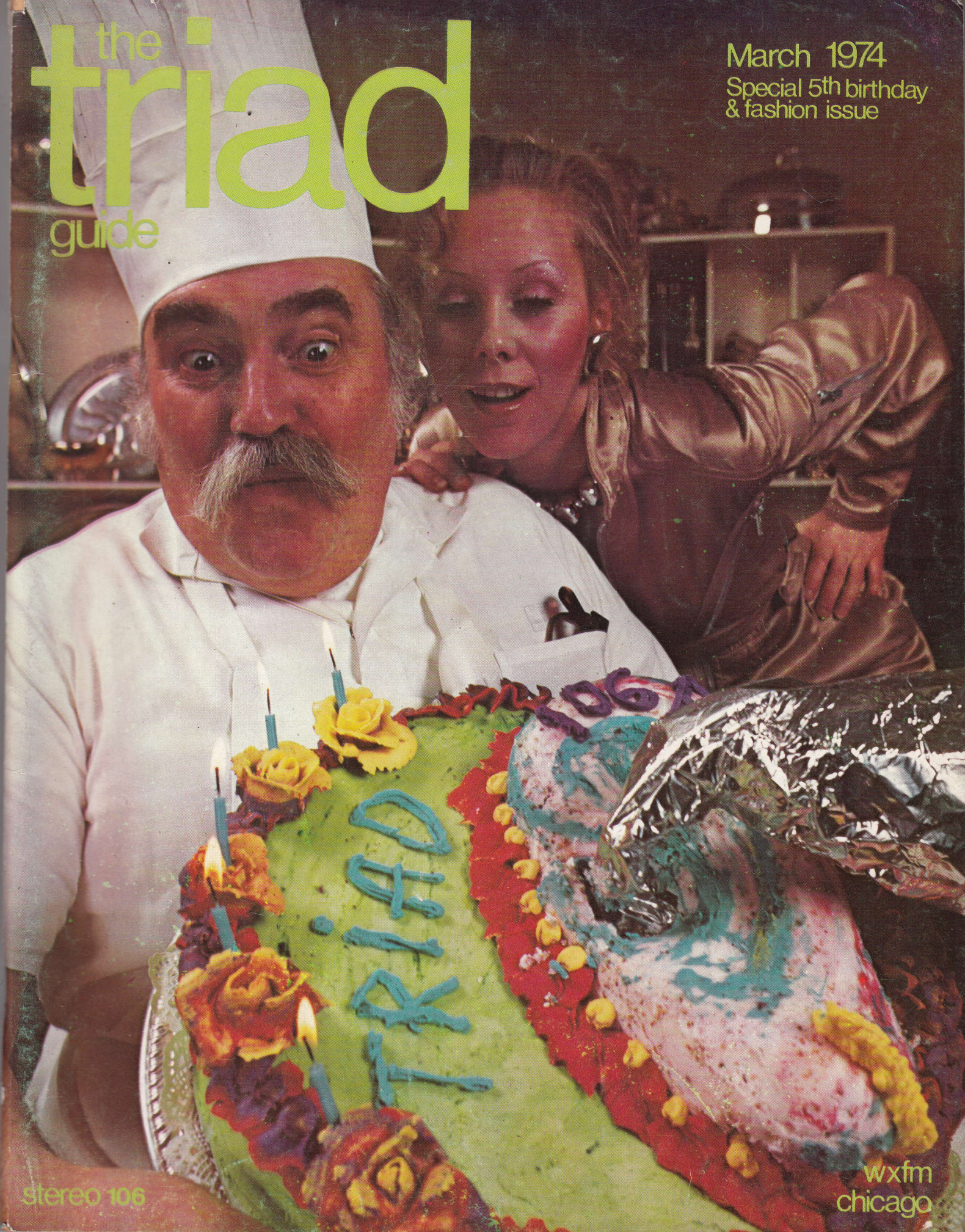


# the triad

guide

March 1974  
Special 5th birthday  
& fashion issue



stereo 106

wxfm  
chicago

# triad guide



## Cover

Triad radio celebrates its fifth year of being on the air. On the cover we have Chef Louis Szathmar'y with the cake he baked specially for the occasion (Chef Louis runs the Bakery restaurant on Lincoln Ave. as everyone must know by now). With him, to illustrate this month's theme of fashion is one of the excellent models from the Chicago Area. Times do change, and times don't change at all. A happy and good year to everyone who's been with us for the past five years, and a special thanks to all the people who have given so selflessly to keep the Triad idea alive. Thank You.

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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. Copyrighted TRIAD Productions

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Send all letters, entries and submissions to 7428 N. Paulina, Chicago 60626. Editorial offices, Rm. 2203, 820 Belle Plaine, Chicago 60613.

First of all, apologies to Bruce Anderson for the omission of his byline from the article, "Woodstock Uber Alles," in the February guide.

Second of all, thanks to Shelly for his help as guest Editor and Art-director in this month's issue. Most of the work between pages 52 and 66 is his, credit where it's due.

Nancy Rumbel makes her apologies for not getting in an ethnomusicology article this month, but the libraries in Orlando, Florida aren't quite as extensive as those in Chicago; besides, she's been having trouble getting a hold of discs of "straw ear whistles of Upper Volta" and the such like. It seems the record companies are getting cheap because of the plastics shortage (Hear that Record Companies?).

As concerns the rest of the magazine, you may have noticed that we're attempting to orient each issue in terms of a particular topic. A list of upcoming themes is; April-Mysticism, May-Sub Cultures, June and July-Architecture (both exterior and interior). Ideas for further issues tentatively include surrealism, the outdoors, etc. If you have suggestions, people you'd like to see interviewed, artists you feel should be featured—Write In! In fact, since the wages we pay our regular writers (and the Editor too I might add) are absurdly minimal and since many contributor's reimbursement is the satisfaction of sharing their talent with you; I suggest we adopt a page out of "my's" scrapbook. -My produces an excellent journal in the Philadelphia area. Feeling that people wouldn't have to pay for what they don't want, he gives the journal away for free and only asks that you pay what you think it's worth.

Our case is somewhat different. Advertising pays for the cost of the paper, the typesetting and the printing. It also covers expenses related to typists, secretaries and tickets for the various reviews. There still remains a fairly large gap between the talent—Here—and the cash—There. So, may I suggest that if any of the articles strikes you as being particularly edifying or enlightening, send some stamps or drop off a quarter addressed to whoever wrote the article. We'll continue putting out the magazine and trying to improve it, but this would be an obvious and helpful way to show someone that you appreciate what they're doing. Actually, there's a catch. For this to be utterly fair, you'd have to find some way of deducting credits for things you dislike, ah well. This is what occurs in any case, except we remove the middle man to a degree. Write in and tell us what you think of the idea.

Triad Productions

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Chicago, Illinois

60626

Getting back to the magazine. The reasoning behind all this curious activity is not complex. I think there's room in Chicago for a magazine that is neither "colonial" in the sense that it's interested in maintaining an east coast attitude towards life and society (Yes, Alice, real people do live elsewhere than the North Shore) or a collection of xerox copies of the restaurant and art gallery listings in the Yellow Pages.

We want to explore topics through the medium of Chicago. Chicago artists, writers, musicians, personalities and events.

It's been customary to really put down this city. "Why do you live in Chicago?" The response is usually, "it's a good place to make money," or something equally



*during the constantly changing and exciting*

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CHICAGO MUSIC SCENE,  
ELECTRONIC EXPERIENCE,  
MELLOW DOWN EASY,  
IMPORT OF THE WEEK:

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

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JOHN McLAUGHLIN,  
MUSIC BY REQUEST -- 943-7474,  
NEW SOUNDS AND NEW RELEASES,  
QUADRAPHONIC DISC TRANSMISSION,  
THIRD EAR PROJECT,  
ALAN WATTS SPEAKS,  
FOURTH TOWER OF INVERNESS

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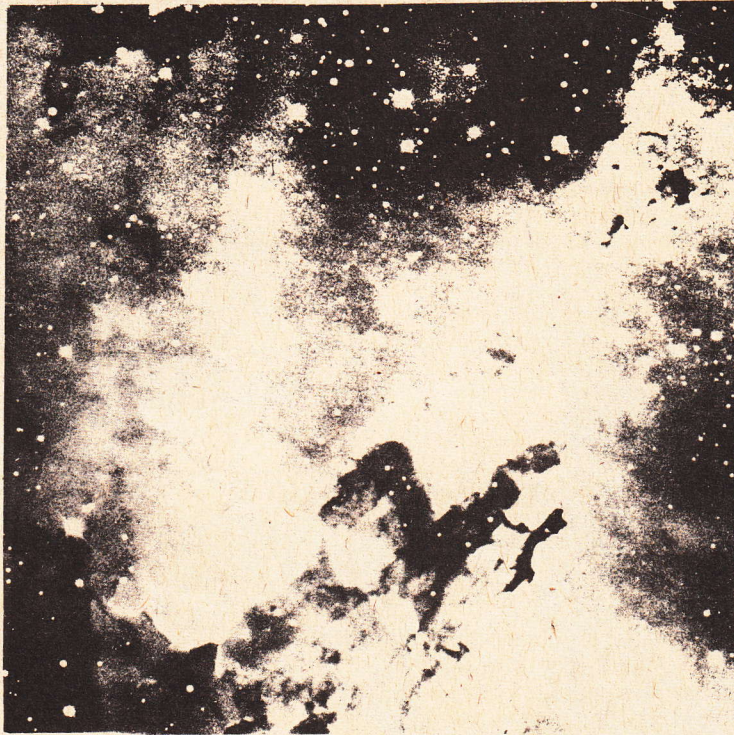
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## ASTROLOGY

## MARCH!

## FORECAST



BY GRANT WYLIE

The entry of the sun into Aries is one of the more important zodiacal events. This event is referred to by astrologers and astronomers as the **Vernal Equinox**. It is the beginning of the sidereal year. On this day the observer will see the sun rise and set on a due east-west line. It is the time when the earth is midway between its closest and its farthest point from the sun.

The peoples of the earth have gazed upon the equinox in both fear and awe since the dawn (Isn't that an appropriate metaphor!!!) or antiquity. To the astrologer the Vernal Equinox is the beginning of the year. Annual forecasts are made by drawing a map showing the position of the planets in our solar system at the time of this equinox. The Vernal Equinox (also called 'The first point of Aries') signifies the beginning of spring. Our Anglo-European ancestry of the pre-Christian era attached a similar meaning to it. It was a holiday of great importance to them. All the significant cultures of the ancient world (in both the Eastern and Western hemisphere) ascribed significance to the Vernal Equinox.

To the magician the time of the equinox is a very special instant. It is said that magic works best at this time. If this is the case then the coming equinox will be a real hum-dinger. The sun will reach the first point of Aries at 7:00 pm C.D.S.T. This will be a mere 7 minutes 20 seconds after sunset.

The spring ingress (Vernal Equinox) chart promises 3 exceptionally good months for every one but our president. Kohoutec transiting the last degrees of Aries may delay this for a while. But never fear, things will get a lot better. Favorable aspects outnumber the adverse by a 3 to 1 ratio. Furthermore, the strongest aspects are beneficial.

There are some seriously adverse aspects. In particular, the worst is the opposition of MARS and NEPTUNE.

Because of the unusually significant nature of this year's Vernal Equinox, it has great mystical significance. MARS Opposing NEPTUNE at the time of its occurrence indicates that a high number of demonic or spirit possessions will take place during the 3 months following. If there are those of you who are planning on attending any sort of magical or mystical ritual having to do with the 'spirit world' you can be (please note that I said **can** be) in danger of some sort of possession. The forces of the universe will be extremely powerful this equinox. They can be used for great good. They can also be used for evil. Sometimes it's difficult to tell the difference between one and the other. So whatever you do on the day of the equinox, do it carefully. Be sure you know what you are doing when you do it. Otherwise there can be ominous consequences.

Actually, there are certain people who are subject to possession. There are certain others who are not. In order for the body of a person to be possessed there must be severe afflictions to the planet Neptune. Further, the ruler of (or planets in) 4th, 8th or 12th houses must be afflicted in birth horoscope chart. If this condition exists, or similar ones, the person is in danger. However, the times when there is a possibility of an essential displacement (spirit or demonic possession) taking place are entirely predictable. These things never happen unless we do something that allows it to happen. If we avoid participating in activities that can allow this displacement of life-force to take place (especially during the times when the transiting Neptune is afflicted) possession cannot occur.

Going to see a movie like the Exorcist is one activity that can open the negative psychic channels. When we view a movie of this nature the fear vibrations that are radiated attract certain forces to us. In cases where the

individual is extremely vulnerable, it will allow this unfortunate condition (possession) to occur. Before we go on, let me make something clearly understood. I'm not saying that everyone who goes to see the Exorcist is going to end up being chased by the boogie man. The majority of these people will experience nothing but a temporary case of the 'screaming fearies.' A small minority of these people will develop some symptoms that the overly ardent psychic investigator may interpret as being an indication of demonic possession. However, even among this small minority who fear they are being possessed, there will only be a small percentage who actually are. Should you suspect that some etheric being is attempting to possess your body, or that of someone you know, remember this...the chances are much better than even that you are just suffering from paranoia; at worst some sort of emotional disorder. What you need is a psychiatrist, not an exorcist. If a qualified psychotherapist is not able to help, that's the time to try exorcism. If you know astrology (or a competent astrologer) you can determine for sure whether you need psychiatry or spiritual cleansing. Remember that a competent exorcist is hard to find at this point in time. There are more charlatans in this field than any other. Keep in mind this fact, if you are not astrologically vulnerable to this sort of thing—nothing like this can happen. If you are vulnerable—the odds against you becoming an astrological statistic are very long.

There are several prominent men in the field of psychology who have advised against seeing the Exorcist. I fully agree with them. There are some people who just can't handle this type of movie. If you have no means of pre-ascertaining whether you can or can't—a really bad trip could result. Go see an old Boris Karlov movie instead. I've discussed this movie and related things for a reason. In the March 8th full moon chart the MARS-NEPTUNE opposition falls in houses that warn of a trend that will occur. In the great horoscope of the U.S.A., this opposition falls on the ascendent-descendant line (1st-7th house). This tells me that there will be a large statistical increase in the number of people having problems relating to possession or demonic visitations. This is repeated in the equinox chart. The time of the Equinox is a time when such incidents can occur. The Exorcist (and other movies yet to come) are only the beginning of the trend I've mentioned. Many people who are uninformed in occult matters are going to be attracted to some things they can't handle. Dabbling with these matters can cause the unwary to become a statistic.

Our Vernal Equinox chart also provides the annual forecast for Aries. A very active year is in store for you. Although you will have a good year as far as your employment or financial situation is concerned, you will have to make some changes in that situation. In general you will find that good fortune presents itself in the guise of adversity. The outlook for romance is exceptionally favorable for you. If you are planning on furthering your education—do so! Educational matters are going to be important to you this year. You should not take trips on water or over large bodies of water. Long trips within the confines of the western hemisphere are favored. Avoid confiding in your brothers and / or sisters this year. Drugs could bring you difficulties. Avoid self deception. You can get what you want this year if you are willing to work for it. Real estate matters are adversely affected this year. Also, you will break with tradition many times. Be prepared to deal with unprecedented situations.

Programming for 106 WXFM for

F/1

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

1000

The Groundhogs



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

1100 ALAN WATTS SPEAKS

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

1200 ELECTRONIC EXPERIENCE  
Easy Electronics for beginning  
listeners

1230 FOURTH TOWER OF  
INVERNESS Complete Week

7

# ASTR

Forecast for the 12 Signs

(♈) ARIES—Keep calm. Don't be alarmed by your dreams. People will try to deceive you this month. Force yourself to be realistic. Difficulty involving parents is likely. Respond to your creative urges. Get off the beaten path. It's time to try new approaches. Be extremely cautious with all chemical products. You will find you can attain goals that were previously beyond your reach. Difficulty experienced in the beginning of the month may reverse itself towards the end of the month. Associations with TAURUS are favored.

(♉) TAURUS—Difficulty with machinery is likely. Older persons will cause you difficulty. You will be forced to break with convention many times this month. Friends may call on you for help. Unexpected problems may present themselves. These problems will work themselves out. Your marriage partner, roommate or sweetheart will be of great help in these matters. This difficulty will be far outweighed by the good fortune that will befall you this month. Be creative. Innovative associations with ARIES, SCORPIO, LIBRA & GEMINI will be beneficial.

(♊) GEMINI—It will be an exceptionally good month for you GEMINI'S. SATURN in the last degrees of GEMINI makes a grand trine with URANUS and JUPITER. The lunation (New Moon) of 2 / 22 / 74 was also involved in this grand trine. MARS in the first degree of GEMINI forms a similar configuration with NEPTUNE and VENUS. Delays are likely but they will prove beneficial. The danger of theft or deception threatens you in the early part of the month. Changes in the home are likely.

(♋) CANCER—Political and philosophical matters are accented. Travel over long distance is not favored. Business matters will take a turn for the better. Past trend towards misfortune and restriction is gone. Move ahead. Matters involving communication are badly aspected. Avoid signing contracts. Resist the temptation to make crank phone calls. Do not mail any 'poison pen' letters.

(♌) LEO—Stop daydreaming and get back to reality. Cancer person will deceive you. Old romances may now be rekindled. People will be less demanding this month. Guard against injuries to the feet. Disruptive influences may cause a feeling of isolation and loneliness. However your personal charisma is on a high cycle this month. You can overcome isolation by seeking out those with whom contact has been lost. Romance is poorly aspected this month.

(♍) VIRGO—Early part of the month is good for planning and studying. Delay action on these plans till mid-month. False promises will be forthcoming in the end of the month. Be realistic. You will find yourself prone to self deception. Your memory will not serve you well. You will be in good spirits in the early part of the month. Avoid overcommitting yourself—the end of the month will bring disappointment.

(♎) LIBRA—This will be an all-important month for you. Unexpected events will bring you good fortune. Benefits by insurance, inheritance or gifts are likely.



11

Programming for 106 WXFM for

## M/4

800 SUN SONGS - George Harrison  
Pink Floyd, Donovan, Rolling  
Stones, Cold Blood, Larry  
Coryell



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

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

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

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

1255 MEDITATION with  
SRI CHINMOY

# 9 ← ASTR

More changes are in store. Rest assured they will be beneficial to you. The hand of destiny will be at work in your life. Follow the path of least resistance.

(♏) SCORPIO—The early part of the month will bring inspiration. Respond to your ideas. New ventures are favored. Activities with LIBRA and GEMINI will go well. Restrictions will lift around March 5th. Partnerships are especially well aspected. SCORPIO should be prepared to have an active and successful month. Associations with AQUARIUS, ARIES, and TAURUS will be beneficial. The period between March 5th and March 23rd will produce unexpected progress and good fortune.

(♐) SAGITTARIUS—Contact with large numbers of people is indicated for you. There will be problems with absentmindedness. Changeability is a key word for the month. PISCES will prove unreliable in the early part of the month. Mid-month will bring good news via the U.S. Mail. Mid-March will also bring an end to the delays you have experienced. Generally speaking financial matters will go well. However SAGITTARIUS natives will have to be wary of false intuition is matters relating to finances.

(♑) CAPRICORN—There is a good chance for professional advancement this month. In general, things will go well. Fortunate occurrences will be the order of the month. In the early part of the month there will be communication problems. Romantic matters will be chaotic. A serious danger of automobile accidents is present all month. Mid-month will bring fulfillment of your hopes. The number of people visiting your place of residence will increase noticeably. During the last 10 days of March you will reap the benefits of your efforts. Be creative and communicative.

(♒) AQUARIUS—An end to financial difficulties will be forthcoming. You, like most of the other signs, are in for a very good month. During the early part of the month older women will cause difficulty. Matters having to do with written communications are badly aspected. Put off writing letters or signing agreements till mid-month. During the mid-month period you will find your mental ability on a high cycle. In the last ten days of March you would be wise to respond to your creative urge. A change of mind will take place.

(♓) PICES—March will be turbulent. It will bring both happiness and sorrow. Remember, "Those who have never known sorrow can never know joy." You will be forced to break promises this month. In the early part of the month you will also be subject to injuries of the hands. It's likely you will have some bad dreams. During the mid-month period you will have to deal with those who are argumentative. Confrontations with both VIRGO and GEMINI are likely. If you are willing to try new ideas and approaches you will avoid most of the difficult aspects. Romantic matters are favored. The last part of the month will be extremely active. Parental conflict is likely. Be patient. The last few days of March will bring a period of well being and success.

ASPECTS ▶▶

85

For lectures and/or personal horoscope readings contact:

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

Programming for 106 WXFM for

TU/5

900 CHICAGO MUSIC SCENE  
Sounds of Sorcery

930 Miles Davis, Wizzard &  
Others



10:00 BILLY COBHAM

1030 FOURTH TOWER OF  
INVERNESS

1100 ALAN WATTS SPEAKS

1130 CHOICE 21

1255 MEDITATION with SRI CHINMOY

BY NANCY RUMBEL

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# musical



GALICEK

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# notes

**1. How old is Miles Davis? Where was he born?**

Miles Davis is 47, having been born on May 25, 1926 in Alton, Illinois. You can look forward to a Triad tribute to Miles Davis in May.

**2. Could you give me some background information on Joni Mitchell?**

Joni Mitchell was born in McLeod Alberta Canada on Nov. 7, 1943. Her name was Roberta Joan Anderson. She wrote poetry when young and also enjoyed art and music. After completing high school, she went to an art school to become a commercial artist. It was during this time that she began to take a more serious interest in her music and writing. She learned to play the guitar (from a Pete Seeger book) and began singing in folk music clubs. She

Programming for 106 WXFM for

**W/6**

800 HIGHWAY SONGS—  
Howard Roberts, Firesign Theater,  
Steppin Wolf, Deep Purple, Bob D  
Stones



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

930 OPEN

1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

SOUNDS FASHIONABLE

1100 KINKS, PROCOL HARUM,  
BONZO DOG BAND,  
DONOVAN, ROXY

1200 MELLOW DOWN EASY

# ◀ MN ▶

quit school and took up various jobs to support herself while she worked on her compositions and sang in coffee houses. In 1965, while in Toronto, she married Chuck Mitchell, another folk singer, but the marriage did not last. During her stay in Toronto she sometimes composed as many as four songs a week. One night while performing in Greenwich Village a man named Elliot Roberts heard her. He became her manager and helped make her first record, which was cut in 1968.

3. Do you have any ideas why the music of Guy Lombardo and the Royal Canadians is so far out? I heard them play on the T.V. once and am interested.

In a nutshell, I believe it has to do with his distinctive sound, especially tone qualities and instrumentation. Whereas many of the "performers" of today rely upon visual effects such as elaborate costumes and sexual displays, Lombardo has always relied upon a sound: the use of multiple saxophones which play with a heavy drawn out vibrato, arrangements with similar scoring producing a mellow sound, and a standard tempo for many of his arrangements. He is quoted as once having said, "The big trick is to be recognized without an announcer telling you who it is." I think we would all agree that he has definitely succeeded.

4. Where can you get in touch with Carla Bley and find out more about Escalator Over the Hill?

Carla Bley is one of the founders of JCOA—the Jazz Composer's Orchestra Association Inc., a non-profit organization "trying to help today's jazz musician and composer by creating a better working environment than the commercial industry can or is willing to allow." The JCOA works in conjunction with the New Music Distribution service which distributes new works of all types that have been recorded including Escalator Over the Hill. The address for Carla Bley and both of these organizations is 6 West 95th St., New York, N.Y. 10025. While you're at it why not write for a copy of their catalogue or records and send a donation to help them out!

5. Is there really an instrument called the serpent?

Yes, it was played during the late 16th century through part of the 19th century. It is an S-shaped wooden instrument that has a mouthpiece similar to that of a bass trombone. The entire instrument is covered with leather. It usually had 6 finger holes grouped in two sets of three, although the later models added more holes and keys. Its sound was probably, similar to a bass trumpet. Its range varies from about a C two octaves below middle C on the piano, to an A just above middle C. The range was dependent upon the player and his flexibility, certain players could play higher and lower than others by changing the position of their lips and air pressure. If the instrument were uncoiled, it would be approximately 8 feet long. The earlier models were only around 6 feet. The bore dimensions usually ranged from about 1/2 inch at the top to 4 inches at the bell. Any suitable wood could be used; walnut, pearwood, etc. The serpent was usually carved out of 2 sections of wood that were bound together

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SPECIAL



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good thru the month of March



<p style="font-style: italic;">pipes papers paraphernalia</p> <p style="font-size: 1.5em; font-weight: bold;">2833 N Broadway Chicago 929/2116</p>	<p style="font-style: italic;">try our game room</p> <p style="font-size: 1.5em; font-weight: bold;">1023 Grove Mall Elk Grove Village 439/6066</p>
--	---

◀ MN

with different types of sinew. The mouthpiece was made from either ivory, horn, or some type of metal. The instrument was played when held in a variety of positions: vertically, horizontally, diagonally, and even sideways. The origin of the instrument is not known. Some believe that somewhere around 1590 a canon named Edme Guillaum of Auxerre, France invented the serpent. Others believe it was invented in Italy or around Sens, France. The main use of the instrument was to support the singers of Gregorian plain song which was sung in churches. It has been said that the serpent probably doubled the bass singing line because apparently good strong bass voices were hard to find. It became popular in the 18th century to be used in military bands. Berlioz saw serpents in the bands of Dresden, Germany during the time when Wagner conducted there. It is said that the reason the instrument died out was because during the 19th century the instrument makers kept trying to increase the potential of the serpent by adding keys and trying to extend the range. Due to the shape and size of the serpent's bore, their modifications only increased the already unstable pitch of the instrument. The players relied upon the keys to produce a pitch that was "in tune" instead of relying upon their ears. Many of the serpent players must have played badly out of tune. Instead of letting the serpent be a serpent, progress moved ahead and left the serpent behind. In order to be a good serpent player, one had to have a good ear because of the pitch instability of the horn. The player could make the necessary pitch adjustments with his lips. The higher in pitch the musician played the serpent, the stranger the tone quality unless he amended for it with different breath control techniques and by changing the dynamic level of the tone. Some excellent photographs of the serpent can be found in the following books:

**European and American Musical Instruments**, Anthony Baines, The Viking Press, New York, 1966

**Musical Instruments in Art and History**, Roger Bragard, Ferdinand De Hen, The Viking Press, New York, N.Y. 1968

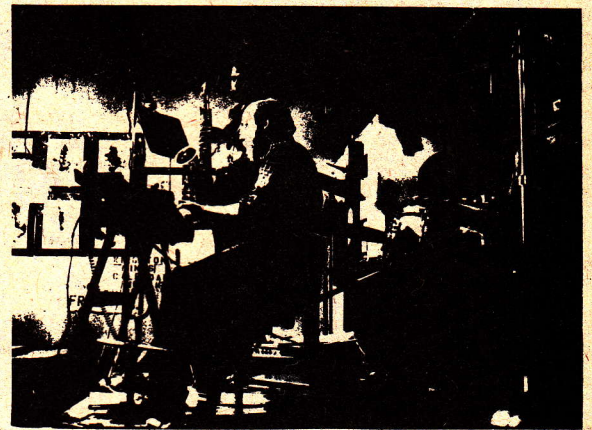
NANCY RUMBEL  
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Orlando Florida  
32805

Programming for 106 WXFM for

TH/7

800 QUADROPHONIC DISC  
TRANSMISSION

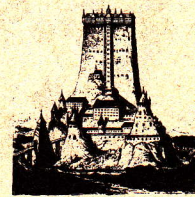
900 CHICAGO MUSIC SCENE  
STREETDANCER



930 OPEN

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS/NEW RELEASES

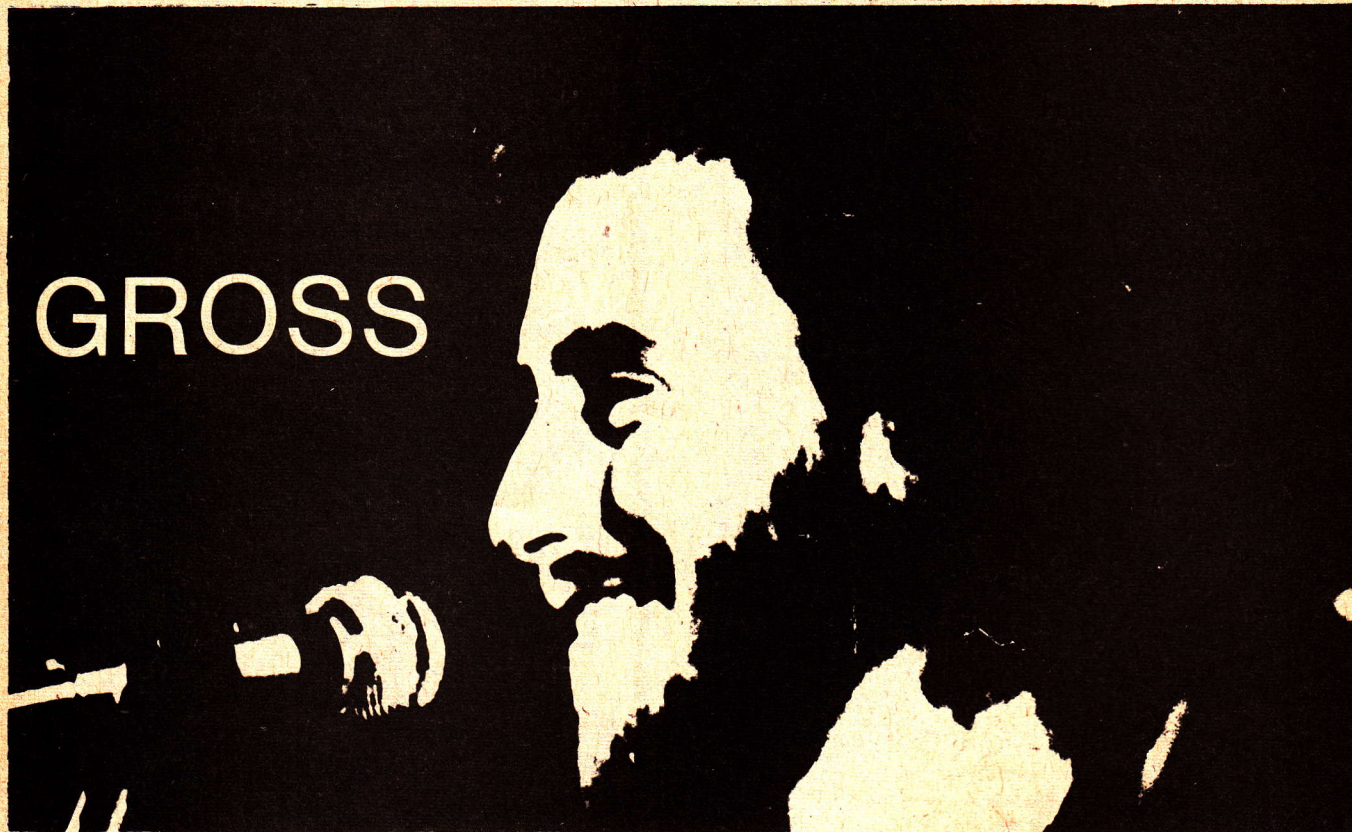


1200 CASTLE TUNES

1250 MEDITATION with SRI CHINMOY

by Aldona Gineitis

# Chicago Music Scene



In these days of the Chicago android rock takeover, it's becoming increasingly rare to find someone whose circuits aren't fused into a towering mass of electronic paraphernalia. Someone who's a little more personal than a buzzing P.A. drone. David Gross is one such man and he can knock you on your ass without reverberating along a 4/4 bass line, for several reasons. For one, he doesn't have a bass back-up; for that matter, he doesn't have any back-up except his personal charisma (and his own open G tuned guitar). For two, his voice has more punch and power than Shure's been able to patent. Comparisons to Tim Buckley are unavoidable, simply because both David and Buckley have the rare ability to wring the worth out of every note and project it through your very being in a sinuous vocal plying that overcomes you with its sheer power. Microphones become superfluous.

But that's where the comparison ends. David Gross is David Gross and has spent the past six years developing a style that ranges from personalized renditions of nationally accepted tunes (for the more media-oriented / disoriented club audience) to his own searching, poetic phrases that are usually saved for a quiet concert audience. Whichever side he shows, David Gross presents a lullaby for the soul.

David began his musical career when his ears pricked up to the sounds of his parents' duos on accordion and sousaphone (around age five). He began to sing along and eventually sung his way into the high school choir. We all have to start somewhere, right? Records didn't play a large part in his life simply because he didn't have any. The only record he ever bought was "My Boyfriend's

Back" and on his way home from the store he tripped and broke it. While in high school, David—along with the whole U.S.—was shook by the sound of the Beatles, and he jumped on the bandwagon with some friends to do Beatle tunes out of a sheet music store booklet.

After playing in several high school rock bands, David decided his musical sense lay in another direction, a direction stimulated by the music of Tim Buckley, Laura Nyro, Leonard Cohen, and Joni Mitchell. But it wasn't until college at the University of Iowa in Iowa City in 1968 that David began to explore his own style. There were ulterior motives—paying for school and the necessities of life, like food and lodging, but there was also the undeniable personal motive of playing and performing music that could act as a healing power to uplift the psyches and senses of his audiences. After endearing himself to Iowa audiences for four years, David hit the road, and traveled back to sweet-home Chicago via the west coast. For two years now, David Gross has been filling the souls of audiences in the Quiet Knight, Amazing Grace, Ratso's, the Bulls, Digby's, the Barbarossa, and Little Zero's, as well as college audiences on a tour with the Rosehip String Band throughout Illinois, Wisconsin, Michigan, Indiana, Ohio, and Missouri.

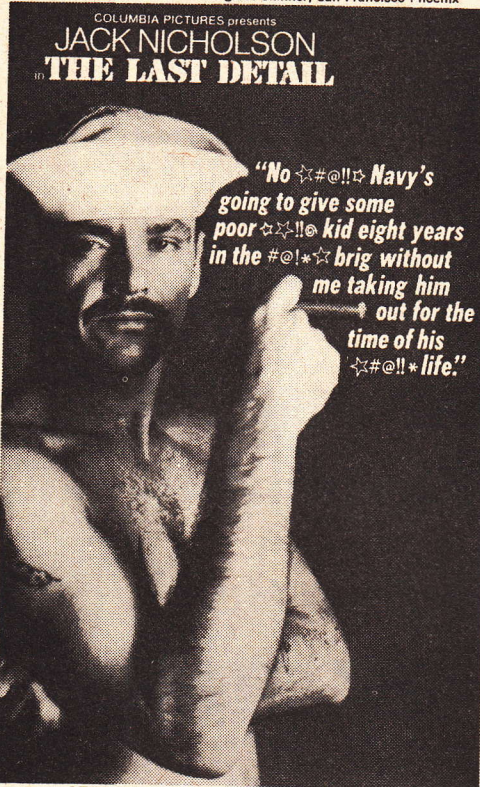
David Gross' music is not for everyone. It's not for the foot-stomping, beer-chugging crowd whose eardrums are too shattered to distinguish the finer elements of a lyrical line. It is for those who want to refine their eardrums and their souls and let the magic of a musical web weave their senses.

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Margaret Skinner, San Francisco Phoenix

COLUMBIA PICTURES presents  
**JACK NICHOLSON**  
**THE LAST DETAIL**



*"No ☆#@!! ☆ Navy's going to give some poor ☆#@!! kid eight years in the ☆#@!! ☆ brig without me taking him out for the time of his ☆#@!! ☆ life."*

with OTIS YOUNG / RANDY QUAID / CLIFTON JAMES  
CAROL KANE / Screenplay by ROBERT TOWNE - the novel by DARRYL PONICSAN  
Music by JOHNNY MANDEL - Produced by GERALD AYRES - Directed by HAL ASHBY

**R** RESTRICTED  
Some Material May Be Inappropriate for Children Under 17  
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**Opens Friday, February 22**

<b>LINCOLN VILLAGE</b> 6101 N. LINCOLN	<b>U/A MARINA CINEMAS</b> MARINA TOWERS	<b>EDENS 2</b> NORTHBROOK
<b>GOLF MILL 2</b> NILES	<b>M&amp;R EVERGREEN 2</b> EVERGREEN PK.	<b>HILLSIDE</b> HILLSIDE

Programming for 106 WXFM for

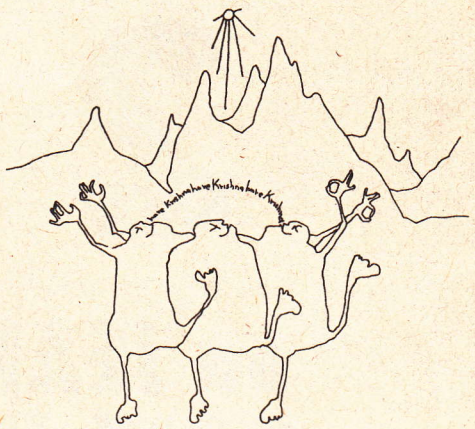
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**F / 8**


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900 HAWKWIND RETROSPECTIVE

1000 MUSIC FOR DANCING



1130 IDEAL COMBINATIONS



*Ideal Combinations*

1200 ELECTRONIC EXPERIENCE  
Music from tape loops

1230 FOURTH TOWER OF  
INVERNESS (Complete week)

3

## EDIT

depressing. Okay, but remember; it can't be all that bad if we're living here. We just haven't run onto each other enough.

Perhaps it's simply that Chicago took a longer time getting its image together. New York is New York. I feel separate statehood is the least we can do for a land that doesn't speak English. Perhaps we could declare them a possession like the Virgin Islands. L.A.? That's another planet. Chicago has to cope with being part of the United States. Go out to the rail yards on the far south side and you could be on the edge of any town in America. Albuquerque, Wichita, Madison, Wis., Pittsburgh. Let's face it, Chicago is like a spoon dropped in a bowl of oatmeal. It's fine oatmeal, but difficult stuff in which to retain excitement and creativity. This is, Metropolis.

But if Metropolis brings to mind images of Mayor Daley wriggling into a pair of baby blue tights, comic book clean, healthy natives, remember that other Metropolis depicted by Fritz Lang in the film of the same name. A dark, towering, cold super-factory glinting beneath the stars. Remember the Chicago as fantasy of Bertolt Brecht's mind, in the play Mahogany. Mahogany—the city of nets and webs. Today we are living in that dark vision of the future that Berlin had in the 30's.

There's a weird magic beginning to be generated here. It's hidden and furtive, or in the open—but disguised beyond recognisability. Park sometime by the Santa Fe yards and peer at the southern face of the Loop over a vista as empty and flat as a sea (except for the occasional ruin of concrete—a twentieth century stonehenge). Sit by the river in the dark, watching the multi-colored lights dancing on its vinyl surface as cars roar through Wacker tunnels. Oz. The emerald city. Part—the bitter cold of the winters here and the Van der Rohe architecture, part—the hot violence of the summers.

A city of yoked opposites. Other cities are separated from their industrial sections in an uneasy Morlocks and Eloi (Wells' *The Time Machine*) situation. San Francisco-Oakland, L.A.-Watts. The denizens of one section raiding the other for whatever they can get. But Chicago has no moat. No drawbridge. Perhaps this will destroy the city, I suspect that the future will prove that the South Side will be this city's greatest strength and the source of many innovations and creations, prodigies that will earn Chicago a different sort of name in the world. Here, people are realists, they're workers, they're close to the important things and haven't lost sight of the fact that life without purpose is, well, let's say it lacks.

Chicago is self-conscious. It feels inferior and that makes it loud and defensive when it shouldn't be. It makes it bitter and listless and keeps it at home nights watching television, worrying because it isn't sunny like California. Chicago is Polish names that sound like train wrecks but which mean in their original language things like, "celestial questor" or "thunder who waits" as well as the more mundane "weaver of truth" or "strong one."

Chicago is a mysterious city. The best is not easy to find, the creative are difficult to meet and hard to reassure that you find their efforts as exciting as anything in the country.

I suppose I've communicated the idea by now that I find Chicago interesting. I hope Chicago (and the environs of course) find us interesting. The magazine might be a force. Think of what Aspen magazine wouldn't give to be able to broadcast music on a radio station as well including little records in their portfolios? What would McLuhan say to a piece of print media available for free and supported by advertising the way radio and television are? What do you say? Have any ideas on how we can take further advantage of this situation? Tell us, but write it down. Confucius pointed out, "What is man's memory compared to a yellowed piece of paper."

Programming for 106 WXFM for

# M/11

800 THE EGG IN MUSIC  
Genesis, Leo Kottke, Paradox,  
Egg, Embryo, Spiegelei...

900 BEST OF THE ELECTRIC  
LIGHT ORCHESTRA

930 SOUNDS FROM ACROSS THE  
BIG SWAMP

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS  
NEW RELEASES



1230 SONGS FOR SLEEPERS  
Graham Nash, Lamb, AD2, Cream

1255 MEDITATION with  
SRI CHINMOY

Well, the second Triad contest winner will soon be announced. Just to remind you, the topic of the second contest was, to think of eleven other topics that could be used for future Triad contests. The idea was to make the Triad contest essentially self-perpetuating. Entrants were asked to give their names, addresses and phone numbers so that their prizes could be sent to them. The prizes are **FIRST PRIZE**—One L.P. (specially selected) per month for the next six months

**SECOND PRIZE**—Ten L.P.s

**THIRD PRIZE**—Seven L.P.s

You should limit yourself to one entry per month although, since we're printing the contest list before hand, you may apply for any one of the contests at any time. Any questions? Here, for the enlightenment of you losers (perhaps you'll win next month?) are the winners of contest number two. Second runner up is Frank Werderitsch, first runner up is Terry Slepikas, and the winner is Leslee Klinky. Opa.

We won't be using all the suggestions. Best description of a Honeybee's mating cycle would probably beat Scientific American better than us. But! here are the ones we will use with borrowings from the other entrants.

For April (entries to be received no later than March 16). The most creative listings of one week's programming, as relates to mysticism—April's theme.

For May (no later than 4/16). A short story contest. Any topic.

For June (no later than the sixteenth of the preceding month). A creative article and description of your favorite musician with information concerning his background and your reasons for picking him.

For July (""). Your most amazing but true encounter with the Chicago police. Keystone cops, or The Seven Ups. Either way!

For August (""). The most original recipe for something to titillate the taste buds when feeling extremely Triad.

For September (""). Re-design the world. Change what you think needs changing and then follow through on the consequences. What would happen if all the automobiles disappeared tomorrow. People would have to run ten miles to work in the morning. Airplanes would become more popular. What would happen if everybody felt good all the time? What if we all become two people? Would we get along with each other?

For October (""). The most bizarre neighborhood in Chicago? Let's say the most bizarre "area" since large parts of Chicago are totally uninhabited.

For November—the most creative graphic (in black and white, preferably pen and ink or wash and 9 and a half by seven).

For December—The most impressive (in terms of quality rather than quantity) list of interesting things that you can buy in the Chicago area during December.

For January—(tentatively). Think of five things in which no one has ever set a record (according to the Guinness book, of world records) with at least one of them being impossible to do anywhere but in Chicago.

For February—Send in eleven topics—ideas to be used for creating eleven more Triad contests.

Send entries to:

Triad

7428 N. Paulina  
Chicago 60626

Programming for 106 WXFM for

TU/12

900 SOUNDS PRIMITIVE

T. Rex, Suzi Quatro

Grand funk



1000 STRICTLY FOR SINGLES

(Good Tunes at 45)

1100 ALAN WATTS SPEAKS



1130 CHOICE 21

1200 CONTEMPORARY ACOUSTIC

SOUNDS Paul Winter Consort,  
Oregon, Between

1255 MEDITATION with  
Sri Chinmoy

**Be Dynamic!!  
Save Yourself Some Money.  
Uncle Dan's  
Inventory Clearance  
SALE**

**30% OFF ALL MERCHANDISE**  
Buy Now at Uncle Dan's Wholesale Prices

**SALE ENDS March 31, 1974**

Recycled Clothing  
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Mon. 11-9:00 588-9190 T,W,F,S 11-6:00  
Thurs.

Bring this card in. Be eligible to win

1st prize 5 records of your choice

2nd prize 3 records of your choice

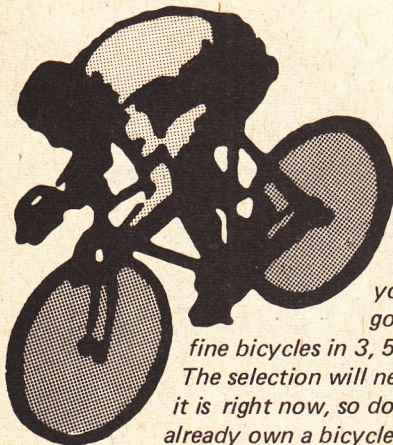
3rd prize 2 records of your choice

in our drawing to be held April 1st, 1974

RECORDS DONATED BY SWOLLEN HEAD RECORDS  
LaGRANGE

No Purchase Necessary.

**TURIN BICYCLE THE BIKE PEOPLE**



Let the Bike People from Turin put a good set of wheels at your disposal. They've got Raleighs and other fine bicycles in 3, 5, and 10 speeds. The selection will never be better than it is right now, so don't delay. And if you already own a bicycle, let the Bike People from Turin put it ship-shape for spring. The cost is modest, and you'll be surprised the difference it can make.

Turin in Chicago, at 1932 North Clark Street-944-3800.  
Turin in Evanston, at 1027 Davis Street-UN 4-7660.

Programming for 106 WXFM for

**W/13**

800 Turn your radio on with  
Joni Mitchell, John Hartford,  
Leadbelly .....

"Ma, we're going to have a real  
humdinger  
radio  
when the  
war is  
over"



900 HEAVY TRAFFIC



1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 ETHNOMUSICOLOGY

1130 HENDRIX IN STOCKHOLM

1200 MELLOW DOWN EASY

# HELP

In keeping with the effort to conserve gasoline, Ars Nova Ensemble will give neighborhood concerts in the metropolitan Chicago area. Concert goers will then only have to walk or drive a short distance.

In the past Ars Nova Ensemble has been fortunate that the concert audience has been large enough to pay for the expense of the concert. However, the advent of the neighborhood concert will bring about a smaller audience but not a decrease in the concert cost. As Ars Nova Ensemble wishes to continue its endeavor to bring to the public low-cost musical enjoyment and not increase the donation at the door it is necessary that this support be supplemented from other donations. Ars Nova Ensemble urges you to make continued concerts possible by added monetary support. Ars Nova Ensemble is a non-profit organization and your donation is tax deductible.

If you would like Ars Nova Ensemble to give a concert in your neighborhood and if you know of any available facilities please write or telephone us as soon as possible.

Thank you for your continued support.

# WANTED

I give some nice beginning folk and bluegrass banjo lessons at a nice low price.

Call Karen at 674-1889

Wanted: Interesting people to put together film ideas for film production.

Call Jeffrey Langro 539-0810

E-Flat Alto Sax by Martin \$150. Call 432-8678 between 10 a.m. & 1 p.m.

Brian

For sale-Gibson EB-3 Bass with case. Walnut finish. Call Tim  
477-2329

Progressive 3 pc. band needs excellent and experienced bass player vocal preferred. Quarter Morning Dave. 526-7118

Programming for 106 WXFM for

## TH/14

800 QUADROPHONIC DISC  
TRANSMISSION

900 CHICAGO MUSIC SCENE

DAVID GROSS



930 POST OFFICE TUNES  
Beatles, Dan Hicks, Box  
Tops



1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS  
NEW RELEASES

1255 MEDITATION with SRI  
CHINMOY

# RECENT

## WHITE ON AND



# "OFF"

by ELEVEN

Here was the man of the hour: Barry White complete with his girls, Love Unlimited and the thirty-piece Love Unlimited Orchestra. \$17 million in records sold in seven months, live on stage at the Arie Crown. The audience was as Mr. White himself said, a rainbow: black, white, red, brown and yellow, and dressed to kill.

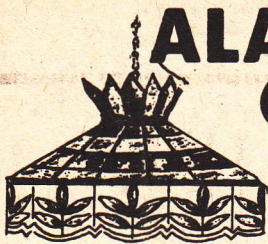
After the orchestra's overture of various White compositions including the little known but brilliant "Another Chance" the girls everyone has heard, but never seen, oozed onto the stage and began "Under the Influence of Love." The harmonies were different than the record: the arrangement allowed the one with the lowest voice to take the lead and it was the same now-familiar song with a new twist. Their costumes were strictly Los Angeles-Lane

Bryant and their attitude was confident and nearly aggressive. Gamble and Huff's "Together" followed and surprised a few. "Oh Love Well, Yes We Finally Made It" followed and they themselves said it was their favorite. Although this song was a huge hit in Europe, the 45 never caught on here. Next, to everyone's surprise, was the highlight of the evening. Yes, it WAS Love Unlimited who sang "Walking in the Rain with the One I Love" a year ago and the famous phone call at the end of the song brought down the house. Why did this song sound so fine on the now unavailable album and in person and so bad on the radio?

After a pretentious entr'acte we heard a voice, obviously Barry's because the ladies in the house started screaming at the first sound, saying "It's a long way up—a very long way up." What? Barry White was rising up on the elevator-lift orchestra pit and when he reached stage level, well, yet he was fat but... sexy. After sizing up the audience and freaking a little on the variety of colors, faces and costumes on the other side of the footlights, he began "I Found Someone." He stretched, pulled, yanked, groaned the lay-your-cards-on-the-table lyrics and by the time he got to the part where he says that there are simply no more lyrics to the song but still there's more to EXPRESS it was obvious that like Otis Redding and Al Green, Barry White gets down to basics fast and hard. Between songs he went on and on, on how much he wished everyone in the house to know they were the superstars. His best-recorded number to date. "Never, Never Gonna Give Ya Up" followed, but the arrangement was changed giving the Love Girls the Other voice instead of the double track on the record. Not quite as effective as the Spector-like recording but still That Song. The international lovers' national anthem "I've Got So Much to Give" was next and once again his simple delivery and splendid piano brought out a few hankies from the ladies and "right on's" and "alright's" from the men—but by the time he finished it was obvious that Barry was getting tired...after three songs. "I'm Gonna Love You Just a Little Bit More, Baby" started and immediately everyone knew the show was ending. What? This was what could have been the concert of the year and after four songs it was over? Impossible! No. After apologies that their next booking was in Holland "tomorrow" the Barry White-Love Unlimited concert was over. Big Barry asked everyone to stand and join in on the O'Jays' "Love Train." The man whose music makes you want to tongue-kiss had finished for the evening and the audience filed out in disbelief. Barry White had been on stage for half an hour.

I went outside, stepped into the limousine, asked Clarence to drive me home, went upstairs and put on the record.

# EVENTS



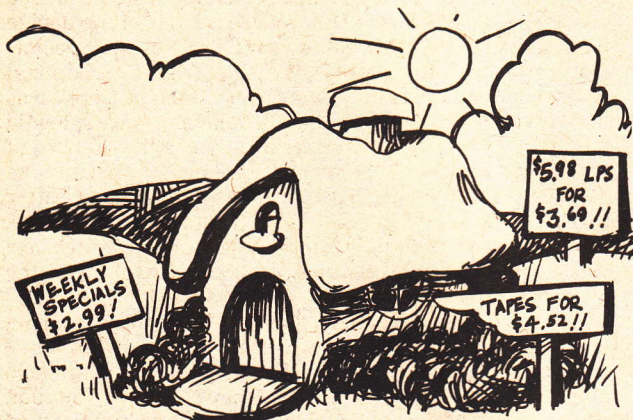
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Tiffany style shades  
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We are the Manufacturer of these authentic stained glass lighting creations. This is why our Shades and Lamps can be custom built to your needs at such low prices. We will sell at WHOLESALE any of our Tiffany lamps for a quantity purchase. If you mention TRIAD any Tiffany purchase at no extra cost.

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Chicago

OPEN 7 DAYS A WEEK  
NOON UNTIL 6 P.M.



## RECORD SHACK

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

Programming for 106 WXFM for

# F/15

900

SNAKE SOUNDS, MANFRED MANN, HARVEY MANDER, FLEETWOOD MAC, DAVE ALEXANDER



930 WATER FALLS

of Hendrix, John Klemmer, & If

1000 OPEN

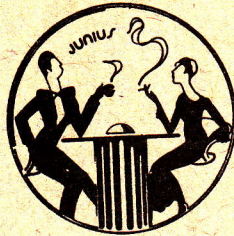
1100 ALAN WATTS SPEAKS

1200 ELECTRONIC EXPERIENCE  
WORKS OF JOHN CAGE



12.30 FOURTH TOWER OF  
INVERNESS Complete Week

# R



878 N WABASH Ave.

There's a new restaurant at 888 N. Wabash Ave. Called Junius, after the owner-designer—Junius Risner. The restaurant has an exciting look and an imaginative flair. The walls are a corrugated rainbow while the chairs and tables look like something for a "Manhattan Nightclub" number from Gold Diggers of 1937. The mirrors, the chrome, give the establishment a feeling of brightness.

The dining is expensive, but casual. A la carte dining for a la carte people. Now there's somewhere to go after the play, where you can have dessert and coffee without worrying about the drunks. A definite, and so far unique, addition to the scene. I hope it starts a fashion trend and that Mr. Risner gets a lot more competition in this area. It's about time Chicago had an alternative to a McDonald's when it's felt just a little hungry.

## T.S. HENRY WEBB GROUP

February saw the T.S. Henry Webb concert take place. The concert was attended by a small but wildly enthusiastic audience that wound up dancing in the aisles and simply refusing to let Webb get off the stage. The group played very tightly and managed to synthesize their various definite personalities into a definite and cohesive sound with really excellent technical skill. After hearing them that night, it's absolutely unbelievable that they still haven't released an album.

It's hard to say exactly what their appeal is. Musical dexterity isn't all. Is it the antics of Webb? Is it the slightly curious harmonics they get into which set them apart from many other groups? I can't quite say. They happen to be a very good band, coming out of Chicago with a sound that could only have come from Chicago. A rather odd situation, an exception to the rule that Chicago bands have to sound like they come from somewhere else before they make it. Whatever these people are doing, I hope they keep on doing it and I hope they get more opportunities to play in places where people are more interested in listening to the music than drinking the beer.

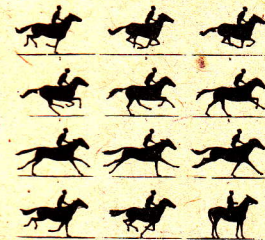
# E

Programming for 106 WXFM for

# M/18



## 800 BEST OF LED ZEPPLIN

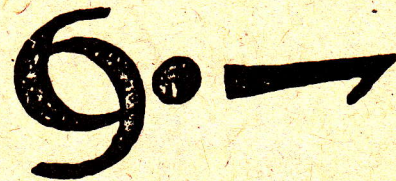


## 900 For riders in a storm

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

## 1030 FOURTH TOWER OF INVERNESS

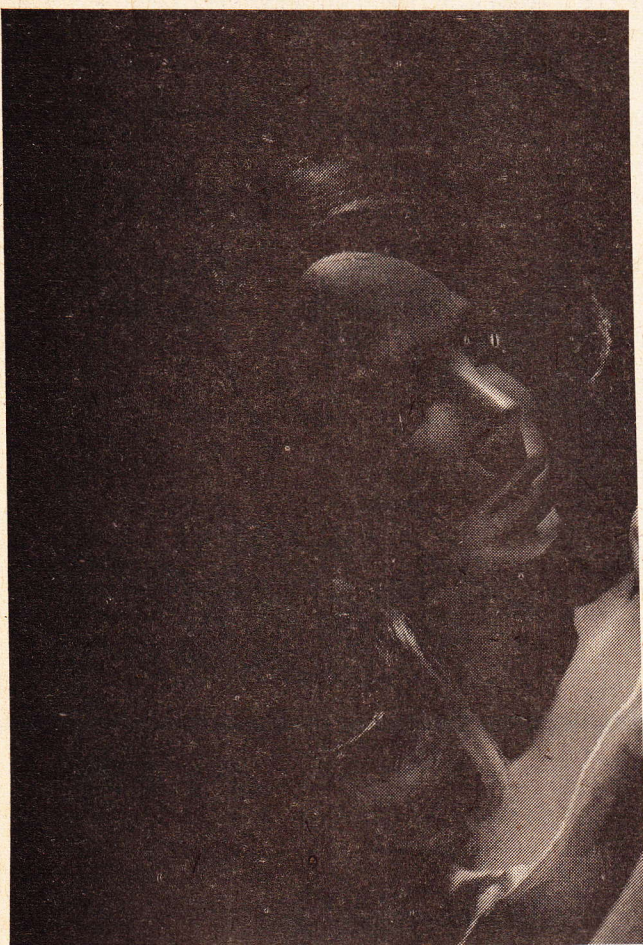
## 1040 NEW SOUNDS/NEW RELEASES



## 1255 MEDITATION with SRI CHINMOY



R



In the midst of the stainless steel cavern of Bogart's was held a most interesting fashion show last month. Angelo DeFalco presented a fantasy collection of orgasmic fashion, the theme being a tribute to the union of the two forces from which would explode the fashion style of the seventies.

This symbolic union was accomplished to the strains of Stravinsky as the young, male-glitter-sunshine diety vied with the female-organic-moonlight deity for the title of "Om." The various fashion offerings were sent in terms of rejoinders between the two opposite stylistic poles.

The clothes looked startlingly comfortable after the rigid, almost mechanical look we've come to expect. The choice of materials leaned heavily towards the natural fibers and the textures seemed more intent on exploring tactile space rather than just conforming to a visual image of the clothes.

Colors were generally earthy, ranging from forest dark to desert bright. The touches of feathers, furs, and so on mark an interesting departure from recent customs and might indicate the following up of old, and still untapped sources.

E

Programming for 106 WXFM for

TU/19

900 CHICAGO MUSIC SCENE  
STYX

930 SHOE SONGS REVISED,  
BEATLES, ZAPPA, PETER  
LANG



1000 THE BEST OF RO HANSSON  
1030 FOURTH TOWER OF  
INVERNESS

1100 ALAN WATTS SPEAKS

1130 CHOICE 21



1255 MEDITATION with SRI CHINMOY

# NEW TOWN GENERAL STORE



APPAREL  
FOR YOU AND  
NOW

525-4640

3259 N BROADWAY

There are thousands of  
little record stores in Chicago



Round Records 338.5762  
6469 N. Sheridan

Programming for 106 W/

W/20

800 OLD SOUNDS AND NEW  
FROM THE BAND



900 PLANETARY ROCK

with Pink Floyd, SUN RA,  
MANFRED MAN, MJQ, PINK  
FAIRIES, GARY BARTZ

1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

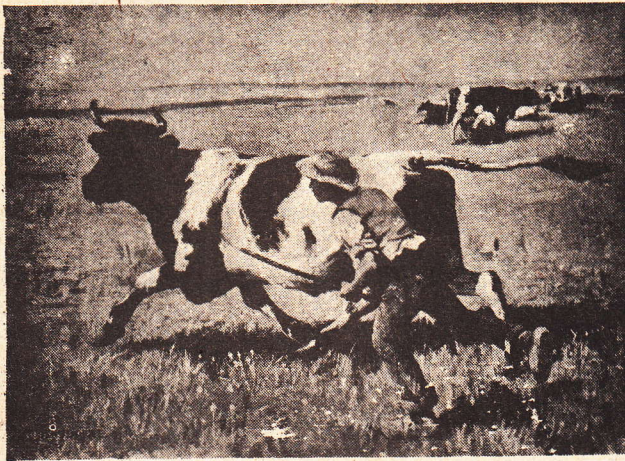
1100 ETHNOMUSICOLOGY

11:30 HENDRIX IN STOCKHOLM

1200 MELLOW DOWN EASY

You Are What You...

# EATS



## FRENCH CHEESE cont.

In response to a number of queries requesting further information concerning cheese, I'm continuing where I left off in the February issue.

With the French, cheese is not merely something to conceal in the shame of a naked slice of ham on a slab of bread. It's an entire approach to eating. Many of their cheeses are designed to be appreciated simply, in and of themselves. A loaf of bread, a jug of young burgundy and some Brie. There are, however, a number of different recipes and variations on the theme.

Programming for 106 WXFM for

## TH/21

800 QUAD. DISC TRANSMISSION

900 CHICAGO MUSIC SCENE  
GRACED LIGHTNING

930 TRACY NELSON, TOM  
RUSH, ROLLING STONES

1030 FOURTH TOWER OF  
INVERNESS



1100 ELEVEN AT ELEVEN

1130 NEW SOUNDS/NEW RELEASES  
EARTHY TUNES, HENDRIX,  
3RD EAR BAND,

1255 MEDITATION with SRI CHINMOY

35

## FOOD

One of my favorite dishes and one of the great pieces of provincial cookery to be given to the world, is the **Quiche**. The quiche "Lorraine" is a pie of bacon and cheese which, when properly prepared, is one of the simplest and most delicious food items ever invented. More delicate and lighter than a pizza, I've always suspected that the fast food palaces of the world have overlooked what might have otherwise been a major sensation. I mean if gyros is big, then there is certainly room for quiche. The recipe is....

Ingredients: flour, eggs, butter, salt and pepper, bacon, Gruyere (or swiss) cheese, cream, dry mustard.

Directions for pastry:

Preheat oven to 400-425 degrees F.

Take one cup of flour and combine with 1 egg yolk, half a cup of butter, salt to taste (a pinch should do) and a tablespoon of water.

Work the ingredients together into a light and malleable dough. Chill, then roll out thinly on a floured surface. Line your pie plate with the dough, then trim and crimp as usual. Bake in a hot (450) oven five or six minutes. Then reduce temperature to around 325 degrees F.

Cook half a pound of bacon until lightly crisp. Drain and crumble into pie shell.

Pour in half a pound of diced Gruyeres.

Combine eight egg yolks, 2 cups of milk or cream, salt and pepper to taste and a quarter teaspoon of dry mustard.

Pour mixture into shell and bake until knife inserted into the pie's center comes out clean (approx thirty to forty five minutes, depending on whether you use swiss or gruyere). Don't overbake. Check often when it gets later than thirty minutes.

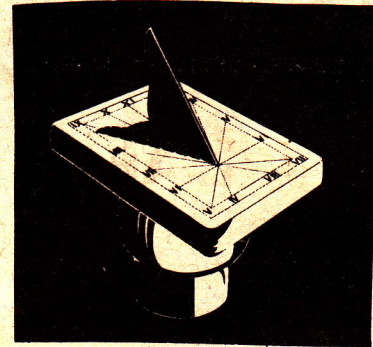
The pie tastes quite good without the bacon and will tolerate extremes in terms of preparation. For instance, you can use three whole eggs for the cheese mixture. I often put in my own choice of herbs. The quiche also tastes great warmed up later and is an extremely agreeable provision for a picnic.

Another extremely simple meal, and yet one which provides a great deal of satisfaction is, fondue. Fondue means cheese in French. Nowadays, the term is more generally related to cooking in a special pot filled with hot oil, in which you dunk pieces of steak or chicken. Cheese fondue is essentially the same process, but you don't need any special paraphernalia. Get a clay or glass casserole or chafing dish. For keeping the cheese melted and warm, you'll need either an: electric hot plate with an asbestos pad; an alcohol burning adjustable warmer (these come very inexpensively—especially those where you just pop in a sterno can), or—I personally prefer to use—a candle (Since there seems to be no place in Chicago selling fondue warming candles, you'll probably have to make your own by cutting down a larger candle.) It ought to be at least an inch in diameter. Do not use the little, scented candles that are available everywhere, unless you want your cheese smelling and tasting like sandalwood. You will of course need a small stand of some sort to hold the dish above your heat source.

For serving approximately four people, take a pound of emmental or swiss and shred it. Dredge the cheese with 3 tablespoons of flour. Rub a clove of garlic over the inside of the dish. Pour two cups of dry, white wine (Chablis or Reisling) into the dish over a very slow fire. When the wine starts vaporising (little bubbles rising now and then to the top) stir the wine slowly and start adding the shredded cheese in small handfuls—adding a handful

Programming for 106 WXFM for

# F/22



900 TIME FOR TIME  
Firesign Theatre, Cat Stevens,  
Reaction, Rolling Stones, John  
Lee Hooker...



1100 ALAN WATTS SPEAKS

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

1200 ELECTRONIC EXPERIENCE  
Bach Electrified

1230 FOURTH TOWER OF  
INVERNESS Complete Week

▶ 39

after each preceding handful has already dissolved. Keep stirring until the mixture begins doing an imitation of a small lava flow (bubbles erupting on its surface). Add salt, pepper, or herbs to taste. Finally, add a third of a cup of non-sweetened fruit brandy, cognac, light rum, coin-treau (or whatever suits your taste) to the dish. As soon as this is thoroughly stirred in, take the dish off the burner on your stove and place it on the dish warming equipment which should already be lit.

There's not much more to it. Take some forks and a loaf of french bread (or any other neutral tasting bread). Cut the bread into small pieces about an inch and a half square. The bread should be somewhat stale. Pierce the bread, with the tines of the fork going into the crust (it'll hold better). Dip the bread into the fondue and gently stir the cheese around. The stirring motion makes sure the bread is really soaked, it keeps the consistency of the cheese smooth, and keeps the cheese from just sitting in one spot and burning to the bottom of the pot. This is not to say that a brown coating or residue will not develop. It will, but savor it. It's one of the best parts of the fondue. When the crust forms, turn down the heat, otherwise there's a danger of the pot cracking.

Remember that if you drink something cold while eating this dinner, it will immediately congeal the cheese and give you a ripping pain in your stomach. Nothing should be cooler than room temperature. This means you'll probably wish to confine your wine drinking to the heavier, dry, reds. Have a dessert with hot brandy and coffee, hot tea, or glug. You should have no trouble with the meal.

Variations on this theme are almost endless. Any cheese good enough to eat, can probably be used for a fondue (excepting creme cheeses, goat cheeses, etc. Let me modify that statement. Any hearty cheese.) A favorite of mine is cheddar cheese fondue. Instead of wine, I use dark, Austrian beer because of its richness and sweetness. Naturally, instead of brandy you'd want to use scotch or something of that sort. I usually don't bother. If you don't want to bother, I suppose you can achieve a similar affect by stirring some small amount of beer (perhaps some arrowroot or flour too) into a can of cheddar cheese soup, but it isn't the same. You can dunk anything in this. Beef and French bread are usually my choice.

I suppose the final obvious choice for something you can do with cheese is the souffle. I'll tell you right now, I am no authority on souffles. Here's one anyway. It should serve eight. Blend three tablespoons of butter with five tablespoons of flour and one and a third cups of hot milk. Add salt and pepper to taste (a teaspoon of salt, a pinch of pepper) with a third of a cup of emmental, gruyere or whatever. Cook slowly and keep stirring until you have a somewhat thickened sauce. Let it cool and add the beaten yolks of four eggs. This done, fold in the almost whipped egg whites and pour into your greased baking dish. Place this in a pan of hot water and then bake in a two hundred and fifty degree oven for around an hour. Start checking to see if it's getting firm after fifty minutes or so. Serve it immediately.

Next month, I'd like to do a brief survey of "teas," regular and herbal. If you have any favorites or special place to purchase them, tell me about it. Send a letter to:

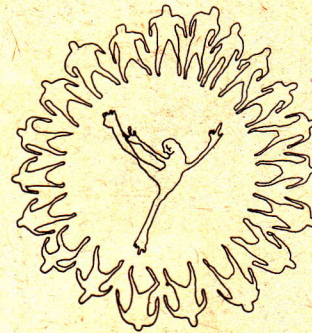
TRIAD—Food  
7428 N. Paulina  
Chicago 60626

Programming for 106 WXFM for

M/25

800 SOUNDS AROUND

Yes, Kathy Smith, Jethro Tull, Chick Corea, Buffy St. Marie, Strawbs...



930 SOUNDS FROM ACROSS THE BIG SWAMP

1030 FOURTH TOWER OF INVERNESS

1040 NEW SOUNDS/NEW RELEASES

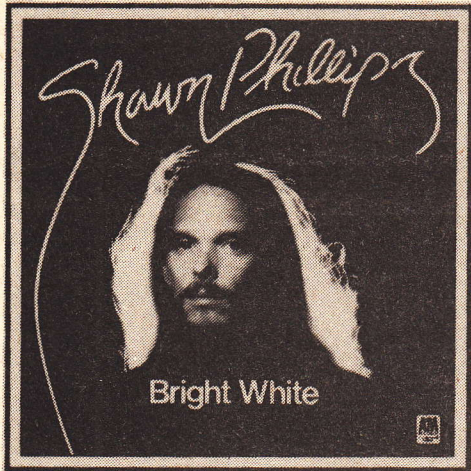
1230 MAHAVISHNU'S ACOUSTIC CONCERT

1255 MEDITATION with SRI CHINMOY



*appearing march 17th*

*Auditorium Theater*



*happy birthday triad*

# **THE BULLS**

Sundays - David Gross  
Mondays - Johnny Long  
Tuesdays - Larry Foster (first two)  
Fluke (second two)  
Wednesdays - Samba

first weekend: (1st & 2nd)  
Ron Crick  
second weekend: (7th, 8th & 9th)  
Ron Crick  
third weekend: (14th, 15th & 16th)  
J.D., Foster, Eastman  
fourth weekend: (21st, 22nd & 23rd)  
J.D., Foster, Eastman & Warren  
fifth weekend: (28th, 29th & 30th)  
Ned

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3 p.m. TIL 4 A.M.  
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Programming for 106 WXFM for

**TU/26**

900 CHICAGO MUSIC SCENE  
DAVID GROSS

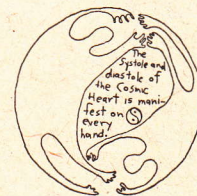


930 RATS!  
HOT & PHOSPHERESCENT

1030 OPEN

1100 ALAN WATTS SPEAKS

1130 CHOICE 21



1255 MEDITATION with SRI CHINMOY



# FASHION

Fashion, like everything else, is definitely being effected by the energy crisis, and everyone has an opinion on just which way the changes are leading.

For instance, because money is scarce many people will consider their clothing an investment. The look will go towards safe, classic styles (blazers, skirts, low key compatible colors—gray, beige, rust, blue, turquoise). Further enforcing this direction, are the cooler temperatures prevailing within the homes of the nation. The English were always considered stuffy and overdressed over here. Now we're finding out that a short sleeved shirt is inviting pneumonia when your apartment is only 55 degrees. I suspect human anti-freeze (in the form of tea and coffee) will start staging a comeback after having lost ground to soft drinks for a long time. The conservative look will further be stressed by the nature of the conservative atmosphere going around. Conserve energy; don't smile, these are serious times.

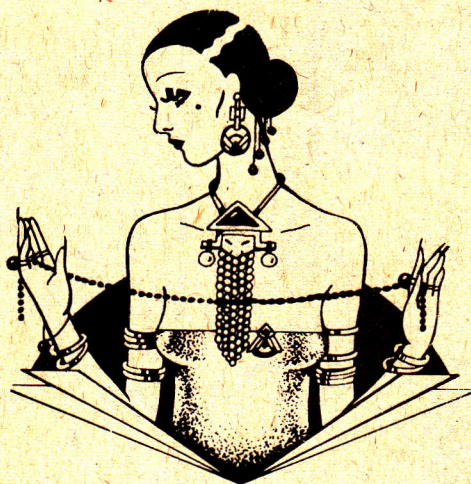
Of course the same line of reasoning can also result in just the opposite effect. Since times are depressing—people will wear bright, flashy, happy colors in trying to buy clothes that will, at least momentarily, lift their spirits. This may even be a direct result of the conservatism already noted. People will rebel against the gray flannel suit mood. Color, color everywhere. People dancing, singing and generally fantascizing like crazy.

This, likewise, has a subsidiary reason for becoming a dominant theme. The peasant look is a highly environmentally conscious look. Honest homespun, unbleached muslin, faded blue jeans, hopsacking, hides, burlap, Americana embroidery, Un-American embroidery, sackcloth and ashes...?

The noble savage dons his fleece, binds his buskins, buttons his lip and goes forth to commune with nature. (A side effect here will be the increasing popularity of photographic prints on textiles. Trees, sky, rocks and other naturalistic image-textures are going to come off the walls and cover the body in a faint echo of sixties light show projections. Graphics will become realistic and move further away from the Op-

abstract look. You might wear an ivy vine covered tie with a coat of bricks.

Even more heavily into image, we can expect the silver screen movie star to remain even as people remain preoccupied with the idea of themselves as flat, television movie projections. Lots and lots of black slink and glitter, utterly art-decodent. People can be expected to continue trying to live out the fantasies of the future they had when they were children.



BY DENISE CHINGO

As for the future, nudity may be enough—a rhinestone in your navel and you're ready to go. Perhaps a small digital wristwatch. Push one button and it gives you the time, push another button and the diodes light up and spell your name. Could happen if the fabric situation continues to worsen.

Prices are skyrocketing. The shortage of synthetics gave natural fibers a big boost for a while. Now the natural fibers are becoming scarcer (wool, linen, silk). Look for reprocessed wools, recycled denims (effected by the realistic-graphics taste—they'll be airbrushed, painted, silk screened and so on). Also watch out for the quality of the clothes you buy. As fabrics become

scarce and demand increases, the manufacturers will expect the public to be more tolerant of what they do get. They'll be right. When's the last time your windshield was cleaned in a gas station. Small flaws in the fabric will be covered by roller printing, graphics, patches, and a multitude of other sins. Watch for the explosion of prints.

In terms of accessories, rarity breeds desirability. With the cut backs in petro chemical production, lucite will be as acceptable for jewelry—in formal circles—as is gold. Plastic will generally take on an Italian futuristic look as plastic ceases having the connotation of "cheap." People will stop trying to disguise it as wood, steel, or leather. (Hoard those acrylic baubles ladies, heirlooms they may yet be.) You'll hear the gasps of admiration as you make your grand entrance wearing one perfect strand of pop-it beads with your satin gown.

Influences will be the cold. Clothes will be designed to keep people warm, not just look rich. The peasant influence will result in long wool skirts with rich embroideries, stones, sea shells, feathers, carefully chosen pieces of bleached wood or driftglass worked to a macrame-like tapestry. Also appearing will be obviously synthetic furs that will be colored like the real thing in browns, blondes and chestnut. Leather jerkins and some new designs in leather tunics will probably show and with them, the knee high boot will finally become standard (partially due to bicycling, partially Buck Rogers, partially the coming *Three Musketeers* film, partially the English squire look) they will be big and worn over the pants. Quilted vests will show up in every style—from grandma's coverlets and hunter's khakis, to aluminum 2001 potholders, Shawls and scarves will return as an accessory. (Note: Wear silk and chiffon for that "rich" girl look, then sweat. It's terribly chic.)

In review. The look for men will be muted. It will be suits in wool in thirties sculptural style-art deco—as has been practised by Cardin for the past five years. *Death in Venice* was ballyhooed and failed to get the look



"and speaking of Haircutters..."

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Programming for 106 WXFM for

**W/27**

800 IN FLIGHT WITH -  
STRAWS, ANDY MARK,  
BEATLES .....



900 SOUTHERN ROCK SCENE  
Lynard Skynard, Allmans, ZZ Top,

Mose Jones, Marshall Tucker, Hydra

1000 THIRD EAR PROJECT

1030 FOURTH TOWER OF  
INVERNESS

1100 ETHNOMUSICOLOGY

1200 MELLOW DOWN EASY

off the ground. Perhaps Robert Redford in *The Way We Were*, *The Sting*, and now *The Great Gatsby* will succeed where Dirk Bogarde failed. Sport clothes will get away from glitter and move towards "rational flash." The colors will not be the ubiquitous gray and navy blue of the fifties but a modified, more relaxed series of colors.

In general, look forward to the assumption of some hippy-sixty styles to be worked into fashion in a rigorous, slick manner. It almost seems as though people are finally beginning to comprehend that the war is really over. We don't have to go around in khaki beating our backs with guilt or shuddering in paranoia. The war which some of us have lived with since grade school is by the by. It's gradually becoming history. We can come out of our psyche shelters of; depression inspired, thirties escapism—of *Clockwork Orange* bunkers in the future—of our trenches in the Pax Americana Empire fifties and try to live in 1974—or rather, in the present. For the first time in a long time, the present is merely challenging; not overwhelming.

The fashion influence will swing heavily back to Europe after it's extended stay in California. Butch and bitch will be replaced by cool and hard, with just a hint of baroque sensuality in satin, nylon crepe and Qiana.

Militarism and geometry will remain obscured for a while longer.

At a different level and further in the future, about ten years on the very outside, expect the new telephone technology to cause some major modifications in our attitudes towards clothes. Picturephones require high-information carrying capability equipment. With the adoption of picturephones, expect the computer terminal to become a standard utility everywhere from the lower middle class upwards. Shopping for staples of all sorts will be carried out by using the terminal and picturephone in combination—in a *Popular Mechanics* dream of the future scene. Large central warehouses, huge windowless blocks like the new super Jewel-Osco on the south side will spring up in every neighborhood. Prepackaged items of all sorts will be displayed according to stock number, while the picture is shown on the screen with consumer information being printed on the readout face of the terminal (which will also eventually provide the news). Using the computer, precise diets will be calculated.

But if one arm of fashion (Sears, the catalog sales fashion houses and so on) is going towards utter automation, another branch of fashion is doing the precise opposite. As if in revolt to T.V. dinners, gourmet cooking developed in this country. In response to the mass produced smocks (laser cut and tailored well) many people will take advantage of their time to design and make creations of their own. Clothes at the "dress up" level will become works of arts, woven, painted, silk screened and beaded. Clothes will become an auxiliary form of communication as well as just a way of keeping people from pointing at your old birth mark.

In a sense, it will be the greater sameness as a rule that will allow people to indulge themselves more outrageously on occasion. As the mental climate lightens, expect a resurgence of hallucinogens and a move away from downers and speed. Also, another great surge to the suburbs

and the small home or planned town and out of the city. Cities will also tend to concentrate more, thus some parts of the city which are now neighborhoods, may actually be bought up, relandscaped, and turned into woodland and low level condominiums.

If this happens, expect many people to complain of sterility and become nostalgic for the good old days of illegal marijuana and adventure. If, on the other hand, we screw up (that is, we are involved in wars again or the ecology of the country becomes radically out of kilter) expect bloodbaths, as our children are raised on the media hypes of the sixties and attempt to live up to our own old revolutionary fantasies. They will be less forgiving if they think we sold out for tinsel, platform shoes, and a night of the movies. It could wind up like *Soylent Green* if we're not careful. Shoddy military style clothing and decades of perpetual sleaze rubbing shoulders with utter destitution.



Photo by Gremmler, courtesy of Desta

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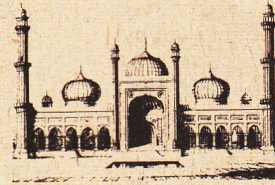
I Enclose  Check  M.O. Sorry, NO C.O.D.

MONEY BACK GUARANTEE

Programming for 106 WXFM for

**TH/28**

800 QUADROPHONIC DISC  
TRANSMISSION



900 INSIDE THE TAJ MAHAL  
with Paul Horn

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

1030 FOURTH TOWER OF  
INVERNESS

1040 NEW SOUNDS  
NEW RELEASES

1130 CHEF LOUIS REPORTS

1230 PAUL HORN

1255 MEDITATION with  
SRI CHINMOY

PO

# BIBA

The "most exciting store in the world" according to some, has opened in London. It's called BIBA (a very interesting word in Lithuanian). Actually Biba began in 1964 as a mail order business, became a boutique, and now has become a combination playground-museum where you can buy a bit of the era of your dreams, or nightmares.

Interestingly, much of what is considered stylish in Chicago today is epitomized by the Biba image. Is there anything behind the image?



You step into a world of tinsel and glass carefully designed to evoke the age of Arte Deco. Black counters; huge, dark, overstuffed chairs; black walls; and an "Alice Through the Looking Glass" vista of endless mirrors. It's a world of fantasy that existed only in the two dimensions of Harlow on a Silver Screen (with Fitzgerald sitting in the audience thinking about the pages of the Great Gatsby manuscript on his desk trying to forget Zelda) or the Erte covers for *Bazaar*. Salespeople scurry like busy painted dolls in their black, glitter covered T-shirts and light trousers. Merchandise covers obsidian counters in a giddy array of satin and feathers, sequins and gold.

But a key to the feeling of innocence lost is provided by the children's department. Alice down the rabbit hole swallows a pill and finds herself on an acid trip. Huge mushrooms are painted in bright, almost garish, colors; but even this vividness is swallowed up by the gloom of the somber walls. Meant as storybook seating for a pint-size refreshment counter, they take on an ominous look in the grim and cavernous setting, more appropriate to trolls than elves and fairies. Not a child in sight. A mother comes up with her offspring. The child's eyes widen in terror. She bursts into tears of fright and begins crying. Perhaps the children who would enjoy this playland are all watching the *Exorcist* at the corner cinema?

For the rest, perhaps it is enough to be a "Biba Bird."

The mistress room is Fredericks of Hollywood with an English accent and the eight foot replica of Barbara Hulanicki's dog, Bruno, in the dog food section (Barbara is a part owner) is tinsel town in the sense of

## Dressing to



**KILL**  
Shirts, Waistcoats, Jackets, Suits,  
Trousers, Canes, Ties...

hot dog stands in the shape of hot dogs, restaurants in the shape of derbys and the rest of it.

The most obvious statement and metaphor for Biba's invites its customers to lounge there. The buyer becomes the goods, the dream of mannequin-fantasy perfection is realized. Step behind the glass and enter the flatland of the glossy magazine page.

### FIFTH FLOOR

See pages 14 and 15

**The Rainbow Restaurant**  
to eat, drink, meet friends, dance and be happy in.



### FOURTH FLOOR

See page 13

**Household**  
Furniture, room-sets, china and glass, kitchenware, paint, fabric and wallpaper.



### THIRD FLOOR

See pages 11 and 12

**Men Only**  
Only the Mistress Room separates the men from the boys.



### SECOND FLOOR

See page 6

**Children**  
Everything for babies, children, 'Lolitas' and pregnant Mums.



### FIRST FLOOR

See pages 4 and 5

**The Biba Floor**  
Clothes, and more clothes, and colour-matched accessories.



### GROUND FLOOR

See pages 2 and 3

**Accessories**  
Accessories of all kinds; shoes, hats, tights and underwear, sweaters, jewellery, cosmetics, leather, books and newspapers, stationery, sounds, Casbah and Men's Sweaters.



### BELOW STAIRS

See back page

**Food**  
Everything to eat and drink - take-home meals.



Programming for 106 WXFM for

# F/29

900 ROCK&JAZZ from AFRICA  
Dollar Brand, Osibisa, Ginger Baker, Akido, Paul McCartney

1000 STRICTLY FOR SINGLES

1030 BEACH BOYS  
& CHARLES LLOYD



1100 ALAN WATTS SPEAKS

1130 Songs& Sounds of the FUTURE

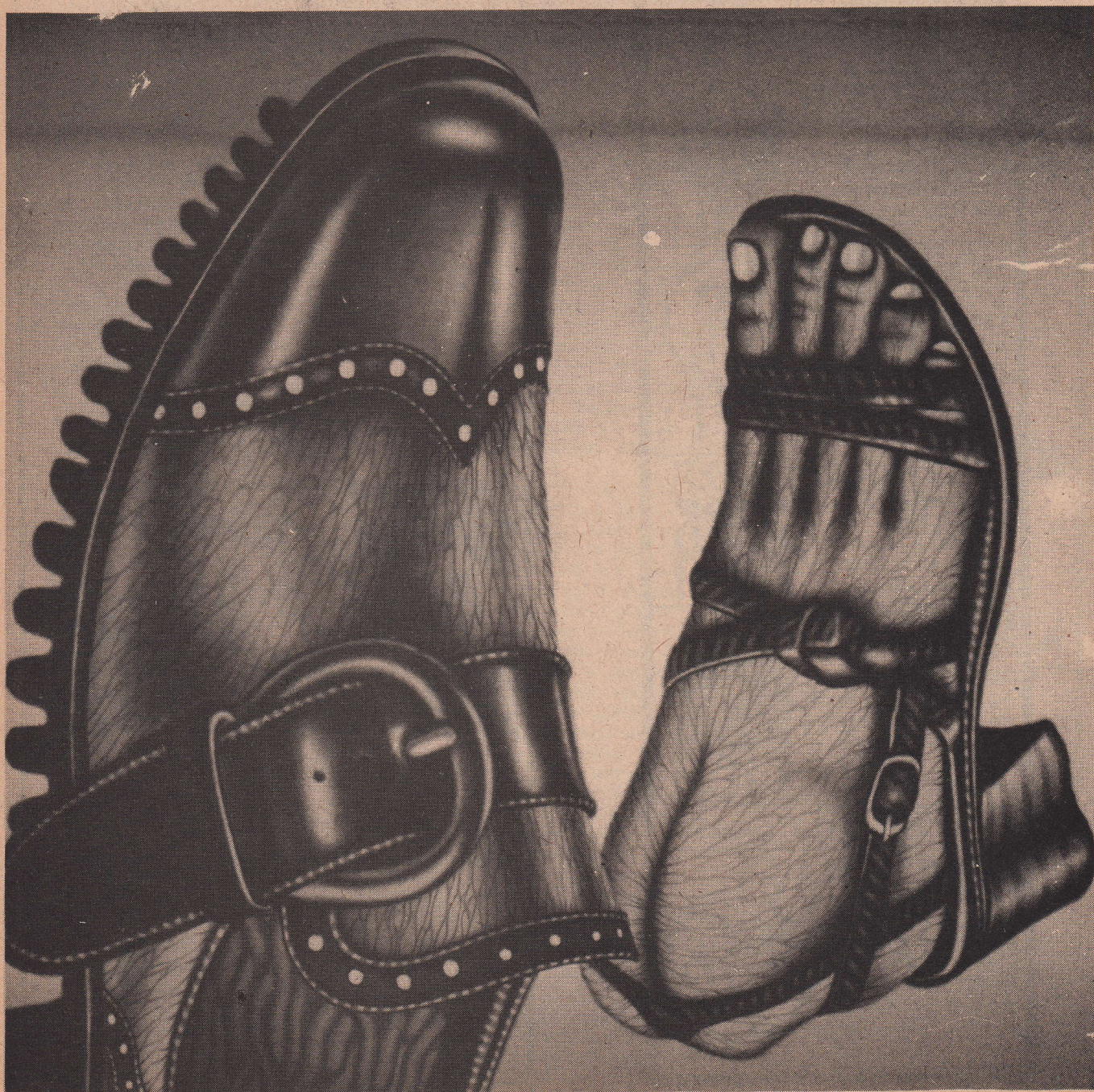
1200 ELECTRONIC EXPERIENCE

electronic Rock Groups

1230 Fourth Tower of Inverness

(COMPLETE WEEK)

# PARSCHKE



ALL PHOTOGRAPHS COURTESY OF DESON - ZAKS GALLERY



越南

動活年青的多更

增徵

判談備準覆答越北

演新片只因個性不  
 此一半場已領先兩  
 國幣兌換昨呈一面倒  
 美財長表示美將在  
 反特律大會將選黑  
 軍獎金五百元獎  
 戶部統計處指出移民  
 稅務局及工業界俱認  
 說演森盾的意注可苦  
 補提國王之務捕煉捕  
 冠軍獎金五百元獎  
 神券約三年期滿給予  
 奇印尼對魚肝油有拉  
 高地產物業押貸最高  
 級在沈最一仗給東明動  
 遠東高爾夫球場一池  
 我意後勁將為今仗勝  
 且有長短或取難在賽前  
 明否認被拘者  
 浦台島供電下週一開





# EARTH NEWS

I suppose fashion news ought to be covered first. Needless to say, the petroleum shortage has effected the availability of synthetic fabrics. Mills are paying 25 percent over list price to black marketeers to get enough of the fabrics to stay in production. At least 25 percent of the mills will either close down or merge with other mills within the coming year. A minimum 10 percent increase in all prices is expected, a minimum 12 percent sales increase is also projected—thus indicating that consumers will be expected to take the price increases in stride.

Another odd datum is one I heard from someone in the garment industry back in spring of 73. It was that a cabal of Hong Kong industrialists had cornered the market on knit materials and that these prices would start shooting up eventually. And lo it came to pass... The plot thickens. The situation begins to look like that section in *Catch 22* where someone sets out to corner the cotton market and, speaking of cotton...

Rising production costs (as well as labor and transportation) will drive the cost of cotton up some 16 cents lb. this year. Some mills are already paying as much as 85 cents lb. for material they paid 35 cents for four years ago. Ironically, there will be no cotton shortage because the energy crisis has made it impossible for the cotton growers to export their produce overseas as they had in previous years. Lucky us, we can go back to tote'n dem bales as our balance of payments slips.

Back to fashion, the thirties-forties phase is still current. In keeping with those carefree days of yore, a version of swallowing gold fish has come back. Glug Glug the swamp boy grabs a live snake, skins it with his teeth, then eats the flesh from the live snake's body as it coils around his head. Boys will be boys.

This needn't be too surprising. A recent study has shown that psychiatrists are no more accurate than laymen in diagnosing mental illnesses. You can either assume that laymen are extremely perceptive or that psychiatrists are extremely incompetent.

Considering that one out of every five people ought to be institutionalized, this raises some very odd problems. One solution might be the present return to the paranoia

included in the security "suburbs." These communities are usually surrounded by eight foot high brick walls patrolled round the clock by a number of guards and advanced surveillance equipment. These bastions of the American way could easily be transformed into asylums by simply making sure that they couldn't get out as well as being certain that nobody is allowed in. Medievalism is coming back in style.

Take the "Exorcist" phenomena. Here's something that more properly belongs in Bergman's *Seventh Seal* than the twentieth century, and yet... A report has come to light stating that a team of Catholic priests spent 15 days last summer exorcising "evil spirits" from an unidentified family somewhere on the San Francisco peninsula.

The exorcism was considered successful. Priests and an attending physician witnessed supernatural events such as: household objects inexplicably fly across the room (on one occasion a knife flew off a table and imbedded itself into the wall), and the family of three (including one young child) experiencing choking sensations so severe that they screamed in pain and were left with visible bruises. The phenomena were so intense and continuous that the family was getting less than two hours of sleep per day at one point.

None of the possessed people had read "The Exorcist" or known of the movie being prepared at the time.

They used to call them poltergeists a few years ago, but fashions change. One person unwilling to go through too many alterations is fifteen year old Linda Blair—who played the possessed girl in the "Exorcist." Offered the lead role in a film of *Little Orphan Annie*, she turned down the offer on the basis that she, "didn't want to play that kind of role." Too much violence I suppose.

Perhaps she needs something more with more activity. This may be due to the fact that food additives and colorings (dyes) can produce hyperactivity in children, an extremely common disease afflicting children today. The only cure is "speed" such as Ritalin (which paradoxically calms them down).

Approximately five million children have been diagnosed as

being "hyperactive." The problem is that as the child approaches adolescence, the "hyperactivity" wears off and the amphetamines begin taking their natural effect, sometimes addicting the youngster. If the culprits are indeed the food additives, then Dr. Feingold may have rendered everyone a major service. The question then becomes, how to create a substitute diet.

One possibility might have been the Euell Gibbons approach, "Have you ever eaten a shielded telephone cable? The copper and iron provide valuable minerals and the plastic skin tastes great ground up and placed in a salad..." Ah, but now we have another dream biting the dust. Gibbons is a bacon-and-eggs-with-white-toast eater who's not all that hot on acorns and weeds. He admitted that he does it mostly for the fun of trekking around and the money involved. Another aspect has to be the fame. How many people get up to bumper stickers devoted to them as in the following case, "Preserve Our Forests, Pull Euell Gibbons' Teeth."

At the other extreme, is the science fictionish horror of a Jewish prisoner in Britain who, after discovering that his kosher margarine had been served on a plate that had been earlier used to serve non-kosher margarine, refused to eat. He has not eaten since October, 1971. He's been maintained on intravenous tubes since then. He is serving a fifteen year sentence. If Ghandi were alive today.

It all seems to be getting down to the numbers. Figures have come out indicating that the average seventy year old person has spent 23 years sleeping, 11 years working, 8 years "recreating," 6 years eating, 5 and a half grooming, 3 being taught, 3 reading, 3 talking, and six months worshipping.

This however leaves seven years unaccounted for. Hmmm...

I suspect that by the time we're seventy, those figures will have to be changed a little, especially in the "recreating" section. According to Planned Parenthood, they're losing. As the job market continues to shrink, more women are being forced back into their former role of housewives and mothers. This, in conjunction with prevailing views toward family size, will probably

result in an increase in the average family's size.

Perhaps this is just well. Some scientists feel that a reduction in the ratio of young people to society generally would result in stagnation in the sciences (and probably the arts).

Dr. Owens of Lake Forest College feels that the greatest creativity is in the middle aged sector. Don't trust anyone under thirty?

The Washington chapter of Z.P.G. (zero population growth) has its own plans to muffle the bawling of babies. They are opening a non-prescription retail boutique of contraceptive devices and family planning literature. The store is to be called **The Rubber Tree**. I'm not touching it with a ten foot stick.

In the Central African Republic, ten foot sticks may be the only way six men may ever be allowed to shake hands with anyone. Police have accused the men of being able to render a man impotent simply by shaking his hand. These men "with special powers" can produce a spectacular, "atrophy of the male sex organ." If only they could bottle it.

Well, if we can't reduce the population, at least we can increase the efficiency of the way we use what we have. Government scientists in New Zealand have developed a new kind of solar heating system. They claim the system can meet half the needs of an average household at one third the cost of other sources of power. The devices would cost approximately \$290.

Another interesting idea is the organic battery invented by one Lyle Atkins. The battery is made from bacteria and rice hulls. He doesn't know why it works, "it just happens." Before you rush out to buy one, it should be noted that one battery produces only half a volt of direct current.

These and other important discoveries are threatened by "The National Research and Development Policy Act of 1973." A clause in the bill allows the government to acquire the patent rights to inventions developed by people outside its agencies. Those rights could then be passed on or dealt with as the government pleases. Of course the government can be relied upon not to take any corrupt usage of such a clause. They are in Washington to serve us, aren't they?

Unfortunately, the new Supreme Court decision that is to be made on class action suits may not give a positive answer to that question. The class action suit is the device by which a large number of individuals can band together to sue a large corporation. If the suit is found unconstitutional on the basis that the suits must be filed and awarded damages separately, the single strongest weapon of the environmentalists will be dissolved. Fashion note! Stock up on snowmobile suits and furs. The news that a mini-ice age is on the way, is correct according to long term analysis of satellite weather pictures. The pictures indicate that the snow and ice cover of the Earth increased 12 percent over the past five years. The new ice is not in the form of glaciers so much as a continuation of the snowfall season ever deeper into spring. Arizona? Anyone?

Perhaps we'll be keeping warm with steam heat. The Environmental Protection Agency will award the contract for the manufacture of a rankine steam cycle engine powered automobile to one of three companies within the near future.

This could get rather interesting in the case of the Channel tunnel finally under construction between Britain and France. An environmental group has issued statistics purporting to prove that an accident in the tunnel could result in a twenty hour long traffic jam, thus resulting in the world's largest sauna.

Perhaps we'd be better off with Dr. Melvin Calvin's Ph.D. Chem. suggestion that we convert sugar cane molasses into fuel alcohol. Natural rubber might also make a good substitute for petroleum.

We may not have to go to those extremes, however. U.N. delegations have been complaining about the fact that they've been unable to get about in their limousines for lack of fuel. One of the most vocal complainers is Jamil M. Baroody, head of the Saudi Arabian delegation to the U.N. and a leading advocate of the Arab oil embargo. Things are tough all over. Perhaps he should have it flown in from Kuwait.

Why not? It's been disclosed that T.W.A. has been burning 1300 gallons of fuel per hour training Saudi Arabian pilots.

A cheaper way of flying was developed by one Royal Air Force Wing Commander—Graham Gardner. Attempting to lighten up the aftermath of a very difficult meeting, he told the other high ranking officers that they could, "either take the elevators, walk down the stairs, or slide down the bannister." Mounting the bannister side saddle, he commenced his descent, lost his balance, fell eighty feet down the stairwell, and died.

A pity, considering he probably wouldn't have died of lung cancer. The British are releasing on the market a synthetic cigarette that has, "a delightful aroma and a tasty smoke."

Called "Newsmoke" (original these British) it apparently fails to cause cancer. There are no intentions of selling the cigarettes in America.

As far as the have and have nots, you may be edified to learn that the descendants of the Bounty of Pitcairn Island have received their oil thanks to Texaco and a British ship. All's well that ends well.

Speaking of last month, Ralph Nader is releasing a report on mobile homes that reveals that they are in fact, "death traps." Most mobile homes will burn down in less than fifteen minutes.

Another follow up: The Project Sanguine story. We stated that this strange project (covering the ocean floor with a grid of cables to facilitate underwater communications) had been terminated. Oddly enough, a Capt. James Lynch showed up in the upper peninsula of Michigan last month and told people there he was inspecting the area for its likelihood as a site for the project. The Navy has already had to reject sites near Texas and Wisconsin because of "anti-military environmentalists" who object to a fifty square mile grid being installed on their sea bottom. The Navy is trying, however. The project which started out at 23,000 square miles and \$10 billion dollars has been reduced to a mere \$300 million. Not bad for a terminated program.

Speaking of the right hand not knowing what the other is doing, there's a rumor going around that U.S. grain companies are trying to buy grain back from the Russians, with the Russians making a healthy profit. \$3.50 per bushel. Bushels they

# EARTH NEWS

bought for \$2.50. Of course the deal is what's responsible for the shortage that created the inflationary spiral that resulted in the present high cost of grain. America, land of opportunity. Go west, young comrade.

Getting back to the water, I mentioned that dolphins might be trained by the Navy to perform heavy duties as they had already been trained to retrieve missiles. It now comes to light that classified studies begun last April has resulted in a drastic reassessment of U.S. positions relating to the sea at the U.N. Law of the Sea Conference. Interesting? One of the key projects for the National Academy of Sciences is to create cheap, highly corrosion-resistant materials that can be used to build large, complex structures beneath the sea. More interesting? One of the main suppliers of the high priced gasoline we're burning is Indonesia. Naval facilities in the Indian Ocean island of Diego Garcia are being expanded to the tune of \$29 million dollars, the work to be completed by 1976. The pentagon claims that no submarines will be based at Diego. Perhaps the extension by Oregon of its territorial waters to a fifty mile limit rather than the customary twelve will receive some support from the federal government. As of now, the State is considering forming its own navy to enforce the bill. There's gold in them seas.

Oil and water do mix. Not only in the preceding way, but Eric Cotrell had developed a way of emulsifying water into gasoline to up to thirty percent of the mixture's substance, resulting in an equivalent amount of fuel savings.

One ready source of energy is burning things, such as books. In a heady fit of thirties nostalgia, the North Dakota School Board decided to ban Vonnegut's *Slaughterhouse Five* and Dickey's *Deliverance* from their teaching curricula. Not content, they also burned the books. When the teacher involved substituted *Fahrenheit 451* by Ray Bradbury (as well as it's being a movie by Truffaut) he was prohibited from teaching it because it dealt with book burning in a science fiction framework. It the boot fits...

Further examples of thirties chic, The Great Goebbels look... Swastika wearing members of the National

Socialist White Peoples' Party showed up at a San Francisco School Board meeting. The party was made a real success by the booing and hissing of hundreds of anti-nazis who attempted to attack the 23 Nazis who showed up. Between that and teaching the theory of evolution as an alternative theory equal in factuality with the story of creation, I can only observe that the California school system has really been making great strides.

But if the coast is marching resolutely backwards, I leave it to the mid-west to head straight for 1984. Detroit Councilman Ernest Browne is suggesting the use of special forms to be distributed for the purpose of writing down anything "suspicious." Browne suggests a delay in the reissuing of driver's licenses to people who frequent the abodes of people suspected to be engaged in illegal activities. The ends justify the means, might-right on.

On the bright side, the Amnesty International organisation discovered a country where there are no reports of torture.

When this bizarre state, Costa Rica, was investigated, it was uncovered that the ostensible reason behind this spineless way of dealing with people was that Costa Rica fails to maintain an army.

Not so lucky is Alexander Bolonkin who will be forced to serve time in a labor camp for writing a book on the same topic as Solzhenitsyn's *The Gulag Archipelago*. Solzhenitsyn will probably win out. Bolonkin will probably die. Writing can certainly be a difficult profession, depending on the editors.

But back to the wonderful world of music, "Life is a Cabaret." Greg Lake (of Emerson, Lake and Palmer) was arrested in Salt Lake City for jumping into the motel pool—naked. Tsk. A catholic nun is the latest pop music sensation in Australia. The Sister has apparently been blessed with a contract with A.B.C. to work up a rock mass for T.V. Oh G.O.D. The Dylan tour will break all records in terms of profits made. It will probably gross close to \$5.2 million. Also, Dylan's *Planet Waves* has already gone a gold million dollars in sales. This will be his first gold album. The times they are a changin. If Zimmerman can do it, I... The Beau Brummels are back

together again after eight years of nonbeing. Mike Bloomfield's old Electric Flag group is also supposed to be getting together. Not to be outdone, Lennon's next album is supposed to be pure fifties and have Jose Feliciano and Leon Russel on it. If you consider going back to before the time of the music he's made famous a little extreme, consider... Perry Como has a number one on the album charts in England. Still not far back enough. The singles bestseller is Steeley's version of *Gaudette* a 400 year old latin hymn. A further piece of necrophilia. The secret beneficiary of Janis Joplin's \$200 thousand life insurance policy is suing to collect. The insurance company claims that whether the dose was accidental or not, she still killed herself.

A last word. Remember last month when we mentioned Frelandia airlines, the freak air-travel service? For you non millionaires, there's Grey Rabbit Lines, a 1962 International Harvester school bus equipped with a stereo and having a large be-pillowed platform where the seats used to be. A trip from San Francisco to New York is \$60. For more information call the San Francisco Ride Center (415) 824-8397. Just think, you too can pretend to be Ken Kesey. You're either on the bus or off the bus. Groovy.

P.S. The world is going to end soon. A Peruvian peasant encountered a pair of strange beings near a river. They had a large ship with them, which they were refueling from a nearby high tension wire. The beings stated that their information was that an unbelievable holocaust would render the Earth almost uninhabitable and that they were trying to ascertain if people from Earth could survive on their planet so that the race could be kept alive.

Checks by the police after the fact revealed that there had been an unaccountable large drain of power on the very powerline referred to at approximately the time referred to. I hope that this is some form of extraterrestrial humor.

Edward Kislaitis



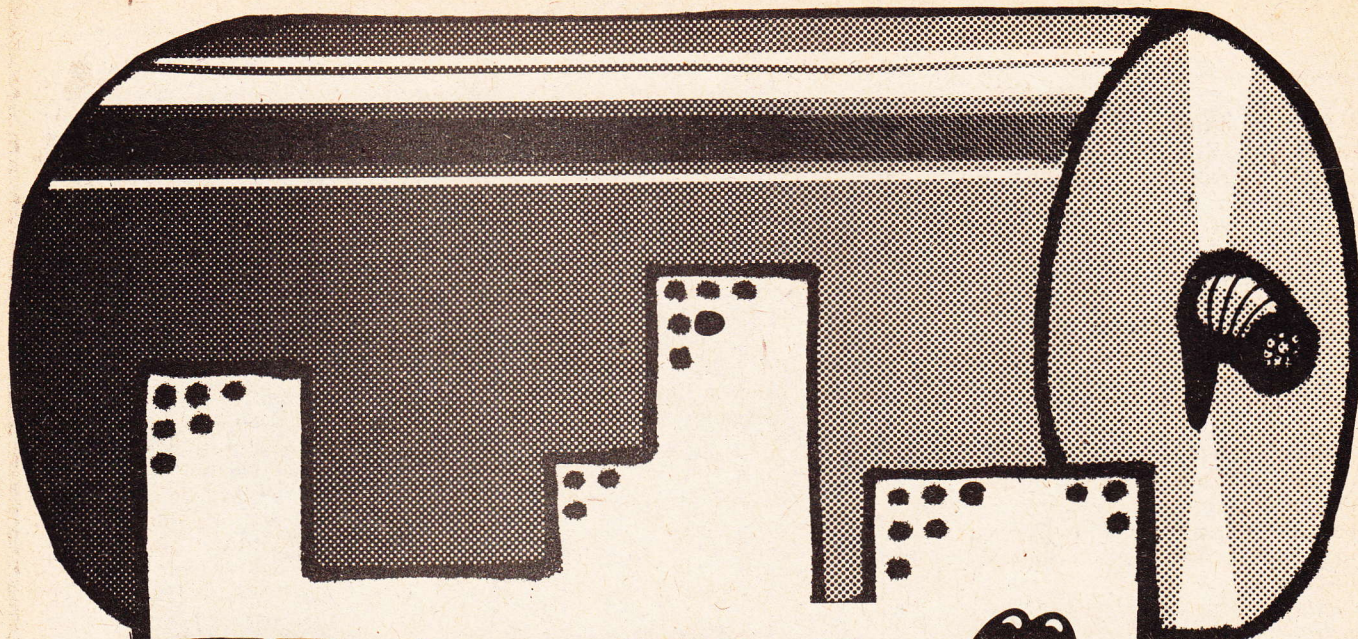
# GREMMLER

In a town known for its photographers, Paul Gremmler has a deservedly high reputation. Like Skrebneski, whom he considers the most exciting photographer working today, Paul is self-taught. For himself, Paul says, "I don't want to be in a bag where they say, 'That's a Gremmler.' I want people to say, 'Great! Who did that?'"









# KRACKER

Kracker is a Chicago rock group. They're good, professional and liked by the people who know them. Have you heard of them? Europe has. They toured with the Rolling Stones and received great reviews and star treatment. They're a fashionable group, they're conscious of fashion, they're innovative. Why did they have to go to Europe to get raves? Why do so many Chicago artists

have to go to New York before they're shown in their home city? When is Chicago going to stop going around acting like the second city and ignoring its first rate talent? I guess the statement by Kracker at the end of the interview answers that. "We're still young. When it comes time, it'll come." Shelley, myself, and many other denizens of the Metropolis feel the time is now.



S.: I'm sitting here at a kitchen table with Kracker. Kracker is: (Chuck Francour (piano & keyboards), Victor Angulo (guitars), Carlos Garia (bass player), Carl Driggs (lead singer and percussion), and Arty Casado (drummer). Note: All the members of the group also do vocals.

Kracker is also the latest group which everyone feels will follow in the tradition of Chicago bands that make it big internationally. They've had some good breaks and some bad ones. Without a doubt they've helped create something that can only be called a Chicago style. Hollywood may have its stars, but Chicago has its music.

When you first appeared two years ago, you were the only group into the glitter look.

K.: Homosexuality.

S.: I remember my first impression was, "Wow, that lead singer moves well. The guys are watching as closely as the girls. Is this deliberate, Carl?"

K.: No. It all depends on what kind of mood I'm in. I've just always been this way.

S.: The Kracker stage show is very visual. Is this contrived and practised?

K.: No. It comes natural.

S.: How would you describe your music to someone who hasn't heard you before?

K.: Kracker music. Spontaneous rather than over-produced like the industry norm. Lots of jamming. You can dance to it but we play what appeals to us, what has something that grabs you. We write all our own material except one song that our producer, Jimmy Miller, wrote with Stevie Winwood when he was with Traffic.

S.: The same Miller who handles the Rolling Stones?

K.: Right!

S.: How'd you find each other?

K.: We were in Chicago and decided to make a record. We started at the top with Jimmy Miller, not thinking we'd get him but deciding we ought to try. We sent him tons of communiques trying to arrange for him to hear us when he was passing through Chicago (which fell through) and just kept persevering and offering to come out to the coast to play for him and in-

sisting he listen to us till finally he came here. He heard us. We had a party and it took off from there.

S.: What'd Jimmy do for you?

K.: He took us to L.A. to cut a single for Dunhill. At the time Jimmy had a cold so Joe Soccorino, our engineer and co-producer, taped all our songs on a cassette machine and took it to Jimmy. Jimmy heard it and said, "Okay, let's go for an album." The next time we went in to practise Joe says, "Jim wants to do an album."

"What?"

"An album."

"Okay!"

So we did an album and one album led to another.

S.: What happened with the first album?

K.: Someone dropped the ball.

S.: Is this typical?

K.: It's typical of A.B.C. Dunhill. It's a good company if you've got a 45 and something already making it, but they won't initiate anything. They'll push a good song, but not the group. They didn't start pushing Joe Walsh till James Gang's third album. All they care about is the product. Many of the booking agencies we've talked to say that it's a lot harder to get an A.B.C. group out on the road getting publicity and promotion because of lack of support.

S.: Did you know this when you joined?

K.: No. We were told just the opposite by the company and none of it panned out.

S.: Are you looking for another company?

K.: Yes. We might go with Rolling Stones Records since to the rest of the world we already are on Rolling Stones Records. It's only Dunhill in the States. Since we did the Stones tour in Europe, it's only logical we should be distributed the same places as the Stones. Now that's a company that's a 1000 percent with us. Mick Jagger was rather disappointed that we couldn't coordinate our group everywhere.

S.: What about a third album?

K.: It's on the way. We've got all the material ready. I doubt highly if it will be on Dunhill. When we were in Europe we were treated very well by Rolling Stones Records and Atlantic. It was everything we expected. Nothing outrageous, just

well handled, competent, hard-working, people. The difference between the way things are done over there and here is like night and day. It just served to convince us that we were right about A.B.C.

S.: What did the tour do for you?

K.: Exposure. In two months we must have played before two hundred thousand or more people.

S.: I'd think that after publicity like that, there would be quite a few companies around.

K.: Yes. B.M.I., for instance, distributes all the American labels in Europe and then they give you a percentage. Jimmy didn't take the deal the first time it was offered.

S.: The conversation seems to be caught on dissatisfaction with the way you've been handled.

K.: Another problem is that we haven't been instrumental enough in the decisions that determine the character of our recordings. Mixes, which tracks should be emphasized and so on. We've been a little disappointed with the sounds of the albums.

S.: How were the sales on the 2nd album?

K.: We made money off it due to ASCAP. You get your royalties according to how well your records are aired and so on. As far as money from the sale, everything that comes in at first goes to pay the cost of the album, after that, it comes back to you. We didn't have to give them too much because we did the albums really, really, fast. About a third of the usual time was saved by budgeting our time. This way we didn't have to jeopardize the quality. When we play the clubs, that's when we get the songs really tight. That's what clubs are for.

A lot of groups are very untight. They tour, two, maybe three months and then lay off for two months and don't practise at all until a week before their next tour.

S.: Weren't a lot of people disappointed to find you playing the clubs after you had become stars in Europe?

K.: Only the ones that can't see two feet in front of their noses. In two years we've achieved more than most groups even imagine. It isn't a question of prestige. A lot of bands

that have made it still work clubs for the opportunity it gives them to work up material while in intimate contact with the audience.

We were in a club in England called the *Speakeasy*. Every top group played there and it's even smaller than the *Rush Up*. *Stories*, who had the number one song at the time, went there to play. It was as natural to find Jeff Beck playing there as anywhere else. You'd go in and find all the heavies from the big groups there, drinking.

It's a very heavy music scene over there while here in Chicago there's this history of great places just going to waste by being busted or due to managerial reasons.

S.: It seems there's just too much mismanagement to overcome here for talent to get anywhere.

K.: We're going to be the exception. We're happy and doing well where we are. We got airplay on the B.B.C. which is government owned so you can't fake that. In Wembley Hall in London they went crazy. Backstage were David Bowie, Ron Wood from *Faces*, Jeff Beck, the lead singer from *Yes*. In Dusseldorf Jagger walked into our dressing room. He said he had been in the mobile unit and had heard us and been really surprised that we sounded that good.

In fact, as the tour progressed, we saw more and more of them. This was unusual since we played before Billy Preston and when you're on tour, you don't show until it's time to set up for your own act. Half way through the tour, the Stones started trickling in, one by one, in time to catch our set. Near the end, they were there practically all the time.

S.: How'd this affect you?

K.: All it could possibly do is get you further up. After that it was great. We really had a scene with that guy. Everybody lived together for two months. It was really like a family by the end of that time.

S.: You haven't said anything about the drunken, dope ridden, sex orgies in Europe.

K.: (Sorry but it's in the best interests of everyone that this section be deleted, which of course is even more titillating than the facts.) Ed.) ...and we also drank a lot of beer and screwdrivers.

S.: What are the fashion trends in Europe?

K.: There's more of everything. The glitter look—tight pants and

high heels—is already fading away. It wasn't so much fashion as simply a greater number of bisexual people. It's more open, more obvious, more comfortable over there. They handle themselves better. Like their race problem. They have one but they're less demonstrative, more subtle. Everyone is gentle.

They're not blatant. Nobody is trying to get your attention. You see a guy with orange hair, a green top, yellow pants and purse. Here—he's a pickup. There—the dude might be totally heterosexual. You can't tell. People just wear what looks good. It doesn't matter if it also is adopted as a bisexual look.

Some people follow these things, like they need crutches. Bowie is a big star over there. He had five albums in the top ten at the time. A lot of people follow him the way people grew Beatle locks. There are still a majority of people into other things. The music situation here and there is such that no one particular style is dominant over any other style. You see C&W jeans walking hand in hand with Bowie stardust on the streets there. There's more tolerance of a kind. Hair doesn't matter. They're hard, but not where it shows.

S.: What kind of hassles did you encounter?

K.: Well the English are the English. On British television they grilled Jagger about why he signed an American group and couldn't he find some British group good enough to put on his label. We also had a big hassle in France, but that was because we were American. There's a few places, like Brussels (or Rotterdam), where they dig foreigners. But like England—they all like you to bring money; not become stars, make a pile, and then split.

S.: Any problems with the tour itself?

K.: Twenty minutes of stage time is about enough for four songs. As soon as people start getting into YOU, you have to quit.

S.: How about the audiences? They rush the stage or stand up on the chairs and yell like they do here?

K.: Only in Germany. They're pretty rowdy. They throw people from balconies and stuff like that. Also the army towns. Like Rotterdam was the rowdiest European crowd but then it also had the highest percentage of Americans.

The best was London. Everyone was very classy, sitting in their seats. They went crazy, but crazy organised.

S.: What is a crazy organised?

K.: Like clapping in unison. Not violent and shoving and throwing beer bottles. Like the Stones got a fifteen minute standing ovation. They wanted to come back but the equipment was torn down too fast. They were screaming for the Stones. The Stones have an aura. People hear them and say, "Who are the Stones? Just another group." But if you live music, well you ought to see the Stones once and then die. If you remember the Beatles, you'll understand. There were people sleeping in sleeping bags outdoors for a day before the concert, waiting to get in. It was that way in every city.

S.: Why do you play the *Rush Up*?

K.: We like Lolly the owner. It's a musicians club. You can play anything you want, as long as it's good. All the other clubs give you a hard time and won't hire you if you do your own material. They think people only want to hear what they've heard on the radio and already know and like. When we play a club, most of the people who know we're playing are coming to hear us because it's music they won't hear anywhere else. It's gratifying to find people singing along with us. It's great.

S.: How about when people start copying you?

K.: That's the biggest compliment of all and it's happened in every band we've been in. That happened here, six months and by summer everybody was wearing shrink tops. You see we didn't have old ladies at the time and we did our own wash and everything shrank. It was that or go on naked. Now that we've got old ladies we all wear Brooks Brothers suits. Short shirts have been out for a long time. I was in Miami when I saw my first shrink top on Arty here. He was running a clothing store at the time. I bought one and got into the style but couldn't find any when I came back up here till I walked through a girl's boutique and noticed they had some.

S.: You wear girl's clothes, Carl?

K.: Sure do. No such thing as "girl's clothes." There's room for two lumps up in front that boys don't

K



have, that's all now that there's such a unisex move on.

One of the first men's stores that had short shirts was Biba's. We lived next door to them. Every day we'd go in there to check it out because they were the only store to carry baggies and things like that. No one knew about it then until Victor came back with a pair of cartoon baggies.

Since we came here from Florida, we've had jumpsuits and high heels, make up and long hair, a bunch of rich faggots—right? What was happening here was jeans and bands with brass. We were just following our nature is all. Wearing the make up and so on didn't take much nerve or anything.

S.: How do you get the glitter to stick to your chest?

K.: Vaseline.

S.: Since you've started a trend in bi-uni-ambi sexual clothing other bands have taken it a lot further and now show up in full drag. Is one of you going to wear a dress for Mother's day?

K.: No. I one time did go on stage in shorts, red panty hose and red high heeled shoes that were rather feminine; but I was just in that sort of mood that night. Kind of nutty.

Kind of like you want a man, huh, (one of them imitates laughing. The rest break up).

Once outside of town, at some county fair, I wore hot pants and there were Lots of chickies around the stage. Arty once wore a dress.

(Arty) Sometimes you just do stuff to freak people out. Like it's a fun thing to do in Sherriville Indiana.

S.: Shouldn't you be more deliberate in your craziness?

K.: Nah. You can't be deliberate. We've gone far enough with style. We've thrown champagne on people, had pie fights, confetti and balloons, drenched them with more champagne and then thrown glitter on top of them—they looked real pretty.

S.: What else is in the making for the future?

K.: Another album, we're staying here, no more dresses.

S.: No more dresses? Then what?

K.: Bras! The nude look. We'll also get a guest violinist who'll be a real surprise. Besides that, there's still a long way to go. We've got a good start by word of mouth and we're still young. When it come time, it'll come.



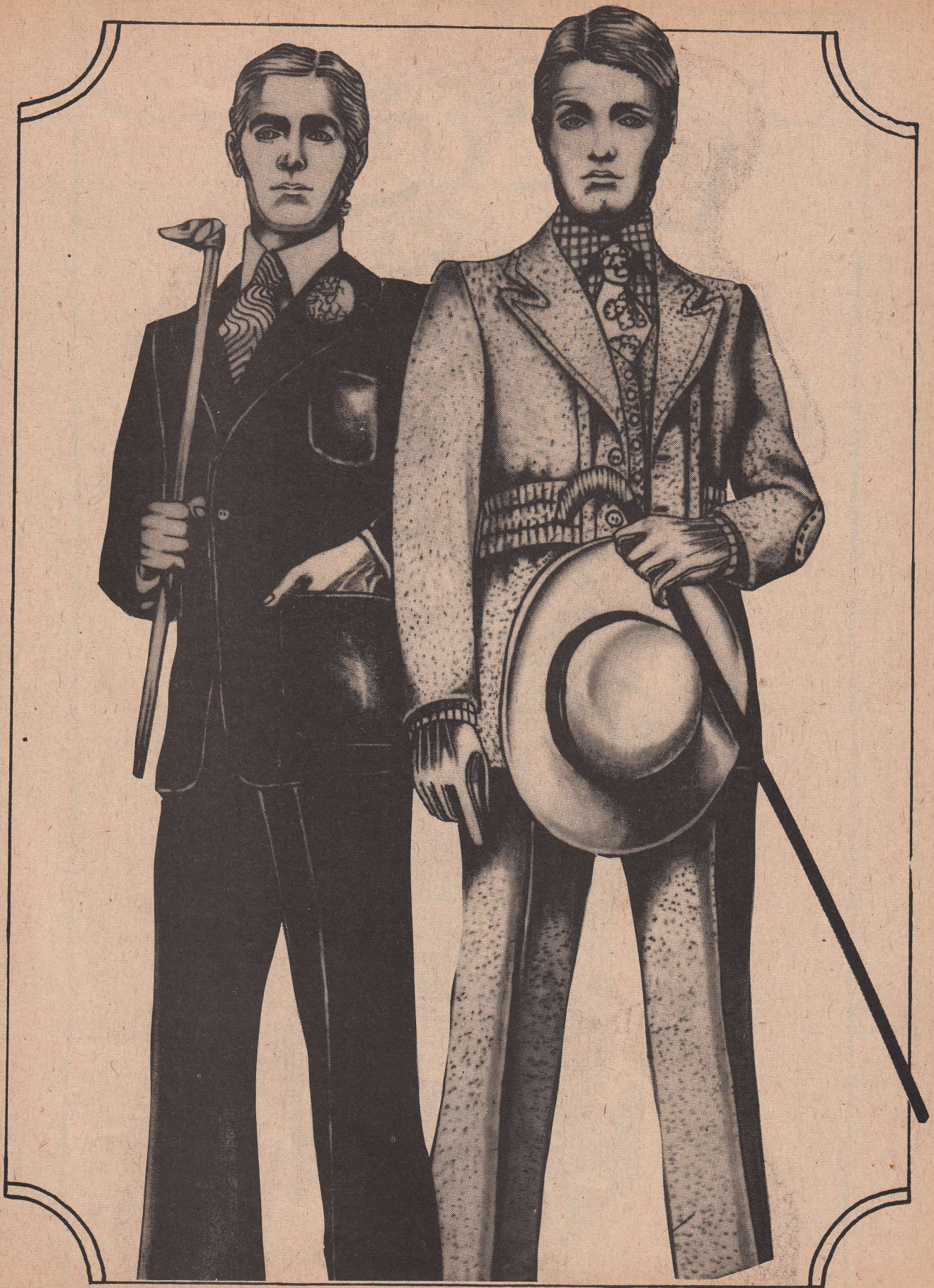


# MOORE

George Moore does: illustrations, window displays, and generally has done a great deal to determine the fashionable image of the moment. Fashion is a covenant of fantasies. Step into his dreams.







# RECORDS

by C.W. Smith

Glad you dropped in. Let's talk of the current nostalgia/necrophilia craze. Very loosely, necrophilia means being in love with, revelling in, and, if you're really into it, hanging out with the dead. The entire nostalgia festival is a form of necrophilia and everyone's into it. Wanna hear Glenn Miller again, see Carmen Miranda's banannas, get trapped in the Inner Sanctum, be 'At The Hop,' or emulate Jean Harlow? Panama hats and cream colored suits for both sexes are back and very in, while I've managed to squeeze into my original Howdy Doody T' shirt. Norman Mailer's 'Marilyn' occupies the periphery between necrophilia and criticism. Fortunately, Mailer has enough smarts not to wallow in the netherworld, although I've noticed a lot of companies and people with new stacks of *Monroe-bilis*.

Aside from the longing for more pleasant, simpler times, the surface reason for all these examples can be summed up in one word. BUCKS. The new world's magic word. The incantation of the American Dream. Manufacturers of dead objects figure it's what the public wants. They produce and market their tokens and we gobble them up. Peter Max is making a mint from designs that are six years dead and I can't blame him or anyone else. If capitalism is what America is all about, why not flaunt it to the max?

But the deeper reason is the public itself and its maniacal death-song. Amused and delighted in the cashing in of one's chips. We have an excellent track record of not appreciating our artists and musicians until there's no more fog on the mirror. During a recent week of TV viewing I counted 16 acts from the 50's and 60's. 17 if you count Sha-Na-Na. Not to mention 9 conversations about individuals who've long since gone to meet their maker.

If we're going to get into it heavily, why not bring back Korea and Ike, the screech of U-2 rockets, and maybe see what time has done to the entombed body of Adolf Hitler? How would Eichmann look astride Jayne Mansfield? Maybe print some posters, eh? Pretty grim stuff in all. We can't bring back yesterday or even the past few minutes. The past should merely be a point of reference to be used when lost in the present, not a crutch or scapegoat to

talk of the 'good old days.' The 20's, 30's, 40's, 50's, and 60's (yes Beatlemania freaks) are over and neither Happy Days on ABC or Sgt. Bilko or forties fashion can lead you into the tunnel of time past. A wave of sensibility is in order, to wake us from our trances and clearly see the mess we're in. The time has come for the creation of new concepts, new heroes, new movements. I am advocating an almost total severance from yesterday's dreams in order to gain surefootedness in the present and a toehold on the future. Let the dead rest in peace.

Next time: obsession



**SAP0 / BELL RECORDS.** The first thing I'm gonna do when I hit Frisco is find a latin band playing close to the ocean and let the wind wash my face while I drift away from these shores. Sapo makes me think of summers in the thousand degree barrio, hitting the cold wine bottle like it was the last time. I've heard folks say all Latin music sounds the same. What these people miss is the desire for good times and subtlety. Just like jazz, it's there but you've gotta open your ears to hear it. Press on Sapo.

**AMON DUUL II / VIVE LA TRANCE / UNITED ARTISTS.** Stay away from this album. I don't care how good you think they are or how many times you've heard of them via word of mouth, keep your distance. This is an affront to the vinyl shortage. The music is 1970 psychedelia (remember?) when it was all over anyway. Pick up on their earlier albums but pass this one by. Over and out.

**EDDIE HARRIS / E.H. IN THE U.K. / ATLANTIC.** Eddie Harris has bored me for a long time now. Maybe it's because I listened to too much Lester Young and Sonny Rollins as a kid, or remember Dexter Gordon hitting changes so fast I had to close my eyes. Perhaps it's my hatred of repetitious music. You can always be assured of three good tunes on any Harris album, but the rest is always left wandering in the wasteland. I'd like to picture a situation where Eddie is at the edge of the world with a fire close to his butt. Someone tells him to play or burn. When something equally shocking happens to him, we'll hear some of the finest tenor music ever played.

**THE O'JAYS / SHIP AHOY / PHILLY INTERNATIONAL.** The O'Jays must be reckoned with. Their last album should have earned a place in your record collection by now. If not, it's your loss. This one isn't quite as great and I think it's because of a change in producers (Thom Bell did the last one). It brings up some questions: How good are the new groups without producers like Barry White, Todd Rundgren and Richard Perry? Is the music created solely by these individuals or do the artists run the show? What exactly do the performers bring with them? There's no question about The O'Jays bringing professionalism and an excitement that's been sorely missed. If you don't have 'Backstabbers' get it instead of this one. For those already up on it, Ship Ahoy won't disappoint you.

**BARRY WHITE / STONE GON' / 20th Century Fox.** Is Barry White the new Isaac Hayes or is Isaac Hayes the new Barry White? It's absolutely amazing how two different people can write and sing exactly the same music. Until Mr. Hayes can get himself together ('Joy' is a start), my money is on Barry. This man knows what love and sex is all about. None of the current "Clark St. Punk" attitudes and fey posing for inner thrills. Issac's no chump either. He knows the same ropes but he's been suffering from 'Vegas fever' too long, thereby lacking the extra 'oomph' which has become White's forte. If lovers are today's revolutionaries, then Barry White is part of the vanguard.

# RECORDS

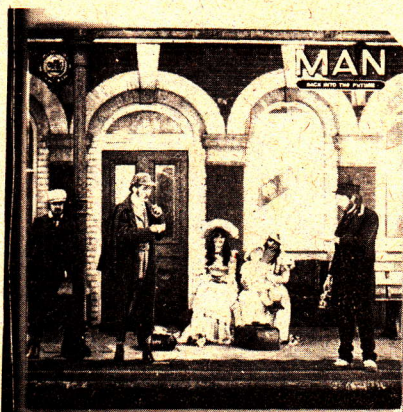
**LES McCANN / LAYERS / ATLANTIC.** I've seldom considered Les McCann a jazz pianist. No, he was tops at instilling a party mood whenever you heard him. The first few bars would tinkle out and suddenly you'd get up and do a modern day St. Vitus' dance. Three years ago, following Swiss Movement, something happened to him. His music became more complex, introspective, and airy. Invitation To Openness was released and it just missed being perfect. With Layers, McCann has created a work that sustains complexity, mood, and funk in a single mix. I'd recommend this album without reservation to keyboard lovers everywhere.

**PUZZLE / THE SECOND ALBUM / MOTOWN.** Here's a group of excellent, all around musicians disguised as a very good rock band. Motown in 1974 is projecting a new image. The Gloria Jones lp, Diana Ross' new single, and the acquisition of vocalists Reuben Howell and G.C. Cameron all represent different directions that will probably crystallize within a year. You'll be pleased about Puzzle. They remind me of chocolate egg creams in New York; not too heavy and not too light. We'll be seeing them sooner or later on one of the current media / music shows because these boys play everything, and quite well too. With that in mind, how can they miss?

**BISCUIT DAVIS / PLAYING ON THE MOON / AMSTERDAM.** Biscuit Davis qualifies itself as the best new group of 1974. Very professional music from six dudes who don't look a day over twenty. Along with the Biscuit Tabernacle Choir, they bounce their way through jazz, folk, and those country concerns smiling all the way home. Derrik Hoitsma on bouzouki and violin is going to 'give em' hell' in a couple of years. Pretenders to the throne will stand aside and marvel while Bob Thiele Jr. on lead picks up whatever slack is left and takes off. See them when they come to your town. They're great.

## BY GRAHAM CARLTON

**FOGHAT / Energized / Bearsville.** I'm beginning to like Foghat. I haven't changed, they have. They haven't learned any new notes, but they've learned to manipulate the same old three ones in a less boring way. Unfortunately, by the time Foghat really becomes a good band, they'll probably have broken up. This might be as close to perfection as they come.



**MAN / Back Into the Future / UA.** After consistently writing bad reviews about this gang, it suddenly dawned on me that they are into the limey version of art-rock. In this set, you get one studio album and one live album. Any claim to goodness they have rests on their live performances judging the two side by side.

Performing live, they're as good as any other three-note band on tour today. I hate being disappointed, I was already to write about what a bunch of whack-offs they were, but now—if I forget about their past and never play the studio sides—I might even like them. One thing about them hasn't changed, they always have neat covers. YES / Tales from Topographic Oceans / Atlantic (2 discs). The longer Yes continues to exist, the more of a joke they become. In turn, what ever they turn out becomes a joke. This record is not only a joke, it's overly long and dumb. Where oh where is Peter Banks now that they need him?

**HORSLIPS / The Tain / Atco.** It wasn't that long ago that I raved about Horslips first album on these pages, and now I'm going to do it once again. Obviously since their first album was a critic's album there wasn't much success to go to their heads to spoil this effort. Horslips moves and reels and ducks and keeps on fooling you to the point that you can't move your ears away from the speaker, sort of like a well written trashy novel.

The Tain is the story of a cattle raid, that obviously, had no soundtrack when it happened. Horslips adds the air or mystery and you care more about the music than the story.

This album is deserving of purchase, and I'm an expert on subjects like that. Remember: no other Chicago critics told you about Tubular Bells before me and that's become a monster. Let's do it again.

**HOT TUNA / The Phosphorescent Rat / Grunt.** Papa John Screech don't wanna play with these hippies no more. Now they look and sound like a Mothers' splinter group, which is a wierd cross-breed of influences, but then again...Grace Slick sounds like Captain Kangaroo, and Jefferson Starship sounds like a Hartz' Mountain's Parakeet Training record, so in these days we must conclude that nothing is sacred. Hot Tuna is too coherent for their own good. It's such a pain to start liking a group after writing bad reviews of them for so long, you never know who beat who into submission.

**LEO KOTTKE / Ice Water / Capitol.** Kottke is the best guitarist in the world. You can keep Clapton, Buchannan, Sivuca, and every egotistical garage punk that tells you he's the best. Kottke is the best and he doesn't even go around saying it. The album has all the trappings of quiet pride. Production was by Takoma, recording was at Dave Ray's studio, the project was conceived in the wilds of Minnesota, all the elements are there.

This album is a killer and is guaranteed to rot your socks off. Kottke even breaks down and sings, something he doesn't often do. This is his sixth album, you've got to pick up on him already, if you don't he might break up and go his separate ways. (His guitar work is so incredible, it's hard to believe he's the only one playing.)

**CLIFFORD T. WARD/ Home Thoughts/ Charisma.** Even Charisma issues a rotten record once in a while. He produced and wrote it himself. Seeing as how he's so versatile, he should have shot himself too.

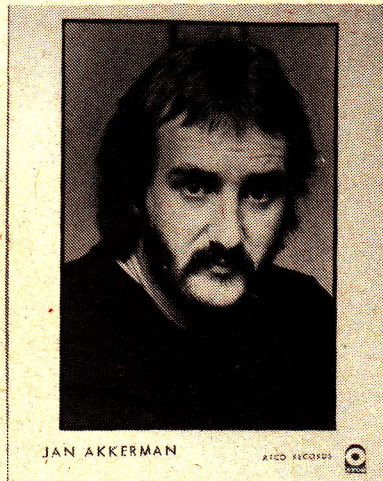
**LARRY GATLIN/ The Pilgrim/ Monument.** The Nashville bad boys realized that they were getting a little too old to relate to teenagers so they groomed themselves a successor. The end result turned out to be Larry Gatlin. He's a songwriter, friends with Johnny Cash, and a future star for Fred Foster. The last statement of the series won't happen on this album. He still needs some time to bring himself around.

**GRAHAM CENTRAL STATION/ WB.** If somebody went around harping about playing with Sly Stone and Billy Preston, would you expect his album to be a lot of hooley? If the answer is no, then you probably already own a copy of this album, and it's sitting on the unplayed record shelf right next of "If I Could Only Remember My Name." If the answer is yes, then score yourself five points and go listen to a John Renbourn import.

**DOBIE GRAY/ Loving Arms/ MCA.** Up until the big hit with "Drift Away", Mentor William's only claim to stardom was being dwarfy Paul's brother, and being a member of *The Holy Makerel* who recorded one album for Reprise. Judging by this album Dobie will drift away and wind up wherever members of the in crowd go when they are over the hill. Maybe in another 6 years, Dobie will come out with another good record.

**JOHN HIATT/ Hangin' Around the Observatory/ Epic.** Hiatt has found the formula for an entertaining album. The songs are bright, peppy, eclectic, and very easy to listen to in different situations. You can turn off the sound on the "teevee" and listen to this, play it in the background when talking on the phone, or any number of other teenage situations. Outside of its fun content, its value begins to wane—but who cares? Hiatt is a little wacky, and this album works.

**TONI BROWN/ Good For You, Too/ MCA.** Toni was the first successful woman rock band leader and she deserves a lot of credit. Long the darling of the critics, Toni has decided to go it alone, at least for now. It really hurts to say that this album is over produced, but the production is so annoying and tinny that it has to be pointed out. Toni herself is in fine form—writingwise—but then, she's not capable of doing any less. Strictly because of the lyrical beauty of this album, it's worth having. If you do get it, play it a few times before you really get down with it. This worked when I tried to block out the production.



**JAN AKKERMAN/ Tabernakel/ Atco.** Since Focus has called it quits, there has been some pretty interesting music pouring out in all directions. Akkerman is leading the pack in solo output with this, his second album. Akkerman gets down with some very classically minded pieces that are very moving and textured. It's kind of interesting to see that the Focus gang is deeply into the classical sound when on their own.

Also interesting to note is that the Focus gang doesn't like to help each other out on solo albums like the way the San Francisco gang does. Because of this, *Tabernakel* is as individualistic as *Profile* was and will probably be a good album for quite a while, up until I play it to death.

**CHI COLTRANE/ Let It Ride/ Columbia.** Chi has always been fun to listen to, always. *Let It Ride* is a bit over polished, and not quite up to the first album, but it is meritorious in its own way.

The songs are vibrant and unabashed. Chi's voice is flying around the room remarkably well and has a rich full sound. She blends the sound of a sixties girl group with a seventies bite, a case in point that isn't always pulled off well. Pick up on Chi's new one, I haven't lied to you yet, and it's mighty fine.

**TIRNANOG/ Strong in the Sun/ Chrysalis.** Their first album was unlistenable, but now the Nog has tightened themselves up and sound alright. Production is carried out by Matthew Fisher who can't do anything for himself but does quite well for other people. Can't you just see this going top 40?

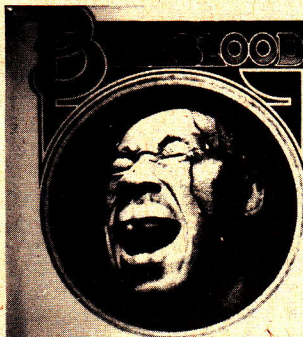
**EDDIE HENDERSON/ Inside Out/ Capricorn.** Henderson is not a new comer to the jazz world, but in his solo efforts, he has brought new dimensions to jazz. This time out, even Herbie Hancock turned out for the sessions. Beside this being an album that will be bringing Henderson some deserved recognition as a jazzier, Skip Drinkwater will be able to give himself credit for another well produced album. Nothing hokey here, everything is kept to the minimum needed to burst your head wide open with no effect spoiling frills. With people like Henderson leading the way, the seventies should be a pretty hot time for jazz.

**JOHN WILLIAMS-MARIA FARANDOURI/ Songs of Freedom/ Columbia.** Here's an esoteric project well worth the time it took to conceive. Williams with his guitar and Farandouri with her voice, perform the songs of Theodorakis (the guy who wrote the soundtrack for *Z*) that he either wrote or interpreted and adapted.

I can't understand the words, but I sure like the way it sounds. Williams' guitar work is supremely excellent and Farandouri is in fine voice. Both, with no other help, provide many thrilling moments throughout the course of the album. I'm glad Columbia sent this to me, in five years I might have the only copy in existence.

# RECORDS

**FAMILY/ It's Only a Movie/ UA.** Oh well, another critic's band bites the dust. After a long career of nothing but bad luck, Family has called it quits and this is the bye-bye number. Too bad, this album, will probably be their first really big seller. Their sound is the best it ever was here, and the songs are pretty fair works themselves. This original album is a better remembrance than a greatest hits set would have been anyway.



ANDREW "BLUEBLOOD" MCMAHON

**ANDREW "BLUEBLOOD" MCMAHON/ "Blueblood"/ Dharma DB-4401.** If the first blues you ever got to hear was broadcast over stereo F.M., don't tell Andrew McMahon! His new album on the Chicago based Dharma label, sounds as if he's unaware there's anything revivalistic or chic about the 70's blues market, or that artists once struggling on Maxwell Street alleys (like Big John Wrencher) are touring Europe where they're regarded by the native rockers as quite eloquent mantelpieces. No, don't let McMahon know any of that because he's doing just fine thinking it's just another night at Cadillac Baby's Show Lounge in 1959, with pay not exceeding \$12 a night. Blueblood played bass in Howlin Wolf's band for thirteen odd years, and has only one previous recording as a solo (two cuts on a Bea & Baby L.P.). His new album on Dharma (featuring Homesick James, Jimmy Dawkins, guitar ace Hubert Sumlin, Sunnyland Slim, and the best of Chicago's garage musicians as filler) contains some of the best new recordings since the old days when Parrot, Chess, Old Swingmaster and the like released 78's. No electric pianos and predetermined riffs like the new Shelter L.P.s; instead, we get plenty of basement boogie and a good time for all. Check out his "Boogie Till the Break of Day"; Magic Sam called it "All Night Boogie" while Junior Parker recorded it as "I Wanna Ramble," and the New York Dolls as "Lookin For A Kiss." Still, they're all the same. Boogie, whiskey, the basics au jus, and a good party—with no scholars around to scribble down birthdates and main influences.

Cary Baker

**BELLINI I PURITANI/ ABC ATS20016/ 3.** ABC has finally given opera freaks a fantastic recording of Puritani. The two previous recordings were of fair caliber, one on London with Sutherland the other on Angel with Callas and diStefano. This recording features two operatic superstars, Beverly Sills and Nicolai Gedda, with a supporting cast including Paul Plishka and Louis Quilico conducted by Julius Rudel. The story of Puritani is somewhat a cross between Romeo et Juliette and Lucia di Lammermoor. The cavalier Arturo is in love with Elvira. Due to the English Civil War, they are forced to meet secretly. Elvira's father Gualatiero plans to marry his daughter off to the nobleman Riccardo, who is also in love with the beautiful Elvira. Through a great deal of intrigue, Arturo and Elvira are married. Both leading roles are extremely difficult to sing because of the high notes, trills, florid passages, and the technic required. Sills and Gedda fulfill their roles perfectly. Such passages in the opera as are expertly sung are "A Te O Cara", "Son Vergin Vezzosa", "Son salvo. Alfin son salvo".

Paul Plishka and Louis Quilico are also excellent in their interpretations of Giorgio and Riccardo. Rudel as always is in perfect form, tempoes perfect and a well balanced performance. The recorded sound is good but not quite up to the standards as the Mehta Turandot. An unbelievable opera which a great deal of people have been waiting a long time for. London records has also recently recorded a retake of Puritani with Sutherland and Pavarotti.

## DOMINGO CONDUCTS MILNES/ MILNES CONDUCTS DOMINGO/ RCA ARL 1-0122.

Every once in a while one can come across an exceptional musician. In the new Domingo-Milnes album on RCA, we are given two exceptional musicians. Baritone, Sherril Milnes, conducts operatic excerpts for tenor Placido Domingo and Domingo conducts excerpts for Milnes. These men are quite accomplished as opera singers and now—as conductors. Domingo recently made his conducting debut in La Traviata with The New York City Opera Company. Another famous operasinger, Dietrich Fischer-Dieskau, has made his conducting debut on Angel records.

Both Domingo and Milnes favor quick tempoes, but show a great promise as conductors. Arias from *Mefistofele*, *Carmen*, *Faust*, *Rigoletto*, *Chenier*, and *Cavalleria* are featured. One aria from Massenet's *Herodiade* is expertly sung by Milnes. A perfect compliment to the Domingo-Milnes duet album.

by Mark Greenfield

## MICHAEL URBANIAK/ SUPER CONSTELLATION/ C.B.S. S 65744.

For some years, Michael Urbaniak has headed one of the most successful jazz-rock outfits in Europe. They're all Polish, and if you can take that then you'll enjoy some of the best, high-energy, vishnu-like music you've ever heard. There's a bit more emphasis on soloist freedom than Vishnu while Vishnu's electric studio acidity is also missing. The playing is excellent, highlights being Karolak's piano and Urbaniak's violin. The music varies from supercharged and freaky to laid-back, spacious and serene.

## NIEMAN/ ODE TO VENUS/ C.B.S. S 65606.

This is not a Polish joke. Nieman collectively are just about the heaviest band in Europe to spring from the land of garlic pickles. This L.P., issued only in Germany presents high-voltage keyboard based kraut rock. Their vocals are unique in their fluent English, and some interest should be stirred by the fact that C.B.S.-U.S.A. are bringing them to New York early this year to cut a new L.P.

Teddy Ryzczyk

# FILM

Edward Kislaitis



*Day for Night* is a classic. It ought to be. Truffaut has put forth what may well be his best effort to date (although *Wild Child*, *Two English Girls*, and *Jules and Jim* will retain adherents of their own for various reasons).

The plotting of the movie is complex at one level, yet simple and direct at another. If one wishes to get involved in the intricacies, one can follow down the relation of image to reality in the various permutations offered by Truffaut. We have a film being made, of a film being made. More interesting still, in a bow to Hitchcock, the film maker is Truffaut being played by Truffaut. To make matters more complex, we have footage of the film that is made for the purpose of the film. Excuse me. I'll try again. Like Fellini in *8½*, the narrative concerns itself with the process of filming a picture. Unlike *8½* we are not concerned with the director's fantasy, but with the interplay of subjectivities and personalities that will result in the making of the film.

The plot of the movie within the movie is: Jacqueline Bisset is Julie Baker (J.B.—J.B. sic) an attractive

English girl who marries Alexander (J-P Aumont) a weak, French, boy-man and goes to live at his parent's estate in the country. Once there, she falls in love with Alphonse (Jean Pierre Leauc) Alexander's father. Severine (Valentina Cortese) plays the mother. The proper names are the names of the actors in the film.

The opportunities for comment, needless to say, are infinite. At one point in the film, Truffaut decides to be helpful and drops off a stack of books on the films of famous directors. Orson Welles, Fellini, Bunuel, Bergman, Cocteau, Renoir: all of them are there. Not only in the stack of books, but in the movie itself. Truffaut even manages to copy himself, at which point the film becomes almost absurdly echoic and resonant in meaning.

But this is all icing. The film itself simply points out that, acting and living are—the same. There is no "reality" that is an end in itself. There is simply the work of making the best of whatever reality we are thrown into.

The film is accomplished with love and devotion. Traces of humor, traces of wit are everywhere. The

movie is a monument to the greatness that was the movie industry. If Truffaut's *Fahrenheit 451* was a paen to the old books and authors, then with *Day for Night* he is acknowledging the debt many of us feel to the old, studio lot days of the picture.

For those knowledgeable about film, the film is both edifying and exciting. What he does with the "rules" of film art are occasionally astonishing, and almost always successful. If you have never seen a film before, the deep feeling for the story Truffaut demonstrates, is enough. Jacqueline Bisset's performance was superbly subdued and perfectly fitted to her character and the camera technique adopted for her role. The camera, draws near, and tenderly lingers; almost caressing her cheek. The style is intensely erotic and yet, distant. As a counterpoint; we have a cheap love affair going on between Alexander and a stage manageress. Their affection is open, their gestures openly sexual—and totally lacking in intensity and "excitement."

The film is a document. Like any

major document, it is worth seeing at least three or four more times to fully appreciate what is being said, and how well. Congratulations Truffaut. Your nostalgia is neither maudlin nor calculating. The film is entirely, charming.

Note: Day for night, is a night scene shot during the day and made by the camera to look like night. The image perfectly sums up the Alice Through the Looking Glass feel of the film. One objection. The scenes are very carefully composed, the overly bright subtitles are an unfortunate mistake. Try obscuring them with your hand, when possible.

What does this have to say in terms of fashion in films? Will this film be influential in terms of a market? No. Unlike *The Stinger* or *The Great Gatsby*, this film does not seek to establish, or re-establish, any one particular way of dressing or being. It seeks to get behind the image. And this may be the key to a fashion trend in itself. We can expect less and less of spectacle, or the Peckinpah kick in the guts and more of the mature, the wise, to start appearing in films. I suspect the same may be true of fashion.

*The Last Detail* is a movie of this sort. Starring Nicholson as a grizzled navy M.P., the film manages to be surprising simply by its lack of violence. At any minute, you expect the pointed dialogue between the two members of the Shore Patrol, and the young sailor they're taking into custody, to be dissolved by some of the latent violence of the situation. It doesn't happen. It's just the story of a young man's initiation into, the world. No psychotics, no green eyes, just the gentle terrors of aging and compromise. A chronicle of just what happened between Woodstock and now in a mildly poetic fashion. Innocuous, but I suspect it will wear well with time.

Briefly, also worth seeing are: *The Tall Blonde Man With One Black Shoe* (very funny, but amusing funny rather than belly laugh funny). Alfredo Alfredo (by Pietro Germi of *Divorce Italian Style*) and *Tout Va Bien* (Goddard's latest entry with Yves Montand and Jane Fonda—we seem to be being invaded).

If you can, try to see *Day In The Life of Ivan Denisovitch*. With Sholzenitsyn being so much in the news

lately, the film of life in a Russian political camp is of poignant interest. The first—and in some ways the least affected and most powerful—of Sholzenitsyn works, the hard and bleak truths which the picture seeks to explore are perfectly matched by Sven Nykvist's ascetic camera style.

Finally, a question. In *Graphis* 168, a European magazine of the graphics industry, there is an extensive article on the animators' film festival in Annecy. The animated films, as they have been described, sound absolutely fascinating, with the preponderance of the topics being in the realm of surrealism or science fiction (two genres for which the animated film would seem to have been designed). Why are these films not shown here??? Why, when a science fiction film society was formed, did they insist on showing the same, old, tired pictures which were shown a week later in the after-midnight slot on our television? Apparently people like Rene Laloux and Grimault are regularly producing fantastic, adult animation. *The Wild Planet*, a full length color entry at Cannes, sounds fantastic. The plot concerns a race of androids (blue) who spend most of their time meditating, and the race of humans who live like vermin in their midst (the androids are giants compared to the people). The animations of the *Lovecraft* tales also sounds intriguing. Would someone please look into this?

# the sting

THE STING: CONNING THE AUDIENCE

by Ron Fridell

From X to G—Devil to Disney—modern movies are getting in a hell of a state.

The movie plot has been cast adrift on the Stream of Con-

sciousness. It has gone away to lie on some psychiatrist's couch and, after some painful analysis, turned into a bad dream. This nightmare is full of anguished uncertainties—disconnected jumbles of non-events inhabited by characters who are less-than-subtle disguises for their creators' adolescent sado-sexual obsessions (Italian westerns, cop movies, porno flicks). On the other side of this sleazy hell is a cheap heaven where the debased, honeycoated 'family' picture dwells. These movies substitute sourceless sentiment for innocence, authoritarian propaganda for adventure, and situation comedy for imagination. The men and women who make these movies plainly do not care about or know their audiences—as long as we keep paying to watch their products. With a passive mass entertainment like movies, where we sit and watch a canned performance in one sitting—paying \$2.50 for the privilege, we'd like to know that someone up there on that panavision screen knows us, cares about us and really has something to show us. These movies play down to us when they should be playing to and with us.

George Roy Hill's *THE STING* is a fortunate exception to all this.

*THE STING* does what a good "modmass" movie ought to do—it involves the audience in the action itself. I cannot think of another movie like this which actually succeeds in putting the audience on both sides at once—with the conmen as they carry out their plot, and with the mark as he's taken for a half million dollars. We are just as much fooled and conned as the mark. A movie has to have real class to do all of this. Hill and screenwriter David S. Ward use neither cheap sentiment (*LOVE STORY*) nor pornographic violence (*THE EXORCIST*) to reach their audience. *THE STING* works (despite a number of plot holes) because the talented people who made it like and respect the audience, work hard at their craft, and (most important) understand the nature of surprise.

When was the last time you were really surprised? I don't mean just mildly unnerved, I mean momentarily overwhelmed with a sense of wonder at the truth of things. I don't mean bewildered or spaced or

# FILM

shocked or lost, those are only forms of alienation. Real surprise leads on through alienation to a resolution—an affirmation of reality in an unexpected form. As a surprise happens, we SEE. For a moment the strait-jacket of everyday reality is loosened and we see what was there all the time—disguised not by some sinister cloud of unknowing; but by our own assumptions, expectations and perceptions.

Surprise is nearly a lost art in modmass entertainment. When we say that we want to see movies like they used to make, we mean that we want to be touched by a light and skillful strength of vision, not hammered by libidos. We want involving stories, and we want to be surprised.

The detective story is built on surprise. All through **THE STING** you can see the shades of Poe, Doyle, Chandler, Christie, Hitchcock and others. Though not a detective movie as such, this movie uses suspense, detective character types and plot devices, and throws them all together to involve the audience and evoke genuine surprise:

**EXISTENTIAL ATMOSPHERE—THE STING** is a Depression period piece set in Chicago, full of stylish detailed sets which look neither selfconsciously 'real' nor slick. Like the hard-boiled detective novels and movies of the thirties and forties, it's laced with snappy patter ("Don't crack wise with me"), visual monickers (Twist, Hooker, Lace, Curly), stylishly underplayed character types in small roles, and an existential view of good and evil. The cops are as corrupt as the crooks; the con-men have to play both ends against the middle to con the mark.

In the manner of some of Hitchcock's best films, **THE STING** has an atmosphere infused with moral ambiguity where danger may lurk in the most ordinary-seeming places and people. Without this frightening animation of the ordinary, the movie would lose the ambiguity necessary for real surprise and cross over from suspense into surrealism and horror. After the surprise last minute resolution, we are snapped back, startled, to ordinary reality.

**THE RED HERRING—**This detective plot device is derived from: "A heavily salted and smoked

fish which is dragged across a trail to kill the scent." A riveting distraction. A defense mechanism which detective writers use, like magicians use certain flashy gestures, to distract us from holes in the plot or to disguise the truth when it becomes a little too obvious. The oldest kind of red herring is the setting up of innocent characters to look guilty and divert our attention from the real killer, thus setting us up for the surprise ending. In **THE STING** the red herring is a mean rotund detective from Joliet, who sets us up for The Big Con. We walk right into the trap with him.

**THE PHONY OPERATION—**This in itself is a kind of red herring. It must be elaborate—a number of people, an impressively realistic setting—to create a ruse so detailed that the mark, no matter how cynical and clever, gets taken in. In **THE STING**, this phony operation is used to fool the audience as well as the mark, because we don't know the real extent of it. As any Sherlock Holmes reader knows, **THE RED-HEADED LEAGUE** has one of the earliest and best phony operation plots.

**THE ORGANIZATION VILLAIN—**In detective stories the villain must be a strong and clever man to be any match for the detective. He is usually at the head of some organization which surrounds him like a cloak. He is clever, sophisticated, sure of himself and ruthless. The detective exploits these very qualities to bring about his downfall. In **THE STING** the villain (played by Robert Shaw) is as situationally ethical and emotionally detached as a big corporation exec. and—like some of our modern leaders—he employs subordinates to carry out his dirty work. It's a pleasure to watch him get taken.

**THE HARD-BOILED HERO—**The detective, since the thirties, has been as much harassed by police as by criminals. He has become a man alone. He works with his instincts as much as his intellect. Being too deeply immersed in a dark and alien world he is unable to figure out the total scheme whereas a Victorian predecessor like Holmes could. He just tries to stay alive as he shakes up the organization wherever he can get a grip, until he finally gets to the headman

In **THE STING** the role of the hard-boiled detective is taken by two endearing conmen who are out, for both selfish and altruistic reasons, to get the big boss. Unlike the villain they have a sense of humor and emotional attachments—these qualities both weaken and strengthen them. Like the classic detective, they are possessed of sharply developed manual skills which they use with civilized dexterity instead of brutality. Paul Newman and Robert Redford play their roles (in a superior reprise to **BUTCH CASSIDY AND THE SUNDANCE KID**) with intelligence, charm, and style—the kind of acting that virtually disappeared from the screen somewhere in the early fifties. Since then our movies have been plagued with self-conscious actors and directors who play to themselves and leave us to make of it what we will, or pander to us their grotesquely distorted clichés of human emotions. Newman and Redford, under Hill's direction, have enough awareness of themselves to know what they do well and enough basic show business savvy to know how to play it to an audience.

**WITHHELD INFORMATION—**The last ingredient—the catalyst. Sometimes we know that some information is being withheld and we wait for the revelation (Who's waiting behind the door? How are they going to escape?). Lots of this in suspense movies.

There is another kind of withheld information more native to the detective genre. We don't sit waiting for it because we don't realize that it's missing. Here a detective writer must construct a plausible situation without revealing this secret—like rearranging a room of furniture to disguise a missing piece. Red herrings are useful in this task. Sometimes we can sense this kind of withheld information—it's what gives that peculiarly anxious flavor to the best detective stories.

The big surprise in **THE STING** comes when a piece of withheld information, which we haven't anticipated but perhaps have felt, is vividly unveiled. With it the plot makes sense in a new and more interesting way, and we realize that the whole thing was planned just for us all along.

We should be conned this way more often.

# BOOKS

ROGER WICKER



## THE UNFASHIONABLE HUMAN BODY

Bernard Rudofsky  
Anchor-Doubleday \$5.95 (paper)

Ah, clothes. What joys, anxieties, fears and uncertainties they cause. Is this the right dress for the occasion? Will anyone think I'm too avant-garde if I wear my jumpsuit to the ballet? What's the proper way to dress for the multitude of encounters that we're subject to in day to day city living: from work to restaurants, visiting friends, going to the movies, camping and vamping, swimming or just hanging out.

Throughout history, it's possible that man has spent considerably more energy on clothing than on, say, world peace or the elimination of hunger.

And Bernard Rudofsky, in *The Unfashionable Human Body*, details exactly how much time and what kind of attention has been lavished on, "looking one's best," and the myths that surround the moldy chestnut, "clothes make the man." A few examples should help set the tone and reveal the cut of the book. Benjamin Disraeli's father, Isaac, also set down many of the foibles of clothing through the ages in his own book, *Curiosities of Literature* (Dover).

Charles VII of France, who supposedly has a set of very ugly legs introduced the idea of the long coat, the forerunner of the maxi-coat. Although royalty and their courts in the past have been the style-setters, it's hard to image anyone copying

Richard Nixon's dull undertaker's black suits with his sleazy semi-transparent silk nylon socks, or that many people would immediately run out and buy good Republican cloth coats in shocking fuschia, such as Pat Nixon wears. And in England, Queen Elizabeth is the very model of decorum and timeless fashion. Her attention to timelessness is deliberate; there are strict guidelines that her dress designers must follow, including exactly how much knee can be shown, how much her bustline can or cannot be emphasized, and so forth ad nauseum.

But obviously, these people are not the style setters anymore, just as they always seem to lag somewhat behind their constituency in nearly everything. Long hair on men came back into fashion after the reign of the male chauvinist Henry VIII. In Elizabeth's reign, long hair made its comeback causing one George Puttonham, in 1589, to comment, "Now again at this time, the young gentlemen of the court have taken up the long hair trailing on their shoulders, and think this more decent."

All of this lore and incredibly lots more is wrapped up in the one book of Bernard Rudofsky's *The Unfashionable Human Body*. Profusely illustrated with drawings and photographs of nearly every notable style of mankind for the last 600 years and before, from the classic Ubangi stretched lips, to the grotesque pinched waists of Victorian days to the super-space age clothes of Francois Baschet.

With ten chapters on every aspect of the business of putting clothes on and off the human body, Rudofsky explores (in an easy reading style) the birth of clothes, how other cultures react to nudity and or clothes, fads and fashions through the ages, garments for two and clothing in art throughout history (the most fascinating of these illustrations is a painting of an angel in a mini-skirt!). There is a fascinating chapter on Sartoriosis, the enjoyment of dis-ease in clothing, that begins with a quote from Robert Burton, in 1624, that "the greatest provocations of lust are from our apparel." Rudofsky says "Today, the tactile sensations derived from dress, the undulations of pain and pleasure, are mostly forgotten or unsuspected. Although seduction by way of garments, or-

naments, and scents lately is banded about more than ever, autoeroticism is only beginning to come into its own.... The belief in the chastening power of uncomfortable dress, the moral itch, so to speak, was as deeply rooted...as the belief that a cold climate stimulates the brain."

Stimulated brains vs discomfort aside, it's a fascinating book. Everything considered, there is little that I can say about the *Unfashionable Human Body* that would be bad. I could talk about skimpiness here and there, but I really wouldn't want to read any other books about clothes. I'm just not that interested in clothes or fashion.

R.W.

## NICKLE MOUNTAIN

John Gardner  
Alfred A. Knopf \$6.95

I nominate John Gardner for Protean writer of the decade. Previous to *Nickle Mountain* he had written novels taking the form of Socratic dialogue, Middle English poem fragments, early Greek epic poems, and Elizabethan novels.

And now, we have John Gardner writing a self-proclaimed "pastoral novel." Gardner says these old forms not only suit him better, but they are better than current novelistic forms. He is, however, wrong. In all of Gardner's books, it is only when he transcends the form that he is interesting and brilliant. *Nickle Mountain* is no exception to this rule. Like Gardner's previous works there are places where the narrative drags, simply because during these passages he is busy recreating a form rather than getting his job done—saying what he wants to say.

Despite this flaw, the book is worth the time. Compared to his other books, Gardner's ramblings are minimized by the short length and rather simple plot line of *Nickle Mountain*. The plot is this: a rather old diner owner marries a young girl. The book illustrates and draws conclusions from the trials and rewards of these two people living in the Catskill Mountains of New York. On the surface, it sounds pretty hoaky. The fact that it doesn't come off as hoaky is a measure of Gardner's skill. Not only is the book—for the most part—not boring, but

## Whole Earth

Chicago at Dempster  
Evanston 491-9555

between Hear Here and Khaki

Gardner says many profound things about life, death, and human relations.

That's what Gardner does best: take an everyday occurrence and see it as a prime example of some cosmic truth. Finally, the book is a step in the right direction in terms of statement. Where previous works have been pessimistic, the stated (and achieved) goal of this book according to the author is "to seek to celebrate what is best in humanness, the gift by which in our best moments we counter cosmic indifference and disorder, the love all human beings can sometimes feel for all that lives." Amen.

PETER PETTO

#### SMALL IS BEAUTIFUL

E.F. Schumacher  
Harper & Row \$3.75

Everywhere you look today, things seems to be breaking down. Nowhere is this more true than in the case of the American economy. On one hand we have massive shortages of key goods and raw materials, and on the other hand we have gluts of other goods and to compensate for that, construction of "planned obsolescence" into products. As the disintegration progresses: all the explanations of Nixon, the corporations & unions, and the economists (despite logic), only achieve a negative gut reaction.

E.F. Schumacher in his book, *Small is Beautiful: Economics As If People Mattered*, offers an explanation of why logic contradicts observation and intuition. His amazingly on-target analysis of what's gone wrong and how to make things right resolves this apparent dilemma by showing the fallacies inherent in the "logic" of our system of economics.

I suppose you could call *Small is Beautiful* a book of economics. But Schumacher's idea of economics is a much more wide-ranging one than that taught in schools. To convey this difference, he calls his discipline, "meta-economics." In it he includes considerations of technology, environment, patterns of ownership, education, philosophy, and more. The reason he widens this view is because he realizes that present economics is not objective at all. Present economics is one narrow world-view, defined by certain value

laden axioms. For example, the concept of efficiency implies a very narrow concept in value in that it advocates division of labor at the expense of personal fulfillment.

But *Small is Beautiful* does more than indict the system on a general level. It also offers concrete solutions to specific problems. These specific plans for improvement range from a plan to eliminate unemployment in India (quite a task) to implementation schedules for the restructuring of American business corporations.

This book is an important book, coming at just the right time. Aside from our current economic dilemmas, we have recently had a tremendous growth in the power and prestige of economics. No political philosophy has grown faster or wielded more power than economics. Economic interest is a common ground with which we (U.S.) can deal with ideological enemies. Every major political power gives nearly full rein to its economic advisors.

What Schumacher has done is write a book that tells the truth about economics. Even better, he has written a book about economics that everyone can understand. No graphs, equations, or data charts confuse the reader. Schumacher writes in a style that fits in with the tradition to which he belongs: decentralist community anarchism. Like the anarchists from Kropotkin to Paul Goodman, Schumacher writes with lucidity, clarity, logic and—most of all—feeling. A love of life and respect for humanity pervades this economics and makes it much more wholesome than the pabulum most academicians offer. This respect is not only for humanity in general, but also for the reader. The freedom to reach your own conclusions leaves you with a great feeling of intelligence after you've read this book.

*Small is Beautiful* is a book that every politician (or anybody in power for that matter—even the voters who pick the politicians) should read. It is extraordinary in that in a field where it is so easy to be polemic S.I.B. is not. For in the end it is useless to simply tell someone what's happening. In a dynamic world, it's not long before any description is false. *Small is Beautiful* takes you through the

process of seeing what's happening. What is gained is not a description, but the ability to see for yourself. That's what learning is all about.

PETER PETTO

## little mags

#### SMALL PRESS REVIEW

5218 Scottwood Road  
Paradise, CA. 95969  
\$1 issue

In recent years, the U.S. has experienced a small but active and flourishing renaissance of little magazines and journals. They range from political social magazines to literary small press offerings. The one journal that keeps close tabs on all of them and their publications is the *Small Press Review*, edited by Len Fulton of Dustbooks. He also publishes a Directory of Small Magazine Press Editors and Publishers for \$3.50, and an International Directory of Little Magazines and Small Presses for \$3.50 (both available from Small Press Review).

Small Press Review covers all the new publications of the small presses and lists addresses and so forth. It's indispensable for tracking down that elusive poet and his/her work. There are articles on publishing, how to publish, and dozens and dozens of reviews of small press alternative publisher's books. Well worth the \$1, and cheap at the price.

#### WIN MAGAZINE

Box 547  
Rifton, N.Y. 12472  
20 cents issue: \$7 year

Of all the movement magazines and newspapers published in the U.S., this is the best, bar none. No hokey liberal balderdash, no agonizing over whether "we're right or they're right." Win is a straightforward magazine of the movement for social and personal change in America. There are always articles of current interest, ranging from gay lib to the United Farmworkers to communal living to cooking to book reviews and one of the liveliest letters columns I've seen in any magazine for a long

# BOOKS

time. Published weekly, *Win* is the embodiment of the pacifist-Gandhian approach to social and political change and their entire magazine reflects this all the way through. It's published by a commune in New York and has been around for over 8 years.

## brief takes

Chogyam Trungpa's book *Cutting Through Spiritual Materialism*, (Triad, Feb. issue) is now sold out of stock at its publishers. Most Chicago stores are also sold out. A few bookstores still have it and there should be enough to go around. Trungpa, a Tibetan lama, visited Chicago Feb. 8-10 and many people got turned on to him. The Reader for Feb. 15 also did a front page interview with him.

Also, *Handmade Houses* (\$12.95) is going into a fifth printing of 20,000 copies. Scrimshaw Press, a small California publisher was caught by surprise by the tremendous popularity of the book. It promises to be a classic in the category of the Whole Earth Catalog, and *Dome Book II*. It's generally available at Chicago area bookstores. The Whole Earth Store says they sold over 100 copies at Christmas time alone.

Now is the time to re-read or read for the first time Alexandr Solzhenitsyn's books. He was recently exiled and stripped of his citizenship in the Soviet Union. His books, which include *One Day in the Life of Ivan Denisovich*, *The Cancer Ward*, and *First Circle*, are about living under totalitarian and authoritarian governments—specifically Stalinist Russia in the 40's and 50's. He won the Nobel Prize for Literature in 1970.

COSMEP (Committee of Small Magazine Editors and Publishers) is the organization to join and subscribe to if you're interested in publishing or editing small magazines of any kind. COSMEP publishes lists of bookstores and libraries that give favorable treatment, display space, and buy little magazines; it lists those stores that are late or outright delinquent in paying up, publishes a booklet for members called "The Small

Publishers Handbook" which details how you can go about getting an International Standard Book Number (ISBN)—which guarantees that your book is listed in the massive bible of the book trade, *Books in Print*. It also lists information on how to layout and paste up a magazine for the printers, etc. COSMEP publishes a monthly newsletter full of chatty news about small publishers, money, bookstores, how to get distribution, short reviews, conferences, hot tips on postal rate hikes (how to beat them, sometimes), etc. Membership is \$15 a year and it's well worth it. Address is: COSMEP, Box 703, San Francisco, CA. 94101.

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\$1 a year

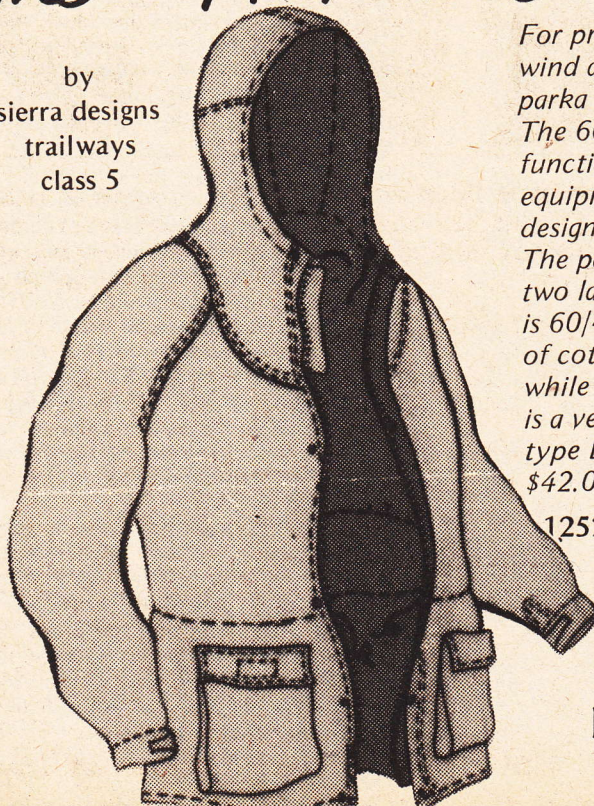
One of the best sources of information about, and reviews of, spiritual books is *Codex Shambhala*, published by Shambhala Book Store in Berkeley. The most recent issue

contains reviews of Guenther's *The Tantric View of Life*; *Interpretation of Fairy Tales*, by Manie Von Franz; *Alchemy, Science of the Soul, Science of the Cosmos*, by Titus Burkhardt; *Getting Clear*; *Body Work for Women*, by Anne Kent Rush, and several other books on Tibetan meditation practices, kundalini yoga, and more. A very well-written and highly informative little journal. It also has an order form to order the books reviewed, in case you can't find them locally.

If you're a born bargain hunter, then a new Chicago book is what you've maybe been waiting for. It's the *Good Buy Book* by Anne Moldafsky (Swallow Press of Chicago) for \$1.95. It lists factor outlets, seconds stores and bargain stores in Illinois and Wisconsin that sell virtually everything a bargain hound could wish for, ranging from Fannie May candies to clothing and appliances. A very good idea for a book, especially in these days of Nixonomics.

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class 5



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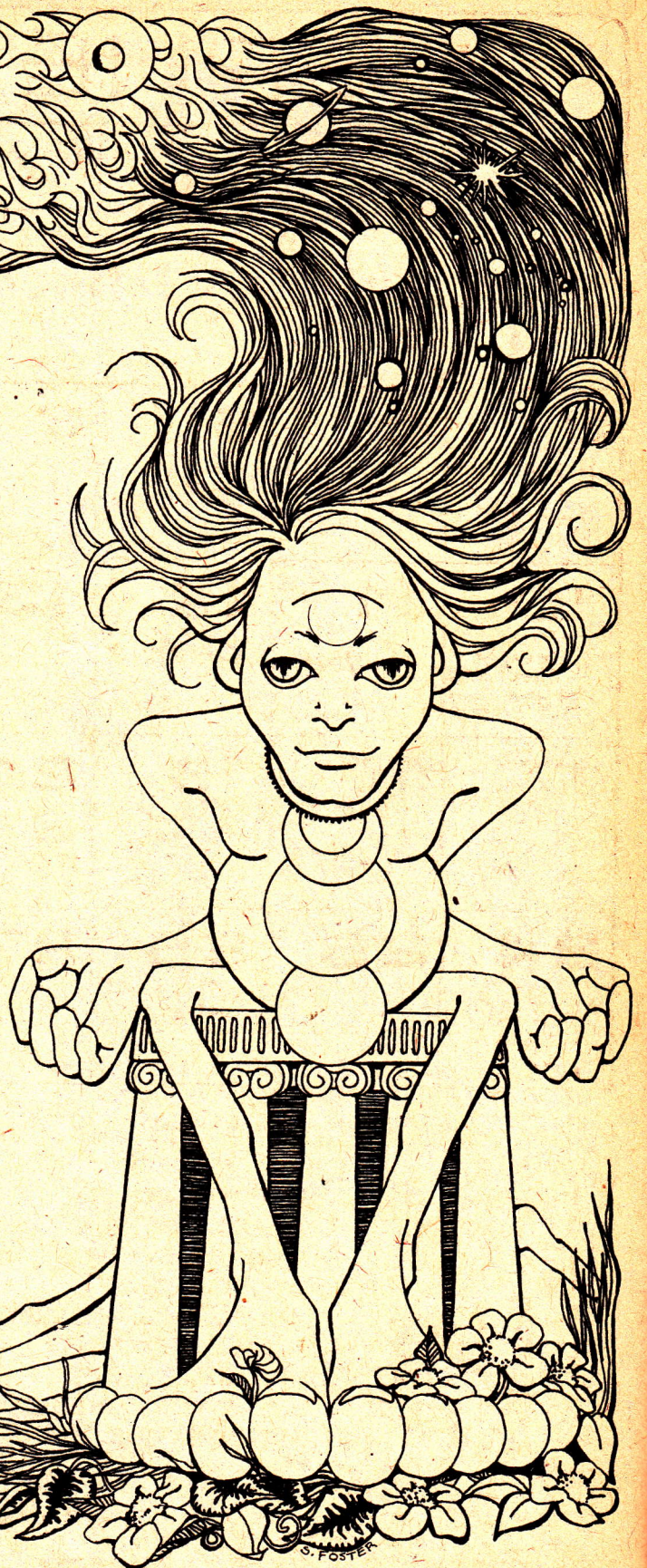
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WORLD VIEW

Every day he goes  
To the same cafe  
He sings and begs  
The short order cook  
Uses his oily words  
To fry important eggs  
After eating  
He retires to the courthouse  
His life passes by  
A series of  
One act plays  
In the park  
Beneath his nose  
The world spins by  
Flowers grow  
Intertwining  
Underneath his toes  
After years  
Between his knees  
The mountains  
Turned to seas

Nicholas Spitalnick



# EPHEMERIS

Sn	M	T	W	Th	F	S
					<b>1</b> ♄ II ♀ ENTERS ♍ ♄ STATIONARY till 3/5/74 (direct)	<b>2</b> ♄ ♄ ♄
<b>3</b> ♄ ♄ ♄ ♄ → ♍	<b>4</b>	<b>5</b> ♄ ♄	<b>6</b>	<b>7</b> ♄ ♄ ♄	<b>8</b> ♄ ♄ terrestrial equator ♄ → ♄	<b>9</b> ♄ ♄
<b>10</b> ♄ resumes direct motion at 27° 9' ♍	<b>11</b> ♄ ♄ ♄	<b>12</b> ♄ ♄ 937' ♄	<b>13</b>	<b>14</b> ♄ ♄ ♄ ♄ ♄	<b>15</b> ♄ ♄ S. S.P. (Solstice Point)	<b>16</b> ♄ ♄ ♄
<b>17</b>	<b>18</b>	<b>19</b> ♄ ♄ ♄	<b>20</b> ☉ ♄ (Vernal Equinox) ☉ ♄ terrestrial equator	<b>21</b> ♄ ♄	<b>22</b> ♄ ♄ terrestrial equator (Lunar Equinox)	<b>23</b> ♄ ♄
<b>24</b>	<b>25</b>	<b>26</b> ♄ ♄	<b>27</b>	<b>28</b> ♄ ♄ II	<b>29</b> ♄ ♄ north solstice point ♄ ♄ ♄	<b>30</b> ♄ ♄

- ☉ SUN
- ☾ MOON
- ☿ MERCURY
- ♀ VENUS
- ♂ MARS
- ♃ JUPITER
- ♄ SATURN
- ♅ URANUS
- ♆ NEPTUNE
- ♇ PLUTO

## PLANETS & KEYWORDS

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

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

## ASPECTS & KEYWORDS

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

# Aspects for this month

1.  $\Delta \Psi$  Form new relationships. Hopes will be fulfilled. Creativity cycle will be near high point.

$\Psi \Psi$  Attention spans will be short today. Communications should be direct and to the point.

$\square \circ$  Those who share your usual habitation may be argumentative.

$\square \Psi$  A favorable evening for staying at home.

2.  $\Delta \#$  Artistic endeavors are favored.

$\Delta \circ$  Break with tradition.

$\Delta \Psi$  This will be a lucky day. Bring matters to their conclusion.

3.  $\Delta \Psi$  Avoid legal encounters. Beware of those who are ill intentioned.

$\Delta \circ$  Home oriented activities are favored.

3 & 4  $\Psi \Psi$  Secret governmental agencies will be active. In general this brings good fortune to all people.

5.  $\Delta \Psi$  Avoid traveling.

$\Delta \Psi$  Respond to your urges. People will be truthful today.

$\Psi \Psi$  Performing arts are favored.

$\Delta \Psi$  Trust intuition.

6.  $\Psi \Delta$  Accept logical conclusions. Compositions written under this aspect will be unusually good.

$\Delta \#$  Do an altruistic deed.

$\Delta \Psi$  Business matters are well aspected.

$\Delta \Psi$  Ignore your critics. This is a bad advice aspect.

$\Delta \Psi$  Humorous and unusual situations will occur. Remember to laugh with (not at) others.

7.  $\Delta \Psi$  Excessive demands may be made on you.

$\Delta \Psi$  Those of superior position and inferior and mentality will display both the former and the latter. Don't argue with them, try to avoid them.

8.  $\Delta \circ$  (FULL MOON) Petroleum crisis will worsen. Hospital care programs for the poor and the aged will be drastically improved. Prison reform will take place. Statistics will show a decline in the poverty rate. Unemployment will decrease. Stocks will undergo decline for a short period of time. The popularity of the president will increase somewhat.

However there will be more difficult situations plaguing the holder of that office. Travel is badly aspected. This includes both short trips and long trips. There will be disasters on the high seas. Extreme danger is forecast for those who practice mediumship or any other form of necromancy. There will be some genuine cases of spirit of demonic possession. Somewhere in the world a prominent medium will die a violent death.

There will be many religious scandals in the near future.

The outlook for the real estate, insurance, and automobile business is very good. In general willingness to accept needed changes will prevail over the people and leaders of the nation.

There will finally be some reforms in the customer policies of public utility companies. The president is going to be involved in the matter.

The democratic party will win some important victories. There will be some important new inventions introduced this month.

8.  $\Psi \Delta \circ$  Memorable experiences of the past will re-occur. Remember that, although events of the past may resemble those of the present they never attain total similarity.

10 & 11  $\Delta \Psi$  Be receptive to the needs of others. This will benefit all parties concerned.

$\Delta \Psi$  All matters of communication are well aspected. Trust your psychic senses.

11.  $\Delta \Psi$  Your debts of Karma are paid. Be happy. Move into the next cycle of your life without delay. Try to be wiser this time.

$\Delta \Psi$  Cast off guilt feelings. You have the right to enjoy living. Others have no right to ask you to sacrifice your well being for their sake. Accept your good fortune gratefully and graciously; but never fail to show compassion and humility.

$\Delta \Psi$  Refuse to bear responsibility that rightfully belongs to another.

12.  $\Delta \circ$  Trust your judgement. Be fair and understanding.

13.  $\Delta \Psi$  Be prepared to explain your position in professional and philosophical or legal matters.

$\Delta \Psi$  Previous difficulties with those to whom you are held responsible will be favorably resolved.

13 & 14  $\Delta \Psi$  Business partnerships and artistic endeavors are favored. Mac-Donald's stock will rise in prices soon.

14.  $\Delta \Psi$  Job outlook for women and young people is very good. If you are seeking employment you will find the greatest number of openings in the Medical related fields.

$\Delta \Psi$  Promises made will be broken. Avoid responding to group paranoia. Be calm. Artistic employed persons will get a boost career-wise.

15.  $\Delta \circ$  A change of plans will be forthcoming.

$\Delta \Psi$  Be prepared to make the best possible use of unexpected turn of events. This is likely to involve the profession.

$\Delta \Psi$  The outcome of confrontations will be favorable to all parties concerned.

$\Delta \Psi$  Communicate with friends in need. Joint projects are favored.

16.  $\Delta \Psi$  Activities with friends are favored.

$\Delta \Psi$  More trouble for the president is in store. Certain documents will reveal very unfavorable evidence. Avoid participation in psychic or mystic activities.

$\Delta \Psi$  Show compassion. Do not fear to take drastic action.

17 & 18.  $\Delta \Psi$  Unique experiences will be forthcoming.

18.  $\Delta \Psi$  Be ready to deal with those who have strange ideas.

$\Delta \Psi$  Constructive action is called for.

$\Delta \Psi$  Authority-figures will cause delays.

19.  $\Delta \Psi$  Heading inspiration will cause professional advancement.

$\Delta \Psi$  Activities in or near the home will prove beneficial.

$\Delta \Psi$  Romantic matters will go well.

20.  $\Delta \Psi$  Be honest with parents & bosses.

$\Delta \Psi$  You will find new solutions to old problems.

21.  $\Delta \Psi$  Be sure you are right, then take positive action.

$\Delta \Psi$  Trust your own judgement and no one else's.

$\Delta \Psi$  Danger of accidents in or near the home is lurking.

$\Delta \circ$  (NEW MOON)—An important political or financial leader will die soon.

23.  $\Delta \Psi$  Logic will uncover deception.

$\Delta \Psi$  Disagreements can arise. Be cooperative.

24. ~~CX~~ Job outlook is favorable.  
~~CX~~ Finances will receive a boost.  
~~CX~~ Try a new approach today.  
 25. ~~CX~~ Unexpected expenses may arise. Protect personal possessions from those who are eccentric.  
~~CX~~ Relations with older persons will go very well.  
 26. ~~CX~~ If you need your job you will avoid antagonizing your superiors at all costs. Organized crime will be delt a severe blow soon. Mayor Daley's close associates may be accused of unethical activities. Threats of war are indicated by this aspect. It is extremely adverse. Don't begin any new projects today.  
~~CX~~ Be prepared to take constructive criticism. Associates may ask to borrow goods or money.  
 27. ~~CX~~ Don't try to judge matters on this day. Be especially careful of where and what you eat.  
 28. ~~CX~~ Legal problems may occur.  
~~CX~~ Accept new ideas.  
~~CX~~ Let the other side of your personality show.  
~~CX~~ Parental difficulties likely. Watch for deception.  
~~CX~~ Don't trust your memory today.  
~~CX~~ False promises and misrepresentations will be forthcoming.  
~~CX~~ Romantic matters are favored.  
~~CX~~ Hopes and wishes will be granted.  
 29 & 30. ~~CX~~ Professional and financial matters are extremely well aspected.  
~~CX~~ Trust your inner feelngs.  
 30. ~~CX~~ Friends will seek your company. Mutual benefits are predicted.  
~~CX~~ Changes of financial plans are likely.  
~~CX~~ False intuition and premonition occur today and tomorrow. Be logical.  
 31. ~~CX~~ Avoid over-committing yourself.

BE SEEING YOU IN THE GUIDE NEXT MONTH.

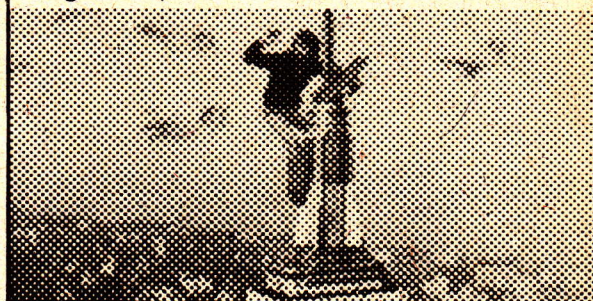
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# CURRENT

## MUSIC

### CONCERTS

#### TRIFID CONCERT

3/5 7:30 p.m. Auditorium Theater  
MAHAVISHNU JOHN McLAUGHLIN &  
DEVADIP CARLOS SANTANA

Bee Gees 3/15 Auditorium Theater  
Stephen Stills 3/8&9 Auditorium  
Yes 3/6&7 Auditorium  
Spinners 3/10 Auditorium  
Hawkwind and Man 3/21 Auditorium

#### BLUEBLOOD McMAHON

3/14 Northwestern campus radio  
call 274-1900

#### THE FIRST BLACK COMMUNITY JAZZ FESTIVAL

Dunbar Auditorium 3000 S. King Dr.  
call 493-1112 or 493-0964

#### COLUMBIA COLLEGE 467-0430

Photographs by Ansel Adams  
Weston Andrews, Caponigro, Haveman,  
White, and twenty-three others.  
3/4 to 3/22 Displayed at 469 E. Ohio St.  
3/25 to 4/27 Photography of Czechoslovakia.

#### RATSO'S

2464 N. Lincoln Ave. 935-1505  
See Page 10 for schedule.

#### THE BULLS

1916 N. Lincoln Park West 935-1505  
See Page 28 for schedule.

#### THE AUDITORIUM THEATER

3/6 8 p.m. National Folk Ensemble of Nigeria  
A West-African Opera, "Yoruba"  
3/22 8 p.m. Royal Tahitian Dance Company  
3/27 8 p.m. The Romeros (1st Family Spanish  
Guitar)  
3/30 8 p.m.  
3/31 2 p.m. Inner City Rep. Dance Company

#### MISTER KELLY'S

1028 North Rush St. 943-2232  
2/25-3/3 David Steinberg (Comedian)

#### THE QUIET NIGHT

3/4&5 John Fahey (Mon. & Tues)  
3/7&10 Phil Ochs & The Tabor Bros.  
3/13&17 David Bromberg  
3/21&23 Robert Klein  
3/24&25 Leo Kotke

#### KINGSTON MINES

2354 N. Lincoln Ave. 525-6860  
Folk, Jazz, Soft Rock, Nightly  
Featuring Streetdancer, Tues Nites

#### CHICAGO SYMPHONY ORCHESTRA

Orchestra Hall  
220 South Michigan 312-427 7711

3/1 & 3 2 p.m. the first and 3 p.m. the third  
Lukas Foss conducting tickets \$5 - \$11

Stravinsky, Rachmaninoff, Schnittke, Tchaikovsky  
3/2 Chamber Music Concert 8:30 p.m.

tickets \$2-\$5 Box seats \$6

Mozart, Dohnanyi, Brahms

3/5 Youth Concert 10:30 a.m. & noon

tickets 75¢-\$1.50 box seats \$2.40

3/7 8:15 p.m. 3/8 2 p.m. 3/9 8:30 p.m.

Subscription Concert tickets \$5-\$11

Tippett Conducting Tippett's symphony No. 3

Civic Orchestra and Chamber Orchestra

3/8 8:15 p.m. \$1.50-\$3.00 Box seats \$5

Students and senior citizens \$1

Peters Conducting Ives, Dvorak, Berlioz

3/13 2 p.m. "Music is the Message" Concert

Henry Mazer conducting Beethoven, Hummel, R. Strauss

3/14 8:15 p.m. 3/15 2 p.m. 3/16 8:30 p.m.

Subscription Concert tickets \$6-\$12

Giulini conducting Beethoven and Bruckner

3/21 8:15 p.m. 3/22 8:15 p.m. 3/23 8:30 p.m.

Subscription Concert

Giulini conducting Schumann"

3/27 10:50 a.m. & 12 noon Youth Concert

Mazer conducting repeat of March 5 concert

3/28 8:15 p.m. 3/29 2 p.m. Subscription Concert

Mazer conducting Sibelius, Mendelssohn, Rachmaninoff

3/29 8:30 p.m. Chamber Music Concert

tickets \$1.50-\$2.50 box seats \$3

Niwa Trio playing Mozart, Bloch, Dello Joio,

Tchaikovsky

3/30 8:30 p.m. "University Night" Concert

tickets \$2.50-\$5 tickets on sale to non-students

after 3/23 Students 20% discount

Mazer conducting with guest Ravi Shankar

Brahms and Shankar's concert for sitar and orchestra

#### ROOSEVELT UNIVERSITY

3/1 8 p.m. String Quartet -- Ganz Hall

3/6 1 p.m. Student Recital -- Ganz Hall

3/13 1 p.m. Faculty duo-piano recital -- Ganz

3/19 8 p.m. Student Recital Ruth Abbinanti --

3/20 1 p.m. Student Recital -- Ganz

3/20 8 p.m. Roosevelt University Chorus and Concert

3/22 8 p.m. Faculty recital by L. Lazar on the

piano Rudolf Ganz Memorial Hall

3/25 12-2 p.m. Patrick O'Malley Workshop Theater

"Rebecca: A dance Mime Concert" free

call 341-3710

3/27 1 p.m. Opera Theater-- scenes from "School

for Fathers" Ganz Hall

3/28 8 p.m. Opera Theater-- "School for Fathers"

adm \$1.50 (performance is repeated on 3/29)

#### AMAZINGRACE

2031 N. Sheridan Rd. 492-7255

# EVENTS



### NORTHWESTERN SCHOOL OF MUSIC

- 3/1 8:15 p.m. Violincello and piano recital (Lutkin Hall)
- 3/1 8:15 p.m. Violincello and piano recital Lutkin Hall
- 3/2 2 p.m. Strings Recital (Lutkin)
- 3/2 8:15 p.m. Concert-band and jazz ensembles Cahn Auditorium
- 3/4 8:15 p.m. Wind and percussion ensemble recital recital (Lutkin)
- 3/6 8:15 p.m. Opera Workshops (Lutkin)
- 3/8 8:15 p.m. Chamber Music Society Recital (Lutkin)
- 3/10 5 p.m. University Concert Choir Concert Alice Miller Chapel
- 3/13 8:15 p.m.
- 3/10 8:15 University Symphonic Band Concert Cahn Auditorium
- 3/13 8:15 p.m. Guest Recital-Bonenberger - cl classical guitar (Lutkin)
- 3/15 8:15 Violin and Piano Faculty Recital Lutkin Hall

Alice Miller Chapel-Chgo. Ave. & Sheridan Rd.  
Cahn Auditorium-600 Emerson Str.  
Lutkin Hall-700 University Pl.  
For further information call 492-5441

# MISC.

### McCORMICK PLACE

- 3/1-3 Chicago Auto Show
- 3/9-7
- 3/9-17 Chicago Boat Show
- 3/21-24 ChicA
- 3/21-24 Chicago Antique Show and sale
- 3/23-31 Chicago Flower Show

### THE ANCIENT ASTRONAUT SOCIETY

- 3/10 Atlantis Accordint to Edgar Cayce
- 3/13 11:30-2 p.m. at the Sheraton Blackstone for further info write  
A.A.S., 22S. Washington Str.  
Park Ridge 60068

### MUSEUM OF SCIENCE AND INDUSTRY

Exposition of Non-public school science fair exhibits

The Field Museum of Natural History  
Contemporary African Arts Festival  
April 20 through October 13

A major exhibit of the work of the artists, printmaker's, sculptors, fabric designers with music, film, lectures, and other events.

# ART

### THE ART INSTITUTE OF CHICAGO

3/23-5/5 Marcel Duchamp  
3/23-5/5 Idea and Image in Recent Art  
3/23-5/5 Ducahmps Contemporaries  
3/14 --- Eighteenth Century Prints  
Continuing are:  
Drawings from the 16th thru 20th Centuries  
Puppeteers, Actors, and Dancers  
Buddhist Art (from the permanent collection)  
Louis Sullivan  
Master Prints (15-20th Centuries)  
----- Museum Hours: 10 a.m.-5 p.m.  
Thursday (Free Day) 10 a.m.-8:30 p.m.  
Sundays and Holidays Noon-5 p.m.

### JACQUES BARUCH GALLERY

900 North Michigan Ave., Suite 605  
till 3/16 Dean Meeker Print and Sculpture  
(For further information 642-2132)

### ARC GALLERY

226 E. Ontario 266-7607  
Laurel Ross Photographer  
Regina Rpsenblum Painting/Drawing

### THE MUSEUM OF CONTEMPORARY ART

237 E. Ontario Street WH 3-7755  
Jack Beal - painter  
Joseph Raffael - Paintings and Watercolors  
Jim Nutt - Display of 60 Paintings  
Beginning 3/9, until 4/28

### EVANSTON ART CENTER

3/1-3/25 Natl. Invitational Ceramics Exh.  
3/27-31 1973 Art Festival Winners Exh.

# DANCE

### RUDOLF NUREYEV

and the Ballet of Canada  
at the Opera House  
3/19-20-21-22-23  
matinees 3/23-24 2 p.m.

Leverone Audit.  
Education Management Bldg.  
2001 Sheridan Rd.  
Evanston

University of Chicago  
Breasted Hall

Oriental Institute  
1155 E. 58th Str.  
Chicago Illinois

Lake Forest College  
McCormick Audit.  
Lake Forest Illinois



# CURRENT

AMBAKAILA  
At the Opera House  
3/10 2 & 7 p.m.  
Trinidad ballet and steel band

HARKNESS BALLET  
Opera House  
3/3 2 p.m.

AMERICAN BALLET THEATER  
Opera House  
Shows all through April- box off  
opens 3/11

THE ENSEMBLE  
(A theater and dance company)  
1630 W. Wilson 769-0601  
Firedance 3/7-15-21-27-30  
Rituals /6-16-22-28-  
Night Dances/9-13-23-29  
Woman /14-20-  
all performances begin 8:30 p.m.

## FILM

### PLAYBOY MIDNIGHT SHOWS

3/1 Women in Revolt & Scarecrow in a Garden of  
cucumbers (music by Bette Midler)  
3/2 Savage Messiah & The Boy Friend (the best of  
Ken Russell)  
3/8 Play It Again Sam & A New Leaf  
3/9 Cries and Whispers & The Harder They  
Come (the reggae film)  
3/15 The Straw Dogs & Junior Bonner  
3/16 The Ruling Class & The Producers  
3/22 Satyricon & Roma (Fellini)  
3/23 Performance & THX 1138

### NORTHWESTERN FILM SOCIETY

3/5 7&9 p.m. Life Upside Down (Alan Jessue)  
3/7 Woman on the Beach & Picnic on the Grass  
(Renoir films at 8:30 p.m.)  
3/13 7 p.m. They Live by Night 9 p.m. Wind over the  
Everglades  
3/24 6&8&10 Harold and Maude

### ART INSTITUTE FILM CENTER

Programs twice weekly and twice every night  
3/1 Seven Year Itch (Part of the tribute to  
Billy Wilder)  
3/6 Movies i  
3/6 Movies of Jack Smith (Including the  
controversial for its time Flaming Creatures)

### THE CHICAGO HISTORICAL SOCIETY

3/10 2:15 p.m. free after paying admission  
fee to building "Evergreen" music by Rodgers and Hart  
4/21 "Sweet Adeline"  
4/21 "Sweet Adeline" music by Oscar Hammerstein  
5/5 "The Little Minister" with Katherine Hepburn  
for listings of other Sunday films all 642-4600  
for other film listings see references under  
the Field Museum and the Public Library

## DRAMA

Goodman Theater Center  
200 S. Columbus Dr. 236-2908  
"To be Young, Gifted and Black"  
till 3/24 The story of Chicagoan  
Lorraine Hansberry in her own words  
Children's theater  
"Appleseed" weekends and Saturdays till  
3/17

### LOOP COLLEGE

"The Killing of Sister George" by Marcus  
3/22-23-27-28-29-30 7:15 p.m.  
adm. \$3 269-8105

### Second City

1616 N. Wells Str. 337-3992  
Et Tu Kahoutek continues  
adm \$3.25 weeknights \$4.25 Fri. & Sat.

### The Body Politic

2259 N. Lincoln Ave. 871-3000  
"The Influence Show"-cast members share  
past experiences with the audience  
adm \$2.50 & \$3.50


### Harper College

Algonquin and Roselle in Palatine  
3/8 & 9 8 p.m. Arseni and Old Lace  
for further questions call M. Bernard  
397-3000 ext 448

### other theaters

Arlington Park Theater  
Chicago Odyssey (Piper's Alley)  
Country Club Theater  
Mt. Prospect 259-5400  
Forum Theater  
Summit 496-3000  
Gill Community Theater  
1429 N. Wells 649-5636  
The Ivanhoe  
3000 N. Clark 248-6800  
Organic Theater  
Hull House Center 271-2436  
Pheasant Run Playhouse  
St. Charles III, 261-7943  
U. of I. Players  
996-5286

# EVENTS



Mahavishnu John McLaughlin  
Devadip Carlos Santana  
With Mahalaksmi and Urmila Santana  
**IN ACOUSTIC CONCERT**  
MARCH 5th Auditorium Theatre

7:30 p.m. tickets: \$6.50, 5.50, 4.50, 3.50 at all

Ticketron outlets, and Aud. box office

**triad** production  
time & space