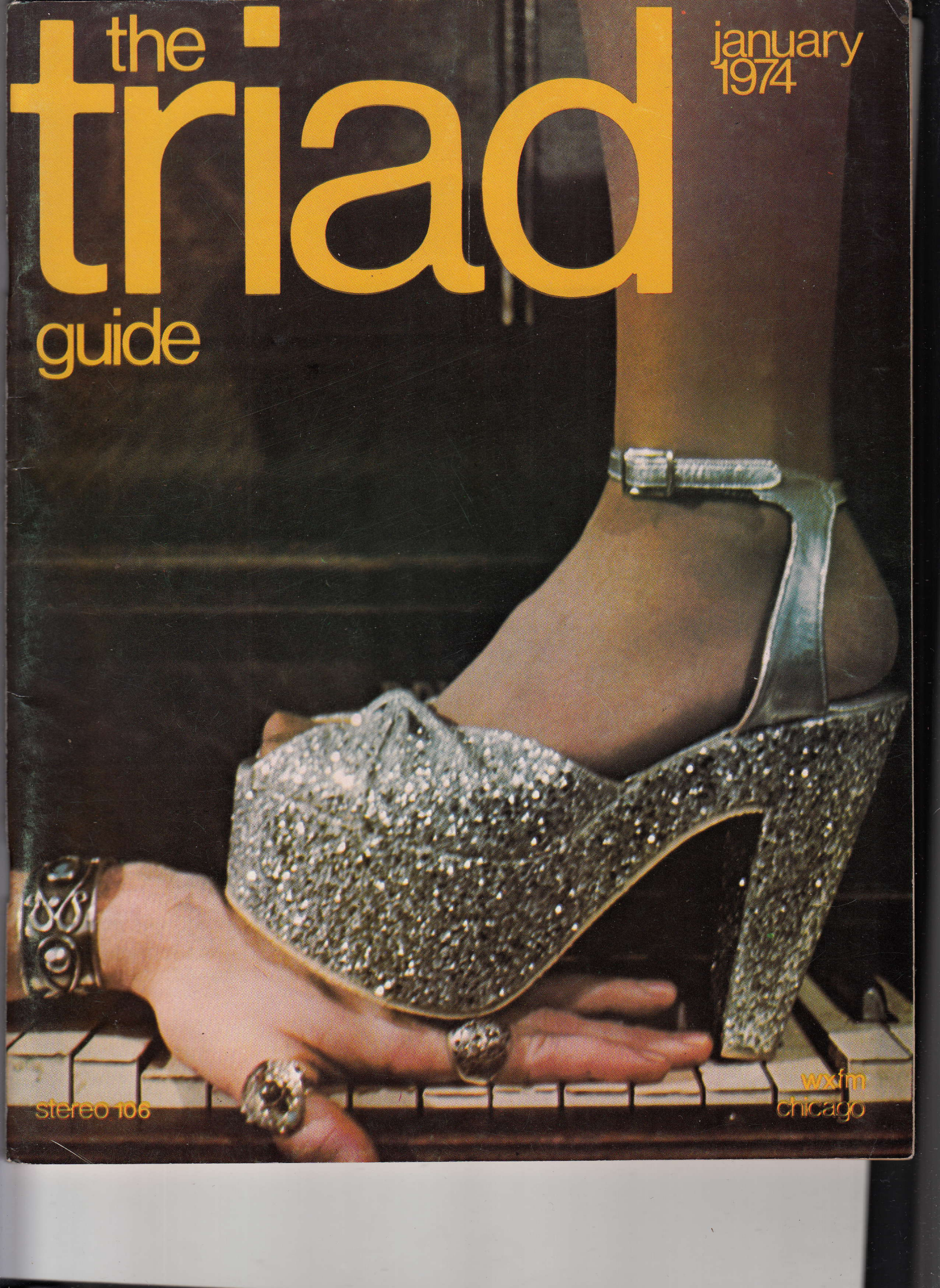


# the triad

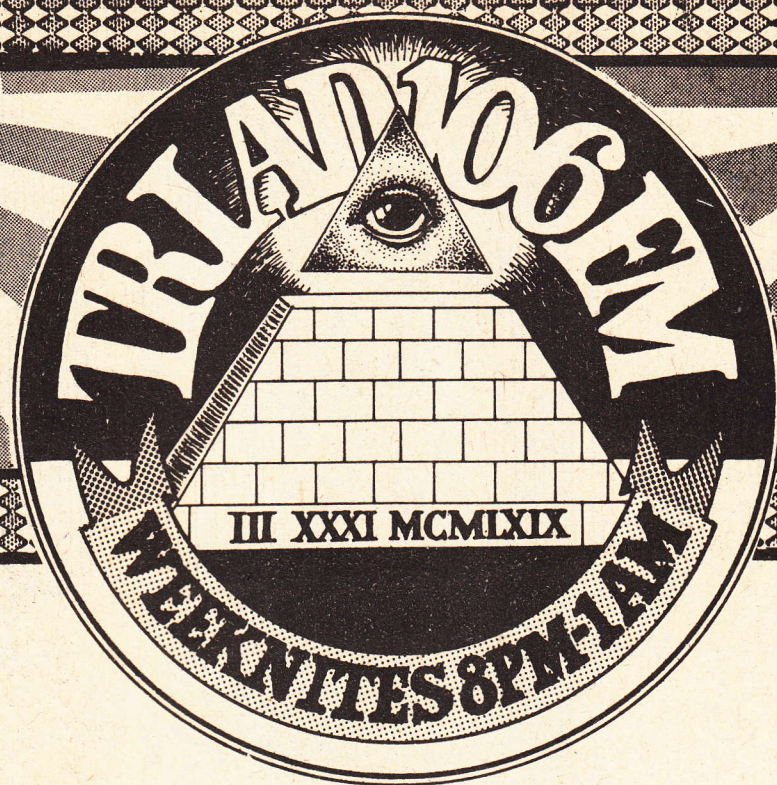
guide

january  
1974



stereo 106

wxxfm  
chicago



during the constantly changing and exciting

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ELECTRONIC EXPERIENCE,  
MELOW DOWN EASY,  
IMPORT OF THE WEEK:

*france, sweden, england,  
germany, hungary, poland,  
hawaii, and places farther out/in*

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ALAN WATTS SPEAKS,  
FOURTH TOWER OF INVERNESS

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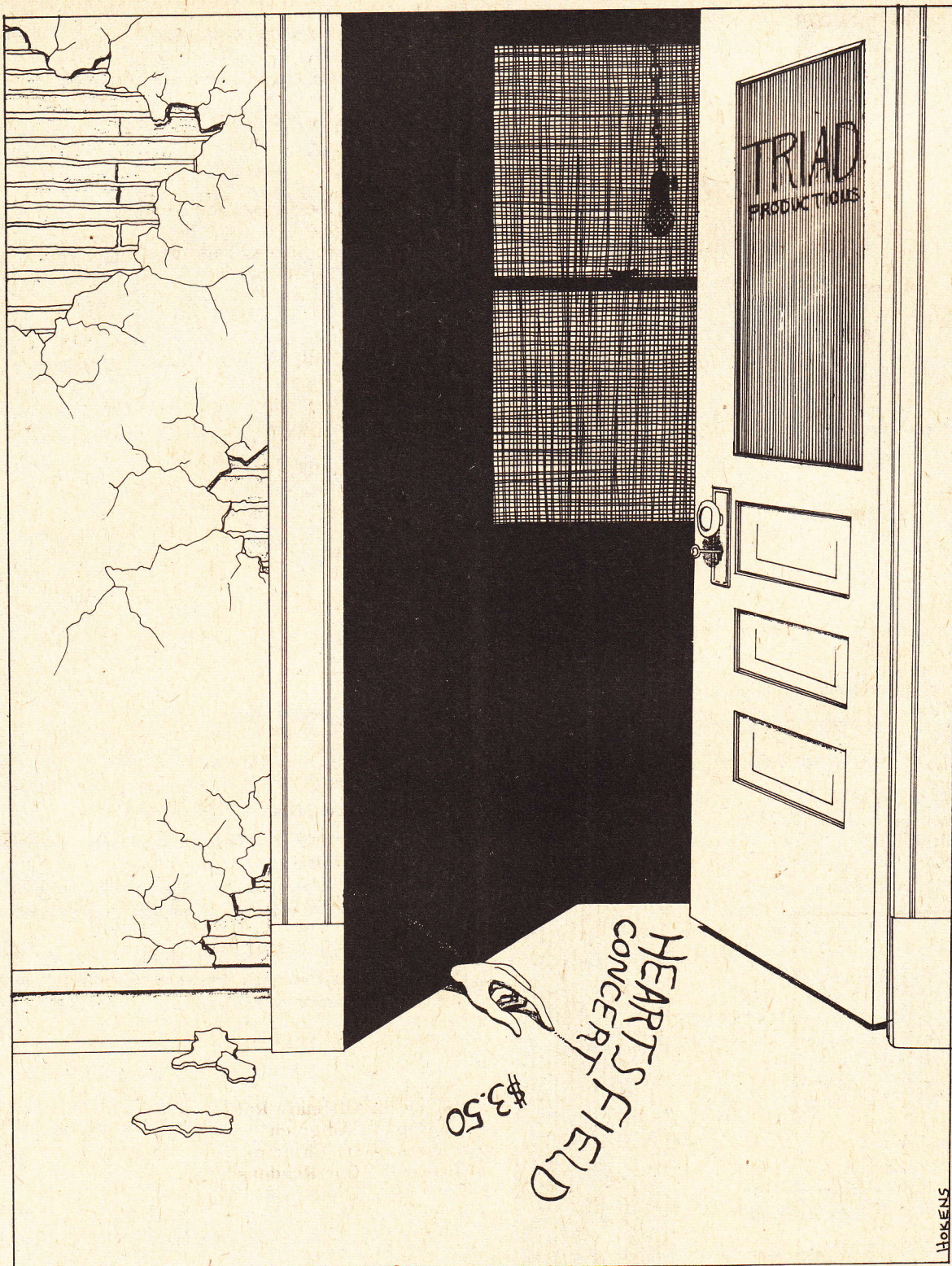
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HEARTSFIELDS last Chicago concert before their national tour. Tickets available at  
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Cover  
The Triad car of the year award goes to, the 1974 "Kahoufek" shoe. Shoe, courtesy of Peabody's. Energy Crisis, courtesy of the "Texas" way of doing things.

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Poetry by Our Readers

The Triad Guide is always interested in new articles. When you submit, please enclose a stamped self-addressed envelope and brief cover sheet on your background. Triad reserves the right to edit all contributions and does not assume responsibility for unsolicited materials. Triad does not generally buy unsolicited material.

# THE FOURTH TOWER OF INVERNESS



**EDITORIAL**

**EDITORIAL**

**EDITORIAL**

**EDITORIAL**

January 1974

*The Shape of Things Coming*

I visited the world of the future the other day. It happened to be disguised as the Rod and Custom Show but I recognized it anyway. At first it simply looked like a "fifties" festival, what with Wolfman Jack—Lassie—the team from Adam 12 and so on, but as Marshall McLuhan has pointed out, we can often see the future gaining on us in the rearview mirror of the past. I suppose the first clue came with Wolfman Jack. Even as the world of American Graffiti was the blueprint for the mutated society of THX-1138 (even as THX preceded American...) so the world of the custom automobile is a clear indicator of what's to come.

"What about the fuel crisis," I hear some of you scoffing. It's precisely because of the fuel crisis that rituals like the Rod and Custom will continue and become ever more popular. As we're forced to choose ever more practical and less romantic forms of transportation, our fantasies concerning the 'good ole days' will be ever more exaggerated. The customs are sculptures epitomizing American culture and its values in ways Calder has never dreamed. What's America? Ask "Big Daddy" Roth, ask Barris or Starbird. Starbird!!! Ask a Hell's Angel.

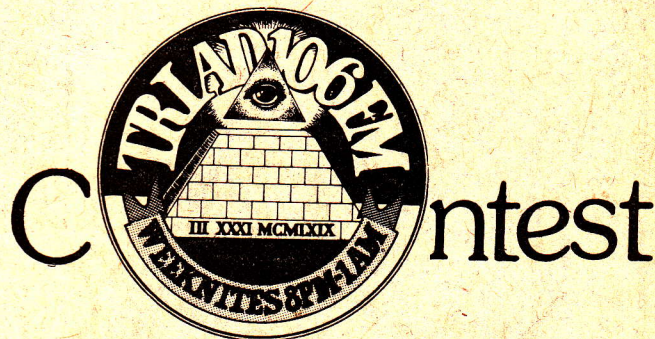
We had moon'buggies a decade ago, no wonder the "real" thing seemed so bland when it came. Ten years before the invention of the airplane, Adler flew an ad hoc (composed from what was available that would serve the purpose—function follows form) flying contraption further than the Wright Bros. managed to get their machine. A hundred years before the invention of the

*continued on* 95



**SPECIAL THIS MONTH**

Triad will present all of the winners in the *Downbeat* reader's Poll. That means: Sonny Rollins, Thad Jones, Stevie Wonder, Quincy Jones, Gerry Mulligan, Leon Thomas, Benny Goodman, Roland Kirk, John McLaughlin, Ron Carter, Ornette Coleman and, more...Be sure not to miss this special program done in conjunction with *Downbeat* magazine. January



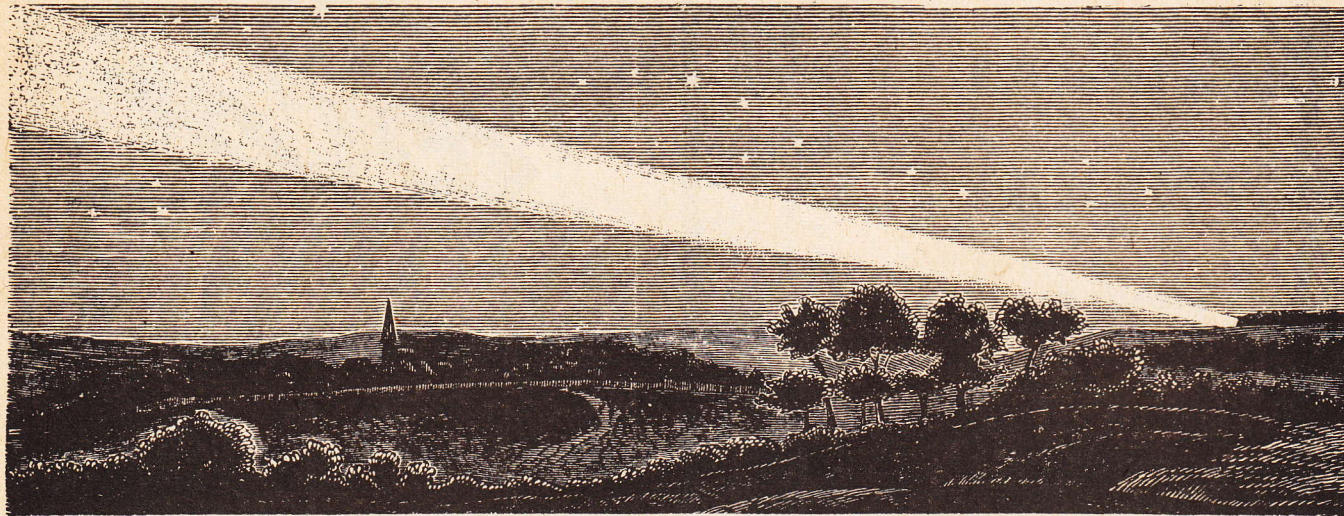
The incredible, perpetual Triad contest. For those interested, the winner of contest No. 1 will have his winning entry published next month. For you losers, more chances at those **BIG BIG BIG PRIZES!!!** First Prize—One L.P. per month for the next six months. 2nd Prize—Ten L.P.s (we don't want to encourage literary contest sharks). 3rd Prize—Seven L.P.s (what'd you expect, anyway?). This month the contest is.....

**A LIST OF ELEVEN TOPICS FOR FUTURE TRIAD CONTESTS**

thus making the contest, for all intents and purposes, eternal insofar as the twelfth contest of the year will always be this contest. Remember, limit yourself to one entry per month; include your name, address, and phone number.

Why Not?

# JANUARY 1974 ASTROFORECAST



Welcome to the new Astrological age. Over the next 70 years, 3 new astrological ages will begin. This is the 1st. The next will be the age of Aquarius, having a duration of 2,130 years. The last will be the great synodical age of the Sabbath. The age of Aquarius, does not begin at any one time. However, our grand conjunction in 10 degrees of Aquarius indicates that it has gained tremendous influence. The Great Sabbath begins in the year of 2044. This will be the time when 2 planets beyond Pluto's orbit conjoin at 27 degrees of Aquarius.

On December 27th, the Comet Kohoutek made it's conjunction with the Sun. A new era of 75,000 years duration began. There are 13 adverse aspects and 25 beneficial aspects. Thus, we see that during the course of this new age, there will be many good things happening to the world. Indications are that the more severe aspects will be manifest during the early portion of its space-time span.

Before we explore the events and trends of this new age, there are some important facts we must take into consideration. First of all, the Comet's path through space has deviated somewhat from the original projection. There are 4 different ephemerides of it's position being calculated. I am using the figures provided by the Adler planetarium.

Modern Astrology depends on Modern Astronomy. The Astrologers judgement can be no more accurate than the astronomical data provided. Due to the fact that this column must be submitted for printing long before *THE GUIDE* is distributed, I must use the most valid, projected figures. The original time of our Comet's conjunction to the Sun was

by grant wiley

2 hours 35 minutes too early. Thus, we can't rule out the possibility that this new time of conjunction (6:35 P.M. C.S.T.) may need further revisions. It's likely that any subsequent time revisions will be by a much smaller margin. Therefore, I believe that at least a few major events can be forecast.

The next bit of difficulty we experience is also very important. Kohoutek will make a conjunction to all the planets in the Zodiac, except for Saturn and possibly Mars. It has already made an opposition to the later planets. This will change the planets meaning. How great will this change be? Only time and much study will reveal the answer.

"In his infinite Wisdom and Mercy, the Supreme Creator has written his message in the heavens. In the course of time, His creation (the heavens) gives us knowledge." No matter how much I have learned about this Comet there is still a great deal more that I do not know. So what can I say? Remember this, the Astrologer does not write the message of the Zodiac, he only records and reads it. Astrologers have no previous records of this Comet. It must be understood that it is difficult to make valid predictions regarding its influence without considerable research. It seems as though divine wisdom has said, "O.K. everybody. I'm changing things now. There are facts that can not be revealed just now. Until you are wise enough, there will be some things you can't foresee. When you have gained sufficient understanding of this, your time of not knowing will pass." I will keep you

up to date on new information as it's forthcoming.

The new age will bring many new developments in government. Ultimately, governments—as we know them—will cease to exist. Socialized medicine will become a reality. Drastic revisions in the laws of Nations will occur. There will be relatively few laws passed. Most of the now existing laws will be repealed. Governments in general will become de-centralized. The administration of government will be done at the local level. The administrators of that government will regularly consult with the people. There will be a new medium of exchange. Money will no longer be based on the gold and silver standard.

Religion will undergo many changes. In November, I indicated that the Comet could be predicting the coming of the anti-Christ foretold in Biblical prophecies. It does. On June 1st, (approx.) in the year 1986, the planets Saturn and Mars conjunct at 8 degrees, Saggitarius. This is the point where the Comet conjuncted the planet Neptune during the Solar Eclipse of Dec. 24, 1973. Saturn then retrogrades. After going direct, it will return to 8 degrees of Saggitarius; on or about November 23rd, 1986. Mars, in 13 degrees of Aquarius, will conjunct that point in the Zodiac where 4 planets were gathered during the Comet's conjunct to the Sun. This indicates that June of 1986 will be the time when the anti-Christ makes his first appearance. Late October of 1986, will begin the high point of his popularity. The Comet, our extra galactic visitor, also foretells the second coming of a Christ. On Dec. 28, 1988, the planets, Saturn, Uranus and Neptuen gather together around the Sun Comet conjunction point (6 degrees Capricorn). In April of 1989, Jupiter opposes that point from 8 degrees. In Sept. of that year, Jupiter and Saturn will oppose that point in Cancer and Capricorn. This foretells the end of the reign of the Anti-Christ and the appearance of a person who may well be the reincarnation of John the Baptist. He will establish the fountainhead of what shall ultimately become the established religion of the time. In Feb. 1998, Pluto will be at the Neptune conjunct Comet point of 8 degrees Sagittarius. This will be the time when the new Christ will make his first public appearance. He will be 26 years old and will warn of disaster. This disaster will probably be a great war. (It will begin on a point along a line 67 degrees out of a due south line from Green-

continued on 9

# Tues 1

900 Chicago Music Scene  
Streetdancer "LIVE"

930 The Country Blues  
Of Tajmahal

1000 All About  
Dylan

music, readings, & insights

1100 Alan Watts Speaks

1030 Fourth Tower  
Of Inverness

1130 In Flight

with Jefferson Airplane,  
Sopwith Camel, Led Zepplin,  
Byrds, 2000 lb. Balloon

1230 Music To Go To  
Sleep By

Erik Satie, Shawn  
Phillips, Ravi Shankar,  
Heartsfield...

1255 Meditation

with Sri Chinmoy



4 HOUR SERVICE



*New York Dolls*

the dolls invite you to join them for  
a pre-New Year's Eve celebration  
at the Aragon Ballroom Dec. 29  
1106 West Lawrence



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wich, England. This line runs through the Middle East.) On June 1, 1998, this war or disaster will begin. It will reach its climax on or about Sept. 12, 1999; when Mars conjuncts Pluto at 8 degrees Sagittarius. The opposition of Mars and Pluto falls directly on the Ascendent-Decendant line of the U.S. horoscope chart. The conjunction of these two planets will directly oppose the U.S. Ascendent one year later. This foretells great disaster in the U.S. and the beginning of the end of its governmental system. Once again, the 24th of Dec. seems to be indicated as the time when a matter of great religious significance takes place. Pluto will reach 11 degrees of Sagittarius, on Dec. 24, 1999, falling on a point in line with a grand conjunction of Jupiter (ruler of Sagittarius and of all philosophical matters), Venus (peace love tolerance) and Mercury (mind, communication). This conjunction took place on November 14, and Dec. 24, 1971. (The Star of Bethlehem was the result of a grand conjunction of Mars, Jupiter and Saturn). When this happens the new Christ will be accepted by the masses and also be accepted as the true bringer of wisdom. The basic concepts he gives to the world will be in existence for thousands of years.

After the end of the great disaster, the president of the U.S. will resign or die. The system of decentralized government will be adopted. On Jan. 1 of the year 2000, Neptune and Uranus will form conjunctions with the planets beyond Pluto's orbit. These conjunctions signify the beginning of the positive side of the Age of Aquarius.

In general, people of the world will be critical of the government for the next 30 years. There will be world wide discontentment among the youth of the world. On or about Oct. 25, 1974, there will be a number of student uprisings all over the world. These uprisings will take place in Austria, Burma, Indo-China, China, and Argentina. There is a great possibility that similar uprisings will take place in the Soviet Union and in Egypt. Many national governments will collapse, due to financial disaster and/or revolution. Governments in the Arab world will be especially subjected to problems of this nature around the time of Dec. 17, 1974. This period in time will also bring new demands for peace. June 14, 1975, is another approximated date that will produce student uprisings, war, and revolution. The planet Venus redeems all of the bad aspects that make violence and war

continued on 11

# Wed 2

- 800 **The Glamourous Side of Rock**  
with David Bowie, Roxy Music, Lilac Angels, Pink Fairies, Mott The Hoople
- 900 : **The Best Of Sonny Rollins**  
(winner in Downbeat reader's poll = sax)
- 930 **Special Instart Programming**  
(music to watch TV by)
- 1000 **Korean String Music**
- 1030 **Fourth Tower Of Inverness**
- 1100 **Selections From The Choice 21**  
(see page \_\_\_\_\_)
- 1200 **Mellow Down Easy**  
mellow moods in blues and jazz presented by Ray Townley

# ratso's ??



## JANUARY HAPPENINGS AT RATSO'S

MON: STREETDANCER (Jazz)  
TUES: 1st, 8th & 15th ALL STAR FROGS  
TUES: 22nd & 29th GRACED LIGHTNING  
WEDS: 2nd RAVENSWOOD  
WEDS: 9th, 16th, 23rd & 30th ROSEHIP  
THURS: J.D., FOSTER, EASTMAN, JONES, WARREN  
FRI-SAT: 4th & 5th GERRY GROSSMAN  
11th & 12th GERRY GROSSMAN  
18th & 19th J.D., FOSTER, EASTMAN, JONES, WARREN  
25th & 26th JUDY ROBERTS TRIO  
SUNDAYS: JUDY ROBERTS TRIO



(Normally \$6.50 - Good every night  
Except Saturdays in January)

dinner with strings nitely 5-9pm  
**2464 n. lincoln ave.**

*continued from 9*

possible. This indicates that there will be a concerned effort to maintain peace, by a U.S. Emissary or International peace keeping agency. On Oct. 1, 1981 Jupiter will conjunct Saturn. In 200 years of U.S. History, this conjunction has foretold the death of the president. It will be death by assassination. The president will not survive Jan. of 1982. This aspect will also bring about the greatest economic mergers our nation has ever seen.

A series of great, natural disasters will occur in 1982. The world will suffer earthquakes, floods, and violent wind storms. China and Indo-China could suffer a disastrous plague. Greece and India will be hit by earthquakes. The west coastal area of the U.S., and the Eastern portion of the nation, will be hit very hard. The area of the U.S. between 85 degrees west longitude and 115 degrees west longitude will be fairly safe. The Middle latitudes will be safest. Even the central portion of the U.S. will be hit with floods, rainstorms, and food poisoning. There is a possibility that the geographic features of the Earth may be greatly changed.

We will enter the worst depression in our history, during the late part of Oct. in 1984. We will also suffer serious food shortages and plague. 1984 will also produce more earth tremors of a less monumental nature in the U.S. The Presidential election may have to be decided in the House of Representatives. A Presidential candidate having a totalitarianist political platform will be narrowly defeated. A two year period of civil unrest may occur. In the year, 1986, some important changes may occur in the U.S. government. Meanwhile...over in the Soviet Union, there will be serious disasters and earthquakes. One serious disaster will occur about 6 degrees west of Moscow. The world catastrophes of this period will be more damaging to the Soviet Union than to the U.S. The years 1981 through 1988 will be fatal to the Soviet political system. There will be a drastic repression of the people in 1981. The purpose will be to end the intellectual resistance to their system that develops in the last 6 years of the 1970's. This repression will spark bloody revolution. The "New" Russian revolutionaries will be hard pressed at the beginning but will prevail in the end. In 1988, the revolution will destroy the Soviet's government. A decentralized system of government will replace them. China will have a similar end some time beyond that.

1974 is going to be an important year. It will be a preview of the age to come. The Solar

*continued on page 13*

# Thur 3

800 **Quadraphonic Disc  
Transmission**  
(mostly in SQ)

900 **Chicago Music Scene**  
Graced Lightning

930 **Songs For  
Photographers**  
Paul Simon, Ringo Starr,  
Pat Sky, B. F. M.,  
Jackie McAuley

1030 **Fourth Tower  
Of Inverness**

1040 **New Sounds  
New Releases**

1200 **Music To Stir The  
Imagination**  
Bach, Miles Davis,  
Mahavishnu, Tony Scott,  
Stravinsky...

1250 **Meditation**  
with Sri Chinmoy

Eclipse of the Dec. 24, 1973, reveals a message of self-preservation. The places where tragedies strike *this* year, will be the places where the wise may find safety in the years of the 1980's. The early part of the 1974's will bring further economic difficulties to the U.S. The stock market is in for more trouble. There will be some serious disease epidemics, but our medical knowledge will end them quickly. New and better social security laws will be passed. Medical science will make a number of important discoveries. Our educational systems will undergo many needed changes. This will begin to occur on Jan. 2, 1974. The institution of marriage will undergo great changes.

There will be great changes in the Soviet Union's political leadership. Epidemics will be more serious there than here. A Soviet leader may die. The U.S. government will begin some very unlikely new international friendships. An understanding with the Arab world will be reached.

The Dec. 24 eclipse chart and full moon chart (full moon 6:36 A.M. C.S.T. 1-8-74) indicate the coming of a new Whitehouse scandal. It will be bigger than Watergate. Indications are that Watergate was used to distract public attention from this issue. Forged documents and tax matters are indicated. Other indications show that President Nixon's tax returns will not bear up under congressional investigation. This is, of course, assuming that he is still in office by then. There is an excellent possibility that Tom Ford will be our president very soon. If so...his term will be scandal ridden. In addition to this, we are shown that there will be a decline in the number of assaults on women and young people. Railroad accidents will be numerous. Railroad securities will decline sharply. Unemployment will skyrocket. Travel by water is especially well aspected in January. Conservatism in educational institutions will receive a sever setback. College educational programs will become more liberal. Hospital care programs will drastically improve. Prison reform is likely, so are prison riots.

The Sun enters Capricorn at 6:35 P.M. C.S.T. on 12-21-73. You will have to guard your health this year if you happen to be a Capricorn. Your hopes will be thwarted this year unless you are willing to work for what you want. You will be affected by the transportation crisis. You will overcome this by taking drastic action. In general, drastic

continued on 15

# Fri 4

900 Sounds Soulful  
Funkadelic, Counts,  
Willie Hutch, O Jays,  
James Brown....

1000 Rock Meets  
Flamenco  
with Sabicas & Joe  
Beck

1030 Things We Haven't  
Heard in a Long  
Time  
Mountain, Tom Rush,  
Rumplestiltskin.....

1100 Alan Watts Speaks

1130 Hendrix in Stockholm

1200 Electronic Experience  
Tonto's Expanding  
Headband

1230 Fourth Tower  
Of Inverness  
Complete Week



**SRI CHINMOY:  
SEER-POET EXTRAORDINARE**

In the November TRIAD GUIDE we introduced you to the author of our daily meditations, Sri Chinmoy. This was followed by the Master's introduction to the Bhagavad Gita which appeared in the December Guide. Both articles were coordinated with tapes of Sri Chinmoy on record, singing verses from the Upanishads and the Gita, heard over Triad Radio in November and December respectively.

This month we shall expand the theme of November's article on Sri Chinmoy as Seer-Poet by offering a number of poems written by the Master. This will be coordinated with a tape recording to be played on January 24, 12:30 p.m. over TRIAD RADIO in which Sri Chinmoy recites the poetry from his book MY FLUTE. In this unique recording, the listener's understanding and appreciation are immeasurably enhanced by the soft melody of the poet's own voice. This definitive interpretation of his own works by a Great Spiritual Master is of unparalleled significance from a literary and philosophical as well as spiritual standpoint.

If you would like a copy of some of the poems to be recited by Sri Chinmoy, send a stamped, self-addressed envelope to Sandy Balter at 1629 South Michigan Avenue, Apartment 107, Villa Park, Illinois 60181.

## MASTER

O Lord of Nature, sovereign Sun of all!

Who, if not Thou, will speak of Thee?

Thy smile of Grace through eternity

Frees all aspiring souls from night's dumb call.

Reality Unique! Thou art the ring Of the lowest chasm and spanless height.

In Thee they feel their haven bright;

In Thee all beings move and wave and wing.

To see Thy all-transcending mystic Form

No vision have we of golden gaze;

Thou art the Noon of all our days,

The veerless Pilot in our death's stark storm.

## KENNEDY AND CAESAR

Caesar's lofty message:

Veni, Vidi, Vici:

I came, I saw, I conquered.

Pharnaces, King of Pontus,

To Caesar lost the Race.

The sovereign of the Space Age

In dire silence uttered:

Veni, Vidi, Vici.

Before Kennedy's light,

Ignorance, the prince of Doom,

The frown of eyeless Night,

Covered in shame his face.

## I SING, I SMILE

I sing because You sing.

I smile because You smile.

Because You play on the flute,

I have become Your flute.

You play in the depths of my heart.

You are mine, I am yours:

This is my sole identification.

In one Form You are my Mother and

Father eternal,

And Consciousness-moon,

Consciousness-sun all-pervading.

## TOKYO'S GOALS

Tokyo hardly ever cries.

Tokyo rarely smiles.

Tokyo soulfully tames her outer life

Tokyo manfully braves her inner knife

Tokyo's outer goal

Is everywhere in the heart of nowhere

Tokyo's inner goal

Is nowhere near frustration, humiliation or consolation.

Tokyo's inner goal

Is in her mind's perfected Silence-Light.

## NAME

Kennedy, Kennedy, Kennedy,  
President Kennedy:

A mystic name that floats in the ether,

A giant name that swims in the sea of souls,

A dynamic name that stabs through human fears.

Kennedy, Kennedy, Kennedy,  
President Kennedy

A name that drinks God's Nectar of Love

A name that dances on man's hallowed thoughts,

A name kindled hope below, above.

## INVOCATION

Supreme, Supreme, Supreme,  
Supreme!

I bow to Thee, I bow.

My life Thy golden Plough;

My journey's Goal Thy soulful Dream.

Supreme, Supreme, Supreme,  
Supreme!

I bow to Thee, I bow.

Supreme, I am Thy glowing Grace.

My world Thy Feet of Light,

My breath Thy Vision's Kite.

Thou art one Truth, one Life, one Face.

Supreme, Supreme, Supreme,  
Supreme!

I bow to Thee, I bow.

## TO BE THE VOICE

To become the voice of humanity,  
He touched the Feet of God.

To become the voice of divinity,  
He breathed the Heart of God.

To become the Voice of God,  
He dined with the Soul of God.

## LENGTHEN AND LESSEN

To lengthen your aspiration  
Lessen your meals.

To lengthen your experience  
Lessen your sleep.

To lengthen your perfection  
Lessen your doubts.

## A DREAM POET

A dream-poet

Sows gold for others

And collects silver for himself.

A reality-poet

Sows lead for others

And collects diamonds for himself.

A God-poet

Sows fulfillment-smiles for others

And collects futility-cries for himself.

action seems to be the way to overcome the obstacles that 1974 will present. Changes for the better in romantic matters are indicated. This doesn't mean you will necessarily have to change romantic partners. It would be advisable for Capricorn people to not trust their luck this coming year. Leo people, it will be especially bad for you this year. You will find your personal charisma on a high cycle. This will help you to overcome adverse aspects in intra-personal relations.

#### FORECASTS FOR THE 12 SIGNS

**ARIES**—Your antagonistic attitude is beginning to fade. Make amends with those you have offended. Romantic relations will improve slightly. Matters of the home will require attention.

**TAURUS**—Unexpected situations will arise. Virgo people will bring good fortune. Answers to questions you ask at the time you read this are favorable. Avoid speaking in haste. You are prone to arguments this month.

**GEMINI**—There is danger from burns indicated. There is much good fortune awaiting you this month. Some new and lasting friendships can be made. Be sceptical of promises made by those in authority. Indiscrete actions may lead to scandal. This is especially true of Gemini females who are employed by Sagittarius or Pisces males.

**CANCER**—Misfortunes in educational and romantic matters. Gemini and Virgo will be ready for an argument. Cancer students may find it difficult to organize their class schedules. Don't try to carry too many credit hours. Some relief from a bad luck trend is likely.

**LEO**—Be creative and communicative. Your present romantic problems come to an end. Caution is advised. Excessive demands are made by you and can cause more problems. Job advancements can be forthcoming. Patience will be rewarded this month.

**VIRGO**—Marriage or romantic partner may be quarrelsome this month. You will find favor with those in authority. Co-workers may exhibit jealousy or start idle rumors about you. Capricorn or Leo may broaden your experience and help you, in overcoming your fears.

**LIBRA**—Difficulty in legal matters is likely. Communication with Leo is accented. Don't be afraid to abandon conventions. Friends that are far from you may return or communicate. It is wise for you to wait for the return of those you love most. That return may come soon. Professional status will get a boost.

# Mon 7

## 800 Triad For Train Freaks

with James Montgomery Band, Yardbirds, The Band, Paul Butterfield, Leadbelly

## 900 The Best Of Gentle Giant

## 930 Sounds From Across The Big Swamp

## Fourth Tower Of Inverness

## 1200 Sounds Natural!

with Don Robertson, George Russel's Sonata For Souls Loved by Nature, A Visit to Mother Nature Land with the Rascals, & Spirit singing of Nature's way

## 1255 Meditation with Sri Chinmoy

## 1040 New Sounds & New Releases

### THEY RISE

When the vital retires,  
The mind rises.  
When the mind retires,  
The heart rises.  
When the heart aspires,  
The soul rises.  
When the body aspires,  
God rises.

### THE SUPREME

Father, You are the Grace.  
"No"

Father, You are the Law.  
"No"

Father, You are the Birth  
and  
Death of Creation.  
"No"

Father, You are the Child  
of  
Your DREAM.  
"Yes"

### ONLY ONE THING

My body needs  
Only one thing: motion.

My vital needs  
Only one thing: caution.

My mind needs  
Only one thing: illumination.

My soul needs  
Only one thing: perfection.

### MY TASK

I ask, my Lord Supreme, I ask:  
What is my task, what is my task?  
"My child, try and cry to change thy  
face,  
And tell the world My Name is  
Grace."

Shall I succeed, can I succeed?  
"Why not, why not? My Breath shall  
feed  
Your life of love, devotion pure,  
Victory all-where when surrender  
sure."

The selection of poems in this article  
were chosen from the following  
books by Sri Chinmoy:

KENNEDY: THE UNIVERSAL  
HEART (\$1.00)  
MY FLUTE (\$3.00)  
MY SALUTATIONS TO JAPAN  
(\$2.00)  
THE GARDEN OF LOVE-LIGHT  
(pts 1 & 2) (\$2 ea)  
THE DANCE OF LIFE (a 20 vol.  
series) (\$2 ea)

Copies of these books may be obtained  
by writing to:

Aum Publications  
Att. Carl Brown  
85-45 149th Street  
Jamaica, New York 11435

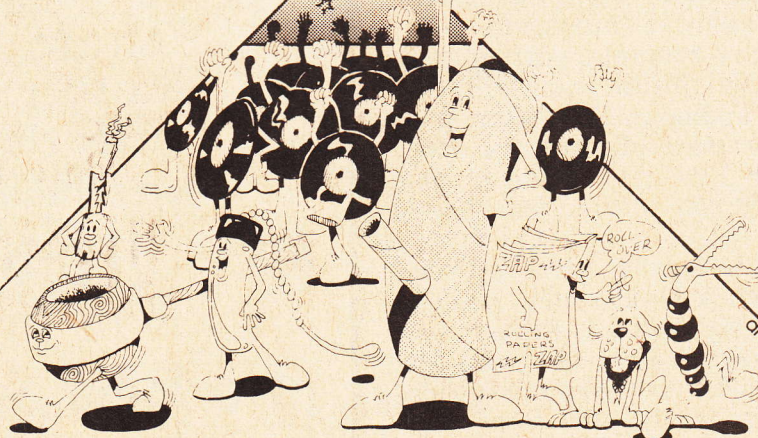
(PLEASE INCLUDE 14 CENTS  
ADDITIONAL POSTAGE FOR  
EACH COPY ORDERED)  
or check the November TRIAD  
GUIDE page 65 for a listing of the  
stores which carry the writings of  
Sri Chonmoy. The poetry from MY  
FLUTE is available on record. Send  
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**SCORPIO**—Popularity will increase. Be prepared to answer the questions of others. You may gain insights into life's mysteries. Associations with Aquarius are well aspected. Business and financial restrictions of last month will fade out.

**SAGITTARIUS**—You may find yourself in a depressed state of mind this month. Your fears are largely unfounded. Be calm. Capricorn people can aid you. Take the time to get things in perspective. Pisces can change your entire life, this month.

**CAPRICORN**—Severe nervousness and tension will plague you as Kohoutek passes through this sign. It will leave Capricorn on Jan. 6. High doses of vitamin E and an extra 2 hours rest each day will counter it's effects. Be receptive to Cancers. Unwanted changes may occur.

**AQUARIUS**—Refer to Capricorn message for antidote to Kohoutek'd effect. Kohoutek enters Aquarius on Jan. 6. Scorpio will meet your expectations. Pay particular attention to the meanings behind the surface in conversation. You will experience many welcome changes in your circumstances and surroundings. New relationships have enduring qualities.

**PISCES**—Financial progress will be forthcoming. Don't be afraid to express the loving and sensitive side of your nature. Ask for what you want. Legal matters are well-aspected. Beware of deception on the part of those who are politically oriented.

ASPECTS FOR JANUARY

(Numbers refer to days of the month)

Aspects

1. *Moon trine Neptune*—Let your intuition guide you.  
*Moon square Sun*—Approach authority figures carefully.  
*Moon sextile Venus*—Be kind to those who secretly love you. You may find you care much more than they think you do.  
*Mercury square Pluto*— (activates Kohoutek conjunct Sun of 12-27-73). Avoid clashes with loved ones. Guard against accidents. Nixon is going to need some hangover pills, now—more than ever.  
*Moon sextile Jupiter*—Brings us pleasant surroundings. Good aspect for social activities.

continued on page 19

# Tues 8

900 Chicago Music Scene-  
Redwood Landing

930 Philosopher Rock  
with John Cale, Guru  
Guru, Hendrix, Capt  
Beefheart, & The  
Old Philosopher

1030 The Fourth  
Tower Of Inverness

1100 Alan Watts Speaks

1130 Acoustic Guitar  
Anthology

Leo Kottke, Peter Lang,  
Suni McGrath, Bert  
Jansch, John Fahey

1230 Electric Poetry  
Out Loud, Ruth  
White, Varese, Ornette  
Coleman...

1255 Meditation  
with Sri Chinmoy

continued from 17

2. *Moon opposition Uranus*—News from the White House will cause large drop in stock market prices very soon. Friends will be argumentative.  
*Moon sextile Saturn*—(activates Mars sextile Saturn). A ten year period in which political figures will lose power, begins. Mayor Daley may also have some serious problems to deal with under this aspect. Be compassionate with those in need.
3. *Moon conjunct Mars*—Typing skills and things which require the work of the hands go well.  
*Moon trine Mercury*—The mind functions well under this aspect. Trust its judgment.  
*Moon square Venus*—Sorrow may be transmitted to beauty if creative urge is obeyed.  
*Moon trine Sun*—Disappointments in the A.M. hours may reverse themselves this evening or tomorrow morning.
- 3.&4. *Moon square Jupiter*—Women may receive affronts to their egos. Bear in mind to keep it in good spirits. Avoid offending those in authority. You will need them at a later date.
5. *Moon trine Pluto*—Activities in the home are definitely in favor. Many people may think of changing their place of residence under this aspect.  
*Moon opposition Neptune*—Parents will be sensitive and easily upset.  
*Moon trine Venus*—Romantic relations will go well. Young people make progress in educational matters.
6. *Moon trine Jupiter*—Hopes and wishes are fulfilled. Answer to the readers questions are favorably answered.  
*Moon trine Uranus*—Seek out good friends.
7. *Moon conjunct Saturn*—Delays in all matters of importance are likely.  
*Moon sextile Mars*—Projects and activities requiring physical or mental effort will go well.  
*Moon square Pluto*—Don't speculate today. Guard against injury.
8. *Moon opposition Mercury*—Don't trust memory. If you can avoid taking exams or writing compositions today—do so.  
*Moon opposition Sun*—(Full Moon) This is an extremely bad day for relations or communications with those of the opposite sex. Avoid exposure to any and all contagious diseases. Chicago will have

continued on 84

# Wed 9

800 Captains Courageous  
Beetheart, Kopter  
& Beyond

830 A Women's View  
with Janis Joplin,  
Essra Mohawk, Joni  
Mitchell, Birtha....  
Bette Midler

930 The Accordion  
In Rock  
Jazz, Blues, & Classics

1000 Third Ear Project

1030 Fourth Tower  
Of Inverness

1100 Scotch On The Rocks  
with Nazareth,  
Average White Band,  
Incredible String  
Band, Beggar's Opera...

1200 Mellow Down Easy

REGGAE



If I ever had any impression of Jamaica I suppose it was the one foisted upon me by those chamber of commerce films they used to show on fifties television. You know the ones. "See the happy smiling natives assembling toothbrushes under the watchful eye of..." With time, that impression was mitigated by discovering the taste of blue mountain coffee, that Jamaica is one of the world's leading producers of bauxite, and by hearing my friend's rap about this, "Island Paradise." Dope was powerful and cheap, you could live in a tree near the beach and no one would bother you, and listen to this crazy music they have down there—all day long.

As time passed, the music changed. On the one hand, there was the "music of the islands" that was piped into the tourist bars, a slow kind of swing reminiscent of Carmen Miranda, and cruise ships in the Caribbean. The other music was still pop, but with a folkier coloring. Instead of Glenn Miller, it was the Harry Belafonte sound. Not exactly Calypso, Caplypso was Trinidad, but Mento. A little Parang from Spain, Shango from Africa, and influences from America, England, France and India (due to the large oriental population, since it's part of the English Empire, of the island).

Out on the streets of Kingston in the early sixties, the sound was ghetto R&B all the way. Because of the heavy protestant influences on the island, and the firm belief that an image of peaceful tranquility had to be maintained at all costs, the real rude and rough music was kept off the air. This artificial vacuum created a curious phenomena. Sound Systems appeared. A Sound System is a D.J. who gets hold of the latest in low down releases, gets together a pile of sound equipment, and proceeds to throw backyard disco-dances. The idea caught on and resulted in the personalities involved getting ever more

*continued on page 23*

# Thur

800 **Quadraphonic Disc  
Transmission**

900 **Chicago Music  
Scene- Solo**

930 **Selections From Don  
Cherry's Relativity Suite**

1000 **All About You**  
with Gil Scott Heron,  
One, Thirsty Moon,  
Jefferson Airplane,  
Incredible String Band

1030 **Fourth Tower  
Of Inverness**

1040 **New Sounds &  
New Releases**

1200 **The Best Of The  
Pink Fairies**

1230 **Korean P'iri**

1255 **Meditation**  
with Sri Chinmoy

## Heitmanek and Swin

It all started back in 1965 when Rick Swin wrote a tune called "Black Jacket Woman." A group named "The Tropics" took it to Chicago's McCormick Place, and won the International Battle of the Bands. Simon and Garfunkel wanted to record the tune, but—at that time—Rick was under contract and could not release the song to them.

Not very much later he sat down with two different artists, and wrote a couple of songs. Both were written as a joke so when asked by two groups if they could record them, he laughed and waived his royalties and rights to them. The titles of the songs by the way were, *Snoopy vs. the Red Baron* and *Sugar and Spice*. That was the last big mistake Rick made, in his judgment of music tastes.

Bill Heitmanek has previously played with local groups including: "The Differentials, United State and Silverspoon."

Last year they teamed up with bass-vocalist Ken Little (now of the recording group Solo on Dharma Records) and drummer Joe Parenti. They enjoyed a certain amount of success going by the name of Keeper. The problem, as is with most original groups, was the lack of places to play that would accept a group that didn't play stuff right off the juke box. The

decision was made to break up the band. Rick and Bill went back to writing, waiting for an opportune moment. It looks as though that time has come.

Recently Rick has written the score to a film with Ken Merrier. Bill and Rick played bass, keyboards and synthesizer on four singles with Stu Sloake, which will probably be released by Columbia Records.

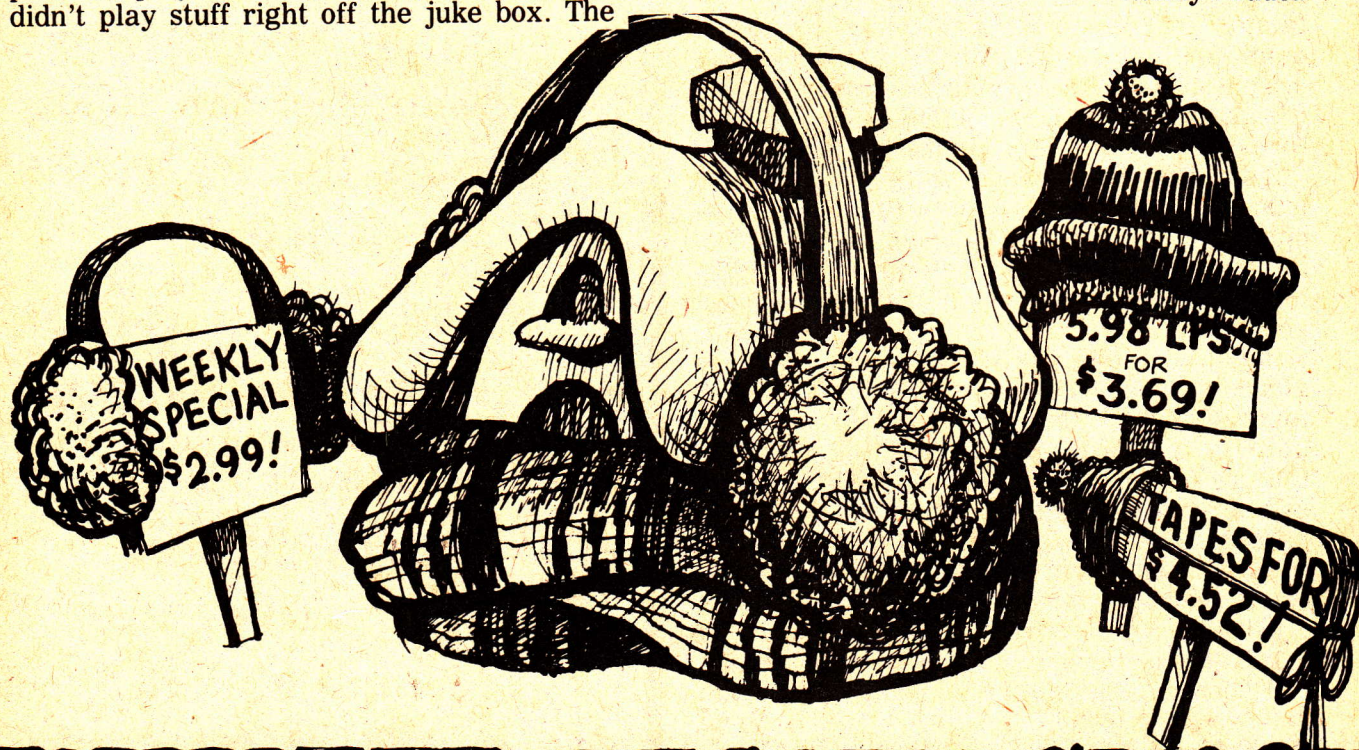
The producers of some of America's most successful cartoon shows are interested in Rick and Stu to do the music to one of their new television programs.

Just this month, Gary Pollack of *Billingsgate Records* put them at the plush new Omega Studios to record three demos. Producer Richard Semereck showed up looking quite interested. There is the possibility of a contract with Billingsgate come January or February.

Rick and Bill are also working with Ted and Mitch Aliota on some recordings they are into at the time.

The latest event concerns a rock opera Rick has written. An environmental group has shown a great deal of interest in putting out a two volume, not for profit, album with head liner groups.

Randy Pruden



# WINTER RECORD SHACK

ITS LIKE HOME...BUT, WITH RECORDS. 4724 WEST OAKTON, SKOKIE. OR3-2420

outrageous (Duke Reid would wear a gold crown, ermine, and a shotgun over one shoulder) while the wattage of the amplifiers became increasingly staggering. Once the ceiling had been reached, there was no place left to go except to try to get the drop on the competition by getting exclusives on the latest records cut in the States. It was just at this point that American rock became, "cosmic." Not that many people can dance to "Lovely Rita Meter Maid." The result was the D.J.'s giving the local talent a chance. But what was the local talent?

On the one hand, we have straight R&B and the calypso thing, but in addition we have something called the, "Rastas." Rastas is short for Rastafarians which in turn relates to *Ras Tafari* which is what they call Haile Selassie, the one true god of prophecy (Jah for short). What prophecy? The prophecy, Marcus Garvey, made back in Harlem in the twenties to the effect that a black emperor would be crowned in Africa and that he would redeem the lost tribes and carry them home to heaven in Africa (in this case, Ethiopia). So the Rastas don't smoke, don't drink, are vegetarians, are wildly mystical and amaterial, reclusive—they don't want to be tainted by the world, and smoke immense quantities of ganja. Mix the apocalyptic craziness of the Rastas with the desperation of the ghetto "Rude Boys" (Rudies) and a picture of the local talent begins to take shape.

A lot of those attracted to the music were ignorant and illiterate (not stupid—just the opposite), and drawn to Kingston ghetto by the images laid on them by the images conveyed to them by their "transistors." Some of these people jumped from the pre-industrial era straight into today without even a passing glance at what Western Civilisation has been fussing with for the past five hundred years, namely a visual-print oriented-culture. Culture Shock? Believe it. This cruious combination of agony and dream, hell and paradise began to take the music and use it.

Dem a loot, dem a shoot, dem a wail

A shanty town

Them a rude boys out on probation

A shanty town

Them a rude when they come up to town

A shanty town

Police get taller

A shanty town

Soldiers get longer

# Fri 11

900 Space J-Symns

by Ramases,

Lothar & The Hard  
People, Soul of

The Bible... Chick  
Corea

1000 The Deapth Of  
Deep Purple

1030 Joni Mitchell  
Songs By Others

Dylan, Dave Van Ronk,

1100 Alan Watts Speaks

1130 Rock Flute

with Jethro Tull,  
Kollektiv, Jayson Lindh

1200 Eletronic Experenc

Early Experiments in  
Concrete Music

1230 Fourth Tower  
Of Inverness

(Complete Week)

A shanty town  
 Rude boys weep and wail  
 007  
 007  
 At Ocean 11

by Desmond Dekker

The first indentifiable sound was, "Ska." Essentially a fast shuffle with accents on the upbeat; Ska was pushed by Byron Lee of the Dragonaires (their high school football shirts had a dragon emblem) as the national sound of Jamaica. When Jamaica received its independence in 64 the feeling that a national identity was needed was pretty high. Luckily for us and Lee, the Minister of Culture was Edward Seaga, one of the country's first, real record producers and a backer of Byron Lee. The musical action kept booming, but now the activity was in records rather than just the Sound Systems. Blackwell and Bettridge got Island Records going while Lee Gopthal started, B&C. It was Blackwell who produced, "My Boy, Lollipop," back in 64. By 69, both companies had fused into, Trojan; the company that is West Indies music.

Somewhere in between 64 and 69, Reggae was picked up by English "Skinheads" (Greasers, to you) as an alternative to psychedelia and as something you could dance to. The result was that Ska escaped from its totally underground, black audience and the limited distribution set up it had been forced into. It evolved into "Rock Steady."

Back in Jamaica, people like Jimmy Cliff, Desmond Dekker and Marley were getting needed experience and growth time. The music came back from England. It was heavier on the bass, slower, but still heavy on the offbeat. It got another shot of Jamaican gospel, Pocomania (electrical-musical-religious fervor; complete with possession, testifying and speaking and tongues), and plain old voodoo. This time, the world heard Reggae.

Perhaps the person most responsible for the acceptance of Reggae at a new level is Bob Marley, leader of the *Wailers*. His album, "Catch A Fire," is the first full price, flash packaged, single group Reggae album to be released for a world wide audience. Some of the credit should go to Johnny Nash who first signed up Marley for his label. Nash prepared the way for Reggae by adapting a number of Marley's songs for use in his own albums—

continued on page 27

# Mon 14

800 Fathers & Sons=  
 Brubecks,  
 Guthries, Otis

900 On The Road  
 with Seals & Crofts,  
 Howard Roberts, &  
 John Kay

930 Sounds From Across  
 The Big Swamp

1030 Fourth Tower  
 Of Inverness

1040 New Sounds &  
 New Releases

1200 The Best of  
 Savoy Brown  
 (Including Raw Sienna)

1230 A Bedtime Story  
 From Dr Suess

1255 Meditation  
 with Sri Chinmoy

such as "Guave Jelly" and "Comma Comma." Marley, however, has remained true to his Rastafarian principles. He still lives in a commune in the concrete jungle of Kingston's ghetto, he's still flat broke. His music presents the same, almost paradoxical combinations. On the one hand, there's the super hard, almost avante garde, sound of Curtis Mayfield's *Super Fly*, but it's *Super Fly* as a Jamaican Rudie. Very stylish, very smooth, but the background bass sometimes goes off into unearthly, eerie, blue harmonies that remind you of the words Marley is singing:

"Slave driver,  
the tables have turned.  
Catch-a-fire

You're gonna get burned!"

There's something really old in his music, and something that's just beginning to come around the corner. Marley is a prophet from an Eden gone wrong, come to tell us that Babylon's time is up.

My own first exposure to Reggae was when, *The Harder They Come*, opened at, of all places, the Playboy theatre in Chicago. Chicago immediately, and positively responded. It was only natural, Chicago is possibly the only city in the world where the ghetto is larger than the town. The fifties, "Rebel Without Cause," plot was sustained and made meaningful, given a unique identity, by the soundtrack. Something I've only seen done once before, in *Black Orpheus*. The music is tight, but lighter than Marley's. It's more action oriented. More the sort of music a punky, sexy, gangster hero might be expected to enjoy. It's warm in the body and tends to become disorienting if it's played at the sound levels it was designed for. Something to do with that bass line, coming, coming, coming.

It's been a long time since Glenn Miller at Frenchman's Cove. Cuba went communist! South America exploded! American rock went to England, and came back, was displaced by a new black sound, which went to Jamaica, which went to England, which has come back. I still wonder about those people in Jamaica sitting on the edge of our dreams. Are they our amplified and fantasied reflections, or are we theirs? In any case, Reggae (which is purported to be derived from a truncated and insulting form of ragamuffin) has found a home. I wonder how long it will be before we hear from the slums of Trinidad. (You can hear Reggae on 1/15 at 11:30.)

Ed K.

# Tues 15

900<sup>x</sup> Chicago Music Scene  
Stratosled

930 Rock Fiddle:  
Papa John Creach,  
Sugarcane Harris,  
East of Eden, John  
Blair, Mc Kendree  
Spring, Mahavishnu Orch.

1030 Fourth Tower of  
Inverness

1100 Alan Watts Speaks

1130 Sound of Reggae  
with Wailers, Jimmy  
Cliff, Maytalls.....

1230 Chants of All  
Kinds

Monkey Chants,  
Gregorain Chants,  
Buddhist Chants,  
American Indian Chants,  
Space Chants....

1255 Meditation  
with Sri Chinmoy

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## Musical Notes



by Nancy Runbel

What is a minor 7th, an augmented 3rd, or as the neighborhood drunk might want to know, how do you get a perfect 5th?

All of these terms indicate a type of interval. An interval is the distance between two pitches. It has a descriptive name in addition to its numerical one. It is important to know and be able to recognize intervals for several reasons, 1) to know what is being played, 2) to understand chords and their structure, and 3) to help you understand basic harmonic and melodic principles.

Usually we concern ourselves with the following basic numerical intervals.



But these are not the only intervals that are used. There can be 9ths, 10ths, 11ths .....etc. After the 8 basic scalar notes, however, we begin to repeat the same pitches.

Notice that all the notes of the odd numbered intervals are notated on the same type of a staff line or space as the root (bottom note) of that interval. If the root of a 5th is on a space then the top note of the 5th will also be on a space. (All examples given will be in treble cleff.)



Likewise if the root of a 7th were on a line the top note of the interval would be too.




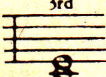
The notes of even numbered intervals are notated on opposite lines or spaces.





Every interval can be altered in several ways: 1) a sharp (♯) can be added to either note or both notes, 2) a flat (♭) can be added to either note or both notes, or 3) a sharp can be added to one note and a flat to the other. The interval keeps its numerical name relative to its position on the staff, and an additional descriptive name is added: such as major, minor, perfect, augmented, or diminished. Not all of the intervals can be called all of these names however. Unisons, 4ths, 5ths, and 8ths can only be called perfect, augmented or diminished, whereas 2nds, 3rds, 6ths, and 7ths can only be called major, minor, augmented or diminished. There are no perfect 2nds, 3rds, 6ths, or 7ths, and there are no major or minor unisons, 4ths, 5ths, or 8ths! I will explain the reason why after I explain what all the descriptive terms mean.

All intervals have a definite half step or whole step relationship. A major interval is the descriptive name of any interval formed with the following half step whole step relationship between the root and the top note of the interval.

Major 2nd 1 whole step  (all ex. are in treble cleff)

Maj. 3rd 2 whole steps 

Maj 6th 4½ whole steps 

Maj. 7th 5½ whole steps 

An easy way to remember any interval is to think of familiar songs that use the interval. I never will forget frantically singing the beginnings of the craziest songs just before a test in music school in order to orient myself

continued on 31

# Wed 16

800 Rock Toccatas  
with Emerson, Lake,  
& Palmer and Pell  
Mell

830 Keyboard Music  
Of Terry Riley

900 Songs for Psychology  
Students  
Hendrix, King  
Crimson, Count 5, Kinks,  
Pimelightsers.....

1000 Third Ear Project

1030 Fourth Tower  
Of Inverness

1100 Remember The  
Hello People?

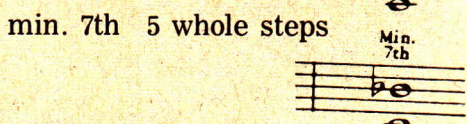
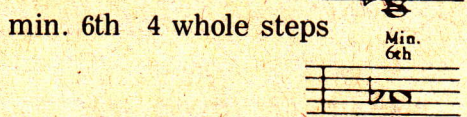
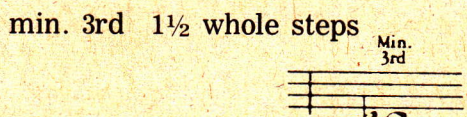
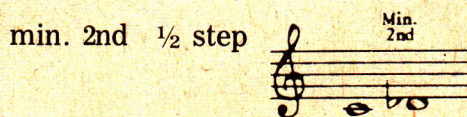
1130 Familiar Music in  
Strange Places

1200 Mellow Down Easy

continued from page 29

with the sounds of the intervals—it really does work. A major 2nd can be remembered with the first 2 notes of *London Bridge*. The maj. 3rd is heard in the opening notes of *Good Morning to You*. The maj. 3rd is heard on the word 'morning.' A maj. 6th is really easy, just remember *My Bonnies Lies Over the Ocean*. The words, My Bon-, will give it to you and so will, It Came, of, *It Came Upon a Midnight Clear*. The maj. 7th comes in the middle of, *Moon River*, with, I'm Crossing You in Style. It's that big leap with, I'm Cross-

The minor intervals follow these patterns between the root and upper pitch:



A minor interval can be formed from a major one by simply lowering the top note or raising the root by a half step. The interval of a min. 2nd occurs in the middle of the Beatle's tune *Because the World is Round*, on the word, ON (It turns me ON-----). The min. 3rd can be heard in the words, A Love, in the chant sung in Santana-McLaughlin's, *A Love Supreme*. The minor 6th was always a hard one for me because everyone kept telling me it was the opening two notes of the theme from *Lassie*, however I had to watch the show before I could remember the piece! The opening 2 notes of *There's a Place for Us*, from *West Side Story*, will give you a minor 7th. (Those minor ones are tricky!)

Diminished 2nds, 3rds, 6ths, and 7ths are formed when 1) the upper pitch of the major interval is lowered one whole step, or 2) when the root of the major interval is raised one whole step, or 3) when the upper note of the major interval is lowered a  $\frac{1}{2}$  step and the root is raised a  $\frac{1}{2}$  step. In the following

continued on page 33

# Thur 17

800 Quadraphonic Disc  
Transmission

900 Chicago Music Scene  
Rose Hip String Band

930 Roxy Music in  
Retrospective

1000 Sanjo Music Of  
Korea

1030 Fourth Tower  
Of Inverness

1040 New Sounds &  
New Releases

1200 The Best Of  
Vincent Price  
Onrecord

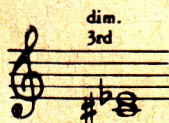
1230 Classical Sax

1255 Meditation  
with Sri Chinmoy

example you will first see the major interval and then the diminished interval.



If you choose to diminish an interval by the methods (1 or 2), just remember that a sharp (♯) or flat (♭) can only raise or lower a note by one half step. In order to raise or lower a note by a whole step, you must place 2 sharps (♯♯) (also notated like this  $\sharp\sharp$ ) or 2 flat signs (♭♭) before the note that is to be altered. These are called double sharps or double flats. Notice that the relationship between the notes of the diminished 3rd consists of 1 whole step. This is the same distance found between the notes of a major 2nd. If these intervals have the same root pitch they are called enharmonic. Enharmonic intervals are two intervals that have the same pitches but have different note names. An enharmonic interval with this dim. 3rd



would be:



The keyboard is filled with enharmonic notes as well as intervals and chords. E D F E, and G A to name a few. Every note can have several enharmonic names for example C can also be B sharp or D double flat. If you don't learn these enharmonic notes, then you may find yourself getting lost when you read music because a B flat really is another notation for an A sharp. Because the diminished intervals are enharmonic with other major, minor, and perfect intervals; it is not necessary to give you a singing example to remember them by because I already have!

Augmented 2nds, 3rds, 6ths, & 7ths, can be formed by 1) raising the upper pitch or by 2) lowering the root note of the major interval by a 1/2 step. Thus augmented 2nds 3rds 6ths

# Fri 18

**900 Sun Songs**  
with Sun Ra Donovan,  
Etcetera, John Coltrane,  
Cold Blood, George  
Harrison, Pink  
Floyd....

**1000 Donald Byrd In  
Retrospect**

**1030 New Country Music**  
Ozark Mt. Daredevils,  
Mike Seeger, Red  
White & Blue Grass

**1100 Alan Watts Speaks**

**1130 The Evolution of  
Doug Sahm**

**1200 Electronic Experience**  
Tape Loops = How  
To make Them

**1230 Fourth Tower  
Of Inverness**  
(Complete Week)

continued from page 33

and 7ths, would look like this:

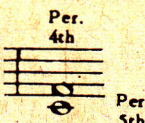


Now on to the perfect intervals. A perfect unison, 4th, 5th, and 8th (octave) have the following half step whole step relationships.

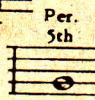
Per. unison 2 notes of same pitch



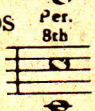
Per. 4th 2½ whole steps



Per. 5th 3½ whole steps

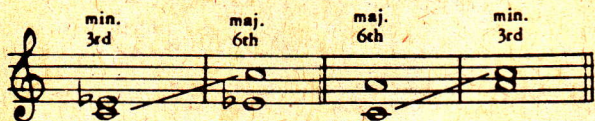


Per. 8th (octave) 6 whole steps



A unison consists of any two of the same pitches. For example, the first two notes of *My Country Tis of Thee*, *My Coun-* forms a unison. The opening two pitches of *Here Comes the Bride*; *Here* and *Comes* form the perfect 4th. The per. 5th is heard in the beginning of two notes of *Thus Spake Zarathustra* or for those of you who must—the theme from *2001*. Somewhere, from *Somewhere over the Rainbow*, will give you an octave.

The reason that a unison, 4th, 5th, or octave can't be called major or minor all has to do with the word, inversion. An interval inversion occurs when the root of the interval is placed exactly one octave up or when the upper note is displaced exactly one octave down. When you invert a major interval it always becomes minor, and vice versa, if you invert a minor interval it will become major.



However, when you invert a perfect unison, 4th, 5th or octave, watch what happens.



continued on 37

# Mon 21

## 800 The Instruments Of Harry Partch

unique musical instruments created by Harry Partch, solo demonstrations, explained by the artist.

## 830 The World Of Echh-Ology

in Songs & Poetry = John Mayall, Pete Seeger, Iron Butterfly, Paul Roche, Lucifer's friend, Heartsfield

## 930 Sounds from Across The Big Swamp

## 1030 Fourth Tower Of Inverness

## 1040 New Sounds & New Releases

## 1200 All About Pisces with Cosmic Sounds & Soul Zodiac

## 1230 The Colorful World of Ken Nordine

## 1255 Meditation with Sri Chinmoy

The unison became an octave, the Per. 4th a 5th, the Per. 5th a Per. 4th, and the octave became a unison. Their inversions remain perfect in quality! That is why they are not called maj. or min., their inversions remain perfect.

Diminished 4ths, 5ths, and 8ths are formed by lowering the top pitch or raising the root by a 1/2 step. Likewise an augmented 4th, 5th, or 8th is created by raising the top note or lowering the bottom one by a 1/2 step. Here are some examples of both:



The only enharmonic interval that has not been covered is the augmented 4th or dim. 5th. This is commonly known as the, tritone. It has the unique ability upon inversion to remain the exact same interval as far as the pitches are concerned.



The sound of the tritone can be heard in the opening two syllables of *West Side Story's* Maria, on the Ma-Ri.

An there you have the INTERVALS!! They really are hard to keep straight which leads me to this next point. I think that this whole column at times may be difficult for the beginner in theory to keep straight without someone there to answer questions. Therefore I have a proposal. I think that it would be a good idea to turn this column into a musical question and answer type thing. It comes to a certain point where discussing an aural thing visually gets out of hand. Thus it would be greatly appreciated if you would start writing in questions you would like answered about music, musicians, instruments, concerts etc! An answer will be given! If it relates to theory. Fine. If it doesn't. Fine! I will answer as many each month as space permits. Some sample questions might run like this: Where can I find a good folk guitar teacher at a reasonable cost? How can my group get started? What's a good alto sax make and expected cost of instrument and care? What kind of organ does Sun Ra play? What are some good records with flute? ....etc. Anything you can think of. Send all inquiries to Nancy.

Music Questions  
7423 N. Paulina  
Chgo., Ill. 60626

# Tues 22

900 Chicago Music Scene  
Black Earth Percussion  
Group

930 Brothers & Sisters!  
with Allmans, Pointers,  
& Seegers, Andrews  
& Isleys

1030 Fourth Tower  
Of Inverness

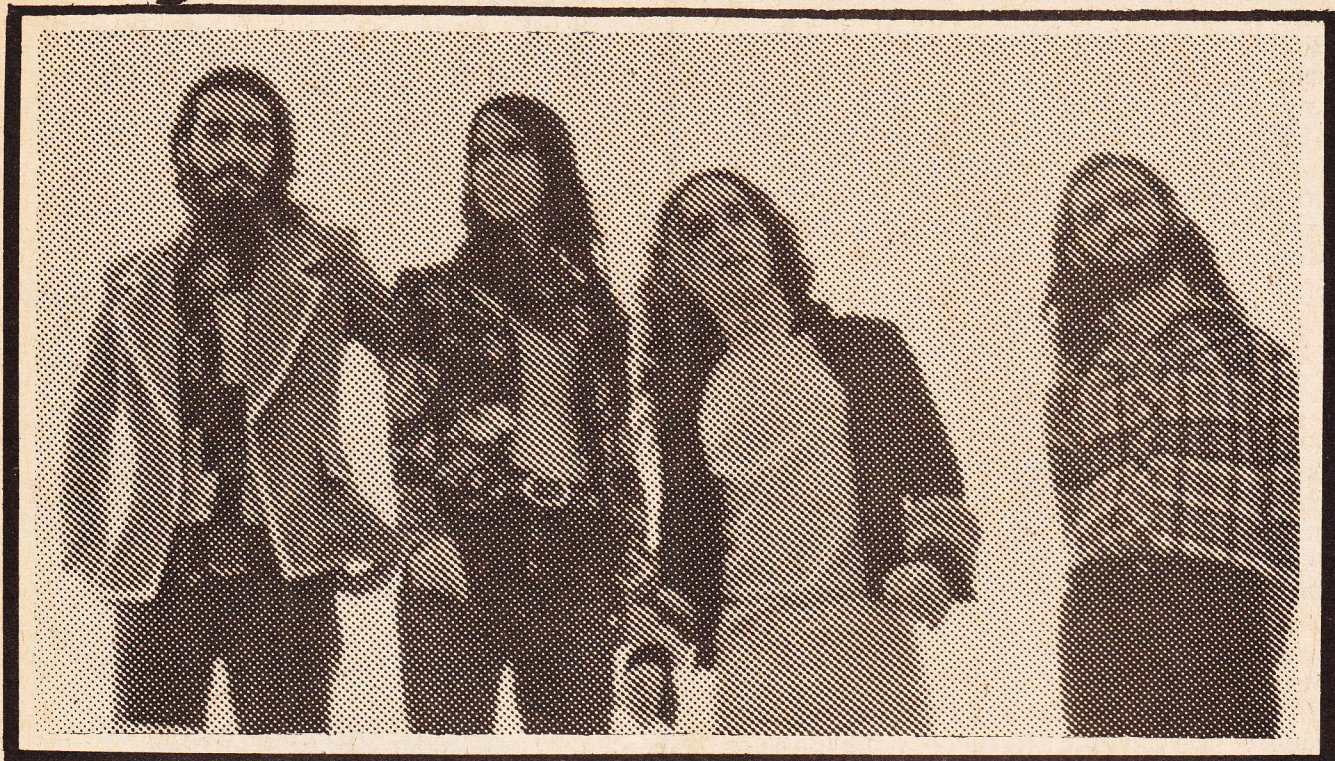
1100 Alan Watts Speaks

1130 The Best Of  
Biff Rose

1200 Jazz From Britain  
with Quaternass,  
Mark/Almond, IF,  
Warm Dust, Soft  
Machine

1255 Meditation  
with Sri Chinmoy

# Chicago Music Scene



## GRACED LIGHTNING

by Aldona Gineitis

It isn't often you can walk through the doors of one of Lincoln Avenue's reputed bar-hall emporiums and find yourself vibrating through another galaxy. But then that's because you've probably never heard GRACED LIGHTNING. Neither had 90 percent of Ratso's audience on a blizzardy Friday night in December, but you can be damn sure 90 percent are going to remember GRACED LIGHTNING after experiencing their multiple space-rock explorations, the likes of which Chicago (let alone Lincoln Avenue) rarely sees.

GRACED LIGHTNING, composed of Dave Winogrand, Gary Gand, Chris Herman, and Joan Burnstein perform on three guitars, bass, piano, mandolin, synthesizer, drum kit, gong, chimes, osi drum, bells, and electric bird. An eclectic array of instruments—proclaiming GRACED LIGHTNING Chicago's only currently performing space rock ensemble. There was, of course, Solaris, but their explorations tended to scare off a large percentage of their audience by invoking

incantations to the God of Drone Electronics and Bizzarro Weirdo Effects. GRACED LIGHTNING, on the other hand, never forgets you're out there. They twist and ply their craft to suit your classical, jazz, rock, and country tastes into a coordinated mesh of dynamically interacting variables. Electronics do play a large part as testified by the streamlined official 2001 Moog machine sitting up on the lefthand corner of the stage commanding “all unauthorized persons leave the take-off area—are you ready, stand by” as you walk in (it's actually a Moog model 12 synthesizer). You might wonder if you're qualified to stay, but Joan's gently forceful piano stylings reassure you—as she flies the “Outer Space Song” back to earth. Joan's a woman to watch, especially as she leads the melody on her Starck electric piano with her right hand while steadying the rhythmic bass line on the organ with her left hand, during all of which Chris and Gary switch off lead and bass lines on guitar.

Personal musical influences are basically rock, simply because that's the era GRACED LIGHTNING grew up in. Drummer-

percussionist Dave Winogron recalls "practicing weird time signatures and double bass rhythms while listening to the Who, the Rolling Stones, and the Yardbirds." He did some studio recording work where he met keyboardist Joan Burnstein, whose background included classical and jazz piano training since the age of four. She is also an adept mandolin player and is currently tackling the violin, "an impossible instrument." Joan is a student at Northwestern University, where she has had time to extensively study the electronic synthesizer, now successfully incorporated into the GRACED LIGHTNING space network. Gary Gand, GRACED LIGHTNING's lead guitarist comes from a musical family. His father led a big band way back before Gary appeared to challenge his dad musically. Gary started on organ, switched to cornet, then to trumpet, banjo, and finally guitar. Hendrix and Clapton were prime influences and it wasn't long before Gary had his own style and a resident teacher status at the Village School of Folk Music in Deerfield, which is where Chris Herman comes in. Chris blasted his way into rock in the seventh grade—playing bass on "Gloria" for a seventh grade talent show. His group tied for first place and Chris tied his guitar strap tighter. Eventually, Chris rambled into the Village School for a blues workshop and met Gary. A musical union was formed and GRACED LIGHTNING developed.

Mick Jagger might say, "time is on my side," but I think it's on GRACED LIGHTNING's side (which isn't to say that GRACED LIGHTNING and THE ROLLING STONES are competing). Together only about eight months GRACED LIGHTNING is also Chicago's chronologically youngest, most proficient working rock group. Child prodigies, you might mutter, but don't let their age taint your vision. A lot of oldies could learn from them. "As composers we are musical novelists. Our songs are arranged in chapters, paragraphs, even quotations, yet there are no words, only sounds." GRACED LIGHTNING's music is an infinity of transitions charing space with time.

---

Graced Lightning will Appear  
 1/4-5 The Spot (in Evanston)  
 /22 & 29 Ratso's  
 /26 Highland Pk. Recr. Center

---

# Wed 23

800 Druid New Years  
 Celebration With

900 Chicago Music Scene  
 Graced Lightning

930 Music To Smile By  
 Grin, Beach Boys,  
 Darius Brubeck

1000 Third Ear Project

1030 Fourth Tower  
 Of Inverness

1100 Clockwork Orange

1130 Gil Scott Heron  
 Retrospective

1200 Mellow Down Easy

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- James Gang
- Dave Mason
- Traffic
- Neil Diamond
- Seals & Croft
- Deep Purple
- Mark Almond
- Cold Blood
- Blind Faith
- Fifth Dimension
- Iron Butterfly
- Guess Who
- John Denver
- Oldies but Goodies

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RECORD

DUPLICATE



by Nancy Rumbel

Who would think that Korea was one of the first countries (pre-USA) to have, and actively support, rock festivals for centuries? Well, it's true. Only their festivals were a little different in nature than ours. Prior to the 1900's, it was a common practice in Korea for villages, clubs, or just groups of men and boys to form sides and throw stones at each other. It has even been called a "national pastime" by Cornelius Osgood, author of *The Koreans and Their Culture*. And this is just one of many interesting customs that helped to form Korea's culture.

When one thinks of Korea, a blank probably comes to mind. You might remember that there was a war there with General MacArthur, and how the world would have been rid of the communists today if he'd only been left alone by Truman; or you might just think of rice and oriental people. A wonderful surprise awaits you if you have never heard Korean music, and the opportunity can be yours on Triad, Jan. 2 at 10; Jan. 17 at 10; Jan 10 at 12:30 and Jan. 28 at 9.

Because of the geographical location of Korea, a peninsula extending from north-eastern China down toward the southernmost island of Japan, it has constantly been invaded by both the Chinese and Japanese people. It is probable that tribes from Siberia also lived there before the Chinese (Siberia also has the custom of stone fights). Thus the music of Korea became a combination of the styles of all of these countries and possibly more. Yet, it still maintains a distinct Korean flavor. Koreans have long been known for their fondness of music, especially singing. Wherever the people gather in large or small numbers, you can expect to hear music, song, and dancing.

Today there are two main types of music: traditional Korean and western influenced type. When the Jesuit missionaries first came to Korea in 1777, the western tradition began to infiltrate the country. The Christian hymns were readily adopted by the Koreans, probably because of the love they had for singing. Modern Korea now has several symphony orchestras, opera, ballet, and record companies in addition to the popular and jazz oriented groups that fill the night-clubs. Many excellent instrumentalists have excelled at western classical music and some have become nationally reknowned soloists. The traditional music of Korea has been overshadowed for many years by the influx of western sounds, but it is beginning to re-evolve. It is this music that can be heard on Triad.

The traditional music of Korea consists of ritual, court, and folk (secular) music. The ritual music was connected with former Chinese Confucian or Buddhist rituals. It seems that the ritual music gradually blended with that of the court. The surviving court music consists of Confucian ritual music (Aak), Chinese dynasty pieces (Tang-ak), and the traditional Korean court music (Hyang-ak). It is interesting to note that the musical heritage of Korea has to some extent been documented through the centuries. Old musical manuscripts from the 15th and 16th centuries included notated music. The rhythm patterns, however, were not notated and this may account for the free, improvisatory nature of court music today. They strictly adhere to the pitches, but the rhythm is hard to determine to our western ears.

*continued on page 43*

# Thur 24

## 800 Quadrasonic Disc Transmission

### 900 Winners Of Down-

#### beat Readers Poll

Sonny Rollins Weather  
Report, Thad Jones/Mel  
Lewis, Stevie Wonder,  
Quincy Jones, Chick Corea,  
Mahavishnu Orch. Hubert  
Paws, Jean Luc Ponty,  
Gerry Mulligan, Wayne  
Shorter, Benny Good-  
man, Roberta Flack,  
Leon Thomas, Billy  
Cobham, Rahsaan  
Roland Kirk, John  
McLaughlin

### 10<sup>30</sup> Fourth Tower Of Inverness

### 10<sup>40</sup> Readers Poll Winners Continued

Ron Carter, Gary  
Burton, Freddie Hubbard,  
Ornette Coleman,  
Jimmy Smith JJ  
Johnson

continued from 41

Ritual music followed the laws of the religion—music must be created in harmony with nature. Even music theory was involved with the philosophies of politics, religion, and the universe. The instruments were classified according to their natural materials; wood, stone or metal. Along these same ideas, the court orchestra was composed of instruments from all these categories. This music was popular to such an extent that during the 15th century some 800 musicians were associated with the court. Today, the *Yi Palace Orchestra*, over 500 years old, carries on the tradition of Korean court music.

The folk music consists of dances, songs and instrumental music that are enjoyed by everyone. It is the most widespread of all the Korean music, not just limited to the "folk." Even a king of the 13th century was recorded as having enjoyed singing obscene songs (which are very popular among folk tunes). Folk music is usually in a triple meter which lends itself well to dancing. A popular form of instrumental folk music is the, Sanjo. It is a solo piece with variations, sometimes with a drum accompaniment. An example of a Sanjo can be heard on Jan. 17 at 10:00.

The instruments of Korea include many stringed instruments, especially zithers. A zither is an instrument with several strings stretched along a board. The most popular zither in Korea is probably the kayageum, which is similar to a Japanese koto. It is believed to have evolved from a Chinese predecessor around the 6th century A.D. It has twelve strings and twelve moveable bridges which are carved to look like bird's feet. It was used only for ceremonial music until the 19th century, when musicians began to improvise folk tunes on it—especially sanjos.

Another popular zither is the kuhmoongo, which has six strings and is larger and deeper in tone quality than the kayageum. According to a legend, a king's minister was playing the instrument when two black crows flew in the window and began to dance. Thus came its name "Black Crane Harp." Perhaps the most unusual sounding stringed instrument is the haegeum, a two-stringed bowed fiddle that is considered by Koreans to be a wind instrument because of its unique tonal quality. This is another former court instrument that has turned into a folk instrument. Examples of Korean string music can be heard on Jan. 2 at 10:00.

continued on 53

# Fri 25

- 900 *The Evolution Of  
London Wainwright III*
- 930 *The Human Voice As  
A Musical Instrument  
with Leon Thomas,  
Yoko Ono, Capt Beef-  
heart, YMA Sumac*
- 1030 *Songs Of Friendship  
with Stomu Yamashita,  
Bette Midler, Elton John*
- 1100 *Alan Watts Speaks*
- 1130 *Heavy Metal Music  
with Led Zeppelin, Steam  
Hammer, Locomotiv GT*
- 1200 *Electronic Experience  
Imagery In Electronic  
Music*
- 1230 *Fourth Tower  
Of Inverness  
(Complete week)*

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## Caprice



by Denise Chingo

There's a faded blue lifestyle happening, and it's getting bigger all the time. Re-cycled or new, stores are asking—and getting—outrageous prices for denims. It's almost a joke. In the typical, roundabout cyclical nature of fashion; blue jeans—which started as cheap, practical clothing—became a street uniform; everybody knows fashion starts in the streets, so French designers took our jeans and ran. Pretty soon, variations on the basic blue jean theme were turning up as fast as people could think of them. Denim was bleached, boiled, wire-brushed, and stepped on before and after being sewn into garments. Faded was organic! Real! Anti-establishment!

One problem, though. European designers couldn't get enough denim. The fabric situation had become too tight. Hence, enter the magic word—recycled. Who knows where they came from. They were old, ripped, dirty, tattered; but washed, mended, and oh—so cleverly patched they could command quite a price. There was even a market for unwashed jeans—complete with holes. Just think. Pieces of that patchwork jacket represent portions out of the lives of up to 157 people!

Naturally, since the European designers discovered denim, the American buyers stepped in soon afterward; trying to decide what influences were “important” enough to ship back to the States, and having terribly intense discussions on, “whether the American woman wants fun clothing,” in the process.

So they brought back denim, it's obviously everywhere. “We have it again folks!” Only this time it's not clothing, it's not the uniform of the street (the Mao buttons are off), it's STATUS. Big name designers have it in their collections, denim outfits are “Innsbruck” now instead of cowboy, denim underwear, nightgowns, cars, furniture, book covers, purses. If it stops moving for more than two seconds, they'll “denim” it somehow. I even saw a leather pantsuit made to look like faded denim (this had the same effect on me as seeing wood-grained formica (shiver)). Yes, it's utterly “style,” the very antithesis of what denim was, but please. I imagine we're reaching the saturation point with denim. I hope so, I need a pair to knock around in and I just can't afford them.

There's always another possibility. “Jeans” may become to late twentieth century western culture what togas were for the Romans. They may, in fact, be the presentiment of what's to come in the same way the Volkswagen (its natural counterpart—you paint pictures on them, etc.) was prophetic of the car of the future. As an article in GQ pointed out recently, it's not jumpsuits that are so practical that they've become the uniform of the technological culture, it's bluejeans. Never fear, the “Blue Denim” post-war fifties gave rise to a culture of high elegance. Perhaps the post-war seventies will do the same.

# Mon 28

800 Songs For Psychologist  
Moody Blues, Hendrix,  
King Crimson

830 Take out the cat  
And Bark The Dog  
with Elliot Randall

900 P'Ansoni Music  
of Korea

930 Sounds From Across  
The Big Swamp

1030 Fourth Tower  
of Inverness

1040 New Sounds &  
New Releases

1200 Rock From Spain  
with Aguaviva and Barrabas

1230 Larry Coryell in  
Germany

1255 Meditation  
with Sri Chinmoy

You Are What You...

# Eats

THE REQUISITE AT SMART FUNCTIONS

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THE REQUISITE AT SMART FUNCTIONS

Adv.—1a

[Mention The American Ambassador]

This is the time of year for champagne. French champagne is grown in the vineyards established by St. Remi in 530 A.D. The district is the most northern in France and has a climate similar to Burgundy. The soil is austere and often is nothing more than a fort or two of dirt washed down over the plain of chalk.

How do you tell a good champagne from a bad one? Taste! Different houses have different cuvees. Most are not comparable to each other. At the very top are the *Rene Lalou* types. Produced in highly limited quantities and only in the best years, these wines are worth almost any price. These are followed by

# Tues 29

## 900 Chicago Music Scene

### Strange Axis & Skins

## 930 Music For Whalers

### with Procol Harum,

### John Tavener,

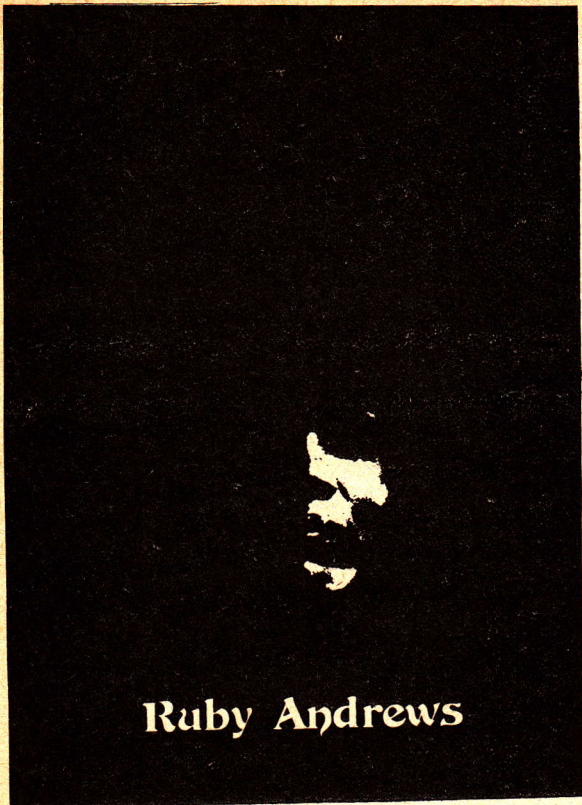
### Judy Collins

## 1000 The Evolution Of Amon Düül

## 1030 Fourth: Tower Of Inverness

## 1100 Alan Watts Speaks





**Ruby Andrews**

Chicago's own Ruby Andrews, who has performed at the Apollo Theatre in New York, The Palace Theatre in Paris, France, as well as top supper clubs across the U.S. will be featured on Eleven at 11:00 on December 30.

Ruby was born twenty-five years ago in Hallandale, Mississippi, and moved to Chicago at age fifteen. She was discovered dancing in a club called the Pink Poodle by producers Bob Eaton and Ric Williams, and after she displayed unusual singing ability as well as her dancing skills, she was signed by Zodiac Records and recorded the song which became her first national hit, CASANOVA. Her other hit recordings include EVERYBODY SAW YOU, YOU MADE A BELIEVER (OUT OF ME), HOUND DOG, (I WANT TO BE) WHATEVER IT TAKES TO PLEASE YOU, and her latest YOU GOTTA DO THE SAME THING TO KEEP ME (THAT YOU DID TO GET ME). Ruby has two LPs, "Everybody Saw You," and "Black Ruby."

A new version of CASANOVA was featured in the stage version of Eleven's "Whores of Babylon" presented this past summer at the Ninth World Festival of Theatre in Nancy, France.

Ms. Andrews performs frequently in clubs and colleges throughout the Chicago area and opens at Ratso's on Lincoln Avenue next month.

*continued from page 47*

Dom Perignon (born 1639) invented the cork which makes stopping the bubbling wine possible, and is considered the father of champagne. Most champagnes are approx. 80 percent Pinot Noir and 20 percent Chardonnay. Blanc de Blanc is made exclusively from the Chardonnay grape and is more expensive in price due to the lower yield of the grapes. Classes of champagne are determined by the degree to which they are dosed with sugar. Sugar tends to mask the defects so the finest cuvee's are reserved for those classes of champagne receiving the least sugar. The classes are:

Nature / Brut .5 percent-1.5 percent  
Extra Sec / Dry 1 percent-2.0 percent  
Sec / Dry 2.5 percent / 4.5 percent  
Demi / Semi / Sec / Dry 5 percent  
Doux / Sweet 8 percent-10 percent

Vintage champagnes are always in high demand; not only because of guzzling gourmets, but also because the finer years are blended to maintain the quality of poorer years. Even vintage wines may have as much as 20 percent of their volume due to other years.

American wines are of the European-California variety and the eastern "Fox grape" variety. There are three different methods of production. The most costly is the *methode champenoise*. It yields the most complex flavors, bouquets, and the longest lasting bubbles. It is also the most time and labor consuming with the lowest yield. Labels of bottles produced in this manner generally read, "fermented in this bottle." The *Charmat* method is the cheapest and the product the most uniform—"Bulk Process," will be found on the label. The *Transfer* method seeks to find a compromise between the two by being fermented in bottles for short periods of time, then filtered and processed as in the bulk method, and finally returned to other bottles—the label reads, "fermented in the bottle."

The finest vintage champagnes will generally not last longer than ten years if carefully stored. After this time they develop an interesting, *different* taste. Most champagnes are best drunk within two years of being purchased. Needless to say, the time I'm speaking of refers to the time since the wine was disgorged. Temperature variations should be minimized and kept near the middle sixties if possible. Always store the bottle so that the champagne is keeping the cork damp and firmly expanded in the neck. Never store it upright.

*continued on page 50*

the *Dom Perignon* and *Dom Ruinart* (a blanc de blanc) types that cost around \$16. My personal preference in *Charles Roederer*. For the French wines, the 66 is the best I've found for drinking now. 69 was vintage and 70 was good to the large growers. (Should be inexpensive for the quality.) 71 was a small crop and will probably be *very expensive* by the time it comes out in 75.

In the under ten dollar range, Hans Kornell (a domestic) has introduced a special blend priced in between the expensive California wines (like Schramber) and its own Brut. Very nice for approx. \$9. Near \$5 we have Kornell Brut, Korbel Natural, and (a new addition to the family of champagnes) the Illinois champagnes. I found Thompson wineries' *Marquette/Brut* to have a great deal of promise. If it weren't for the utter lack of acidity, this would be a truly fine wine. It deserves to be purchased, if only to see this experiment through for the decade required for the fields to be broken in.

For under \$5 there are Jacques Bonet and the eastern varieties—some of which are quite good in their own way.

Of interest should be the 73 German sparkling wines since it was a colossal year for the German wine industry generally. The Rhines will be good for unheard lengths of time.

Kabinett 1974 to 80  
Spaetlese 75 80  
Auslese 76 80+  
Beeren & Trocken  
Beeren 80 85+

The California wine industry had a vintage year in 73 and their future products should be very interesting (note: not all wineries were in trouble with Chavez, generally only the major producers—excluding Christian Bros.). On the German wines, watch for the curdle of sugar crystals in the bottom of the bottle. This is the tell tale of a fine wine. Happy New Year.

Ed K.

P.S. For further information, cultivate a relationship with someone knowledgeable in the house you usually frequent. He'll know about the quality of the shipments *he's* received.

# Wed 30

800 Best of Live Dead

900 Poetry and Stories  
of Richard Brautigan

930 Shoe Songs  
Betty Davis, Gto's Peter  
Lang, Zappa

1000 Third Ear Project

1030 Fourth Tower  
Of Inverness

1100 Eleven at Eleven  
a special feature  
on Ruby Andrews

1130 The Evolution of  
Doctor John

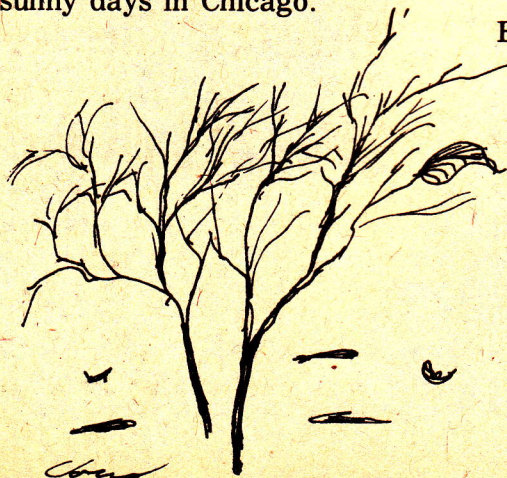
1200 Mellow Down Easy

## Mr. Vegetable

You walk into your apartment, turn the corner, and find your collection of plants is dying. What do you do? First, try to find out which plants are dying of what. All the leaves falling off and turning brown? Probably too close to the window. I found that Choleas are especially susceptible to this. Don't worry. That brown little stump you're left with will, with adequate watering and care, bloom and put forth new stems. Leaves gradually yellowing and falling off? Possibly you've changed the location of the plants and they're getting more sun than before. The old, broad leaves are being replaced by smaller ones. The plant will respond to the decreased load by growing taller and thinner. Too much sun and the plant will have to be tied to a stake for support. Leaves falling off the top? The root ends are starving. Water it more often or water it the same frequency but make sure it gets a thorough dousing. Leaves falling off at the bottom? Too much water. If that doesn't work, replant! You're probably going to have to make sure the drainage is correct.

The time you water your plants is also important. I found that early morning "showers" seem to get the best response and later afternoon, the worst. Don't worry about the pot being too small. The leaves will merely get smaller, as in banzai trees. Make sure it isn't simply a matter of against the odds string of sunny days in Chicago.

Ed K.



# Thur 31

- 800 Quadrasonic Disc  
Transmission
- 900 Chicago Music Scene-  
Redwood Landing
- 930 The Best of  
Monty Python
- 1000 Rock From France  
Magma, Alice, Gong
- 1030 Fourth Tower  
Of Inverness
- 1040 New Sounds &  
New Releases
- 1200 Music For The  
Imagination  
Mahavishnu, Kraft  
Werk, Kowhaness, Genesis,  
Joni Mitchell.....
- 1255 Meditation  
with Sri Chinmoy

The orchestras are not complete without the various drums, cymbals, and wind instruments. The changko is the most popular drum, and it is used in both court and folk music. It is in the shape of an hour glass. The p'iri (related to the oboe and a flute known as the taekenum) are the instruments used to play the melodic lines in many of the court pieces. The p'iri consists of a bamboo tube with a double reed which the performer controls with the lips. By regulating the opening, "s/he" can create amazing variations in the pitch, vibrato, tone, and dynamic range. The P'iri can be heard on Ja. 10 at 12:30.

Prior to World War II, the communal rice farmers would march to their fields each morning while singing and playing on various drums, cymbals and wind instruments. During their work day, they would eat three meals after which they would make music before returning to their work. This custom fell out of practice during World War II due to the fact that the Japanese confiscated the cymbals for the brass they contained.

Koreans were once well known for their ability to make large bells. They created the 3rd largest bell in existence. These were cast prior to the 18th century. They also maintained, through the centuries, several Chinese instruments. One was the pynchong, a set of sixteen tuned bells, tuned-iron slabs, and stone chimes. Another Chinese instrument is in the shape of a crouched tiger. It is made of wood, and a sound is produced by scraping a bamboo stick across the tiger's back. This was used to end a piece of Confucian ritual music. You may have noticed that in many oriental pieces a distinct clap of wooden instruments is heard at the beginning and the end of the piece. In Korea this instrument is known as the pak. It is descended from China.

In addition to playing music while at work, Koreans employed bands for: funeral processions of the rich, to procure good catches of fish when boats went out to sea, and for festivals. A popular form of private entertainment, which is now lost, was that of the kisaeng woman. These women, which are similar to the geisha of Japan, were trained from their youth to dance, perform musical instruments, sing, recite poetry, and discuss topics of intellectual interest with men—discussions of this sort were a practice that other Korean women were forbidden. These

women were given considerably more freedom than the majority of Korean women. They were not prostitutes, but performers. However, with the end of the court in 1910, their popularity began to decline and today they are almost non-existent. This is attributed to the popularity of western traditions and the invasion of the record industries of today.

Korea still manages to maintain one of the most remarkable singing forms in the world. It is known as P'ansori. A single performer tells a legend without the aid of any scenery, costumes, props, (except for a fan) to the accompaniment of the changko for a duration of up to eight hours! The performer combines speech, song, and dance in a most unusual display of technique. The voice uses glissandos, accents, tremolos, and often a syllable may be drawn out to outstanding lengths. For example, the waves of the ocean might be displayed by the voice going up and down in pitch while the performer dances the same motions. The stories are based upon moralistic folk tales. Although formerly performed by men, this tradition was switched to women in the 19th century. Two P'ansori examples can be heard on Triad, Jan. 28 at 9:00.

Records of Korean music include: "P'ansori Korea's Epic Vocal Art and Instrumental Music" H-72049 Nonesuch Explorer Series, *Arirang Songs and Dances* Monitor S-430, *Korean Court Music* Lyrichord S7206, *Folk and Classical Music of Korea* Folkways/Scholastic 34424, *Korean Songs* Request Records Inc. S8031, and *Vocal and Instrumental Music of Korea* on Folkways/Scholastic 34825.

Books which include good descriptions of Korean music are: William P. Malm's *Music Cultures of the Pacific, Near East, & Asia* Prentice-Hall Inc. New Jersey 1967. Cornelius Osgood's, *The Koreans and Their Culture*, Ronald Press Co., New York, 1951. Kenneth G. Clare & Others, *Area Handbook for the Republic of Korea*, U.S. Government Printing Office, Washington D.C., 1969.

If you're interested in a switch from the norm, listen to some music of Lou Harrison—a westerner who has been influenced by Korean music. I suggest this record entitled *Pacifika Rondo, Four Pieces for Harp, Two Pieces for Psaltery, Music for Violin with Various Instruments* Desto 6478.



# Kalso

by Edward Kislaitis

*"Who is Anna Kalso and what does she want with my soles?" was the basic question that ran through my mind as I limped down Michigan Ave. on a cold afternoon. Limped? Like most rich journalists, I had found it expedient to walk from an appointment on the south end of the loop to my rendezvous near Lincoln Park. I was not totally ignorant of the Earth Shoe phenomena. There's a small, tasteful shop in between plastic uptown and plastic old town at 2112 N. Clark which I've noticed and found a change of pace. There were the reviews in the Whole Earth Catalogs which looked interesting (yet somehow esoteric) and a large group of friends and others who raved on about the qualities of Earth Shoes until I was sure this was another case of that peculiar mass hysteria where people find themselves getting high off banana peels (the "Emperor's New Clothes" complex) or enlightened by tie-dye shirts.*

*Finally arriving at the too-small apartment, I was introduced to Anna Kalso; certainly one of the most charming and vivid, near-seventy year old ladies it's ever been my pleasure to meet. I still was somewhat reticent, after all, a shoe is a shoe! Isn't it?*

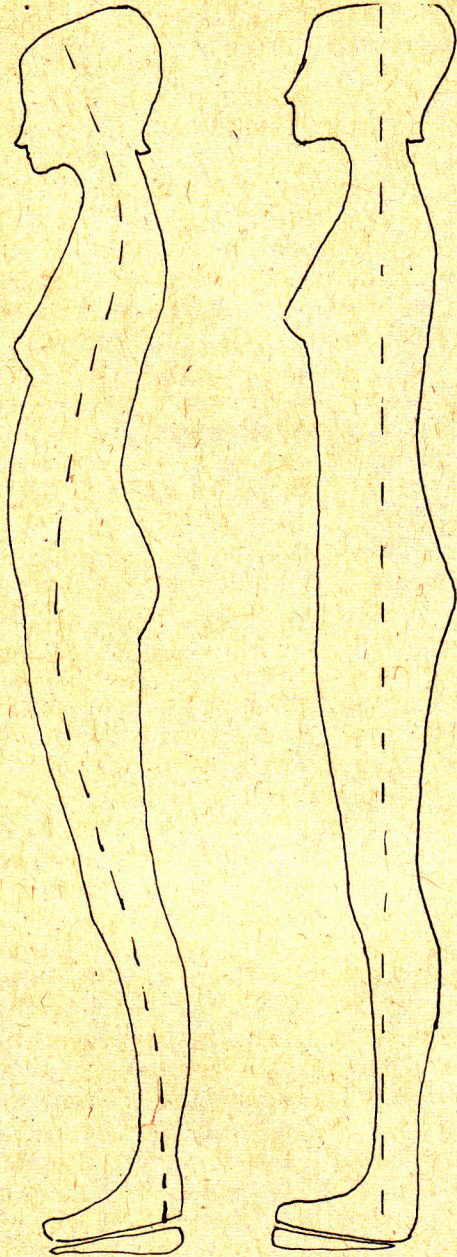
We begin talking about politics. "Individuality is the only real radicalism. If people would be themselves and not pieces of machines, what could the bad leaders do? What Watergates could there be? My earliest memory is of standing on a pier as a child. World War I had ended and it was flag day. I watched the flags and the people and kept thinking, 'this is not right.'" Perhaps this is a natural reaction on the part of someone whose father (Daniel Hansen) was so fired by patriotism that he named all eight of his children after the island on which they were born, Kalso.

"There will always be Hannibals. We cannot lie about like the Romans and fall to those whose only superiority is strength. People must live in nature and keep their civilization alive or else we will be like a child that is raised from the crawling state only to, after living long enough, return to the crawling state. This awaits us in the future." These preoccupations with nature and civilization are understandable when we consider the Faeroe Islands where Ms. Kalso was born. "The nature is so strong that one never forgets. House high waves breaking on the cliffs, the northern lights, and one time a gale simply blew the top of the church off into the sea."

Time passed on. She was raised during part of her childhood in Copenhagen, in which time she developed a deep friendship with a Chinese girl her own age. As she grew older she developed interests in philosophy and took to spending long hours in the Egyptian department of the Natural History Museum where she sat and "dreamt of becoming a dancer. I was mainly interested in their attitudes, and tried to imitate them when nobody watched." Even today these influences remain. She says, "The Earth Shoe may have at one time been created by the Chinese. Their clogs seem to suggest this. I think the oldest races are the Oriental and not the Egyptian, though the Egyptians knew a very great deal." When the first Earth Shoe Store opened in Copenhagen, the window display consisted of a Chinese girl with a yoke across her shoulders, standing in a perfectly balanced position.

Following many years of normalcy with her engineer husband, life took a turning. "When I was forty-five I became sick with thyroid problems and I had to be operated on. This changed me. I changed the diet to total

vegetarianism and began studying yoga which was very esoteric in Denmark in the early Fifties. I was clever at it so I was recommended to being a teacher. It was better than being a couturier where you just disguise people's physical handicaps. This was Hatha yoga. Perhaps something develops in the fingertips. After two years you give people a little massage or so and people start saying that the pain has gone away or that you have



healed them. One woman had a serious bone infection for which she had been treated for three years. It went away. It was her doctor who eventually loaned me the 10,000 kroner to open up the Earth Shoe Store. Anyway, I came

to know the doctor and he taught me anatomy while I gave massages to the women of the island of his residence. Here the results became so remarkable that I became afraid and went to Switzerland to study under Yesudian, a hindu."

"He taught me much about yoga, not healing. Three years later when I was alone and my son was married, I had the necessary time to further study yoga. I went to a monastery in the mountains of Catholic Brazil where they had mixed the yoga training with Christian gnosticism and mysticism. I found this very exciting, and asked if there was some way I could stay there without paying. I joined into their working schedule. They were making their own houses on a big estate they had in the mountains, two kilometers from the road. Some rich people had given them a truck so they could move materials and volunteers into the mountains. There were people there from Holland, Argentina, Venezuela, America—all countries. Its name was, Ammo Pax, and it had a huge library of Occidental knowledge and such. They practised acupuncture and used Gurdjieff as their spiritual guide."



"I remember coming in through the portals. They said you must not eat meat, you must not smoke, but (most of all) you must not speak badly. It was a community. We would meditate twice every day—once privately, once communally. In one place was drawn a circle. It was a welcome to the flying saucers. It was thought that a great catastrophe would come to the northern hemisphere, and that was why the Tibetan masters had moved south. The saucers would come down and help the survivors."

Although the inspiration for the earth shoe, the observation that the foot is bent at a certain angle when in the lotus posture, came during a fast and while she was walking in the streets of Santos, Brazil ("I lifted my foot and

felt the same stabilization of the lumbar region as when sitting in the Buddha position, with the same consequent relaxation of the chest muscles and deeper respiration. I found a shoemaker who only spoke Portuguese and explained to him with my hands what I wanted. He removed the heels and placed a block of wood under the forepart.") the present Earth Shoe was developed for Anna's Aunt Stefania who was having trouble with her orthopedic boots.

This was followed by older people with "sick" feet. They couldn't wear the wooden clogs during the winter so a rubber soled, full shoe version was developed so they could continue walking on the hard, icy streets of Copenhagen with the ease of Brazilian natives strolling down a beach.

The Earth Shoe is a tool for your feet. It is also something else in Ms. Kalso's view. "Yoga has to do with the spine, the chakras, the centers of consciousness. This is where the impulses are transmitted and where the harmony and balance is maintained. When we are erect, the mentality functions naturally because this is normal to our humanity. When the spinal column is changed, this hurts the brain and changes us. The animal in old, old times stood on two legs and gained mind. Not gained mind and decided to rise up! There are systems from Greece where the lower breathing is limited and the middle and upper respiration are stressed. The lower is instinctual, the middle—feeling, the upper—intellect. These systems changed the Greeks even as the invention of sitting down to do work, rather than squatting on the ground, changed their culture. It is bad to sit too much. The weakness of the spine can be seen in the chairs the architects have been making for the past fifty years. They used to be hard; now, there are the ones for raising your feet. We are not that far from the Romans. If you are singing yoga asanas; the ankle is at the right angle, the pelvis is better supported, and the body forms a ninety degree angle. These angles are learned by raising the toes higher than the heel. Western people are too busy 'working.' They do not have the time to sit in yoga asanas. A civilization always works to make life easier. The negative things are the unnatural, the pollution. The doctors are clever to cure diseases, but it is better to have a sound culture without disease. Back to nature is to return to a world ruled by the mind, not the money; where those things we need to live well are made, and not those silly

things, those toys, that attract the kroner and are symbols of power. There is a better way to use the technology so we have what we really need."

*It's not a shoe, it's an evolutionary tool. Who would have guessed. Still, I had my questions. If the shoe bends your foot so that it's like walking in sand, what happens when you actually do walk in sand?*

"I walked along the Danish coast for 1,100 kilometers on the sand near the water with the wood sandals to test them. It was better!"

*Driving in the car?*

"I am told it is easier to use the accelerator and clutch (heel and toe) but one must become accustomed to the feel of the thick rubber sole. I do not drive, but this is what people tell me."

*Do healthy people, who do yoga and exercise, need them?*

"They do not allow the body to become fatigued as quickly. Anyone who stands for long periods of time should have them, definitely. Anyone will feel better."

The only other problems I've heard about are the difficulty in becoming used to the shoe (the initial pains that many people at first feel), and the tendency of older people to hyperventilate because their shoulders are straight for the first time in many years. The only results of the second problem seem to be giddiness and sometimes, dizziness. Prepared for the worst, I began wearing the shoes approximately three weeks ago. Not a twinge. My legs have never felt so good. I suspect this has something to do with my previous daily regimen of yoga and calisthenics, still I've found I can stand and work on projects comfortably for hours longer than I could before. My wife's in a pair now and is enjoying them, though having some problems. My survey of strange people on buses and in stores, 'Hey, how da'ya like the shoes?' has yet to uncover one disgruntled customer. As for the rest, there are testimonials as long as your arm from just about everywhere. I personally think it's about time the Earth Shoe stopped being subcultural, snobbishness points and became available to everyone. I'm glad Ms. Kalso is getting something out of it. Too often it's the worst people that profit in this world. One thing still bothers me. How come we seem to have gotten around to inventing an intelligently designed shoe and reaching the Moon at approximately the same time?

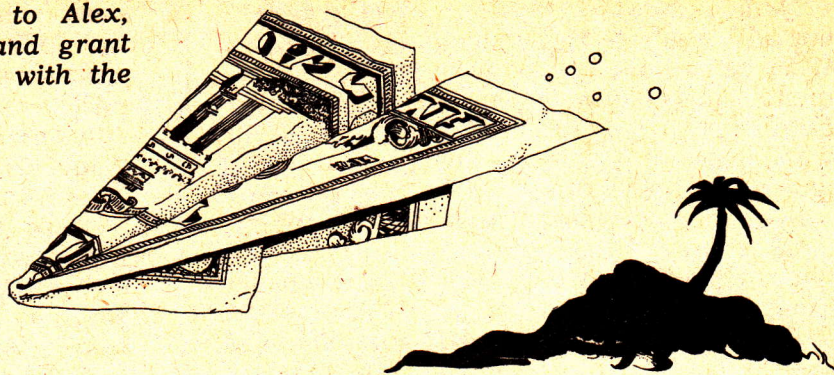
(A little Shoe Music, Wed. 30, 9:30.)

In Pt. I we were introduced to Alex, graduate student extraordinaire and grant wheeler-dealer. We now continue with the saga of Alex, and his project...

## Harry the Ultimate Rat

by Captain America

### Part II



When I first saw Harry, he was cowering in the corner of a tiny cardboard box, trying to pretend he wasn't there convincingly enough that I wouldn't notice him. We took him out and made friends with him by feeding him pizza. He especially liked mushroom and sausage. Out of our duty to science, so that it wouldn't wreck our experimental results (and because we were stingy and temporarily out anyway) Harry got no scotch.

Harry weighed 2.7 ounces when we got him. He was a small, white, lab rat with white fur: four, tiny, pink paws; a little furry white tail; and two little, beady, red eyes.

Harry's pedigree weighed 1.42 pounds and was  $\frac{3}{4}$  of an inch thick. It said one thing—in five thousand different ways. It said that Harry was the most normal rat in existence. It said that Harry, to 22 decimal places and as far as anyone else could tell, was as ordinary as any rat ever was or could be. It contained a complete list of all of his ancestors for eight generations. It went into excruciating detail about the age, weight, estimated rate-intelligence, allergic reactions, learning ability, resistance to infections, frequency of mating, daily food consumption, life span, and a thousand other revolting details for each of the 6,841 luckless ancestors that had had the misfortune to precede Harry in Ratdom's Laboratory Exile. Every one of those figures told the same nauseating tale: Harry (and every one of Harry's ancestors as well as everyone that had ever had anything to do with Harry or his progenitors) was as revoltingly, appallingly, and terrifyingly; normal, typical, and average, as it was possible to be.

Not a trace of anything the least bit interesting, bizarre, unusual, weak, strong, or depraved. Nothing the *least bit* interesting. There was *nothing* different about Harry from

any other rat which would be interesting, educational, or pseudo-scientific to study.

Today, of course, I realize that this is exactly what made Harry a bigger-than-life Hero (the champion of Humanity) struggling with the Titans of fate to take one more step further along the road to truth and understanding: HUMANITY'S UNSUNG HERO! THE VICTOR! in the great battle for man's freedom against the forces of creepiness and sloth.

At the time, I was disgusted with Harry. We turned him loose in a waste basket with some cigarette butts, two slices of two-day-old mushroom-and-sausage pizza, and his pedigree.

This still left us with the problem of what we were going to do for an experiment. I decided that we should have some breakfast and then set about solving it in a coldly logical way. I sent Labass B. out to the nearest liquor store that was open at noon and helped Harry finish the rest of the one remaining slice of mushroom and sausage pizza. By the time she returned, Labass A. and I had laid the groundwork for the successful storming of the walls of ignorance.

I had decided to be brilliant, simple, and original in my approach to the problem. I had one rat to mess with and I didn't want to waste him. Next to my two labasses, my 11.00 dollar/day (split three ways) liquor allowance, and my fierce determination to have just as good a time next year too; Harry was my chief asset in life. I decided that I should have a problem so big and complex and rich and important that anything I said about it would sound impressive and important and full of promise for the future of man....or at least imposing and abstruse enough that fools who didn't know would be fooled into thinking that I knew something that I didn't.

"What," I asked myself, "is the most important unsolved problem that besets man? What causes him the greatest pain, the most mental and physical anguish?" I put the question to my labasses. "Money, sex, and war," were first, followed by "pain, disease, ignorance, and death."

I pounced on ignorance.

"Of course!" I thought, "If men were not ignorant and stupid, they could learn to handle these other things. LEARNING!—the ability to assimilate experience into one cohesive, orderly and meaningful whole; and to draw from that synthesis, knowledge and understanding which would allow him to approach life and problems as cause rather than effect! THE ABILITY TO LEARN! That was it! That was the bugaboo. That was the REAL Problem. That was what man was really hung up on. If he could only solve that one, even death must—some day—fall prey to the snapping steel jaws of advancing knowledge and understanding.

I saw my name written in the stars.

I saw my name printed on row upon row of laboratory doors in some far off Midwestern University.

I squinted my eyes against the burning tropical sun in order to completely enjoy the sun-tanned nipples drifting through my salt-sprayed world.

From that moment, I knew that the world was my oyster and I had only to decide whether I wished it strung or on the half-shell. All doubts vanished. I was a new man: christened in the stunning knowledge of my self-importance to humanity and man's future; both here and upon distant and far-flung stars.

I delivered an extemporaneous lecture to my two labasses on the importance of me and my discoveries in the political history of the second half of the twentieth century. I succeeded in working myself into a very loud and enthusiastic frenzy of self-adulation, putting both of my labasses to snoring slumber. By this time, it was after dark and the day's liquor allowance had been exhausted. I ended the day by throwing up in the waste basket where Harry had taken up temporary abode. Fortunately, he was protected from sticky disaster by his pedigree, having successfully sheltered him.

The next morning began far into the afternoon and I felt far from confident. My labasses had deserted me for a shower and left

a note which unsatisfactorily replaced them. In addition, they had taken the day's liquor allowance. I was far from optimistic. In fact, I felt that my future was rushing at me altogether too fast for comfort, and I would gladly have crawled back into the past for a week or two to recuperate.

I was lying on the floor trying to imagine what a wonderful life a chair must have. No duties. No responsibilities. No important projects. No cravings for liquor, women, or fortune. No hangovers! I had almost decided to die and come back as a chair in some other world when I felt a small electric drill rasping away on my nose. I opened one of my eyes.....slowly...halfway.

IT WAS HARRY! I had knocked over the wastebasket in my final fadeout the nite before, and he had come out to see the world. He was busily engaged in rescuing a wandering piece of mushroom or sausage from the end of my nose. I was so enthralled by his tiny, rat-brained, furry, warm-hearted, fuzzy determination to make "The Best Of Life" that I came alive again. I decided that if Harry could survive, so could I. I picked up courage and my spirits lifted. At this very moment the two labasses walked in the door with *four* steaming hot mushroom-and-sausage pizzas and a whole bottle of lifted spirits.

One shower, two pizzas and a half a bottle of lifted spirits later, I knew that nothing on earth—or off (and I knew that they were trying too)—could stop an organization with leaders like me and rank upon rank of dedicated labasses to comply with my every wish for, "science..." I set out in earnest to design the ULTIMATE EXPERIMENT.

"First things first," I told myself. "It has to be SIMPLE!" I realized that a complicated experiment was easier to bullshit your way through, as you can always use up a few pages giving the reader "misunderstood" on the statistics of complex variable or the permutation equations of factor analysis, but I had to admit to myself that I didn't know very much about those things. Furthermore, I had less than three months in which to design, do, and describe my "momentous research" into the field of the human mind. Then too, I had only one rat to play with (and he was incomparably normal) so I thought I shouldn't ought to go expecting too much out of him.

"Simple experiments now! Complicated lies later (if necessary)," became my first operating maxim.

I asked myself a question: "What could I try to learn about learning or the ability to learn that could be demonstrated in a simple experiment?"

Blurred images spun through my wasted mind: The pot of golden cheese at the end of the hyperbolic rainbow; the carrot and the stick with the dumb humanoid brute plodding dully on in his own dim-witted armpit path to the ignominious, final-flash, fadeout, auto-destruct; twelve thousand Miss Peabodys in ranks and files of pince-nez horizons, chanting "I before thee except after tea!" in time to the best of a different bumper; fifteen thousand, dead-end, twelve-year-old, Sunday-School, perverts screaming "Up against the wall, fuck your mother;" two hundred and fifty, semi-conscious, High-School rodents struggling with their Final Exams in the same grim determination to keep their heads above the waters of ignorance that lemmings display as they swim the English Channel; thirty-seven, pre-teen, toddlers exploding into the concrete-real, shattered-coke-bottle-sparkling, freedom of a fifteen-minute recess from the mental abcess.



The inescapable, panoramic, technicolor, super-zumicron conclusion smashed itself into the surface of my awareness in an orgasm of obviousness.

**THERE MUST BE A BETTER WAY!**

I decided to find it.

This decision was the foundation for everything that Harry and I achieved in our life together.

I re-asked myself the question: "What could I learn about learning or the ability to learn that could be demonstrated in a simple ex-

periment?" I felt ill after I had thought about it for about ten minutes, so I decided that I was being too complicated. "Back to basics," I told myself. I asked myself: "What do I already know about learning?" The answer was: "Men want to learn!" Many have gone into apathy and given up, but they all would like to if they thought that they could. My further, inescapable observation was: They are piss-all good at it.

My first conclusion was simple, profound, and useful: **THERE IS SOMETHING THAT PREVENTS MEN FROM LEARNING!**

Phase one of my research was concluded. It has consumed, altogether, 54 minutes and 5 shots of scotch. I was enormously pleased. I felt that we had gained at least two days on our schedule, so I declared a holiday and we went to the beach for the afternoon.

When we returned five days later, we were shocked to find that we had forgotten all about Harry. He had survived on less than one slice of anchovy pizza (which he hated), and seven melted ice cubes which had fortunately been left in an ashtray where he could get at them.

Harry was so pleased to see us that he squeaked. I know that rats can't squeak, but he did. I briefly considered whether there might be some historic scientific significance in this but decided to forget about it. You can get away with lying about a lot of things in the academic world and a lot of people will believe you; but things that everyone already "knows about"—even if you tell the truth—no one will believe.

We propitiated Harry with all the cream he could drink, all the mushrooms from one mushroom and sausage pizza (which it took him eight days to eat), and one genuine mini rat-bath.

(I regret that there were almost no records kept of the history of this investigation as it progressed, because the light that they would have shed on the stages and methods of our research might have proved enormously valuable. Unfortunately, we had decided that since we were going to invent our results anyway, we hardly needed a large pile of disorderly, illegible manuscripts to confuse us with what had really happened. This account has been prepared from the dredging of the silt-laden backwaters of the murky harbor for fantasy and mental perversity that I call my mind. What few records we have from the period (mainly computations of our remaining

liquor and pizza resources), are so indecipherably cryptic that I can interpret them only when quite liberally de-soberized. (Their typical messages are: "We have just enough left to buy one more bottle today." It is fortunate that the research was concluded in less than the expected time or it might have proved impossible to complete it at all.)

"WHAT," I asked myself, "STOPS RATS FROM LEARNING?" (I was already learning to think like a rat.)

Instantly, all my doubts were consumed in the flame of enlightenment. All mysteries fell away. I KNEW! All of the rest of my experiment is but a footnote on the page of that moment. The further future of my fame and man's glorious history lept like a 3-D cinerama, silver-screen, technicolor, magic carpet greeting card into my mind.

I smiled at Harry.

Harry smiled back at me in his tiny rat-like way.

I shed a small tear when I realized that Harry would have to be sacrificed to the great, gleaming, glistening, steel-jawed, rat-trap of Advancing Scientific Knowledge in order to, "Prove Our Point."

I picked Harry up, fed him a choice bit of sausage from the nearest pizza, and started to explain to him (rather sadly) why his sacrifice was necessary for the greater good of Ratdom and Humankind (sic?). He accepted his fate (or was it the sausage?: my memory blurs me on this point) with such stoic equanimity that I was ashamed. I was in the middle of telling him that he should confront his personal misfortune with courage and determination, and go to his destruction with the saint-like peacefulness and calm acceptance that graces all of the high-caliber martyrs, when I realized that I couldn't do it. I couldn't betray his child-like confidence and (mis-placed?) trust in me.

It was labass B. who finally solved the problem. "Why don't we just rip off a rat from the lab next door?" The solution was so obvious that I was glad I hadn't thought of it earlier or I might have had a hundred rats to cope with instead of just one.

Twenty minutes later we had two rats. (We named the late-comer, False-Harry, at first, but later disguised his identity under the pseudonym, "Two-Pay"); one standard, portable, multiple, adjustable, A.R.A. (American Rat Association) rat-maze (with 7432 possible different maze arrangements); and one portable rat electro-shock machine

On my honor as a scientist (I can reveal it now), I never once used that electro-shock machine. I have not once in my entire life electro-shocked man or rat, but I have to have the machine because I had to be convincing that—I Had Done it.

We moved into the third phase of our research.

We set up the rat maze with the entrance at one end, the cheese at the other, and five possible wrong turns along the one route to the cheese. The cheese was green and mouldy so we threw it away and substituted a wonderfully cheesy mushroom from a steaming hot pizza. We showed him the bait (that means we let him sniff, but not nibble), lifted him up so that he could see the maze, and then put him down at the entrance to the maze. He hauled his ass around, ran around the maze on the table, and was tooting the mushroom within 11 seconds. Harry was hungry. We figured that avoiding the maze was really cheating and we couldn't, of course, publish it in our findings; but we wrote down the time anyway. (These records were almost lost four days later when Labass B. turned in ten pages of our research notes for a free pizza, but we recovered them from the driver by the liberal application of our universal solvent.)

We took the mushroom away from Harry and put it, and him, in their respective positions. This time we put a couple of copies of *Chemical Abstracts* on the table so that Harry had to go through the maze to get to the mushrooms. He took every possible wrong turn and twice tried to come back out of the maze after he was over half way to the mushroom, but he was nibbling that mushroom again in just under 1 minute 41 seconds.

We took "Two-Pay," showed him the mushroom (we had others in stock), lifted him up so he could see the maze, and put him down at the start position. We even left off the *Chemical Abstracts* so that he could run around and get the mushroom. Seven minutes later he had not moved a muscle. He was still cowering at the entrance to the maze. Closer investigation revealed that he was moving several muscles. In fact, he was quivering violently from head to foot. He looked like a condemned criminal quaking away his last seconds before the warden threw the switch.

Two tiny relays clicked together in the back of the broken-down radio that I use to think with. Magnesium signal flares exploded in front of my eyes. Four-eleven alarms sounded instantly.

Eighty-five seconds later I had "Two-Pays'" pedigree from the lab next door. By the pedigrees, the only way you could have told Harry and Two-Pay apart was by the twelve-digit number with the five-letter prefix in the upper-left-hand corner of every page. Two-Pay was (on paper) just as micro-metrically hyper-normal as Harry.

Confidently, I turned to the last pages where their respective life histories were penned in. Harry's said: "Acquired from XYX Bio-Supplies on A of B, 19CD." After that, Labass A.—in a fit of super-scientific zeal—had penned: "Likes mushrooms better than sausage, cream better than water, people better than rats (how she knew this I don't know), and doesn't like to be left at home when we go to the beach."



Two-Pay's listed (as I had been certain that it would) a long list of LEARNING EXPERIMENTS in which he had (somewhat unwillingly) participated. In eight of them he had been electro-shocked (to discourage him from making mistakes.)

This ended phase three of our research.

We kicked off phase four with two bottles of scotch, five mushroom and sausage pizzas, and the firm intention to relax our minds. Somewhere into the second bottle of scotch and the second Labass, I started to garrulously explain to my startled assistants just exactly what we had accomplished. It had suddenly occurred to me that neither they nor Harry had the faintest idea of what had been going on for the last, several hours.

Labass A. had the good sense to knock the anti-record tabs off of *Carol King*, *Joni Mitchell*, and *The Jefferson Airplane*; and get down 85 percent of what I said that was intelligible (plus quite a bit that will be forever lost to science).

"PAIN IS THE ANSWER!" Stunned, I recalled the first question that I had asked myself at the beginning of my research: "What is the greatest unsolved problem that besets man? *What causes him the greatest pain, the most mental and physical anguish?*"

"Pain!"

"Or (more properly) the suppressed, unremembered memory of pain!"

"We don't need to electro-shock Harry because Two-Pay has already been electro-shocked. The only difference between the two of them (I instantly flashed the higher truth that, A Rat is not a Rat is Not a Rat," but decided that the difference between them was small enough to discount under observational error) is that Two-Pay has been electro-shocked in his "learning" experiments. The reason that he can't learn is that all of those memories of quivering in the maze in pain (wondering what corridor would bring him to the great big cheese up in the sky and which would just continue to deliver him to nerve-twisting, hair-raising, sado-shocks) have turned him into a raving (rat-) psychotic!

"It isn't that they are electro-shocking him NOW—because they aren't—but that they HAVE electro-shocked him: and that can only mean that it was the damage to his nervous system—and either the bad memories that it created (the suppressed memory) of the picture of what he didn't want to remember—that is making a perfectly normal rat-citizen into a flaming, flakey lunatic!"

"And what is Electro-Shock but PAIN?" (I asked my bemused Labasses.) "You could get the same results with beatings, bamboo shoots under the tiny rat finger-nails, poisoned food, or anything else (even napalm, although that would be an extreme case) that produced PAIN!"

"And what, basically, was the difference between rats and men? Nothing except that rats electro-shock neither rats nor man while men inflict them on both?"

"WHAT'S GOOD FOR RATS IS GOOD FOR MEN!" I expostulated as I, Labass B., the Bottle of Scotch, and my train of thought all came to a sudden, simultaneous, and eminently satisfactory and sensational conclusion.

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THE CONCLUSION  
OF HARRY THE  
ULTIMATE RAT  
NEXT MONTH

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# triad

## 21 CHOICE 21

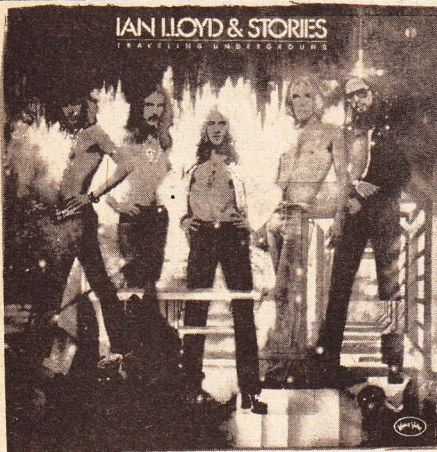
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ATOMIC ROOSTER	FOUR	ELEKTRA
DAVE BRUBECK & SONS	2 GENERATIONS OF BRUBECK	ATLANTIC
BILLY COBHAM	SPECTRUM	ATLANTIC
ELECTRIC LIGHT ORCH.	ON THE THIRD DAY	UA
EMERSON, LAKE & PALMER	BRAIN SALAD SURGERY	MANTICORE
GENESIS	SELLING ENGLAND...	CHARISMA
GURU GURU	DON'T CALL US-WE CALL YOU	ATLANTIC
HEARTSFIELD	HEARTSFIELD	MERCURY
JOE HENDERSON	MULTIPLE	MILESTONE
ROBIN KENYATTA	GIRL FROM MARTINIQUE	ECM-POLYDOR
CHARLES LLOYD	GEETA	A&M
MAHAVISHNU ORCH.	BETWEEN NOTHINGNESS & ETERNITY	COLUMBIA
BETTE MIDLER	TWO	ATLANTIC
PAUL McCARTNEY & WINGS	BAND ON THE RUN	APPLE
SHAWN PHILLIPS	BRIGHT WHITE	A&M
PINK FAIRIES	KINGS OF OBLIVION	POLYDOR
RETURN TO FOREVER	HYMN OF THE 7th GALAXY	POLYDOR
SAM RIVERS	STREAMS	IMPULSE*
SANTANA	WELCOME	COLUMBIA
SAUNDERS & GARCIA	LIVE AT THE KEYSTONE	FANTASY
THE WHO	QUADROPHENIA	MCA

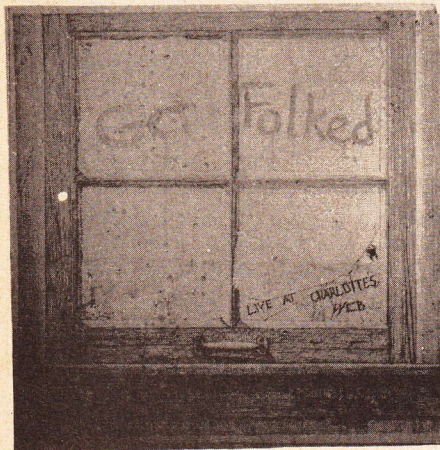


# record reviews

by GRAHAM CARLTON



**IAN LLOYD & STORIES / Travelling Underground / Kama Sutra.** You can always count on Mike Brown to cop out when he's needed the most. He left the band right before **Brother Louie** became such a big hit that they were assured of getting the chance to make another album. With Brown gone, their whole sound has gone thru many renovations, some for the better and some not. They've lost a lot of cuteness in exchange for a more welcome grittiness, but without Mike Brown they have no right to call themselves, **Stories**; which probably accounts for why the name was altered.



**JERRY LEE LEWIS / Southern Roots / Mercury.** Leave it to the a rock album right in time for Christmas. Mercury decided to turn Killer loose in the South, surrounded with Southern songs and personnel, and delivered an end product that shows Lewis' capability to work with anybody. The sub-title is **Back Home to Memphis.** It seems like he was never away, mainly because he was never there. Who cares? This record is a good way to purge top 40 glop out of your system.



**GET FOLKED / Live at Charlotte's Web / Mountain Railroad.** Most people won't realize the landmark significance of this album and what it has the chance to do for the Chicago and Midwest folk scene. Charlotte's Web (a mecca for folk music), and Dave Ray (maverick musician and small record company big shot) are responsible for this compendium of local talent that is unavailable on any album and can't be found anywhere unless you venture into the club they call home. This recording could open the way for such local heroes as **Art Theime, Ron Crick, The Rosehip String Band** and others for them to make full length albums of their own. This baby is a dazler.



**BRUCE SPRINGSTEEN / The Wild, The Innocent, & The E Street Shuffle / CBS.** Last winter, everyone was shooting off their mouths saying that **Springsteen** was a genius. I wasn't exactly prepared to bestow him that honor, but I did admit he did have promise. Now with his new album, he did make good on a lot of the promise he had, but he was adventuresome enough to offer more promise. I'm still not ready to call him a genius, but I find this album much more listenable than the first. Long story telling is the indulgence this time around, and it works pretty well.



# record reviews



**PAUL McCARTNEY / Band on the Run / Apple.** The fact that Paul has signed a contract to write music for the tapes they play in elevators is now public knowledge. This album seems like a practice session for his first assignment. Paul must be getting more disgusting than usual. The band is down to three pepole, and Linda looks seedier than usual. I'm beginning to wonder what we ever saw in the Beatles in the first place.

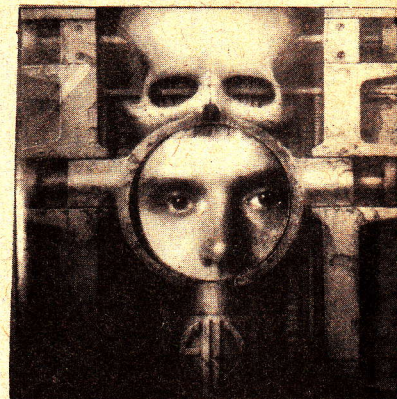


**SUSAN RAYE / Hymns / Capitol.** This is the 5th album that Susan released in 1973, which is reason alone to be glad that the year is over. The cover shot is as hokey as the record. This record is far from being worthless. It has a message that I hear quite clearly. The record keeps crying out "use me to help ease the vinyl shortage! Recycle me! Please!"

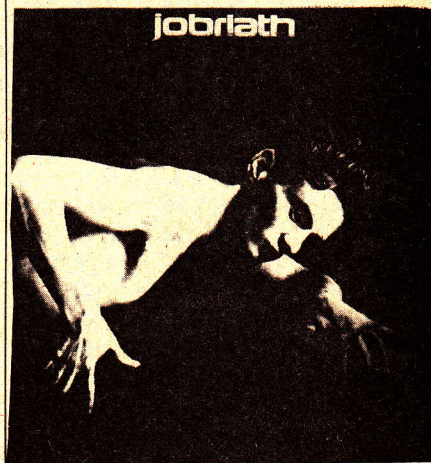
**KRIS & RITA / Full Moon / A&M.** Pity poor Kris. First he ends a beautiful romance with Rita by marrying her. Then he joins the ranks and gives his soul to Jesus. The strain must be too much. Is that what really happens when you reach 40? It's hard to find a Kristofferson original on here, which is why we all dug him in the beginning. Chalk it up as just another pretty country duet album



**HAWKWIND / Space Ritual / UA (2 discs).** The album is much better than the live performance mainly because all the smoke and stupid flashing lights are gone. I sort of miss Stacia standing up front and dancing tho. This should have been edited down to one disc, not only to save money and vinyl but to eliminate the dead spots, and (god knows) those dead spots hurt so bad. When the whole thing is over, I come away with the feeling that this is **Pink Floyd** after mixing ludes with speed. Beware the flimsy package which is quite conducive to letting the discs slip out, fall on the floor, and break.



**EMERSON, LAKE & PALMER / Brain Salad Surgery / Manticore.** Record number five finds these egotrippers gathering the realization together that thoughts, strumming on the strings of your ego, do not produce music. They may one day recapture their former genius. This record shows that they might be ready to head in that direction. With a little less egotism, they might even be totally enjoyable once more.



**JOBRIATH / Elektra.** Beware of records produced by Eddie Kramer, particularly when members of Buzzy Linhart's mafia are members of the back-up crew. A more artsy-fartsy record can't be found this week no matter how hard you look.

**O.B. McCLINTON** *Live at Randy's Rodeo* / Stax. Listen, can you picture Charlie Pride sitting in a 1949 pickup, with a chick named Josephine saying "Baby, I'm a want you?" If you find it hard to believe then you'll understand how I first felt about this record. I'd never have pictured Stax records getting into country music, but with this initial album I wish them the best. O.B. McClinton is a black country singer with a real Texas twang and he's great. His music is the kind you hear on the Grande Ole' Opry or at 3:00 in the morning in the middle of Nebraska at Joe's Diner. So take off your big hats and let's bust a coupla' cold ones!!



**BILLY JOEL** / *Piano Man* / Columbia. What we have here is a case of opposites not attracting. Billy plays anything you could ask for from a piano. Ragtime, country tinkling, jazz-tinged harmonies, all at his fingertips. And first class sessionmen (musicians, not names) too, but the album smells funny. The tunes and arrangements are so overblown and weak that I never expect to hear any of these tunes on any radio station. He should apply for the job of Nicky Hopkins' understudy though, and not make anymore albums like these. I detect the scent of bitter almonds. This record is a killer.

**O'JAYS, INTRUDERS, BILLY PAUL, MFSB, ETC.** / *The Sound of Philadelphia '73* / Philadelphia International. Transition is what has kept soul music alive. It's gone from it's "moon is blue" period to the dance crazes, to Motown to Memphis Soul Stew, to psychedelic funk, and to the present level of sweet sophistication ala musicians like David T. Walker. Listen to Stevie Wonder and Marvin Gaye these days. They write such great songs because they speak from the heart rather than the mentality of "this is the latest sound" or of yesterday's rock and blues riffs played to death. Imitation is the sincerest form of mediocrity and it's happening a bit often lately. Add to the above mentioned creators the names Gamble-Huff as the premier producers of music for the seventies. Talk about hip funk, spell-casting, romanticism, and musical excellence, this is it. Eight solid tunes out of ten isn't bad considering the current can full. And although I would have enjoyed hearing the Gamble-Huff work with The Spinners, Ronnie Dyson, and New York City, this is still a fine introduction to some far too overlooked music.

**STRAY DOG** / Manticore. Stray Dog is the first real punk band of the '70's, and seeing that we're already a full three years into the decade, it's more than about time this has happened. Stray Dog is a three piece band that probably does everything itself because there are no credits listed. I'll bet this album was even recorded in their Dad's garage just as soon as they put some acoustic tile on the ceiling. Why would I buy this instead of Del Shannon when both are notorious teenybop per worshipers? Better a hot punk than a limp pud. If I was a freshman in high school sneaking a joint in the john, this is probably the album that would be playing in my mind.



**CORNELIUS BROTHERS AND SISTER ROSE** / *Big Time Lover* / U.A. Instead of asking "Who-Dun-It" let's ask "Who's Album Is This?" Here are the clues: All the songs are pleasant enough for MOR airplay and maybe even a soul station could use a few to put between the fast numbers. There are four singers, but you really only hear one because the other three are miked down. So is the music. The tunes all sound alike and it's no coincidence that Eddie Cornelius wrote them all. Eddie is the 'one' I was telling you about earlier. There are further clues but I wouldn't want to waste any more of your time. The rap is obvious

# record reviews

**THE TEMPRES / Love Maze.** I love R&B music, it's very close to my heart. In fact, if you put a selection of my favorites together, you could get a glimmer of what I'm about. When I buy an R&B album, I want consistency, not two tunes or three for the price of five singles. This album has been dropped into my ever growing vat of inconsistency. It breaks down like this. Out of ten songs, three are great, five are O.K., and two are worthless. Not bad for the current mode but when a new R&B group appears, they should be singing their butts off and have some really first class material. The former holds true but the latter, for the most part, not only falls short, but just falls. This isn't the way to sell albums. Now if these dudes could only find their way to Philly.....



**ASH RA TEMPEL / Schwingungen and Ash Ra Tempel / OHR.** The music somehow trapped on these pieces of vinyl is not of this planet. Extraterrestrial is most definitely the word. Soundtracks for the mind on a journey beyond the point where lightness and darkness is non-existent. These records have been pressed onto a German import label and may not be readily found at your local stores. But do go out and find them. They will change your lives.

7 ♠  
**violence** ♠  
 is the ♠  
 effort ♠  
 ♠  
 ♠ to maintain ♠  
 or restore ♠  
 ♠ a weakened ♠  
 ♠ psyche ♠  
 ♠

## ELECTRIC LIGHT ORCHESTRA

"On The Third Day"



**ELECTRIC LIGHT ORCHESTRA / On the Third Day / UA.** Nothing upsets me more than praising a group on one album only to see that their follow up is nothing but caramel covered, belly button lint. Orchestral Beatles vocalized by a singer with a stuffed nose just isn't my idea of having fun. Now that polio is under control, I suggest that you contribute to a new crippling disease that injures many people every minute, ego. Won't you give today?

On the cover, they seem to have a fascination with their navels. Sorry, guys, but the Geils band already did a shot of themselves goosing each other that was much funnier. Next.

**J. GEILS BAND / Ladies Invited / Atlantic.** A gold record doesn't seem to have phased the band enough to make them change their way of thinking. "Ladies Invited" is as punky as ever, perhaps even more so with ace punk, Faye Dunaway, as an inspiring force. "Diddy bopping," seems like a good candidate for "Single most likely to be played to death in a matter of a few weeks."



**Esperanto Rock Orchestra / A&M.** Esperanto is the international language enabling all people to communicate universally. Esperanto is also the name of a 12 piece rock orchestra with a truly international membership. This makes for a lot of very different ideas and I'm amazed that they've been put together so well. The four piece string section is an integral part of the band's sound and responsible for some razor-like solos and some pretty chilling moments. Unfortunately, what is integral becomes predictable and excessive and I'm sorry that the three female members weren't up front enough to remedy the ailment. This is a very promising group from everywhere whose only problem is that they haven't skimmed any off the top. Maybe next time.

# PINK

# F E A M G N G O



(The following review was taped in front of the 400 Theatre, in an effort to catch the social ramifications of the film.)

Bruce: Standing next to me is Shelley of Glitter. Shelley, standing here in line, what are your exact feelings about what you're going to see, and what has been billed, as an unprecedented experience in bad taste?

"I think that if the unprecedented experience can break up the boredom, I can hardly wait."

Bruce: Are you saying you've had few worthwhile experiences to relate to recently?

"I lead a very dull life and I look around for this sort of thing to perk things up a bit."

Bruce: What would you say is the mood of the audience?

"There is no glitter. They are conspicuously underdressed. I suspect they're latent perverts."

Bruce: Angelo de Falco, dress designer, what are your reactions?

"Dull."

Bruce: What advance information brought you to see this movie?

"I'm here to see Divine eat shit."

Bruce: What would you say is the mood of the crowd?

"Dull."

Bruce: Eleven! Any thoughts on the film?

"Anyone who can't get into a lot of red hair and Frederik's of Hollywood, a dome cone tits, shouldn't come. Last night there was a lot of action in the John. This is in keeping with the theory that nothing's too sleazy. (See National Peep for movie details of sexual aberrations with chickens, steaks, eggs, and doggy doo.)

Bruce: Mr. Oscar Anderson.

"I subscribe to the National Peep and the movie got the top rating so I came."

Bruce: Dave, what are your reactions to the evening's festivities?

"(heavy breathing followed by a loud slurp as the microphone is licked)"

Bruce: How did you find out about this film?

"I have a deep friendship with an association of perverts in, oh the film's starting."

(The sound of the tape becomes erratic as a trashy rock band blares, "John Water's production of...")

### Reactions Following the Film

"The last scene of her eating the dog shit is a real film classic." Shelley



KUNG FU  
FROM TAO  
TO MAO

Legend has it that Yan Lu-ch'an once blew an attacker thirty feet across a room by expelling a breath in a laugh, and that Yang Pan-hou could make a swallow stay on his open palm by "hearing" the bird's energy and yielding so that the bird would have no solid base from which to take off.

"Nothing under heaven is softer or more yielding than water; but when it attacks things hard and resistant, there is not one of them that can prevail. For they can find no way of altering it. That the yielding conquers the resistant and soft conquers the hard is a fact known by all men, yet utilized by none." Thus wrote Lao Tzu in *THE WAY AND THE POWER*. The inspirational and practical bases for Kung Fu are implicit in early Taoist writings. The body's vital energy, *chi'i*, and the will, *i*, are made to act together effortlessly and spontaneously through meditations and exercises employing forms of sensory deprivation and a series of static and moving postures.

For over fifteen years Kung Fu type movies have been a main staple in the Asian filmgoer's diet. In response to a growing Kung Fu craze some of them are being released in this country. Made mostly in Taiwan and Hong Kong, these movies arrive here dubbed with ludicrous voices and translations. The photography is muddy and jerky, but the costumes and sets pleasingly conform to visions of old world China. The best of these movies can't compare with the Kurosawa samurai films but they are several cuts above Hercules movies and most Italian westerns in sheer show of energy and imagination. The

Italian western hero is a mere extension of his gun while Hercules is a static hero whose overdevelopment plaster casts him in emotionlessness; but Kung Fu movie heroes have expressive body movements to play off against their static countenances.

One of the longtime stars of the genre is Wang Yu whose films *BLOOD OF THE DRAGON* and *THE CHINESE PROFESSIONALS*, along with several others have shown in Chicago. He was a star with Shaw Brothers, biggest and wealthiest of the Asian studios, until the mid 60s when he broke away to form his own production company, Golden Harvest, where Bruce Lee became a star. Billed as the Chinese Hercules, Wang Yu is an Alan Ladd-sized guy with an emotional repertoire of three expressions: bland, concentrated and sour. The last is reserved for the villains, the first for normal wear and the other for expressing his inner tension of purpose during battle. His bland looks are less than enigmatic and his other expressions less than dramatic but he is nimble and convincing in his fight scenes and his diminutiveness is endearing to audiences relatively small in physical stature and looking for an ethnic hero. A Taoist doctrine states that one must stay aloof from contention to be able to act out of a spontaneous united will and energy in battle. Like Ladd and other American action heroes Wang Yu is a strong silent type who steps into the hero's role only when it is thrust upon him, in the manner of Gary Cooper in *HIGH NOON* and Spencer Tracy in *BAD DAY AT BLACK ROCK*.

In Kung Fu style combat, offense and defense flow and melt into one another. You

# Film

sense the attacker's coming moves and arrive there before him. This is possible only when will and energy move as one. When attacked you neutralize the opponent's thrust with circularity rather than brute force, leaning back and to the side, grabbing the attacker and moving him around you in the direction of his attack. You fight relaxed, breathing easy. You strike and penetrate clean and sharp, moving like wind and shadow. The ideal Kung Fu combatants could only counter one another, never striking a serious blow.

"The pure man of old could scale heights without fear, enter water without getting wet, and go through fire without feeling hot. He breathed deep breaths. The pure man draws health from the great depths of his heels, the multitude only from their throats."

With this superhuman heritage to draw from, the Chinese have given the strong silent movie hero some new moves. He jumps ten feet in the air with the aid of hidden mini-trampolines and low angles. He leaps up into trees with the help of reverse motion photography. Sometimes the hero is a woman, sometimes blind or elderly or missing a limb or two, but these physical deficiencies only serve to heighten the hero's or heroine's skills. In *THE ONE-ARMED SWORDSMAN* Wang Yu came back from an amputating defeat to dispose of the villains with his newly acquired skills. In *THE NO-ARMED SWORDSMAN*, a Korean movie, the double amputee here defeats the villains with his sword in his teeth. When the hero is blind he uses his heightened hearing to guide his lightning movements. Age only serves to sharpen skills. He fights on against overpowering odds, sometimes 500 against one, knives and arrows and swords stuck in his body. And when it's all over he dies cradled in the girl's tear-stained lap or, as in *BLOOD OF THE DRAGON*, standing up leaning on his spear, his mission climactically accomplished.

The bad guys, often of foreign extraction, are big and crude, working for a boss who is a political traitor or gangster. In *BLOOD OF THE DRAGON* the villains are in league with the Mongol invaders who threaten China with the yoke of barbaric imperialism. Wang Yu uses one weapon, a silver spear, while the traitorous villains, in sporadic profusion, employ all sorts of medieval weapons in-

cluding a mace and a sword that becomes a whip. These villains are bigger than Wang Yu but less skilled. They must rely on gimmicky weaponry and treachery to defeat him. The common people are dependent on the hero who fights the oppressors alone or with a small select core of other heroes as in Kurosawa's *SEVEN SAMURAI*. The Kung Fu hero is polite and unfaltering in his respect for women. He avoids romance, saving his vital energies and emotional objectivity for the battles which come along with the frequency of songs in musical comedies, the time in between being dedicated to small acts of cruelty and exposition. These battles are fast and furious but carefully choreographed around the hero who slashes and dances in slow and fast motion through screaming crowds of villains, leaping through the air for brief bouts of midair combat, amid a hail of slashing thumping sound effects. There's always a big battle at the end as the hero defeats dozens before getting a crack at the head villain whose skills are nearly a match for his own. Heads and arms fly, blood bags burst and a squirt for fifteen minutes or more. The violence is sharp and graphic; in *THE CHINESE BOXER*, a classic of this genre, Wang Yu defeats the villain by punching through his chest into his stomach leaving a gaping gushing hole.

"We may not have knives, so make every finger a dagger; without spears, every arm must be a spear, and every open hand a sword."

A weapon is an extension of the body. The body is the thing. To unite the physical and mental, transcending the fragmentedness of being; to recover instincts and skills traded in for dependence on the material world—these are the traditional objectives of Kung Fu and the other martial arts of the East. But through the years Kung Fu movies have been moving farther away from the essentials of Taoist Kung Fu philosophy, getting progressively more fantastic, violent and gaudy with heroes who are becoming mere killing machines. One is reminded of the growing Asian military technology: the old Kung Fu boxers believed that "Those whom the gods wish to destroy they first make proud," while Mao Tse Tung has written: "The principal aim of physical education is military heroism."

# BOOK REVIEWS

by Roger Wicker

*Subsistence: U.S.A.*  
Carol Hill / Bruce Davidson  
Holt, Rinehart & Winston  
\$6.95 pb.

*Shelter*  
Lloyd Kahn  
Random House  
\$5.00

*Handmade Houses*  
Scrimshaw Press  
\$12.95

To many of us it had been obvious for a long while that things as they were weren't going to stay that way for long. Now with the Arab countries using their oil as political tools, the U.S. and its allies are experiencing a backlash of "economic colonialism," or in simpler terms, a taste of our own medicine. Nixon tells us that we have to change our habits. He's still lightyears behind the sane: the environmentalists, the ecology action people, the common sense folks.

So what's this to do with books? There are three new books that have much to say about the way we live our lives from here on out. They deal with living on a low-consumption (of everything) idea, with a strategy for inverting the present dehumanizing, and ultimately, fatal life style of the industrial nations, and living in grand, simple and beautiful surroundings.

*Subsistence, U.S.A.* is a book of articles and photographs of about a dozen people in the U.S. who have chosen to lead lives of simplicity and uncomplicated approaches to the business of getting shelter and food. The people in the articles are a wide range of types: freaked-out freaks living in treehouses in Canyon, California; black folks in South Carolina; the pot-bellied slightly wacko welder in his junk-cluttered homestead in Cape Meddick, Maine; the hitchhiking nomad; the young couple building their new home a paycheck at a time; the aging hobo

riding the rails. They all have a simple lifestyle in common, though some manage to complicate what should be simple.

The book is attractively done, with beautiful but not cliché pictures of the folks, with them telling their own stories about how and why they live off the fat of corporate America. You may look at their pictures, read their words, and then thank your lucky stars that you don't live or have to live like *that*. But that's your problem, not theirs. They're happy, highly individualistic people with a sense of what it all means, which many city folks can only catch the barest glimpse of in their own lives. And before long, most of us will have to start considering just how it is that we're going to survive and make out in a land of finite resources. There's just so much gasoline in the world, and what do we do when that's gone? The people of *Subsistence, U.S.A.* have that figured out. In the context of their lives, it isn't going to disappoint them to continue walking or sharing transportation, or con-founding them to continue growing their own food, or cause them any loss of dignity when our affluence/civilization starts to fade away.

Ivan Illich, a former Jesuit priest now in refuge in Mexico from the insanity of the U.S. has been spinning out two theories in the past few years that are directly related to the lifestyle of the *Subsistence, U.S.A.* folks. Whereas they live their lives voluntarily in the midst of the U.S., Illich, (in *Tools for Conviviality*) says we're all going to have to start living much simpler lives and he's concerned about how this is going to come out. How are we to avoid some of the very obvious problems of getting the folks on Lake Shore Drive or the North Shore out of their Cadillacs and "spend-spend acquire-acquire" attitudes, without getting the rest of us killed?

Essentially, *Tools for Conviviality* is concerned with two main facets of the above problem: an inter-mediate technology and an inversion of the pyramid of consumption, hierarchy of privilege, and authority. Inter-mediate technology is the phrase given to a technology that is controlled by the people that it is supposed to benefit: a technology that recycles waste into new products, that produces only the goods that are needed instead of the vast oceans of garbage that lap around our ankles in places like Turnstyle,

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## Whole Earth Store

Chicago at Dempster  
Evanston 491 - 9555  
between Hear Here and Khaki

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## BOOK REVIEWS

Community, and Marshall-Field. Illich calls it convivial technology, meaning "a society in which modern technologies serve politically interrelated individuals rather than managers... I have chosen convivial as a technical term to designate a modern society of responsibly limited tools." Going hand in hand with a convivial society is what Illich rediscovers as the "good" meaning of the concept of austerity. This is not the belt-tightening, pinch-face concept of industrial scarcity but rather a virtue "which does not exclude all enjoyments—only those which are detracting from, or destructive of, personal relatedness... a complementary part of a more embracing virtue which St. Thomas calls friendship and / or joyfulness."

So, in an attempt at brevity, I'll sum it up by saying that the thrust of *Tools for Conviviality* is concerned with figuring out a strategy for the control of technology, rather than of people. It is a strategy that is concerned with how tools of all kinds, from institutions such as schools, to factories to screwdrivers can be used equally by all, with particular attention given to ways in which tools are controlled to the advantage of everyone and to the disadvantage of no one.

In a different vein, but definitely related, is the business of shelter from the elements. After living in Metropolis, where we more or less take what is offered for shelter, it's a glorious fantasy to speculate how our house or shelter might be built, what it would look like, which of our eccentricities we might indulge in a shelter of our own making and choosing. There would be such things as sleeping lofts and sunken tubs with stained glass skylights... as many variations as there are people to dream them up. That's what the book *Handmade Houses: a Guide to the Wood Butchers Art* is all about. It's the first of a series of similar books due from the publishers in the next few months, and it's going to be the poetic image for the "build your own shelter" fantascists and practitioners. With about 50 full color photographs of houses, mostly in northern California, which are the creation of folks with rich fantasy lives, *Handmade Houses* is evidence of dreams manifest. Not the fantasy of Disneyland; but a real, working, liveable, everyday, natural high. I've spent three

evenings looking at the book (you can't read it; there's almost no text) and still find myself unsated. There are innumerable details to check out in each photo, every interior and each and every exterior shot. I spent hours, for instance, looking at the wood graining in the houses pictured, and then I started at the front and spent several more hours looking at such things as wall hanging, weavings, pottery, stained glass window details, rugs, and other evidences of everyday folk living in "not so everyday" surroundings. For example, there's a fantasy bed made of salvaged lumber, door panels, what have you, and there—peeking out from under it all—is an old shoe, lost in the dusty wilderness beneath the bed. Not very fantastic, but a sign that real people live here and lose their shoes now and again.

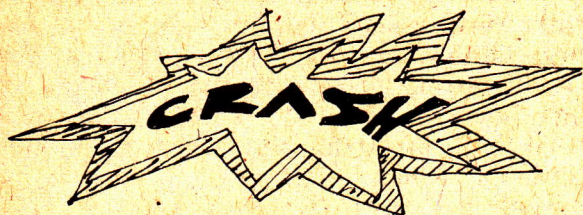
Then I spent several more hours studying structural details of the houses; how ceiling beams were fitted together, how the walls were constructed, the kinds of shingling, the way in which the redwood hot water tub was mounted above floor level, even the way the bottles were embedded to make a colored mosaic.

*Handmade Houses* is definitely the first public volley in the reaction to Bucky Fuller's geodesic structures. Domes are still, for many, the ideal fantasy attainable; but there is a growing revulsion against them as they often involve sophisticated technology, or (if not) they definitely involve sophisticated mathematics, fitting, and piecing. Domes too, in their own way, are a pre-packaged housing concept just as much as a condominium. They give you a basic shape, which you can't do much rearranging on but with which you have unlimited "freedom" in deciding how you're going to make your interior environment conform to the dictates of the dome's shape.

Another book scheduled to be published this month, after manymanymany delays is Lloyd Kahn's *Shelter*, which will be more detailed in how you actually go about bringing fantasy closer; the ways in which people around the world have settled and solved shelter problems with a minimum of technological "fixes." This will probably eclipse the sales of *Handmade...*, but that's all right: they are two different books and there's room enough for both.

# BOOK REVIEWS

by Edward Kislaitis



J.G. Ballard  
Farrar Straus Giroux \$6.95

*Crash* is J.G. Ballard's finest creation to date. With the advent of this work, we have evidence that a perceptive talent has finally matured into a great artist. Artist and not author? Precisely! It can be argued that the coming of the "kinema" did as much to redefine the role of literature as photography did that of painting. The subsequent technology-induced trauma that resulted in surrealism on the one hand and graphic minimalism on the other finds a literary counterpart in the styles of "functional" literature, as established by Hemingway and continued by Tom Wolf, and "artistic" literature, say of Joyce or Kafka. Now, late in the wake of the death of the novel, we find something that resembles the beginning of a new literature. In attempting to deal with the new perceptual realities forced upon us by science (and willingly experienced by some in the psychedelic sixties) people such as William Burroughs, Barth and Barthelemy have given the "artistic" faction new power and direction.

We can now add to the above names, Ballard. By choosing images of chrome, crumpled and compacted automobiles, expressway interchanges, and the other auto-icons that haunt so much of contemporary American painting and sculpture; and by fusing this landscape with an elegantly colorless prose style: Ballard succeeds in generating a uniquely sharp expression of suffering. Unlike Burroughs (whose *Nova Express* was written, chopped up, and then randomly spliced together to better harmonize with a universe where everything falls apart), Ballard prefers to refine the process of meaning dissolution to a psychological process induced in the reader (in much the same way as television projects an image onto

the mind rather than the screen) by the structural and stylistic dissonance of the narrative. Gone are the flickering pictures projected by Burroughs onto the page. Ballard's rigorous editing creates an uninterrupted visual flow that mimics reality in that what is being said and how it is said converge into complete unity. The book breaks you down. The "crash" is the manipulation and mutilation of the reader into a work of art. The novel is merely the tool.

Ballard began dealing with ultimate themes such as mortality (mortality of sanity, of societies, of humanity, and ultimately existence itself in terms of ever increasing disorder) as a science fiction writer. His early period is best represented by his four, previous novels in which he methodically destroys the Earth by air (*The Wind Out of Nowhere*), earth (*Crystal World*), fire (*Burning World*), and water (*Drowned World*). His short stories were likewise logical and straightforward explications of themes dealing with perceptual reality and ultimate meanings with a tendency towards lyricism in their composition of graphic images. They were in short, movies meant to be read (closet cinema).

About the time of his wife's tragic death, this approach radically altered. The outcome was the generation of two related—but dissimilar—modes of writing. Ballard realized that technology, like art, serves to materialize the conceptual; but, unlike art, technology also serves to make these ideas (which previously existed solely in terms of time) spatial objects. Science fiction tended to deal only with the obvious, conscious aspects of the ability to transform thought into action and, as a result, dwelt on the simple theme of extending and amplifying man's physical aspects and abilities. Ballard went far beyond this "engineer's" approach by comprehending that the subliminal is unavoidably transformed into external reality along with the conscious. The Id works invisibly through our cultural biases and assumptions with the result that technology is wielded to change our environment into one that is ruled by our inner forces of death and eroticism. We are involved in a process of surrealizing the world. As external reality increasingly reflects our inner, subjective states of mind, we become schizophrenics out of touch with those verities

# BOOK REVIEWS

we call nature and involved in a self continuing process in which we are forced to break-down ever further. Cars are eclipsed as useful objects and become icons, the urban skyline becomes an EEG trace of the racial consciousness while its buildings become monuments unassociated with human needs. The new media technology surrounds the old physical tech and transforms it into art / -pollution and raises aesthetics to the level of morality. It's no coincidence Dali reads *Scientific American* or that Alice Cooper is one of his companions.

Ballard explores this rupture of man and nature, and the resulting fragmentation of perception, in what I refer to as the "minimal" mode. This style is typified by such stories as *You, Coma, Marilyn Moroe* where the burden of meaning is carried completely by the geometric relationship of a number of carefully defined visual images. There is essentially no description or subjective intervention on the part of the author. The language is that of scientific, clinical objectivity.

Ballard explores the forced conjunction of man and art in an alternative mode which strikes me as being, "humanistic." Ballard's *Vermillion Sands* series of stories exemplify this approach. His pose is totally subjective. In a highly descriptive style he delineates those questions of the heart, rather than the mind, that arise when we contemplate the bases of our humanity. The stories have the mythic "feel" of something written by John Barth but are enacted in the landscape of a world on the edge of quiet, "heat death" extinction; a world utterly Ballard in conception.

The difficulty in categorizing Ballard's work made him something of a one man avant-garde. The science-fiction community admired, but disowned him; while the mainstream literary culture continued to classify him as, "sci-fi." At one point he won a thousand dollar literary prize only to have it rescinded when the American agency funding the award discovered that the work was a fictitious report dealing with the possibility of an attempted assassination of Jacqueline Kennedy as a result of pathological fantasies engendered by the erotic symbolism of automobiles. His other stories dealing with the theme of media fame, sexuality, cars, and

death were noticed but not commented on. These same stories are the antecedents of the present novel, along with the influences of other novelists such as Pynchon (there's a scene in *V.* involving auto crash simulation dummies which might have inspired a passage in *Crash*), Harry Crews (*Car*), and Brian Aldiss (whose *Barefoot In the Head* and career generally share some similarities with Ballard's). It's worth mentioning that with *Crash* the symbolic themes and patterns of metaphor are so totally internalized into the body of the story (like an engine in an auto chassis) that the reader is almost forced into consideration of the earlier stories, where the meanings were more obtrusively and artificially in evidence, in order to understand the present work.

The tone of the book is spare and psychotically remote. Combining both of his previous modes, we have a severe and hard edged rendition of what gradually begins to take on the deranged sense of a delirium. The narrator is disturbingly, Ballard himself; but a Ballard who is merely an element of the tale of Vaughan—the hoodlum scientist. Vaughan is the cutting edge of evolution; the David Bowie composite of the future crashing into today; the biker, prophet-outlaw precursor of the truly technological man. The action takes place on the superhighway complex surrounding London Airport, a stage set every denizen of "metropolis" should find shockingly familiar. We begin with Vaughan's auto-suicide and proceed to relive the pattern of incidents whose symmetry could only be completed by his death.

The prose has the polish that comes when a writer has worked on himself and achieved the ability to deal with his topics and their profound concepts, effortlessly and convincingly. Ballard embodies the "something new" that is in the wind. He has captured the essence of the difference in mood between *2001* and *Clockwork Orange*, *THX 1138* and *American Graffiti*. Perhaps it's only the other side of the "inner trip" of the sixties become the outer trip of ecology. Perhaps not. In any case, there will be those upset by the fact that they may be obsolete and others who will value this "book-art" work for the masterpiece of insight into our times that it is. *Crash* is a piece of Ballard. It is love, horror, and genius!

# EARTH NEWS.

## What Energy Crisis?

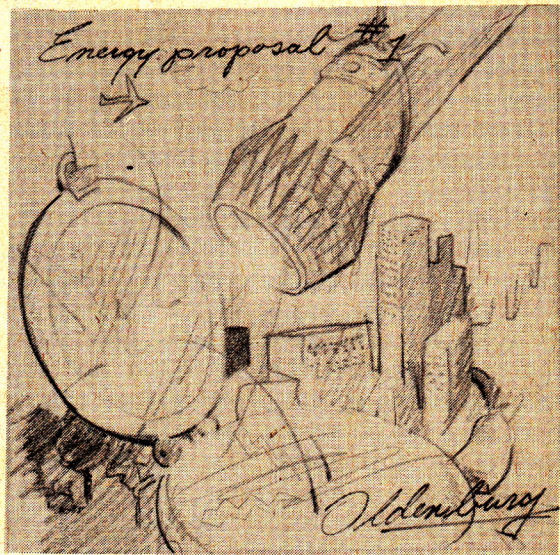
So we're going to be self-supporting, in terms of energy, by the end of the decade. Well, there's a number of ways of accomplishing that. A friend tells me that he was working for a printer's shop about a year ago, and guess what they were busy printing up? Gas rationing cards! The cards were delivered, and are being stored in the major cities. When it comes, it'll come rather sudden. We've already had some victims of the fuel shortage. Judy Allen (a fire-eater in Blackpool, England) found she could no longer buy gasoline by the can, due to the oil shortage. She's obtained a temporary permit for canned gas, but is concerned this will be revoked when gas rationing starts in England early this year. It's still not that bad in the States, but problems are beginning to develop here too. Take the case of Mr. Townsend. He was driving down Highway 113, in keeping with the President's suggestion, with the needle glued at 50 when a large tractor-trailer came up behind them. The trucker blasted his horn and flashed his lights for miles, but Townsend stuck to 50 m.p.h. Finally, the truck passed on the left and forced the car to stop. The cussing and screaming trucker grabbed Mr. T., kicked him between the legs, knocked him in the head, and drove off in a cloud of dust. His wife, who witnessed the incident, and himself both intend to "keep on truckin'" at 50.

Perhaps it really doesn't matter. Bicycles have their share of problems. The annual Vietnam Bicycle Race, which was discontinued in 70 after snipers were found taking potshots at the racers and anti-tank rockets had blasted huge pits in the course, will be revived this year. The director of the Ministry for the Education of Youth states that, "We will have to lay on security in full strength." The cycling federation states it's not concerned with sabotage. Perhaps they've been practising in American cities and no longer know the name of fear.

A more immediate result of the energy shortage will be upon T.V. broadcasting. Brownouts will cause signal strengths to be diminished and will result in decreased broadcast ranges. There will also be less color T.V. since color tubes use up 50 percent more power than black and white. Finally, Nixon's wish, of seeing the major networks broken up,

get's sent down the chute. Local programming will be cut back in favor of less expensive network programmes, and local news will probably be cut back. At least he'll be able to watch re-runs of Superman. That should cheer him up at least as much as Patton.

Britain has developed an electric automobile to be used for its civil servants. Okay, it doesn't need gas, but what happens when they have a brownout? Obviously, a longer term solution is necessary. Two former Skylab astronauts suggest orbiting giant mirrors in space to reflect sunlight into cities on the night side of the earth. Another possibility for conserving energy would be to send up energy harnessing devices that would utilize the sun's energy and beam the power to earth.



Another possibility is geothermal energy. A new process has been developed (the Van Huisen Downhole Heat Exchanger) that will tap the earth's energy at any location (a previous drawback) without disturbing the environment (the earlier attempts smelled hideous and looked worse). Reports indicate that the Downhole Heat Exchangers are far less polluting—and expensive—than nuclear plants.

On the other hand, new strides in nucleonics have come up with a new reactor concept, Hydrogen Fission. The fission reactor uses exotic fuels, is safer, and produces essentially no waste.

Of course, we could always go back to muscle power. Science reports success in

# EARTH NEWS.

having chimpanzees read and complete basic sentences within a period of six months. Combine this with the recent ability to enrich cattle manure and then feed it back to the cattle as "feed," and you have something close to the perfect answer. That is, if the *Planet of the Apes* movies don't bother you. Or, we could exploit our immense midwestern peat deposits. That should keep us comfy for a few years. Another answer is the "solar-gen" plant. It concentrates the sun's ray on water, heating it to 2,500' C. The water then gives off hydrogen gas which burns five times hotter than natural gas. By-products of the gas when burned are, water. The energy source should cost one-tenth that of a nuclear reactor and can be made with existing technology. Using hydrogen has a number of other extremely attractive attributes. Its only drawback has been the high price of production.

More mundane use has been made of solar energy. The idea of building shelters with large black roofs that warm water that proceeds to flow throughout the building is a pretty old one. Fischer scientific used to sell manuals on it for a \$1. Now the idea is finally beginning to be put to use in larger buildings, as the case of a community college in Denver indicates.

Give a little, take a little. Dr. Walter Roberts, President of the University Corporation for Atmospheric research, says sunspot activity indicates a situation similar to the 30's dust bowl may soon be upon us.

Of course, we can always learn to live with all this. M.I.T. studies, done sometime ago, indicate that nuclear dirigibles offer a realistic alternative to jet cargo flights and would only need water for fuel. An article in *Product Engineering* states that with present day knowledge of weather currents, automated sailing vessels could be constructed that would need no fuel and could make ocean crossings as quickly as their fueled counterparts. Finally, it's been shown that magnetic induction railroads capable of speeds approaching ten thousand m.p.h. are feasible with present day technology. That means New York to L.A. in half an hour, including acceleration and braking. The trains would be pollution free and more economical to operate than present day trains. The rights of way are already available. Further technological advances in cryogenics could

make the idea virtually, foolproof. Instead, we'll probably continue paying truckers special rates for blocking the highways, rather than entering into a new age of transportation, "Elegance." I rather like the idea of waltzing in the ballroom of a dirigible in the clouds as schooners course below.

Those interested in alternative energy sources should consider writing to Dan Marier—Rt. 1—Box 36B—Minong Wis.—54859 for issue No. 9 of *Alternative Sources of Energy* (that issue was a bibliography). You might also check, *The Coming Age of Solar Energy* by Halacy, Harper & Row—\$7.95.

Freelandia, a freak air travel club, has come up with, "the ultimate trip." You get in the airplane, the door is shut, you fly for five hours, and arrive ??? Now where have I heard that before? Playboy? A movie?

The cost is a flat \$150 and you start from Los Angeles. Reasonable. Anyplace must be better than L.A.

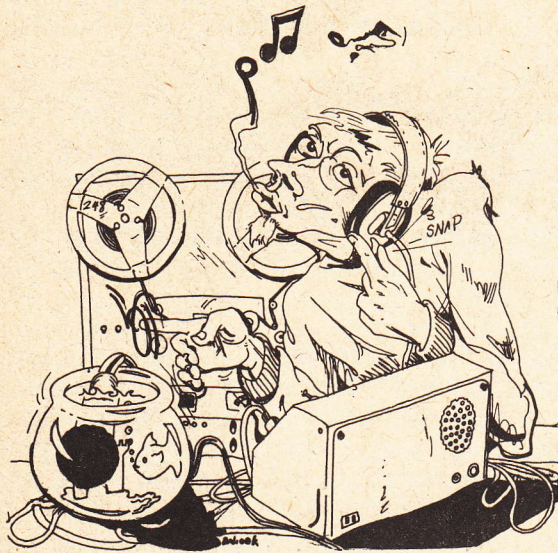
The musical community is still at it. Mick Jagger was invited to play the Acid Queen in the new production of *Tommy*. Tina Turner claims she, "was a slave holder in the 1800's, was held prisoner in England in the 1700's, and was also a French dance hall girl." As though those identity problems aren't enough, Grace Slick of Jefferson Airplane will appear in the February issue of *Esquire* with her daughter, China, as part of a feature on, "new mother-child relationships." Jesse Colin Young has finally decided to become Jesse Colin Young, legally. He's presently Perry Miller. More ridiculous is the case of the person who replaced Keith Moon at a recent Who concert. The stand-in was brilliant but forgot to leave his name. You're nobody even if you are a somebody, sometimes? Speaking of the Who, they were caught practising their act in a Montreal hotel recently. They had wrecked their suite to the tune of \$6000. The police demanded a command performance.

The Committee is back together and should be hitting Chicago, soon.

Music critics have banded together into an organization called, "Rock Writers of the World." Write On!

# EARTH NEWS.

A.J. Weberman claims that Dylan is making his first concert tour in eight years to raise money for the Israeli cause. I suppose everyone needs a hobby. Some of Dylan's concerts may have demonstrations connected with them. Theoretically because of some trouble with the N.J. coliseum but more probably because the tickets have been unavailable for a number of preceding months, sometimes before the advertising even hit the street. Dylan will probably record the concert tour for Asylum.

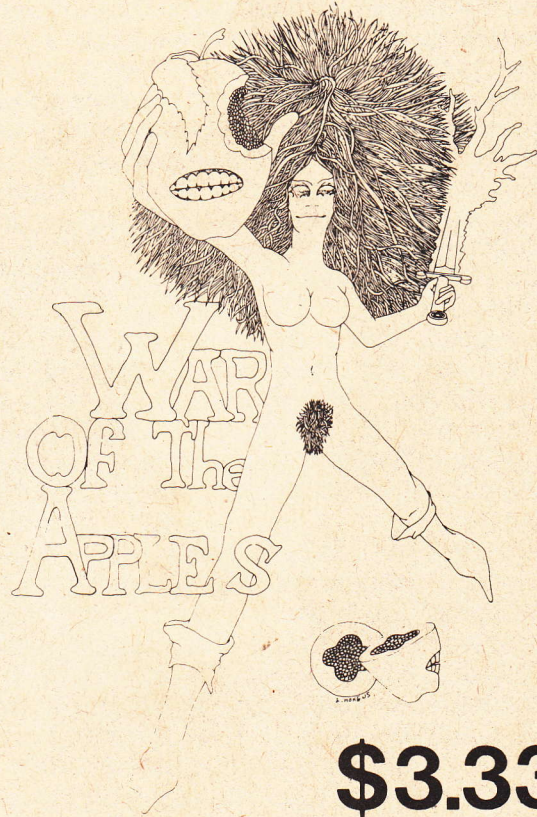


Vicious cycles dept. An E.E.G. was used to pick up alpha waves which were then amplified and fed through a synthesizer to form the rhythm section for a musical piece called, "Brain Wave Concerto for Mind and Moog in Alpha Minor." The concert was put together by faculty and students of the Colorado University School of Music. Out one Ear and ...medical researchers in Munich claim avante garde music may be more damaging to human physiology than hard rock. *The New Scientist* reports, "60 percent of the musicians in Munich's three top quality orchestras suffer symptoms of debilitation when they have to play works of Stockhausen, or Boulez." The players are afflicted with cardiac problems, diarrhea, ulcers, insomnia and sexual impotency. It also seems to contribute to early aging.

# 1984 CALENDAR NOW!

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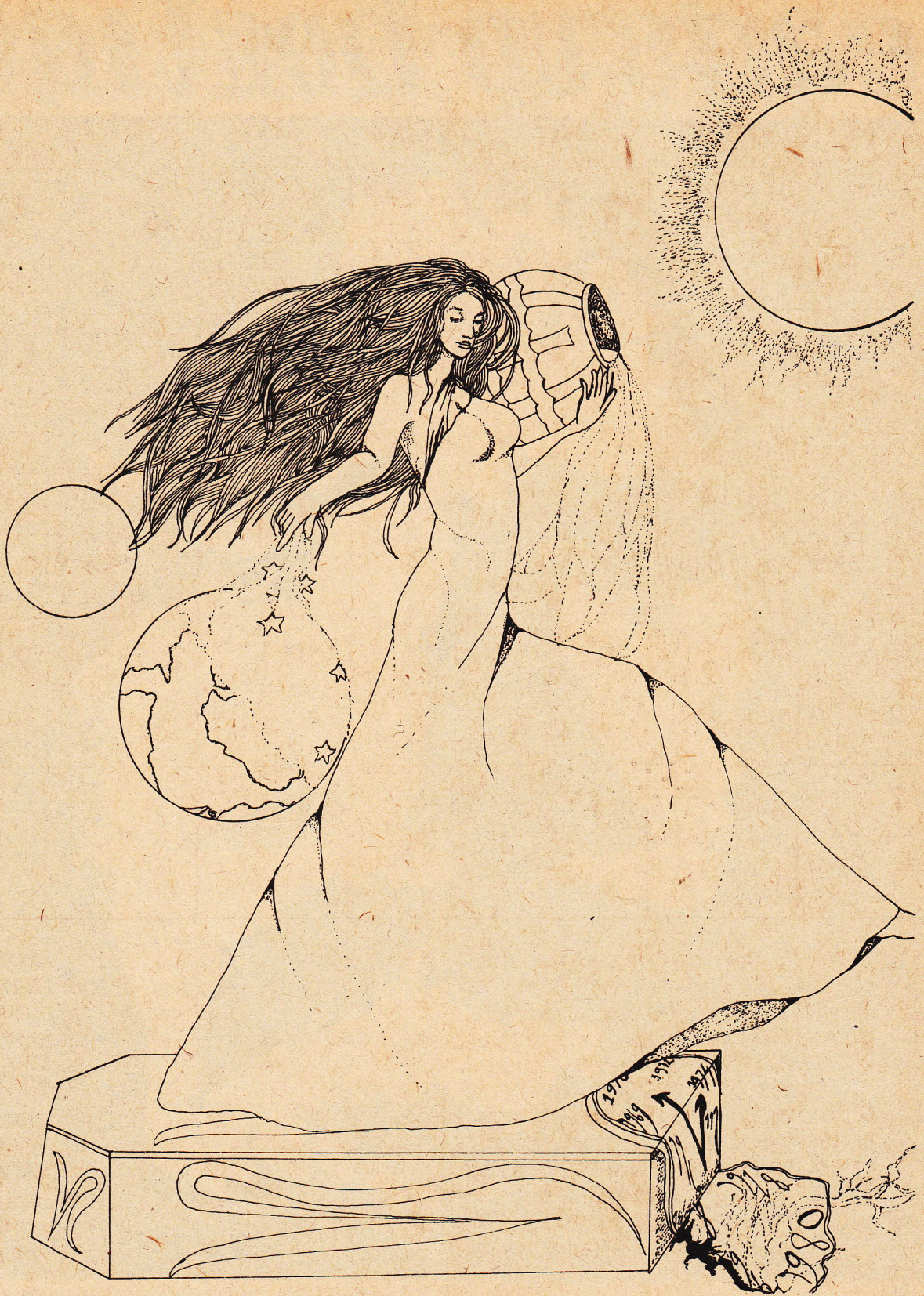
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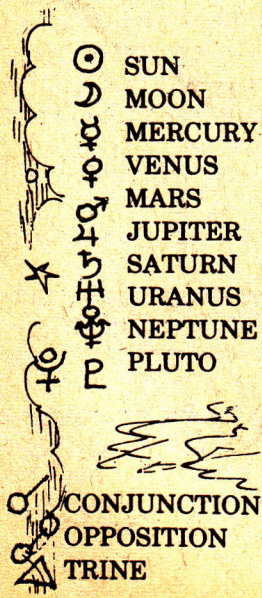


 ANISTATIA/  
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TRIAD  
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# JANUARY EPHEMERIS

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## PLANETS & KEYWORDS

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

## ASPECTS & KEYWORDS

- EMPHASIS, INTENSITY
- SQUARE 90° DIFFICULT, ENERGETIC
- 180° STRESS, AWARENESS
- \* SEXTILE 60° HARMONY, ENCOURAGEMENT
- 120° EASE, HARMONY
- ∟ SEMISQUARE 45° DIFFICULT, AWARENESS



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

continued from 19

- strange weather. A new epidemic may strike the city at this time. R.J. Daley will be involved in several confrontations. A prominent Chicago newspaper columnist will make a shocking, written assault on the City Fathers. The peace movement will begin to increase their activities. There will be several serious strikes in disastrous cities. Food shortages may occur. On the positive side, we can foresee some very severe blows to organized crime. A prominent criminal leader will die or be arrested. If arrested he will be convicted.
- Moon square Uranus*—Legal matters are ill aspected. Lawyers will have unexpected problems.
9. *Mercury conjunct Sun*—Be active but avoid being nervous. Creativity runs high.  
*Moon square Mars*—Check the home for fire hazards. Be careful with fire.  
*Moon sextile Pluto*—Understanding of reality comes from that which is beyond the scope of the everyday world.  
*Moon trine Neptune*—Don't hesitate to give your trust to those who need it.  
*Moon opposition Venus*—Disagreements between women are likely.
  10. *Moon opposition Jupiter*—Parents will be difficult. Authorities or teachers will be impossible.  
*Moon sextile Uranus*—Friends can help solve problems.
  11. *Moon trine Mars*—Be prepared to give and receive constructive criticism.  
*Moon square Neptune*—Being overly sensitive can cause you to miss out on great opportunities.
  12. *Moon trine Sun*—Expansion and growth are called for. Job opportunities are favorable. Stop procrastinating.  
*Moon trine Mercury*—A visit to a restaurant will clear your mind. Take a break. New ideas, new thoughts will come.
  13. *Moon conjunct Saturn*—Do favors for others.  
*Moon conjunct Pluto*—Start new projects now.  
*Moon sextile Neptune*—Friends and associates provide inspiration.  
*Moon trine Venus*—Travel and vacations are favored.
  14. *Venus trine Neptune*—Wishes come true under this aspect.
- Moon trine Jupiter*—Business endeavors should be expanded.  
*Mercury square Uranus*—Psychic abilities are at a low cycle. People are subjected to false premonitions. Don't be alarmed by bad dreams.
15. *Moon square Sun*—Business and professional matters will cause problems. Personal vitality may ebb.  
*Venus square Mars*—Male-female relations are under severe aspects. This aspect as well as the previous one, can cause the disolvement of romance. Don't begin or end a relationship today.  
*Moon conjunct Uranus*—Others will have a bad attitude towards you today. Have patience.  
*Moon square Mercury*—A bad time to make decisions or changes.  
*Moon trine Saturn*—Differences of opinion can be resolved through understanding.
  16. *Moon square Venus*—Cosmetic and clothing stocks will decline. Yesterday's conflicts may carry over into this day.  
*Moon opposition Mars*—Pragmatic attitudes may cause irritation.  
*Moon square Jupiter*—Avoid being overbearing. Avoid those who are aggressively ignorant.
  17. *Moon sextile Sun*—Relief from the hassles of the past is forthcoming.  
*Sun square Uranus*—High courts will make a decision unfavorable to the leader of our nation. Large corporations involved in the import-export business will be libel to disaster. Financial disaster is most likely. Don't make major purchases today.
  18. *Venus trine Pluto*—Ability to understand others can reinforce a shaky relationship.  
*Moon sextile Mercury*—Let your ability show. Now is not the time to avoid being noticed.  
*Moon sextile Venus*—Friends will help you understand.  
*Moon sextile Pluto*—You will gain insight into many new concepts.  
*Moon conjunct Neptune*—Job advancement may be forthcoming.
  19. *Moon sextile Jupiter*—Maintain your sense of humor.
  20. *Mercury trine Pluto*—Psychic ability under good aspect. Trust your inner feelings.  
*Moon sextile Uranus*—Others may seek your advice. You are equal to the task.

*Moon opposition Saturn*—Job pressure will intensify. Be cooperative. Industrial workers and auto mechanics must guard against accident. Take needed precautions.

20.&21. *Moon square Pluto*—Reject false concepts.

21. *Moon sextile Mercury*—New ideas are forming. Wait twenty minutes before acting on them.

*Venus sextile Neptune*—You can trust your hunches. This is a good fortune aspect.

*Moon trine Mars*—Be forceful. Aid those in distress.

22. *Moon square Uranus*—Automobile problems may occur.

*Mercury square Mars*—Be prepared to change your attitudes and opinions. Avoid responding to impulse.

23. *Moon conjunct Sun*—(New Moon) Promises many benefits to the country and its people. The unemployment rate will drop. U.F.O. sightings will increase. Airline companies may start re-hiring in February. The Nation will make many changes. Almost all of them will be for the better. We'll discuss this Lunation in the February issue of the guide. Aquarius and Virgo will gain greatest benefit from this new moon. All the signs will benefit in some way.

*Moon conjunct Venus*—Brings peace and wisdom to all people.

*Moon trine Mercury*—Seek in depth knowledge. Do not accept superficial answers.

*Venus conjunct Sun*—Those who act as peacemakers will gain ground in all matters.

*Moon sextile Neptune*—Trust your intuition, especially in financial matters. Public hospitals receive financial relief.

23.&24. *Moon square Mars*—Guard against betrayal. Guard against fire. Promises may not be kept.

24. *Moon conjunct Mercury*—Keep your mind in touch with reality. Avoid involvement in political discussions or activities.

*Moon conjunct Jupiter*—Finances are subject to unexpected reverses. Job or professional activities are favored.

25. *Moon trine Uranus*—Be original. Seek out friends.

*Moon square Neptune*—Avoid needless worry.

26. *Moon sextile Mars*—Act now.

*Sun trine Pluto*—Unprecedented ideas bring best response.

27. *Moon square Jupiter*—People will be illogical and unreasonable.

*Moon sextile Venus*—Let your emotions guide you.

27.&28. *Mercury conjunct Jupiter*—Financial matters can be improved. Let the jovial side of your nature show. Demonstrate your creative ability.

*Moon opposition Pluto*—Don't allow your temper to flare. This can make needed communications impossible.

*Moon sextile Sun*—Many thoughts will occur. Most of them are worthwhile. Short trips are favored.

*Moon trine Neptune*—Good Karma will come from serving others.

29. *Sun sextile Neptune*—Intuition leads to innovation.

*Moon sextile Jupiter*—Let your needs be known.

*Moon sextile Mercury*—Express your ideas. Creativity cycle is on high point.

30. *Moon opposition Uranus*—Danger of auto accident lurks.

*Moon sextile Saturn*—Activities in the home will bring happiness.

*Moon square Venus*—Avoid being overly passive. Don't let salespersons waste your time.

31. *Moon square Sun*—Unexpected household expenses may arise. New year's eve party may result in excessive damage of belongings or home. Guard against fire and burns.

*Moon conjunct Venus*—Police raids on private homes and apartments are extremely likely. This is another fire aspect. Fire statistics will rise. Violent crimes will increase.

I'll see you in the Triad Guide next month. Till then,

Grant

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.

(Music to read your horoscope by—Mon. 21 / 12:00)

# CURRENT EVENTS



**AMAZINGRACE**  
2031 N. Sheridan Rd. 492-7255  
mystery guest

**BROKEN WALL CAFE**  
5203 N. Kimball 588-9310  
Folk Sat Nights (No Cover/ Minimum)

**CENTRE FOR NEW MUSIC**  
3257 N. Sheffield 929-6920  
"The Bacchae"- A rock ritual based on Euripedes'  
classic, by Aaron Russo, suggested donatio n \$2  
/28 Chicago Jazz Ensemble

**ROOSEVELT UNIVERSITY MUSICAL COLLEGE**  
/7/ 8 p.m. Graduate Recital - Ganz Hall  
/8/ 8 p.m. Senior Recital " "  
/9/ 1 p.m. C.M.C. Student Recital " "  
/10/5:30 p.m. Roosevelt U. String Ensemble  
Sullivan Rm. 2nd floor  
/11/8 p.m. Graduate Recital Ganz Hall  
For further Informatio: 341-3510

**JAZZ SHOWCASE**  
901 N. Rush 337-2094  
\$5 or \$2 for students Wed & Thur

**NORTHWESTERN U. SCHOOL OF MUSIC**  
/14/8:15 Contemporary Music Ensemble &  
Electronic Music Studio - Lutkin Hall  
/18/8:15 Music from Marlboro - Lutkin Hall  
\$4 Or \$2 for students- for ticket info call 492-5400  
/20/3:30 p.m. Faculty Recita - Lutkin Hall  
/22/8:15 p.m. Sigma Alpha Iota Recital - Lutkin  
/25/8:15 p.m. Concert, Bernard Rubenstein  
conducting- Alice Miller Chapel

**QUIET KNIGHT**  
953 W. Belmont 348-9509  
/2-6 Luther Allison  
/9-13 McKendree Spring  
/16-20 David Buskin  
/23-27 Willy Dickson  
\$2 + 2 drinks Wed- Th \$3 + 2 drinks Fri- Sat

**WISE FOOLS**  
2270 N. Lincoln 929-1510  
schedule N.A. at this time

**KINGSTOM MINES**  
2354 N. Lincoln 525-6860  
Mondays 6-9 p.m. poetry with Joffrey Stewart  
9 p.m. Hoot with Bill Cody  
3rd Monday- Reuben Gold  
Tues/ 1st & 4th/ Mike Salvato  
/2nd & 3rd/Pleasant Street String Band

Wed/ Constartine Jazz Trio  
Thur/ Maulawi Jazz Group  
1st weekend (Fri, Sat, Sun) Pleasant Street Band  
2nd " " (Fri, Sat) Greater Chicago Bluegrass  
3rd " " National Recovery Act  
4th " " The Dooley Band  
Sundays / Streetdancer

**UNIVERSITY OF ILLINOIS**  
/18/11 a.m. Free Friday Concert  
T.S. Henry Webb, Killing Floor, Pentwater  
Illinois Rm.

**MISTER KELLY'S**  
1028 N. Rush Str. 943-2232  
12/26/73-1/6/74 Della Reese  
/7-13 Buddy Rich and his Orchestra  
Fri-Tues Nights/Larry Novak Trio  
Wed-Thurs/ Dick Reynolds Trio

**RATSO'S**  
2464 N. Lincoln Ave 935-1505  
see advertisement front this issue

# CURRENT EVENTS



THE BULLS  
1916 N. Lincoln Park West 935-1505  
N.A.

NO EXIT  
7001 N. Greenwood 465-9607  
Folk, Blind Jim Breur, Chess, Monday Nite Hoots

EARL OF OLD TOWN  
1615 N. Wells  
4343 N. Harlem

THE OLD TOWN SCHOOL OF FOLK MUSIC  
909 W. Armitage 525-7472  
Chicago Slim teaches blues harmonica workshop  
1/12/1:30-3 p.m. beginners 3-4:30 p.m. intermed  
\$4 and bring "D" harp

Siegal Schwall will give a concert at Triton Coll.  
The farewell concert will be 1/9 at 8:30 p.m.  
\$2 at Triton and Elmhurst Student Unions or  
\$2.50 at door

NORTH PARK COLLEGE  
Multivision Jesus Rock 1/21

## miscellany

COLUMBIA COLLEGE  
540 N. Lake Shore Dr. 467-0300  
Robert Lichtman will conduct a film/discussion  
meeting 1/10 and show Mysteries of the Organism  
1/11 he will host a discussion on Marx and Freud.  
8 p.m. donation of \$2 1032 W. Barry

FIELD MUSEUM OF NATURAL HISTORY  
Roosevelt Rd at Lake Shore Dr. 922-0916  
Winter Journey for children. A self guided  
tour acquainting youngsters with "Desert People  
of the southwest" \$1 adults \$2.50 families 35¢ kids  
continued till 2/28

THE ORIENTAL INSTITUTE  
1155 E. 58th Str... 753-2474  
Free. 10 a.m. - 5 p.m. except Mon and Holidays

UNIVERSITY OF CHICAGO  
1126 E. 59th Str. 947-5175  
Rm. 112 1/17 top U, of C, doctors will give  
lectures and answer questions about cancer  
every THURS at noon. 1) Lung cancer 2) Breast  
cancer (women only) 3) Cervical Cancer 4) Colon  
5) Questions and answers on cancer.

MUSEUM OF SCIENCE AND INDUSTRY  
Christmas around the world till 1/31

CHICAGO HISTORICAL SOCIETY  
Exhibit on the Chicago Fire

INTERNATIONAL AMPHITHEATRE  
Sportsmen's Vacation and Travel Show  
1/25-31

THE ANCIENT ASTRONAUT SOCIETY  
1/16 Mysteries of Ireland- A lecture by  
Richard Crowe. For further information  
write A.A.S. 22 S. Washington Str.  
Park Ridge 60068

ROOSEVELT UNIVERSITY  
1/24/4:30 p.m. An information session on  
accelerated, advance degree programs will  
be offered to Chicagoans over 25. For more  
information call 341-3860

# CURRENT EVENTS



## ARTS ON THE MIDWAY

1307 E. 60th  
Part of the Annual Chicago Dance Festival  
Risa Jaroslow & Wendy Ferron Concert  
/22/Tues/ 8 p.m. \$6, 5, 4, students \$3  
Technique class 1/21/ 5-6:30 \$3  
Mandel Hall-57th & University 753-3139

## COLUMBIA COLLEGE

Children's dance classes starting 1/7  
10 week sessions at two locations-St. Thomas of  
Canterbury in Uptown and Congregational Church  
mid-north. Fee is \$20 per session, scholarships  
available. To reserve a space send \$2 to the  
Dance Center of Columbia College  
4730 N. Sheridan Rd. For further information  
call Connie Zonka 467-0300

## SECOND CITY

1616 N. Wells 337-3992  
"Phase 46" or "Watergate Tomorrow,  
Comedy Tonight"  
T, W, TH, SUN 9 p.m. F, SAT 8:30 & 11 p.m.  
\$3.25 weeknights \$4.25 F, SAT

## THE GOODMAN THEATRE

200 S. Columbus Dr. 236-7080  
"the Tooth of Crime" a play on the American  
rock culture 1/8-2/10  
Children's Theatre-"The Emperor's New clothes"  
1/2-5-6-9-12-13-19-20

# ART

## JACQUES BARUCH GALLERY

900 N. Michigan 642-2132  
New concepts in tapestry exhibit  
international selection of artists  
till 1/26

## ARC (ARTIST RESIDENTS OF CHICAGO)

226 Ontario Str. 266-7607  
Chicago's first women's gallery. Exhibit  
of etchings and ceramics by Dalia Alekna &  
Myra Toth 1/8-2/2 T-SAT 10 a.m. -5:30 p.m.

## THE ART INSTITUTE

till 1/20 Near Eastern Art In Chicago Collections  
2/3 Photography by Richard Nickel  
2/3 Japanese Prints  
10 a.m. - 5 p.m. except THURS-10 a.m. -8:30 p.m.

## MUSEUM OF SCIENCE AND INDUSTRY

Marcel Breuer Exhibit 1/1-20

## MUSEUM OF CONTEMPORARY ART

The pluralism of possibility-a series of six lectures  
exploring art in the seventies  
1/21-2/25 Register before 1/10 \$25  
Los Angeles Environmental Sculptures 1/1-6  
Robert Anneson (sculptures) /12-31

## EVANS TON ART CENTER

"Quilts"

## COLUMBIA COLLEGE

540 N. Lake Shore Dr.  
Aaron Siskind, photography 1/9

# ART

## Wanted NOW

Beginning Tai Chi classes offered in the blue gargyle. Classes start Thurs Jan 10 & run until Tues March 19. Fee \$33.00 (10 weeks & 20 lessons). For information and registration, call Lin Shook at 285-5977.

Tamboura Player—Creative vocalist looking for serious, innovative musician. David, 761-7782.

Wanted: Reel to reel tape recorder—any type. Call Tim Patula, 969-7399, after 3 P.M.

Exceptional Bass player with vocal ability for hard-rock group called Hoodwink. Must be Union member aged 18-21. For Info 477-0389.

Bizarre Musician (guitarist, vocalist) into Theatre, desperately requires financial backing or assistance (\$350 loan to finance demo). Original, talented, sincere, and starving. R. Gillian, 721 W. Briar Pl. Chgo. 60657.

## help

Since 1968, Blackwell has played consistently with Ornette Coleman. Now, serious illness has silenced the vast contribution that this drummer has made to contemporary jazz.

Edward Blackwell has lost the use of both his kidneys. He must go on the dialysis machine for 6 hours a day, 5 days a week, or he dies. It's a painful treatment and one that definitely precludes travelling.

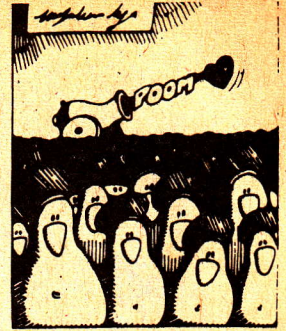
The only alternative is a kidney transplant which, in the 'enlightened' USA, can cost 50,000 dollars. With a wife and three little children, Blackwell doesn't have 50 dollars right now, and America provides no National Health Service for its artists.

Ornette Coleman is preparing a series of Benefit concerts for Blackwell; we are launching an appeal to help pay for the transplant.

If you can contribute anything, however large or small, please send it to us at this address:

In U.S.A. to Eddy Blackwell—189 E. 2nd Street, New York, New York 10009.

## ALTERNATIVES



In spite of the vast campaign exposing the dangers of smoking tobacco, many people fail to consider the high abusive potential this drug carries. Cigarettes are rarely mentioned in the same breath as other dangerous substances, such as barbiturates, quaaludes and amphetamines.

Most people are aware of many of the dangers: the link between tobacco smoking and lung and blood circulation diseases as well as various forms of cancer; how smoking dulls one's senses and diminishes the pleasures received from eating (tobacco even cuts one off from his or her sense of hunger); tobacco stains teeth, burns clothes and stinks up the house. In spite of all this, some \$16.5 billion worth of cigarettes are sold annually in the U.S.A. alone.

Studies show approximately eleven cigarette smokers die from lung cancer for each non-smoker who dies from the same disease. Inhaling burning tobacco can and does slash years off of one's life.

Nicotine, the most dangerous chemical found in tobacco, is one of the most poisonous of all drugs; it acts with a rapidity comparable to that of cyanide. Nicotine, a central nervous system stimulant, has been known to increase blood pressure and bring about nausea, vomiting and convulsions in smokers.

For some peculiar reason, little of this tends to bother the cigarette smoker, even though most tobacco junkies know how immensely difficult it is to break the habit.

One further note: a person who smokes two packs of cigarettes a day for fifty years will spend, assuming the prices do not go up (fat chance!) and assuming the person lives that long, well over \$20,000.00 on tobacco alone.

The cancer prevention center has opened on a five day a week schedule due to increasing demand for its thorough health screening examination. It now hopes to expand to a six day week and evening hours. More than 15,000 individuals used the center in '73. The center is at 33 W. Huron. Use it. Help it.

IF YOU'RE BUMMED OUT AND NEED HELP, CALL THE ALTERNATIVES' HOT-LINE — 973-5404

# poetry

## MOUNTING MERMAIDS

My love,  
Your radial milk  
flows down upon me like Sappho's  
lyrics  
unto me;  
Your terrestrial tongue  
touches me  
and exultation unfolds every mystery.  
Romanticism incenses reality,  
Our cloths hanging  
Dance like animated ghosts.  
Your fish swimming,  
Need not swim anymore;  
For they have become Mercurial  
Mermaids.  
So I breathe...  
"Let's go to Delphi and I will recite  
poetry  
on the oracle of Apollo."  
Eyes  
Dilate.  
Certain of destiny,  
We mount the mermaids.

Rose Lesniak

## Hustled south of the border

Clutching a bottle drained of its  
withering bliss,  
a tired wino basks in the red intensity of  
a setting sun.  
Battered brown eyes descry the  
anguish, "Where is  
my woman's warmth?"

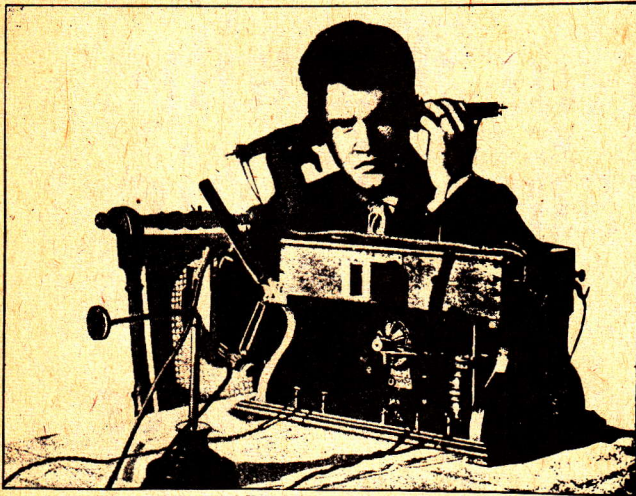
A litsless junkie cursed by dawn, the  
return of the sun, with drawn,  
searches for the one to bless his  
secondhand clothes, his dirt floor  
home, his habit  
Belladonna black eyes portend the  
inquiry, "You got a fix?"

Despite the damp-grey, noon sky a  
street urchin plys his trade,  
selling gum and feigning innocence.  
Bastard brown eyes reflect the fatal  
curiosity,  
"Is mine to be the bottled bane or the  
doom in the needle and spoon?"

Mountainbranch



# response




Herr Ruhmer, of Berlin.

Information. Cybernetic. Feedback. R.S.V.P. Communications.

SOUND. MANTRA. Stereo Tape Recordings. Third Ear Project. Oracle. Divination. Readings. Tones. Inner Ear. Highest Audible Frequencies. Conscious control of hammer, anvil, stapes (you know, those three little bones in each ear, TRIAD of ear-bones); cochlea, acoustics, brain, pineal organ. Three tones of chinese language. NAVA RASA: the nine (3x3) principal "moods" of classical Indian art forms.

THREE is a nice number (try add), and it looks a lot like 33 (OM, AUM). 33 contains THREE phonetic elements, rendered in english by A, U, and M. HUM: AUM MANI PADME HUM.  
   3      4      5      3

And-a-one, and-a-two, and-a-three... 

Pythagoras. A lovely together book (\$5.95) published by SHAMBALA, Berkeley 1972, called "MANDALA." Ephemeris. Lotus. "Lotus A. Soul," somebody's signature. Rainbow White Water. Ten Colors in the "Standard Color Code for Resistance and Capacitance, where each of the colors stands for

Viva Triad! Kohoutek Epiphany!



Roy Dean Carlson

Dear Triad

Stop it already with the mad muchies-pumpkin bread, tomato preserves—YUK! I want recipes I want to try (How about gazpacho or pate or chocolate mousse or deviled crab or quiche). Listen—I'll even send you recipes!

Great Lars Goornen interview—Bette Midler too—Super! Book reviews with real substance (book reviews—better than pumpkin bread). Also bookstore review, but what resale store north of Irving Park—on what—where? Also, when is the next Whole Earth Catalog coming out?

It's been fun, but my German apple pancake with lemon juice & powdered sugar is waiting (Nay! Calling) for me.

Love ya  
Caryn Nasadir

Dear Caryn

The resale stores are on Broadway north of Irving Park. They start out one a block and then get dense around Montrose. While on the topic, the Peking Bookstore, 1520 Sherman in Evanston, also is an outlet for acupuncture materials and the foreign newspapers stand I referred to was, Queen's City News Service, State and Randolph. Yes, Stewart Brand and Diane Shugart are coming out with the Whole Earth Epilog this coming Spring or Fall. If you're interested in submitting a suggestion the address is

Whole Earth Epilog  
Box 428  
Sausalito, Calif.  
94925

Dear Triad

Am enjoying 2Bs' Fourth Tower of Inverness immensely! Listening to it the other night and the follow up ad made me wonder if you had been turned on to the Orphalese Foundation in Denver, Colorado? They're chief tape library of Ram Dass tapes and operate quite a service, offering cassette tapes of Ram Dass at 90 cents per hr. Also, Love Serve Remember Album—it's good! Sides 5&8 are all singing and chanting.

Barbara B.

Dear B.

Thanks but the sound quality would be too poor to use on the air, but I'm sure the readers will take advantage of your information.

*continued from 5*

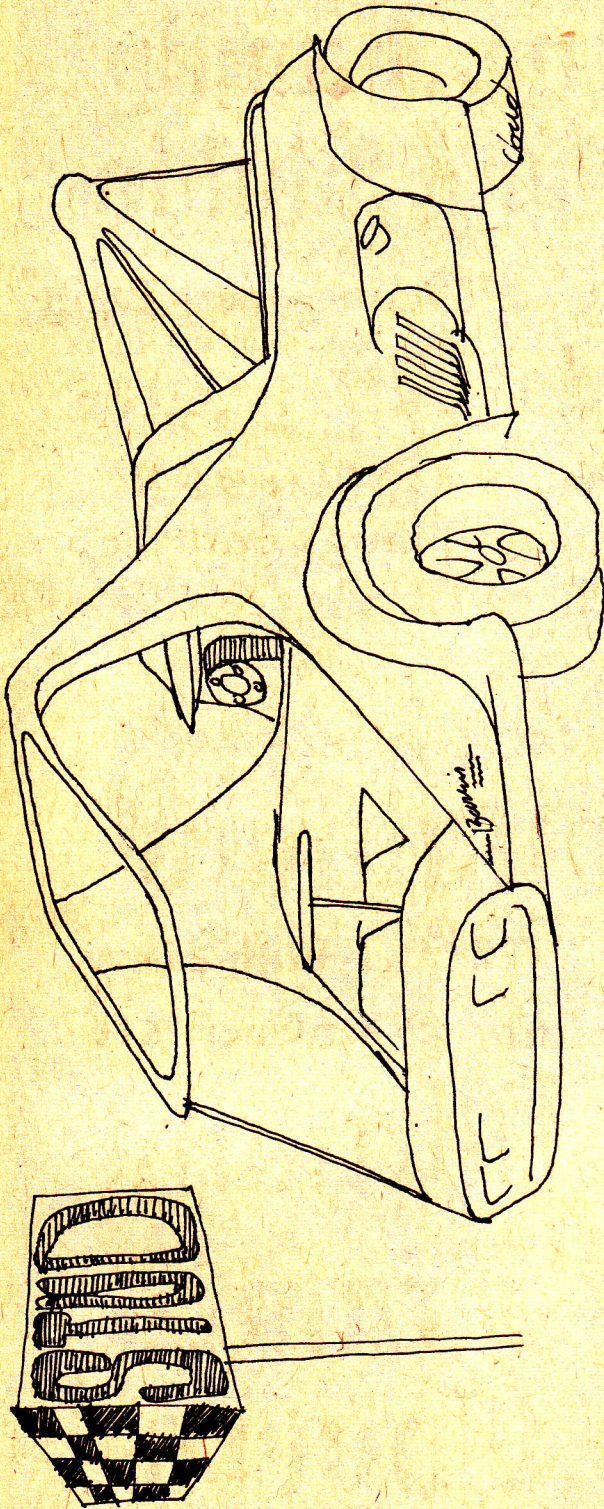
automobile, Cugnot cobbled a steam car together out of locomotive parts. It crashed through a wall, fell on its nose, and was dismissed. At the show, coke vending machines sprout hemi engines while bathtubs are suspended on chrome suspensions. The image replaces the reality. Media puts the world on. It's the garb-age. It's only natural the most popular custom at the show was a futuristic, auto-wreck tower designed for Redd Fox, the garbage man who is putting all America "on." Perhaps he'll haul the pollution away?

Lurex clothed bodies reflected in metal flake painted hoods, Sha-Na-Na begins to play. I seriously believe it was one of the best concerts they ever gave. They must have been inspired, the way they were leaping off the tops of their amplifiers and going generally, berserk, while never missing a beat. The ad hoc, street corner music of the fifties had been purified, stylised. Lamé jackets had become part of the ritual celebration of a world of metal and macho.

What of the people who were actually a part of that world? The shark faced delinquents were pushing thirty-five, their faces—jowled and their beer bellies—enormous.

So I saw the future. Large tracts of expressway being maintained by the park service. You give the attendant a hundred dollar piece, walk up to the super rod of your choice, and roar off into history. Your hour up, you'll drive home on your plastic bicycle, whistling, "Rock 'n Roll Is Here to Stay." Maybe next week you'll visit frontier land.

Our parents referred to us as, children of the bomb. James Dean was considered a drop-out due to fall out. They were right to be worried about mutations, ironically it was the family T.V. that proved to be the source of the radiation. We idolize our machines and gradually begin to emulate them and take on their characteristics till the only time we're "ourselves" is when we're at the wheel. Simultaneously our automatons replace our practical roles with themselves. One of the assistants to the Texas mass murderer picked up victims because the slayer bought him a, "Vette." You have to have a fine "sheen" if you're going to "make it." The future? The graffiti of the prophets isn't written on the subway walls. It's taking shape in the "Kustom Kar" studios. Flash, style, power and streamlining going—nowhere fast. The Allmans, Farina, Hank Williams; too bad.



# ADAM'S APPLE

THE PROGRESSIVE  
GENERAL STORE

**FAR-OUT!**

So every day  
You guys are  
having a sale  
and I have  
to call to  
find out when  
it is, right MAN?

Yeah man, like today all  
shirts are **25% to 40% OFF!**  
and next week we'll have  
**\$5.00 babbies**, keep calling  
to find out  
the exact  
savings

**ADAM'S APPLE**

ON SALE  
TODAY!

if you are out  
CRUISING, give  
Adam's Apple  
a call...

**465-9777**

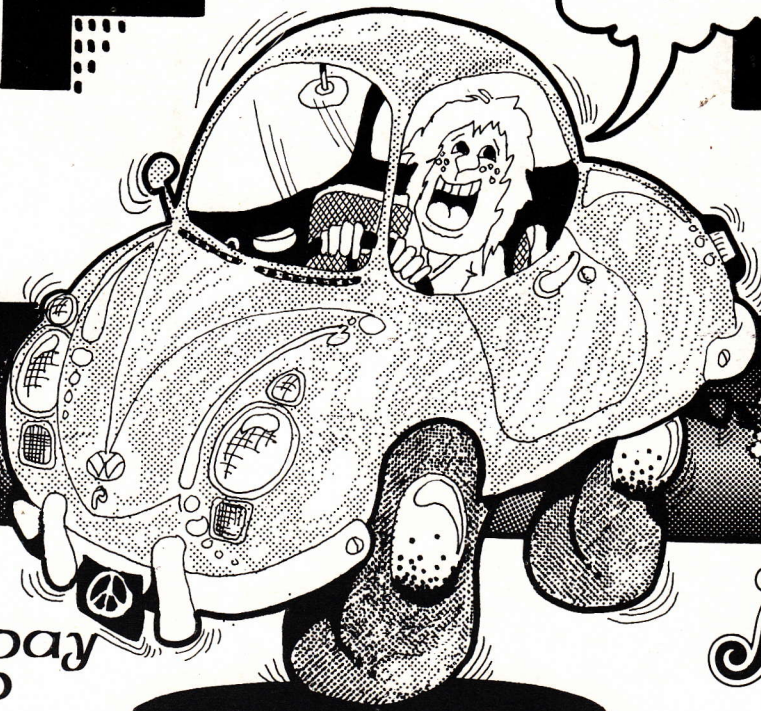
DESIGN - GLITTER

ART - CASADO

open  
every day  
until 10

**ADAM'S  
APPLE**

6229  
n. califORNIA



# 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.

So you can haul a good deal. Like, among other things, three full-size 250 cc motorcycles.

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.

The '74 Toyota Long Bed 2000.

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

## TOYOTA

Small car specialists for 40 years.



**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.