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Highway Hassle Sparks Urban Transit Debate

By Scott Custin

Local governments in the DC Metropolitan area are being forced to confront the problem of the private automobile in the modern city.

The Environmental Protection Agency's transportation controls announced last Tuesday directly address the dilemma of commuters shying away from mass transit.

With increased emphasis on the energy crisis, however, most citizens seem resigned to some change in the way they get to and from work.

What the DC Council and ultimately the suburban jurisdictions will next have to face is the complicated issue of automobile use for shopping and pleasure drives.

The south leg freeway issue is formally up for action and could be dealt with as an isolated item, but members of the DC Council seem prepared to tackle the much broader and more difficult issues involved in a proposed freeway system which would permeate the District.

The DC Department of Highways and Traffic is presenting the six-part, \$1 billion freeway package which received council approval in both 1968 and 1970 — as both a means of dealing with commuter traffic and as an approach to general congestion in the downtown area.

The south leg is probably the easiest of the six highway proposals to justify in light of reduced commute traffic.

The south leg's mile-and-a-half of tunnel and depressed roadway is put forth as a replacement for Independence Avenue in the vicinity of the Lincoln Memorial.

The freeway design also provides for converting the entire road to a tunnel.

In the immediate future a massive air cleaning system would be required to cope with auto exhausts if the entire roadway were underground. But once emission controls begin to take effect in 1976, the planners say, this problem will be overcome and the exposed sections of the freeway can be covered over.

The planners argue that the project would effectively submerge a present roadway, thus improving the character of the parkland through which the road would run.

They also claim the road would be more than just another commuter lane into the District, noting that over two-thirds of the traffic on Independence Avenue comes outside the rush hours.

At the same time the south leg is basically inessential to the main inner leg project, which anticipates a major freeway along the path of the Whitehurst Freeway, K Street and New York Avenue. This part of the package could be sacrificed to appease highway foes while still keeping alive the basic south leg plan.

The south leg popped out of the administrative pipeline at a politically inopportune time, since it provides an easy issue for potential candidates gearing up for next year's elections for mayor and city council.

At a press conference Monday such traditional highway foes as Sammie Abbott, R. H. Book and Julius Hobson were joined by three former members of the DC Council, John Hechinger, Stanley Anderson and Polly Shackleton. All had voted to approve the freeway plans at a time when Congress was holding the Metro subway system hostage until construction on the roads began.

Judicial rulings that procedural compliance with the National Environmental Policy Act and federal highway laws would still be required unless a specific Congressional waiver were granted held up the freeways while Metro construction got underway.

The Department of Highways & Traffic is now going through the slow process of studies and hearings, readying each section of the plan for approval. Although the appearance of the south leg plan on the DC Council agenda apparently came as a surprise to traditional freeway foes, the council's transportation committee has had the Highway Department's final report in hand since July and has been studying the matter since then.

None of the other five projects has started the lengthy process of draft report, public hearings, final report, council approval, and submission to the federal government for funding. But a draft statement on one of them — the Potomac River Freeway — is expected to be ready for public comment early next year, and the others could follow at relatively short intervals.

The council cannot postpone action indefinitely since the problem will not go away.

Another round of public hearings on this specific project has been requested by freeway opponents, but some council members apparently question whether yet another rehash of the pros and cons of freeways would accomplish much.

A referendum is also out of the question, since the current DC elections law does not provide for such a sampling of public sentiment.

Foster + Kleiser

WORLD'S HIGHEST STANDARD OF LIVING

There's no way like the American Way

A proposal put forward recently to ban all vehicles but buses, cabs and, during non-peak hours, delivery trucks from certain major downtown roads — rather than simply setting aside express lanes during rush hour — was dismissed almost as soon as it was made public.

The highway planners, after all, don't set policy; they merely implement what others have decided. They could just as easily develop ways to keep cars out of the city as they have planned means for getting them into the area.

The problem facing the DC Council is that Washington is currently on the receiving end of a massive traffic flow.

Thus the city is forced to tackle traffic problems while the suburbs shun their responsibility as the source of the daily commuter influx.

This problem is currently being highlighted by a looming financial crisis for the Metro subway system, brought about by Alexandria's unwillingness to share in the deficit anticipated in the operation of the Metrorail system, a move which jeopardizes federal funding.

The DC Government cannot force other local jurisdictions to cooperate, especially when major sacrifices of the "suburban way of life" are involved.

What the DC Council will look for in the next few months is a means to convince those jurisdictions that it is in their own best long-term interests to cooperate in developing new approaches to the problem of the automobile, rather than waiting for the federal government to step in again and impose solutions.

But the DC Council does seem prepared to tackle the much larger issue of transportation in the capital region. At the same time, however, they don't want to take a unilateral action which would put downtown Washington at an economic disadvantage with major suburban business districts which are not as congested but have the same basic problems as the central business district.

Metro planners, for example, currently spend most of their time worrying about getting people in and out of the city quickly during rush hour. There is little talk of making it more convenient to go shopping by bus in the suburbs.

As part of the Environmental Protection Agency's vehicle emission control plan, additional express bus lanes will web out of the District, terminating near the Beltway. But suggestion for bus service along the Beltway — which would make it possible for riders to get from Maryland to Virginia without going through the District — have fallen on deaf ears.

The EPA's parking tax will apply to commuters who park more than six hours in some centers. However, no one has proposed requiring shoppers to pay to park in those massive lots, although any shopper who drives to downtown Washington will find a dearth of free parking spaces. (Merchants are attempting to overcome this handicap through "park and shop" plans.)

Thus Washington's city government is reluctant to adopt plans to drastically curtail auto traffic within the core city.

Because of the Day of Thanks, we are printing a day earlier than usual, and four pages shorter. Thanks.

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Letters.....

A Post Printer's Complaint

Dear Rag,

In an otherwise responsibly written article, Scott Custin allowed himself to be misled. At the Washington Post there is no need to "slow down." Management itself is so inefficient, inept and short-sighted that, if one merely follows their instructions, the whole composing room will grind to a halt.

That is not because I, and others like me, know from experience that to follow the prescribed managerial instructions will be frustrating. So, we use our heads and do it right anyway.

At times like the present, however, there comes a feeling of non-cooperation, and when you are constantly told you are superfluous and unnecessary, you do not find it difficult to let them have their own way. Hence the place "slow down."

Thank you— Leonard G. Relton

Anti-Highrise Struggle

Dear Rag and Friends:

The people of the Dupont Circle community who are working to prevent highrise redevelopment on the Salvation Army property at Corcoran and 19th Streets thank you for your coverage of this important community action. Vital to the success of our efforts on Corcoran and other nearby streets is the approval of rezoning proposed for threatened parts of the neighborhood by the Zoning Commission. To achieve this, we and the Commission need local and city-wide support for the proposal. We urge everyone who supports us to attend the public hearing on November 28 in Room 500 of the District Building. It will begin at 10:00 a.m. and will probably last all day. Come and be heard! For those who can't attend, we urge you to write letters to the Zoning Commission,

District Building, 14th & E St. N.W. Tell them why you feel new high-rises should be restricted in this community. Refer to Case Number 73-25.

See you on the 28th!

Paul Crumrine
North Dupont Community Ass'n.

Recycling Effort at Lorton

Dear Friend,

Peace be unto you! Yesterday, I received vol. 2, no. 6 of the Rag, I did not order it, and this is the first issue I received. I enjoyed the paper a lot as I am in "the hole" and don't have money to subscribe to literature.

I would appreciate it greatly if you provide more papers for me free. I am a federal prisoner, and don't have any way to get money to pay you.

I did see in this paper an ad by you for scrap paper that you re-cycle. This I can gladly send you in sealed letter: 3 or 4 envelopes a week. And I will take pleasure in giving you the government's paper to be recycled into something useful.

Take care and stay strong!
Edward Marin Sanchez

Gay Counselors are Sorry

Rag People,

We want to apologize to the gay brother who wrote in the issue before last of his frustration in trying to reach us. Having lost a large number of our original members, we are going through a period of re-doubling and re-training. During this time, we are doing no counseling.

To the brother who wrote and to any

others who tried to reach us, we are sincerely sorry. As soon as we are ready to counsel again we will publish a new number and time schedule for reaching us.

Please keep the faith,
Gay Men's Counseling Collective

framework set in her mind of what these ought to be. The paradoxical problem of the critic, especially the critic of experimental work, is to leave as many personal conceptions and expectations at the door as possible, and then respond personally and freely to what is presented.

What bothers me most about Frances' view is the last sentence summing up that "drama rests entirely...on understanding, and understanding not of the viscera but of the mind." The "entirely" we can excuse as a visceral over-reaction to our play, since it is clearly impossible for anyone to create anything in art "entirely" with the mind. However, visceral our play may seem, a lot of mind control went into the writing and acting of it; without that contribution of the mind, it would be as worthless as Frances' formula for drama made from nothing but the mind. The phrase "kill the mind and open the senses" that she latches onto is not our all-inclusive formula for the theater; it's an acting exercise antidote to our mind-saturated, sense-less theater tradition.

Even the idea that art should be, say, "primarily" intellectual suggests to me the worst in art today: sophisticated, unfriendly version for dilettantes sheltered from the gut realities of the day. For me the basic problem of art, including the art of living, is to create something that comes from the whole person and reverberates with the simple truths that still underlie our sophisticated lives. It's the problem of being simple without being simplistic— David Riley

A Bitch at a Bad Review

Dear Rag,

That Frances Lang didn't like our play *Pillars of the Mind*, doesn't bother me much. It really doesn't. The idea of the play is not to please everybody, or even anybody, but to arouse a strong emotional response of some kind, any kind: to make the theater experience something that affects you, makes you a different person when you go out than when you came in.

In that sense we succeeded with Frances, as with many others. Only by touching some important part of her could we have touched off such an angry reaction. In responding to our play, she presents her ideas of art (and life) and thus has in fact "reached out and touched" us with a bit of herself, which she criticizes as the puerile purpose of our play.

Still, her point about the play being oversimplified is well-taken. But she is so obsessed with it and so intent on persuading us of her view of theater that she must have approached the play with a pretty limited

NOW 150! Places Rags are at

Capitol Hill — Martin L. King Jr. Library, Artifactory, Metropole, Hawk & Dove, Whitby's Nickleodeon, Emporium, Narragansett Leathers, Zero's House of Africa, Sesame Seed, The Tub, Mr Henry's, Eastern Market, Liferaft, Jimmy's, Plantasia, Southwest Cinema

College Campuses — Georgetown University, George Washington University, American University, Catholic University, Howard University, Johns Hopkins in Washington, Federal City College, Gallaudet College, Northern Virginia Community College, George Mason University, University of Maryland, Washington Technical Institute, Antioch College, Bowie State College

Columbia Road — Home Rule Natural Foods, All Soul's Church, Tippy's Taco House, RAP, Cafeteria, A&B Liquor, Al & Millie's, Calvert Cafe, Adams Morgan Organization, General Store, Mama's Deli, Antioch Law School, Columbia Laundromat

Dupont Circle — Armand's, Bread and Roses Record Coop, Brookings Institution, Community Bookshop, Earthworks, Childe Harold, Food for Thought, Sign of Jonah, Crystal City, Hartnett Hall, Quaker House, Institute for Policy Studies, Linda's Cafeteria, Fat Ais, Trio, Janus Theater, Ben Bow, Fairfax Carryout, Rogue & Jar, Stone Soup, Schwartz's Drugstore, Kramer Books, The Upstairs Place

Georgetown — Canal Square Bookstore, Biograph Theater, Cerberus Theater, Circle Theater, YES!, Phoenixia, Sugars, Free Clinic, WGTB-GM, Amazing Grace Church, Nature's Pantry, Up Against the Wall, Black Olive, Red Balloon, Plaza Pizza, American Hand, Viscount Records, Chelsea Court Craftsman, 7-11, Georgetown Public Library, Ms. Murphy's Laundromat

Mt. Pleasant — Sambo's Market, Heller Bakery, Little Giant Restaurant, Raven Grill, Pan American Laundry, Mt. Pleasant Market, Monks Chicken Shack, Centro Catolico Hispano, Florence Crittenton, Irving Liquors, Norge Laundromat, Mt. Pleasant Library

Rockville — The Project, Passage/Crisis Center, Rockville Youth Services

Takoma Park, Md. — Tropicana Restaurant, House of Musical Tradition, Kinetic Artistry, Maggie's Farm, Mama Mia's Pizza, Pan American Market, Park Pharmacy, DC Public Library, Mike's Market

Tenley-Friendship-Cleveland — Second Story Bookstore, Clover Market, Outer Circle, Sunshine Health Food Center

Virginia — Arlington Youth Services, Truckers Stop, Northern Virginia Community College, Bookstop, Yorktown High School, Woodlawn High School, Giant Music (Fairfax & Falls Church), George Mason University, University Bookshop, Serendipity Bookstore, Central Arlington Public Library

College Park, Md. — Beautiful Day, GLUT, Varsity Grill, Joint Possession, Companion Bakery, Hungry Herman, Today's People's Bookstore, Berwyn Cafe, Ice Cream Laboratory, Ice Cream Shop, Sixth Sense

Georgia Avenue — Amiri's Bazaar Gift Shop, Amvets Thrift Store, Eatmore's Carry Out, Head Doctor's Head Shop, Now Sound Record Shop, Pep Boys, Record Rack Stores, Self-Service Laundromat, Sound Music Record Shop, Walter Reed Hospital

vending machines — 14th & F NW (National Press Building), Connecticut & K NW (across from Farragut Square)

Daily Rag Phone Taps

Drugs

Community Addiction Treatment Center 629-5438
Drug Analysis 965-5476
RAP, Inc. 667-3500

Hispano

Andromeda, Centro de Salud Mental 347-1576
AYUDA 387-4848
Centro Catolico Hispano 667-4848
Centro de la Juventud Latina America 232-0391
Centro Hispano de Desarrollo Educativo 462-8848

Learning

Education Liberation Front (ELF) Bus 387-5100
Georgetown U Free U 625-4801
High School Student Info Center 338-6316
High School Project 965-4880
National Student Association 265-9890
New University Washington Area Free School 234-8346
Clearinghouse Washington Area Free University 783-6088
& Tin Horn 387-5437

Working

Amazing Grace Job Coop 338-3114
Job Coop 265-7850
Vocations for Social Change 686-2391

Media

Daily Rag 462-8172
Columbian 483-1200
DC Gazette 543-5850
Gay Blade 966-1779
Insurgent Printing 783-6532

Newsreel

New Thing Art and Architecture Center 332-4500
Off Our Backs 234-8072
Red Paper 387-5437
Source Catalog 387-5100

Women

Feminist Counseling Collective 234-3726
Feminist Speakers Bureau 232-5143
International Institute of Womens' Studies 833-2630
Off Our Books 234-8072
Liberation School 232-5145
National Organization of Women 387-4893
National Women's Political Caucus 785-2811
Prerterm 298-7300
Planned Parenthood 387-6787
Rape Crisis Center 333-RAPE
Women's Center (DC) 232-5145
Women's Center (Md) 454-5411
Women's Health Collective 484-4633
1st Things 1st (books for women) 546-4931

Switchboards & Hot Lines

Alexandria Hotline 548-3810
HELP! (U Md) 454-4357
Montgomery County Hotline 949-6802
Northern Virginia Hotline 527-4077
Organic Hotline 270-5887
PG County Hotline 664-7271
Suicide Prevention 629-5222
Sunshine Company 384-8541
SWITCHBOARD 333-6396

Other Goodies

American Youth Hostels 462-5790
Dial-A-Park 426-6973
Dial-A-Museum 737-6811

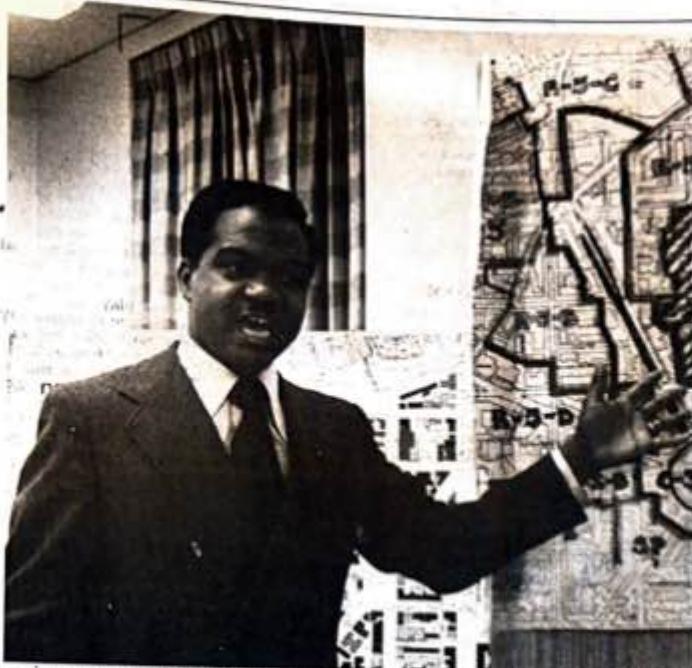
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Delegate Walter Fauntroy gestures toward zoning map of Dupont Circle. by Mike Dresser

Fauntroy Suggests Highrises East of 14th St.

by Mike Dresser

DC Delegate Walter Fauntroy told a meeting of Dupont Circle residents Friday night that he "unequivocally" supports their efforts to have the neighborhood "down-zoned" to restrict further high-rise construction.

Fauntroy, speaking before members of the North Dupont Community Association and Corcoran Neighborhood Association, said, "I believe that cities exist for people and not profit."

Representatives of both groups will testify before a DC Zoning Commission hearing November 28 in support of a proposal to change the zoning in the residential area just north of Dupont Circle in order to preserve the current low-rise character of the neighborhood.

The Dupont citizens are asking that the 19th St. corridor from Que St. to 5 St., including parts of Corcoran, Que, Church and R Streets, be changed from its current R-5-C zoning which permits ten story apartment buildings, to R-5-B, which allows row houses and apartment buildings no higher than six stories.

The affected area includes property in the 1800 block of Corcoran Street, now owned by the Salvation Army, which is selling out to the McCarthy Co. of Falls Church, Va., a real estate firm which plans to destroy the existing row houses and con-

struct a ten story high-rise apartment building. Neighborhood residents propose rezoning which would prevent such construction.

Fauntroy, noting that Metro is constructing a new subway stop at Dupont Circle, warned residents that they "have a very difficult struggle ahead."

"There will be enormous pressure exerted to exploit the fact that you can pile up people here and tell them that they are three miles away from the Capital," he said.

Fauntroy acknowledged that high rise construction raises the city's tax base, but suggested that high rises can be built in the old downtown area east of 14th Street.

Praising the heterogeneous nature of the community, Fauntroy challenged neighborhood residents, "to make sure that the people who live here, particularly the poor and disadvantaged, have the opportunity to stay."

"Its passage or defeat [the down-zoning proposal] will mark a watershed for this neighborhood," said Susan Meehan, president of the Corcoran Neighborhood Association.

The Dupont Circle area is one of the most densely populated areas of the city. It is also diverse in character with approximately 25 per cent of the population foreign born and 43.4 per cent black.

Meehan said that in the Dupont neighborhood, "A millionaire might live next door to a welfare family." She cited her own 1700 block of Corcoran as place where such a condition actually exists.

"Our diversity would be greatly diluted if all our new construction were to be high rises," she said.

According to Peter Gorman, a proponent of the rezoning, "What we're contesting is not just another high-rise, but the destruction of our way of life."

Meehan said that the Corcoran Neighborhood Association believes that rezoning, "will enhance home ownership and encourage renovation." She also cited traffic and safety problems which would be caused by construction of a high rise on narrow Corcoran St. She said that the DC Highway Department opposes the project, and that the Fire Department had voiced objections.

Ellen Emmert of the Corcoran Columbine Council, made up of tenants in the Salvation Army properties and nearby homeowners, said that most of the residents of the Corcoran St. Townhouses plan to stay until actually evicted, which happened to 30 to 50 of the townhouse residents remain, according to Emmert.

The tenants have lost their suit for a preliminary injunction against evicting them, but plan to ask for a trial on their eviction notices. They expect that a trial will be scheduled around Christmas.

Emmert charged that the Salvation Army had been "browbeating" the Columbine residents. She said that one resident, a Pakistani, had told her that the resident manager of the Columbine had threatened to "sic his embassy on him," and have him deported. Emmert said this pressure had forced the man to withdraw as a plaintiff in the tenants' suit.

DC City Council Tedson Myers also appeared at the meeting to support the rezoning. Myers, a resident of the Adams-Morgan area, said the developers were, "Waiting to get after they get you."

Nixon Bucks

Washington (LNS)—Apparently all the turmoil surrounding Watergate is causing the Nixon Administration to lose what little sense of humor it had.

Syndicated columnist Jack Anderson reported that in two cities—Louisville, Kentucky and Salt Lake City Utah—the Secret Service confiscated copies of a 1 x 2 foot poster of a three dollar bill with Nixon's picture in the middle.

The Louisville novelty store was charged with holding counterfeit "foreign" currency and in Salt Lake City, the charge was that the poster resembled US currency.

Citizen Crime Control Urged in SE

by Richard Maslow

Residents in southeast DC are demanding government services based on community priorities—and are getting results. Parents in the Marshall Heights area have met three times with city service representatives. Each meeting has produced concrete changes in city policies.

This new organization, called the Community Task Force for Safety of Children and Youth, is a grass-roots approach to crime control. Finding that DC police are more interested in playing "cops and robbers" than providing protection for children, parents have organized Parent Patrols guiding children safely to and from school. Parent Patrols involving over 200 parents have been organized at several elementary schools in the Marshall Heights area. Participants hope it will start a city-wide movement.

A series of tragic deaths of youths have occurred in Marshall Heights, and citizens have learned painfully that they must initiate action themselves to prevent similar tragedies in the future.

Following the disappearance of Joanie A. Bradley on October 16th, a citizen-initiated search party was organized on October 20th, and the girl's body was found. Citizens were moved to act on their own, finding the police ineffective. Police were notified that Joanie Bradley was missing on October 17th, but they conducted no extensive search.

Mrs. Willie Hardy and Mrs. Wilhelmina Wells have convened three meetings with representatives from the police department, fire department, board of education, highway department, human resources, and environmental services. Each time, parents have demanded changes in government policies to accord with the community priority of preventive safety for children.

They are voicing a list of specific demands that police serve where and when the community directs; that better street lighting be installed; that weeds and shrubbery be cleared from vacant lots; and that schools increase safety education, among others.

Slowly, community pressure is being acknowledged. A quota on the number of crossing guards has been lifted, and new guards are being hired now. The fire department is acquiring new portable lighting equipment to assist in future searches.

schools are adding a safety quiz to their curricula.

The bureaucracy doesn't always bend easily. The D.C. Department of Environmental Services failed to appear at the November 14th Task Force meeting at Harris School. Environmental Services sent word that they were only willing to clear the overgrown areas immediately around the schools. On October 31st, the residents had given the Environmental Services a long list of wooded areas to be cleared. Several lots, still overgrown with weeds, were

noticeable at Harris School following the November 14th morning meeting.

Continued pressure is still necessary for SE taxpayers to gain community control. As Willie Hardy, co-convenor, stated during the November 14th meeting, "Governments are like servants—they do only what we tell them." Her insistence that people rephrase their gripes as direct demands for action has made the Task Force a viable political force in Washington. If they don't govern their own community, someone else will.

The Community Task Force for Safety of Children and Youth
5046 Benning Road, SE, Washington, DC 20019

Task Force Projects:

- † Parent Patrol: active daily
- † Safety Homes: where children can seek shelter if they are being harassed, to be identified with a sticker in the window, applicants now being screened.
- † Search & Rescue Team: people trained and prepared for action when a child is reported missing. A simulated search was held November 15th.
- † Self defense classes for children: karate classes are being planned

PIRG Schedules

Housing Workshops

The DC Public Interest Research Group (DCPIRG) and Washington Area Federation of Tenants have scheduled a Community Housing Workshop Nov. 25 from 1-5pm at GW's Marvin Center, room 408.

The session is one of a series of activities being organized by DCPIRG on the entire issue of landlord-tenant relations. During the first two weeks of December, DCPIRG volunteers will conduct a city-wide tenant survey, with visits to over 400 households to get information on rent increases, decreased services, building security, evictions and rent withholdings.

The information from the survey will be used to develop a "citizen's platform" to be presented to the DC Council during rent control hearing to be held sometime in the next few months.

Although the DC Council hearings will formally be limited to the question of rent controls, witnesses will be allowed to address themselves to other housing-related issues. The sessions will run as long as is necessary for all prospective witnesses to be heard.

Stopping Pollution

The DC Council is considering adopting a regulation prohibiting smoking in all public places except restaurants. Anyone with ideas should send comments to Ed Webb, Council secretary, at the District Building, 14th & E Sts., NW.

AMO Assembly

DC Councilwoman Tony Ford will moderate the Adams Morgan Organization (AMO) annual Community Assembly on Wed., Nov. 28, 7:30pm at Morgan Community School, 18th & California Streets, NW.

Items on the agenda include a health care proposal report, proposal to form a community cable TV committee to work for community control of cable in DC, consideration of funding plans, and proposals for continuing efforts to purchase the Shapiro tract at Adams Mill Rd. & Calvert Street.

Any 10 AMO members can request to put additional items on the agenda; deadline for submissions is 6 pm, Saturday, Nov. 24, at the AMO office, 2431 18th St. NW. For more information call 332-2628.

North Vietnam Build up Cited: Nixon Fears Thieu Fall

Vietnam may be back in the headlines soon. There are reports that a major North Vietnamese offensive is in the works, set to begin sometime in the next few weeks.

The warning signals are emanating primarily from American intelligence sources and while there is no real means of confirming these claims, it is still on the basis of this information that the Nixon administration is preparing its possible responses.

Vietnam is reportedly high on the agenda of the Washington Special Action Group, Henry Kissinger's brain trust of foreign policy, defense and intelligence analysts.

Among developments which US intelligence sources have been pointing to as evidence of preparations for an offensive are:

† A steady build up of communist forces on the ground in South Vietnam. Reportedly 70,000 men have been sent in along the Ho Chi Minh trails since the January ceasefire, making a total troop strength in the south of around 180,000.

† Armored vehicles lost during the 1972 offensive have reportedly been replaced, making an estimated 550 tanks and 200 other armored vehicles in the south.

† A dozen new airfields are claimed to have been constructed in communist controlled areas in the south. These are apparently only preparatory actions, since while MiG-21 fighters are said to have been moved to fields just north of the demilitarized zone, none have been reported within the south as yet.

† Most of the SAM missiles which protected major North Vietnamese cities in the past are said to have been moved into South Vietnam to protect installations there, thus leaving Hanoi and other cities open for renewed air bombing, which apparently is

not anticipated.

The analyst's concern is reportedly heightened by their belief that the North would not maintain such a high troop level in the south unless they were intended for use in the near future.

The cost of maintaining the forces—both in manpower and money—is extremely high for a country which could use both at home to repair the ravages of war.

At the time the peace accords were signed, US foreign policy experts were telling reporters that they expected renewed fighting "after decent interval," but they were thinking in terms of years rather than months, hoping that the fall of Saigon would be a problem for Nixon's successor to deal with.

These developments have the Nixon administration worried. If fighting broke out and the South Vietnamese were to hold their own, there would be no real crisis for the administration. But this level of official concern at a time when the Mideast crisis is still at the forefront of attention shows that the administration may fear that Thieu's forces really can't "hack it."

The majority of the American people probably could care less what happens to Thieu now that US forces are no longer involved. Richard Nixon, however, considers the Vietnam accords one of the high points in his term as President—a period which is becoming known primarily for its low points.

Preserving the Vietnam peace agreement is of special importance to Nixon since a similar procedure—getting agreement on nebulous principals while avoiding any of the real issues—was used by Kissinger to obtain the recent Mideast peace.

BOB HOPE probably didn't write Nixon's speech last Saturday night, but I bet Dick snorted some of Karen Carpenter's coke before the show.

The Committee to Set Aside the 1972 Elections, and the National Lawyer's Guild are suing to have the elections overturned on grounds of conspiracy to defraud the people and rig the election. The suit will be filed in December. There are thousands of plaintiffs, and any voter can be one. And there are dozens of defendants. Write or call the office—156 Fifth Ave., NYC 10014 (Room 634), (212) 741-3930. Impeach the Cox Sacker.

KINKY FRIEDMAN and the Texas Jewboys, along with a DC band Nighthawk, did a great gig last Thursday night. It was a benefit for NORML, and the music was fine.

I am amazed more of you fools didn't go to see the show. It's no wonder the cultural revolution has bogged down, you have no taste at all.

The freak show on and off stage was outrageous; the price was right, and Kinky brought Dick Shaw out to do some funny bits. Jewford the organ player did a very rambunctious imitation of the sinking Titanic; & Kinky said his sign was Feecemoon rising up his Anus. And the music was shit-kicking!

Now how the hell will our community encourage nice folks like NORML to put on righteous shows we can afford to go to if ya don't go? Maybe you don't deserve it. You do deserve concert reviews as lousy as this one.

THE REALIST AND THE GUARDIAN

bring you the following items. They are both good publications, and the *Realist* is put out by Paul Krassner, my spiritual and literary brother, (that's a compliment), and his address is 87 Lily Way, Watsonville, Ca. 95076. That's the asparagus capitol of the world. The *Guardian*, with some strange politics and good news coverage, is at 32 W. 22 St. NYC 10010.

In an open letter Krassner sent Teddy Kennedy and the *Rag*, he asks, "As long as you perpetuate the myth that your brother John was killed by Lee Harvey Oswald and that your brother Robert was killed by Sirhan Sirhan, despite overwhelming evidence to the contrary...not only do you



So the question becomes how would Nixon react if the Saigon government were in trouble. Nixon would like Hanoi to think his ability to act in foreign affairs is unimpaired by Watergate. He can point to the mining of Haiphong and the Christmas bombing as decisions made despite public opinion.

And "sending a signal to Hanoi" may have been one of the motivations behind the recent world-wide troop alert, an exercise apparently intended to prove Nixon was not totally impotent.

But times have changed. The House Judiciary Committee is "actually taking im-

peachment resolutions seriously rather than letting them drift into oblivion, as was the case of impeachment resolutions offered earlier this year.

Administration sources say Nixon would not hesitate to ask Congress for permission to resume bombing. But even if there were a convenient "incident," Congress would probably be less than eager to authorize the renewed use of air power, mindful of what happened after the Tonkin Gulf incident.

What happens then could trigger yet another crisis for the presidency of Richard Nixon.

PRG Holds Press Conference

The following is an account of a November press conference held by the Provisional Revolutionary Government (PRG) in Paris to talk about the escalation of fighting in South Vietnam.

PARIS (LNS)—"In the face of the increasingly flagrant violations of the ceasefire by the US-Saigon administration, the repeated bombings deep in the areas that were already under PRG jurisdiction long before the Paris Accords, the forces of the Liberation Army cannot sit by with their arms crossed," said PRG representative Le Van Sau, at a press conference on November 7.

"The order has been given to the troops of the Liberation Army to retaliate against each illegal armed attack of the enemy... We are for the strict application of the Paris Accords, and we must struggle for their implementation."

The press conference was called because the Saigon representative to the Conference between the two South Vietnamese sides had cancelled a previously scheduled session for the third time in a month. The PRG representative attacked the "outrageous leaders" of the delegations who had tried to justify the deliberate violations of the Accords by speaking of the "Vietcongs" military offensive, "supposedly under preparation."

After pointing out that the US-Saigon attacks against the people in the PRG zones have been on the upswing ever since January, Ly Van Sau declared:

"We must conclude that, even at the time of signing the Paris Agreement, the Nixon administration had not the slightest intention of ever respecting it. That administration has never altered its determination to maintain its neo-colonial domination over South Vietnam. Nixon signed the Agreement simply to withdraw US troops and wage war with the puppet army."

Schwartz Schortz



by Jack L. Schwartz

SOON TO BE RELEASED in the media: From COFLA and CARIC; the United States Air Force has been found to have taken part in the Chilean counter-revolution. Two B-57's flew from Mendoza, Argentina, on the day prior to, and on the first day of the takeover. Their job was to coordinate junta communications. In addition, the Air Force provided training in reconnaissance and weapons to the fascists.

On Florida Ave., N.W., No. 2154, there is an unwanted resident in our community. The Chilean Armed Forces office. Notify them of your feelings.

ASTRONAUT CAUGHT: About those guys flying around up there, well last Sunday astronaut Pogue got sick. They didn't want to tell Mission Control, but their tape recorder mike was open and their entire discussion of a cover-up of the illness was broadcast down to Earth. Dumb shits should learn from their president's mistakes.

EDSEL FORD, again: Old Gerry's up to his old shenanigans, gang. At his hearings on Friday, the 16th, the turkey was asked if he thought that the CIA should report their covert activities to the people. He replied, that if the public knew about them, they wouldn't be covert anymore.

Guru Biz Blooms on Houston Astroturf

by Larry Van Dyne

Around Washington the last few weeks you could catch glimpses of the holy man's advance work: There were those occasional bumper stickers ("Who is Guru Maharaj Ji?") . . . The posters inviting people to "Millennium '73" in Houston Astrodome (where Guru himself promised to launch "a thousand years of peace") . . . His new rummage store, "Divine Sales," on Columbia Road . . . And the rock concert at Sylvan Theater put together by his brother and followers one weekend afternoon near the end of October.

After that concert Guru Maharaj Ji's disciples, led by onetime movement leader Renate Davis, even marched with candles around the White House, inviting Richard Nixon into the faith.

But really it was Houston and the Millennium itself earlier this month where you got the best sense of the style of this latest "Perfect Master"—the young Indian said by Davis and his other followers to be no less than a latter-day version of Buddha, Krishna, and Jesus Christ.

Guru Maharaj Ji is media-oriented—he encourages press coverage and the journalists, in turn, think he's a great story. In Houston, his meeting with the press is set up in a conference room of the Astroworld Hotel. The room is crowded with reporters and photographers from a score of metropolitan dailies, national magazines, and underground papers. Skeptical reporters wait—cracking blasphemous jokes, fiddling with tape recorders, scribbling in notebooks.

Suddenly a side door swings open, there is a rush of somberly-dressed young security agents, and in strides the Guru himself. Clad in white, he takes his place on a gold velveteen chair flanked by bouquets of gladiolas and daisies. He stares straight ahead while the photographers get their pictures. They crowd in so close that they cast a shadow across his pudgy brown face. He grins only once, just a little.

"There have been many news appearing in newspapers and televisions," he begins. "To some extent they are true, and to some extent they aren't true. And we would just like to clarify some of these things.

The purpose of this mission is only to establish peace in the earth. We want we should be helped by all brothers and sisters. If you are humans you would like very much to help somebody who can establish peace . . . Well . . . Here I am!

Are you an incarnation of the Lord?

asks a reporter

"Please do not presume that," replies Guru Maharaj Ji. "I am a humble servant of God, trying to establish peace in this world."

The why do your followers say you are the Lord?

"Why don't you ask them?"

How can a simple man receive this knowledge (the central initiation rite of the cult)? asks one of his disciples who had been given press credentials.

"It's simple. It's been said in the Bible, too: 'Ask and it shall be given. Knock and it shall be opened unto you.' . . . And that's it."

Do you have a position on whether President Nixon should resign?

"Please don't ask me that question. I'm not a politician."

What about your luxurious life...your Rolls Royce, for instance?

The voice of the young Guru, who is said to be only 15 years old, grew testy: "People have made Rolls Royce one heck of a car...It was a present to me...."

Wouldn't it make sense to sell it and provide for the starving?

"What good would it do?" asked Guru Maharaj Ji. "If I make it into food for people, they will just eat it up and be hungry again tomorrow. Why can't I give them something more important...I don't have another Rolls-Royce."

Across the street from the press conference is the Astrodome...in itself worth the trip to Houston. Eighteen stories high, more than an eighth of a mile across, its interior

Larry Van Dyne works for the Chronicle of Higher Education and has written for Saturday Review and the New Republic.

is flooded with sunlight pouring through plastic skylights. It is the "Eighth Wonder of the World," they say—an arena that plays host to the Astros, the Oilers, rodeos, motorcycle races, Bob Hope shows, Hubert Humphrey rallies, and Billy Graham crusades. Kent for the three days of Millennium '73 will cost the Guru's organization \$75,000.

The single most striking feature in the dome is that electronic marvel, the Astrodome scoreboard. It stretches along the entire upper deck of the outfield and is set

numbered at 40,000 in this country and six to eight million worldwide.

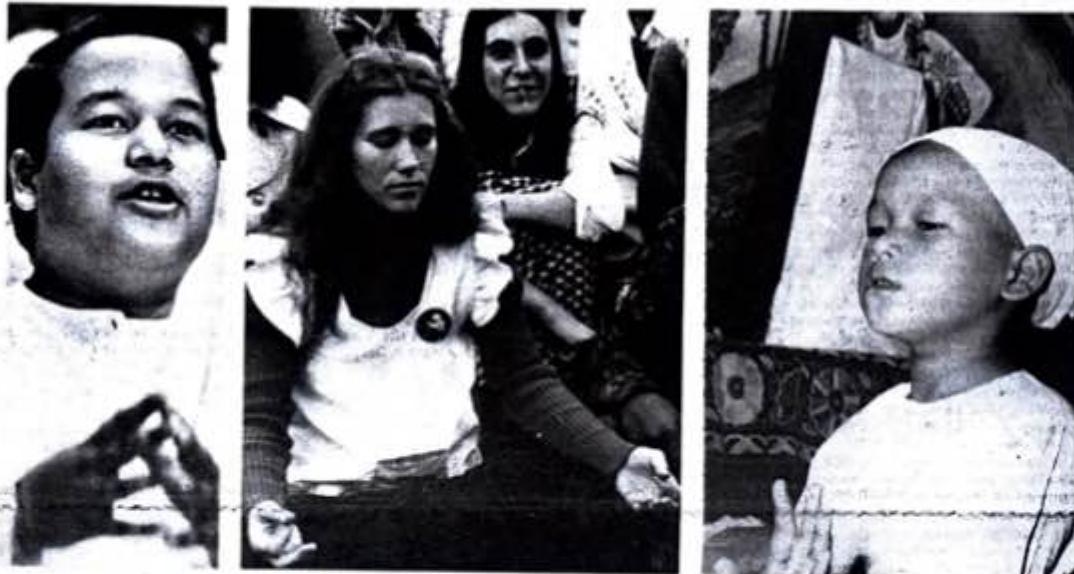
SUGAR IS SWEET AND SO ARE YOU GURU MAHARAJ JI

The daytime crowd continues to straggle in. The premies have come from their ashrams (communes for followers) across the country. They are sitting, along with the potential converts, on the red carpeting that has been laid out to protect the Astroturf.

bag of pop numbers—some with the original lyrics and some that have been altered for this holy occasion: "He's so funky, he's the Lord of Humanity!" . . . "Rock me Maharaj Ji, and roll me tonight!"

Like the movement itself—which says it is open to persons of any religious faith—the Blue Aquarius style fits every taste—hard rock, soul, jazz, blues, Dixieland, gospel, pickups from James Brown, Bob Dylan, Satchmo, Isaac Hayes, Pink Floyd, the Rolling Stones. And, of course, the Beatles,

'He's so funky, he's the Lord of Humanity!'



'Rock me, Maharaj Ji, and roll me tonight'

off on each side by gigantic red, white and black TEXACO signs. The scoreboard is a colorful, bomb-bursting, rip-snorting joy for everybody—and the Guru and his followers are no exception. During the three days they used it to broadcast his wisest sayings, to display quotations from the Bible, to promote a record album, to charge up the crowd or to keep it under control, and for just plain wacky fun.

BY IBM WE DON'T MEAN A COMPUTER CORPORATION BUT

I
BELIEVE
MAHARAJ JI

Guru Maharajji and his followers (premies, they're called) have embellished this Texas tableau with their own version of extravagance. They have built a huge stage in center-field that rises in white-and-blue terraces to the Guru's teardrop-shaped plexiglass throne, 35-feet above the Astroturf floor.

In the approaches outside the arenas are the manifestations of Divine Light Mission, the Guru's corporate embodiment in the United States. Here one can buy posters, T-shirts, a record album by the Guru's rock band, organizational literature of all sorts, and Millennium Candy (a mixture of oatmeal and honey). Evidently it is the proceeds from such sales and from the heavy donations urged on the premies that keep this expensive enterprise going.

The Guru's living quarters here—in a penthouse suite at the Astroworld that is normally occupied by the multi-millionaire Astrodome magnate, Judge Roy Hofheinz—are said to rent for \$2,500 a day. DLM-USA, which is headquartered in Denver and is connected via Telex with other of the Guru's outlets across the country, has several businesses running year round, including a chain of "Divine Sales" stores and a slick, monthly magazine called *And It Is Divine*. These are staffed by the premies, who are officially

Some people are meditating, which is a daily requirement for premies. Some are reading *Who Is Guru Maharaj Ji?*, the \$1.50 Bantam paperback that has just been published. Others are nursing babies, talking, sleeping. A few are crying with joy.

There are perhaps 15,000—many fewer than DLM had hoped for, and only a quarter of the Astrodome's capacity—but enough to create a roaring chant when they thrust up their hands and cry out: "Bolie Shri Satgurudev Maharaj Ki Jai!"—"Hail to the Perfect Master," in rough translation.

PLEASE DO NOT BURN INCENSE ON THE ASTROTURF

This is one of the few problems that develop, and it doesn't seem to be too troublesome. There are no drugs—none smellable at least. The devotees are orderly and peaceful to the point of passivity. They are gentle, without anger, and smiling—exemplary of the "inner peace" that is said to come when one "receives Knowledge."

One receives Knowledge by sitting through several hours of discourses (*satsang*) delivered at first by a premie, then by one of the 2,000 or so high-level Indian *makatmas* who have been given surrogate powers by the Guru. This spiritual and psychological experience, it is said, involves learning to close one's eyes and see "bright lights", to hear "music", to taste "nectar" and to experience inner energy and vibrations.

For everyone—premie and non-premie alike—there is music. On the lower levels of the Guru's massive stage are his two bands—a small combo called the Apostles and a heavily promoted bigger band, Blue Aquarius. Blue Aquarius is made up of converts and is led by the Guru's older brother, 20-year-old Bhole Ji.

With the house lights down at night, Bhole Ji bops onto the stage in a glittering silver suit and moves the band into a grab-

who once had an Indian holy man of their own back in the 1960's, Maharishi Mahesh Yogi.

ATTENTION... PLEASE DO NOT RUN AND DANCE THAT YOU

The music is only a warmup for the main event—the appearance of Guru Maharaj Ji himself for his mighty *satsang*.

He comes out early and takes his place on the throne while the band or a speaker is on. Immediately he is bathed in a spotlight and the crowd lets out the resounding chant: "Bolie Shri Satgurudev Maharaj Ki Jai!"

Around him are four smaller thrones for members of the "holy family"—his mother and three brothers. His father "left his mortal body" in 1966, and it was then that the "supreme spiritual authority" passed to Maharaj Ji, then only 8 years old.

His discourses are delivered in the same style as he exhibited at the press conference. Heavy with parables about the Search for the Superman Comic Book and the Auto Oil filter, they promise peace in our time for those who want it. There are also plans for a Divine City, which will probably be in California and be a practical model of love, harmony, and high technology (fossil-fueled cars, a television set in every room).

There are times when the Guru is a bit defensive: "Many people say, 'You're a fake.' You know what I say? I smile. Because they don't know what they're talking about. Probably they're drunk or something . . . When the Antichrist comes they won't know. Gonna be too professional."

They are not drunk, but outside the dome the sign-carrying Jesus Freaks and the jingling Hare Krishnas are indeed angry.

"This guru says 'Try it, you'll like it.' That's exactly what the serpent said to Eve," yells a protester over his bullhorn. "You're all going to Hell!"

The Internal Conflict of Liberation

by Kay McNett

"You've come a long way, baby," taunts the Virginia Slims ad. But women's cigarettes aside, have we really?

Certainly since the beginning of the century women in increasing numbers have moved into the workforce. For most women, though, this meant supplementing their traditional role as wife/mother by becoming working women as well. Still, in the past decade, more of us, particularly younger women, have rejected the wife/mother role or have demanded equal involvement by the husband/lover/father.

Even with these changes, the acculturation and socialization processes that define men and women are hard to let go of. There is more external liberation, but internal conflicts in men and women remain.

When Rachel Crothers' play *He and She* was first produced in Boston in 1912, it was so ahead of its time that critics misinterpreted its objective as an endorsement of women's role in the home.

Last week, the Washington Area Feminist Theater revived the show to an audience sympathetic to women's issues. Yet *He and She* remains significant because it dramatizes a woman's conflict that is still alive in many of us either as a life situation or an emotional reality.

The play is about Ann and Tom Herford, a married couple with a teenage daughter. Both are sculptors. Tom, with quite modern ideas about women's equality, is supportive of Ann's work. Keith, his assistant, is more rigid, "when it comes down to the woman I want to marry." Which happens to be Ruth, a writer and editor, who has innumerable conflicts with Keith over her need and desire to work.

When the play opens Tom has just finished a frieze which he plans to enter into competition. The prize is a \$100,000 commission. Less satisfied with his work than he is, Ann offers him an idea she has. When he turns it down, she decides to enter the competition herself.

Unbelievably, for 1912, it is Ann who wins. "Are you as happy I was as I would have been if you had?" Ann asks. He is not. He is humiliated by his defeat, by being bested by his own wife. Tom's intellectual shell as a liberated man cracks in a clear confrontation: Ann belongs first to the home; "you're working because you want to," he accuses.

That much of the plot is predictable from the beginning (although I am sure it was totally unpredictable and unprecedented for 1912). But the further development

Kay McNett is a free-lance writer, mother and regular Rag writer.



of the characters and plot needs to be seen and experienced.

In addition to the two women artists, there is a third woman, Daisy, Tom's sister and his plain, efficient secretary, is seen by everyone as an independent soul devoted to her work. Yet as Ann's father, Dr. Remington, perceives, Daisy's independent exterior covers a longing for a home and family she thinks she can never get. A lot of Daisies are still around, and her portrayal by Maryana Fraulo was particularly moving.

The WAFT production of *He and She* is remarkably well done. Each character transcends being just a mouthpiece for women's liberation to become a believable human being. In addition to the acting and content, WAFT's production crew has created a show that is easy to watch. The comfortable sets were put together by two women, Ann Terbush and Sally Vogt, who had never before done

"There is more external liberation, but the internal conflicts in men and women remain . . ."

any set design. The costuming by Sheila Kehoe took me right into the early 1900s.

Betsy Toth's lighting was most effective when, in heightened moments, the actors froze and the lights dimmed. Toward the end of the play, however, this emphasis was overused and I would have liked fewer effects.

Aside from rediscovering women playwrights, WAFT is interested in encouraging new work by women—not only in acting, directing and writing, but in all phases of production. In a rap session after the show WAFT members asked that women interested in theater craft contact them; no experience is needed.

Rachel Crothers was obviously an extraordinary woman. She wrote some 20 plays during the first part of this century—most of them about the condition of women men—and in 1920 she played Ann Herford's role in a revival of *He and She*.

He and She is about an upper-middle class family, and it was the few references to class privilege and snobbery that bothered me most.

Even so, as a woman, I am grateful to WAFT for reproducing part of my cultural history and dramatizing the internal and external conflicts of becoming a liberated woman.

The play will run Thursdays through Sundays, until Dec. 16 at Back Alley theater, 1365 Kennedy St. NW, at 8 pm. This week the play will be performed Wednesday night instead of Thanksgiving.

Bagdasian Bags Two (2) for Playwright's

by Lucy Morrison

The new bill of one-acts at the Playwrights Theatre is well worth seeing. The theatre, at 1724 20th Street, NW, produces only new plays and Harry Bagdasian, the Producing Director, almost invariably selects interesting ones.

The Tisicky Curse, by Richard L. Haight, directed by George C. Hohls, is delightfully funny. Would you believe a toilet—named John, of course—that talks back to its owner, throws temper tantrums, demands attention and love, and even plots murder? Well, in Richard Haight's play you will, and you'll be almost sorry when you hear his last gurgle, as he is done in by a lethal dose of the very white powder he had been suggesting as the way to get rid of the would-be poet nephew, who blocks his owner's way to the Tisicky fortune.

John, who sits like a throne in the center of the stage, wearing a tasteful crocheted doily over his tank, is well played by Martin Petersilia. Marie Lauerman, as Aunt Minerva, Donald Gates as the poet nephew and Barbara Callander as his girl friend, Gloria, all give spirited performances. It's great fun.

Current As A Sometime Thing, by Knox Turner, directed by Paul Hildebrand, generates considerable suspense once it gets the juice flowing. The play is set in the basement of an old house undergoing renovation. There, an aging alcoholic electrician and his assistant, a callow college student, are at work. The student is bored with the job, but the older man, a "master electrician," feels a desperate need to justify his life, his work, and his drinking before this young man, who resembles his own recently drowned son. For this reason, he locks the two of them in the basement and compulsively relates his inmost fears and miseries to him.

The play explores the nature of the older electrician's despair and the emotional involvement which develops between him and the college student. Despite minor flaws—the college student is playwright's stereotype of an intellectual pretender—and the emotionalism of the play builds too quickly—*Current* is a moving evocation of a confused, angry father's grief and of his desire, as well, to help his younger colleague. Both Michael Endy as the young man and Bruce Van Cott as the older laborer give interesting performances.

The play runs Thursday through Sunday through December 9, with the exception of Thanksgiving weekend, when it will be given Friday, Saturday and Sunday. Reservations at 232-5959 after 5:30.

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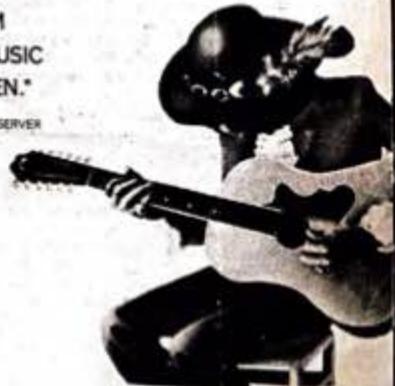
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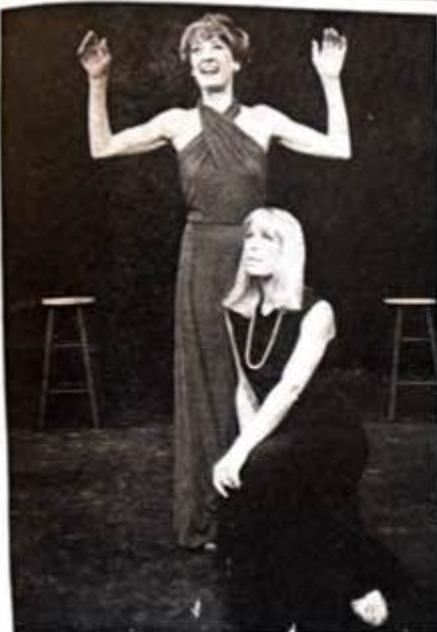
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What Have We Done To Sylvia Plath?

by Kathy Haddad

What have we done to Sylvia Plath? Is it any worse than what Sylvia did to herself? Or others had done to her while she was still around?

Sylvia Plath is thousands of women—living, breathing, dying women who are trying to survive in a no-woman's land. Sylvia Plath is also an individual and a myth.

The myth is a lionized, sanitized, safe, dead creation. There's not a chance in the world of her moving in next door, or calling us up to watch the kids because of some poem she wants to finish. No chance of her using our razors in our bathrooms or doing her postpartum depression in our consciousness raising groups. We don't have to bring Sylvia home at all except in a paper book, in a paper bag where she can lie peacefully on a shelf or table until we damn well feel like a dose of her.

And now, Sylvia has been packaged and put on the stage in *A Difficult Birthing* making its premiere performances at the Washington Theatre Club prior to a New York opening. *A Difficult Birthing* is the creation, "...of a group of professional women in the arts, whose motivation in presenting *A Difficult Birthing* is to share a creative experience." The play includes the complete texts of "Daddy" and "Lady Lazarus", Plath poems, and selections from *The Bell Jar*, her autobiographical novel, and other works. It is directed by Anita Khanzadian.

Women appear in four roles: the Rebel (Margot Ann Berdeshevsky), the Victorian (Etain O'Malley), the Survivor (Elizabeth Perry), and the Childwoman (Lisa Richards). The roles are representative of different parts of Plath as they emerge in her writing.

Our initial glimpse of the production is four stools and a small, low box on an otherwise empty stage. Music: down with the house lights, up with the stage lights, and the four women whoosh in and each claims a stool.

The stools, I think, symbolize a major problem with this stage experience. *A Difficult Birthing* was not a reading, but neither was it an effective piece of theater. In the discussions afterwards, one of the performers said their initial intention was to do a reading, but when they became involved with their director, she made them drop the scripts. They may have dropped the scripts physically, but mentally they were present throughout the performance. *A Difficult Birthing* should have been a reading or a full dramatization, instead it was neither.

There were some good moments of interaction, but too few on the whole to justify their sharing the stage. More than anything else, the costumes defined the characters. I could see the intention of four parts of the

'Something's Afoot' at The American

by Richard Shell

Until December 2nd a play called *Something's Afoot* will be on at the American Theater in L'Enfant Plaza. It is a musical based on a mystery story which comes off as an evening in an old vaudeville music hall. The characters do soft shoe dances, creep around the stage like Snidley Whiplashes, make terrible puns, and generally tear apart the conventions of the murder mystery. All in all, the play is trivial, obvious, completely geared to the over-forty crowd, and at times, pretty funny.

The most impressive thing about the evening for me was the fact that, as a reviewer, my date and I got between six and eight free drinks (I lost count). This is the American Theater's first season, and I suppose they do this for obvious reasons. By the time I was wheeled into the theater, I would have been entertained by a monkey chanting hari krishna's.

Up front, under a palm tree, the band struck up with some 1920's rinky-dink piano melodies. The English country-house set looked properly mysterious and staid.

The lights dimmed, and the characters began to enter more or less in the style of the Redskins' defensive line being introduced before a game—one at a time, each with a song on his lips. When all were assembled, the butler announced dinner and was promptly killed by a bomb explosion. A note of intrigue have been firmly established, the cast kicked off into a number titled appropriately, "Something's Afoot." I was glad they had given me the drinks.

The rest of the action consisted of the steady elimination of the characters. One by one they were poisoned, gassed, shot, strangled, and beaten in progressively more ridiculous ways. The mystery of who was behind these events remained until the very end, of course. The audience then found that a record player was responsible—a dead man's last recorded message explained all.

By that time, however, all the characters were dead. The audience was laughing all the way to the Scotland Yard morgue.

RICHARD SHELL is an actor.

same woman, but I did not see their interactions come together as a whole.

Throughout the evening, I was conscious that what was onstage had come from another medium. I can well appreciate the difficulty of translation or transvaluing an encounter that was designed to take place in print. The parts that worked best for me were from *The Bell Jar*. The translation from the book was an easy one, whereas the poetry never seemed quite real.

Sylvia Plath, the individual, has historic reality and has left us a legacy in her poetry and prose. To deal with her as an individual requires individual experience and decision. Where Plath, the myth, is concerned, I think women have to stop using her as a model and start using her as a bad example.

Sylvia Plath blew it. She probably didn't have any choice. But her suicide is publicly useless unless we allow it to broaden our own choices. To go into the world suspecting that there are plenty of women into a death trip who could use our help, and to go into ourselves in search of life, not excuses.

A Difficult Birthing will be at the Washington Theatre Club throughout Thanksgiving weekend, and as of this writing, there is a possibility that it will be extended. For tickets and information call WTC at 460-8860 or 286-2386.

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If *Afoot* had any redeeming qualities, they were in its control of the stage. The bad puns were piled on top of each other without a pause or apology. The dance numbers were tight, and there was a sense of timing between the actors which gave the action a sense of precision. In a show where the plot, the dialogue, and the basic motif are all designed to be embarrassing, it is important that the acting and directing be slick. For the most part, they were.

Of the actors, I liked Gary Beach as Nigel Rancour and Gary Gage as Col. Gillweather the best. Nigel was a smooth dude in the 20's style who met his end when a part of the staircase reached out and clobbered him. Gillweather was a blubbering British infantry officer with a monocle who got his with a poisoned dart. The show stopping dance number turned out to be a duet by Barbara Heuman as Hpe and Steve Scott as Geoffrey entitled, "I Don't Know Why I Trust You (But I Do)." Straight Fred Astair and Ginger Rogers.

As I write this, I keep getting *deja vu* feelings. As if this were really 1925, and I was about to climb into my tuxedo for yet another round of free drinks and silly plays. *Something's Afoot* is funny, but it belongs to someone else's generation. I can laugh at *Grease* or *Senior Prom* even though I didn't go to high school in the '50's. Somehow I identify myself with those styles, and it is a relief to see how absurd they look. I get the feeling that there is another group of people in their fifties who might get off on *Afoot* in the same way.

The tickets cost from \$8 to \$5. Half price for students and Senior Citizens. For reservations call 488-3303.

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Reviews by Stephen Allen Whealton

Stimmung

Karlheinz Stockhausen
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Karlheinz Stockhausen is one of the most controversial of all living avant-garde composers, and perhaps the only one with a substantial following among the readers of *Rolling Stone*. His music is marked by audacity, originality, musicality and often beauty. An analysis of his compositions could be used as a course in the diversity and fertility of recent avant-garde technique.

Stimmung is my favorite among all Stockhausen's pieces. It is scored for six vocalists, without accompaniment. Their parts are limited to five notes! It is difficult to imagine the variety of music that Stockhausen derives from these limited materials. The singers use the elements of human speech, vowels and consonants, to give varied shape to the sounds. In addition, there is a vocabulary of 'magic words' chosen by the composer, which intrude periodically, and often with powerful effect.

The mood of the piece is calming, and the reaction I have to listening to it is to be soothed, pleased, and somewhat refreshed. Each singer makes a succession of meaningless sounds on one note, but the thing is lovely to hear. Often there is a strangely beautiful kind of harmonic counterpoint, a question and answer in consonant or vowel sound. The elements are simple, familiar in a way, and limited in number; thus some of the composer's logic can be followed without too much concentrated study or conscious analysis.

'Magic words,' on the other hand, while providing a needed diversion from the monotony of abstract sounds, however well interwoven seem to give the piece a portentous 'meaningfulness' that escapes me. This is distracting only if I think about it, however; in listening, the words are but moments of sound to be enjoyed. The disc is long, 73 minutes. It is monotonous, but if you can 'get into it' as I have, you will enjoy it.

records

Pacifica Bondo
Lou Harrison
DESTO DC 6478

Eastern culture, art, and thought have long been important on the West Coast of the United States than anywhere else in the Western world, and of course it's geographically only natural. Painting, religion, philosophy, medicine, and most other aspects of intellectual and artistic life have been touched by Japanese, Chinese, and Indian cultures particularly.

Lou Harrison is a West Coast composer whose music perhaps best melds the various Eastern classical traditions and Western music together into a natural hybrid. He has been studying a variety of Korean, Indonesian, Chinese, Japanese, Indian, and other musical traditions for decades, and writing music that reflects these studies for most of this time. His intellect, dedication, sensibility, and musicality have served to make his hybrid a successful one.

Pacifica Rondo shows a cross-section of Harrison's 'Eastern' music at its best. The recording includes the title piece, scored 'for an orchestra of Western and Oriental instruments,' and played quite well by the Oakland Youth Orchestra under Robert Hughes, and three other works: *Four Pieces for Harp*, *Two Pieces for Psaltery*, and *Music for Violin*. Typical in their diversity, these pieces reflect Chinese music from the T'ang Dynasty [*Pacifica Rondo*], Mexican music [*Pacifica Rondo*], Chinese chong-music [*Two Pieces for Psaltery*], and throughout it all, Harrison's own very individual idiom.

Strange sounds and strange scales do not make this music forbidding, neither does it come off as being totally foreign. The melodies, sounds, rhythms, and the rest seem somehow to reflect the East and the West. It echoes both worlds, and betrays neither.

Scott Joplin Ragtime, Vol. III
Biograph BLP 1010Q

This disc is the latest, and by far the best, in a series of piano-roll discs put together for Biograph Records by Trebor Tichenor and Michael Montgomery. It features passable modern sound, and the piano-roll playing is infectious and not at all mechanical on many of the cuts.

Piano rolls are a strange phenomenon. They can re-create authentic playing and re-create a past era, but at their best, they still sound rather flat and uninspired. It is only when the substance is outstanding that a piano roll disc can be recommended for more than a few fanatical listeners.

And outstanding this disc is, at its best. To take only Scott Joplin's last (and best, in opinion) work, the *Magnetic Rag*, as an example, the disc earns the \$5.98 purchase price (list) for this piece alone. The difference between how the rag is performed in this piano-roll version and all other versions I've heard is significant. Other performers, such as Joshua Rifkin, perform the *Magnetic Rag* as if it were classical music, and Biograph's own *Scott Joplin Volume I* presents a totally unsatisfactory and extremely mechanistic piano-roll version. This roll, however, is not only alive, but it has a quality I've never heard on other recordings. It sounds as if it just might have been actually played that way in 1914 by Joplin himself! It is an elusive quality that the phrasing and timing have, but it sounds convincing.

Other high points on the disc include a very fine version of the *Wall Street Rag*, one of Joplin's very best, and the first recording of the newly discovered piano-roll version of *Silver Swan*, a Joplin rag nobody had ever heard of before! *Euphonic Sounds*, Joplin's great experimental piece, also gets a pretty good performance on the disc. I bought it for *Magnetic Rag* alone, and I recommend it as the best authentic recording of ragtime playing in modern fidelity that I know of.



Maria Muldaur

has been a star for so long it's hard to believe she's just made her first solo album. But she has working her dark-eyed wiles on old and new blues, country and vaudeville tunes, with a warm assist from such friends as Dr. John, Richard Greene, Ry Cooder, Clarence White and Chris Ethridge. It's almost like the old Even Dozen and Kweksin Jug Band days, only better.



On Reprise Records.

In Concert at the Kennedy Center on November 25

Friday, November 23

Vint Lawrence, political caricaturist, continues with his first one-man show at Studio Gallery, 1735 Connecticut Ave, 265-1165.

Boxes and Bowls: Decorated Containers by 19th century Haidas, Tlingit, and Tsimshian Indian artists. Renwick Gallery, 17th and Pennsylvania Ave.

Air Traffic Control, new exhibit, Arts and Industrial Bldg., Smithsonian Institution.

1 am & 1 pm Musicians' Classified, WGTB-FM, 90.1.

9 am & 6 pm Alternative News, WGTB-FM, 90.1.

9 pm Pacifica Evening News, WGTB-FM 90.1.

12:30 pm Kevin is Four: Better Odds for Living. Two films by Washington Heart Assoc. Hist. and Technology Bldg., Smithsonian Institution.

1, 2:30 pm American Paintings: European Trends in the 18th and 19th centuries. Free tour, begins in rotunda of National Gallery.

2:45 pm Watchdog, program prepared by the Center for Science in the Public Interest. WGTB-FM, 90.1.

6:30 pm She Married Her Boss. Film, AFI, in JFK Center. 785-4600.

6:30 pm Open Forum, discussion, WGTB-FM 90.1.

7:30 pm Mid East Crisis: Liberate 1967 occupied territories; support the Palestine resistance for a socialist Middle East. Public Meeting sponsored by DC Red Circle, at Community Bookshop, 2028 P St. NW.

8 pm Coffeehouse sponsored by Gay Student Alliance, rm 2111, Student Union Bldg., U of Md. College Park, free admission and refreshments.

Saturday, November 24

7 am Bluegrass Unlimited, WAMU-FM, 88.5. 9 am Seven-A-Side Rugby Tournament, Anacostia Park, US and Canadian teams.

Noon-6 pm Gay Men's VD Task Force, Wash. Free Clinic, 1556 Wisconsin Ave, 462-4960.

1:30 pm Bringing Up Baby, AFI, JFK Center 785-4600.

2 pm American Art at Mid Century, Part II, film at National Gallery, Free.

2 pm Gold Mine Walk. Follow trail of early Gold Miners between Fordland/MO Gold mines, Great Falls, Md. Meet at Great Falls Tavern Museum, 259-3613.

7:30 pm An evening with Baba Ram Das, All Souls Church, 16th & Harvard NW, \$1, 363-4136.

8:30 pm Isaac Stern and Friends, JFK Center Concert Hall, 393-4433.

8:30 pm American Music Group will perform recently discovered music and theater pieces by 19th century American Composers. Hall of Musical Instruments, Museum of History and Technology, Smithsonian Institution, \$3.50 general, \$1 students, 381-5395.

9 pm His Girl Friday, AFI, JFK Center, 785-4600.

Midnight The Rape of Reason, Georgetown Theater Company, at Cerberus Theater, 337-0227.

Sunday, November 25

12:30 pm Advanced Backpacking Demonstration at Turkey Run Ridge Nature Center, Prince Will's Forest Park, Va. Call 221-7181

1 pm Living history at Pierce Mill wheat and corn grinding until 3 pm. Tilden and Beach Drive in Rock Creek Park. Call 426-6908

1:30 pm "Bringing Up Baby" at AFI in JFK Center; call 785-4600

1:30 pm Community Housing Workshop featuring discussion of rent controls/evictions; buildings group action and more. At George Wash. Univ., Marvin Center, room 408, 21st & H St. NW. Call 676-7388



calendar

7:30 pm Gay Switchboard meeting, 1724 20th Street, NW. New volunteers welcome.

8:00 pm Introduction to Acupuncture at Yet, 1039 31st Street, NW.

8:00 pm Mass Transit poetry reading. Community Bookshop, 2028 P Street, NW

Tuesday, November 27

6:30 pm The Black Screen: Racial Stereotypes in Film, AFI in JFK Center, 785-4600

6:30 pm WBJC monthly review of alternative media, 91.50 FM, Baltimore.

6:30 pm Radio Free Women, WGTB, 90.1 FM

7:00 pm Dance and Movement Workshop at All Souls Church, 16th and Harvard Streets, featuring Miki Becker, teacher at Federal City College, and Bernard Sweetney, currently drumming at The Tom O'Foolery

7:00 pm Open Policy Meeting, Bread and Roses Record Co-op, 1724 20th Street, NW (meets every Tuesday)

7:00 pm WGTB open staff meeting, 625-3017

7:30 pm Future of the DC Public Library, open hearing 901 G Street, NW, aud. A-5 727-1111

8:00 pm WAFU Coordination Committee meeting at coffee house

8:00 pm WAFU Coordination Committee meeting, planning of coffee house and WAFU catalogue, 2028 P St. NW, 333-5596

8:00 pm Scottish Country Dancing, beginning and Intermediate, St. Columba's Episcopal Church, 4203 Albemarle St. NW, small fee, 362-7668

8:00 pm General meeting of Gay Activists Alliance, 1724 20 Street, NW, 3rd floor, new members and guests welcome

8:00 pm 10:00 pm International Folkdancing Dawson Terrace Recreation Center, 2133 No. Taft St., Arl., small fee, 588-2270.

8:00 pm WAFU weekly meeting, 2028 P St. NW upstairs

8:30 pm National Symphony Orchestra, Dutilleux: Metabolis; Boccherini: Cello Concerto; Tchaikovsky: Symphony No. 5 in JFK Center, 254-3776

9:00 pm Hearts in Dixie, AFI in JFK Center, 785-4600

10:30 pm Emmy Lou Harris live from Childe Harold on WGTB FM 90.1

Wednesday, November 28

10:00 am Museum Careers Seminar, practical demo by staff of skills used in the museum world, Anacostia Neighborhood Museum, 2405 M.L.King Ave, SE

12:30 pm Africa's Gift - history and beauty of Africa and its influence on American culture. Free film at History and Technology building auditorium.

2:45 pm Interface, WGTB 90.1 FM

6:30 pm The Thin Man, 1934, AFI in JFK Center, 785-4600.

6:30 pm Ball of Fire, AFI in JFK Center, 785-4600

7:30 pm Gay Women's Open House in Va. for instructions call 671-3762

8 pm Gay Youth general meeting at 1724 20th St. NW new members welcome, for gay teenagers only, ages 13-19, co-ed

8 pm "The Ascent of Man: Lower than Angels" first of a 13 part series on the history of man as seen through a history of science. Natural History Bldg., Smithsonian

8 pm Washington Arts Fund for Life, meets on a project of Wash. War Tax Resistance, 2237 40th Pl. NW, apt 3, call 546-8646

8 pm Latin American Film Series, Free, "Mexico: The Frozen Revolution" & "Introduction to Chile" at 103 Relas Science Bldg., Georgetown Univ.

9 pm "Five on the Black Hand Side" at the AFI at JFK, call 785-4600

Thursday, November 29

11 am Autumn Frost Country Glass and Its Design, Shape, color, a search for form with Harvey Littleton, glass at Renwick Gallery

6:30 pm "Roxie Hart" at AFI at JFK

7 pm Kriya Yoga Classes by Yogi S. A. A. Ramachandran of India at 1818 Riggs Pl. NW

7 pm Three hour meditation with chanting, all welcome Poja and Arata, at the temple of Cosmic Religion, 3830 Warren St., NW

7 pm Kriya yoga classes, by Yogi S.A. A. Ramachandran of India, direct disciple of deathless Master Kriya Nagarkar, with instruction in aikido followed by pranayama and meditation satsang, bhajans, and chants, 1818 Riggs Pl., NW, 332-0428.

7:30 pm Strengthforce, the alternative business loan fund, open meeting at 2431 18th St. NW, new loan funding proposals for anti-profit businesses, such as a community restaurant, drug store, new food store, food warehouse, GLUT, bike repair coop etc. All welcome

7:30 pm American Society of Theater Arts workshop for actors, directors and writers, 1724 20 St. NW, 525-5641.

7:30 pm The Tree is Coming, film of civil disobedience campaign against CBW at Edgewood Arsenal, Washington Peace Center, 2111 Fl. Ave., NW, Free 234-2000.

7:30 pm Free introductory lectures in Transcendental Meditation, 4611 Eastern Ave. NE.

8 pm Community Video Center screenings and workshop at 2414 18th St. NW. Bring your own tapes if you want them screened.

8 pm The Ascent of Man: Lower than the Angels, first of 13 part series on the history of man as seen through a history of science. Natural History Bldg., Smithsonian

11:30 am-1 pm Natural foods lunch. Whole foods, all homemade breads and goodies. Complete lunch, dessert and tea. St. John's Church, Lafayette Square, Ginny, 546-2305.

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Ads received by Monday will be published in that Friday's issue.

Daily Rag / November 30, 1973

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Jimi Hendrix!

by Marie Nahikian

The best thing I could say about Warner Brother's film *Jimi Hendrix* which opened Wednesday at the Janus theatre, is that I think Hendrix would have liked it. Throughout the whole film, you are in touch with Hendrix and all that he was. There is warmth, respect, joy, sadness and pure emotion in the film...you feel the humanness of Jimi Hendrix.

Jimi Hendrix was an overwhelming person, musician, friend and individual personality. While you see this in the film, there is no bullshit attempt, as in so many documentaries, to make any final statement about who he was. The filmmakers realized that would have been impossible.

The film is hinged around filmed performances beginning with Monterey Pop in 1967. It moves forward, interspersed with photographs and dialogue with old army buddies he played with; comments from his father; women (Payne in particular) who loved and lived with him; and other musicians (Eric Clapton, Peter Townsend, Mick Jagger, Bill Cox, Buddy Miles). Through an incredible job of editing, you get the feeling and the picture without being lost or feeling jumbled.

I like Jimi Hendrix and his music, and I like what he said when asked about using such gimmicks as playing guitar with his teeth, smashing up his instrument or fucking the amplifier: "Man, the whole world is a gimmick...nuclear bombs are a gimmick."

Jimi Hendrix cared about who he was. He cared about who he was as a black man and what his music meant to the black community. You get the feeling that even though his stardom centered around the

"Sharks" Coming

T. J. Camp III's new play "Shark", "I Only Just Got Here Myself", by Michael Lewis, and a third untitled piece will open for a four week run at the Playwright's Theater of Washington Jan. 16.

Open auditions for the triple bill will be held Nov. 21, 26 and 28. Actors ranging in age from late-teens to mid-fifties will be needed to fill the various roles.

Anyone auditioning is requested to bring a resume and photograph and prepare two brief contrasting selections that best show his or her versatility.

Both auditions and the performances will take place at the ASTA facility, 1724 20th St., NW. For more information, call 332-5959 after 5:30 pm.

Playwrights' Theater

The Playwright's Theater of Washington's playwriting workshop continues to meet every Sunday at 2 pm at the ASTA theater, 1724 20th St., NW.

Any playwright may attend the free sessions, where new works are read and discussed by participants.

For more information contact Frances Lang, the workshop's director, at 483-5533.

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young, white, freak rock culture, he never lost sight of what it meant for him to be what he was. He trusted people and he got fucked around for it, but he essentially never stopped trying to trust and love.

There is an interview in the film with a black DJ who said black radio station refused to play Hendrix's music because Jimi was a star that identified with the white, rock culture; juxtaposed is an interview white rock stations also refused to play his music because it was too heavy. Jimi Hendrix got caught in the middle; as his old-time lover, Payne, said "Jimi was a black man caught in a white man's world."

In the film Little Richard said, "Jimi gave it all to you, and man, that's all anyone wants..."

The film manages to place Hendrix in the context of musical history, but it never forgets the struggle that is reminiscent of many young musicians in getting there. Hendrix was a star from the beginning, but in the beginning no one could really deal with him on the level of honesty that his music came to demonstrate.

There is a brief sequence in the film of Jimi playing an acoustic 12-string guitar. I had never heard him do anything but electric stuff, and I want to hold on to the simplicity of that clip.

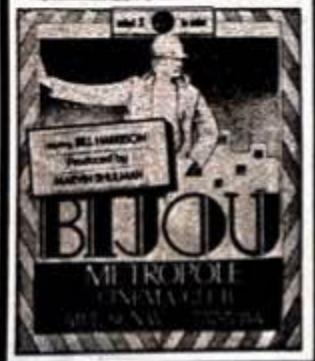
Jimi Hendrix was many things to many people. The importance of this film is that you come away with some feeling of who Jimi Hendrix was for himself.

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Playground Gas Chamber

CANON CITY, Colo. (LNS) — "It's sick, really sick," said Ed Lowe, a Colorado State Prison inmate, about the obsolete gas chamber located in the playground outside the sandstone walls of the prison. The warden had moved it there from the prison garden for ten years after it had been replaced by a newer gas chamber.

"It's appalling to see youngsters whose fathers are inside, playing in that thing," commented Lowe.

The glass windows of the chamber are

gone but the three seats in which people died remain. Outside there is an inscription listing the executions the state has carried out—25 while this particular chamber was in use from 1933-1955.

Associate Warden Alex Wilson said that he understood why the inmates did not like the gas chamber in the playground, but he said, there have been few complaints from tourists. "Some who stop even seem to enjoy it."

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