around in tizzies or lying back barely breathing, ecstatically overwhelmed as the world moves boringly by. Sex is a negative, but still obsessive, drive. A road that must be taken no matter how many turns one makes along the way.

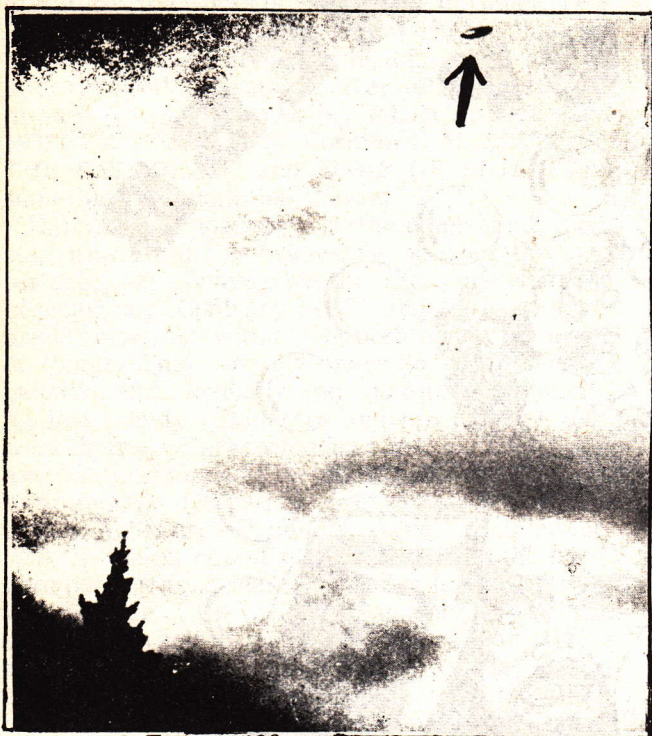
Beyond the criminal, the hard, the soft, and the limp there are movies which use pornographic obsessions and acts but (because of their technical skill, scale, seriousness, wit, and intelligence,) draw audiences who avoid straight pornography:

*LA GRANDE BOUFFE* uses first rate actors and technicians and sumptuous settings to help act out eating / sex obsessions in a heavily watered-down series of allusions to Sade's criminal classic, *120 DAYS OF SODOM*. Stripped of the first-person point of view (the hero as projection of the artist) necessary for hardcore pornography, the movie is not nearly as brutal and disturbing as it might have been. Its intent seems to be to use pornographic activities as a framework for showing off costumes, sets and attractive actors—something like a glitzy Lana Turner soap opera with depravity added. Its tremendous box office success may set off a whole new genre—the pornographic costume picture.

*LAST TANGO IN PARIS* portrays sexual obsessions with far more emotional power and far less organic display than porno movies. It uses the classic "sealed room" setting but opens out, notably at the end, to set the hero's sexual obsessions within the outer world. We get just enough evidence of his tortured past and his desires for the future to see him beyond his obsessions—something never permitted in straight porno movies. It is this identification with the tortured and torturing individual that audiences find so disturbing and fascinating. Far more disturbing than any item of straight pornography.

Most disturbing of all are the films of Luis Bunuel, the Spanish director who, for more than forty years, has been making movies which show the whole of society as pornographic. In *BELLE DE JOUR* he takes a classic pornographic situation, the innocent woman drawn into an ecstatic appreciation of the abnormal, and makes of it a surreal but disturbingly plausible happening. In *THE DISCREET CHARM OF THE BOURGEOISIE* he shows the pornographic desires of polite people surfacing all around them with savage absurdity. He sees our primal instincts as the foundation on which our moral societies are built: lust as the base for love, cruelty for kindness, prostitution for marriage, fetishism for religion. Institutions of all kinds are using the very drives which they condemn to give them life: institutions as outered negative versions of our instincts. This subversive perversion of the Id rules like a vast fascist government holding us in bondage between order and instinct.

And so we return to the roots of pornography with the roles reversed. Society has taken on the role of the lurking wolf closing in on our natural instincts, feeding off them and smothering them until they explode in the extreme often violent forms which we call crime and pornography.



*The UFO Experience*  
J. Allen Hynek  
Regnery Press \$6.95

The key word to Prof. Hynek's book is *credibility*. A credible scientist investigates incredible phenomena as experienced by credible observers. The information is processed in a credible methodology and exposted with care and concern. It's slightly frustrating that the most exciting parts of the book deal with exposing the incompetence of the U.S. Government, and the Air Force in particular, in dealing with the UFO phenomenon. Perhaps it's Hynek's training as an astronomer, where the slightest unexplained behavior (such as a minor eccentricity in the orbit of a planet) can lead to enormous discoveries and consequences, that inspires him to take such care in dealing with the residue of unexplainable reports.

I remember being inspired by a book by Ruppelt, *Report On Unidentified Flying Objects*, as a youngster. Kehoe also exerted something of an influence upon me. Hynek's book is not of this stripe. It is, essentially, a call to arms. Like Sinclair Lewis' novel, *The Jungle*, we have here an expose

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between Hear Here and Khaki

of bureaucratic bungling and deliberate pseudo-scientific obfuscation of a wildly important possibility. What Nader did for automobile safety, Hynek is attempting to do for the UFO problem.

The book is thorough and enlightening. I personally came away from it with the feeling that a) we probably are experiencing *something* extra-terrestrial (but in a familiar, undisturbing way. Like finding out that there are pre-neolithic hunting/gathering societies who have yet to be discovered living in dense polynesian jungles.) and b) that we definitely ought to be expending greater energy and care in investigating UFO reports when they come in. Unlike some texts that seek respectability when dealing with disreputable topics, the language never becomes condescending and avoids slipping into jargon and professional "winks" to colleagues. Hynek should be highly rewarded and commended for having the guts to put out this work which will result in some ostracisation by the professional community and ridicule by the government.

Other books recommended by Hynek are Bowen's *Humanoids* and Vallee's *Passport to Magonia*.

### BEYOND STONEHENGE

Gerald S. Hawkins  
Harper and Row \$10.

### INTELLIGENT LIFE IN THE UNIVERSE

I.S. Shklovski & Carl Sagan  
Delta \$2.95.

Anyone who has glanced at the paperback book stands recently has surely seen the plethora of books along the line that "aliens from planet X came and gave axes, hammers and transistor radios to primitive man." It doesn't take too keen a mind to analyze the bulk of these books as bullshit. However, the books are extremely popular as they do not touch upon certain fascinating subject areas. If you're like me, the books have sort on an unholy attraction: they've got logs of interesting facts but you wouldn't want anyone to catch you reading them. There are books on this subject, however, that are worth reading.

*Beyond Stonehenge* is a fascinating look at all those mysterious artifacts that "primitive" man has left us, brought to you by the mind that figured out what Stonehenge, the Neolithic circle of stones in England, was all about.

What makes Hawkins' discussions of these various mysteries and their possible meanings, is an assumption that he *doesn't* make. The anthropulps see "primitive" man as basically a stupid ignoramus. Hawkins does not. In fact, incredible intelligence was required to perform such engineering feats as the construction of the

pyramids with the limited technology of the time. *Beyond Stonehenge* is provokingly mind-boggling in several ways: one, it gives a perspective on where Man is coming from; two, in realizing how intelligent Man was, it forces us to re-evaluate many of our assumptions in all areas, and finally it offers great insight into the methodology of problem-solving, i.e. how can I figure out how other people think?

The other fascinating subject dealt with by the anthro-pulps is the existence of extra-terrestrial intelligent life. By far the definitive book in this area is Shklovski and Sagan's *Intelligent life in the Universe*. This is not an "I wonder if" book; it's a rigorous analysis. The basics of physics and the make-up of the universe are discussed. Definitions of "life" and the necessities for its existence are covered with clarity (both life as we know it, and or life as it could alternately exist).

If one would need to briefly summarize the tone of the book, three words would suffice: "one step beyond." Continually, the authors stretch our concepts. Assuming extra-terrestrial intelligences, how would they seek to find and communicate with other life-forms? Do I have psychological reasons for wishing to affirm or deny intelligent life elsewhere in the universe? and more. If you want to think about these things rather than have your intelligence insulted, opt for these books over the anthro-pulps.

PETER PETTO



#### CUTTING THROUGH SPIRITUAL MATERIALISM

Chogyam Trungpa  
Shambala \$3.95

Chicago is a great place for cynics; a certain attitude thrives here, a refusal to believe in easy solutions. And the spiritual scene—what there is of it—seems to reflect that basic skepticism. Somehow Chicagoans haven't gone in for salvation or enlightenment quite as much as the folks on either coast. The image of the blissed out and always high devotee of this or that guru just doesn't seem to fit the locale.

One reason might be found in the popular spiritual literature of the past few years. A lot of it has been very high-sounding; the blissful promises seem inviting, but possibly too other worldly and unreal; in fact, too simple. *Cutting Through*

*Spiritual Materialism* deals with current ideas about getting high and reaching enlightenment. The book, by Chogyam Trungpa, a Tibetan refugee and Buddhist Lama, is an edited collection of public lectures over the past three years. It's a far-reaching discussion of spirituality in the American context.

Trungpa's account of the *dharma*, Buddhist teachings, fails to offer bliss and tranquility; he warns us against expecting to find peacefulness. There's no discussion of the nature of the universe or the wisdom of the teachings. He goes straight to what's observable and functioning: he looks at Ego...

If we are speaking of a way out all the time, then we are dealing in fantasy, the dream of escape, salvation, enlightenment. We need to be practical. We must examine what is here and now, our neurotic mind... One must begin with the realization of pain, *dukkha*, suffering...

The chapters of the book—and the spiritual path described—deal with seeing our ego-condition and progressively unmasking its trips. So the beginning, far from blissful, deals with "surrendering, self-deception, the hard way." Only after such a rough start does he describe the compassionate qualities found later on in the path of generosity and, "the open way." But later stages of spiritual growth are pretty foreign to us; the book necessarily emphasizes the beginning, where we are now.

As in his earlier work, *Meditation in Action*, the exotic element is missing: no secret Tibetan rituals, no curious practices. Trungpa brings his understanding of the teachings and human psychology to the American setting. His repeated point, in fact, is that we need only examine our own quests and ambitions in order to understand the Buddhist tradition. The raw material for spiritual work is very close at hand.

The overall effect is extremely personal, sometimes almost embarrassing. I was reminded of Don Juan's seeming harsh treatment of Castenada; the same precision and strength of a living spiritual tradition is there, the same curious relationship between quite ready teachers and somewhat indulgent—but curious—students. We are confronted with the basic contradiction of trying to open to the unknown and maintaining, at the same time, that we really know what's going on.

We must surrender our hopes and expectations, as well as our fears, and march directly into disappointment, work with disappointment, go into it and make it our way of life, which is a very hard thing to do. Disappointment is a good sign of basic intelligence ... it is so sharp, precise, obvious and direct. If we can open, then we suddenly begin to see that our expectations are irrelevant compared to the reality of situations we are facing. This

# HARRY THE ULTIMATE

# RAT

(concl.)



Pt. I introduced us to Alex, a graduate student engaged in the predictable occupation of trying to find a grant. With the assistance of one Dr. Haines, he succeeds. He's then left with the problem of making up some research to account for the time and funds spent which, simultaneously, would not alter his pizza, scotch, and "leisure time" budgeting.

Enter, Harry, the ultimately normal rat. In attempting to design a simple yet profound experiment, Alex is forced to ask himself some simple, but profound questions. After procuring a second rat, slightly used by the lab next door, Alex makes the incredible discovery that negative reinforcement (PAIN) is inhibitory to learning except under ongoing circumstances of pain. Punishment precludes and eradicates learning for the joy of learning (an actual observation recently made in a series of human behaviour tests).

Pt. III concludes with Alex realizing the implications of his discovery, and his response to a suddenly altered relationship to Harry, and the world.

In the end, a Bold New Scientific Hypothesis emerged, (commonly known as Harry's Law): "PAIN (OF ANY KIND) INHIBITS AND DESTROYS THE ABILITY TO LEARN, UNDERSTAND, AND ACT, NOT ONLY IN THE PRESENT, BUT IN THE FUTURE," (In our original paper, of course, this was suitably expressed in four and a half long paragraphs.)

When it was finally boiled down and served up, it was so obvious that it was amazing. How could anyone have missed anything so simple for so long? It was the simplest and most basic, first, and definitely the last, rat experiment that should have been performed. The only good rat experiment was at last used up! From now on, rat experiments were dead; Harry and I shook paws.

Harry had his first drink that day. We toasted Ratdom's future liberally and extensively through out the nite, and far into the next day.

During the next week we rewrote and revised. Collaries sprang into view almost immediately. "PAIN IS A LITTLE BIT OF DEATH", suitably expressed, became five pages of tentative conclusions "for further investigation." By the use of noble restraint I managed to confine myself to ONE PARAGRAPH on: "The Role of Punishment, Pain, and Force in Education."

Quite frankly, the whole thing was beginning to stun me with it's importance. Here at last was Scientific (Incontrovertibly Scientific!) evidence of *How Fucked Up* things were. (I will gracefully mention here only: The common idea that people may be "Taught A Lesson" by having their teeth kicked in, their legs broken, or their children murdered.)

I wrote one paragraph on the subject "What Is Pain?," in which I suggested that it might be defined as anything unpleasant to the rat (or person): anything which he would avoid if given the choice. I wrote three sentences "suggesting" that "Harry's Law" MIGHT be applied to mental, emotional, or psychic pain, as well as regular old garden-variety, kick-em-in-the-balls pain.

At the tail end of one sentence I HINTED that Shock "Therapy" MIGHT NOT be very "therapeutic," and MIGHT NOT improve the ability of mental patients to learn, understand, or act.

I stopped right there: I was getting scared: really scared. I felt like someone who has just discovered that he has the only copy of a picture of the President Murdering Babies, together with PROOF of Who Killed President Kennedy: and some strange man with a crew cut and a dark blue suit is opening his kitchen window.

I tried to imagine what would happen if I published the thing. First, I couldn't imagine that "The Great Midwestern University" would publish it. Second, I felt that there was a fifty-fifty chance that the FBI might become very interested in me. Third, I was certain that there would be more than one rising young shock-therapist in the psychiatric section of some great Midwestern University who would feel certain that he could (and should) help me: even if I didn't want help.

I started to sweat.

A half a bottle of the universal solvent later I felt that both my brain and my confidence had dissolved completely. I noticed that there was a small trickle of blood running down the two fingers whose nails I had been chewing.

I went to see Haines.

The first thing he said was "You're over two months early." He even surprised me! I had never thought of it like that before. I had done it; now the question was what to do with it. I had even forgotten about the seven thousand dollars, the two labasses, and the labs for the coming year: they didn't seem quite so important right then.

The second thing he said was: "You know, I never actually expected to see you again!" By this time he had noticed that: 1) I still hadn't said anything, 2) My hands were both shaking, and 3) I was holding a sheaf of slightly bloody and quivering papers out to him in a kind of mutely confused and propitiative offering.

The third thing he said was: "Sit down and have a drink, my boy: What's the Matter? What have you got there? Have you forgotten how to talk?"

I gave him the papers in my hand, took the drink, drank it, and said "Thank You." By this time he had stopped talking.

Two hours later, he dropped the papers on his desk, extracted a pipe, matches, and tobacco from different random drawers of his desk, laid them carefully in some meaninglessly precise pattern in front of him, poured himself a drink, ignored it, looked at me, looked out the window, looked at me, looked out the window, and said: "You can't get away with this, you know. They'll squash you like an undergraduate."

In another two hours we had worked out a deal that we both thought might stand a chance. He would publish the paper under his own name as his own research in the biggest journal he could bludgeon it into. I was to be mentioned in several places as his promising young assistant who had, "contributed importantly to the research, theory, and conclusions." I was to publish the paper simultaneously in TRIAD under my own name, but a different title.

This way I could lay some claim to it as my own work, but I could not be held responsible; and would not be a target for ridicule, firing, or the funny-farm—and anyone who wanted to attack the thesis would have to attack Haines. (Haines couldn't be squashed with nearly the ease that I could.) If things got really tight, Haines could point to the TRIAD story, and claim that it was all a joke; that he had merely wanted to demonstrate the vicious

intolerance of the Academic Community for any idea that did not agree with their preconceived political theories. This way, we decided that anyone who tried to attack Haines with the article would be grasping the wrong end of the sword.

I went to bed that nite with Harry, two Labasses, and a warm glow of satisfaction. In the morning, a messenger arrived with seven thousand dollars, two bottles of Black Label Scotch, four Mushroom-and-Sausage Pizzas, the key to the floor above our lab, a contract with a private building firm for remodeling of said space, and a note that read: "Thank You, Allison B. Haines." (I had completely forgotten about the seven thousand dollars!)

When we left for the University of Puerto Rico the next day, we tried to leave Harry behind, but we couldn't bring ourselves to do it. Harry came with us, drank Scotch, ate mushroom and sausage pizzas, and "sun-bathed." (I could hardly claim that he got an actual sun-tan.) After about three days, we began to notice that Harry disappeared more and more frequently for longer and longer periods of time. Then he began to drag large pieces of particularly succulent mushrooms off with him into the greenery. Several days later the mystery was solved when a small, white, furry body (which bore a remarkable resemblance to Harry) started appearing whenever Harry did, but lingered two or three meters from us.

Harry had acquired a ratly Lady-Friend!

The long and short of it is that Harry has become a thoroughly domestic Family Rat and is many times over a Daddy. There was one tearful scene when we said good-bye to Harry. He took us to his burrow and showed us his rat-wife and his eleven tiny rat-children. His white fur glistened and his tiny body swelled with Paternal Bliss. He squeaked his joy and his happiness to us.

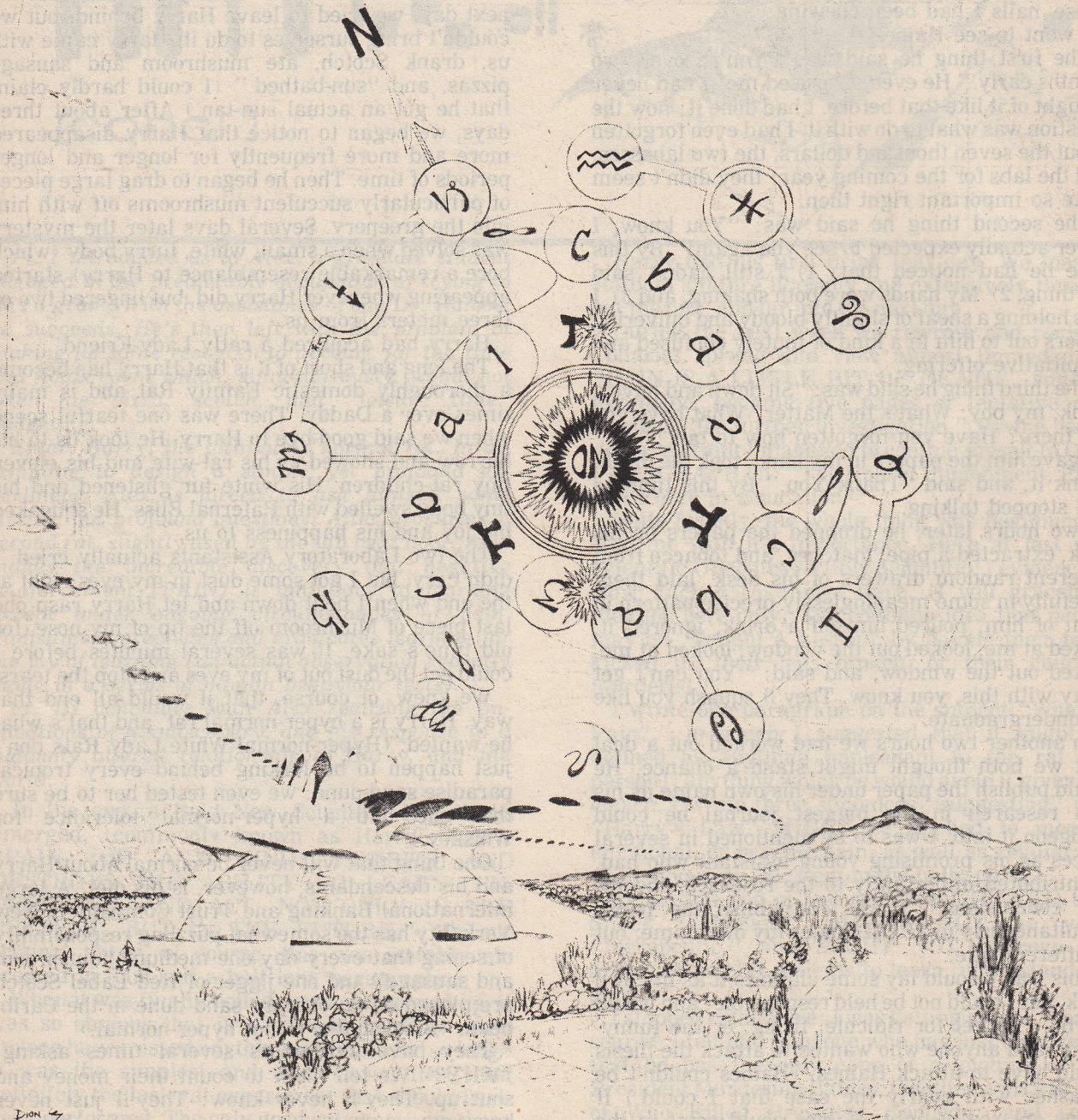
The two Laboratory Assistants actually cried. I didn't cry, but I got some dust in my eyes right at the end when I bent down and let Harry rasp one last piece of Mushroom off the tip of my nose, for old time's sake. It was several minutes before I could get the dust out of my eyes and stop the tears.

We knew, of course, that it would all end that way. Harry is a hyper-normal rat, and that's what he wanted. (Hyper-normal White Lady Rats don't just happen to be lurking behind every tropical paradise sand-dune: we even tested her to be sure that she had a hyper-normal tolerance for Whiskey.)

One thing that will never be normal about Harry and his descendants, however, is his diet. A large international Banking and Trust Company in New York City has the somewhat puzzling responsibility of seeing that every day one medium "mushroom and sausage" and one jigger of Red Label Scotch are placed on an obscure sand dune in the Caribbean. (Black Label is not hyper-normal.)

They have written us several times asking: "WHY?" We tell them to count their money and shut up. They'll never know: They'll just never know.

# The Triad Coloring Page



Eion

from the San Francisco Oracle 1968/Vol.1/1#12

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- ♃ JUPITER
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- ♅ URANUS
- ♆ NEPTUNE
- ♇ PLUTO

### PLANETS & KEYWORDS

- ☉ WILL, VITALITY
- ☾ RESPONSE, FEELING
- ☿ MIND, COMMUNICATIONS
- ♀ HARMONY, APPRECIATION
- ♂ ENERGY, ACTION
- ♃ EXPANSION, SPONTANEITY
- ♄ FORM, LIMITATIONS
- ♅ CHANGE, ECCENTRIC
- ♆ SENSITIVITY, CONCENTRIC
- ♇ REGENERATION, TRANSFORMATION



- ♈ ARIES
- ♉ TAURUS
- ♊ GEMINI
- ♋ CANCER
- ♌ LEO
- ♍ VIRGO
- ♎ LIBRA
- ♏ SCORPIO
- ♐ SAGITTARIUS
- ♑ CAPRICORN
- ♒ AQUARIUS
- ♓ PISCES

### ASPECTS & KEYWORDS

- ☉ CONJUNCTION 0° EMPHASIS, INTENSITY
- ☉ OPPOSITION 180° STRESS, AWARENESS
- ☉ TRINE 120° EASE, HARMONY
- ☐ SQUARE 90° DIFFICULT, ENERGETIC
- \* SEXTILE 60° HARMONY, ENCOURAGEMENT
- ∟ SEMISQUARE 45° DIFFICULT, AWARENESS

# T.S. HENRY WEBB GROUP



MIKE COSTANZO INTERVIEWS RICK CANOFF - MANAGER OF THE T. S. HENRY WEBB GROUP

Mike, Rick, why is it so important that the T. S. Henry Webb Group be billed as the T. S. Henry Webb Group and not band or as T. S. Henry Webb like it was when he first started out?

Rick, Because the players that make up the group have all added an equal share at this point to arrive at a group sound and a group idea as opposed to concentrating too heavily on Tom Webb or anyone else individually in the band. In other words, the concept was T. S. Henry Webb's music in the beginning and to take his music four steps farther. What has evolved today is a case where each person adds their particular part and section to a tune and they come up with something that each individual could not arrive at by himself.

M. Could you give us a little run down on how the group started and where it is now and what it's going to do?  
 R. T. S. Henry Webb started as a solo act at the Bulls and Ratsos', playing his electric piano and horns and doing his basic tracts of music with one person. Bass player Tim Wolco, guitarist Josh Leo and pianist-guitarist Mark Aldenburg came into the Bulls' and Ratsos' and sat in with Tom without really having a specific idea of playing in a band with him. At that point, the idea of putting a few of them together (namely Mark, Josh and Tom) was formulated, and Tim came in next on bass and Mike Leaner (who was the last to join) was suggested by John Geerber, who was formerly with the Flock as were Tom and myself. It evolved in Tom's basement with a track of about fifteen tunes to get together in as short a time as possible. It took them about three weeks to gather up about two sets. With a couple of amplifiers and hardly any P.A. system, they went out and performed in a couple of clubs --namely the Lottery in Aurora on one night's notice. The set went very well and they geared it toward the Chicago showcase at Ratsos' on July the fourth. The concept in mind being to play the music together long enough to evolve into a group--a real group--and, basically, Ratsos' was a taste of what was to come in the future. They had one strong set down by then, a 50-60 minute set of which most is still being done (with a lot of changes).

M. What do you see for the group in the future?  
 R. First thing I see is gearing toward a recording contract, which is why a tape was made and is airing now on Triad. This tape will be sent to every major record company in the country and every major PR head of every record company--if not the president of the record company-- will be hearing the group within the next two months.  
 M. Do you feel the tape alone will detract from the total performance since T. S. Henry Webb is a sight and sound rather than just a sound?

R. Well the tape is only a taste--a tease--for somebody who is interested in capitalizing on the talents of the band to come and hear it and see it and package it and try to get as much down of it on an album as possible. You can't do visuals on a record, but you can achieve the sound that they've made. I think the tape comes extremely close to what they're doing on stage.

M. Do you see a national tour in the near future?  
 R. I really don't see it quite that way. I see a record album being made with some very careful planning and a tour coming when the band is strong in markets where they have never played before rather than, perhaps, what Heartsfield is doing--which is going out and proving themselves to a lot of Americans that have hardly heard their records or only heard them a few times. It's like a new act coming in in second or third in a show. I think that's fine in certain instances, but with a band like the T. S. Henry Webb Group, I think a lot more promotion has to be utilized in order for the full effect of the act to be felt by the audience. In other words, people have to know what they're going to hear, for the most part, before they pay their money to see someone else and they happen to see them. I would like to concentrate on Chicago until that time comes--reach as many people here before we step out of the city onto a national basis.

M. How do you feel about the Triad concert and its whole concept?

R. I think the idea is fine and the idea that somebody in Chicago is concerned enough to try and put an act over in their home town that has only reached a small market so far (basically Lincoln Ave.)--and is trying to extend it to a larger market without the aid of a record company is admirable. I hope everything works towards that because there aren't too many acts that can do that. They don't have the strength to do that without a lot of bucks behind them from a record company.

M. What do you feel about the fact that your concert will be sound recorded on a multi-channel machine and video-taped?  
 R. The reason for the video-taping is that it's to be a sort of practice run for us if we want to run a simulcast, so you could show a complete concert in simulcast version versus showing one act of one group, one act of another group and utilizing maybe something like channel 9, where you would be getting the total metropolitan area.

R. I like that. I think the idea is great, especially for this type of act because it covers so many areas of music that it could be interesting for 45 minutes or something.

M. In closing with this interview, what do you consider the main purpose of the T. S. Henry Webb Group?

R. The purpose of the group is to communicate. We're trying to do a "people" thing and get to the people the best way possible and that's why there's the tape, the

concert, and hopefully there will be a lot more performances in the future that people will know about and can come see rather than be what was termed in 1969 as an underground act. We're an underground act that happens to be here now and would like to get out there now while the music is fresh. A year from now this music may be old and there may be a whole new set of music.

M. Will the Webb be changing with the times?  
 R. The Webb Group changes from day to day. Sunday night at Wisefools there will be a tune performed for the first time. Hopefully, every Sunday that we are there, there will be another new tune or a change in an old one because there is always an addition--the band doesn't stagnate. They don't keep their one set and keep trying to make that one set happen. It's always changing.

M. One last question, real quickly, what are the things going for you and what are some of the things going against you AT THIS POINT IN TIME?

R. Things going for us are basically the talent of five individuals, the talent of the five collectively, and the fact that the tunes are interesting and varied enough to please most any audience. Also, they have the desire to make it and get out there, which is very important--and a positive energy and confidence that they're really good before Rolling Stone says they are. There really aren't any negatives, there are obstacles in the way at this point--such as the fact that we can't communicate on a national level without the aid of a national record company. Competition isn't a factor, the band doesn't compete with any other acts in Chicago because it's too busy working on its own music to get into the race, you know--to be the top band in Chicago. It was nice of David Woods to write that article in the Reader, comparing us and Heartsfield, putting us together as the Best in the Midwest. It may be true, however it's not a force or an impetus. If anything, the fact that there isn't a competitive scene here for the band or anyone is almost a detriment. So I'll put that under the heading of Detriments to the group. There aren't enough bands that have enough guts to get out there and do their own thing or have enough resources to take a chance to perform their own music. There are a lot of people hiding --not performing. A lot of club owners are to blame because they won't open their clubs to something unless it's established. How does it get established unless it's getting a chance? So the only negative factor is a statement in communications. The media is so large and you need the means to project your particular idea over the air-

waves. Things like Triad will hopefully alleviate that situation.  
 M. Thank you.

# CURRENT EVENTS

## DANCE



### THE AUDITORIUM THEATER COUNCIL

2/2 8:00pm Viveca Lindfors- Theatrical montage,  
"I Am A Woman"

2/5 The Joffrey City Center Ballet. Nightly at 8:00pm,  
Matinees at 2:00pm. Repertoire: Facade, Confetti,  
Secret Places, Abyss, Le Beau, Danube, The Green  
Table (excell.), Sacred Grove on Mt. Tamalpais,  
Interplay, Trinity, Kettentanz, New to Chicago: The  
Dream (Sir Ashton), The Moors Pavane (Jose Limon),  
Parade (Leonide Massine), As Time Goes By (Twyla Tharp)

2/22 8:00pm National Folk Ensemble of Nigeria Presents,  
"Yoruba", a folk opera.

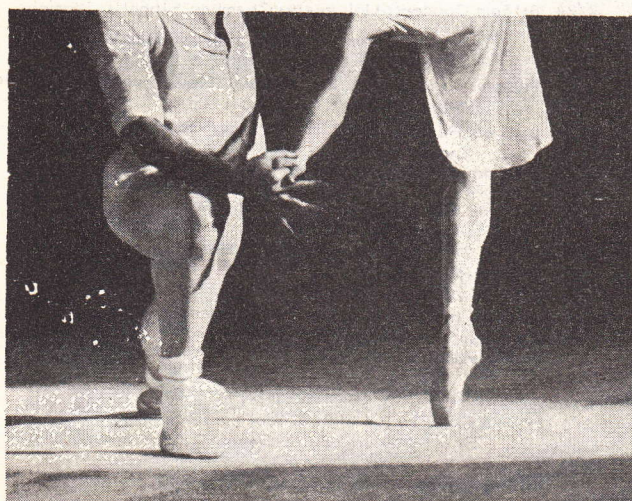


Photo by Herbert Migdoll

## MISC

### MISCELLANEOUS

MUSEUM OF SCIENCE AND INDUSTRY  
Boy Scouting Around the World

INTERNATIONAL AMPHITHEATER  
2/8-10 International Speed Show  
2/22-24 Cyclorama 74  
Also Professional Wrestling

McCORMICK PLACE  
2/23-28 The Auto Show

COLUMBIA COLLEGE  
469 e. Ohio st.  
2/1-8 Graphics Exhibit  
2/1-9 Aaron Siskind Photo Exhibit  
2/11-3/9 Photography from Czechoslovakia  
2/18-28 Student Works Show

### BUDHIST MEDITATION CENTERS

Chogyam Trunpa Rinpoche  
Tibetan Lecture Series  
2/8 "Psychology of Buddhist Meditation"  
Ida Noyes Hall Northwestern Univ. 8p. m.  
2/9 Tibetan Buddhism and America  
McCormick Place Mayer Theater 8p. mp  
2/9-10 Meditation in Action  
Wellington ave. Congregational Church  
9th: 12-5pm... 10th: 1:30-6pm  
Admiss for lectures: \$2 Seminar \$25  
For information or registration call  
971-0389 or 784-3439

### THE LEARNING EXCHANGE

Chicago: 273-3383  
Suburbs: 864-4133  
10 am-10pm 7 days a week  
A non-profit organization which allows  
people to share information on a wide  
variety of subjects in  
variety of subjects. A real asset to the  
Chicago area.

### OASIS CENTER FOR HUMAN POTENTIAL

Lecture 2/10 Joseph Cambell 7:30 pm  
Lawson YMCA, 30 w. Chicago, Gold Room  
Adm. \$3, call office for final time and place  
Modern Studies of Comparative Mythology  
2/9-10 Seminar: the Function of Mythology  
10am-6pm adm: \$90.

# CURRENT EVENTS

## Miscellany (contd.)

### FIELD MUSEUM OF NATURAL HISTORY

The Anniversary Exhibit (A sense of Wonder and a Sense of History) continues.

Janss Underwater Photography (till Sept. 29)

Winter Journey for Children- Desert People of

the Southwest: A self guided tour for children, thru 2/28

29th Chicago International Exhibit of Nature Photography

2:30pm 2/10 & 17 in the James Simpson Theater

Adm: \$1 for adults \$2.50 for families; 35¢ for children (6-17yrs)

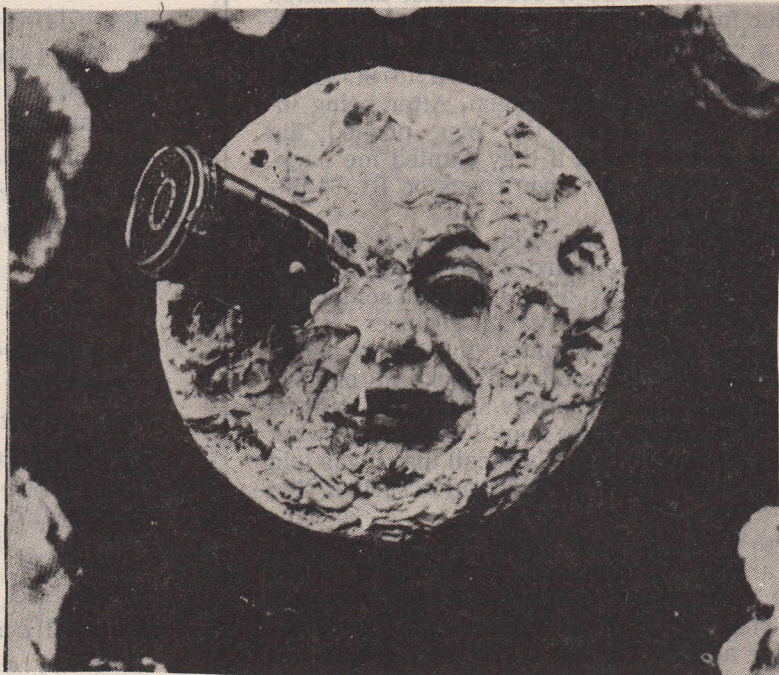
students (18 plus yrs) and senior citizens: free on all Fridays

### ANCIENT ASTRONAUT SOCIETY

2/14 "The Olmec, Americas Oldest Civilisation" by David Techter.

For further information write or call A. A. S., 22 s. Washington st.,

Techter. For further info, write or call A. A. S., 22s, Wash-  
ington st., Park Ridge, Ill. 60068



"That's partly true, but—My God, Ron—where did you hear that?"

"While walking to class I overheard someone talking about you. He's in the photography department. He knows you. He took the physical with you."

"Tremendous! Probably the whole photography department knows about it."

"What actually happened, Chuck?"

"Well, even though I was prepared to flunk the physical by putting the capsules of blood serum in my urine, I wasn't prepared to go through another day of grouping and groping. That was my third physical, you know. Albumin in the urine is not a reason for disqualification, but rather a reason for reexamination at a later date. When I met the bus at the "Moo and Cackle" parking lot with all the other depressed inductees, I decided that I was going to freak out at the physical and end this bullshit once and for all. I was having difficulty working up the state of mind where I could freak out until they told us to sign the security questionnaire."

"I refused to sign and they said, 'We'll have to consider you a security risk. Bring your pack and come with us.'"

"They searched me. I was freakin' and peakin' because I hadn't yet transferred the capsules from the pack to my body. If they found the capsules it might have meant jail. Also, if the freakout failed I would need the capsules to flunk the physical. Somehow I was able to secure the capsules without their notice. In so doing I was able to work up the nervous energy necessary to freak out. Almost too nervous to talk, I asked to see a doctor and asked the doctor for some tranquilizers. I melted to the floor in a catatonic fit. This was real. I had lost control. Soon I was being escorted to St. Louis County Hospital by paddy wagon. After being interviewed by a shrink, the pigs phoned the examining station to ask if they wanted me back. 'Hell no,' was the reply. Soon I was on Rt. 66 hitching to Chicago."

"I crawled into the back seat of a battered GM behemoth with a white-bearded, firey eyed dude at the wheel. Another hitch-hiker indicated something strange was about with his facial gestures. A long silence and a short while later, the driver pulled over to the side of the road and spoke in tongues. The other hitch-hiker promptly split. This went on for only "God knows" how long. I understood what was being said, but I can only recall that I was told to find the truth. THE TRUTH! and to spread, 'the truth.'"

"The driver drove on, in silence. He wouldn't answer any of my questions. I was still in shock from the freak out at the Armed Forces Examining station. This was too much. I fell asleep. The driver awoke me and let me off at the point where our ways parted, without my having told him where I was going."

Dear Triad

I enjoy your radio program quite a lot and I think the magazine is definitely improving.

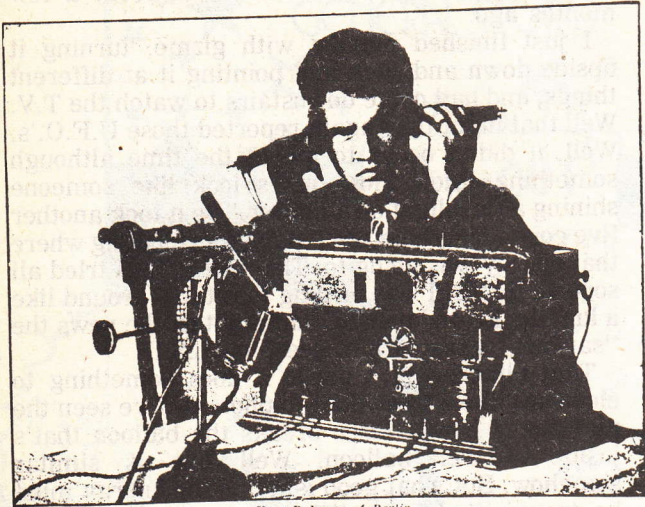
I especially like the fashion article. It really is true about the jeans. The last time I was shopping, the prices were outrageous. I wish they would leave something alone. Here are these establishment corporations taking advantage of the very people that are supposed to be undermining them. I also enjoyed the coals and plants article. I really was worried about mine and was going to throw it away.

The record reviews are, well, please do something about Graham Carlton. He doesn't like anything. Even if he does its in such a cynical manner that you don't want listen. If he writes a review, would he please say WHY something is bad rather than just calling it names. I particularly upset about his reaction to the McCartney album. I think he was just being perverse. Please keep up the good work. I mean, I'd pay money for your magazine. How do manage to put it out for free, especially with the paper shortage.

Thanks again  
Wings

Thanks very much Wings. If you liked the fashion article, catch next month's issue, it's going to be dedicated to fashion as well as celebrating Triad's fifth anniversary. Why'll I'm at it, the April issue will be on mysticism and upcoming issues will be dedicated to architecture, life styles, and recreation; all explored through Chicago people and places.

# response



Herr Ruhmer, of Berlin.

Hello Triad

Getting pretty slick aren't we? I mean, when will you start charging?  
George Fitzgibbon

Not in the foreseeable future, George. The "slickness" of the magazine is simply an attempt on our part to bring you an ever better product. The rest is simply a matter of style.

What is the highest quality German wine?

C.M.

In the past, it has been "Eiswein" but the Germans have instituted a wine classification system to that of the French, thus obsolescing the old categories to a certain extent.

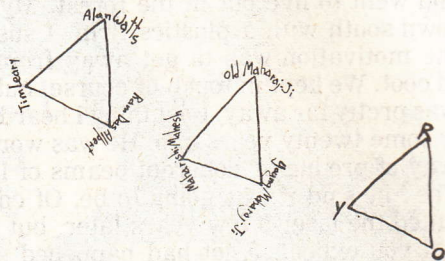
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Chicago, Illinois 60626

Dearly Beloved,

The last frontier of SPACE/TIME ... the MEANING OF RADIO ... FREE FORM RADIO ... It is our intent to encompass ALL MUSICAL FORMS ... for we believe that ALL Music is one CONSTANT VIBRATION, arranged and expressed in an INFINITE number of ways ... We have NO LIMITS and you have NO BOUNDARIES ...

29 x HUM ... whinny the pooh ... How Many Pod Me Whom ...  $\text{Om}$  sound aum om aumantra omantra omega, Alan Watts Speaks: "ARF!" Sri Sri Mahapyramid...

KA-ZAPP! → Ongo ma rinso al voodoo-bal hoopenuatl. Alcheringa. Three triads my head uses a lot:



I am 41 years old (Born 12:00 noon, August 17, 1932, in Rensselaer, Indiana), and thus grew up on RADIO rather than T.V. I am a radio, etc. Human brain evolving to adjust to and sort out and pick up radio and tv. wave transmissions. Importance of pineal organ in this process. Pick up on the knowledge dispensed by the young (kids' Lib!) Gurn Mahary-Ji and his Divine Light Mission Mahatmas. From Disney's Snow White and the 7 Dwarfs: "Ho-hum, da-doo-ley-dum, the words don't mean a thing! Isn't this a silly song for anyone to sing ..."

Shanta Shanti Shanti: "Ashanti: in old Shanti: Town ...". Music. Very tiny little subtle little faery-leprechaun tinkle-bell musics. Hum. Humpty Dumpty. Jabberwocky. Dead Hog in the Sunshine. Hum. About 40 or 50 miles from Chicago to Valparaiso.



So there I am, dreaming I'm running down the middle of some medieval German town with this crazy carpenter running after me swearing he's going to saw my head off. I'm still holding on to my useless, "thing that makes hole at a distance," when he beans me soundly. I usually wake up rubbing a throbbing spot on the top of my cranium.

I don't know why I keep having this dream. I mean who needs a long range hole maker anyway. A drill press I can understand. Perhaps it has something to do with the invention my grandfather left to me.

I guess it started with the old guy back in the thirties. You see he was going to invent television. He worked night and day on the idea, said it was going to make him famous. Well he was a little late. If he hadn't kept going out to the movies he might have gotten more work done but, who knows. So...

So next he tried to beat the big companies to the idea of color television. Didn't make it again. By this time he'd come home from his job at the cannery and just sit there watching "Your show of Shows." Of course I was born by this time and my father had had enough of gramps. Well the old goat retired and went to live out in the forest. My dad moved down south with a plastics firm. I suspect part of the motivation was to get away from the crazy, old coot. We kept in touch of course, but Mt. Rainier was pretty far away. Last thing I heard was in a letter some twenty years ago. He was working on some way of producing coherent beams of light. "Three Vee" he said it was going to be. Of course they invented the laser a few years later, but then what could you expect. A lot had happened since gramps had been in technical school and there was no way he could keep up on all the developments out there in Washington State.

I certainly did wander from my topic. Like I was saying, perhaps the problem has something to do with the machine gramps left. I never received much technical training. I think my father was soured on it because gramps pushed it so hard. My father in turn pushed literature. In any case, I seem to have this machine.

It's about six feet of assembled wires and blocks of metal. I've identified most of the blocks as some strange sorts of magnets the old duffer must have whipped up out in the forest. Anyway, you plug it in—flip the switch—it starts glowing and a globe of light appears half way down its length and then—nothing.

Or at least that's what I first thought. It gave off almost no measurable heat and did no measurable work. It didn't even hum. If it weren't for the globe of light you couldn't tell it was plugged in. It lay around for some ten years after the old man died (I suspect he keeled over when he heard the laser had been invented) and then I dusted it off one Sunday afternoon while cleaning out the attic.

It amused me somehow. That three dimensional blob of light was the darnest thing, just hanging there. I'd just pulled it out and played with it. Of course I kept trying to find out what else it did but never with too much success until about a few months ago.

I just finished playing with gizmo, turning it upside down and such and pointing it at different things, and had come downstairs to watch the T.V. Well that night they again reported those U.F.O.'s. Well, it didn't occur to me at the time although something said, 'those UFOs look like someone shining a flashlight on a mirror.' No it took another five coincidences before I started suspecting where that energy was going to. The next night I tried all sorts of things. I was turning that table around like a lunatic. Lo and behold, that night on the news the "saucers" gyrated like geese on L.S.D.

That clinched it. I guess it does something to electrons like a laser does to photons. I've seen the pictures of how a laser breaks the balloon that's inside another balloon. Well this is similar somehow. But what good is it? So the energy must be transmitted at a different level of space or something. So what? I tried applying it.

I went and took a piece of cellophane off a stick of candy. It had writing on it. I thought perhaps the beam would pick up the writing and I could use it for advertising. That night the reports were the same. "Max's chocolate kisses," were not emblazoned across the heavens.

I tried other things but, nothing happens. I suspect it has something to do with the magnetic field and ionization, but don't quote me. About all it can do is announce the opening of movies in Hollywood or shopping center unveilings. It just doesn't seem right somehow.

Well I guess that does it. The book on dreams says that writing a dream down clarifies it and makes it go away. I suspect I should sleep the sleep of the righteous for at least a week now. I think I'll fiddle with the gizmo a while before I go to bed.

A few dogs barked in the night huddled neighborhood. The ray was switched on. A few hundred miles away, above North Carolina, a luminous disc sprang into being. It swung to the left, then to the right, then it slowly seemed to fly forward as the temperature rose imperceptibly in the projector back in the attic. Upon being slightly touched, one of the magnets defocused and created six smaller discs in a "V" formation. It gradually drew back into alignment. The single disc skipped and swam through the clouded skies. At one point, the speed of the projection was so great that upon encountering a flock of ducks heading south beneath starry skies, the disc—rather than swerving around the obstruction like usual—continued on, slicing several ducks into strips with the unimaginable keenness of its edge.

# THE BIGGEST HAUL OF ALL

The '74 Toyota Long Bed 2000.

Its middle name means a load bed over a foot longer than any other economy-priced pickup's.

7-feet-3.9 inches, to be exact.

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The Long Bed 2000 also has the biggest engine in its class. Powerful enough for options like air conditioning and automatic transmission. And the biggest tires. And a big, comfortable cab.

Nice things over the long haul.

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Long on comfort. Long on power. Long on long.

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**ENGINE:** Type: 4-cyl. in-line, SOHC. Displacement: 120.0 cu. in. Compression ratio: 8.5:1. Horsepower: 97 hp @ 5500 rpm (SAE net). Torque: 106 ft/lb @ 3600 rpm (SAE net). **TRANSMISSION:** Manual: 4-speed synchromesh floor shift. Ratios: 1st 4.016, 2nd 2.509, 3rd 1.534, 4th 1.000. Reverse 4.571. Automatic: Console-mounted shift. Ratios: Low 2.400, Intermediate 1.479, Drive 1.000. Reverse 1.920. **REAR AXLE RATIO:** 4.111. **STEERING:** Recirculating ball, variable ratio 19.5-21.5:1. **BRAKES:** Type: Hydraulic 4-wheel drum with vacuum booster. Parking: Operates mechanically on rear wheels. **TIRES:** Front-7.00 x 14 4PR whitewall. Rear-7.50 x 14 6PR whitewall. **DIMENSIONS AND WEIGHTS:** Wheelbase: 110.0 in.. Overall length: 184.5 in.. Overall width: 62.3 in.. Overall height: 62.3 in.. Tread width: Front: 50.8 in. Rear: 50.8 in.. Bed length: 87.9 in.. Bed width: 56.3 in.. Bed height: 16.1 in. **CAPACITIES:** Fuel tank: 12.1 gal. Oil: 5.2 qts. Cooling system: 9.0 qts.