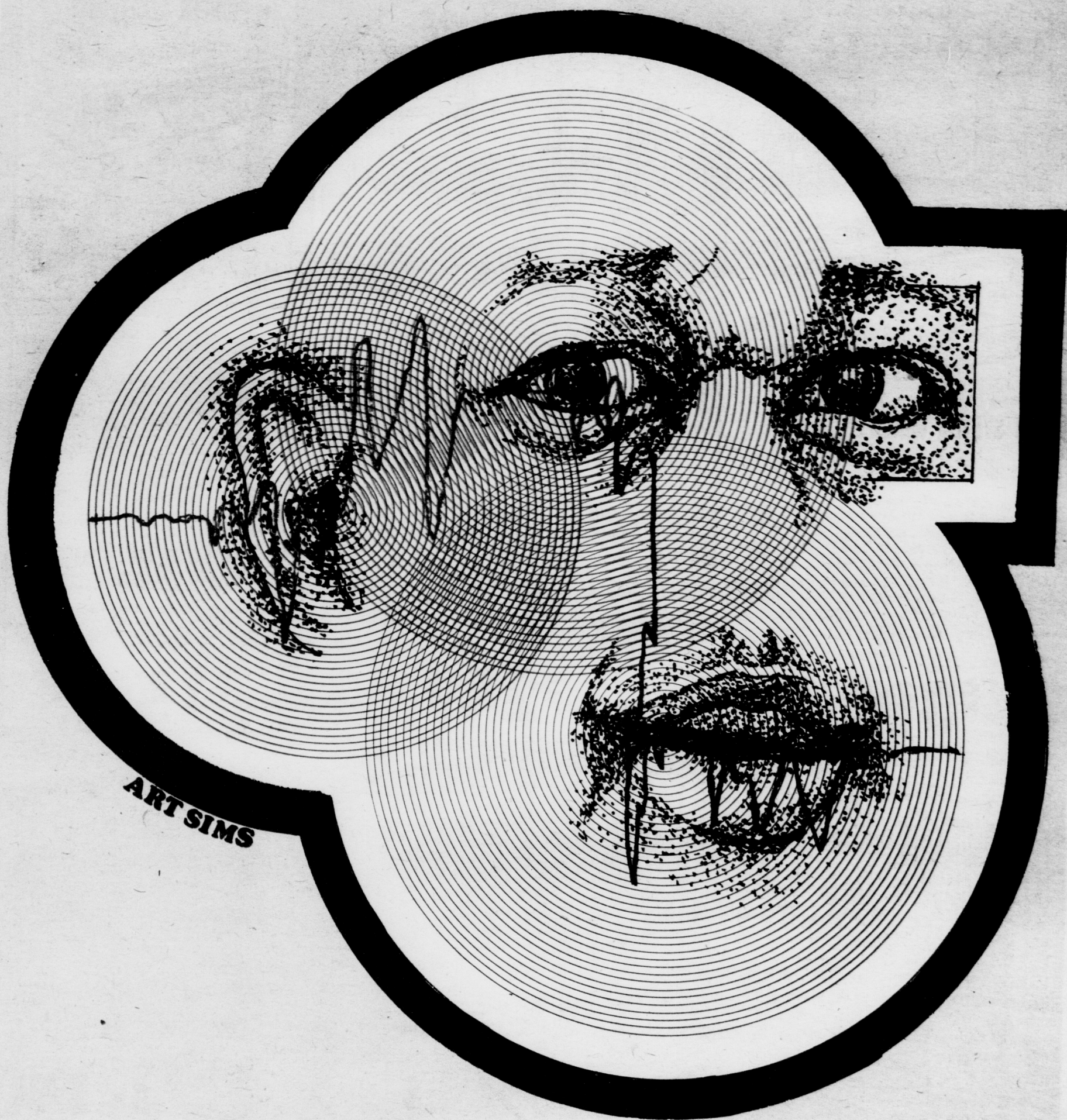


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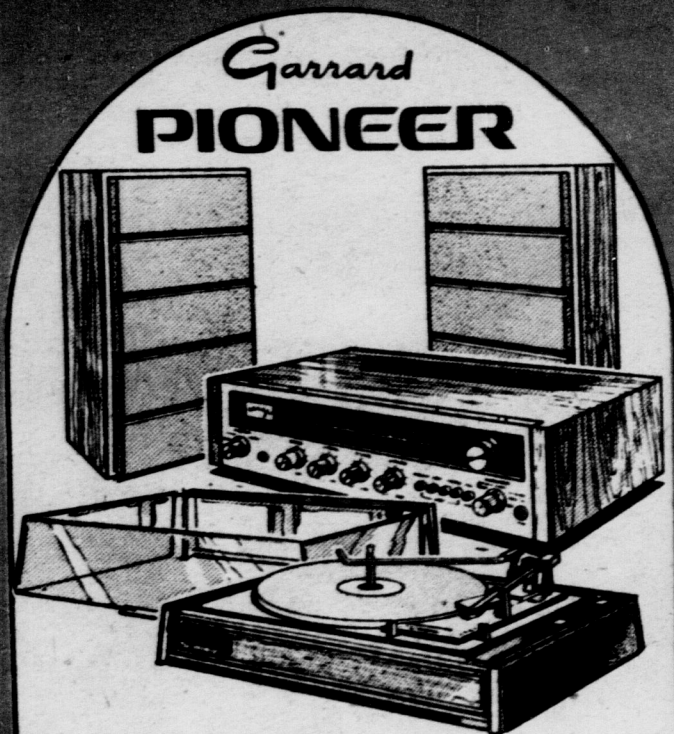
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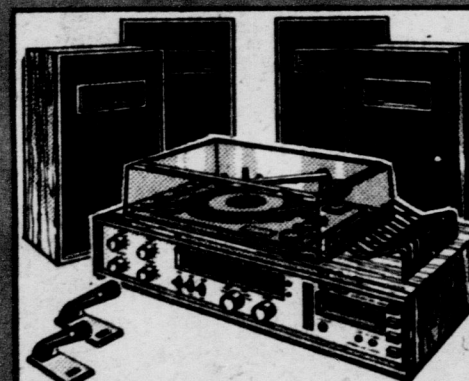
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'Decadent' rock prospers as glitter fad disappears

By DAVE DIMARTINO
State News Reporter

GLITTER ROCK!!!

Exciting words that have lost their excitement. Glitter rock was a trend, a fashion that, like any fashion, did not last long. A brief period of time, less than a year, perhaps, and glitter rock came and went.

Sure, go to any concert in Detroit and you will still see some shiny stuff. Glitter is lots of fun, but it is old hat now and hardly the real or spontaneous thing it once was.

However, there are still some associations with the glitter scene that cannot be easily forgotten. While a large portion of those rock 'n' roll groups that had glitter appeal had just (and only) that, there were several other "fringe" bands that were justifiably lauded.

Most of these "fringe" bands were only vaguely associated with the glitter scene. Most were, and still are, more directly related to a seemingly new musical category often called "decadent rock," which is basically centered around the concept of violence as a theatrical element of rock music.

The first to reach true audience acceptance with violent rock would have to be Alice Cooper. Cooper, now a millionaire many times over, has made a name for himself by exploiting theatrical aspects of violence before the masses. Unfortunately, the very popularity that Cooper strived to attain has consequently reduced him both musically and theatrically to a parody of what he once was. Few remember the Alice Cooper of old that would throw live chickens into the hands of the audience, an audience that would unwittingly tear the chickens apart in an effort to escape the claws of the understandably disturbed bird. Thus, we could say that Cooper brought to the public what had previously been either disregarded or totally rejected. Cooper made it all right to laugh at dead babies.

But, years before, the Velvet Underground, direct from New York City, was performing songs that dwarfed the "evils" of which Cooper sang a thousand fold.

As a group the Velvets released four albums (with a fifth bootleg - live album later to emerge after the group's dissolution) and four single classic records that are undoubtedly the strongest specimens of "decadent rock" ever made. The first two, "The Velvet Underground and Nico" and "White Light / White Heat" are the works of the original Velvets, with Lou Reed, John Cale, Sterling Morrison and Maureen Tucker (and Nico on the first album). They are truly historical pieces of music. Cale and Nico went on their not - too - separate ways, and Reed's new Velvets, with bassist Doug Yule, released their third and unquestionably most perverse album, "The Velvet Underground." Reed's compositions eventually reached fame in "Loaded," the group's last and most accessible album. This is due to "Rock 'n' Roll," which was recorded by Mitch Ryder and Detroit, and "Sweet Jane," which was recorded by Mott the Hoople. Since the group disbanded, Reed has produced three fine records: "Lou Reed," "Transformer" and last year's classic, "Berlin." Most recent is "Rock 'n' Roll Animal," with Reed performing his classics with a new band live in New York.

Discovering Reed and swiftly becoming a superstar in his own right was David Bowie, who has without a doubt become very well known in a short time. Bowie helped produce Reed's "Transformer," and on his own became a vital element of the glitter scene. Critically speaking,

it seems unfortunate that Bowie appears to have peaked even before his new - found fame reached him. "Hunky Dory," Bowie's fourth album, represents the artist at his finest hour.

Iggy Pop is no stranger to Michigan, so let it be sufficient to mention that he is a true peculiarity in rock music - a mystery figure that in essence is extremely intelligent, undeniably talented and, as some might believe, terminally misguided. He is a neat guy.

English bands followed suit with the glitter scene, notably Mott the Hoople and Roxy Music. Mott was quite familiar to the music scene, having released four excellent albums before its heralded association with David Bowie and "All the Young Dudes." After a brief stay with the Bowie management Mott is back on its own again, and all the better for it.

Roxy Music is extremely peculiar. Led by Bryan Ferry, the group has released two American albums, "Roxy Music" and "For Your Pleasure." Both are incredible. Ferry is undoubtedly one of the most intelligent and articulate rock musicians on the scene. He also appears to be the sickest. Perhaps this is not really so, but "For Your Pleasure" holds several surprises that are better discovered than mentioned here. With the loss of Eno, spaceman - synthesizer player, the group will soon release its third album in America. Word has it that it is a monster.

A brief word for the Kinks who, though far from being glitter rockers, managed to usher in the '70s with "Lola," that peculiarly ambiguous transvestite love hymn that is fondly remembered by most. Ray Davies, head Kink, and one of the best songwriters this country has yet to see, has been incorporating decadence and sexual whimsy into his cheerful song - snippets since "You Really Got Me."

Back to America. Two of New York's hottest groups are currently the New York Dolls and the Blue Oyster Cult. Both bands, particularly the Cult, are, whether we know it or not, about the best thing America has going for it, rock 'n' roll - wise. Watch for the soon - to - be released third Cult album, call "ME 262," featuring such classics as "Flaming Telepaths," "Sub - Human Harvester of Eyes," "Concentration Camp for Dogs (Recently Found in New Jersey)," and "Mommy." It sounds good.

Of course, there have been flashes of decadence very early in rock 'n' roll history. Notable are the Rolling Stones, with "Mother's Little Helper" and hundreds of other international anthems, and Arthur Lee's group, Love, who, aside from being one of the most talented bands in existence (thanks to Lee), has slipped quite a bit of nastiness into its recordings, at least since the 18 - minute long "Revelation" on "Da Capo." Moby Grape, along with bass player Bob Mosely (and his fine album) has introduced rock to such things as the psychological rewards of assaulting women with bar stools.

When looked at in perspective, it becomes clear that there is much that has been overlooked in the field of violent rock. Decadent rock, as a forerunner or cause of the glitter scene, is something that will not rise and fall in popularity along with glitter. It is a psychological and musical entity that is oddly in a classification by itself.

Violence is arguably a part of us all. When we see it on stage or hear it on our stereos, we can laugh at it. We do not have to take it seriously. And, because we do not take it seriously, "decadent" music will be with us for a very long time.

Rock on!!!



Ian Hunter, member of the reincarnated Mott the Hoople from Great Britain, exemplifies rock 'n' roll decadence.



Iggy Pop



Lou Reed



David Bowie

Glitter Kings Rock On...



Alice Cooper

Life's glassy eye: 1973 in photographs

LIFE

1973

By CRAIG PORTER
State News Staff Writer

High postal costs, dwindling readership and the near-fatal blow of television immediacy killed Life magazine. Its resurrection has come in the form of "special reports," like in the newest Life, "The Year in Pictures 1973."

Henry Luce published the first Life in 1936. The magazine became a showcase for the work of photojournalists such as Alfred Eisenstaedt, W. Eugene Smith, Margaret Bourke-White and Eliot Elisofon. Every issue introduced a new topic to a reading public starved for visual stimulation in a word-oriented press.

Then along came television. To say that TV was the big reason for Life's demise ignores many of the other pressures that forced the magazine to fold. Nevertheless, broadcast photography made up what it lacked in artistic merit by bringing the news right into the home with a voiced-over narration that eliminated the drudgery of reading. The viewer did not have to imagine what happened immediately before and after the photograph was made; he could see it all on the little box in his living room.

That immediacy was handed the status once reserved for the still photography championed by Life staffers, and as the charisma of television attracted advertisers and viewers the aims of such magazines as Life changed.

No longer could the magazine be first with the news; it had to present that news labeled "timeless" — with the human angle that could sit on the coffee table for a week or a month and still keep the reader interested long after the event took place.

A yearbook concept, then, seems a sound way to venture toward renewed acceptance of Life magazine. Photography is at its best when used to highlight the past, and 1973 looks good through the glass eyes of Life's photographers.

The cover features four pictures: the President, Skylab, the Arab-Israeli war and Billy Jean King. Each topic receives full attention within the 101 pages of the Life-size magazine.

The images are big and splashy, about half black and white, half color. As usual, the color shots do the initial grabbing but the black and white pictures call the reader back for a careful perusal of the minute detail in the photo.

In one sequence of grainy, poorly-focused pictures, a Chilean soldier gestures, aims and shoots at the camera. The photographer records his killers on 16 millimeter film.

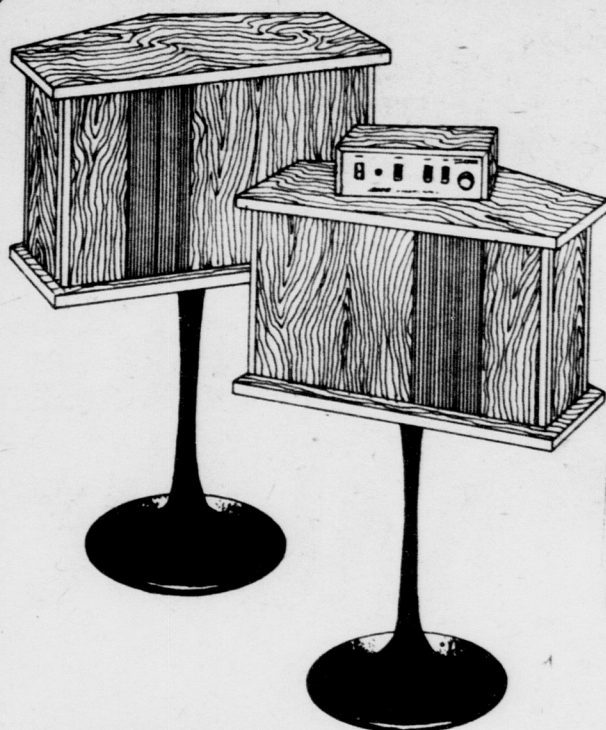
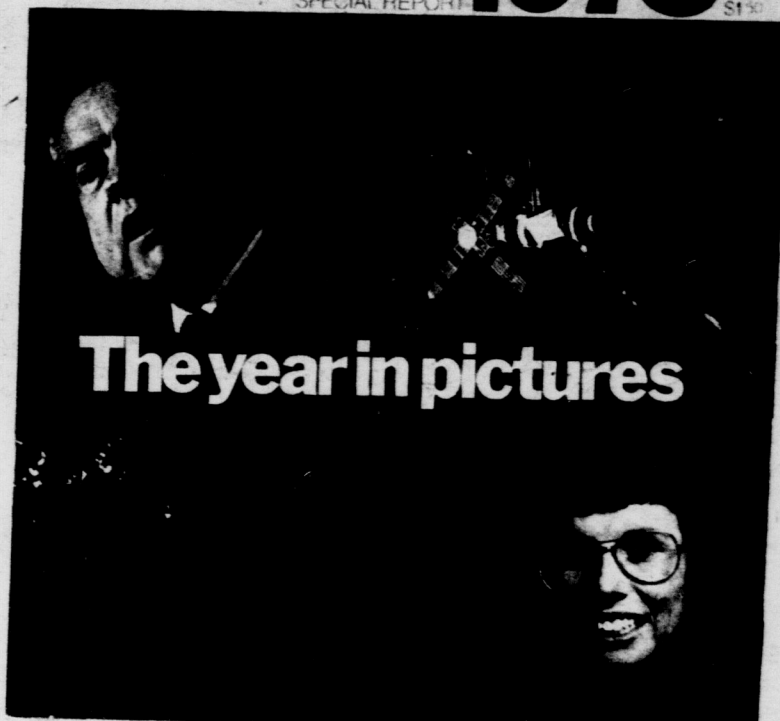
In another photo, John Ehrlichman scowls a challenge toward the Senate Watergate committee, leading off 15 pages devoted to the faces of Watergate — the plumbers, the senators and the administrators caught in the web of 1973's

lead story. Gjon Mili's double-truck (two-page) photo of E. Howard Hunt is a haunting tribute to the power of the camera.

"In the Limelight" presents some of the newsmaking and "wild" shots that have no real category. The American Family. O. J. Simpson. Watkins Glen. A Kennedy. Hank Aaron. Bobby Riggs. Secretariat.

The Leonard McCombe essay on a returning POW captures the mystery of a return to a world that has jumped seven years ahead. Each photograph teaches the viewer a little bit more about the reorientation of the often bewildered Bob Jeffrey.

"The Year in Pictures 1973" provides a lot of insight for \$1.50. The images work, and it is encouraging to know that the Life photographers are on the beat again, gathering photographs that make us pause and look back.



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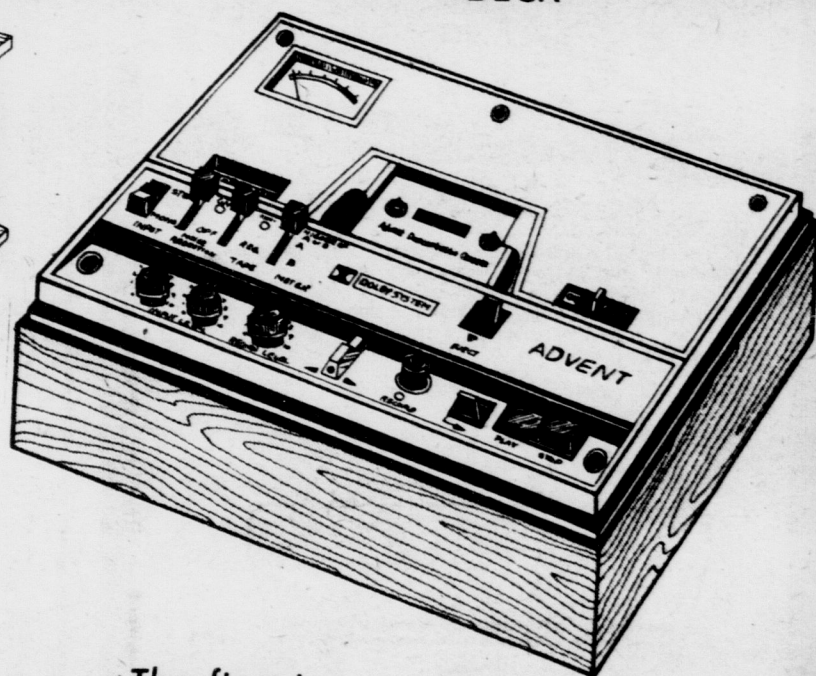
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Review of 1973 music releases ranks 'Berlin' best rock sound

By DAVE DiMARTINO
State News Reviewer

1973 was an eventful year for rock music, no doubt about that. Thousands of albums glutted the market, thousands that were willingly consumed by American record listeners. As an American record listener and an eager consumer, the writer felt it only fair that he should be allowed to evaluate last year's music releases in the only way fair: a spotlight of what, in at least one person's eyes, were the highpoints of 1973.

Let it be said that this "best album of the year" classification is entirely my own; thus, one must realize that these choices are quite independent of general opinion. After all, these are my favorite albums and since my taste is unquestionable, these discs must be, by simple logic the best albums of the year. So read on and realize what you might have missed.

Remember that there is no particular order of preference.

Best album

Lou Reed — "Berlin": To my mind, the best album of the year, thus worthy of first mention. Reed has released, with this album, his first solo album that is truly near the obvious genius of his work with the Velvet Underground. A depressing masterpiece.

Melodic pop - rock

Stories — "About Us" — Whether you bought this album before the summer's smash "Brother Louie," or afterwards (or even if you missed buying it because of it), is inconsequential. The album is the best specimen of melodic pop - rock to hit us since the Raspberries, only Stories has much more class. Unfortunately, time has brought many changes to the group that are not quite beneficial. The group has since disbanded. In any event, this album is a classic.

Acoustic album

Jackson Browne — "For Everyman" — This, Browne's second album, clinches the fact that he is one of the few major

singer - songwriters with any degree of talent. The album is basically acoustic, featuring a b s o l u t e l y s u p e r b musicianship. Noted are Browne's versions of his two most famous songs, "Take it Easy" and "These Days," though all his new material is just as good, if not better, than those two selections.

Soft music

John Cale — "Paris 1919" — Cale has been making musical history with each of his successive albums, all released after his departure from the Velvet Underground. This, his smoothest effort yet, is a beautifully crafted package of soft music featuring truly beautiful melodies. What makes the album so good is the fact that each of the songs sound so sweet, while most of the lyrics have a tinge of disturbing paranoia that implies exactly the opposite, at first, of whatever mood Cale is trying to put down. It is an extremely interesting disc.

Masterpiece

Roxy Music — "For Your

Pleasure" — Bryan Ferry has taken rock music five steps into the future with this, the group's second album. Three cuts, "Do The Strand," "The Bogus Man" and "In Every Dream Home a Heartache" (a stirring love song addressed to a do - it - yourself, blow - up female vinyl doll) are true masterpieces. And the rest of the album does not slouch either.

Classic album

Pink Floyd — "Dark Side of The Moon" — The groups most popular album to date and a platinum disc already (having received over \$3 million worth of sales). Pink Floyd has finally released the classic album. It is quite accessible to all ages, thus an immediate favorite for listeners. Peculiar, however, that once again an album's main theme is that of the human condition. 1973 seems to have been the year of the nervous breakdown.

Hendrix ghost

Robin Trower — "Twice Removed From Yesterday" — Once the lead guitarist of

Procol Harum, Trower and his three - man group sound incredibly like the ghost of the Jimi Hendrix Experience. Trower is a superb guitarist. He has put together an album that is one of the year's best, to be sure. Look for his newest to be released very soon.

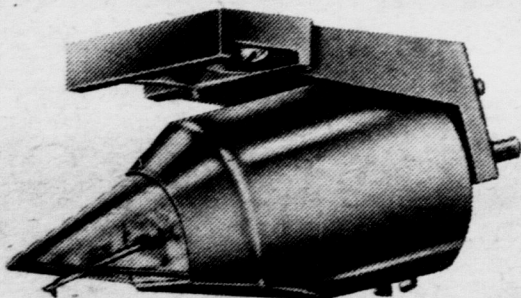
Top five

Genesis — "Selling England by the Pound" — This album is definitely in the top five of '73. Peter Gabriel and his group are very close to being England's foremost band. Within a year, Genesis will undoubtedly make it to the top of the musical slag heap. The album is a must!

Welcome surprise

Pretty Things — "Highway Madness" — This is, I believe, the group's sixth album, and it was most certainly a welcome surprise in 1973. Though the group's personnel has shifted considerably since its fame in the mid - 60s, the sound of vocalist Phil May is still present, making this record one of the most appealing albums

(Continued on page 7)



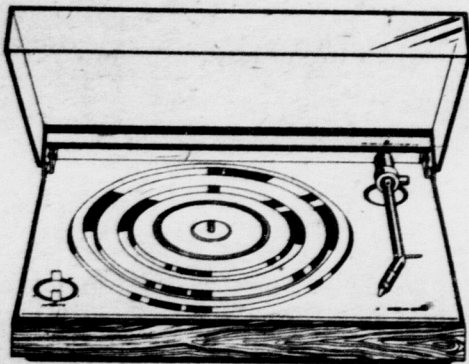
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Review ranks '73 rock releases

(Continued from page 6)

of the year. They still have class.

Clincher tunes

"New York Dolls" — Definitely a highlight! Clincher tunes are "Personality Crisis," "Looking For a Kiss" and "Trash." These boys are one of the "discoveries" of the '70s. Take a look at them — they have real star appeal.

Wizardry

Todd Rundgren — "A Wizard / A True Star" — Rundgren's wizardry is more than apparent on this disc, as is his talent for writing extremely fine melodies. Through the year he has earned somewhat of an audience. In fact, he wears funny clothes and even uses glitter in his act. What a man! His new album, a double record set, it to be released soon.

Superlative

Mott the Hoople — "Mott" — The highlight of the summer, as far as I am concerned. No more needs to be said about this superlative group.

Instrumental

Mike Oldfield — "Tubular Bells" — A surprise of an album. Produced, written and played by a very young Englishman, the totally instrumental album is enjoying marked success, particularly because it contains the theme from "The Exorcist."

"McQ"
likened
to "Magnum"

NEW YORK — Reactionary movies about villainous cops have been as plentiful as children's nose bleeds throughout the last year. But "McQ" is so much like "Magnum Force" that I'm awed by the nerve of Warner Brothers in releasing such similar pictures so close together.

Before the credit sequence is finished, two cops are shot dead — which establishes the political climate of this movie. The police captain (Eddie Albert) snarls, "with uniformed officers being gunned down in the streets, that smells like radicals to me." Young men with long hair spill out of a paddy wagon, shouting "Pig!" and a policeman identifies them as "Garbage."

But police Lt. John Wayne discovers that some men in blue are involved in the narcotics trade.

In this wildly undramatic picture, music and gunshots have to provide the gumption that the acting lacks. Surely Wayne should stick to westerns: He's simply too slow to play any kind of policeman. Horseless in the streets of Seattle, he looks as though he needs a shot of sand.

Triumphant return

Spooky Tooth — "You Broke My Heart, So I Busted Your Jaw" — The group's reformation produced this rocking album that was truly a vital shot in the arm to 1973. A true triumphant return. Since the release of this album has come the equally fine "Witness" album, after which lead vocalist Mike Harrison once again took permanent leave from the group. That is a shame.

Cohesive album

Incredible String Band — "No Ruinous Feud" — Again, another tremendous album, from this admittedly difficult band. The album is produced

by I.S.B. member Mike Heron, and is probably the most cohesive recording that they have ever made. While being thoroughly accessible, "No Ruinous Feud" displays the eclectic group much better than most of their past efforts. More good music from one of the finest bands in existence.

Finally, there are several other records that deserve equal attention, but will undoubtedly have a harder time reaching the public than those previously mentioned. These records can be found with little effort, therefore a small list follows with the names of the most overlooked albums of

1973:

1. Heads, Hands & Feet — "Old Soldiers Never Die"
2. Stealer's Wheel — "Ferguslie Park"
3. Can — "Ege Bamyasi"
4. Kevin Ayers — "Bananamour"
5. Matching Mole — "Little Red Record"
6. John Martyn — "Solid Air"
7. Terry Reid — "River"
8. Sparks — "A Woofer in Tweeter's Clothing"
9. Tim Buckley — "Sefronia"
10. Little Feat — "Dixie Chicken"
11. Frampton's Camel
12. Premiata Forneria

Marconi — "Photos of Ghosts"

13. Pink Fairies — "Kings of Oblivion"

14. Coulson, Dean, McGuiness, Flint — "Lo & Behold"

15. Tranquility — "Silver"

These 15 albums truly merit attention and should not be ignored. If you are familiar with a few of them, than consider yourself quite lucky. 1973 was an interesting year, that is true, But in one short month, 1974 has brought us fine new music by the likes of the Soft Machine, Family, Yes, Donovan and countless others. It appears that there is "much in store in '74." And that is pretty good.

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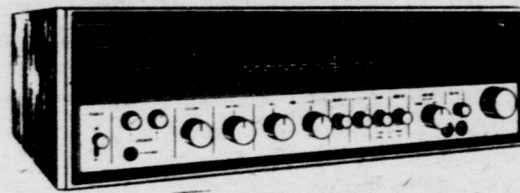
Unfortunately, like everyone else SONY has had to increase prices but to offset the \$30 price increase we'll give you a set of the \$120 Superex electrostatic stereophones FREE with any STR 7065 purchased at \$529.50

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Due to increased costs SONY has had to raise the price, but we'll give you up to \$60 phones free.

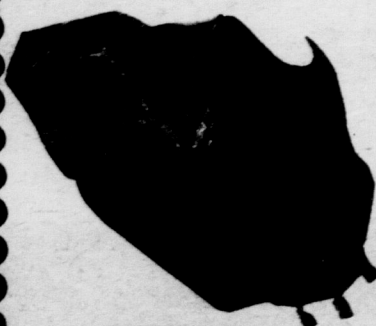
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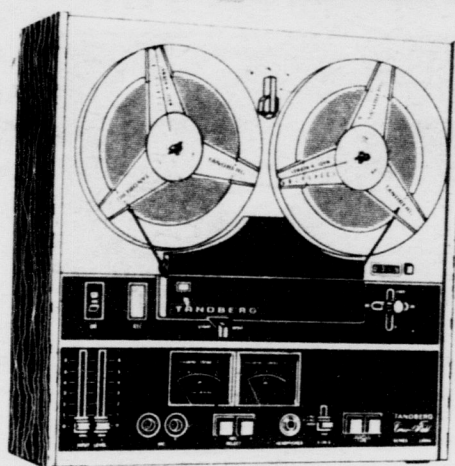
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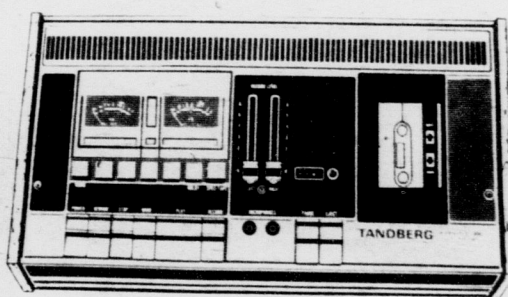
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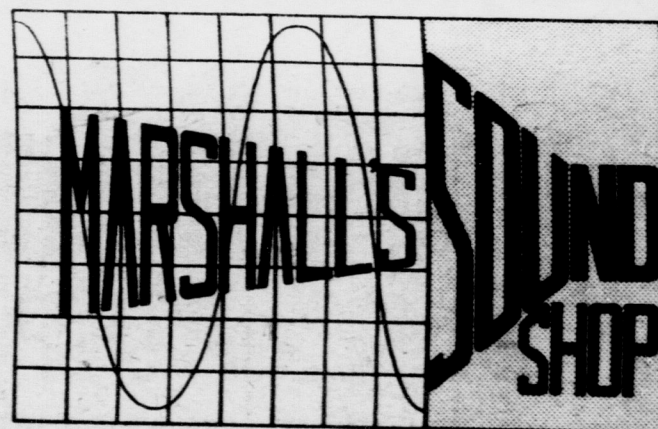
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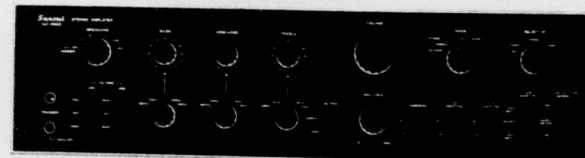
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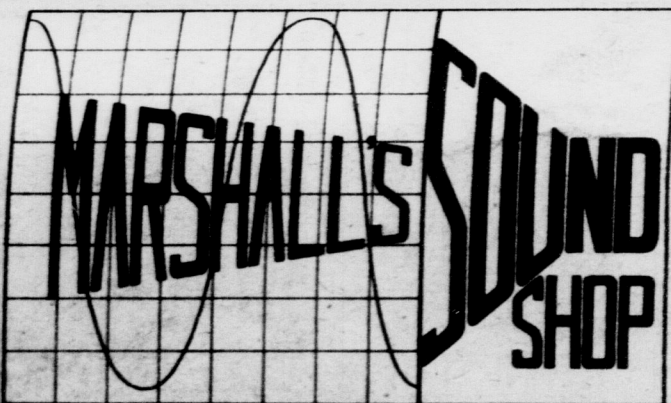


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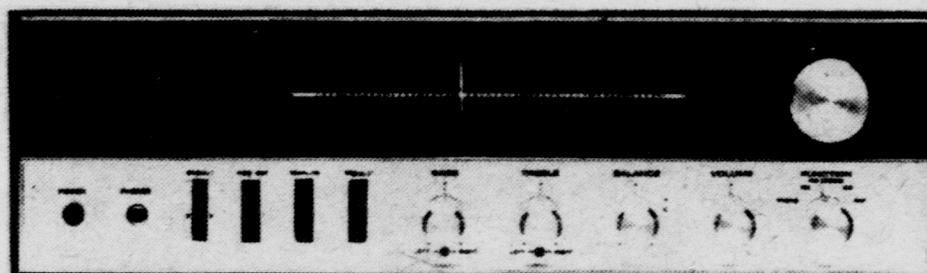
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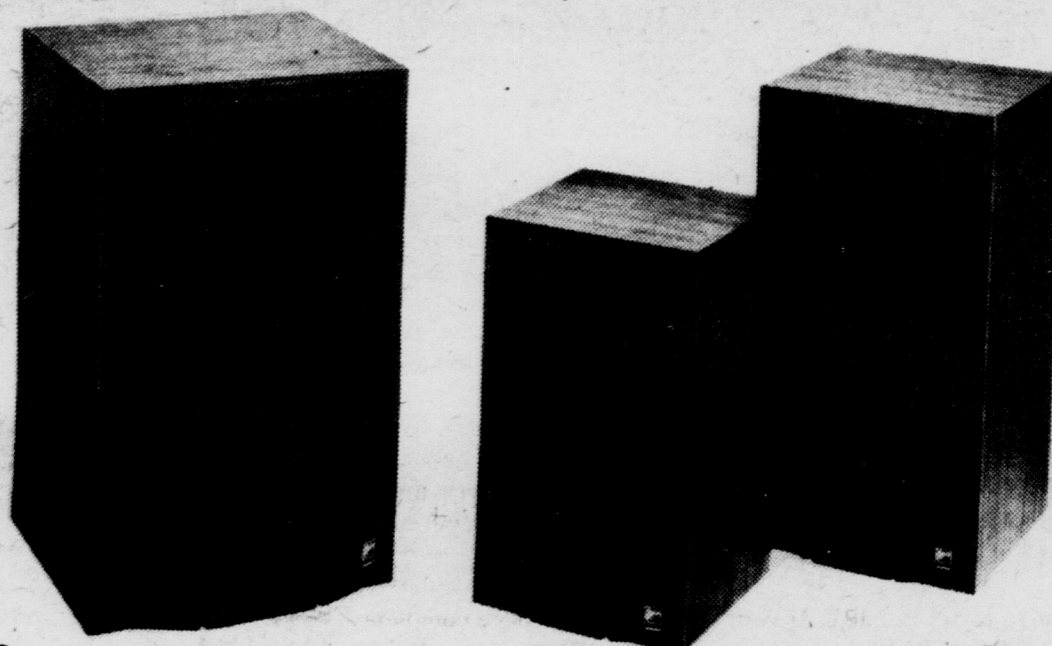
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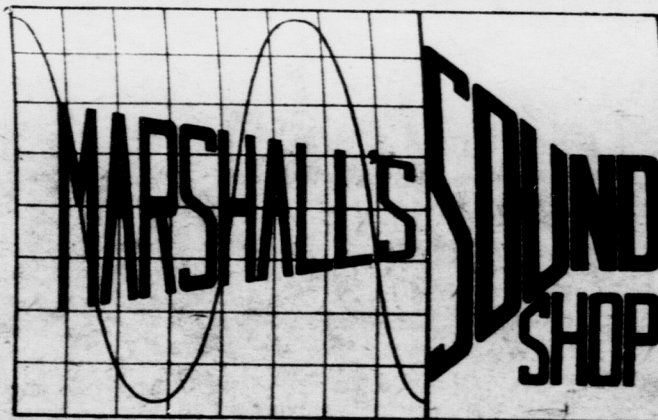
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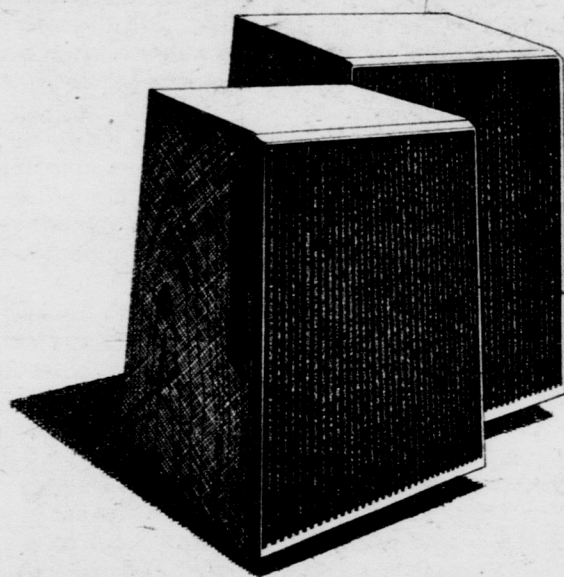


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Glitter, sadness, women, cards: quick looks at musicians offstage

By JACK BODNAR

Musicians are generally an aloof lot, mysterious beyond their flamboyant stage personalities. Of course, an awesome performance is desired more than a good show offstage away from the listeners' ears and vision. Musicians are stage people and, as such, they come off most curiously when forced to be themselves. And after all, musicians are only human.

For instance, Iggy Pop of the Stooges. When he appeared at the Brewery early winter term, he



Dr. Hook

Dennis, member of Dr. Hook and the Medicine Show, raises his hands to a Brewery crowd last fall. Dr. Hook is a clowning group whose backstage antics nearly supersede the group's actual show.

State News photo by Dave Olds

dazzled his followers with lewd remarks and the glitter of his flesh, hidden only by a black jock strap and high boots. He twisted and cursed his way through a set of Rolling Stone castaway songs and then retired to a sequined dressing room filled with swishing friends and blinded admirers.

As he sat panting in an overstuffed couch, a long-haired lovely on each arm from each sex, he reigned over a surly court of hangers-on and groupies which showered trinkets and kisses on his body.

A boy from Jersey who had caught Iggy's New Year's show in New York City presented Iggy with a tiny necklace causing the head Stoooge to bite his lower lip and squint wryly through eyelids hung heavy with gross scabs and damaged veins. The boy from Jersey kissed Iggy's outstretched hand.

Not quite in the same category but close to it was Teen Angel who appeared at the Alle-Ey. He was the original Teen Angel and has been doing the '50s thing since 1959. His remaining teeth were discolored and his black leather jacket showed the wear of too many winters out in the cold.

Onstage he did an Elvis set that would have made the Big E proud, but the rest of his '50s act was scary because this guy was too real. Backstage he talked of all the two-bit bars he had played at through the years and how he had managed to be kicked out of most of them. Then he would smile, saying, "But the 50s is back and I'm still here, doing it like always." And a tear

almost fell from his right eye.

Another comeback performer, Chubby Checker, was a bit easier to take. Chubby made it big around 1960 with the twist and the limbo, but when he wanted to change with the times, his fans wouldn't let him. Now in his early 30s, he is still playing kids games, only this time around it is to mature audiences with a few young people mixed in.

Onstage, Chubby is most professional, with an act that could sell in Las Vegas. His voice is impressive and so are his moves, and the man's looks still capture the women who scream at his twisting feet. However, backstage there is a different Chubby.

He is a shy person who has to be led to and from the stage by a battery of bouncers so as not to be accosted. And when he is by himself, he likes to stay that way, granting few interviews and sitting in a chair by himself. Chubby is a frightened man behind the spotlights.

Probably the coolest performer who has ever strolled into East Lansing is Les McCann, the jazz prince who played to a week of packed houses at the Stables fall term. Milking his stately organ with a flourish of flowing silk from his giant caftan, he wove a web of images that entranced the varied crowds that sat gaping in the club.

Offstage he would stand next to the bar and people would file past in an endless line to pay their sincerest respect to this musical magician. McCann would smile back and raise a huge ringed hand, weaving an even deeper spell.

(Continued on page 13)

Walter Carlos' Bach Again.



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Offstage talks

(Continued from page 12)

As each woman passed, he would say a sweet nothing into her ear and she would twitter back something daring. And McCann would smile, saying, "I love women, almost more than my music." The hand would raise again.

Muddy Waters also appeared at the Stables, and though his magic with the women was no match to McCann's, his spell on the crowd was no less effective. This old man of the blues had so much to say that he couldn't play enough songs in one night to fill both his appetite and that of the overflowing crowds.

Singing through a tiny space in the corner of his mouth, Waters would smoke a cigarette at the same time, while his ancient band of legends would close its eyes and play to his blues.

Offstage, Waters would play one game, casino, and always win. Asked why he never changed games, he replied slyly, "Why change? I win quite nicely with this game." He also plays the blues quite nicely. Why change?

Perhaps the most interesting, and undoubtedly the most comic group that ever stumbled into

Michigan, was Dr. Hook and his Medicine Show last fall at the Brewery. Eagle-flapping, whistling and yodeling their way through two bizarre sets, they somehow won the audience, who finally realized that the band wasn't sane, but who cares?

After the show, this reviewer met the two principals, Ray (Dr. Hook) and his favorite caddy Dennis, at the local Holiday Inn for a few questions and maybe some answers. The results were surprising, for despite its act, this band is simply a fine-time group that enjoys entertaining more than music. Actually, the group succeeds on both counts.

While we babbled on, until five in the morning when they had to catch a plane to L.A. to film a "Midnight Special," a suspicious lump would periodically move under the sheets of Dennis' bed. Dennis would give a poke and a gasping sigh would be heard.

The only identification obtained of the lump was a stray hand stamped with the Brewery insignia that drooping from the bed. I suggested that the lump might be the drummer, and despite the nail polish, Dennis said, "I'll go along with that if you do." Apparently the lump didn't mind.

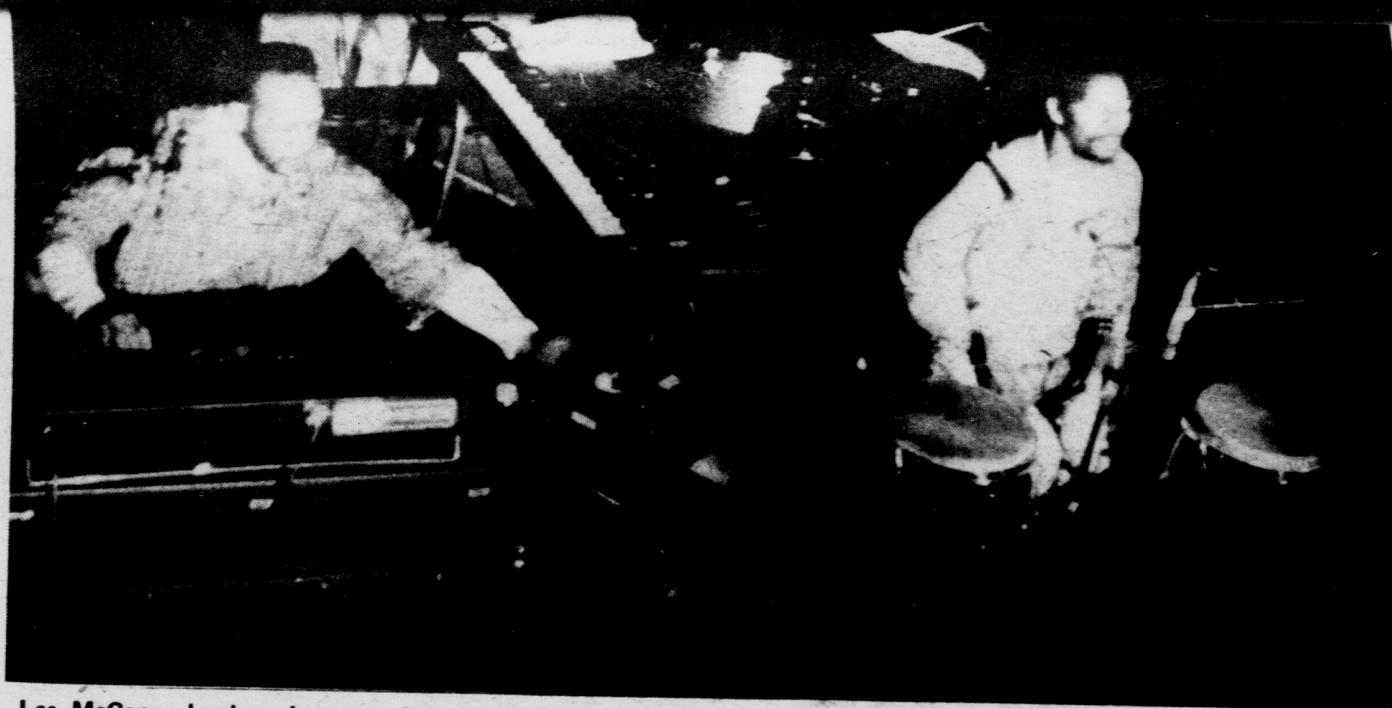
Skin flick class

TROY, N.Y. (AP) — Watching "skin flicks" for college credit, the dream of many an undergraduate may come true for certain students at Rensselaer Polytechnic Institute.

The school says it will offer a course called "Focus on the Flesh Film" this winter, and part of the course requirement is to attend a number of controversial films at local theaters.

According to instructor Wayne Losano, the course will delve into the moral, legal, cinematographic and social significance of the film genre. He stressed that the course was a serious academic undertaking.

"We should have no trouble getting the maximum number," he said, noting that eight of 12 class positions have been filled.



Les McCann, keyboard expert, joins with Buck Clark on excellent jazz at the Stables.

State News photo by Dave Olds





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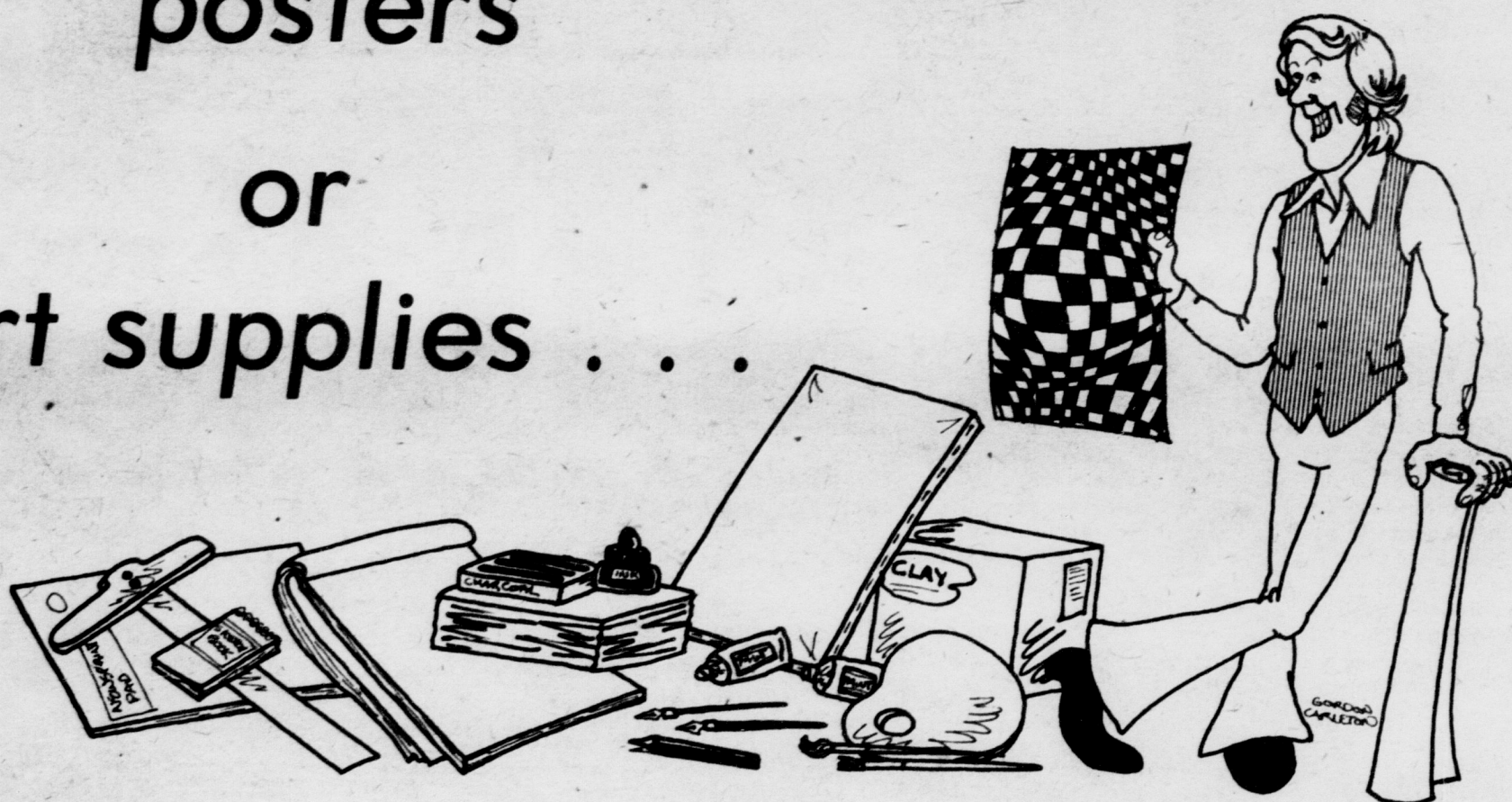
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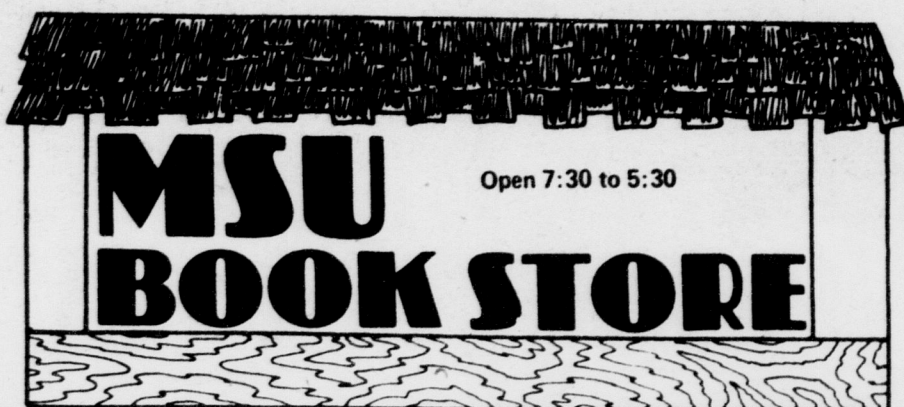


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All ears tune to European rock

By DAVE DiMARTINO
State News Reviewer

To most Americans, the European rock scene seems to be originating primarily from Great Britain. Since the time of Beatlemania in the mid-'60s, people have taken for granted that good rock music can only be a product of the English-speaking rock culture. Thus, a good portion of extremely interesting music has been ignored or lost altogether, simply because it finds its roots in another language.

It is partially understandable that critics might sluff off European music as mere imitation of the real thing when one examines the facts. By now, most everyone knows that in the early days the Beatles were quite successful in Hamburg, Germany. As a result of this good fortune, the group recorded several tunes, such as "I Wanna Hold Your Hand," in German. Likewise, the Beach Boys, enjoying great success in the Asian countries, recorded several hits in phonetically learned Japanese.

But now, a different phenomenon is taking place. European music is gradually being accepted as a valid music form by English-speaking audiences the world over.

How did it happen?

If you think back to days of top 40 radio, do you remember the hot number "Venus" by the Shocking Blue? How about "Ma Belle Amie," by the Tea Set? Both were products of Holland.

Most responsible for blowing the European scene wide open

would have to be Focus, with its heavy metal smash "Hocus Pocus" that glutted the airwaves a few months back. Here, another Dutch band, this time filled with extremely fine musicians, had concocted a tremendous rock tune that was more than a fluke. It was the start of the group's worldwide fame. It also was one of the single events that started curious heads turning towards the other European countries.

Just what was going down in Europe while we were all listening to the Grateful Dead?

A lot of strange music, that's what.

Germany is positively the leader in contemporary European music. Today an entire musical category has been newly dubbed "Kraut-rock." The focus here is on German bands whose albums have been released in the United States.

There are two record labels that merit attention — first, United Artists. UA has begun releasing the works of two of Germany's finest groups — Amon Duul II, and Can.

Both groups are centered around the cerebral, early-Pink-Floyd-type music that is easier to hear than it is to describe. Amon Duul II has released four albums in this country, with the very recent release, perhaps the group's

best, "Vive La Trance." It is high-energy music, filled with power and interspersed with electronic effects that are peculiarly disturbing. A glance at song titles reveals much; compare new titles "Apocalyptic Bore" and "PIG Man," to some of the older compositions, "Wolf City," "Green - Bubble Raincoated Man," and the classic, "Dehypnotized Toothpaste."

(Continued on page 19)



Magma, is so far out, the members invented their own language.

World audience grows for European rock

1973 great year for movies

By EDD RUDZATS

Every year at this time, film reviewers are asked to pick from all the films they've seen and compile a list of the ones that they thought were outstanding, unique or different. Depending on the reviewer, this list can vary from a dozen or so to only a small handful of films. But usually the average number seems to be 10, so not to buck the Establishment too much in this case, I've decided to list the 10 films that I thought were the best that 1973 had to offer.

Before I do, I should explain that this list is based on the films that have appeared in this area. It does not include anything that was released in 1973 but has yet to come to theaters in the Lansing / East Lansing area. Therefore, such critically praised films as "The Exorcist" or Francois Truffaut's "Day for Night" have not been put on the list, for they are still on their way here. But keep your eyes open for the following films due to be around shortly (we hope): "Don't Look Now" with Donald Sutherland and Julie Christie in a film that has been described as an exercise in Gothic sensitivity and the supernatural; "Mean Streets," a tale of New York's Little Italy by young American film maker Martin Scorsese; Truffaut's fond tribute to film and film makers called "Day for Night"; Sidney Lumet's super-cop drama "Serpico" with Al Pacino and, of course, the film that almost everyone will go see no matter what, "The Exorcist."

But that is what is ahead. Last year brought excellent films to the theaters. Unfortunately, some of them slipped quietly into town and just as quietly slipped out again, without gaining the public support they deserved.

So here, in alphabetical order, are my choices for the Ten Best Films of 1973:

"American Graffiti" — A fresh, enthusiastic look backward to the early 1960s when the "in things" were hanging out at the hamburger joint, drag racing and cruising the strip. Director George Lucas' second work, this film takes a group of four high school seniors and follows them through various hilarious and poignant escapades to eventually overcome the initial stereotypes and create individuals of full-bodied dimensions. This film was what the film industry called a "sleeper," for no one expected the overwhelming response it got.

"Bang the Drum Slowly" — A film that deals with honest emotions in human relationships far better than "Love Story" ever did. Comparison to that film is almost inevitable, for the basic plot deals with a similar situation in which a baseball pitcher befriends a south-paw catcher with a fatal illness. But the difference here is in the

proper tone it accords the responses evoked and the exceptional performances from two relative newcomers, Michael Moriarty and Robert De Niro, that rescue it from becoming schmalz.

"Cries and Whispers" — Ingmar Bergman's latest film, though released in early 1973 and almost forgotten as a 1973 film, is a master piece of film making from beginning to end. Exploring the female psyche through a sparse screenplay which brings four women together in one house by one's encroaching death, this film is a powerful, shattering work of art that contains some of the best acting ever to grace the screen. Brilliant and devastating, it is a film that is compelling in its emotional rawness.

"The Emigrants / The New Land" — Jan Troell's enormously beautiful and absorbing epic of 19th century Swedish farmers struggling to make their way to America and the hardships they experienced once they arrived. Though "The Emigrants" was released in 1972, attempting to separate it from "The New Land" is virtually impossible for both capsule the experience of conquering an alien countryside. Together they print the best picture of the evolution of our country yet to be found on film, and boast two low-keyed and impressive performances by Liv Ullman and Max Von Sydow.

"Last Tango in Paris" — All right, so it's rated X. But Bernardo Bertolucci's intensely hypnotic film deserves to be included in a list of the year's best films, for it is such a daring piece of film making, besides being one of the most mature, provocative films dealing with love and sexuality to come out in the 1970s. Explaining the inability to separate sensuality from emotional involvement, this film



Steve McQueen (left) as Papillon, and Dustin Hoffman as Louie Dega portray French prisoners in the biographical film "Papillon."

is a probing study of human emotions at their utmost and boasts what could prove to be Brando's finest performance.

"O Lucky Man" — A brilliant, caustic, colossal modern-day epic that is filled to the brim with original ideas and devilishly cynical sequences. In this story of a young Englishman's pursuit of success as he sees it, director Lindsay Anderson attacks

everything from the military to big business to medical science to even Eastern philosophy. The film contains a rousing Greek chorus score by Alan Price and superb performances by all concerned, especially Malcolm McDowell in the leading role. If ever the opportunity presents itself to

catch this terrific film, take it, for the film is truly exceptional in its complexity of ideas and in its manner of presentation. "Paper Moon" — Peter Bogdanovich's foray into nostalgia that emerges as a tremendously entertaining

(Continued on page 21)

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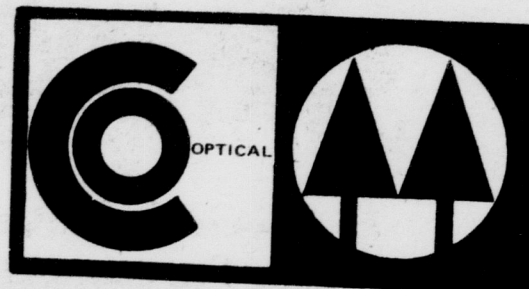


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World audience grows for European rock

(Continued from page 15)

The group is either calming down or becoming subliminally more accessible. Either way, it is total space music.

Can is the more bizarre of the two groups, relying on disquieting polyrhythms and a Japanese lead singer named Damo whose singing cannot be the least bit understood. There is only one American album at this point. It has a can of okra on the cover and is called "Ege Bamyasi". It is a total experience — a combination of James Brown, Pink Floyd, and the early Velvet Underground — a weird item.

Billingsgate Records is the second primary label releasing German music. A new and small label in Chicago, the company has consistently released excellent music that ranges in style from hard rock to total free-form space music. Their catalog, now consisting of only four albums, is still 100 per cent quality material. Look for an album by each of these groups: Lucifer's Friend, New, Frumpy and Scorpions. New and Lucifer's Friend, are outstanding.

Only scattered talents exist across the rest of Europe.

From Italy, Premiata Forneria Marconi is a group that has just recently had its first album released in this country on Manticore Records. "Photos of Ghosts" is its name, and it seems to be yet another talented synthesis of the style of music that King Crimson, Yew and Genesis have made popular in this country — very pleasant listening throughout.

We have already mentioned Focus from Holland. Group (and former group) members Thijs Van Leer, Jan Akkerman, and Cyril Havermans have all released fine solo albums on various American record labels.

Finally, we come to France, to perhaps the most bizarre group of all. The members are so bizarre, in fact, that they write and sing in a language that they have made up. The group is

called Magma, and the first American album has been released recently on A & M Records. It's a doozy.

To begin, the disc is titled in its own special language — Kobaian. Called "Mekanik Destruktiw Kommandoh," it is the absolute strangest of any of the albums previously mentioned. To go into details about the group would be pointless. Listening to this album is like taking a mandatory dose of culture shock. Interestingly enough, according to Creem, Nico of the "Velvet Underground" might be working with the group in the near future, which would seem to imply that something major is in the works.

Again, there is so much talent abounding in Europe that it is difficult to single out any particular group of musicians. The above artists have all released albums in America, and, therefore, their works are more easily attained by the curious record buyer.

You will never know what you have missed till you find yourself tapping your feet to the beat of "Deutch Nepal." Just keep both eyes open, with your back against the wall. There is scary music out there.

Plays take odor

NEW YORK (AP) — The ardent Noel Coward fan has a new way to commemorate Sir Noel — wear a perfume named in his honor. Stanley Hall, who is known in theatrical circles, has announced the introduction of three new fragrances, each named after a Noel Coward play, "Blithe Spirit," "Easy Virtue" and "Conversation Piece." The perfumes were created by PPL, a British fragrance supplier, and are available from Hall's shop.

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'Exorcist': will it possess that little devil, an Oscar?

By EDD RUDZATS
State News Reviewer

As April draws nearer, the race begins to see who will be nominated for those coveted little golden statues known as the Oscars. Who will win this year? Who will be nominated? It's really a little too early to be predicting the winner when the nominations aren't even out yet, but judging the way the Academy of Motion Picture Arts and Sciences works, the favorite this year looks to be William Friedkin's adaptation of William Peter Blatty's bestselling novel "The Exorcist."

After all, the necessary elements are all there. Lots of advance publicity is generating an overwhelming public interest, it has two big stars, Ellen Burstyn from "The Last Picture Show" and Max Von Sydow of Ingmar Bergman fame. Best of all, "The Exorcist" deals with demon possession, which should be its biggest selling point with the filmgoing audience.

And as we all know, the Academy Awards sometimes rewards big commercial pictures instead of more independent productions of foreign films.

But maybe the Academy Awards will be a surprise and my own personal favorites may be nominated — and even win. Ingmar Bergman's film "Cries and Whispers" is among the finest pieces of film making to come out this past year and is thoroughly deserving of recognition from the American public and motion picture industry. But since it is in Swedish, it will probably be nominated as best foreign language film and at least in that category it has a chance.

But the film that seems to be destined as the most neglected film of 1973 appears to be Lindsay Anderson's brilliant "O Lucky Man!" This terrific film will probably never make the nominations unless its distributor gains more confidence in its merits and releases it again with a different approach.

But since the nominations are not actually out, perhaps just a simple look at what films could be the contenders this year would be more appropriate.

Best Picture: "Cries and Whispers," "Last Tango in Paris," "O Lucky Man!," "The Exorcist," "American Graffiti," "Papillon," "Paper Moon," "The Sting," "Serpico," and "The New Land."

Best Actor: Marlon Brando, "Last Tango in Paris," Max Von Sydow, "The New Land"

and "The Exorcist," Steve McQueen and Dustin Hoffman, "Papillon," Al Pacino, "Serpico," James Caan, "Cinderella Liberty," and Jack Lemmon, "Save the Tiger."

Best Actress: Liv Ullman, Ingrid Thulin and Harriet Anderson, "Cries and Whispers," Katherine Hepburn, "A Delicate Balance," Maria Schneider, "Last Tango in Paris," Joanne Woodward,

"Summer Wishes, Winter Dreams," and Ellen Burstyn, "The Exorcist."

Best Director: William Friedkin, "The Exorcist," Bernardo Bertolucci, "Last Tango in Paris," Franklin Schaffner, "Papillon," Sidney Lumet, "Serpico," Ingmar Bergman, "Cries and Whispers," Jan Troell, "The New Land," George Lucas, "American Graffiti" and

Lindsay Anderson, "O Lucky Man!"

Glancing over the names of the actors and actresses in the running, the ones most deserving of the award are surely Marlon Brando for a great performance in "Last Tango in Paris." (though it's doubtful if the Academy will risk giving him another Oscar since he refused the one from last year) and the three

actresses in Bergman's film: a three-way split since each is equally excellent in that powerfully moving film.

As the time draws near, it'll be both exciting and frustrating to see who the academy actually nominates — exciting with those really deserving of praise and frustrating to see who the Academy picks for sheer box-office appeal alone.

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1973 great year for moviegoers

(Continued from page 18)

film. About a hustler and the little girl who joins him and ultimately proves better at the job of cheating old widows than he, it's an expertly done film, using black and white photography to effectively

capture the tone of the 1930s. Tatum O'Neal's performance alone is worth the price of admission, making it one of the better fun films of the year.

"Papillon" — Franklin J. Schafner's grimly intense exploration of one man's overpowering desire for

freedom. With Steve McQueen finally being given a chance to act again, this film will satisfy those craving man-sized adventure with a little substance to it, as it details the life of a man who eventually escaped from Devil's Island. Added points in the film's favor are Dustin Hoffman's superlative acting and the relentless approach Schafner takes to his subject.

"Sleeper" — Woody Allen's latest escapade is witty, original and definitely hilarious as our hero awakes in 2173 A.D. to find he has been frozen for 200 years because of a peptic ulcer, and that the world has now become an Orwellian society in which he ends up assassinating the leader. It's a howlingly funny romp through the future that leaves your sides aching from sheer enjoyment.

"State of Siege" — This controversial film is about rebels in Uruguay who kidnap a U.S. official because he has been training the secret police in torture tactics. Costa-Gavras's latest venture into the political thriller has less of a Hitchcockian feel than "Z,"

but does pose more questions, leaving the answers up to its audience. Appearing to stem directly from the headlines of a few months ago, it is exciting, dynamic film making that has more to offer than simple thrills.

American Film Theater was initiated this year, but since it is such an enterprising undertaking and most area residents are not given ample opportunity to view the films, none of last year's film theater productions were included in this list. Yet they deserve praise for both production values of the highest quality and for their assemblage of some of the best performers working in film today. The three films, "A Delicate Balance," "The Iceman Cometh" and "The Homecoming," all were exceptional and truly worthy of the special treatment they received. Hopefully, these films will be distributed later in order for everyone to revel in the superb performances by Robert Ryan, Paul Scofield, Katherine Hepburn, Paul Rogers and Vivien Merchant. Everyone always has a 10

worst list as well, but, to be perfectly honest, every film had something to redeem it. Admittedly some, like "Jonathan Livingston Seagull" and Liz Taylor's "Nightwatch" had less than others, but even these were still somewhat saved by something. No film is totally without redeemable qualities unless it's some witless wonder like "Battle of the Amazons" or "Creature with the Blue Hand."

As 1974 begins, there are a great deal of new films to look forward to. Yet to be released are such potential goldmines of entertainment as "The Great Gatsby" with Robert Redford and Mia Farrow, "The Little Prince" with music by Lerner and Loewe the team responsible for "My Fair Lady," Lucille Ball's characterization of that madcap "Mame" and a film called SPYS that reunites the M*A*S*H* team of Donald Sutherland and Elliot Gould. How long it will be before they arrive in the area is another matter, but all in all, it should prove as great a year for filmgoers in 1974 as 1973 was.



Yves Montand, star of State of Siege, a film by Costa Gavras, contemplates the state of Uruguay in the midst of revolution.

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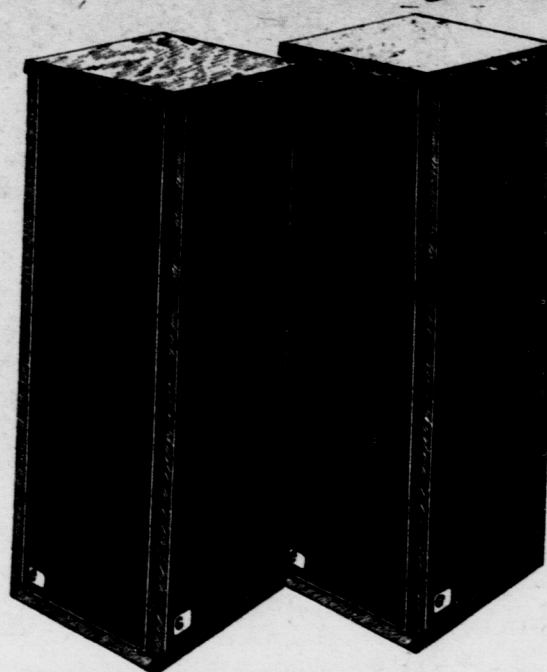
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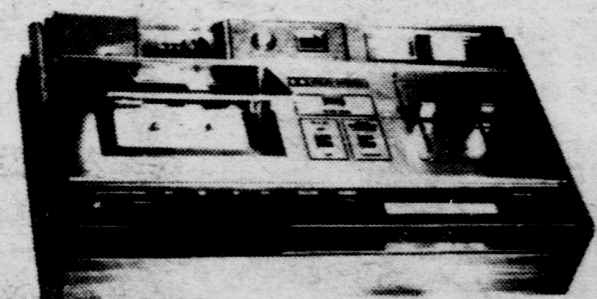
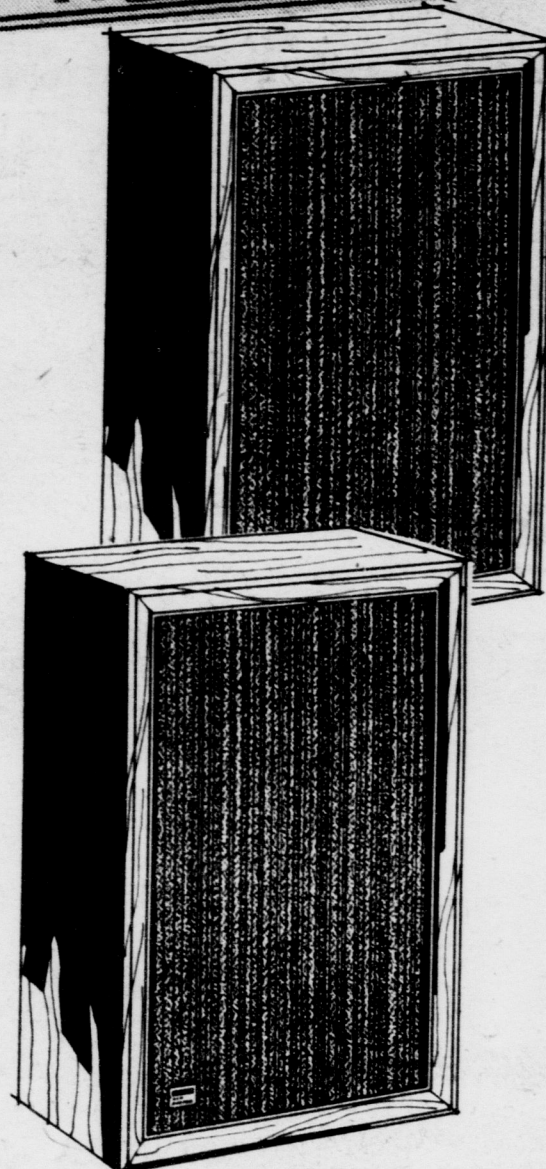
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Lack of oil will lower LP quality

Music marathon planned to get funds for orchestra

By EDWARD ZDROJEWSKI
State News Reviewer

Those who wish to help save the Detroit Symphony Orchestra will be able to do so by participating in a "musical marathon" which will take place on Detroit radio station WJR/760 on Feb. 10 and 11. The marathon will run for 21 hours, from 8 a.m. Sunday to 5 a.m. Monday.

The purpose of the marathon is to raise money for the Detroit Symphony Orchestra. All proceeds from the broadcast will be given to the orchestra. The broadcast will be hosted by WJR's Director of Fine Arts Karl Haas and will be sponsored by the Junior Women's Assn. for the Detroit Symphony Orchestra.

Listeners will be asked to call the station at (313) 875-2555 to pledge contributions to the orchestra, which are tax deductible. For specified amounts of money pledged, the listener may request that a piece of orchestral music be broadcast.

The amounts of the donations needed to make a request are: \$25 for overtures, instrumental operatic excerpts and compositions of short duration; \$50 for suites and related works; \$75 for choral works, tone poems and other descriptive compositions, and \$100 for symphonies and concertos.

There is no limit to the amount that any group or individual may pledge. If a listener wants to hear a piece of music but does not want to contribute the full amount needed to request it, he may use his lesser pledge to be credited toward the playing of that piece. For every \$5 contributed the listener will receive a coupon worth \$1 toward purchasing tickets to single performances of the Detroit Symphony Orchestra at Ford Auditorium and Meadow Brook Music Festival, Hillberry Classic Theatre, Bonselle Theater and the Music Hall. All contributors will receive a special brochure personally autographed by Haas, orchestra conductor Aldo Ceccato, and conductor-in-residence Paul Freeman. There will also be special premiums for certain donations that will be announced on the air.

The program will consist of the selections of music by donors. In addition, the names of all donors will be read on the air, regardless of the amount contributed. There will also be interviews with marathon guests.

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Three systems vie to win 4-channel music audience

By DAVE LANGE

Four - channel music reproduction systems have been around for a few years, yet they have managed to appeal only to the hard - core audio freaks. This was accomplished through technological confusion. Now we have three systems all claiming to be quadrasonic. To tell the truth, no one knows when the real quadrasonic system will stand up.

The first, cheapest and simplest is called Dyna - quad, Phase power, derived or phony four channel. This system was probably discovered when someone accidentally reversed the speaker wires on his extension speakers. Taking the back speakers and wiring them in reverse (positive to negative) puts these speakers out of phase with the front. The result is a slight delay in the back speakers creating a concert hall effect. No special records are required, just add two speakers. You can buy magic boxes, for about \$10, that perform the wire reversing function and throw in a level control for the rear speakers. Better check out the specifications on your set before buying or ask a salesman - most of them in this town are fairly honest.

Electro Voice and Columbia Records are largely responsible for the development of the SQ quadrasonic system. They found a way to encode four signals on the same sources that previously handled only two signals for stereo. We can have four - channel SQ FM radio stations, four - channel SQ records and tapes. This system has drawbacks in signal separation. It is hard to distinguish four separate signals.

The SQ system was the first on the market and looked like an instant success. Columbia records rush - released some of its many top selling albums remixed into SQ quadrasonic sound. A simple and inexpensive system to convert your traditional stereo was marketed. Manufacturers bought rights to produce amplifiers with SQ decoders built in.

The SQ conversion kits are still quite popular. It's rather simple to convert your stereo if you have a component system with a tape monitor in it. Just add an SQ decoder, another amplifier and two rear speakers. The rear amplifier and speakers do not have to be as good as your front system and you can use your old tuner and turntable. Stereo records will take on sounds you never believed were there and you can play any SQ quadrasonic records.

The main reason for poor signal separation was record pressing technology. It was the real job to make two separate signals on one groove for stereo and to make a needle that could play them. Putting four separate signals on one groove was finally accomplished by RCA and a Shabata needle was developed that could track both horizontally and vertically. This opened up

another four - channel system known as discrete or CD - 4.

You can convert stereo to CD - 4, but it costs more than SQ conversion. All you need is another amplifier, two rear speakers, a special decoder called a disc demodulator and a new cartridge with a Shabata needle. You might need a new turntable, since only certain tables have proper insulation

on the tone arm wires to insure adequate separation of the four signals.

Broadcasting in discrete quadrasonic looks impossible now, since a discrete system would mess up stereo and mono FM reception. The SQ system can be used for FM broadcasting without interfering with stereo or mono reception.

In the next few years the recording industry will probably decide which system (CD - 4 or SQ) will prevail. SQ systems are improving and may beat the CD - 4 system soon. SQ, since it is adaptable to FM broadcasting, looks like a winner if it can be improved. Meanwhile all the confusion and hassle almost makes you want to settle for good old reliable stereo.

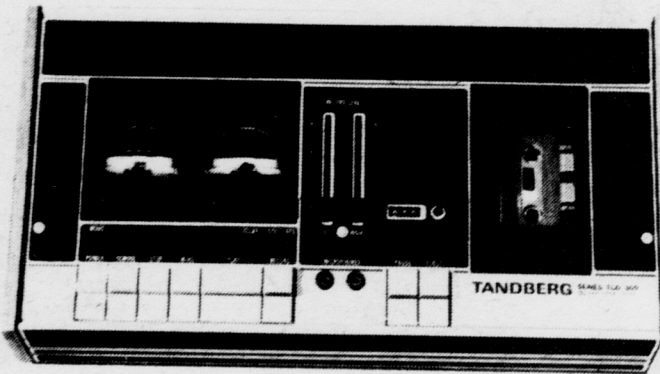
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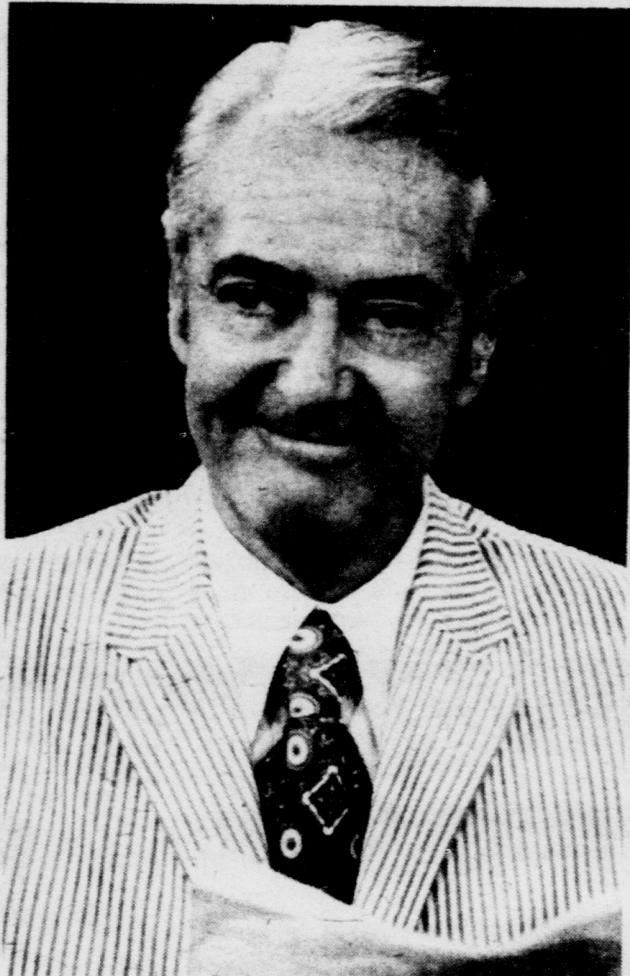
Movies fail, Watergate thrives in best, worst of 1973 TV season

By KATHY ESSELMAN
State News Reviewer

This is the best of times and the worst of times.

1973 brought us Watergate, "Love Thy Neighbor," major news coverage, two phenomenal hits in "The Waltons" and "Kung Fu" and a shower of third-rate sitcoms.

Movies and made-for-TV movies faltered in



Commentator Howard K. Smith co-anchors the ABC evening news with Harry Reasoner week nights at 7 p.m.

the ratings for the first time. The Screen Writers Guild strike crippled the fall season by holding up production and making hurried production the rule. It struck especially hard at the big studios, like Universal, which is responsible for a number of series, like all eight segments of the Tuesday and Sunday mystery movies.

CBS, predictably, began and ended the year in first position, leading NBC and ABC in the Nielsen ratings. This fall, ABC moved into second place, in spite of NBC's efforts to arbitrarily change the starting date of the season to Oct. 1, long after the Sept. 11 starting date, which was agreed upon by all three networks.

The popular favorite among first-run series was unquestionably the Watergate hearings. It rescued TV from the summer doldrums, saved the soap opera producers afflicted by the writers' strike from using scabs and deserves an Emmy as the best dramatic series of the summer of 1973.

The news departments, downtrodden and beleaguered since they had the temerity to cover the 1968 conventions, made a spectacular comeback. The first half of 1973, the President and the administration had the upper hand. The Corporation for Public Broadcasting restricted news and public affairs on the Public Broadcasting System Network news departments were accused of bias, and their function as newsmen limited through the FCC's Fairness Doctrine.

The Fairness Doctrine, if one works hard, can be interpreted to mean that nothing critical can be said without balancing it with something nice. This is an extreme, if not impossible, goal. In reporting, it is probably not even desirable. Carried to its illogical extreme, no obituaries could appear without a birth announcement.

Under the dubious administration of Clay T. Whitehead, the Corporation for Public Broadcasting withdrew funding from most black news and public affairs programs. Sandor Vanocur was fired, presumably because his salary was too high? News programs and documentaries were proclaimed inappropriate fare. Even "Zoom" and William S. Buckley became endangered species. "Zoom" hurt "Lassie's" ratings and Buckley had opposed Nixon's re-election.

In the salubrious climate of Watergate, news

and public affairs programs flourished. CPB's attempted rape of PBS programming was thwarted. PBS defied the President's preference and ran the entire Watergate hearings. PBS may resume coverage. Attempts to restrict the networks from taking an editorial stance in documentaries were blocked, for the moment.

CBS news took a critical look at commercials last summer. All three networks provided roundups and in-depth news specials to help viewers sort out the remarkable happenings of summer-fall 1973. As the old Chinese curse goes, "May you live in interesting times."

CBS's "60 Minutes" strengthened its reputation for tough, critical reporting with Mike Wallace and Morley Safer at the helm. ABC news, formerly a subsidiary of ABC sports, demonstrated a hitherto unsuspected zest for reporting. They dug out Vice President Agnew's resignation and Gerald Ford's nomination. Under anchormen Howard K. Smith and Harry Reasoner, the evening news became a three-way race at last.

Entertainment programs fared poorly in the wake of Watergate. Summer and fall premiers of 1973 sank without a bubble, with the notable exceptions of "Kojak" and "Police Story."

The top 10 dramatic programs and the top 10 sitcoms for 1973, and those premiered through January 1974, listed in alphabetical order, are as follows: Dramatic Programs (i.e. cops and cowboys)

1. "Alias Smith and Jones"
2. "Columbo"
3. "Dan August"
4. "Gunsmoke"
5. "Hawaii Five-O"
6. "Ironside"
7. "Kojak"
8. "Kung Fu"
9. "Streets of San Francisco"
10. "The Waltons"

Some inhabitants of this top 10 may require some explanation. "Alias" was not canceled until the end of January 1973. Created by Roy Huggins the father of Maverick, it was wicked, witty and determinedly nonviolent. A fellow could get hurt. If you shot at other people they might shoot back at you. As Maverick said, "He

(Continued on page 28)

Tony Randall, left, is Felix Unger and Jack Klugman is Oscar Madison, on ABC's hilarious "The Odd Couple."



Movies falter, Watergate flourishes in best, worst of 1973 TV season

(Continued from page 27)

who fights and runs away, lives to run another day."

"Alias" used the potential offered by the series format more fully than any other series in recent years. It was rewarded for this farsighted use of the medium by low ratings and pernicious cancellation.

"Dan August" was a series made before its time. When CBS dusted it off for reruns last summer it shot to the top 10 of the Nielsen ratings. It was a good, intelligent series with solid writing and directing. Burt Reynolds turned in a fascinating, rounded characterization of this small-town chief of detectives.

"Columbo" and "Ironside," deserve this berth, not only for their dramatic merits, but also for their adventurous developments in the technical use of the medium. Split-screen, and superimposition have been used to good advantage in these programs.

"Gunsmoke," "Kung Fu" and "The Waltons" have already been discussed in earlier reviews. "Hawaii Five-O" and "Kojak" maintain CBS's reputation for high-quality cop shows. "Streets" did ambitious dramatic experiments in the 1972-73 season and started out this season at the same level, but has recently fallen in quality. Sitcoms thrived in the absurd atmosphere of Watergate. Everyone needed a laugh.

1. "All in the Family"
2. "The Bob Newhart Show"
3. "Happy Days"
4. "Love, American Style"

5. "The Mary Tyler Moore Show"
6. "M*A*S*H"
7. "Maude"
8. "The Odd Couple"
9. "Roll Out!"
10. "Sanford and Son"

No surprises here, except "Happy Days," which is a lot funnier than "Ozzie and Harriet" ever was. Now we know what David and Ricky did when they went out.

"Love, American Style" provided a stage for young performers and a proving ground for young writers and directors. Some of the wackiest comedy in 30 years appeared on this program. Mack Sennett, creator of the Keystone Kops, would have envied the free-wheeling style of this manic comedy.

The Yorkin-Lear Tandem Productions hog this top 10, as they dominate the Nielsens. "All in the Family," "Maude" and "Sanford and Son" deserve their ratings. "The Mary Tyler Moore Show" and its brother show "The Bob Newhart Show" still provide sophisticated, intelligent humor.

Laurence Marks and Larry Gelbart purveyed their unique, antic insanity on two series, "M*A*S*H" and the ill-fated "Roll Out!" That show and its lead-in "Calucci's Dept.," fell victim to CBS's heavy concentration of rural viewers. Neither deserved early cancellation—at least not with the "Brady Bunch" and the "Partridge Family" still on the air.

"The Odd Couple" still maintains its position as one of the cleverest sitcoms on the air. As usual, NBC has a lone entry in each category. Not

only does NBC trail in the ratings, but it seems determined to keep the quality of its programming at a level which will neither astonish, uplift nor amuse the viewer.

ABC maintained its pre-eminence in sports coverage with CBS attempting competition. Roone Arledge's empire at ABC gave it Monday

night in the Nielsens, through NFL football, while "ABC Wide World of Sports" provided amusement for all of the trivial sports nuts.

This was the year that was—not a very good year—but marked by some innovative approaches to programming. ABC's late night rock shows, specials and movies offers a

whole new approach to Johnny Carson's personal time slot. ABC's afternoon children's specials were unique, marvelous and very special. Game shows moved ahead of soaps in the daytime derby. The venerable "Secret Storm" was just canceled, to be replaced by a game show. Otherwise, at the networks it was business as usual in 1973.

Solzhenitsyn praised

MOSCOW — Roy A. Medvedev, the dissident historian who gained fame in the west for his unofficial history of Stalinism, issued Wednesday a massive, well-documented essay praising and defending Aleksandr I. Solzhenitsyn's latest book as being "mercilessly truthfull" and for providing more insight into Russian prison life than Dostoyevsky's writings.

"In this respect, it seems to me that nothing in Russian or world literature can compare with Solzhenitsyn's book," Medvedev declared, in an essay circulated to Western newsmen tonight.

His carefully balanced 7,000-word statement, the first serious scholarly review of "The Gulag Archipelago, 1918-1956," since its publication in the West in late December, found minor fault with some of Solzhenitsyn's facts and differed with certain "evaluations and conclusions" in the book.

But he offered point-by-point rebuttal of official Soviet press denunciations of the

controversial book to show them inaccurate, inconsistent or unfair and charged the controlled Soviet press in some cases with "deliberate and malicious distortions" of what Solzhenitsyn had written.

As a Marxist, Medvedev asserted that Marxism needed honest adversaries such as Solzhenitsyn more than some of the official champions and senior Writers' Union official who have scathingly attacked the author lately.

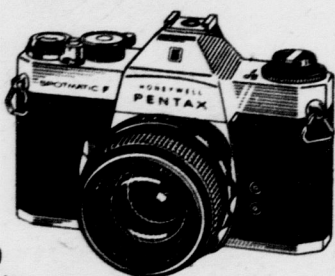
Although he took issue with Solzhenitsyn's suggestion that terrorist tactics and abuses of power had been built into the Soviet system from Lenin onward and were not primarily facets of Stalinism, Medvedev not only defended the author's right to be heard in the Soviet Union but praised him for having "justly called on the Soviet people, and particularly the young people, not to promote lies and not to cooperate with lies" about the past.

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Drug gear sales reported on rise

By MIKE LaNOUE
State News Reviewer

The advertisement and sale of drug-related paraphernalia, especially used in the consumption of cannabis sativa and hashish, are blatant in this community and apparently are a successful business venture.

The fact that cigaret papers can be purchased at nearly any drug or grocery store, not to mention head shops, is indicative that many people are rolling their own and they can't all be rolling tobacco.

Imagine a person smoking tobacco out of bong or a water pipe. The carburetor action of these pipes is simply not suited to the harsh tars and nicotine that are exuded through the consumption of tobacco.

Obviously, bongs, water pipes, carburetor pipes, roach clips, concert kits, screens,

much as \$3 for a set of roach clip earrings — a fashionable and practical item in a pinch.

Most roach clips have practical purposes besides holding the butt of a joint. Key chains, alligator clips for electrical work, pens and pencils, and a lot of other small items can suffice as roach clips.

Roach clips can be justified commercially if they have some other use than simply holding a joint butt.

Carburetor pipes, called that because of the injection effect they have on smoke inhalation, are becoming increasingly popular among the dope smoking public.

Carburetor pipes come in all sizes, shapes and colors and are excellent straw flower holders or mantle decorations.

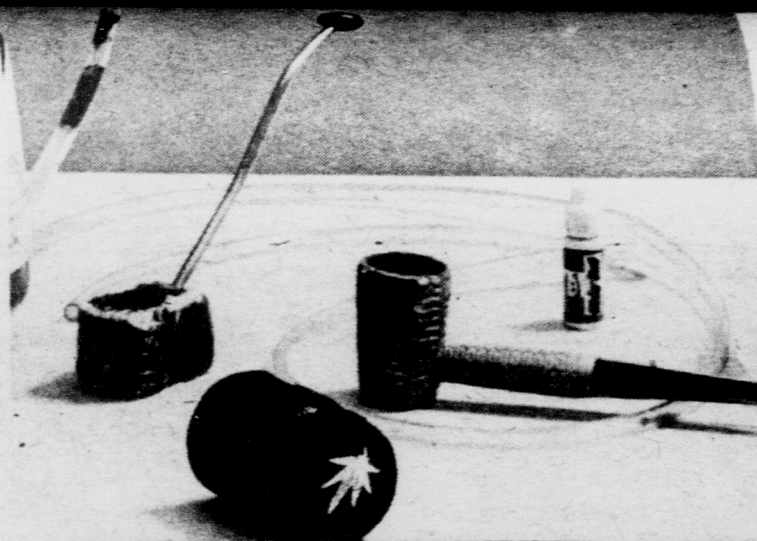
Smoking of marijuana or hashish is very popular at concerts and due to popular demand the smoking public now can purchase what is called a concert kit.

A concert kit includes a small hashish pipe, a seal lock plastic bag to keep grass in, a roach clip, and some even have coke spoons for the consumption of cocaine all for about \$2.50.

The purchase of these items is not illegal. However, the usage of marijuana and hashish (without which head shops and pipe stores would be nonexistent) is illegal.

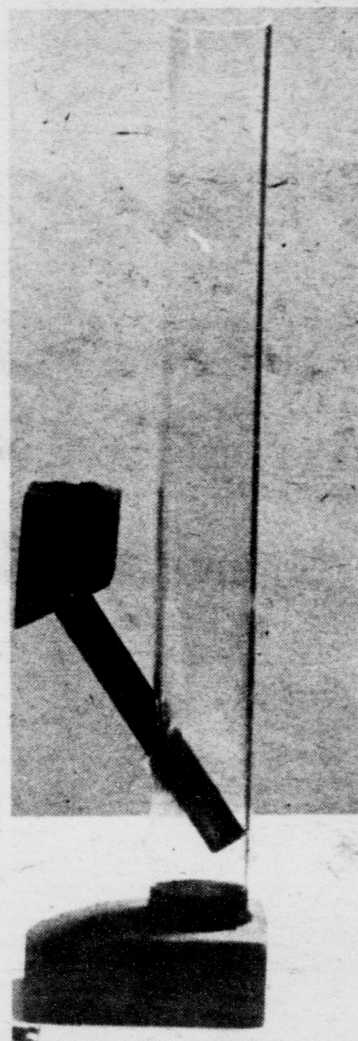
Rep. Perry Bullard, D - Ann Arbor, apparently recognizing the absurdity of all this, is now sponsoring legislation for the de-criminalization of marijuana usage.

Perhaps some of these people profiting from the consumption of drug paraphernalia will support legislation to legitimize their livelihood.



Consumption of marijuana and hashish has become more blatant in recent years, which has allowed for the commercial sales of pipes and papers — commonly considered as drug paraphernalia — in local stores.

State News photo
by Dale Atkins



Bong

Dinky Doo, cigaret papers and light spectrum pipes are all used for smoking marijuana and hashish.

In local shops one can purchase any of the above mentioned items. A good bong goes for about \$15 but a lesser expensive one can be purchased for about \$5, and it still does the trick. Of course, the cheaper pipe won't last as long as the more expensive pipe.

Roach clips are a hot item. One can get clipped for as

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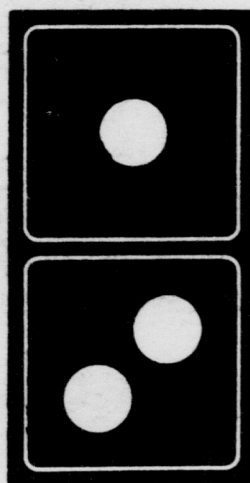
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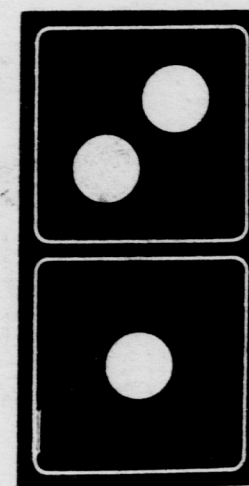


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hallowed ground with the same free spirit of my lost love: that is my challenge.

The pain and anger I encumber are the motivating forces pushing me out into the arena where I must win. Hopes, seven or eight of them, are the planes I will pilot to the light and love which are now mine for the asking.



**State News Photos
By Dale Atkins**

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