AMERICAN Home

JANUARY 60¢

EVERYTHING You Can Do in the Bedroom

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n this issue:

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JANUARY, 1976 VOL. 79, NO. 1

AMERICAN Home

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Do you see *you* in the picture on our cover? Can you imagine yourself sipping champagne to ring in '76, the one dearest to you *nearest* to you . . . in your own bedroom? We can. In this Bicentennial year, we think the bedroom has become the heart of the new, more exciting American home. Photo by Carmen Schiavone.

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TAKE THIS AD TO YOUR DOCTOR.

If you're concerned about cholesterol and your family's eating habits, here's something you may want to discuss with your doctor. It concerns Mazola® Corn Oil as part of a total dietary program.

Recently, a dietary program to reduce serum cholesterol was tested at a major university. It included skim milk, poultry, lean meats, fish, fewer eggs and Mazola pure corn oil.

Result: serum cholesterol was reduced an average of 17 percent.

Could your family benefit from a total dietary program that includes Mazola Corn Oil? Ask your doctor.

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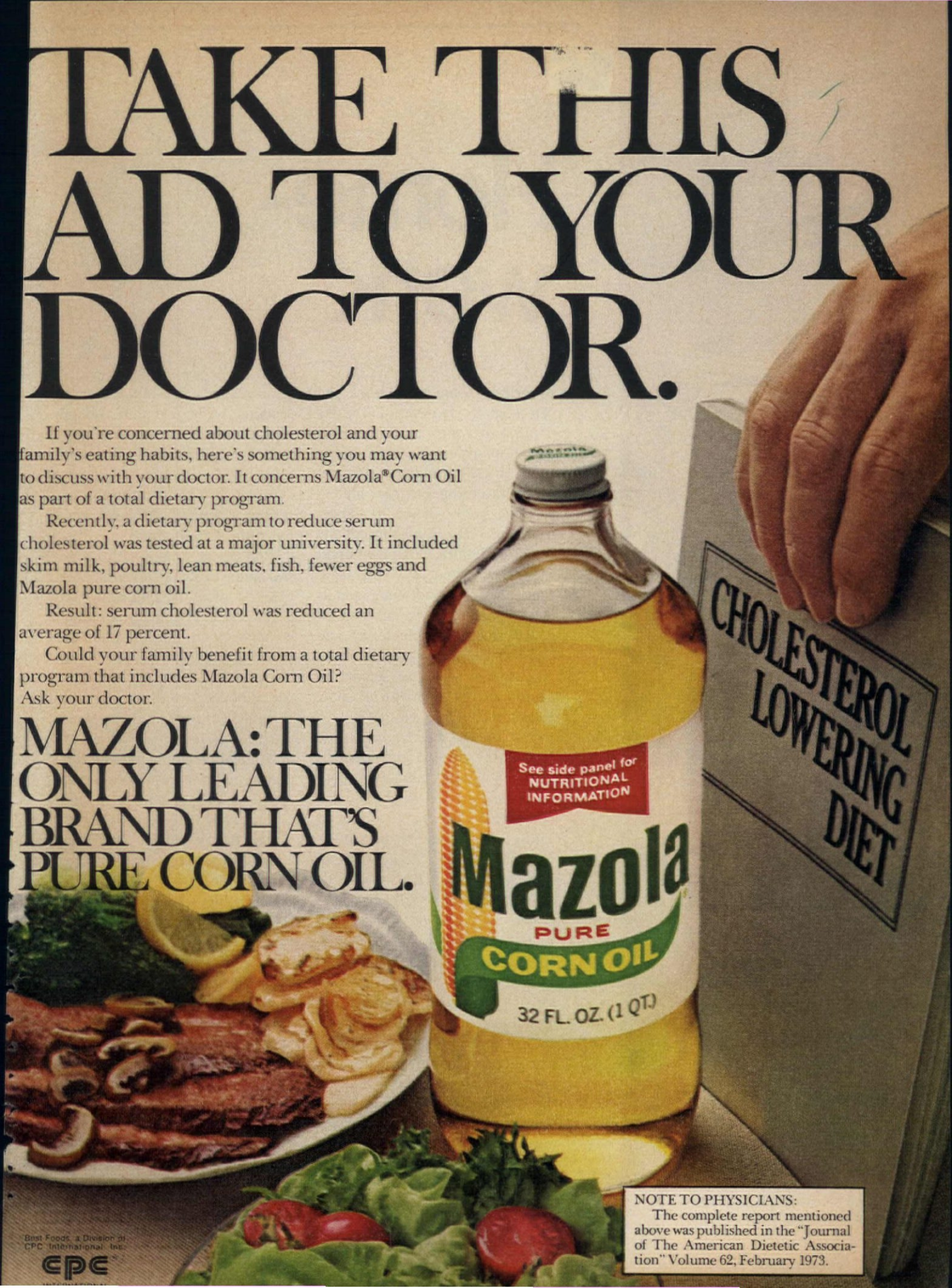

NOTE TO PHYSICIANS:
The complete report mentioned above was published in the "Journal of The American Dietetic Association" Volume 62, February 1973.

Best Foods, a Division of CPC International Inc.
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Chop Chop Steak starts with San Francisco's Rice-A-Roni

Stir-fry ½ lb. round steak, cut in very thin strips, in 2 Tbsp. hot oil. Add 1 pkg. Fried Rice-A-Roni, brown lightly. Stir in 2½ cups hot water, 2 Tbsp. sherry wine, contents of Vegetable Sauce envelope, ½ tsp. ginger and 1 cup sliced fresh mushrooms. Bring to boil, cover then simmer 15 min. Remove from heat, stir in 1 cup shredded fresh spinach. Sprinkle with toasted sesame seeds and serve.

Home-work

American Home is one book you can judge by its cover, and if this month's is a surprise, it's just the first of many. In this issue, and in every single issue from now on, we plan to bring into your life everything you've come to expect from *American Home* through the years—and *more*. What's different is our new attitude. We are a magazine about life and living, and as they change so do we. Our single goal is to reflect life today and bring to yours every bit of information that will give maximum pleasure for minimum cost. Streamlined living, we call it.

We know *American Home* readers are do-ers, individualists and innovators, and we think you'd like to know about each other. That's why we've started an entire series of features on not-so-ordinary people doing not-so-ordinary things. This month, for example, we've profiled a young mother who's tackled the awesome business of cattle breeding, and we've featured a couple who created a unique duplex aerie on top of a Chicago apartment house. You'll also find lots of the service *American Home* is famous for: why it pays to play it safe with home protection alarms and locks, the latest trends in lighting, questions and answers on antiques, a must-read article about American wines. And to help make your leisure time more fun and more relaxing, we've taken an in-depth look at the art of massage.

We've also included a little controversy: some light-hearted—chocolate as a sex substitute; some serious—a couple who have opted for a life without children.

And as the beginning of a series on the evolving modern home, there's a block-busting section on absolutely everything you can do in today's multipurpose bedroom—from dining (why is breakfast in bed considered a luxury and dinner a shocker?) to business to entertaining to lounging. There are bedroom fashions, music, plants, health and beauty news, and decorating tips. There's food, too, of course. How do you feel about dreamy chocolate desserts?

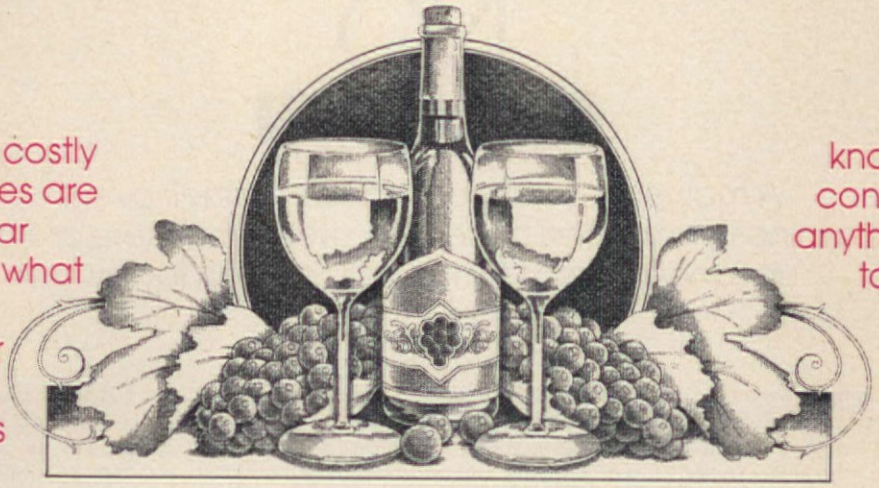
And then a bonus: "The Home Front News," eight special pages chock-a-block with trends, late-breaking news and jazzy tidbits assembled by all our editors and designed to add an additional dash of spice to your life. And because we really care about what *you* think, we've started the "Grass Roots Corps," a monthly letter from a reader bringing us up to date on what's happening in her life and community.

We think there's lots to look at and lots to read in the new *American Home*, and we think you'll happily agree. **—The Editors**

CLEARING UP SOME QUESTIONS ABOUT AMERICAN WINES

By Creighton Churchill

Even the least costly American wines are so much nectar compared to what the ordinary Frenchman or Portuguese—or Italian—sets on his table.



Become a knowledgeable consumer: Ask us anything you want to know about wines. We'll answer your questions in one of our future issues.

I often wonder if many Americans are aware how rich our country is in its wines. We hear of Europeans downing wine like water, so we naturally assume they drink something comparable to the various imports on our wine shop shelves. The truth is, the firewater the Portuguese man in the street drinks burns the very lining from the throat.

> With wines, it's hard to count on any "sure things" anymore. What counts is what's in the bottle.

We Americans are fortunate, too, in that with only a small effort it is possible to grasp the mysteries of our labels. They divide quite neatly into two or three categories; a comparatively brief apprenticeship can lead to expertise.

It's no coincidence that the least costly category of American wines includes identical prototypes of the first wines born on our soil. Known as *generics*, they still bear the names our wine-making ancestors gave them.

Not all these ancestors were blessed with viticultural backgrounds, and in the California wine rush that followed on the heels of the Gold Rush, grape cuttings were planted hastily and often indiscriminately. Hence a dry white wine was simply dubbed Chablis, our ancestors having heard of (but probably never tasted) the celebrated bone-dry white wine of northern Burgundy. A soft inoffensive red was named Burgundy; a harder, more tannic red became Claret, a name common in England for Red Bordeaux.

An American Chablis today is still a dry white wine, made of a blend of unspecified white grapes, just as a Burgundy or a Claret is a blend of red grapes. Among other popular generics are Rhine wine, Chianti and Sauterne, the latter illogically dry (French Sauternes is sweet) and illiterately spelled (without the final "s"). One should not belittle the generics, however. They are good for everyday drinking, with a price tag that fits the pocketbook. An ordinary Frenchman would be proud to have them on his table.

The acknowledged aristocrats of our wines are called *varietals*, named—after our ancestors had absorbed a certain sophistication—for the predominant grape variety in the wine. By law, a varietal must have at least 51 percent of the juice of the grape mentioned on the label, though if the wine is from a small vineyard, it's likely to be pure.

Recently, a third and somewhat insidious class of wines began invading the marketplace. Known as *proprietaries*, their labels are in effect brand names of wines a producer wants to call neither a generic nor a varietal—and thinks he can sell more easily under a catchy title. By and large a proprietary label does not spell great quality any more than another term one often sees: "Estate Bottled." This once referred to wine made from grapes raised on land wholly owned by a single producer.

Wine quality does vary from vineyard to vineyard, especially among the varietals. There is no answer for the consumer except experimentation. Despite the current surplus of American wines (California recently has had two bumper crops), some varietals from some vineyards are priced far above their value. Prices should level off.

I am frequently asked if California wines are better than those of New York State. My answer is that in quality, certainly not. Eastern wine makers give as much care and devotion to their wines as do their Western numbers. But in taste there is a difference.

Because of the more severe Eastern climate, New York State wines are traditionally made from native American grapes—such as Concord or the Catawba—or from hardy hybrids. Wines from beyond the Rockies, on the other hand, are from the European wine grape known as *vitis vinifera*.

> When you shop, don't be guided wholly by price tags. The most expensive wine is not always best.

This European grape is known in 99 percent of the world's vineyards, and is probably drunk by 99 percent of the world's wine drinkers. Whether you prefer one over the other—the fruity, grapy taste of Eastern wines, or the more refined but austere winy quality of the others—is a matter of usage. □

Creighton Churchill, author of A Notebook for the Wines of France, *is a wine consultant for American Airlines.*

Illustration by Rainbow/Grinder

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WHY WE HAVE NO CHILDREN

A married couple reason that for their own happiness, in a world beset with problems, there are no rational reasons for having children today.

By Bonnie Buxton

Ten years ago, as a single woman, I was shocked when my friend Susan confided that she and her husband had decided not to have children. *Ever.*

"Gerald and I have such a wonderful marriage," she said. "We just don't believe that a child could make us any happier. In fact, we're convinced that we'd be a lot less happy if we had children." What selfish, shallow, misguided people, I thought to myself. . . .

My husband and I, both in our 30s, were married five years ago. Unlike Gerald and Susan, we have never formally decided not to have children. But as chronic postponers, we run the risk of being outwitted by Mother Nature. In the back of each of our minds lurks the obvious question, "What if, when we finally get around to wanting a child, we're unable to have one?"

Meanwhile, in the minds of some people, we have moved from the category of Well-Adjusted to join Gerald and Susan among the Hopeless Neurotics—or worse. Just because we don't have children, many parents think we're putting down Motherhood, that we're against children and that we think we have all the answers.

My husband and I aren't against children: Every six months or so we discuss the idea of beginning a family, conclude that we're not quite ready and decide that we'll discuss the matter again in another six months. And we don't have all the answers. All we have are questions, of which the biggest one of all is, *"What is the right reason for having a child?"*

Recently, I began asking a number of parents their reasons for having had children, but somehow none of these reasons work for us.

1. "We love children." When you start asking people about their love for children, inevitably the following phrases are used: "We get so much satisfaction from that child". . . . "He gives us so much happiness". . . . "You won't understand until you have a child of your very own." What begins to emerge from the conversation is the revelation that many parents don't really love children as a group, their motive for having had children was far from altruistic. They wanted a child as a kind of possession—for the love and happiness the child could give them, not vice versa. And time and time again, we see children not being treated in very loving ways.

> "I don't mean to put down Motherhood. I think it's the world's most demanding and often thankless job—next to Fatherhood."

For example, we have noticed a weekly drama, in our local shopping center, that we call "Supermarket Mom"—performed by various frustrated mothers, all of whom browbeat the helpless, sobbing child or children belonging to them. On occasion, when visiting friends with families, we have been astonished at the rudeness and cruelty with which otherwise civilized adults speak to their children. All of these parents doubtless would insist that they love their children, yet would never treat an adult in the insensitive manner they treat these youngsters, whom they seem to regard as *possessions.*

Many children are born to parents who may love them, but cannot give them what they need—either physically, mentally or emotionally. Love alone is not enough to make a marriage work. I don't think it's enough to make parenthood work either.

2. "It was an accident." I don't rule out the possibility that I might accidentally become pregnant, but I suspect it won't happen. My husband and I are sloppy about a lot of things (just once I'd like to file my income tax on time), but contraception isn't one of them. We both feel that parenthood is far too important to happen by accident. You can quit a job, divorce a spouse and sell your house, but you can't un-wish a born child. Parenthood is a lifetime responsibility—and we are so aware of it that we simply cannot take chances.

3. "I wanted to get away from my job." One mother of three cheerfully admits that she became pregnant with her first child so she could quit her job as a stenographer, which she loathed. She is a marvelous mother with no yearning for a career. But there are days when she phones me up and says plaintively, "Just once, just once, I'd like to be able to put *me* first."

There are a lot of things I'd like to escape from, but my work isn't one of them. In fact, my identity is tied up in my work—writing—the way some women's identity involves their husband and children.

4. "I wanted to feel fulfilled as a man/woman." I know one woman, a discontented mother of four, who says she simply wanted to have her husband's children . . . as many as she could. "I just couldn't stop, even though they drive me crazy."

And I know at least two couples who keep breeding children "by accident" because they have their sense of human worth all tied up in their reproductive organs. Why doesn't one or the other of these partners consider sterilization? Because each is convinced that he or

she will be less male or female once the power to procreate is removed.

But my husband is secure enough to wash dishes, to show tears without embarrassment and to assert his masculinity even if he never fathers a child. When I'm being totally honest, I have to admit that the whole idea of pregnancy, childbirth and breast feeding—for me—turns me right off. Some pregnant women are beautiful, but I suspect I would be the one with the varicose veins, pregnancy "mask" and falling hair. To me, femininity is *not* being pregnant.

5. "Our parents wanted grandchildren. Most potential grandparents can't wait for their married children to have babies—after those first crucial nine months are up. And why not? Grandchildren, while never as cute nor as smart as one's own (now grown-up) children, do have one positive attribute: They can be seen, cuddled and spoiled . . . and left in the care of their mother and father.

6. "It was the thing to do." Until a few years ago, raising a family was expected of married couples. Certainly, until the development of the Pill, children were considered to be a natural concomitant of marriage. One woman friend married young and now has three children, two of them teen-agers. "Back in the late fifties, when we were first married, contraceptive methods weren't as good as they are today," she says. "My gynecologist wasn't terribly helpful about birth control, and we had two children before the Pill became available."

My husband and I were married under an entirely different set of rules. Our goals were many—both in terms of the lifestyle we wanted together and the achievements we hoped to make—but they didn't necessarily include children. In our case, having a family was far from the "Thing to Do."

7. "Children are an insurance policy." In the old days, children could be considered a kind of insurance policy: They would look after you in your old age, and an aged person in a household was venerated and loved. But this motive is unfair to both children and parents. I have known several widowed mothers who controlled and manipulated their children, spinster daughters whose lives have been taken up in the care of an aged parent, and couples whose marriages have been strained by the addition of a cantankerous elderly in-law. I have also known elderly parents who have spent their last years alone and in poverty—when the "policy" failed to pay off.

How difficult to be a parent, and realize that the sacrifices you have made for your children will never be fully repaid or appreciated—just as you never entirely appreciated the sacrifices that were made by your own parents on your behalf.

So much for what, to us, are inapplicable reasons for having children. (I won't go into totally unacceptable reasons for having a child—such as trying to prop up a sagging marriage with a baby.) In addition, there are two more questions my husband and I ask about having children. The first—and admittedly a selfish question—is the same one that my friend Susan asked 10 years ago: *We have such a good life together. Why change it with a child?*

We begin to ask this question when we're stuck in an unhappy other-people's-family situation for any length of time—like the long weekend we once spent with friends at the lake. We had been invited as guests of Couple A (parents of three), not knowing that they had also invited Couple B (parents of two) for a total of five children under age eight.

One little boy wet his bed because his father was always yelling at him, or maybe it was the other way around. Another child broke the No-Going-Down-to-the-Dock-Without-a-Grown-Up rule and fell in and nearly drowned.

"Parents all too often stop communicating on a person-to-person basis and instead begin thinking of each other as 'Mommy' and 'Daddy.'"

A little girl got covered with ants. A little boy stuffed his dinner down the toilet, clogging it, and all five children refused to use the antiquated outdoor privy because it smelled bad. All five children successfully managed to play Let's-Make-Our-Parents-Fight-With-Your-Parents, and, even better, Let's-Make-Mummy-Hate-Daddy.

We were not surprised when Couple A separated a few months later, even though they seemed genuinely fond of each other. How much pressure can human beings take?

I think it's inevitable that children will affect a marriage, not necessarily for the better. Let's start with the most essential element of a good marriage—communication. Childless couples have time to communicate, to explore each other's sensibilities.

And what about fun? How many parents really *laugh* with each other? Or enjoy the friendly pats on the bottom, the goofy childlike appreciation for the other of their courtship days? I don't believe that parents love each other less than nonparents. But the demonstration of love takes time, and too much of the time of parenthood is taken up with sheer coping.

If we *did* have a child, we would have to consider leading more traditional lives. Conversations with friends in this situation have convinced me of the difficulty of being a working mother. First is the sheer problem of finding good day care, either a reliable babysitter or a satisfactory nursery. Second is the difficulty of taking on three roles—wife, mother and career woman. For most women the demands are enormous, and in my observation something usually suffers—career, marriage, children or the woman herself.

We also ask the question, *"Is it socially responsible to have a child today?"* Throughout history, of course, couples have asked themselves, "Is it fair to a baby to bring it into this world?"—and have gone ahead and had one even if their answer was no. But today, the question is, "Is it fair to the *world* to bring another baby into it?"

Babies are irresistibly cuddly. They turn into adorable toddlers, but they also grow up into people . . . who grow up and produce *more* people. And the world has too many people already, nearly four billion, with an additional 78 million every year—a population that is expected to *double* in just 30 years. In 1969, the American Academy of Applied Sciences held a symposium in Boston to discuss the question, "Is there an optimum level of world population?" The rueful conclusion of the scientists: "Yes there is, and we've already passed it."

I believe that no generation of children will ever again be born into an affluent world—and that couples who ignore the population crisis are burying their heads in the sand.

In the past, the more children a couple produced, the more they benefited society. Today, the situation is just the opposite. Childless couples not only consume less food, fuel and minerals; we're also far less expensive in terms of schools, welfare, highways and other social services, which we support by paying far more than our share—because the tax system *penalizes* the childless. If people want to have five children, that's their decision and I don't want to *(continued on page 100)*

BEAUTY
IN THE BEDROOM

By Samantha Drake

Your bedroom, and the privacy it offers, is a serene oasis in a hurry-up world. Here, you can afford the luxury of being just a little less rushed and really evaluate how you look to yourself.

Beauty care in the bedroom doesn't mean going to bed with curlers and cream every night. But when you want to devote some time to yourself, your bedroom can be a beauty spa.

Clear, clean, healthy skin—basic to every woman's beauty—can be achieved with consistent morning and nighttime care. (Don't make the mistake of confusing "consistent" with "time-consuming." Most beauty experts realize that today's woman wants her beauty routine kept down to a minimum.) And Lancôme, the French beauty authorities, realize this better than most. They've created a three-product, three-step, three-minute morning and night basic treatment routine to help your skin reach its potential.

Moisten a few cotton balls with your favorite mineral water—Fiuggi from Italy is excellent, as is Perrier from France. Either is more economical and less expensive than some of the cosmetic mineral water sprays on the market. Pour a little of Lancôme's Galatée Creamy Milk Cleanser ($5.50, 4½ ounces), a liquid cleanser for all skin types, on a moistened cotton ball; whisk away early morning residue, dirt, eye and face make-up, changing cotton balls when necessary. Tissue off cleanser when cotton comes away clean.

Next, saturate a water-moistened cotton pad with Lancôme's Tonique Douceur ($5.50, 4½ ounces), a non-alcoholic skin toner that completes the cleansing process. Pre-moistening your cotton balls assures the most economic as well as effective use of your cleansing products. Apply all over your face and throat. When one side of the pad becomes dirty, turn it over or use another, until the cotton comes away completely clean.

Once skin is thoroughly, refreshingly cleansed, it is ready for moisturizing. Hydrix ($7.50, ⅞-ounce tube), Lancôme's super-moisturizing treatment provides a moisture shield to protect skin from dehydration. Its lightweight, nongreasy formula is designed to work for all skin types. It's quickly absorbed; you only need a drop or two. If your skin is excessively dry, you may want to reapply during the day.

Repeat this simple routine at least twice a day, morning and night. It is the very basis of your beauty schedule, and adds up to only six minutes a day. When time permits, consider a midday cleansing break . . . you can never overcleanse your skin. But after cleansing and toning, always remember to reapply Hydrix.

If you live in or near a city, your skin suffers terribly from the effects of pollution. Once you recognize this, the solution to protecting your skin can be as easy as using Clairol's Skin Machine (about $15.99). It's a palm-sized, battery-operated cleansing brush that gently scrubs away soot and grime. Its 20,000 little whirling bristles churn out blackheads and fight blemishes. Dampen brush with mineral water and then apply Lancôme's Galatée Creamy Milk Cleanser to bristles and whirl away dirt and make-up.

Another brilliant skin care invention is Lady Schick's Facial Beautifying Mist (about $30). It's a three-minute super mini-sauna for your face and throat that duplicates skin's own natural cleansing process. The beautifying mist opens pores and stimulates the perspiration flow so that the skin can rid itself of *(continued on page 102)*

In addition to relaxing and toning up, bedroom exercises can include simple routines to develop your natural girdle and increase control of your vaginal muscles. Here, Joy O'Neill, ballet dancer and exercise teacher, describes one of her pre-bed favorites, an exercise that's also superb for trimming the waist and thighs:

In standing position with feet slightly apart but firmly planted on the floor, inhale. Tilt pelvis slightly forward, grip buttocks and sink knees into an easy bend. With hands on knees, maintaining weight centered between both feet, turn into what appears to be a body twist. As knees stretch out, right foot pivots body into a twisted but straight spine position facing the opposite direction. Spiral back to original squat bent-knees position with hands on knees; turn to opposite side. Repeat the exercise three more times.

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HEALTH
AND RELAXATION

By Camille Duhè

Is your bedroom a quiet, soothing place with space for a few minutes of active shaping-up or quiet meditation each day?

Now is a good time to rethink the organization of your bedroom—it's where you spend more than a third of your time.

Your bedroom. . . . when is the last time you really thought about its design? If it doesn't pass muster as a haven from worldly woes, some changes are due to be made—right this moment!

You could add a few gadgets aimed at making the room and you more compatible. But if your bedroom is like mine, adding more *things*, more *stuff*, is the last thing you need. Instead, concentrate on making the room do more for you with less.

The less-not-more theory comes, fashionably enough, from the East. While dealing with tight spaces and over-crowding without friction is a new problem in America, on their tight little island the Japanese have been experimenting with it for hundreds of years. Their homes are designed to serve as places to be together as well as places to be apart and alone. Centuries ago, they invented the multi-purpose room.

Borrow the serenity without the shoji: Go into the bedroom with a big cardboard carton. Put in it every single loose thing in sight—every lamp, box, bowl and ashtray. Take them all to the kitchen for a thorough washing, polishing, whatever. Nothing comes back until you've had a good, long study of the effect of clean space.

If you haven't time for all the washing, so much the better. Waking up to wide-open, clean-swept space is a revelation. When you do start to replace things, make a game of it. Two things at a time—one vital for function, a lamp perhaps; one vital for sentiment, your wedding photo. Now don't replace another thing on the nightstand, bureau or dressing table until you *really* miss it. Try to make room out of sight but handy in a drawer or newly cleared space in the closet. Your room will "lose weight" visually and become far more serviceable as a serene retreat.

Clearing the decks, Japanese concepts aside, is a good idea according to our National Institute of Allergy and Infectious Diseases. Ordinary house dust, the institute says, can be a major factor contributing to discomforts of allergy sufferers, and be particularly irritating for sufferers of respiratory diseases such as asthma and bronchitis. There is a plentiful supply of dust in bedding alone, so eliminating the extraneous is sound practice.

Some things are worth adding. Seven items can make your bedroom work as a mini-gym, and you probably have most of them (or the ingredients for assembling them) at hand. Ideally, you should be able to whip out your gym from a closet or from under the bed in a matter of seconds. It should also be so inexpensive, you don't have to save up for it and aren't tortured with guilt if you don't use it for a couple of days. **Your equipment list should include:**

Slant board
Exercise mat
Exercise stick
Exercise ball
Jump rope
Mirror
Barbells

The slant board—one of the great inventions for people who hate to exercise, and an old favorite in beauty spas and good gyms for years. Arlene Dahl is quoted by beauty and health expert Linda Clark as saying that "20 minutes on the slant board is as valuable as two hours' sleep. Do this daily and you'll never need a face-lift." All you do is lie there with your feet elevated 15 inches above your head. Pressure is removed from the legs and the lower part of the body (decreasing the possibility of varicose veins and swelling ankles) and a fresh flow of blood is sent to the scalp and the face.

In addition to all that oxygen-rich blood set coursing, the slant board helps the heart, helps the organs of the lower body resume their proper position and even makes breathing easier. Twenty minutes is terrific, but even three minutes is wonderfully reviving. You can go out and buy a slant board (a folding model will cost around $45 at an exercise equipment store) or you can rig up your own with a padded ironing board firmly attached to a wooden crate or cube. If you are making your own, talk it over with your husband or the handiest type you know. The old-fashioned wooden-legged ironing board can often be relieved of one leg, with the others sawn off to the proper height so you have both elevation and sturdiness. Nailing the board to a crate results in a clumsier-looking slant board, but a sturdy one. A prime consideration here is that there be no possibility of board and support slipping apart.

The exercise mat—if your bedroom is carpeted, I wouldn't bother with a big mat. Instead, get a big beach towel or a folded *(continued on page 102)*

L'EGGS® KNEE HIGHS PUT YOU UP TO YOUR KNEES IN COMFORT. OUR EXTRA-WIDE COMFORT BAND DOES IT.

Our Comfort Band is knit extra-wide. Fits your legs without binding. Our Comfort Band stretches to hug you. Stays up on your legs. Comfortably.

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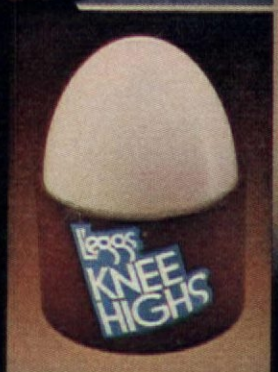
2 pairs to an egg. $1.49 at your L'eggs Boutique. Also available in Canada.



HAITI
THE "DIFFERENT" CARIBBEAN VACATION

By Harriet La Barre

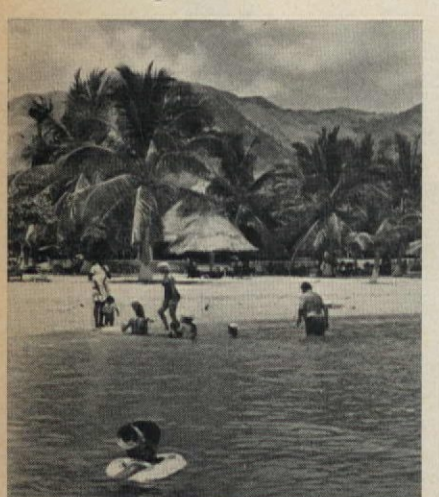
Until recently, the average tourist avoided this West Indian black republic, put off by tales of its poverty and of the police-state tactics of its dictator, François "Papa Doc" Duvalier. Times have changed, the old ruler is gone, and Haiti is beginning a new chapter in its long, colorful history.

Supermarket, native style, is a place to pick up mangoes and carnations.

Since 1971, when Jean-Claude "Baby Doc" Duvalier assumed control, Haiti has been a more hospitable place. The poverty remains, but the iron hand has softened its grip. Top priority of the new government is to expand tourism. "Baby Doc" wants Americans to fall in love with Haiti. And that's not difficult.

Haiti was once the playground of the most curious and adventurous travelers. It was mainly the very rich and glamorous who ventured to this exotic Caribbean-washed country. A handful of eager art lovers also braved the island dictatorship after discovering that the desperately poor Haitians paint stunningly vibrant primitive pictures.

The visitors came away with enchanting pictures for a pittance, and museum collectors followed hard on their heels. This was Haiti's art explosion. Now, the country is in the midst of a tourist explosion—travelers drawn to the island not so much for its art but to experience its pristine natural beauty, which I personally found irresistible.

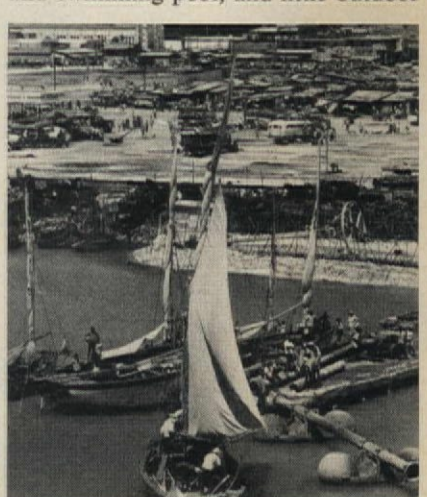


An hour outside bustling Port-au-Prince lies idyllic Kyona Beach.

I arrived in Port-au-Prince, Haiti's capital, by plane, seeing first the brilliant blue bay below, edged by the white buildings of the city and backed by emerald-green tropical mountains. On the ground, I was struck immediately by Haiti's peculiar quality: the people's *joie de vivre* and vitality, astonishing in the face of the poverty that surrounds them.

Gaily painted "camionettes"—little open-air bench taxis that hold a dozen or more people (10 cents to anywhere in town)—rattled or whizzed past my own taxi, filled with Haitians and their chickens and bundles. Poetic or funny sayings decorated the camionettes, lots of them had the owners' names painted in large letters. *Merci Mama! Merci Papa!* said the foot-high curly letters on one rainbow-painted camionette driven by a young Haitian. Goats, donkeys, children were in the streets, barefoot Haitian women balanced baskets on their heads, clothes ragged, feet bare, straw hats shedding. We passed the huge Iron Market that goes for blocks, teeming with Haitians bartering, bargaining, selling everything from broken watches to a rusty-chained sink stopper, to hand-carved mahogany figures. Later, shopping, I found the Iron Market (so called because it is topped by rococo iron turrets) hard to take. The poverty is too heartbreaking. It is a constant puzzle that these Haitians are stimulating, not depressing. Their vitality plus some kind of personal self-containment undoubtedly are what turn away pity.

I had booked myself into the Royal Haitian Hotel, an intimate, relaxed melange of tropical trees, brilliant flowers and swimming pool, and little outdoor



Native fishermen sell their day's catch in the Port-au-Prince's city markets.

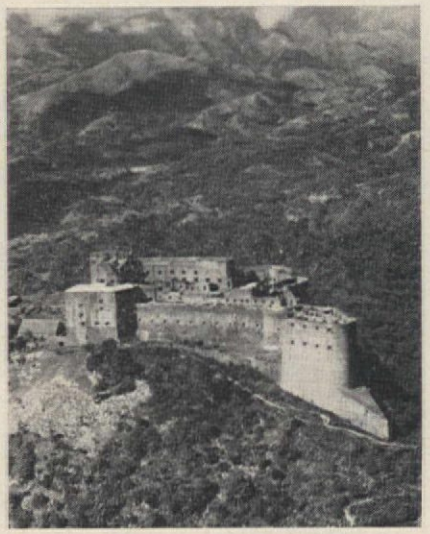
bar, all surrounded by quiet, balconied rooms, looking toward Port-au-Prince's shimmering bay in the distance. The guests were mostly Americans—some with children, some honeymooners—plus a number of visitors from France. Haiti's official language is French, though the natives mostly speak a musical Creole. Haitians working at the hotels also speak English.

The best places to stay, I learned later, are here in Port-au-Prince, or in Petionville 15 minutes away, up in the hills. The hotels vary enormously in lifestyle. One entrancing hotel is the old Grand Hotel Oloffson, a Victorian tropical Somerset Maugham kind of place, with lacy gingerbread and cupolas, verandas and a dining room containing wicker furniture along with lazily whirling ceiling fans. Oloffson's prices are reasonable, which helps explain why it's an old-time favorite of writers and artists. Haiti's newest (and most expensive) hotel is the year-old Habitation Leclerc, built where the estate of Napoleon's sister, Pauline, once stood—very posh, with semiprivate swimming pools and little villas nestled among pines and palms. Each villa is named for a celebrity. But there are also several acceptable little Haitian inns at relievingly low prices.

In the northern mountains at Cap Haitien, is Citadelle Laferriere, a sight not to be missed. Awesome and immense, this fortified city was built by King Henri Christophe. Nearby is his 20-acre palace, Sans Souci, where he held court amid splashing fountains, priceless tapestries, marble floors and gold plate. If you take the time to visit Citadelle Laferriere and Sans Souci, plan on a whole day or more, and be sure to wear good, comfortable shoes; it can be *very* rough walking.

Voodoo is a disappointment: touristy voodoo, that is, which costs about $5 and consists of an amateurish outdoor ceremony. The real voodoo, with its roots in Africa and black magic, takes place in the mountains, and often at night you hear the drums booming. But tourists are not welcome.

Haiti's other pleasures can be memorable: At 9:30 a.m., go off in a group on a snorkling trip aboard the *Yellow Bird*, a 39-foot catamaran that has a little bar. When you get hungry you can buy salami, cheese and tomato on French bread for $1. You sail out to an underwater marine garden. The friendly young French captain-owner, from Cannes, and his wife outfit you with fins and snorkle. Haitian boys act as guides while you go exploring underwater and feed sea urchins to small, brilliantly colored fish.



King Henri Christophe's "ultimate fortress" is a top tourist attraction.

Another time, take a bus or hire a car and guide (splitting the cost with other people, if possible), and ride into the hills to the castle-like Jane Barbancourt rum factory. Here, on a terrace overlooking a Haitian jungle below, you can sip, for free, 17 kinds of delicious rum liqueurs, including hibiscus, nougat, banana, pineapple, mango and an 86 proof Rum Special. My favorite was the Coffee-Rum. If you want to buy, you pay $2.50 a fifth.

Driving higher up in the mountains, you come to the village of Kenscoff—and everywhere are bargains. Men, women and youngsters wheedle you to buy paintings piled on the road, hand-embroidered shirts hung from trees, mahogany carvings that are wall pieces, dishes, tables. Paintings are duty-free. If you bargain, the seller will knock his price down, often by as much as two-thirds. I bought a carved mahogany three-tier stand that folds flat—$6. Later, in Port-au-Prince's National Gallery, I fell in love with a painting of a Haitian street scene, the people so pulsating with life that it was irresistible—$75, including the frame. And the picture is two feet by three. You can bargain at the National Gallery, too, and even pay by personal check. Haitians trust you. By the way, you can safely leave your possessions around in your hotel room. And you needn't guard your purse; Haitians are known for not stealing.

Delicious native foods include *Tassot* (strips of beef or turkey "cooked" in lime juice for hours in the sun), langouste and rice-and-peas. My favorite breakfast at the Royal Haitian was a mango-pineapple-banana fruit plate, homemade blueberry muffins and cups of hot Haitian coffee. You can also find sophisticated French cuisine. Some of the best is at Chez Gerard, where you dine outside in jungly splendor or at La Laterna, or one evening go 6,000 feet up in the mountains to the beautiful Le Château, once an old mansion. Here, you dine elegantly on a terrace, as white-jacketed waiters stand by to pour chilled wine. With wine and a drink, places like this cost about $25 or more per person.

For beaches, go to Kyona, an hour out of Port-au-Prince, and one of the best. Haiti temperatures, by the way, are about 70 degrees in January and 82 in July, with perennially cool evenings, so be prepared. For evening fun, if you like to gamble there's the International Casino, or the new, dark-wood, lots-of-glitter-and-red velvet Casino at the Royal Haitian. If you prefer discotheques, there are a few. The most popular with both Haitians and visitors is "Lambie's," which is big and noisy, and an experience.

Twilight is a time of enchantment anywhere on the island: purple mountains against dark-rose skies, orange fires glowing where people stir stews along roadsides. Haiti's offering is not tall hotels, fancy floor shows or "name" stars. Haiti is . . . well, *different*. □

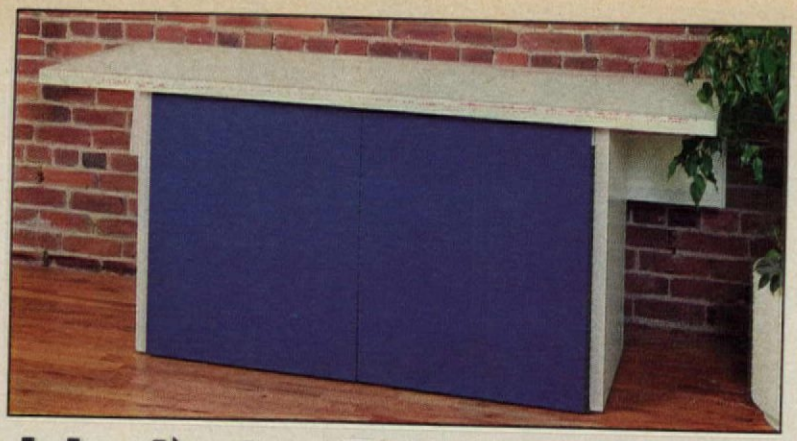
Harriet La Barre is generally on the move, on travel assignments covering the Caribbean, Europe and Asia.

Photographs courtesy of the Haiti National Office of Tourism

Fairy-Tale Village in easy canvas stitchery

Here's a great way to re-create the style of an American-primitive painting. Start with a canvas printed with the outlines of this charming dreamscape (above and in close-up, opposite), then color the canvas with D.M.C. tapestry wool. By using a long, upright stitch and covering as many as 20 meshes with one stroke of the needle, even a beginner can make short work of this 20-by-21½-inch needlework. To order canvas, materials list and instructions, see coupon on page 112.

Photography by Herb Bleiweiss



ALL-IN-ONE TABLE
For Home Entertaining

It's a dining table, buffet, server, bar and storage center—a versatile unit comprising drop-leaf table and two carts that roll away when not needed. A weekend carpenter can build it using APA grade-trademarked plywood. Stain or seal the surface, or paint as we've done. Top with plastic laminate. For plans, send $1 to: American Plywood Association, Box AH, 1119 A St., Tacoma, Wash. 98401.

Photography by Bob Strode

Who makes news? What's the word? Where do you buy? And why? That's what we're all about...sorting the mail, mining those nuggets of information and getting them into print—fast! Want to be on top of American products, topics and trends? Read on.

The Home Front News

ZIP INTO BED

Finally, beds for people who hate to make them. Part of a line by Milanese architect/furniture designer Cinci Boeri, the beds are practical and functional. Lightweight and washable Dacron sleeping bags zip onto the molded foam frames to conceal the mattress during the day—zip open easily at bedtime. All you need are sheets. It's like camping out indoors. From Arflex, they are available at Beylerian, Ltd., New York, or through decorators.

A PUBLIC AFFAIR

Maintaining safe products depends largely on the involvement of the public. While the consumer movement has raised standards generally, the safe use of many products is still a matter of concern.

A pamphlet, Making Products Safer: What Consumers Can Do *by Irving S. Dickman, available from the Public Affairs Committee, a nonprofit educational organization, is geared toward helping consumers become aware of potential product hazards and future solutions. For your copy, send 35 cents to: Public Affairs Committee, 381 Park Ave. South, New York, N.Y. 10016.*

VASECTOMY REVERSAL

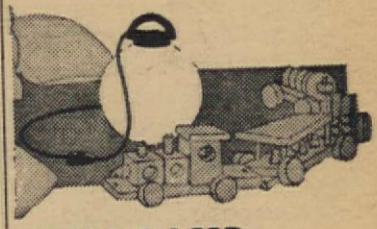
A new procedure may offer a chance to reverse a vasectomy.

Dr. Sherman J. Silber, a urologist at the University of California, has performed the operation which uses microsurgery to reunite the tubes of the vasa-deferentia on 24 men—16 of whose wives have since become pregnant.

The new procedure is not a 100 percent guarantee of reversal. Other factors, such as certain male antibodies that may cause sperm to clump, can hinder fertility. Dr. Silber says that for now vasectomy must be viewed as a permanent procedure. Perhaps in the future it needn't be.

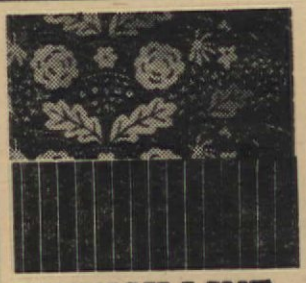
IN THE EYE OF A "SQUALE"

The "Squale," latest effort by multitalented French artist François Dallegret, is a collapsible PVC structure, as large as you need. It's great for conventions, fairs and wedding receptions. And Dallegret will rent as well as sell. Dallegret's adult toys, such as KIK, Atomix and The Artbreaker *(along with the still-in-work silver* OVNI—Objet Volant Nonidentife*) are available by mail order from the Museum of Modern Art in New York and, with the "Squale," from Artorium, 330 E. 59th St., New York, N.Y. 10022.*



TAMA LAMP

Designed by Isao Hosoe for Valenti, an Italian lighting and accessories company, Tama is an all plastic indoor/outdoor lamp. The blow-molded polyethylene globe does not get hot, and the ABS core and handle allow the lamp to be lightweight yet sturdy.



FINNISH LINE

Marimekko, known for bold fabric designs and sweeping sheet patterns, has turned its hand to the complete bed—puffs, fitted and flat sheets, borderlines (dust ruffles) and pillowcases. The puff, both a bedspread and top sheet filled with down or polyester fiberfill, neatly envelops the bed, slipping over the removable filling so you can wash it. The pillowcase folds tuck in for a smooth edge. Three patterns—Onni, Kukka and Lato—mix and match. Colors are pure Marimekko: sun, sky, poppy, acorn and pebble. Pictured: Onni, top; Lato, bottom.

BOOKS BY CATHERINE BIGWOOD

January, a decidedly difficult month, comes right after the holiday hoopla and before the onslaught of the infamous February blahs. Most of us can't afford the luxury of getting lost in some dreamy escapist novel, but a book on self-improvement is a different story. One of the least painful is Vidal and Beverly Sassoon's *A Year of Beauty and Health*, written with Camille Duhè (Simon & Schuster, $9.95). It's a step-by-step seasonal guide to making the most of your looks. We expect Sassoon to shine when it comes to hair and he does (covering everything from cut, color and shampoo to styling and wigs), but he's also done his homework in just about every other beauty area. There are sections on make-up, massage, fragrance, skin care, exercise, posture, hormone creams, clothes, cellulite, plastic surgery, dieting and yoga.

Pop psychologist Joyce Brothers attempts the same thing in her book *Better Than Ever* (Simon & Schuster, $7.95). Except that her advice has a basic premise: "Middle age is no longer a valid concept." Dr. Brothers says there's still a whole second lifetime ahead to make the most of. She realized she was blowing her own "butterfly years" (the cloying term she uses for the time after 40) one day as she sat watching herself on television. What she saw on the screen—a much too "pudgy," prim and proper figure—took the curl right out of her pageboy. "After years of giving advice to others, it was time to dish some out to myself," she decided. Dr. Brothers lost 20 pounds in six months, and much of the book is devoted to her dos and don'ts. There are a few original, offbeat tips, but much of the information is old news. More valuable are the chapters on the advantages of sex after 40 and the one on the "Myth of Menopause." There's an annoying lecturing tone to her writing, but despite the staidness, there are some surprises. She has had a rather radical change of heart about extramarital sex. In certain cases, she now advises older married women to have an affair ("it can add a little extra spice"), but never men (it can be "life-threateningly dangerous," she says, on physical, not moral, grounds).

If your immediate personal environment needs more shaping up than you do, there's Louise Riotte's *Planetary Planting* (Simon & Schuster, $9.95). Ms. Riotte's book combines plant care with another of today's pop topics: astrology. The concept—gardening by the signs of the zodiac and the phases of the moon—isn't as gimmicky as it sounds. Historically, man used the zodiac to explain the progress of the seasons and to indicate the time for planting and harvesting. According to her theory, not just the phase of the moon, but the astrological sign of the day should also be considered for best results. For example, Leo, a fire sign, is dry. One would use these Leo-ruled days for killing weeds and pests. When it comes to practical tips on just about every garden subject, including houseplants, Ms. Riotte manages to be thorough and down-to-earth without being boring. The book is a nice blend of charming tidbits and sound, well-researched information.

MOVIES: DAPHNE DAVIS LOVE STORY

Thank goodness for black movies. They're stamping out the boy-plus-boy teams of white films and are going back—or should we say forward?—to male-female duos.

Mahogany, starring Diana Ross as a ghetto princess who fights for a career as a fashion model/designer and settles down with a street-roots politician Billie Dee Williams, is a sassy tearjerker. It is also a fabulous film to watch because the characters are winners.

Labeling Ross and Williams the black Doris Day and Rock Hudson is incorrect. They are Love Story's Ali McGraw and Ryan O'Neal. Instead of leukemia, Ms. Ross' fate is to be the well-paid designer wife of a potential U.S. President (better them than Pat and Dick).

Unlike Ali and Ryan's antiseptic lovemaking, Diana and Billie Dee's hot film chemistry is very satisfying. It's too bad Mahogany was conceived as a dramatic vehicle because it would have made a brilliant musical comedy.

As the impotent fashion photographer who turns Ross from a sepia blossom to a mahogany rag doll, Tony Perkins gets all the best lines in the film, which perversely displays the fag-hag world of high fashion the same way Shampoo savagely dissected the Beverly Hills hairdresser culture. After all, what fun is soap opera without morality?

As Mahogany, Diana Ross' irresistible crackling smile and electric scarecrow body are ravishingly blown across the wide screen as "processed" rather than Afro poster art.

At her best as the jive-talking street mama who comes back for her man after experiencing the loneliness (and sexlessness) of life at the top, Ross proves she has the makings of a spunk-and-funk comedy queen à la Carole Lombard. Billie Dee Williams, on the other hand, is doomed to be a secondhand Clark Gable.

Slow-moving and at times too sophisticated for its own

good, Mahogany *was directed by Motown board chairman Berry Gordy, who shows he can make money out of anything. Nevertheless, there have been worse and more pretentious directorial debuts.*

Which brings up the subject of why Mahogany *has been derided as "black plastic" and the notion that blacks, and other ethnic and minority groups, are somehow supposed to have escaped being victims of television commercial consciousness. Actually, their sense of parody and the ridiculous were among the major forces behind the development, in the 1950s and 1960s, of all forms of pop art.*

Mahogany *may not be great film art, but it is tremendous entertainment alive with the feeling that something big is about to explode in American cinema.*

COMEDY FOR THE SLICK IN HEART:

In Neil Simon's *The Sunshine Boys,* Walter Matthau and George Burns play a couple of lovable ex-vaudevillians, killing the audience with laughs on their way to the home for retired comics.

FOR CAMPY WESTERN FANS:

Hearts of the West—Perky Jeff Bridges hits the celluloid trail with a bunch of grade B Depression cowboys in a lighthearted and swift-footed comedy about an Iowa farmboy who scripts cardboard yarns about the Wild West.

Rooster Cogburn—Hollywood royalty Duke Wayne and Empress Katharine Hepburn ride the range as marshal and missionary. This larger-than-life battle of the sexes pits Wayne's loner macho against Hepburn's unbeatable put-downs.

FOR KIDS OF ALL AGES WHO HATE MUSICALS FOR KIDS OF ALL AGES:

Mr. Quilp is a non-sappy, high-speed, lavish production number version of Dickens' *Old Curiosity Shop* with the right amounts of soot and tinsel and a sparkling Anthony Newley as Quilp.

The Home Front News

IN VIEW by Bill Weston. We may not have a Henry VIII, but in this Bicentennial year television seems to be coming closer to the notion that we do have fascinating figures in our past.

WITH A BICENTENNIAL FLAVOR

"THE ADAMS CHRONICLES"

Educational television, criticized for leaning heavily on British productions, in January unveils 13 hour-long dramas about the Adams family of Massachusetts. An ambitious series, it will probably win many awards and become a big topic of dinner-table conversation. Episode one deals with the coming of age of John Adams and of the Independence movement in the colonies (ETV, Jan. 20).

"THE INVENTING OF AMERICA"

The technological advances made possible by great inventors are celebrated in this entertaining, informative two-hour special (NBC, Jan. 12).

"SUDDENLY—AN EAGLE"

This innovative documentary presents parallel stories of the people and events in America and England that triggered the American revolution. Lee J. Cobb stars (ABC).

"ELEANOR AND FRANKLIN"

ABC breaks broadcasting ground with a four-hour drama about the Roosevelts based on the book by Joseph Lash. Two hours are scheduled on Jan. 11, the other two on Jan. 12. This is the story of the young Eleanor and Franklin, their courtship and marriage, the Lucy Mercer affair and the polio that felled Franklin in mid-career—and from which he made an amazing recovery. It ends with his first inauguration as President.

Jane Alexander plays Eleanor; Edward Herrmann is Franklin. When Herrmann strides into the room, cocks his chin and offers to shake hands, he bears a close resemblance to the young patrician from the Hudson Valley. For her part, Ms. Alexander had a bridge fitted to her teeth to achieve Eleanor's distinctive look.

These are difficult roles, and both actors do remarkable jobs. Most remarkable of all is that ABC undertook to do *Eleanor and Franklin*. The name Roosevelt is still controversial. Since he was a Democrat, will the Republicans ask for equal time for William McKinley?

"UPSTAIRS, DOWNSTAIRS" AGAIN

Back with 16 new episodes, this series is as delightful to recollect as Beacon Hill was easy to forget. Upstairs, Downstairs was brought from Britain by the educational station in Boston, and the series caught on through sheer excellence. Well, Hudson and his crew are back to charm you (ETV).

SOUND OFF

Classics: There's little U.S. Bicentennial news in the classical music field to note. Santa Fe Opera is planning a production of Douglas Moore's *Ballad of Baby Doe*, as are about 26 other companies around the country. There is talk of a new opera by Roger Sessions, based on *The Royal Hunt of the Sun* by Peter Schaffer, and a revival of the Virgil Thomson/Gertrude Stein *The Mother of Us All*. And that's it except for Scott Joplin's *Treemonisha* by the Houston Opera.

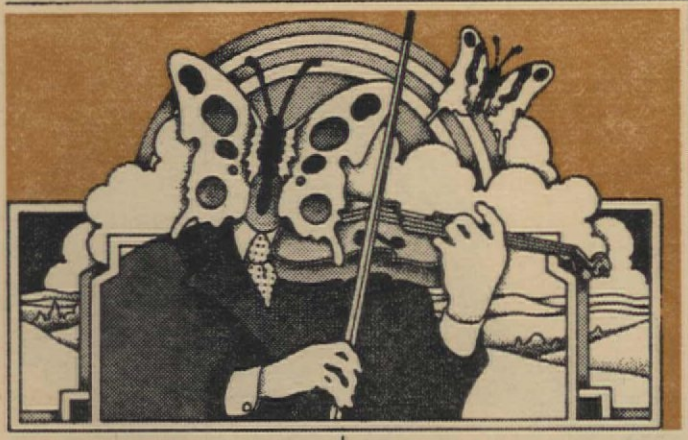
A repackaging of early Aaron Copland recordings might be considered Bicentennial-ish, even if they are played by the London Symphony Orchestra. A little Copland goes a long way, but these are led by the man himself and are good. There's Henry Fonda narrating *Lincoln Portrait*, the *Appalachian Spring* suite, *Billy the Kid* ballet and excerpts from *Rodeo*.

The NYCO opens its spring season with a repeat of Wagner's *Die Meistersinger* in English, which will be taken on tour. Hopefully, the great Norman Bailey will be around to recreate his Hans Sachs, a brilliant piece of work. On April 15, the aforementioned *Baby Doe* will be revived.

The Metropolitan Opera got off to a shaky start last fall, and doesn't seem likely to recover if things continue as they have. The opening *Siege of Corinth* by Rossini was horrible—even Beverly Sills was in bad voice. Only Shirley Verrett came through, and that was not really compensation for a wasted night. The recording (on Angel) is much better.

Happy news—the release of a recording of Erich Wolfgang Korngold's *Die Tote Stadt* (RCA). Carol Neblett of the NYCO repeats her Marietta,

The Home Front News



but this time Paul is sung by René Kollo and the Pierrot by Herman Prey. Erich Leinsdorf conducts the Munich Radio Orchestra and the Bavarian Radio Chorus. This is movie-music opera at its best, but brilliantly handled with a clean sound.

Speaking of Korngold, Beverly Sills recorded Marietta's Lied on a splendid disc called *Welcome to Vienna*, with Julius Rudel (ABC/ATS). It's not new, but for a concert-type sampler it's very pleasant.

One of the smashers of the year is the Julian Bream three-record set of Concertos for Guitar and Lute (RCA), with selections by Villa-Lobos, Arnold, Bennett, Giuliani, Rodrigo and Vivaldi, plus a Bream-arranged set of the Courtly Dances from Britten's coronation opera *Gloriana*. The sound is clear and the performance—well, what can you say about Bream except that he's magic, as usual.

Even if E. Power Biggs has been overexposed, he certainly can whip through anything he does with style. This time it's a collection of 13 Handel works played on an authentic Handel organ—with the London Philharmonia led by Sir Adrian Boult (Columbia).

The latest Herbert von Karajan is a new *Ein Heldenleben* by Richard Strauss with the Berlin Philharmonic (Angel). As usual it's his individual reading and a good one. The sound is clean, but watch the quality. Angel is notoriously sloppy about its products, even though the English originals can be superb.

Another repackaging job is the Isaac Stern recordings, not new, of Brahms Sonatas (including one transcribed for violin from the clarinet original, one of my favorites). A good job (Columbia).

Tenor Nicolai Gedda appears on two recordings: Rossini's *The Barber of Seville* (Angel) with Beverly Sills and Sherrill Milnes, is conducted in his usual heavy-handed fashion by James Levine; otherwise, it's a nice, lively performance. And a disc of Duets from French Operas with Mady Mesplé (Angel)—a varied collection, from Gluck's *Orphée et Euridice* to Lalo's *Le Roi d'Ys*.

Travel Notes: The York Festival in England makes its triennial return this year, from June 11 through July 4. The Mystery Plays, of course, are the star attraction, but another biggie will be the Scottish Opera's world premiere production of Thomas Wilson's *Confessions of a Justified Sinner*. The full lineup will be ready this month (Jan.) and bookings available. Write to the Festival at 1 Museum St., York, YO1 2DT, England. This is something to plan a hearty vacation around—and not expensive.—Peter Davis Dibble.

Pop/Rock: *Good news for blues fans. B.B. King is back with his first real blues LP in years,* Lucille Talks Back *(ABC Records). King has used his own band this time, and even produced the album himself, which includes classic blues numbers such as Lowell Fulsom's "Reconsider Baby" as well as his own songs—first-rate.*

Bob Dylan appears to have the itch to tour again—in a series of small club appearances that would only be publicized the night before they took place. The usual cloak-and-dagger stuff. At press time there was still no firm word, but Bill Graham associate Barry Imhoff was being touted as the tour organizer. Well, now you know, but don't hold your breath.

Eric Clapton finally squelched persistent rumors that a reunion of the band, Cream, was imminent. Clapton told Rolling Stone *it was impossible because each of the band members is under different management.*

Silver Convention, whose album Save Me *(RCA) is riding high in the charts, is not, in fact a band but the result of a musicians' jam session in Germany. Current plans to tour a band called Silver Convention in the U.S. early in 1976 involve first putting a band together. In that case, who are those people on the album jacket looking like an updated version of Sly and the Family Stone?*

Flashes: David Carradine may not be as bad as expected in his role of Woodie Guthrie in the United Artists film Bound For Glory. *Word from the location in the Sacramento Valley was that Guthrie's first wife, Mary, sees a lot of Woody in Carradine.... A new Bob Dylan book is in the works at Doubleday, being written by Robert Shelton, who first brought Dylan to public attention with his reviews in the early '60s.... Kinky Friedman, country music's only outlaw Jewish cowboy, was held up at gunpoint in Houston and robbed of a $20,000 diamond ring.... The attempt to turn Britain's Bay City Rollers into the new Beatles so far is failing. The rock world seems to have risen as a unit to condemn the group's music as average high school band... Finally, a quick breakdown on new albums...highly rated are new albums by The Who (*The Who by Numbers, *MCA Records), Al Green (*Al Green Is Love, *Hi Records), and Bonnie Raitt (*Home Plate, *Warners). Not to be touched are The Sunshine Band (*The Sound of Sunshine, *T.K. Records), Barbra Streisand (*Lazy Afternoon, *Columbia) and* Prisoner in Disguise *(Asylum Records), the latest from Linda Ronstadt, which falls a long way short of her smash album,* Heart Like A Wheel.—Peter McCabe.

NOTES

MAKING THE CURE

In Blairsville, Ga., a news-making cash crop is ginseng. Revered for its curative powers by the Chinese for thousands of years, the wild 'seng has been hunted by Georgia's residents for the past 200. They search the woods in the early fall, prying the ginseng they find out of the earth with wooden implements, because iron is said to destroy the medicinal and mystical powers of the ginseng root. Claimed to cure everything from high blood pressure to low blood pressure—and everything in-between—ginseng is now being cultivated commercially as a crop.

Jack Plott, the man who buys and sells the Georgian ginseng, says, however, that "there ain't a thing in the world it's good for except to make money." Louise Veninga, author of *The Ginseng Book*, lists the ailments ginseng is claimed to cure: anemia, asthma, chest and stomach aches, colds, fevers, colics, complications of childbirth, depression, excessive thirst, exhaustion, eye weakness, headaches, heart failure, impotence, indigestion, insomnia, lack of appetite, menstrual disorders, nausea, nervous disorders, old age, weakness, rheumatism and vascular cramps—as well as being reputed to be a powerful aphrodisiac.

"If it were," Jack Plott says, "I'd take that whole poke and make soup out of it!"

GET SET/ HEADSET

You can be your own recording engineer with Koss' new Phase 2/+ 2 headphones. They plug into any quad or stereo system; a hand-held programmer lets you punch out over 100 different audio combinations.

READY TO SERVE

Tennis is the fast-moving sport these days, and Almadén Vineyards are promoting their new California Solera sherry as an après-tennis aperitif. Fine. And the sherry is, as it says, a rather medium-bodied, dry drink simulating Spain's traditional Amontia Amontillado.

THIRSTY

Overall coffee consumption decreased in the U.S. between 1973 and 1974; however decaffeinated coffee consumption rose, as did freeze-dried. Overall milk drinking dropped a bit while water and water-requiring products jumped. Beer increased, as did juices. Here is a brief chart of thirsty Americans' drinking habits:

Liquid consumption trends from 1965 to 1974

(Gallons per capita per year)

	1974	1973	1972	1971	1968	1965
Coffee	32.8	34.4	34.7	34.9	37.0	37.8
Soft drinks	31.6	31.9	30.3	28.7	24.8	20.3
Milk	24.2‡	25.1	25.3	24.9	25.6	26.0
Beer	21.3	20.5	19.6	19.2	17.3	16.1
Tea	7.6¢	7.6	7.2	7.1	6.6	6.4
Juices	5.7‡	5.4	5.0	5.0	4.2	3.5
Distilled spirits	2.0‡	1.9	1.9	1.9	1.7	1.5
Wine	1.7	1.7	1.6	1.5	1.1	1.0
Subtotal	126.9	128.5	125.6	123.2	118.3	112.6
Imputed water consumption*	55.6	54.0	56.9	59.3	64.2	69.9
Total	182.5	182.5	182.5	182.5	182.5	182.5

*Includes all others. ‡Preliminary.

Sources: USDA; DSI; USBA; Maxwell Reports.

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BRING HOME THE BACON

Detroit area residents, and some in Ohio, Pennsylvania, Chicago, Milwaukee and Minnesota, have easy access to Peschke's delicious bacon. Even the regular slices are thicker than the usual see-through bacon available today—19 to 22 slices per pound for regular bacon, 15 to 16 for what the company refers to as its thick slice. Both cost $1.79 to $1.89 per pound.

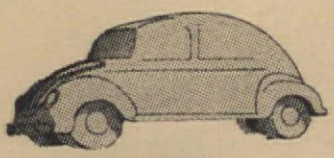
TUMBLEWOOLS

The last time we washed a "washable" wool blanket, it shriveled from its glorious queen size down to chunky cot. Now there's *Superwash*, a process developed by an affiliate of the Wool Bureau, that really *does* wash and dry. Superwash has been adopted by several blanket companies, including Chatham and Faribo, with more blanket companies—and clothing manufacturers, too—jumping onto the bandwagon.

VEGETABLES

Perk up your vegetables with any of the 120 recipes for natural foods in Mo Willet's *Vegetarian Gothic*. Without searching for exotic health food ingredients, you can create such tasty concoctions as three-bean salad, sunflower soup, zucchini pizza and yogurt pie. Priced at $5.95, it's available at local bookstores or from Stackpole Books, Cameron and Kelker Sts., Harrisburg, Pa. 17105.

The Home Front News



E-RACERS

Drive carefully and avoid mistakes with these scale model erasers of your favorite cars—Volkswagens, Fords and Corvettes in pink, yellow or green. Made in West Germany, they are available here from Wings Over the World and in major department and stationery stores.

JOYS OF WINE

In keeping with their recent reputation for opulent coffee-table books, art-book publisher Harry N. Abrams has issued The Joys of Wine *by Clifton Fadiman and Sam Aaron. Although not absolutely necessary for learning the subject, it is first-rate both visually and verbally—an atlas of wines. Order directly from Abrams, c/o Dept. LTF, 110 E. 59th St., New York, N.Y., 10022—for $35 through Dec. 31; $45 in '76. Add $1.80 for postage/handling.*

ITALIAN ART

Colorful handpainted ceramic plates, mugs, vases and pitchers depicting traditional and modern Italian folklore subjects are imported from Italy. They can be combined with other solid-color plates, for imaginative and attractive table settings. Prices range from $4 for a mug to $50 for the lamp vase. They are available at Hubert des Forges, New York City, and Burdine's in Miami.

THE IMPOSSIBLE PIE: LUCY WING

In my travels through the countryside near my summer place, always on the lookout for wildlife, new plants and canning lids (to finish putting up some 200 pounds of tomatoes picked the night before the frost set in), I stopped at Malinski's General Store in Lake Como, Pa. It was a case of serendipity. I found not only the Bernardin canning lids I needed but the charming proprietors of this country store. We started talking about food, and they told me about a pie that their daughter had made by putting all the ingredients into a blender, then pouring into a pie plate and baking. Like magic, it layered into crust, custard and coconut topping. Mrs. Malinski wrote the recipe down for me on white butcher paper from the meat counter. Back at the office, I gave the pie a test in our kitchens. It was easy to prepare and surprisingly delicious.

I checked with the makers of Bisquick (General Mills), which was the basis of the crust, to see if this was one of their creations, and was told that it was a "grass roots recipe called 'the Impossible Pie' which surfaces now and then." They had felt it did not meet their high standards. But because of the convenience, it's a small sacrifice. They said it may have originally been a mixer recipe using flour that was turned into a blender recipe with Bisquick. If you're intrigued, as I was, here is the recipe as written on butcher paper:

½ cup Bisquick
½ cup sugar
4 eggs
2 cups milk
1 can (3½ ounces) coconut
1 teaspoon vanilla
3 tablespoons butter

Mrs. Malinski's verbal instructions: Put everything in a blender. Pour into 9-inch pie plate (buttered). Bake until custard sets (400° about 25 or 30 minutes; serve cold).

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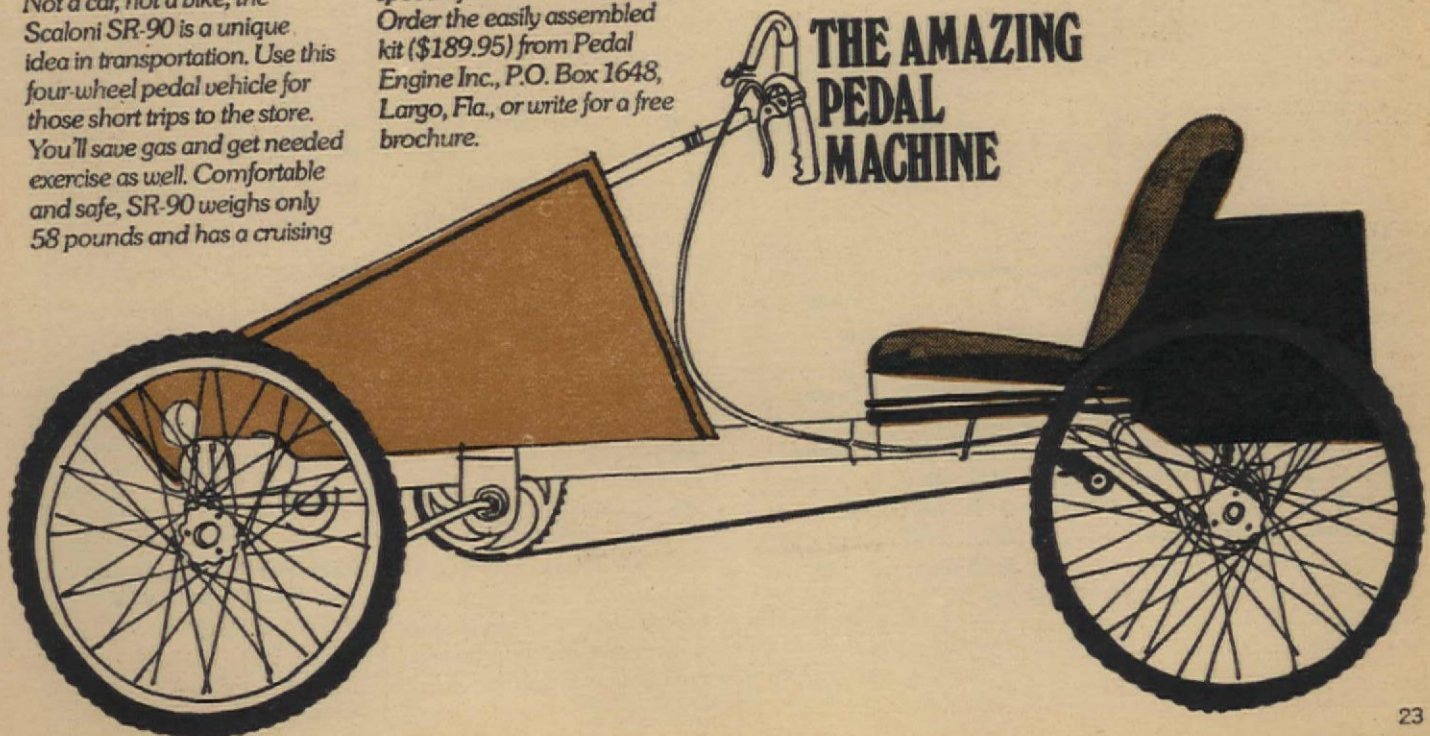

CONSUMER WATCH

By Ginger Prichard

Prices for fuels and utilities are rising at a monthly .5 percent average, according to the Bureau of Labor Statistics. No one of several optimistic political and legislative solutions can guarantee future energy price or shortage relief. But both energy and dollars can be saved through energy conservation measures that cost little or nothing or soon pay off.

The federal government is trying to help, too. In March, the Federal Energy Administration will send questionnaires to four million homeowners in six states. Suggestions based on the replies will be routed back, showing how much money can be saved on utility bills with various conservation measures tailored to individual homes. Over the next two years, this program is planned to reach 47 million U.S. homeowners.

Many home-appliance manufacturers will soon begin labeling their products to indicate annual operating costs and energy used.

Four million pamphlets listing comparative annual auto fuel economies and costs will be distributed this year for new-car buyers.

The government is reaching out to help conserve energy because it is beginning to see conservation as a way to compensate for diminishing U.S. and foreign energy sources.

Already, domestic energy shortages are becoming a problem. For example, the consumer will soon be confronted with $1 billion in higher costs from projected natural gas shortages, according to a recent study.

Concurrently, the administration sees as vital the need to expand existing energy production and develop alternative energy sources. But this policy will have to translate into higher fuel prices for the consumer (though there is no consensus on exactly how high) because the energy industry will need more economic incentives to expand and grow.

We also could feel the indirect impact of a 10 percent hike in foreign-country oil cartel prices that could rise again as early as June.

Ginger Prichard reports for a national governmental weekly news publication in Washington, D.C.

DID YOU KNOW

Good winter energy conservation *practices, such as turning the thermostat down to 68 degrees Fahrenheit during the day and 50 degrees at night, will result in up to a* 25 percent saving on fuel bills?

The use of *an electric blanket at night costs only 2 cents worth of electricity per night?*

You could save *$112 annually at 38 cents per gallon of fuel oil by installing ceiling installation at a cost of about $300? (Count on saving another $100 if you do the job yourself.)*

Storm windows cost *$30 to $60 per window and have a five- to six-year payback, but clear plastic sheets secured to your windows could cut 15 percent of your fuel bill?*

FROM THE GRASS ROOTS CORPS: LIFE ON THE GULF COAST

By Ruth Scherrer

Starting here, American Home's grass roots correspondents report on life and how people across the country are living it. Grass roots reporters are not professional writers, but aware readers, informed and interested in what's happening in their community. Fit the bill? Drop me a letter.—Keitha McLean

Dear Keitha,

What's the Gulf Coast like? A mass of concrete one-story dwellings, some richer, some poorer—individualized by color or mild variation of design. Plants and foliage are lush, ever-blooming, giving a colorful and gracious privacy. Backyards have swimming pools and oversized barbecues, and the swaying palm trees and magnificent sunrises and sunsets are ever-present reminders that "this is Florida."

Most of the year the weather is glorious except during the four or five summer months of intense heat. Midday always provides some opportunity to plunge into the surf. There are periods of humidity and accompanying mildew.

The gulf and the bay are in walking distance from any of these islands. Prominent among them are Anna Maria, Longboat Key, St. Armands Key, Siesta Key, Sanibel and Marco Island. Longboat Key has more of the stately sky-scraping condominiums.

I would estimate over half of the inhabitants are retired, although islands like Longboat Key and Sanibel are drawing a younger, swinging group. Land is at a premium, so homes are built on 100-by-100-foot lots. And in the future, because of the seasonal threat of hurricanes, new homes on most islands will have to be built one story above ground level.

Enjoyment here is relatively free for the asking—fishing, boating, surfing, swimming and, of course, shell collecting. At the other extreme, more affluent island women trek to Venice, Fla., spas to lift off pounds.

It's hard to diet here—the sweetness of local fruits has never even crossed your dreams. The beef, called "choice" instead of "prime," is grass-fed. As everywhere, homemakers buy food carefully. The islands also have some excellent restaurants that are moderately priced.

As for clothes shopping, most women ogle the current designer creations, but select their wardrobe off the rack. Beach areas tend to underplay the desire to compete in the world of fashion.

I saved the best for last—the kingfish are taking the hook. So grab your toothbrush and I'll meet you at the airport.

Warmly yours,
Ruth

Ms. Scherrer lives on the island of Anna Maria off Florida, swims every day and enjoys needlecraft and fishing.

Editorial Contributors to *The Home Front News*:
Janis Bernstein
Nancy D'Ambrosio
Joanne Johnston
J.S. Kleinman

Death haunts Van Gogh's last self-portrait.

He sacrificed his sanity and his life to see and to paint as no one ever had before

The World of Van Gogh

is yours to enjoy for 10 days free as a guest of the TIME-LIFE Library of Art

Actual book size: 9" x 12". Illustrated slipcase, hard covers, 188 pages. 160 illustrations, 72 in full color.

Van Gogh sought peace in painting this church at Auvers.

Many other artists, such as Gauguin, are represented.

In *The Harvest*, Van Gogh captures both the lushness and the deep tranquility of the southern French countryside.

HE TRIED to express his feeling for man and nature by becoming a minister, but his fervor alarmed his superiors. He fell in love with two women of his own class and they fled from him as from a dangerous lunatic. The famous incident in which he cut off part of his ear and gave it to a prostitute was only one more attempt to give something of himself to anyone who would accept it.

This torrent of emotion – for which society had no use – turned Vincent Van Gogh into one of the greatest painters of all time. Never has a man poured so much pure responsiveness into his art. You can see in it everything from salvation to suicide. Sacrificing his life and sanity to his work, he burned himself up in a blaze of perception, a controlled riot of color that washed over modern art like a tidal wave of lyricism.

Love, for Van Gogh, was a means of seeing . . . of fusing himself with his subjects. Even the lavish way he squeezed a tube of paint directly onto his canvas symbolized a generosity that knew no limits. To the humblest subject—an old pair of boots, an empty chair—he brought the special light of his own fervor. As one critic put it, Van Gogh had the courage to look the sun squarely in the face and steal its radiance.

Beside almost 1,700 works of art, Van Gogh also bequeathed to the world—in 661 letters to his brother—one of the most moving autobiographies ever written. It shows this dauntless man trying to learn Greek in order to be allowed to preach to Dutch coal miners. You find him, his hatband stuck full of candles, painting the stars at midnight. You trace letter by letter, canvas by canvas, the collapse of his sanity and his subsequent suicide.

The World of Van Gogh is your introduction to the TIME-LIFE Library of Art . . . a magnificently illustrated series that shows you—and helps you appreciate—the most important achievements in 700 years of Western painting and sculpture. Focusing on a major artist such as Michelangelo, Rembrandt or Picasso, each volume is a splendid exhibition, a thoroughly reliable reference work, and a most enjoyable way of increasing your family's awareness and understanding of art.

160 illustrations, 72 in full color

Written by Robert Wallace, *The World of Van Gogh* is 9" x 12", 188 pages, with 160 illustrations, many of them full- or double-pages. To put Van Gogh into perspective, the book also offers profusely illustrated chapters on Gauguin and Toulouse-Lautrec, as well as examples of Cézanne, Degas, Renoir, Monet and others.

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MOVIN' ON–ALONE

Society's basic assumption that a woman alone is fair game will aid the radicalization of mild-mannered women more than any militant haranguing.

Concentrating as I was on Robert Redford's on-screen exploits, I didn't realize what was happening until it happened. The nudge from the man on my right was more than accidental. And when I noticed his elbow over the arm of *my* chair and his leg rubbing mine, I knew he was a "raincoat case," the bane of every woman living, traveling or working alone.

However, that particular problem was mine and the solution—in hindsight—ridiculous. Instead of creating a screaming uproar and demanding to see the manager, I bolted into the crowds of London's Leicester Square.

This sort of experience has happened to most women alone, married or single. And as increasing numbers choose to live and travel on their own, the variations on the theme of "unsolicited proposition" increase.

As I stood trembling several heart-pounding blocks from the cinema (naturally, I was convinced the man would follow), I experienced not only an intense hatred of him, but a case of first-class self-loathing. Today, I might feel different. Moreover, the reaction of *most* women alone to such situations is changing. Terror, shame, embarrassment, guilt are giving way to anger.

Long ago, I realized that, as a journalist and working woman, more than 50 percent of my home life and 90 percent of my traveling would be done alone. I decided then and there never *not* to do something just because I didn't have somebody to do it with. Through the years I've been relatively successful in overcoming all the traditional inhibitions about "loning it" in restaurants, clubs, theaters, etc.

It's certainly not always my idea of fun. But if, for example, you're lucky enough to have Rome all yours for exploring, it's silly to watch television in your hotel room. But like other women who share my feelings that life is for experiencing—in good company or alone—I've paid the usual prices.

Some years ago, Ingrid Bengis published a long article on man-hating, and although I violently disagree with most of her views, I am in complete accord when she says: "Your solitude implies you are sexually available."

While on an assignment not long ago, I was subjected to a rape attempt. After the first numbing astonishment that it could actually be happening to *me*, I talked him out of it. I was successful because I think he realized I *would* report him and not simply see a doctor and say nothing. It was quite an accomplishment for me.

Bolting the door after him, I wept . . . at my own inadequacy at self-defense. It had been wit, not strength, that saved me. Like most women, I know as much about physical combat as I do about mechanics. A woman alone is constantly harassed and however a man responds to being refused, the *only* solution seems to be increased assertiveness and even . . . *(shudder)* . . . aggression.

How to Stay Unbothered

Behave with authority—*In restaurants, airplanes, clubs, hotels. You have your rights and your dignity.*
When traveling on business, *make sure your hotel bell captain, headwaiter and doormen know who you are. It's not fail-safe, but it makes life easier.*
Avoid pickups, *however attractive or socially acceptable. The idea may work in movies, but you're asking for trouble in real life. If it happens, keep the meetings public, and by all means, avoid giving out your room number.*
Check him out, *if you* do *accept an after-hours date with somebody you don't know well. Then inform your hotel or business acquaintances where and with whom you are.*
At the movies, *sit on the aisle and put your coat and bag on the seat next to you.*

There are many ways of coping with such situations: One older woman who has lived and traveled alone through a long and glamorous career carries with her such a sense of grace and dignity that the potential attacker is simply too intimidated to approach. Unfortunately, this technique takes time to develop.

And while every girl has her list of masher-avoiding tricks, a growing number are refusing to play sexual politics. Or perhaps "trying to refuse" is a better phrase, as all of us backslide occasionally, finding it easier to bat the baby blues to get our way than to demand our rights.

One travel writer has observed that in her job she has more trouble in countries where women are traditionally more oppressed. Conversely, in countries—such as the Scandinavian—where there is much individual and sexual freedom for both men and women, the situation practically disappears.

Wherever you are, however, you can count on problems in restaurants. I've found the most effective—if unnerving—tactic is to sweep in with all the hauteur possible.

However, I've learned in this arena that a little aggression goes a long way. The average headwaiter comes down like tenpins in the face of a militant woman. (Would you believe they're terrified you'll cause a "discrimination" row?)

Nonetheless, it's a constant—and often depressing—battle, and, for me, it becomes increasingly difficult to be sweet and apologetic and "feminine" when harassed.

A footnote to the cinema-raincoat caper: On my way back to my modest, TV-less hotel, I stopped by the London Hilton to watch Wimbledon. Sitting down, I ordered a drink . . . and as I was focusing on the match, wasn't aware of what was happening until it happened. My unsolicited companion started a what's-a-nice-girl-doing-here routine. I informed him—in classic Anglo-Saxon. It made up for the man in the cinema. **—Keitha McLean**

For special tuna dishes, start fresh with Real Mayonnaise.

Thank goodness for HELLMANN'S®

TUNA PIZZA

HELLMANN'S makes this hearty filling delicious.

- 1 can (8 oz) refrigerated crescent rolls
- 2 cans (7 oz each) tuna, drained and flaked
- 1/2 cup HELLMANN'S Real Mayonnaise
- 1/4 cup chopped parsley
- 1/4 cup sliced green onion
- 2 tablespoons chopped sweet red pepper
- 1 tablespoon lemon juice
- 1/2 pound sliced Swiss or American cheese
- Tomato slices, halved

Press rolls into 12-inch pizza pan; seal perforations and form crust with 1/2-inch rim. Bake in 375°F oven 15 minutes. Remove from oven. Mix next 6 ingredients. Place cheese on top of crust; spread with tuna mixture. Arrange tomato slices around edge of tuna. Bake 10 to 12 minutes longer. Serves 8.

BAKED TUNA AND NOODLES

It takes HELLMANN'S to make a supper this easy.

- 1 tablespoon NUCOA® Margarine
- 1/4 cup finely chopped onion
- 1/4 cup finely chopped green pepper
- 1 can (4 oz) mushrooms, drained or 8 oz fresh mushrooms, sliced
- 2 cans (7 oz each) tuna, drained and flaked
- 1 medium tomato, peeled, chopped and drained
- 1 tablespoon lemon juice
- 1/4 teaspoon salt
- 1/8 teaspoon pepper
- 3/4 cup HELLMANN'S Real Mayonnaise
- 1 package (8 oz) noodles, cooked
- 1/2 cup coarsely shredded Cheddar cheese

In small skillet, melt margarine over medium heat. Saute onion, green pepper and mushrooms stirring frequently, until tender, about 5 minutes. Stir together with next 6 ingredients. Add noodles, mixing well. Turn into greased 2-quart casserole. Top with cheese. Bake uncovered in 400°F oven 20 minutes or until heated and cheese is melted. Serves 6.

TUNA BURGERS

Whole-egg HELLMANN'S helps hold the patties together.

- 2 cans (6 1/2 oz each) chunk light tuna, drained and flaked
- 1/2 cup finely chopped celery
- 1/3 cup HELLMANN'S Real Mayonnaise
- 2 tablespoons minced onion
- 2 tablespoons chili sauce
- 1 teaspoon lemon juice
- 1/4 cup seasoned fine dry bread crumbs
- 2 tablespoons MAZOLA® Corn Oil
- 4 rolls, split lengthwise
- Cole slaw

Stir together first 6 ingredients; shape mixture into 4 patties. Coat with bread crumbs. In skillet heat corn oil over medium heat. Add patties and fry about 5 minutes, turning to brown both sides. Serve on rolls with your favorite cole slaw. Serves 4.

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BRING OUT THE HELLMANN'S AND BRING OUT THE BEST

Questions About Your Antiques

By Marvin D. Schwartz

1 *My grandfather's clock has a painted black wooden case with painted gold metal decorations. On the bottom of the dial is the manufacturer's name, The Sessions Clock Co. Can you tell me how old it is?*

R.S.—Brockton, Mass.

The Sessions Clock Company was founded in 1903—your clock must have been an early product. Similar models of clocks were already in production as early as the 1880s, but yours seems a close replica of the type of ebonized wood clocks that appeared in the 1909 Macy's catalog.

2 *Can you tell me anything about this pewter fork and knife, part of a set of five? They have no markings and appear to be handmade. I've been told they are about 200 years old. Is that right?*

M.H.—Enid, Okla.

Although pewter spoons were common in the 18th century, knives and forks were rarely made from this essentially soft material. Your set appears to be a type of 18th-century flatware that was made of thin sheet silver around pitch or other heavy material. The design of the handles is rococo, fashionable in the 1770s.

3 *My wife bought this cabinet secondhand about 40 years ago. We know nothing of its history. Could you tell us about its style and the period it dates from?*

T.J.—Billings, Mont.

Your cabinet was built about 1890 as a parlor piece to display small objects. It may very well have been made in this country, and despite the elaborate carving could have been mass produced. You might find the label of maker on the back. The design is the eclectic combination of Oriental and Occidental motifs characteristic of the years 1880 through 1910. Its asymmetric overall look reflects the Japanese influence, while the row of small balusters is of Middle Eastern inspiration. The top scroll and panels with figures are traditional European elements.

4 *Our glass punch bowl set, with hanging cups and separate stand, has no identifying marks. Can you tell us about the pattern of this family treasure?*

E.B.—Waterbury, Conn.

Your punch bowl and cups appear to be fine examples of brilliant-cut glass, made between 1880 and 1915 when high-powered machinery helped glass cutters achieve a greater relief effect in more complex patterns. It's hard to tell from the photo, for the look of cut glass was often imitated in pressed glass. True cut glass is sharp to the touch; pressed glass can show the lines of the mold in which it was made. If your piece *is* cut glass, there is a good chance that it's in the "Star and Rosette" pattern made by Hunt and Sullivan of Corning, N.Y., in 1895.

5 *This soap dish has been in our family since the early 1900s. It is ceramic with a brown glaze and appears to have been molded in two pieces joined before glazing. There is no glaze around the drain holes, nor any markings. Do you know anything about it?*

S.H.—Hampton, S.C.

The glaze on this soap dish is a variation of the so-called Rockingham or Bennington glaze, named, respectively, for the English pottery where it is thought to have originated, and the best-known American factory that produced it. The glaze, from plain to mottled brown, was almost universally used on popular-priced earthenwares between 1830-1890. The leaf pattern wou date it between 1840-1850. is very likely American-mad

6 *These candle holders a pear to be made of ma ble and brass, and have ra heads, legs and feet as decor tion. The tops of the holde reverse and fit into the botto sections. Do you know an thing of their history?*

L.W.—Hawthorne, N.

The combination mantel orna ments and candle holders yo own are of a neoclassical de sign dating from 1760 t 1800. It's difficult to deter mine from a picture whethe these are originals made o brass or of gilt, bronze an marble—or reproduction that look the same but have a grayish metal beneath the gilding. Details of the reproduction would not be as carefully executed. If these pieces are of 18th-century origin, and there is a strong possibility that they are, your candlesticks may have been made in England at the Birmingham factory of Matthew Boulton.

We can't appraise an object, but we *can* tell you about its style and origin. Send letters and **clear black/white photos.** We're unable to send back photos or personal replies. □

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Bedroom politics

Today, America is publicly waking up to the fact that more people are going to bed together more often. And this national bedding-down need have nothing to do with sleeping—or sex. Even in the most mass of media, the old-fashioned celluloid concept of Doris Day-Rock Hudson conjugal chastity is as out as twin beds and his-and-her matching pajamas. What's in is bedroom living, and that includes everything from eating to entertaining. What it also includes is an update of one of the oldest—and often most vicious—games that consenting adults play: bedroom politics.

Politicking in the boudoir has been around as long as sex itself, and it's virtually impossible to speculate on the direction history would have taken had not influential words been whispered into appropriate ears at opportune moments; had not sexual favors been withheld (or granted!) at critical historical assignations; had not all the power that accompanies love relationships been missing in the figures who dot our history books: Queen Victoria without Albert, Napoleon without Josephine, Anthony without Cleopatra. The list is endless.

The difference between politicking in the good old days and now is that everybody had more time then—and space. The territorial imperative is no less applicable to man than to animals. There's not a person alive who doesn't need living space, some sense of privacy and, often, utter solitude . . . to read, work at a hobby or simply ponder on hopes, fears and personal dreams. Increasingly, that living space is shrinking, the pressure of modern life growing, the future getting closer—faster. And tension and irritability between people—even the most loving couples—are now distressingly unavoidable and confusing.

Nowhere is this truer than in the bedroom. And as the bedroom is one of the single most important focal points in modern life, the causes and effects of bedroom politics are inescapable. First, why the emergence of intensified bedroom life and the stultifying togetherness it can impose? As with most problems in life for most of us, it all boils down to money.

Following the simple bliss of the '50s American Dream Life (complete with postwar babies, prosperity and The Good Life), and the heady gaiety of the hedonistic '60s, we find ourselves smack-dab in the middle of the sober, realistic '70s. For many, these are the most economically lean years since the '30s. For others too young to remember the Great Depression, it's the first time they've ever been forced to tighten the budgetary belt drastically. (Today, it's *not* unrealistic to count on a $50 tally at the end of an evening out that includes drinks, dinner, a film, parking, baby-sitting, etc.)

The result is increased time spent at home, often in a fraction of the space enjoyed by our grandparents. Today, the quiet nook for the family sewing machine, the parlor corner for a reading chair—even the dusty escapism found in an

attic—have been usurped by small bedrooms in cramped city apartments or compact suburban houses. Add to this the curious American penchant for doing just about everything two-by-two, including sleeping, and the modern bedroom shapes up as a potential battleground.

In a recent interview, an eminent English gynecologist defined the ideal marital arrangement as separate bedrooms, each with queen-size bed which, he said, "is big enough for sleeping and love-making comfort on those nights when a couple want to be together."

Such an arrangement, coupled with civilized adult attitudes, may be quintessential. But with living space shrinking and togetherness growing—even though your partner may get into a temporary snit, the two of you have to sleep *somewhere.* And long-range equanimity has to be maintained.

Here's what happened when we asked some physicians, a psychiatrist and several relatively contented couples how to keep bedroom life happy and bedroom politics to a minimum.

1. A unanimous suggestion: No matter how difficult it seems, don't go to bed angry. Any effort to hammer out the problem will alleviate some in-bed tension.
2. Try and see the funny side of the problem, and if you're unable to communicate with words, try symbols. Defiantly pulling on that flowered flannel gown your grandmother sent for Christmas, for example, is enough to convince any man there'll be no sexual action that night.
3. Bring up the problem of enforced togetherness (*not* during a fight, however) and discuss about being alone occasionally.
4. If you do hit the sack in a state of war, avoid the old childish tricks—of deliberately taking his side of the bed or his favorite pillow, or hogging most of the bed and pretending you're asleep.
5. Another unanimous suggestion: Avoid like the plague using sex as a tool, or teasing in order to get what you want.
6. Look for a reasonable alternative place to bunk—not the bathtub!—but be sure you both know the rules. One couple keep a cot in their miniature den in case one or the other wants to read or watch late television.
7. Children can be a nightmare with the new togetherness, especially on weekends, when the kiddies want to curl up on the big bed with mummy and daddy and cartoons on TV *and* the dog, too. One couple invested in another TV; another hired a baby-sitter. Both alternatives are cheaper—and more sensible—than a divorce lawyer.
8. Most important, and this is another toughie, make every possible effort not to overreact (or promise yourself you'll get even) if your sexual advances are rejected. Remember, you're not Catherine the Great summoning, for an hour or an evening of fun, a casual lover who can be dismissed to wherever Catherine's lovers went when she was through with them.

You are living—and coping—with another adult in quarters that are often too close for real comfort. And unless you'd rather live alone, you're going to have to get used to it. With modern bedroom life the way it is, the political situation is unlikely to change for some time to come.—**Keitha McLean**

"Everybody has nights when being left alone is all that counts," this authority believes. "Enforced conjugality, at times when solitude should be the operative word, can be a direct invitation to disaster."

The bedroom is the room that's replaced the family/rumpus/recreation room as the television container. It's become the *catch-all for books and records, a playground for lounging as much as for loving. The bedroom has become so multipurpose, in fact, that some doctors specializing in insomnia recommend patients' limiting use of the room to the purpose for which it was originally intended—sleeping.*

"Two queen-size beds in two separate rooms is the ideal sleeping arrangement for a man and a woman," says a noted English gynecologist. Reason: Too much togetherness is too much of a good thing.

The bedroom, perhaps more than any other part of the house, is steeped in the heady brew of emotion, and given the necessary emotional moment (any length will do—five sobbing minutes, a stonily silent hour or a seemingly endless, rigid night) the bedroom can become an arena of sexual manipulation, hostility and one-upmanship instead of the nest of love and comfort it should be.

"The idea that the need for solitude is synonymous with rejection is childish."

HERE'S THE RUB

The body sensitivity craze of the '60s gave sensual massage its first boost. Americans had the money and social license to try out alternate lifestyles.

Though the go-go years are gone and money is harder to come by, the urge to maintain body awareness is an important part of the '70s culture.

By Peter Rand

The art and science of massage in this country have enjoyed a reputation a little like Lot's Wife: uncertain to scandalous. At its most respectable, the rubdown has been classed with sauna baths and chiropractic, among other possibly beneficial but not quite legitimate treatments. Now, better late than never, massage is gaining wide popularity, ironically because it can be done at home, without an expert and at little expense. *The Art of Sensual Massage*, a paperback manual by Gordon Inkeles and Murray Todris, tells how two or more participants can exchange energy and soothe each other's aches and pains for an initial outlay of only $5 or $6.

Preparing for a massage requires some thought. The setting should be mellow and comfortable. Your massage room must be lit softly and inaccessible to callers either in person or by phone, although gentle music in the background may be a pleasant presence. You and your partner may want to relax first with a hot bath. Dress during the massage is optional for the masseur, but the one being massaged should be nude, for maximum benefit.

Swedish massage is performed primarily to improve circulation. Thus it is always applied in the *direction of blood flow* (see box).

Swedish massage calls for oils, so keep a combination of light mineral oil and vegetable oil—or the Chinese favorite, safflower oil—close at hand. Dose the oil with a scent—clove, say, or wintergreen—and rub gently into the parts of the body you're about to massage.

Proceed by working first on the arms, then the legs and abdomen; turning your partner over, do the backs of the legs and the back itself. Head massage is optional.

Soon, another form of do-it-yourself massage will be familiar to the aficionado: the Japanese therapy *Shiatsu*, or finger-pressure massage. E. P. Dutton is to publish *Do-It-Yourself Shiatsu* by the foremost U.S. expert, Wataru Ohashi. Its thesis is based on principles of Chinese acupuncture, which became well known here after Richard Nixon's 1972 trip to the Orient.

Shiatsu (Japanese for "finger" and "pressure") essentially, is acupuncture without needle penetration of the skin. It's based on the theory that all body organs have corresponding points close to the surface of the skin, along certain meridians, and that ailments can be located and treated at various pressure points—in the feet, in the hands and mainly on the back. And it is properly done by applying both thumbs systematically, and with strong pressures, between the bones.

The whole idea is to relax the internal part of the body that corresponds to the pressure point. Just find the spaces between the bones and press down. "You must have eyes in your fingertips," says author Ohashi, by which he means that finding these places requires intuition and training.

Shiatsu is designed to keep the body's energy flowing, a principle upon which all Oriental preventive medicine is based in contrast to the Swedish massage, which is a Western derivative.

No one should embark on a serious massage without the certainty of good health. Massage is never a cure for anything more than minor aches. The benefits are *preventive*. A massage once or twice a week for 40 minutes at a time will relieve tension, aid breathing and improve circulation by washing waste matter from the sides of your blood vessels. More frequent massages, though they won't take off fat, will firm the muscles—what some experts call "passive exercise."

Finally, the art and science of massage may prove old Rudyard Kipling wrong once and for all; East and West are brought *together* through this ritual of sensual pleasure. □

THE BASIC FIVE

Dr. Sidney Zerinsky of The Swedish Massage Institute has a profound regard for the Chinese way of massage, and believes strongly in primitive medicine. He is an instructor in the science of Swedish massage, which evolved from the Chinese technique. According to Dr. Zerinsky, a proper massage comprises these five basic manipulations:

1. Stroking, toward the heart (circulation)
2. Kneading—picking up the muscles
3. Friction, or rolling the thumb in a circular motion (adhesion)
4. Percussion, or short hacking or tapping with wrist strokes of the whole hand or the fingers (sensory nerve-ending stimulation)
5. Vibration—stimulating the stomach with the palms and the fingers (stimulation)

Peter Rand, whose articles have appeared frequently in major magazines, is the former fiction editor of Antaeus.

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THE PAJAMA GAME

By Nancy Collins

Never have I slept with a man who wore pajamas to bed. I never plan to. This does not mean, however, that I harbor a total pajama prejudice. Heaven knows, I myself wore them long enough. In fact, so closely connected are my childhood memories to pink flannel pajamas trimmed in white lace and yellow cotton shorties that the mere passing of a children's pajama counter brings on a wave of sentiment known only to Proust when first he bit into the madeleine.

But pajamas, alas, like dolls and toy trains, are something you leave when your childhood ends—and your sex life begins.

To explain further, consider first—sex appeal. Men's pajamas just don't have it, unless perhaps worn by a woman—and then only the tops. Then there's expediency. In the heat of passion, it's tough enough to remove even a pair of skin-tight jockey shorts with savoir faire, much less having to deal with a knotted drawstring.

But beyond these considerations lurks something more crucial, the pajama psyche. What kind of a man wears pajamas anyway? Most likely an insecure man. Or an old man or a cold man or, worst of all—a "little boy" man. There are possible exceptions, however: fathers and husbands. Fathers are in a class by themselves, mainly because they are generally married to mothers. And, as everyone knows, fathers and mothers don't have sex, so what either wears to bed is of little significance. Pajamas on fathers are simply one of those paternal peculiarities—like snoring and wearing rubberized waistband boxer shorts—not practiced by other males.

To prove my point, I asked several women friends if they had ever slept with a man who wore pajamas to bed. All said no, adding that the only pajama-clad man they could remember was their father. Ditto for my recollection—with one exception. Ozzie Nelson. But Ozzie, of course, was not just your ordinary dad. He was a SuperDad—a distinction readily apparent when, upon appearing for his freshly squeezed morning orange juice with Rick and Dave, Ozzie wore not only pajamas but a robe as well. As to whether he also wore boxer shorts, I don't know.

Most men start married life sleeping in the raw. But as the years pass, the passion dwindles, the body goes . . . and the pajamas come.

Husbands who are not fathers present a different situation. They are the androgyns of the nightwear set. Or in other words, they swing both ways. Statistics show that the average married couple enjoy sex 4.5 times per month, which leaves 26 other potentially pajama-clad nights to contend with.

One married male friend of mine summed up the nuptial pajama scene this way: "Lust is indigenous to dating; lounging is indigenous to marriage and pajamas are for lounging. When you're married, the bed takes on a different meaning. For instance, it's a great place for watching TV. If I'm in the mood for lounging and watching TV, it's pajama time. If I'm in the mood for sex, it's no pajamas. But when you're married, you're usually in the mood for TV more often than sex, so you spend *a lot* of time in pajamas.

"Now, the best kind of pajamas, if you're married, are your basic blue acrylics with the fly front and the snap as opposed to the drawstring. You could wear red pajamas, but that's a personal matter between you and your wife. I wear pajamas to avoid chafing. I don't like to have the hair on my legs scratch when I rub my legs together."

At this juncture a brief word should be said about the European male. In my experience he never wears pajamas. I asked one suave Frenchman why. He fairly snorted his reply. "Pajamas are only for old men and Americans!"

However, if you're not married, not a father and want to be "romanced," there is only one rule of thumb: Skin is in. White skin, black skin, yellow skin, hairy skin, freckled skin—even slightly flabby skin is infinitely preferable to anything you might cover it with. Not to mention practicality: Skin looks better, feels better, launders better and with a minimum of care will retain its shape longer than any of the best silks, cottons or linens. In this age of inflation, buff bedding is a downright economic necessity.

In researching this question I went right to the source. I called 10 of the more debonair single men I know and asked: "Do you sleep in the nude?" Eight said yes. One said no and the 10th wanted me to come over and discuss it. (I pointed out that to break Watergate, Woodward and Bernstein drew the line at crawling into bed with Nixon.)

The eight "yeas" basically claimed comfort as their reason for forsaking pajamas. Said one spokesman:

"I don't wear pajamas because in young adulthood pajama wearing is a social and sexual liability. It can be as embarrassing as wearing socks when you make love. You see, my feet get cold very easily, so if I had my way, I *would* wear socks to bed. But what kind of turn-on is that? I can't risk having the sexual image of a Rodin in socks, so I endure the cold feet."

A heroic tale indeed. It's topped only by a bachelor who summed it all up. "Dammit, dammit, dammit, I like pajamas," he wailed. "It's a product of our unromantic age that pajamas and nightgowns have gone. Everybody thinks sleeping in the nude is more honest. But some people prefer not to sweat on the sheet, ya know?"

Would he ever consider bucking sexual society by wearing pajamas when he hopped into bed with a lady? "Well," he answered after much soul-searching, "pajamas are something you definitely have to introduce very slowly into a relationship. But maybe, if I were going away for a week with a woman to a ski lodge in Vermont, I might consider it. Listen, I'll tell you one more thing, if you promise not to use my name." I promised. "Well, there is one thing I like better than sex." What's that? "Jumping out of the shower, pouring myself a glass of milk, grabbing my Marvel comics and stretching out on the bed alone in my grey flannel pajamas with the little red fire engines all over them." □

Nancy Collins, a reporter for Women's Wear Daily, *has written articles for* Esquire *and* Cosmopolitan.

Thanks to you, the Eastern Meadowlark, the Rufous-sided Towhee, the Red-breasted Nuthatch, the Baltimore Oriole, the Cedar Waxwing, the Belted Kingfisher, the Canadian Warbler, and hundreds of other forest birds still have their homes. Because you've been careful with fire, the number of forest fires in the past 30 years has been cut in half.

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The Bedroom Life-

more than for sleeping

Dinner in bed for two . . . what could be a lovelier way to spend an evening?

What's *your* bedroom life like? Comfortable, inviting, sensuous, relaxing, private? If it's not, it *should* be all these things—and more. Because the bedroom is a highly personal retreat from which you emerge soothed, refreshed and revitalized. Properly planned, the bedroom can be an environment for living, lounging or loving. The essential elements are comfort, ease and attractive surroundings.

Here is where you can curl up for leisurely morning coffee. Arrange the room so the stereo switch is just a fingertip away. Surround yourself with books you have loved reading, the new ones you can't wait to get to. Plan the lighting so it can change to suit your mood. Envelope yourself in colors and textures that constantly delight you; decorate with *your* favorite things, whether they agree with current trends or not.

At night, slip under a downy comforter that's pretty enough to be the bedspread by day. It's more delightful to sink into a *pair* of plump bed pillows than the usual skimpy *one*. Do you daydream about spending an entire day in bed? Do it! Children? Send them off to Grandma for the day. Turn off the telephone. Breakfast in bed: orange juice spiked with champagne, flaky crossants heaped with strawberry jam, a carafe of steaming coffee and the Sunday paper. Your favorite music is playing softly, your favorite person next to you. No place to go, just the luxury of a whole day to laze away.

Or take an afternoon nap . . . can you remember the last time you did that? Make this day one long, absolutely mindless interlude, ending with a scrumptious and very special dinner. In bed. For two. *Why not?* If you can breakfast in bed, you can dine there, too. Not just on a weekend, but anytime you and your mate need TLC.

Indulge yourself in the sybaritic joy of soaking in a hot tub, perfumed with velvety bath oil, while the dinner you prepared the evening before simmers slowly in the oven.

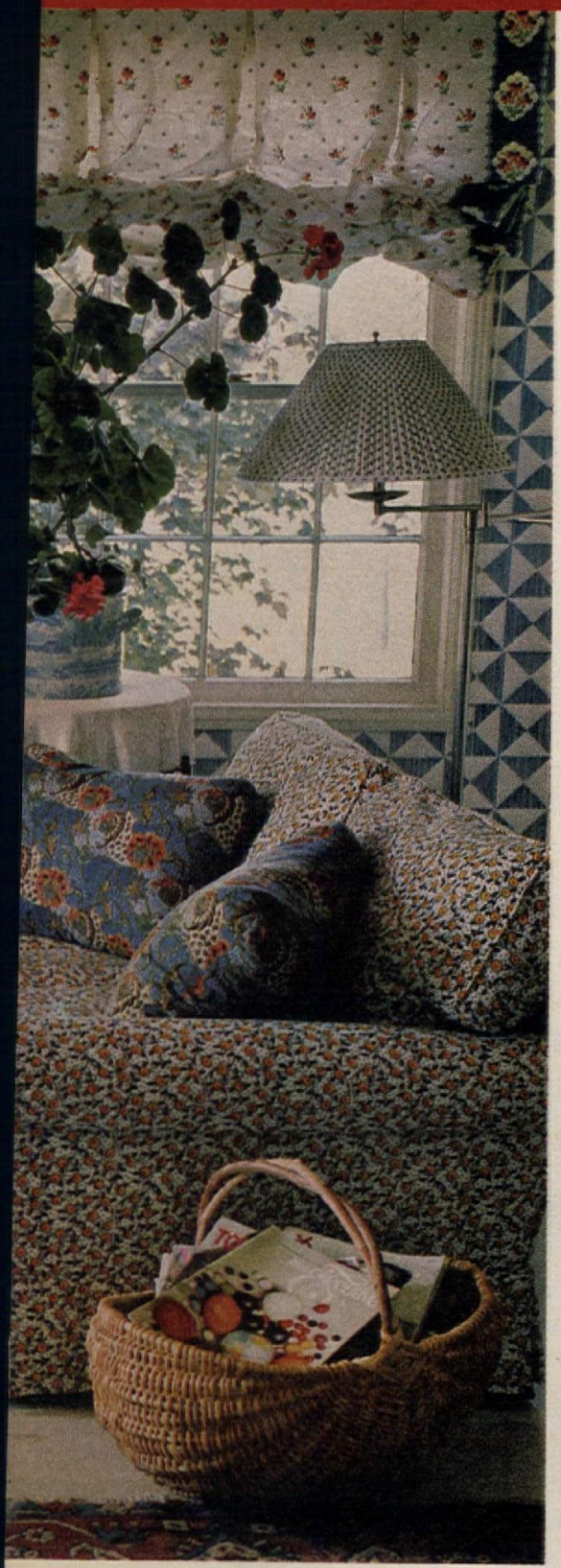
Wrap yourself in whatever makes you feel good—terry, satin or a clingy knit—then share a delicious dinner in the tranquil world of your bedroom. Dim the lights, sip wine from your favorite crystal, tune in music that matches your mood . . . and all that follows can be as delightful as all that went before.

Photography by Denny Tillman

BEDROOMS THAT

Love seat and chair in sprigged floral fabric surround sea chest used as coffee table. Persian rugs

LEAD TWO LIVES



complete the livable lively look.

The bedroom is waking up to all its live-in possibilities. Gone is the traditional hotel-room arrangement: double bed, twin nightstands, bureaus. In its place is a personal extension of the rest of the house. Here are three highly individual bedrooms, each expressing the multiple needs of its owner.

One of the challenges of managing a home is getting the most out of space. Thus the bedroom is no longer restricted to sleeping and dressing. Even a minimal-size room can be turned into a place for reading, watching TV, doing desk work or enjoying a leisurely meal. Today, the bedroom is the sum of everything in your house, the room that most expresses *you*.

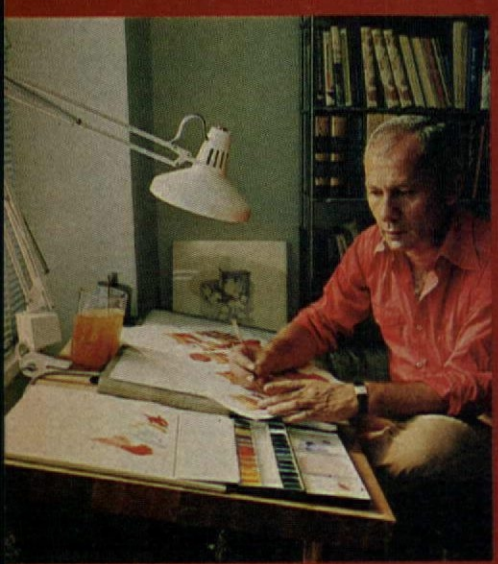
What could be more appealing than to curl up in an oversized love seat beside a crackling fire, book and snack in hand? The idea becomes more inviting if the bed is only a few steps away. The owners of this house in a New York City suburb wanted a cozily comfortable multipurpose bedroom with a dash of romance. Designer Ronald Bricke accomplished it by teaming geometric wallpaper and provincial fabrics with a bed covering of a blue-and-white patterned sheet—to achieve a charming country mood.

Photography by Maris/Semel

Country-fresh blue and white color scheme set against bleached wood floors is enhanced by greenery and flood of sunlight. Beside bed a French door (formerly a window) leads out to deck. Austrian shades control light.

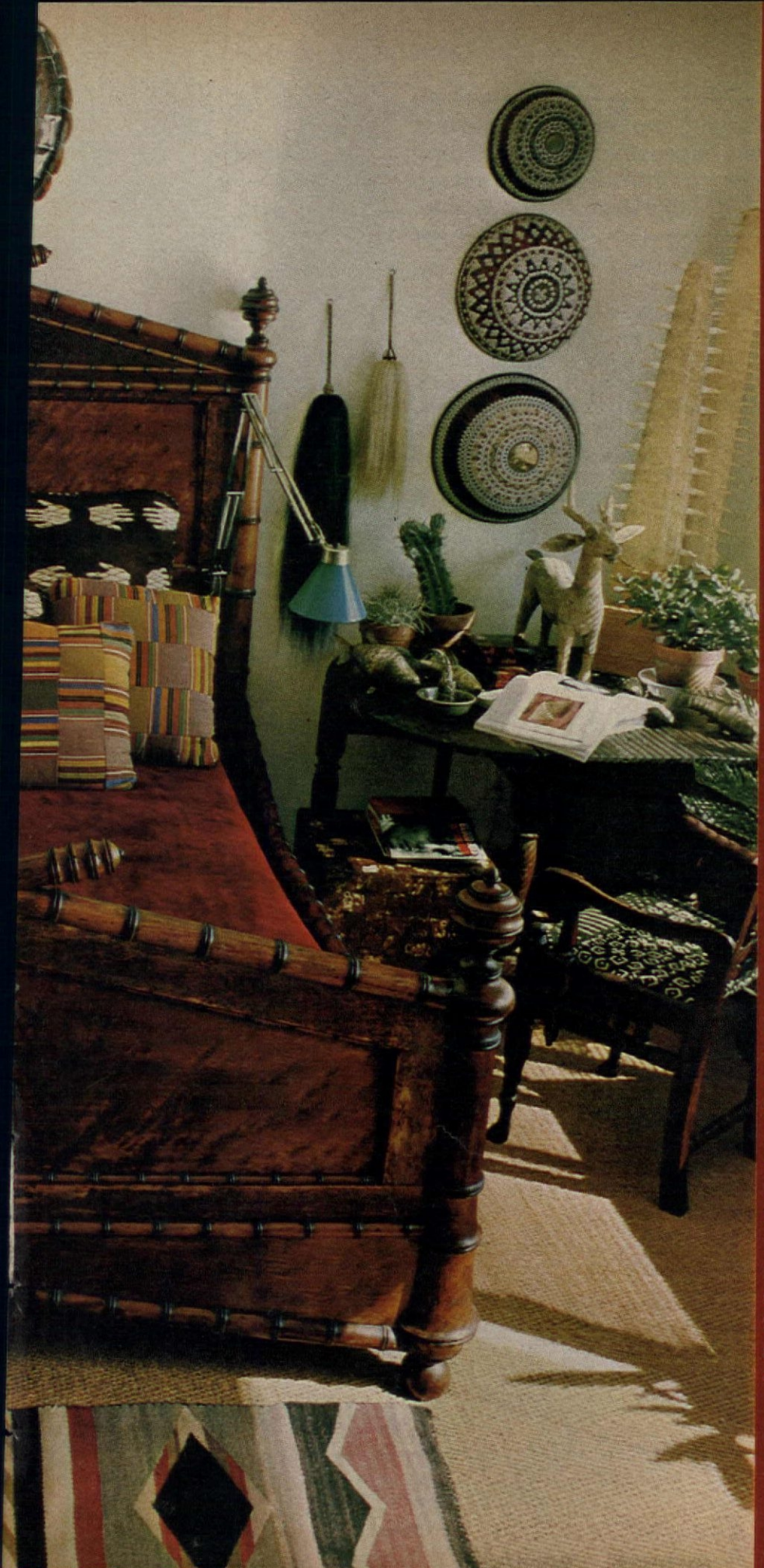
continued

Comfortably soft chairs beckon clients and guests to relax around shell-encrusted table. Chrome and glass shelving make an ideal library setup.



Small-scale drafting table, where Goldsmith works, is placed at far end of the bedroom near windows, to take maximum advantage of the natural light.

Photography by Maris/Semel



For a man whose life and work mesh completely, beautifully, a bedroom/office oasis combines the naturals and exotics that are his signature.

Bill Goldsmith is a designer and artist whose food illustrations look good enough to eat. To him, work and pleasure have no boundaries. Because he loves the exotic materials and natural textures he often works with, he surrounds himself with them. The personal environment he created in his home is a perfect expression of his style. Late 19th-century American bed is adorned with African Kenti cloth and Indonesian batik pillows and surrounded by Navajo rugs atop coco matting. Oversized coffee table and Italian leather chairs are an ideal setting—to relax in, do research, spread out work with a client or share coffee with friends.

continued

Merging two bedrooms into one resulted in a huge, spacious bed/sitting room with a window wall that takes in the sweep of a dramatic cityscape.

Some people would welcome having a study/sitting room in addition to their bedroom. But the owners of this New York City apartment opted for breaking down walls—and creating one expansive space for sleeping, lounging, dining, working and just being together. An antique desk counterpointed with a clear Lucite chair defines a corner for bill-paying, record-keeping and correspondence. Warm camel, cream and navy color scheme unifies the room's many elements.—*Jane L. Lawrence*

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Photography by Gordon E. Smith

Bed (opposite) has been liberated from the usual position up against a wall and floats freely in room. Wood platform supports mattress and box spring. Bureau doubles as headboard and night table. Chrome drafting lamps, ideal for reading, can be turned upward for mood lighting.

Intimate seating area is complete with a red lacquer Oriental chest that wheels out between the chairs (above). Topped with a Lucite tray, it can hold breakfast or dinner for two. Set unobtrusively behind mirrored doors (right) are TV, stereo and bookshelves.

CLOTHES CAN COME BETWEEN YOU.

And when they do, make them count . . . *easy to slip off at night, on in the morning. Sensual silhouettes, luxurious fabrics and inviting colors are* **bedroom combos that work like magnets.** *For the woman who likes to be loose—about her wardrobe—the jumpsuit, wrapped robe or slip-on gown are naturals. Men, too, have at-home ease when they turn in those waist-hugging terry towels for soft-as-skin robes. Or wrap it up in bright silk plaid. The best-looking at-home clothes are multipurpose—quick entrance and fast exit . . .* **and a little bit in between.** —Bobbi Queen

Above, a man-sized answer—the raw silk, big plaid kimono wrap, by Alexander Shields. For her, the choice for all hours—the long, button-front paled-brown terry gown, by Ronald Kolodzie for Eyeful. The narrow jumpsuit in tan terry piped in white is by Clovis Ruffin for Boutique.

Photography by Curtis Williams

IT SOUNDS LIKE LOVE

BY PETER McCABE

Music didn't physically move into the bedroom until the 1960s. Even the soft lights-sweet music syndrome of the 1940s and early 1950s was confined to the terrace or the living room. Of course, back before the age of mass props, things were a little more simple and more subtle. It probably never bothered Ingrid Bergman that she had to carry "that tune" in her head whenever she and Bogie smooched away somewhere. She could hardly expect Sam to play it again and again. Then Hugh Hefner and a few other playboys built stereos into their headboards and showed us that music belonged in the bedroom, too. And the idea of actually making love while music played in the room spread just as fast as people discovered that their stereo unit could accommodate two more speakers.

The addition of music, of course, was only one aspect of a generally heightened sensitivity toward making the bedroom a more agreeable environment for those activities most people seem to enjoy there—lying in bed, reading in bed, eating in bed, sleeping in bed or making love. But adding stereo speakers wasn't as simple as installing a water bed—you still had the question of what to play. Not an easy decision. It had to take into account mood, tastes, trends, styles, personalities, the nature of the occasion. It is, I find, a very personal choice. Responses, based on a broad, informal survey of friends, have been far-ranging, to say the least.

One woman friend told me she plays only Bach cello suites. She believes the depths of the music are sympathetic with her own passions. Another couple told me, with some degree of embarrassment, that after learning to do the hustle and having bought a few good disco records, they discovered the rhythm of the dance made an excellent rhythm for making love. They even recommended an album, *Save Me*, by the Silver Convention (RCA) which, aside from any libidinous qualities it may possess, is an excellent disco recording.

What follows, then, is not intended as an infallible guide to bedroom music. No *one* record can work on any occasion. These are merely some suggestions drawn from people who might be expected to know their way around bedrooms, and whose musical credentials are such that they are always in need of more shelf space for their expanding record collections.

Music for bedrooms seems to break down into two categories: music that is simply pleasant to listen to, and music that hopefully contributes in some sensual or romantic way to the bedroom ambience. So in the former category would fall Cat Stevens' *Tea for the Tillerman* (A&M)—gentle, melodic, somewhat philosophical if a trifle bland—and in the latter would belong almost all appropriate classical music, jazz and blues, plus concept rock albums. What we're mainly concerned with here is the latter. Let's start our discussion with classical music.

Classical music advocates form very firm opinions. From them we deduce that Mozart scores points over Beethoven, largely because of the popularity of his piano concertos, which are a common choice, but Brahms is preferred to either. Highly recommended are Brahms' Violin Concerto in D

Music has set the mood for romance or nudged seduction
along since time immemorial—music and sex are an old, long-established partnership.

Until the advent of the LP record, music had definite romantic limitations—you had to change those 78 and 45 rpm records every three minutes.

and his 4th Symphony in E Minor. Interestingly, Brahms did not write in a late night aura of soft lights, but early in the morning, drinking black coffee and smoking a cigar.

Bach, surprisingly, is scarcely mentioned, but several people insist they derive inspiration from Wagner: Two friends independently recommended his Venusburg music from *Tannhäuser.* Tchaikovsky's 5th Symphony (Pathétique) ranks high; so do Chopin waltzes and nocturnes, and Rachmaninov's Piano Concerto No. 2. I personally would recommend a slightly more obscure piece—Rodrigo's Concierto de Aranjuez with John Williams playing brilliant classical guitar.

It's much harder to achieve a similar consensus with blues and jazz. No two people seem able to agree on anything. This may be the reason why jazz and blues have practically disappeared from the bedrooms of America. All that fighting over which was the most appropriate record was counter-productive. It sometimes doesn't pay to be heavily involved with connoisseurs.

Anyway, for what it's worth, some recommendations: Sidney Bechet and Mezz Mezzrow together; Charlie Parker; Bessie Smith, especially her *Empty Bed Blues* double album on Columbia; virtually anything by Bill Broonzy or Jimmy Witherspoon; one fine John Lee Hooker album with Canned Heat, *Hooker 'n' Heat* (Liberty); a Leadbelly album on Columbia titled simply *Leadbelly;* any of the Jimmie Rodgers albums on RCA or the Hank Williams albums on MGM (both these artists were essentially country, but they understood the blues and sang them). For velvet country voices in the bedroom, try Charlie Rich for a male voice and Tammy Wynette for a woman's.

Which brings us finally to rock. A lot depends on your age. Who'd ever think of playing acid rock in the bedroom? Just because *you* wouldn't play Led Zepplin, don't suppose your kids wouldn't. Besides, it drowns any suspicious noises.

But let's suppose you're a bit more mature. Your musical tastes encompass a lot of rock from the '60s as well as the '70s. Bob Dylan still rates high on a lot of lists, especially the *Blonde on Blonde* album (Columbia), probably because of such tracks as "Just Like a Woman" and "Sad Eyed Lady of The Lowlands." For some reason, The Beatles' *Abbey Road* (Apple) is a big favorite, especially side two. Lots of people enjoy the Grateful Dead album, *Workingman's Dead* (Warner). Such concept albums as *Days of Future Past* (London) by the Moody Blues and *Bookends* (Columbia) by Simon & Garfunkel are others that are regularly mentioned.

In other words, bedroom music isn't necessarily the music that's popular in cars, discos, bars or parties. You've got to look for the more esoteric, the music that holds its charms. Try Nina Simone, either her *Here Comes the Sun* album or *The Best of Nina Simone*, both on RCA. Try any of Charlie Rich's albums. Experiment with reggae. Aretha Franklin still cuts it, though perhaps not as well as on her earlier albums. Listen to Mose Allison's new album, *Creek Bank* (Fantasy). See if you can dig up an old Dinah Washington LP.

And if you're still not satisfied, then stop blaming the music.

The implication, reinforced by thousands of old movies, that love songs fade off when the lights went out no longer holds true.

BEDDING DOWN

Crepes Florentine have a creamy spinach filling

2 large eggs
½ C plus 2 tbsp unsifted all-purpose flour
1½ C milk
4 tbsp butter or margarine, melted
¾ tsp salt
1 pkg (10 oz) frozen leaf spinach
1 pkg (8 oz) cream cheese
½ C grated Parmesan
¼ tsp ground nutmeg

In blender jar put 1 egg, ½ C flour, ½ C milk, 1 tbsp butter and ¼ tsp salt. Blend. Leave 1 to 3 hours. Make crepes in hot, buttered 6- to 8-inch skillet, using 2 tbsp batter; tilt pan to spread. Brown lightly; remove; repeat. (Makes 8; save 4.) Cook spinach. Cool; squeeze dry; chop. Mix with cream cheese, Parmesan, 1 egg, ¼ tsp salt, nutmeg. Heat 3 tbsp butter, ¼ tsp salt and 2 tbs flour. Whisk in 1 C milk; cook till thickened. Fill 4 crepes with spinach-cheese; roll. Put in baking dish with sauce. Bake at 350° til hot. Makes 2 servings.

Pork Stuffing Pie is a freezer-to-oven affair

1 lb boneless pork shoulder, cubed
1 tbsp vegetable oil
1 can (10¾ oz) condensed cream of onion soup, undiluted
1 can (13¾ oz) chicken broth (1⅔ C)
1 pkg (10 oz) frozen peas and carrots
¼ tsp poultry seasoning
Salt, pepper
¼ C butter or margarine
2 C herb-seasoned stuffing mix

Brown pork in hot oil. Add soup and 1 cup broth. Cover. Cook until tender, stirring occasionally. Add peas and carrots, seasoning and salt and pepper to taste. Cook until vegetables thaw. Remove from heat. In saucepan, boil leftover broth and butter or margarine. Add dry stuffing mix; toss with fork until moist. Spoon half into 2 greased 16-oz custard cups or individual baking dishes. Press stuffing into bottom and sides of cups to form a shell. Fill with pork mixture. Cover with foil. Chill or freeze until needed. When ready to serve, place in preheated 350° oven. Bake until hot and bubbly; stir filling until sauce is smooth. Makes 2 servings.

Product Sources, page 112

FOR DINNER

Dining in bed is an intimate prelude to a quiet evening at home. Our meals focus on foods you can prepare ahead or assemble in seconds.

Cheese and Beef Muffin stacks up quick and simple

2 English muffins
½ C pasteurized process-cheese spread
4 large tomato slices
½ of a 2½-oz jar sliced dried beef, shredded

Split muffins into halves; toast. In small saucepan on low heat, heat cheese spread until melted and smooth. Place 1 tomato slice and a few pieces beef on each of 2 muffin halves. Spoon on half of cheese. Top each with another muffin half, tomato slice and remaining beef. Spoon on cheese. Makes 2 servings.

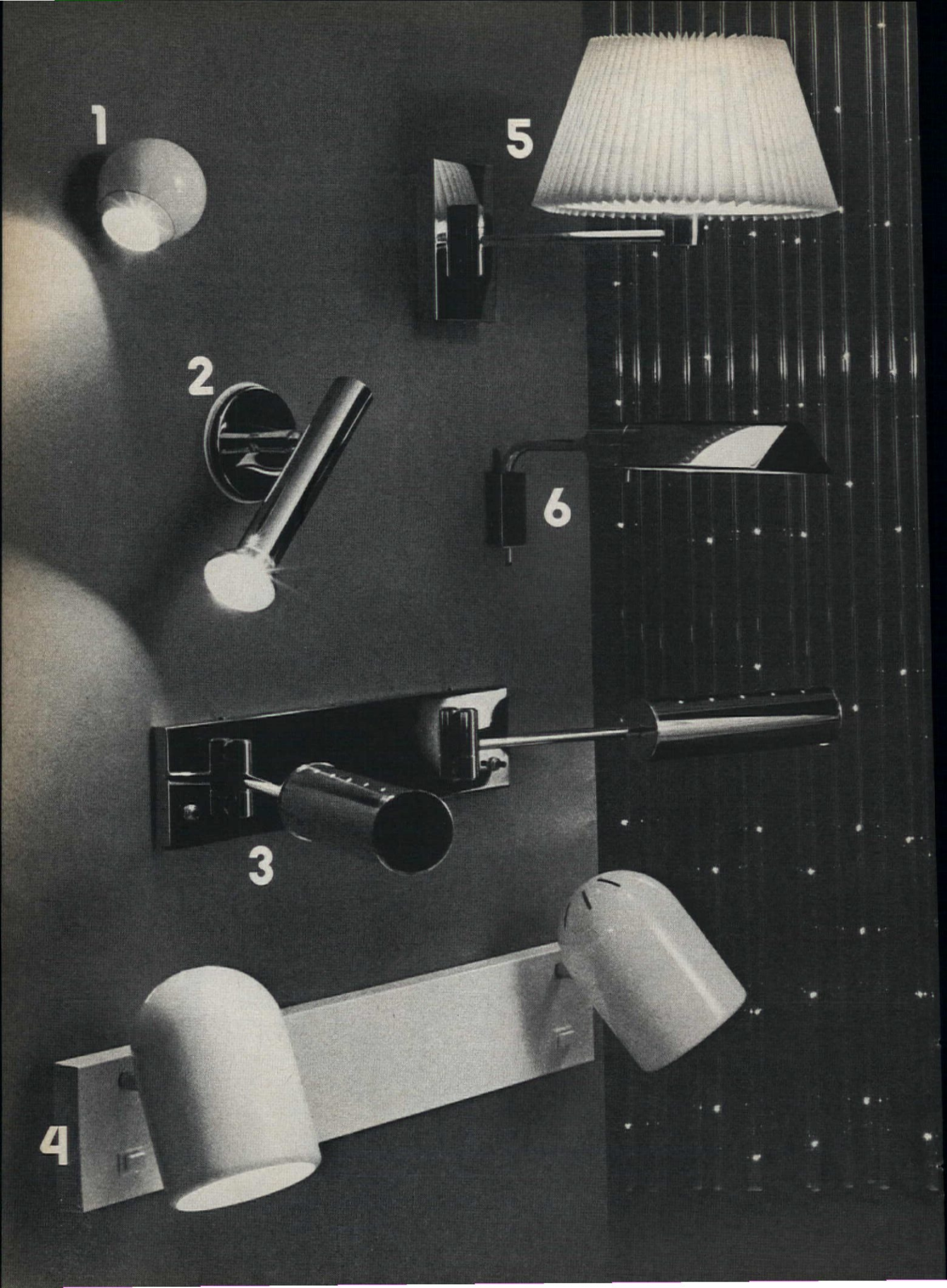
Here's another easy sandwich idea: *Shrimp Toast*. Sauté ¼ C chopped green onion in 1 tbsp butter or margarine. Stir in 1 can (10¾ oz) condensed cream of shrimp soup (undiluted) and ¼ cup dry white wine. Add 1 can (about 4 oz) cooked shrimp, drained and rinsed, and ¼ cup sliced water chestnuts. Cook until heated. Spoon shrimp sauce over buttered toast points. Sprinkle with dash of cayenne. Makes 2 to 4 servings.

Bacon Vegetable Omelet makes the most of eggs

2 slices bacon, diced
1 pkg (9 oz) frozen cut green beans
1 tsp cornstarch
½ cup chicken broth
1 C torn romaine leaves
Salt and pepper
4 to 6 large eggs
1 tbsp butter or margarine

In saucepan cook bacon until crisp. Add beans; sauté 1 minute. In cup mix cornstarch and broth; stir into beans. Cook till beans are tender. Add romaine. Season with salt and pepper; keep warm. In bowl, mix 2 or 3 eggs, dash of salt and pepper. In small skillet over high heat, melt half the butter or margarine. Swirl to coat pan. Add beaten eggs. Stir with bottom of fork. Omelet should move freely from pan, but be set. Tilt pan; fold ⅓ toward center. Shape into oval.
Roll omelet onto warm plate. Repeat for second omelet. Top each omelet with vegetable mixture. Makes 2 servings.

For additional recipes, page 78.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TURN-ONS

Light is magical. A flick of a switch can change the look of a room, bright to intimate, with chameleon ease.

Here is our choice of a dozen lights that work well in the bedroom. Sleek, flexible, unobtrusive, they are compatible with any decorating scheme. Some are to read by; some are mood-makers. There's a curtain of lights to hang at the window, a pole lamp to accent a painting, a sculpture to light up a table. To find out how to create your own ambience, turn the page. —Bo Niles

1) White enamel "wall ball"; 2) chrome "flashlight pluckie" pinup; 3) brass twin-cylinder reading light; 4) white enamel twin reading light; 5) shaded swing-arm in brass; 6) brass "Pantheon" swinger; 7) Plexiglas-and-bulb curtain track; 8) spring steel pole light with adjustable "flashlights"; 9) "Parentesi" rod on tension cord with floodlight; 10) "Shell" fold-up table or wall light; 11) "Eclisse" night light; 12) mushroom lamp sculpture.

Product Sources, page 112 **Photography by Ron Schwerin**

SEEN IN BED

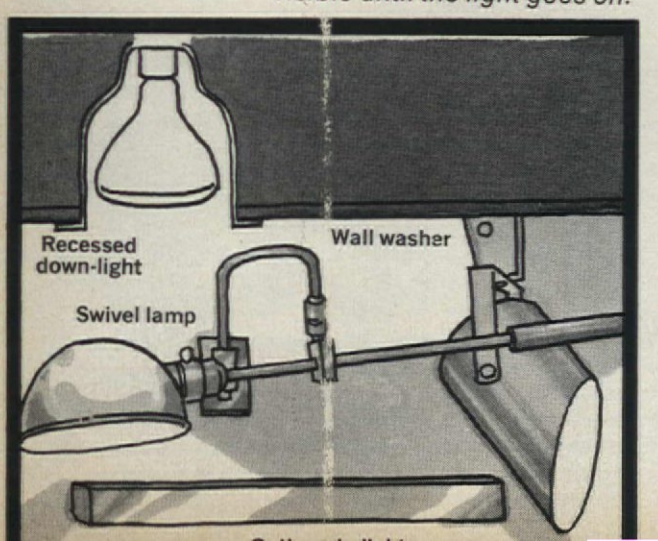
"Most people either want their bedroom as bright as Yankee Stadium or as dark as a bordello," says Tom Lowy, sales manager of Koch & Lowy. "When a lighting consultant plans a bedroom scheme," explains Edison Price, another lighting authority, "he almost has to live with the clients before he can determine where to place the lights." Lighting, especially bedroom lighting, poses many challenging problems, not the least of which is deciding whether you want a mood-filled retreat for lounging and sleeping or an efficient setup for reading, sewing, working at a desk—or maybe both. When you consider that fully a third of your life is spent in the bedroom, you realize how important it is to establish a plan from the outset. Experts insist that there are no set rules about lighting a bedroom. Each room is a challenge. If you are moving into a new bedroom or are dissatisfied with your present bedroom illumination, here are some general questions to keep in mind before you do anything.

1. Will your bedroom serve many purposes?

2. What kind of mood do you want: practical, cozy or dramatic?

3. Do you want certain items accented: pictures, sculpture, plants.

Also remember, before you begin, that the light fixture is not an end in itself, but a means to an end—illumination. Counsels interior designer Joe D'Urso: "The fixture really should not be visible until the light goes on."



Consider reading. That's as good a starting point as any, for everyone wants illumination around, over or near the bed. Wall-mounted lights such as pin-ups, whose backs adhere like magnets to plates mounted on the wall; fluorescent tubes; swivel or swing-arm lamps; down-lights recessed in the ceiling, surface-mounted (canister or can) or on tracks; ceiling fixtures, such as pendants; gooseneck lamps—any of these would fit the bill. (All are shown here.)

Avoid high-intensity lamps; they tend to concentrate too much light on a page, resulting in hard-to-see print. Stay clear of unshielded or bare bulbs; they intensify glare.

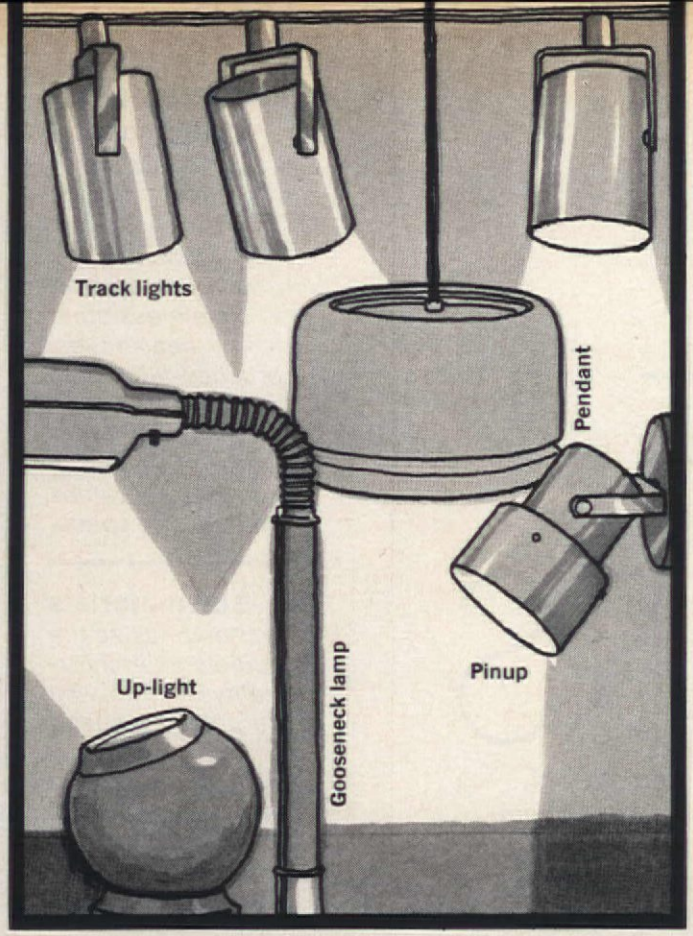
Which light you select depends on your decorating preferences and the scale of your furnishings. The gooseneck lamp, called the 1970s' answer to the reading light, is one of the most popular, according to Ralph Jacobowitz, co-owner of Light/Inc Gallery in New York. Pressed to say which is the best for bedside, Jules Horton, who heads a New York lighting design firm, maintains that a swing lamp will provide optimum light, because it can be adjusted to your movements. General Electric also rates high a fluorescent tube mounted above the bed, spreading light over the entire bed surface, allowing freedom of action.

Placement of lights is, ideally, to the side, never directly overhead. This is to offset glare and shadows caused by glossy paper or printed matter. If you are right-handed, then the light comes from your left side. Usually, 18 inches above the mattress is where wall-mounted or extended-arm lamps are attached.

If you opt for lamps, make sure that, when you're in a semi-reclining position, the lower edge of the shade is at eye level—for maximum light. Also for best light choose an open-top luminous shade. This cuts down on the contrast between light and dark areas in the room, scattering light above and also focusing it on a page. The center of the lamp base should be 22 inches to the left or right of a book spine.

If you pick down-lights and cannot recess them in the ceiling (8 inches are needed from the underside of the ceiling to the underside of the floor above), then select a stationary canister or track light. If track lights are desired, decide whether you want them adjustable or not. Down-lights are equipped to handle both flood and spot lamps. A flood has a medium-width beam and should be used for tasks performed in well-defined areas. The spot has a narrow beam spread and is suitable for reading or accent lighting.

If reading is *your* prime concern in the bedroom, then supplementary bed lighting is necessary. "The reason," says lighting consultant Carroll Cline, "is that one light in a dark room will eventually affect the eyes because of the high contrast created. The effect is similar to watching television with the lights out." The "fill-in" light should be placed on the wall opposite. A wall washer (shown)—that is, a fixture that bathes the entire wall in light—will do the job. "Balanced lighting," says Rita Harold, Westinghouse lighting director, "leads to better work and sight."



For sewing, game-playing or household work, an upright lamp, table lamp, suspended fixture, built-in overhead, recessed light or track light would be appropriate.

MOOD LIGHT

There is nothing like light to create a mood, and perhaps nowhere but the bedroom can you be so daring. Light below eye level establishes coziness. When a small pool of light is created, drawing attention to one area, you achieve intimacy.

Drama is the result of contrast and surprise—the juxtaposition of light versus dark areas, the placement of highlighting and shadows, the excitement of seeing a familiar object in unfamiliar light.

Mood lighting can be realized simply by directing light toward an object. If there is sculpture or a flower arrangement that deserves special illumination, then down-lights are the right choices. For a more natural appearance, down spot lamps should not be placed directly above an object, but to the side.

Paintings are illuminated by special fixtures. A picture light can be installed on the wall behind or right on the frame. The most dramatic way is to use a framing projector that focuses light only on the picture.

Objects in shelves can be highlighted by optic strips (shown) that fasten to the underside of shelves or cabinets with concealed clips. The strips can also sit on shelves.

By turning up-lights—sitting floor lights—on plants, you can achieve drama. To illuminate draperies, fluorescent fixtures or wall washers (shown) are good choices. Valances can easily house fluorescent tubes. These point up fabric texture and are suited to closet and bureau areas.

LIGHT MATTER

In general, incandescent bulbs are best for bedroom lighting. Fluorescent tubes are not as efficient and tend to distort color; your skin does not look as natural, nor do the colors of your room.

The color and texture of your walls will affect overall illumination. Light can be absorbed or wasted by dark surfaces, just as light surfaces reflect or enhance light. If you are experimenting with colored bulbs, don't place them in a reading fixture. They heighten glare. —Jil Curry

LIGHT SAVERS: DIMMERS

Dimmers are one of the best ways to conserve energy. "With dimmers you can cut wattage up to 30 percent," says lighting expert Jules Horton.

Further, if you don't have the time or money to experiment with mood lights, dimmers can turn reading lights into mood beams. They can lessen light intensity so that incandescent bulbs become as mellow as candlelight.

There are three types:

1. dimmers that attach to a cord and take up to 200 watts;

2. dimmers that sit on a table and are rated for 600 watts (similar to extension cords in that cords can be plugged into them.);

3. dimmers that attach to a wall and are rated for 600 watts and up.

ILLUMINATING HINTS FROM G.E.

- *All fixtures and fixture parts should be Underwriters Laboratories approved.*
- *When changing switches to dimmers, be sure all electrical current is turned off; the same for any wiring or electrical work.*
- *To conceal wiring, run it along corners or molding and paint to match.*
- *Be sure lamps or fixtures are not near any combustible material that could be heated in excess of 90° C.*
- *Beware of stress on wires, by pulling them too tightly and twisting—you could create wiring hazards.*
- *Do not use more than 20 watts fluorescent unless attached to an outlet.*

SO WATT

"It's a fallacy," says Ralph Jacobowitz (Light/Inc Gallery), "to think that lots of wattage means better light—especially for reading. The level of light you need is dictated by many factors: the kind of bulb, the kind of shade, the color of your walls. . . .

"Your basic choice in bulbs is between incandescents and reflectors. Fluorescents and tensors give off too much glare in proportion to their illumination. Their light is harsh.

"Incandescent bulbs give off a diffuse, general light and come in soft white, pink and other colors besides the usual naked bulb. Reflectors are partially silvered inside, to direct or concentrate the beam. They are much more efficient sources of light, requiring about half the wattage of an incandescent for the same amount of illumination.

"The type of bulb you use depends entirely on the structure of your light fixture. If the bulb socket points upward, you have to use an incandescent. If it swivels or points down, reflectors are best.

"For reading, 60 watts in an incandescent bulb should be sufficient, especially if the light is contained, as in a gooseneck fixture (shown). You can go up to 100 with a conventional shade when you want general illumination and light to read by.

"With reflectors, the maximum recommended wattage is 50—half that of the incandescent—but 30 is probably best, as reflectors concentrate the beam onto the page and there is no waste or leakage of light.

"Decorator bulbs are not usually for reading. These bulbs are made of opal glass, which gives off a more intense glow, even though diffuse. So a 15- or 25-watt bulb will be sufficient." —Bo Niles

Illustrations by Richard Toglia

BEDSIDE MANORS

The bed has come out of hiding. Instead of being camouflaged, folded up or closeted away, it's now an integral part of one-room living. You needn't feel restricted if you live in a single room, since what you lack in space you can easily make up with good planning. Consider a standard double bed—at night you can turn back the covers and crawl right in. Yet when company comes, it functions as a convivial lounging area. Most of all, you don't have to be embarrassed about sitting on the bed. That's one of the reasons it's there.—Suzanne Slesin

Using one color, keeping furnishings to a minimum and building storage in unexpected places allow designer Robert Greco to make his 14-by-18-foot studio multifunctional and easy to live in.

Reflective surfaces stretch space *dramatically by bouncing light back into the room. The Art Deco inspired two-tone mirror, stainless-steel hearth tiles, brushed-aluminum vertical blinds and collection of mirrored and metal picture frames enhance the space.*

Soft materials *emphasize the studio's quiet informality. Wall-to-wall carpeting, a suede lounge, the gray flannel bedspread and a mountain of pillows add comfort.*

Informality is Bob Greco's style. *And while a folding table and chairs are available for dining, he and his guests often throw some pillows and a tablecloth on the floor and picnic in front of the fire.*

Inexpensive storage *doubles the space. Closed-door plywood cabinets hung from the ceiling cover the unused top half of the window and provide essential shelf space. Wrapping around bed, more cabinets hold TV, stereo gear.*

Color. . . . *A monochromatic gray expands the space by unifying walls, floor and furniture. Pastel satin pillows brighten scheme.*

BEDSIDE MANORS

A light-filled studio is home for Mary Coppedge, a young New York career woman. Sophisticated and highly organized, she entertains frequently and formally. Instead of partitioning off the apartment's sleeping ell, she asked designer Robin Jacobsen to plan a single, flowing space that would suit her personality and allow her to live in style in only one room.

Carpeted platform *only 6 inches high adds an architectural element to this conventional room and unifies sleeping and living areas. Winding through the space, it dips into a pebble-filled garden, rises up in the seating area and neatly encloses bed and night table.*

Contrasting colors and textures *enliven the total area. Maroon carpeting and upholstery play against the natural-fiber wall hangings, beige bedspread and white marble counters. Contrasts give the room diversity. Low storage cabinets painted to match carpeting, and topped with marble, back up to seating units. Although custom built, these units can move when Ms. Coppedge does.*

Airy brightness of the studio *is emphasized by white walls and bleached wood floor. Vertical blinds diffuse light and create exciting geometric patterns.*

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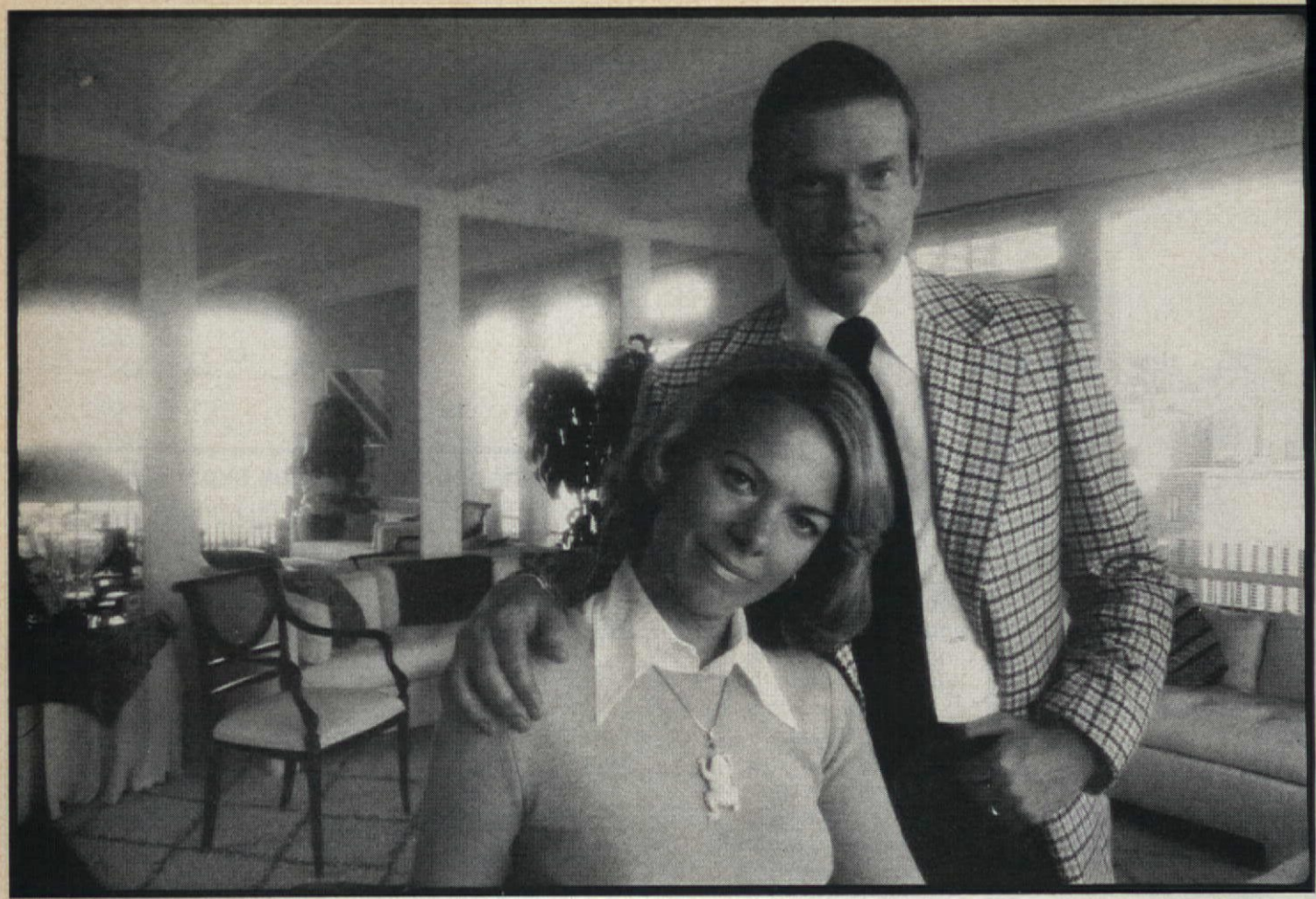
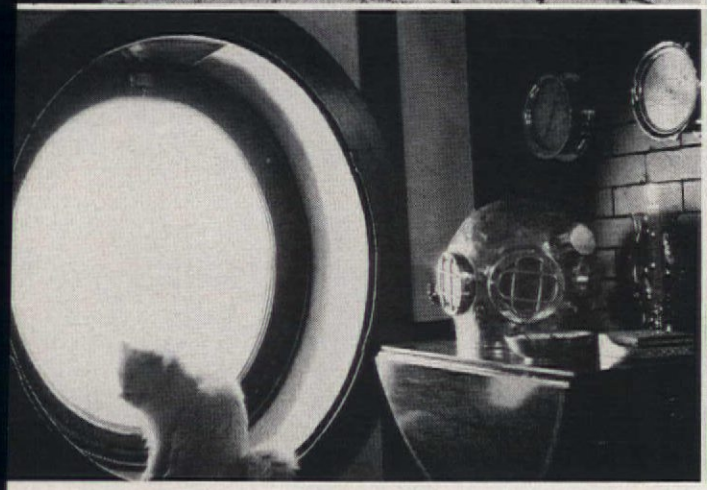
U-shaped sofa creates expansive conversation pit that can seat a roomful of people. When she entertains, Ms. Coppedge can seat four at a sit-down dinner or use her marble-top dining table to serve a buffet supper for a crowd.

Queen-size bed leads a double life. Recessed into a carpeted platform, it is screened off visually from the living area by plants, but adds seating possibilities.



LIFESTYLE



ROMANTIC ROOFTOP LIVING

Set against a spectacular backdrop of lake and skyline, the Hannahs' Chicago apartment is like a ship run aground on the roof of a skyscraper.

Rooms with a river, or in this case a lake, view were the natural choice for Don Hannah, the president of Hannah Inland Waterway Corp., and his wife, Susan. From their penthouse aerie looking over Chicago's "Gold Coast," Don can see his tugboats and barges chug to and fro on the Great Lakes.

Their multilevel home with its stunning vistas had mundane origins. One part of it was an artist's studio; another was a lowly trunk room, where the jazz-age rich who dwelt on the building's 10 lower floors once stored their steamer luggage. These two units served as building blocks for the present expanse of living space, which includes two bedrooms, two baths and four levels of decks.

Although the Hannahs have been married five years, it was during his bachelor days that Don found the penthouse. It was owned by an elderly lady whose late husband had fashioned the place to look like a ship. After 10 months of wining and dining her, Don persuaded the lady to sell—and the apartment was finally his.

Susan, a former fashion coordinator for a Chicago store, spent a year in New York before she *(continued)*

Seaworthy trappings, from portholes to weather-forecast instruments, "decorate" downstairs living room (opposite, bottom). On the other side of room a dining area (top, right) connected to a pass-through kitchen (above) boasts a view of the city and of the outdoor captain's walk. A wall of mirrors fills the upstairs living room (opposite, top) with light. Beige and white color scheme adds to open, airy look.

"I was up in a helicopter photographing some of our boats," says Don, "when I spotted what looked like a penthouse atop a building that practically jutted into the lake. When I got a better view, I decided this was *it*." After buying the place, Don and Susan remodeled it inside and out (right). They retained its original shiplike motifs, counter-balanced with contemporary decorative touches.

ROMANTIC ROOFTOP LIVING

Susan Hannah's busy schedule allows an occasional time-out to entertain friends (above). When she craves a quiet moment, she retreats to master bedroom, with its ever-changing view (opposite). Connecting dressing room (opposite, bottom) makes wardrobe changes easy.

and Don were married. After 12 months of foot-shuffling and air-shuttling between the two cities, Don proposed, they set a date—then set about their remodeling project.

Harry Weese, a prominent Chicago architect noted for major residential and commercial buildings, agreed to design the new apartment, more for love than for money. He created angled windows to let in the view, yet not interfere with the building's exquisitely detailed Beaux Arts facade designed by Benjamin Marshall, Chicago's answer to Stanford White. He also included a skylight over the master bedroom, fulfilling Don's longtime dream to "see and hear the rain fall and look up at the stars at night." Total construction took two years.

"The most difficult part was bringing the materials up to the rooftop on the 11th floor. We arranged to use a crane on the building next door, which was under construction," Don explains. Susan, meanwhile, donned a hard hat and supervised.

Now that the project is complete, the Hannahs have time for other things. For Don, it is as a volunteer on the board of the Chicago Boys Club, which sponsors summer camp programs for inner-city children. Susan works on the women's board, as well as on occasional projects for her former company. She also buys robes and lingerie for the gift shop of Prentice Womens Hospital where she's on the Chicago Maternity Center board. For both Susan and Don, spare time also means travel, giving parties and being with Don's daughter and two sons by his first marriage.

Their rooftop location gives the Hannahs exclusive rights to the most unusual party entertainment imaginable. Each August, they invite 100 friends over to view the Lakefront Festival, which is to Chicago what Armed Forces Day is to Moscow. Don barbecues a roast on the outdoor spit, Susan dishes out a hundred paper plates, and everyone relaxes and enjoys the show. The rest of the year, they entertain with dinners for 12 to 14 seated at two round tables in the library.

Weekday mornings, Susan and Don get up at 7:00, and if the weather is nice take their daily diet breakfast plus hot lemon juice on the terrace, where they limber up with a little yoga before jogging off through the park. Susan also hosts a yoga class for friends once a week on the terrace. "All in bikinis, which gives the window washers a pleasant diversion," Don explains.

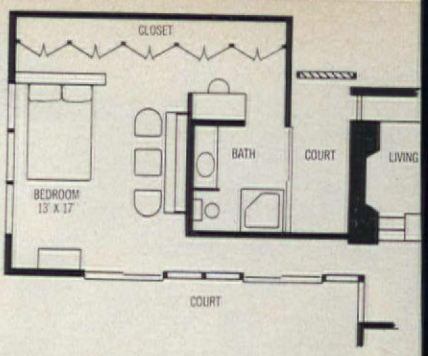
Combined business and pleasure trips have taken the Hannahs to Portugal, Spain, Morocco, Hawaii, Japan, Thailand, China, Taiwan, Singapore, Bali and most recently Afghanistan and Pakistan. Ever adaptable Susan, an avowed indoor girl, slept on straw mats in villages in Afghanistan and trekked up to the base camp of Mt. Everest with Sherpa guides, and loved it.

And does Ms. Hannah miss her career in fashion in New York? "Are you kidding?" **—Susan Price-Root**

LIFESTYLE

A SEPARATE PEACE

ADDING ON FOR PRIVACY



Bedroom floor plan indicates transition of spaces, into room and around to bath. Two courts add to privacy.

For anyone with a lively, growing family, a private master suite is important.

Making a good home is like assembling a jigsaw puzzle: finding a good neighborhood, a good school, friends. The pieces seem like absolutes, but they rarely remain constant as a family's needs change. In the mobile '60s when building was cheap, families could simply move on when space ran out. Today, with escalating real estate and construction costs, more and more people are staying put.

In 1961, Architect John Fondrisi designed a house for a young family new to a suburb outside New York City. The ground-hugging, single-story house—based on a simple post-and-beam system—was built for expansion, but when the owners outgrew that space, they moved.

The current owners, faced with the same option, found that solution beyond their budget. Originally, their house had cost $30,000; today that figure would double. A bigger house would cost more.

Besides, they'd grown to love the place. In plan, it revolves around a kitchen core with easy visibility into indoor and outdoor play spaces and entertaining areas. With two children and a third on the way, they didn't want to sacrifice this openness, but they did want a totally separate, private retreat for themselves. They turned to the man responsible for the original design.

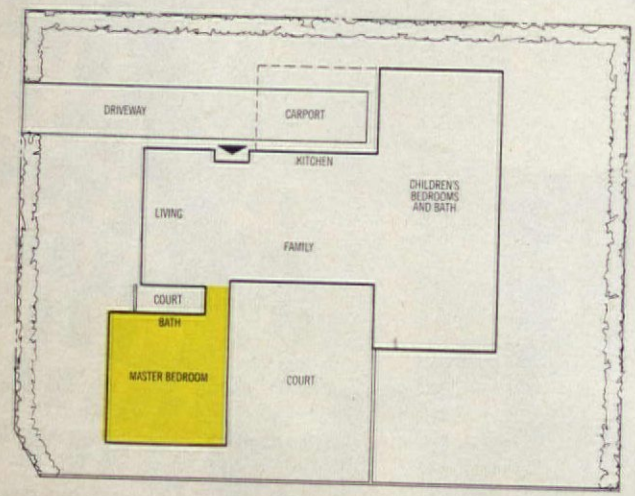
Several alternatives were discussed. Raising the roof to add a second story would be far too expensive and would displace the family during construction. Adding onto the existing bedroom wing would bite a huge chunk out of their backyard, a priceless asset to the already small site.

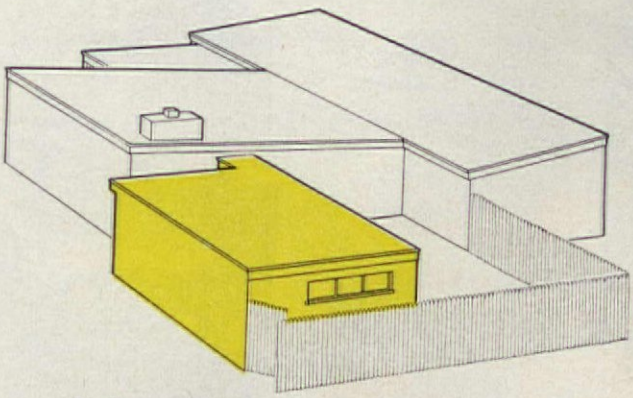
The logical solution, Fondrisi reasoned, was to graft a bedroom addition onto the family room, linking it via a gallery. This would isolate the new wing for privacy—setting it at the opposite end of the house from children's rooms—yet still maintain accessibility to all family areas and use up little of the yard.

Two property-line setbacks (see site plan) dictated the scale of the wing. Fondrisi incorporated the master bedroom, dressing area and bath into a compact 18-by-24-foot volume. To make the areas flow together easily, he coiled the spaces upon themselves a little like a snail's shell (see plan), from the new glassed-in gallery link to bedroom, around to dressing area and on into the bath.

As the house purposely faces away from street and neighbors, the architect reinforced its inward orientation by adding two serene courts, one off bedroom, one off bath. Courts maximize the feeling of privacy and also create buffer zones against distraction and noise.

Fondrisi returned to his original building vocabulary—post-and-beam, brick facing and lots of glass—because he found it as pertinent now as it was 15 years ago. Not only are the segments of the house thus visually unified, but all materials (being standard stock and size) were readily available and economical, besides. Careful planning enabled the owners to stay within their allotted $15,000, or $40-a-square-foot, budget. To see the decorating for the addition, turn the page.





Bird's-eye drawing and site plan show the privacy achieved and also illustrate how the addition neatly coils in on itself away from the street and back to living areas.

ADDING ON:

STEP BY STEP

BEFORE YOU BEGIN

You may feel cramped in the space you are living in now, but have you thought about how you will adapt or change this space after your add-on is finished? Think it through.

Decide on priorities for the new addition. How much space? Don't scrimp. A couple of extra feet can make a lot of difference. Privacy? Everybody needs some. Ease of maintenance, traffic patterns—consider all.

Ask each person in your family what he or she needs and wants most. Nobody wants to live in a room he can't stand, not even the dog.

Do you need an architect or simply a builder? Consider design. The architect has the training to make a workable plan, but maybe you don't need the extra expertise. If your house is precrafted, the manufacturer may have a set of expandable schemes you can adapt. A builder may have a similar list of possibilities.

WORKING WITH AN ARCHITECT

If you decide to use an architect, don't hesitate to shop around first. Check the A.I.A. (American Institute of Architects) or your local Chamber of Commerce to learn about architects in your area. Take time to scout out houses, and especially renovations, they may have done in your neighborhood.

Once you've chosen an architect, talk with people he's worked with. Find out how other jobs went. You want an addition, but you want compatibility, too. Nothing is more disastrous than getting involved in a job and having it sour because you and the architect don't get along.

Go over all your lists and priorities with the architect. Examine sketches and plans. Make changes now, not later. Alterations made during construction cost more than you think. Time is money in building. Of all construction expenses, labor costs rise fastest.

WORKING THROUGH THE PLANS

Once the architect has absorbed all your needs and wants, he will make up a series of working drawings. He will also do a lot of other dirty work for you. He'll find out about zoning regulations and local building codes. He'll find out about materials, so he can tell you how and when to cut costs, if necessary. He can tell you about standard sizes.

Standardization does not necessarily mean lack of quality, but custom detailing does run into money. Insist on the best within standard limits. Get the best windows, best doors. With these, especially, you may spend a bit more initially, but you will save on heating costs, for instance, which will make up the difference in the long run. As to utilities, try to use existing systems. If you have a hot water heating system, can it be drawn into the addition?

At this point, you can decide what you yourself can do. It's possible to save up to 20 percent on construction costs if you are handy enough to install insulation, put up paneling, lay flooring. You'd better leave the major work—wiring and plumbing, for example—to the pros. All utilities must conform to strict building codes, and will be gone over by your local building inspector.

Consider decorating: What are your furniture needs? What do you really *want* to keep and what can you unload? Now is the perfect time to say goodbye to Aunt Millie's hideous chest. And, too, think of simplifying. Built-in storage units, for instance, eliminate the need for bulky extra bureaus; banquettes can be substituted for sofas.

Buy stencil plates (from hardware or art supply stores) that show various pieces of furniture to scale, or draw miniature mock-ups of the pieces you own. Move them around scale drawings or plans until you see an arrangement you like. Visualizing ahead of time will save you decision-making agony when you move in.

After you have approved the detailed plans, you can let the architect hire a builder or you can find your own. If you do, shop around again—but don't settle for a particular builder just because his rates are low. Find out why. Were there delays? Did he use qualified workmen? Did he use the specified materials or did he "make adjustments"? Is he listed with the Better Business Bureau?

When you decide on a builder or contractor, a flat fee will be established. This protects you, the builder and the architect.

FINANCING

Once you have detailed plans and a contractor's estimate in hand, you can realistically check out financing. If your current mortgage rate is low, you can refinance—but this may jack up monthly payments beyond your budget. Savings banks offer two possibilities: passbook loans and home improvement loans. The latter lets you borrow up to $10,000 over a 10-year period at 12 percent, according to latest figures. If you have $10,000 or more in your savings account, you can borrow the equivalent amount, using the passbook as collateral. The rate is 2 percent over your passbook interest.

Commercial banks also extend loans. But their rates are 1 to 2 percent over those of a savings bank, and the time span for repayment is usually shorter, thus incurring higher monthly payments. FHA-insured Title 1 loans go for 9 percent, with ½ percent for insurance, for $5,000 borrowed over seven years. Finally, you can borrow against your life insurance policy if you've built up sufficient equity. The rate varies from 5 to 6 percent, but the amount you borrow, plus interest, is then subtracted from the overall value of your policy.

DURING CONSTRUCTION

Work on your addition should proceed in an orderly fashion, with the architect and contractor approving each stage. However, you should check in each morning, if possible, to see what's to be done that day—and again in the evening, to be sure it was.

Talk with the builder. Talk with the architect. Any mistake that's made will cost money. If it's the contractor's mistake, he'll pay—but only if you find it in the specifications.

Check each day on materials, too, and lock them up at night, if you can. Vandalism is more common than you think.

A SEPARATE PEACE

DECORATING FOR TRANQUILLITY

Away from the bustle of family activity areas, the mood in this new master bedroom—enhanced by the interplay of textures, muted colors and spare furnishings—is hushed and tranquil. Continuous bands of bleached, polished cedar on the ceiling and plush velvet beige carpeting soften the outlines of the room.

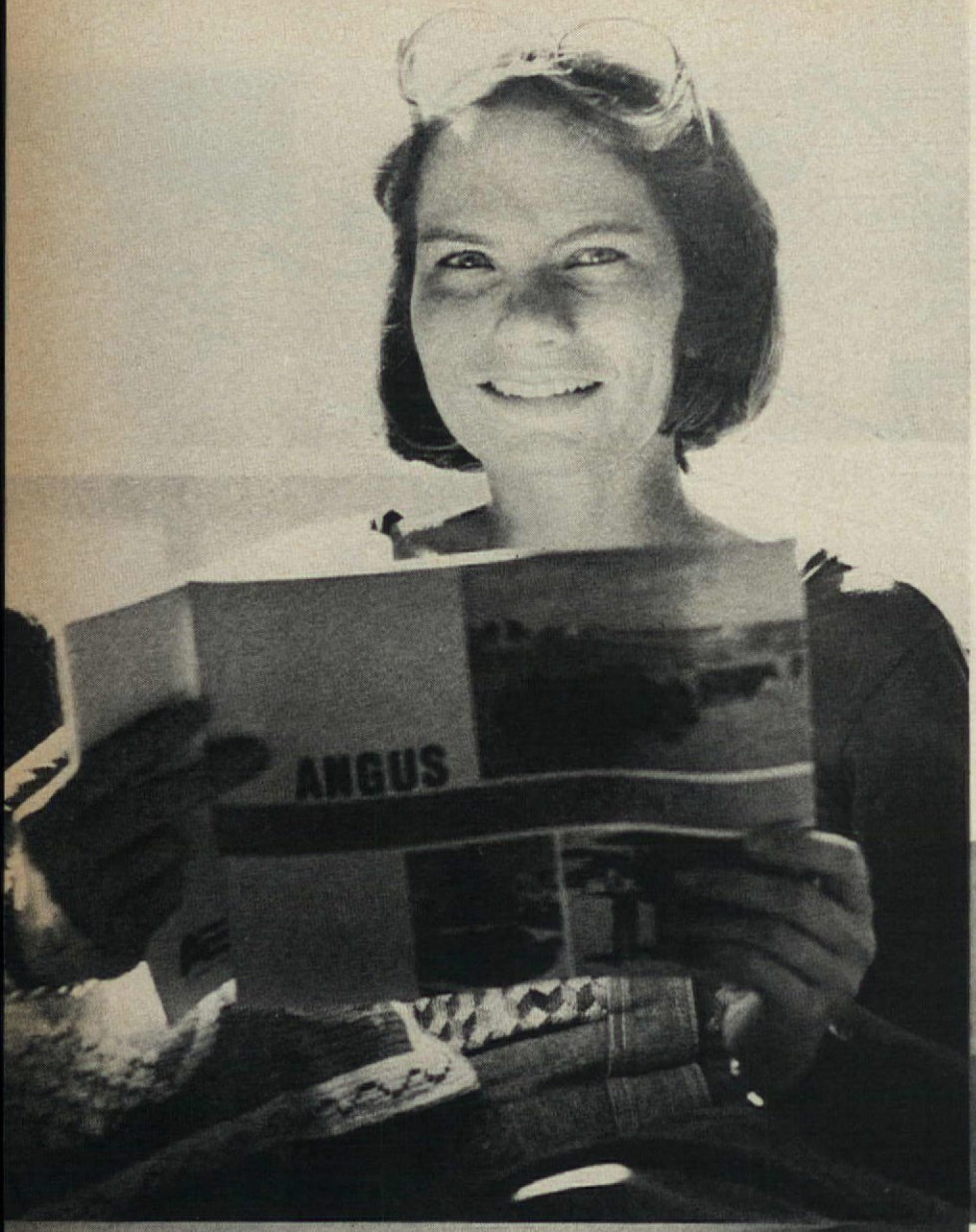
An outside wall that is a mere 6 feet from neighbors (site plan, previous page) is upholstered in a soft taupe men's suiting fabric quilted vertically to impart warmth and quiet. This same fabric wraps the platform bed in a trim, fitted covering that's a cinch to slip on and off for bedmaking. More tufted suiting, in a paler tone, covers tub chairs and ottoman.

Storage is designed to be functional. A mirrored wall of bifold doors is a glamorous element that not only floods room with reflected light but also hides roomy closet.

An open wall system and headboard unit, made from the same pale cedar as the ceiling bands, are unobtrusive, yet both offer lots of extra storage space.

A beautiful 18th-century bleached pine armoire facing the bed, is a perfect addition to the otherwise tailored room. **—Bo Niles**

Illustration by Richard Nagrodsky



AT HOME ON THE RANGE

Can a former radical student protester find happiness outside the urban scene raising children and Black Angus cattle? Leith Klauber thinks so.

Leith Klauber's passport papers list her occupation as "cattle breeder."

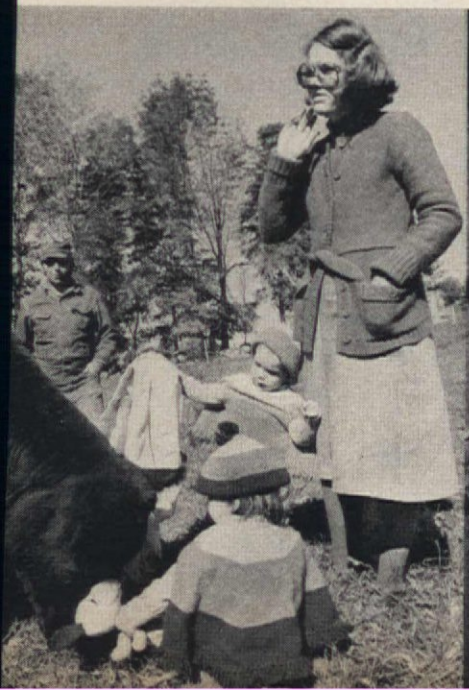
"It sounds a hell of a lot more interesting than 'housewife,'" she laughs. But raising cattle is no joke for 32-year-old Leith, who started building her herd of

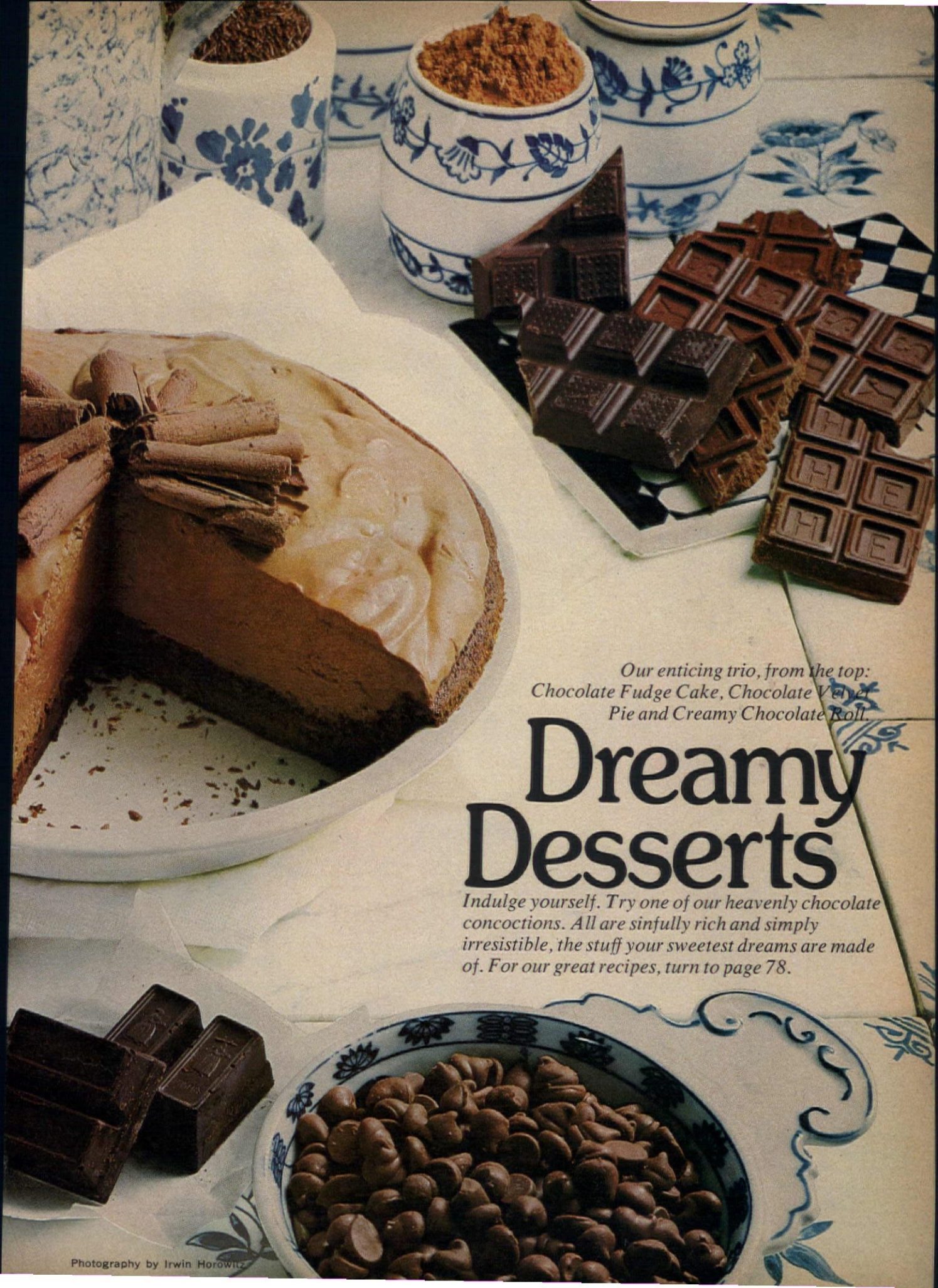
hand-picked Black Angus and hardy Mexican cattle when she inherited the "JL," an Arizona ranch, on the death of her father. Comprising about 20,000 acres, owned and government-leased, it's a business she intends to pass on to her children.

The only difference between Leith and all other 32-year-old women ranchers is that she controls the entire operation by long-distance telephone from Connecticut.

Disguised "as a housewife," she runs a large house near the University of Connecticut, where her husband, George, is a pediatric urologist; copes, aided by part-time *(continued on page 96)*

A young Connecticut housewife and mother, Leith Klauber, moonlights—and often daylights as well—as an Arizona lady cattle rancher. Since she took over her late father's ranch, the "JL," cattle raising has altered a great part of her lifestyle. Leith's reading matter (far left) is more likely to include literature on cattle than the latest best seller or cookbook. Memorabilia such as her father's spurs (left), embossed with the "JL" brand, can be found all around her home. Her unusual mixture of ranch and housewifely duties include (clockwise from top) chauffeuring twin daughters Blake and Rachel; taking care of husband George and son Adam; family shopping in Farmington, Conn.; talking over business with her farm manager; inspecting with the twins her "beef on the hoof" and coping at home with their youngsters' energetic escapades.





Our enticing trio, from the top: Chocolate Fudge Cake, Chocolate Velvet Pie and Creamy Chocolate Roll.

Dreamy Desserts

Indulge yourself. Try one of our heavenly chocolate concoctions. All are sinfully rich and simply irresistible, the stuff your sweetest dreams are made of. *For our great recipes, turn to page 78.*

Photography by Irwin Horowitz

Breadspreads
Why live by bread alone when spreads can add a variety of appealing tastes and textures? They're easy-to-whip-up delectable accompaniments to the natural enjoyment of bread. Recipes for our spreads—sweet or savory, smooth or chunky—are on page 76.
1
2
3
4
5
6
7
1. Basil Butter
2. Chunky Peanut-Banana Spread
3. Sherried Olive Cheese
4. Lemon Butter
5. Dilled Smoked Salmon
6. Honey Almond Butter
7. Rosy Apple Puree
Photography by Ben Swedowsky at The Abigail Adams Smith Museum, N.Y.C.

Scent-sational

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Cover Up with Our Great Breadspreads

Basil Butter

(pictured on page 74)
3 tablespoons chopped parsley
1 teaspoon dried basil
1 teaspoon dried chervil
½ teaspoon lemon juice
½ cup butter or margarine, softened
1. In mortar with pestle pound parsley, basil, chervil and lemon juice until mixture is smooth and pastelike; or put in blender container and blend on medium speed.
2. In bowl combine herb mixture with butter or margarine; mix well. Pack in jar or crock; seal. Store in refrigerator. Remove; let stand 15 minutes for easy spreading. Makes ½ cup.

Chunky Peanut-Banana Spread

(pictured on page 74)
1 large banana, peeled
1 cup chunky peanut butter
1 tablespoon light corn syrup
2 teaspoons lemon juice
1. In bowl mash banana; add peanut butter, corn syrup and lemon juice.
2. Mix thoroughly and pack into jar or crock; seal. Store in refrigerator. Remove; let stand 30 minutes to soften for spreading. Makes 1½ cups.

Sherried Olive Cheese

(pictured on page 74)
½ cup dairy sour cream
½ pound Cheddar cheese, shredded (about 2 cups), at room temperature
2 tablespoons dry sherry
½ cup chopped pitted ripe olives
1. In blender container put sour cream and ½ cup of shredded cheese. Blend on medium speed until creamy. Add small amounts of cheese and sherry, alternately, blending, stopping and stirring with rubber spatula after each addition. Blend until mixture is smooth.
2. With spatula stir in olives; pack cheese into crocks or jars, seal. Store in refrigerator. Remove; let stand 30 minutes for easy spreading. Makes 2 cups.

Lemon Butter

(pictured on page 74)
3 medium-size lemons
3 large eggs
¼ cup butter or margarine
1½ cups sugar
⅛ teaspoon salt
1. Grate lemon peel; cut lemons and squeeze to get ½ cup juice.
2. Beat eggs in top of double boiler. Add lemon peel and juice, butter or margarine, sugar and salt. Cook over boiling water about 15 minutes, stirring constantly until thick and smooth. Remove from heat. Store in jars in refrigerator. Makes 2 cups.

Dilled Smoked Salmon

(pictured on page 74)
½ pound smoked salmon
2 tablespoons dairy sour cream
1½ teaspoons lemon juice
½ teaspoon dried dill weed
Dash of pepper
1. Put smoked salmon through food grinder, using medium blade.
2. In bowl combine ground salmon, sour cream, lemon juice, dill weed and pepper. Pack in crock or jar; seal. Chill. Makes ¾ cup.

Honey Almond Butter

(pictured on page 74)
1½ cups blanched whole almonds
3 tablespoons pure vegetable oil
½ cup honey
1. Heat oven to 350°. Spread almonds on jelly-roll pan. Roast 10 minutes, shaking pan occasionally. Cool.
2. Whirl almonds in blender until finely ground. Add oil, a small amount at a time, blending, stopping and stirring with rubber spatula after each addition.
3. In small bowl combine almond mixture with honey; mix well. Pack into jar or crock; seal. Store in refrigerator. Remove; let stand 30 minutes for easy spreading. Makes 1¼ cups.

Rosy Apple Puree

(pictured on page 74)
1 orange, quartered, seeded (unpeeled)
5 large apples, pared, quartered, cored
1 can (16 ounces) peeled whole tomatoes
1½ cups sugar
1 cinnamon stick, 2 inches long
1 tablespoon distilled white vinegar
1. Put orange and apples through food grinder, using medium blade. In large saucepan combine fruit with tomatoes. Cover. Cook 20 minutes over low heat or until fruit is soft.
2. Press fruit mixture through food mill or strainer. Return to saucepan. Add sugar, cinnamon and vinegar. Bring mixture to boiling, reduce heat and simmer 30 minutes, stirring occasionally. Discard cinnamon. Pack into hot sterilized jars* and seal. Store jars in cool, dry place. Refrigerate after opening. Makes 3 pints.
**Note:* Select smooth-sided glass jars —no nicks, cracks or sharp edges— with tight-fitting lids. Wash jars and lids in hot, soapy water. Rinse. Put in large kettle and boil 10 minutes. Turn off heat. Before filling, remove from water with tongs, inverting on towel to drain. Jars should be hot and dry when filled.

Herbed Edam Cheese

1 package (3 ounces) cream cheese, softened
⅓ to ½ cup milk
½ pound Edam cheese, shredded, at room temperature (2 cups)
2 tablespoons chopped chives
2 tablespoons chopped parsley
¼ teaspoon dried leaf tarragon, crumbled
1. In blender container combine cream cheese and ⅓ cup milk. Blend on medium speed until smooth and creamy. Add shredded cheese, a small amount at a time, blending, stopping and stirring with rubber spatula after each addition.
2. With spatula, stir in chives, parsley and tarragon. Add additional milk, if necessary, to make mixture spreadable. Pack into crock or jar; seal. Store in refrigerator. Remove; let stand 30 minutes for easy spreading. Makes 1½ cups.

Ham Horseradish Spread

1 pound boiled ham or 1⅓ cups diced cooked ham
½ cup mayonnaise
1 tablespoon prepared horseradish
2 teaspoons prepared mustard
1 teaspoon lemon juice
¼ teaspoon pepper
⅛ teaspoon salt
1. Put ham through food grinder, using medium blade. In bowl combine ham, mayonnaise, horseradish, mustard, lemon juice, pepper and salt.
2. Place in serving bowl or pack in crock or jar; seal. Store in refrigerator. Makes 2¼ cups.

Creamy Clam Butter

1 can (10½ ounces) minced clams, drained
½ cup butter or margarine, softened
¼ cup heavy cream
1 tablespoon minced onion
1 tablespoon chopped parsley
¼ teaspoon salt
Dash of pepper
1. In blender container combine drained clams, butter or margarine, heavy cream, onion, parsley, salt and pepper.
2. Blend on medium speed, stopping and stirring with rubber spatula frequently until mixture is smooth and creamy. Pack in crock or jar; seal. Store in refrigerator. Remove; let stand 15 minutes for easy spreading. Makes 1¼ cups.

Bread Time-Saver

The breads pictured on page 74 were baked from Rhodes frozen honey wheat and frozen white doughs, made by Dakota Bake-N-Serve. This product, also available in French-style, cinnamon or raisin, none containing preservatives, create a home-baked flavor and appearance that are perfect for our Breadspreads.

Rhodes frozen doughs are available at present in only 38 states, but you should find similar products in supermarkets everywhere. A helpful addition to your kitchen library might be a recipe booklet, *Creative Baking with Frozen Bread Doughs*, which you can get by sending 50 cents along with your name and address to: Rhodes Recipe Booklet Offer, 1909 E. Cornell Dr., Peoria, Ill. 61614.

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	Total Enclosed	$

Name_____ Age____
Address_____
City_____ State____ Zip____

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DREAMY DESSERTS

continued from page 73

Chocolate Fudge Cake

4 packages (4 ounces each) sweet cooking chocolate
½ cup plus 2 tablespoons butter or margarine
1 tablespoon water
½ cup unsifted all-purpose flour
1 tablespoon sugar
4 large eggs, separated
1 package (3 ounces) cream cheese, softened
1 cup confectioners' sugar
1 square (1 ounce) semi-sweet chocolate, melted and cooled
Chocolate sprinkles

1. Heat oven to 425°. Line 8x1½-inch layer-cake pan with wax paper. In top of double boiler over hot water, melt sweet chocolate with butter or margarine and water. Remove from heat; stir in flour and 1 tablespoon sugar. Cool to room temperature.
2. In bowl with electric mixer on high speed, beat egg yolks until thick. Add chocolate mixture; beat until smooth.
3. In small bowl with mixer, beat egg whites until stiff. Gently fold into chocolate mixture. Pour into lined pan. Bake 20 minutes. Let cool in pan on wire rack 10 minutes. Using wax paper, lift cake from pan to rack; cool completely. Remove wax paper.
4. In small bowl mix cheese and confectioners' sugar. Add melted chocolate; mix thoroughly. (If frosting is too thick to spread, thin with milk.) Invert cake on plate. Frost cake. Dust sides with chocolate sprinkles. Chill. Remove from refrigerator 1 hour before serving.

Chocolate Velvet Pie

6 large eggs, separated (at room temperature)
1 package (12 ounces) semi-sweet chocolate pieces
2 tablespoons instant or freeze-dried coffee
¾ cup sugar
1½ cups boiling hot milk
Butter or margarine
Graham cracker crumbs
⅛ teaspoon salt
1 envelope unflavored gelatin
¼ cup dark or light rum
1 pint heavy cream (2 cups)

1. In blender jar put egg yolks, chocolate, coffee, sugar and milk. Cover. Blend until smooth, scraping down sides with rubber spatula.
2. Grease 9-inch pie plate very well with butter or margarine; dust bottom and sides with crumbs. Heat oven to 400°. Beat egg whites with salt until stiff but not dry.
3. Pour 1½ cups chocolate mixture in bowl; stir one quarter of beaten whites in to lighten it. Fold in remaining whites gently until mostly mixed. Turn into pie plate; bake 5 minutes.
4. Reduce heat to 350°. Bake 25 minutes more or until center is firm. Cool completely on wire rack, about 1½ hours. As it cools, the center sinks to form a shell.
5. Meanwhile, heat gelatin in rum until melted; stir into remaining chocolate mixture. Leave at room temperature until shell is cooled.
6. In large bowl, stir chocolate mixture and heavy cream until blended. Beat with electric mixer on high speed until fluffy and about double in volume. Chill mixture until it mounds and holds its shape. Turn into shell. Chill or freeze pie until firm. Garnish with chocolate curls, if desired.

Creamy Chocolate Roll

¾ cup sifted cake flour
¼ cup unsweetened cocoa
1 teaspoon baking powder
¼ teaspoon salt
3 large eggs (at room temperature)
1 cup sugar
¼ cup water
1 teaspoon vanilla
4 tablespoons confectioners' sugar
½ pint heavy cream (1 cup)
Chocolate Frosting (recipe below)
¼ cup chocolate-flavored syrup
1 tablespoon finely chopped pistachio nuts

1. Heat oven to 375°. Grease 15x10x1-inch jelly-roll pan; line with wax paper cut to fit bottom only. Grease paper. Sift together flour, cocoa, baking powder and salt; set aside.
2. In small bowl with electric mixer on high speed, beat eggs until light. Gradually add 1 cup sugar, beating until thick. Stir in water and vanilla. Gently fold in flour mixture, a little at a time, until well blended. Spread batter evenly in pan. Bake 12 to 14 minutes or until cake springs back when touched lightly in center or wooden pick inserted in center comes out clean.
3. Sift 2 tablespoons confectioners' sugar (reserve remainder) over clean towel. Loosen edges of cake; turn out onto towel. Peel paper off carefully. Roll up cake and towel, starting with short side. Cool on wire rack.
4. In small bowl with electric mixer on high speed, whip heavy cream with remaining confectioners' sugar. Unroll cake; remove towel. Spread cake with whipped cream; re-roll. Put on plate.
5. Frost with Chocolate Frosting. Drizzle top with syrup; sprinkle with nuts. Chill until 30 minutes before serving.

Chocolate Frosting

2 tablespoons butter or margarine, softened
2 squares (1 ounce each) unsweetened chocolate, melted and cooled
1½ cups confectioners' sugar
1 egg yolk
2 tablespoons milk
½ teaspoon vanilla

1. Combine butter or margarine, melted chocolate and half the sugar.
2. Beat in egg yolk, remaining sugar, milk and vanilla. Mix thoroughly. Makes enough for Chocolate Roll.

BEDDING DOWN FOR DINNER

continued from page 53

Burgundy Braised Beef Stew

1 pound boneless chuck or round steak, cut into 1-inch chunks
2 tablespoons bacon drippings or pure vegetable oil
1 clove of garlic, minced
1 cup red Burgundy wine
½ teaspoon salt
½ teaspoon dried leaf thyme
1 small bay leaf
1 cup beef broth or 1 cup water and 1 beef bouillon cube
6 small potatoes, pared
2 carrots, pared and sliced
4 small white onions, peeled
1 tablespoon all-purpose flour
1 tablespoon soft butter or margarine

1. In large saucepan brown meat well on all sides in hot drippings or oil. When meat is browned, pour off all fat.
2. Add garlic, wine, salt, thyme, bay leaf and broth. Bring to boiling; cover. Simmer over low heat 1 hour or until meat is almost tender.
3. Add vegetables. Continue to cook until meat and vegetables are tender. Mix flour and butter or margarine to form smooth paste. Add paste bit by bit to stew until sauce thickens, stirring constantly. Discard bay leaf.
4. To make ahead and freeze, line individual or small baking dish with aluminum foil. Fill with stew. Seal, label and freeze. When frozen, lift out, to free dish for daily use. When ready to serve, remove stew from foil, return to dish and bake in 350° oven until hot and bubbly. Makes 2 generous servings.

Chicken Espagnole

1 whole chicken breast
2 tablespoons pure vegetable oil
1 large onion, sliced
1 small green pepper, seeded and cut into strips
1 small clove of garlic, minced
1 package (8 ounces) chicken-flavored rice and vermicelli mix
2½ cups water
1 small tomato, stemmed and cut into 1-inch chunks

1. Skin and bone chicken breast. Cut chicken into 1-inch chunks; set aside. In large skillet heat oil. Add onion, green pepper strips and garlic. Sauté just until soft. Remove vegetables to bowl with slotted spoon.
2. Add chicken to oil left in pan. Brown well on all sides. Remove to bowl with vegetables.
3. Add rice mix to pan; brown lightly, stirring occasionally. Add water. Stir in packet of seasoning mix from package. Add chicken and vegetables; stir until mixed. Bring mixture to boiling over high heat.
4. Cover. Cook on low heat until rice and chicken are tender. Add tomato. Cook until just heated. With fork fluff mixture before serving. Makes 2 generous servings.

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EATING TO SLEEP

Sleep foods are quick pickups that people reach for at night before retiring.

For one reason or another, when people can't sleep, they get hungry.

Sleep foods—whether you enjoy them sitting or prone; in cups, glasses or bowls; in hand, on a plate or gently swathed in a napkin—can help you sleep. Some of those old-fashioned remedies really work, in reasonable, small portions.

"Grandma used to say a glass of warm milk will help you sleep," says Dr. Frank Cunningham, dairy and poultry food scientist at Kansas State University. "It appears there's some basis of fact in that advice. Milk contains amino acids, particularly L-triptophane, which is being researched as a possible natural aid to sleep—a sleep food. Most animal proteins are high in this: meats, poultry, game, milk and milk products including cheeses are excellent sources."

Dr. Milton Scott, professor of nutrition at Cornell University, adds seafood to the above list of food, and eggs too, as high-quality proteins. He cautions, though, as do most nutrition professionals, that sleep foods are essentially quick snacks and not, so far as is now known the cure for total insomnia or a substitute for prescribed drugs or sedatives.

"Almost anything warm—even hot water," says Dr. Scott, "provides a feeling of satisfaction."

Temporary low-blood sugar, according to Dr. Scott, can cause such symptoms as faintness, weakness or a gnawing feeling in the stomach. One of the fastest remedies can be sugar, such as a piece of candy. A healthier solution, however, would be to eat foods that provide your body with protein, fat and carbohydrates.

Either way, the result is a *normal* blood-sugar level. The quick sugar approach can be expected to last about an hour; the more complete foods, possibly one to three hours, depending on quantity. Sleep will then come naturally.

When that bedtime gnawing hits, stop and think a minute. Are you hungry, thirsty or both? What is really needed? Here are some suggestions that will help you cope with your late-night nibbling.

To drink: Alcohol sipped in small amounts has a way of lulling one to drowsiness. But stick to the lower-content alcohols—a light red wine, white wine or sherry. Savor the luxuriousness of champagne, which may also aid in digestion; the sweetness of port or one of the liqueurs, such as the popular Amaretto.

A simple warm liquid might be just the right relaxant. Heat up some strong chicken broth (beef or vegetable) and season to taste with herbs with perhaps a bit of Parmesan cheese on top plus a sprig or sprinkle of parsley (rich in the vitamins C and A). Try adding a drop of sherry to the broth while heating it. Apple or cranberry juice is soothing when warm, too.

Herbal teas are good choices. Most herbs and spices give flavor to hot water without adding any so-called stimulants. Camomile, rosemary, papaya, mint and rose hip are readily available, as are some of the herbal coffee substitutes.

For a heartier drink, try a glass of warm milk flavored with vanilla, cinnamon, nutmeg, licorice or ginger. Sweeten to taste. Add warm milk to a blender-frothed egg and flavor with a bit of honey (this approximates a complete meal and is basically in lieu of dinner or before some pre-sleep activity.) If you're in the mood for something cold, a milk shake—make it from milk or ice cream; add flavorings or fruit—can be tasty and satisfying.

To eat: A simple dish of ice cream is smooth, satiating and filled with fat-protein-carbohydrate elements. So is cheese—try it on a cracker, in hand or perhaps melted over a slice of cooked zucchini.

Try spreading a little nut butter on a slice of toast. Scoop out a fingerful of peanut butter all by itself or a small handful of nuts—anything from walnuts to soybeans, seasoned to taste, is a good, quick snack.

Dig into half an avocado sprinkled with lemon-juice vinaigrette. Bite into a crunchy apple or a succulent pear. Enjoy a banana or an orange. Fruit is a great natural pickup. Even chew on a prune—it's quite fulfilling, as are many dried fruits.

Leftovers make great snacks. Meat, poultry, game or fish are quick and handy—alone or wrapped in a piece of lettuce and moistened with a dab of French mustard. Dip a spear of dinner's leftover broccoli (good vitamins and pretty good protein for a vegetable) into leftover hollandaise, mayonnaise or salad dressing to complete the nutritional picture. And a cold baked potato is most agreeable (nutritious too) with the tiniest spoonful of sour cream, oil or butter plus seasoning. Or try one of the old standbys: some plain yogurt, cottage or riccotta cheese.

Vegetables provide necessary bulk, without adding many calories. Shower crisp, raw vegetables with lemon juice and, at the last minute, sprinkle with coarse salt. Crunch away.

Munch on a cup of unbuttered popcorn (about 40 to 65 calories of wholesome grain, cooked in fat).

And a cookie, particularly when it's oatmeal or cereal-like, might fill the right spot, as would a spoonful of honey, a sliver of cheesecake, even a large gumdrop.

Stay away from too much sugar, however—especially chocolate. It can be over-stimulating. So can tea, coffee, cola-caffeine drinks or too much of any snack. Better to have too little and be able to go back for seconds, than too much and no sleep at all.—**Ki Hackney**

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HERBAL GARDENING

By Christine Downs

Whether you're looking for a moth deterrent or a love potion, herbs can be the answer. Grown and prized since the beginning of civilization, herbs have begun a steady comeback in the '70s.

Ancient civilizations knew the benefits of herbs. The early Greeks raised herbs and valued them for their curative powers. During the Middle Ages, a monastery would always cultivate an herb garden, using the herbs as medicine. With time, it became fashionable for the lady of the manor to tend an herb garden, whose fragrant leaves would improve the taste of food not always in the best of condition. The various herbs were arranged in beds filled with scented and pleasing foliage, and with decorative borders—a pleasant place to walk.

Mystical powers were ascribed to herbs. They were thought to be love potions and aphrodisiacs, to have powers to thwart the devil or add impact to a curse.

Today, herbs make attractive, room-sweetening houseplants.

We consulted with Peter Dunlop of New York's Horticultural House, who has landscaped hundreds of Manhattan's rooftop gardens. He pointed out that herbs are more popular than ever in today's modern lifestyles. Although an herb garden remains a luxury to most people, herbs, both decorative and utilitarian plants, can go anywhere—even into the bedroom.

Dunlop recommends a custom-made metal tray, built to fit your plant area, to contain your garden. It is an attractive—and practical—way to care for your herbs. Neither copper, zinc nor brass is a suitable metal for these containers, as harmful acids will form unless insides are treated to resist water.

Herbs can be treated like any houseplant. As with other plants, watering will vary according to the size of the pot and condition of the soil. The soil in plastic pots, for example, will take longer to dry out than soil in clay pots. Bigger, deeper pots may require less frequent dousings than smaller ones. Plants that require more water can be placed deep in the tray where they will receive the moisture that collects; those resting on the pebbles will drain quickly. The tray will eliminate messy watering sessions, and the water collecting in it will evaporate around the plants to provide constant humidity—and optimum growing conditions for them.

What Herbs Like

- Lots of sunshine—at least five hours of good strong light a day. Plant-growing lights can be used to supplement the light from a window or during the dark winter months.
- Fresh air—but they should never be subjected to blasts of cold from an open window or air conditioner.
- Fertilizer—once a month.

Keep herbs pinched back for lush, full plants. If you do not do this they will become long, leggy, anything but the ideal house—or bedroom—guest.

Hoard your cuttings; there are many uses for them. They can be rinsed free of dust and hung away from the sun, or potpourri mixtures can be loosely gathered into net bags from the supermarket and hung to dry. Some herbs take several weeks to become really dry, so you must be sure they are free of moisture even when they are dry to the touch. Dried herbs crumble easily.

Dried herbs can be stored in jars and used for cooking, or as potpourri, put into baskets or other vented containers that will allow the scent to diffuse.

Arrangements of freshly cut herbs will decorate and scent a room. Stalks of various cut herbs can be mixed with cut flowers or used alone, making lovely and unusual decorations. Some herbs are especially noted for their foliage, such as lavender or scented geraniums. As in a traditional herb garden, herbs should be arranged so they present a harmonious grouping of foliage and flower.

Herbs can also be used to make scented candles. After you have melted the wax, add crushed or blender-mixed herbs. Dried herbs can be burned like incense, effectively destroying odors.

Make your own herbal hair rinse by adding sufficient water (rainwater, if it is available) to cover rosemary sprigs. Keep covered and sniff from time to time until the liquid is scented to your preference. Then strain the contents of the pan and bottle the liquid.

If you enjoy luxuriating in the bath, make it an old-fashioned luxury—an herb bath. Steep a half-cupful of dried herbs in boiling water for 15 minutes. Strain off the liquid into your bath and enjoy an invigorating soak.

Best of all, enjoy your herbs. Crush the leaves and sniff. Share them with friends. (All of our herbs can be propagated from cuttings, though rooting techniques will vary.) And as for that old wives' tale about plants—herbal or otherwise—being unhealthy in the bedroom. . . . *forget it.* Plants can be as beneficial as they are beautiful. They take carbon dioxide from the air and give back pure oxygen. So it may just be true that plant people are healthier —and happier. □

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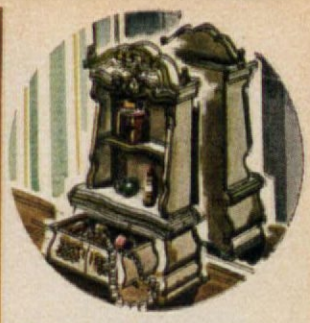

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HOME PROTECTION

It pays to play it safe

Burglary, seconded by robbery is the fastest growing crime in the United States today.

Burglary, to clarify terminology, is breaking and entering without personal threat; robbery implies force or the threat of it. All involve the unlawful taking of property and/or money: stealing.

F.B.I. reports, indicating crimes reported to police in cities with more than 100,000 population, show that for the first quarter of 1975 robbery was up 27 percent and burglary up 25 percent over '74; overall crime decreased 1 percent in the same period.

As preventive medicine is being stressed in the health-care field, so too is preventive home protection the answer. "Too many people buy locks and alarm systems after they've been robbed or burglarized," says Ira Lipman, author of *How to Protect Yourself from Crime* (Atheneum). Based on talks with professionals in the home-safety field, here is a 10-step outline to protection:

1. Keep all doors and windows on the ground floor locked, plus any others that are easily accessible.
2. Anchor all air conditioners.
3. Provide outside lighting—enough to read a wristwatch by is adequate.
4. Make certain doors are sturdy—at best, hollow metal doors; at least, 1¾-inch wooden doors or lighter wooden doors reinforced with metal sheeting. Use safety glass for large glass areas.
5. Keep mail and newspapers from piling up, and arrange to have garbage taken away if you are away from home.
6. Don't hide spare keys in the usual spots—doormats, garages, doorsills.
7. Leave lights on when away. Inexpensive automatic adapters turn lights on and off at preset times. Use more than one to simulate regular routines.
8. Enlist house and/or dog sitters while away. See if your local police patrol will check on your house.
9. When traveling, carry small, portable locks for use in hotel bedrooms.
10. Above all else, lock your door, even when stepping next-door to borrow that proverbial cup of sugar.

> Recent studies estimate the average housebreaker takes home about $25,000 of your money per year, tax-free, while his cousin in crime, the hotel burglar, nets up to about $75,000.

LOCKING UP

On doors: A latch that locks automatically when the door closes is not enough. Essential is a dead-bolt lock, considered to be the best security, as are some of the pin-tumbler versions. Both require keys to open. Among manufacturers are: Medeco, Schlage, Siegel, Russwin, Yale & Towne (Eaton), Best Universal, Sargent, Greenleaf, American Lock and Ace Lock. One of the newest is Emhart Corp.'s pin-tumbler cylinder with six staggered pins and a special key ($22 for the cylinder; $30 and up for complete lockset).

Glass doors and large windows should have inside as well as outside key-operated locks. However, keep an inside key nearby, in case of fire.

Chain-locks, while ineffective by themselves, can be good door backup locks, as can inexpensive rubber-wedge door stoppers or a sturdy pole inserted in sliding-door frames.

ELECTRICAL EQUIPMENT

Second to locks in importance, electrical systems and equipment provide important home protection. The most basic are timers that plug into regular outlets and appliances, or lights such as Intermatic's "SuperCop" that costs about $11.

Perimeter systems, essentially modern moats, sound a bell or an alarm when windows, doors and other outside accesses are opened. The simplest is the low-priced, low-current metallic (foil) tape that is applied to windows and glass panels. There are also easily installed sensors for all doors and glass areas, varying widely in price from well under $100 to more than $500. A portable battery-operated version is about $200. Some systems include telephone links to central monitoring stations, which in turn alert police as well as their own patrols—direct police hookups are limited.

Interior sensing devices, often disguised as radios or stereo speakers, tend to be costly ($100 to $500 and up). They register sounds, motions, vibrations—made by pets, children, moving curtains (even passing trucks) and intruders, too, of course. However, many of the newer units have more sensitivity and adjustability. And most have automatic delays, such as one produced by the Master Lock Co., which allows the owner 15 seconds to disarm the unit upon entry.

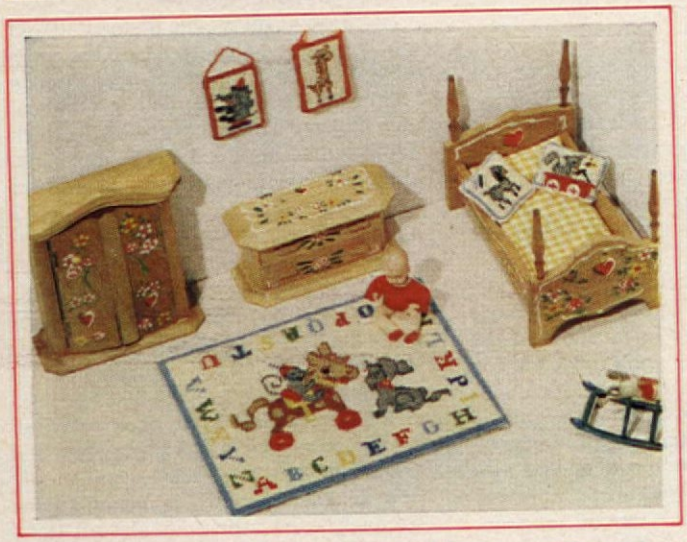
Choose carefully, when getting involved with these electrical systems—perimeter or interior. Ask questions. Many police departments, in the public interest, send crime prevention officers to inspect homes and offer guidelines to actual needs. Most of all, play it safe.

—Ki Hackney

Specific locks and alarm systems are a matter of money. Sometimes the simplest device is the best and the least expensive. Often, people go too far with equipment they don't really need.

NEEDLEPOINT

Doll House Accessories



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CHOCOLATE
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Chocolate enjoys all the prerequisites that should accompany a complete wallow in self-pity—especially on days when your "social life" means watching Mary Tyler Moore cope with hers. For anybody hell-bent on a road to self-abasement, chocolate is an expressway.

We all have other favorites, such as pickle sandwiches, chip-dip on toast or peanut butter, compared with chocolate they're all rookies in the World Series of Sex Substitutes (known hereafter as "SS").

Peanut butter, for example, is so "everyday." The best description we can find is "it's nutritionally valuable." And who needs something beneficial when in the throes of a Major Rejection, Abandonment (often *sans* Seduction) or any of the other Big Anxieties. Also, aside from spreading it on bread or spooning it from the jar, the uses of peanut butter are limited.

While chocolate can be the greatest single antidote for aloneness, dietary experts are quick to point out its deficiencies. (Dr. Atkins called it addictive; Dr. Stillman winced at the thought of it; Adele Davis just avoided mentioning it.) Beauty books shudder delicately even at the idea. Moreover:

- It can give you post-adolescent blemishes. That should make you feel nice and bad.
- It's loaded with calories, and in cake or fudge form the weight of carbohydrates will sink a battleship.
- Its satisfaction is short-lived, so you can keep gobbling indefinitely, pausing only to rip open more wrappers.
- It can lead to remorse, more anxiety, self-loathing, depression and guilt—all *de rigueur* in chocolate SS.

Most important, chocolate does all these terrible things and is still absolutely *great*—the ideal SS combination. Another point: Chocolate can be concocted in so many forms, you can indulge in an infinite variety of chocolate SS deviations. You'll find some luscious examples as the focus of our "Dreamy Desserts" on pages 72-73 of this issue. My own favorite is my grandmother's chocolate sour cream cake. With an approximate calorie count of 2,300 plus another 1,500 for the icing, it's kind of a cross between fudge and a death wish.

Your degree of commitment to chocolate SS depends upon your lifestyle and the momentary seriousness of the occasion. Following are a few common situations and suggestions (accompanied wherever possible with calorie counts) for alleviating the problem.

1. He's away on business and you feel neglected and, therefore, unloved. Go to bed early with a cup of hot chocolate (120 calories). If he's not at his hotel when you call at midnight, have another cup topped with a marshmallow. If he's still not there at 1:00, add three Oreos and roll off into a that'll-show-him, nightmare-riddled snooze.

2. You've had a fight again, and this time you're sure he won't be back. Serious. How about a chocolate malted (502 calories) instead of a coffee break; Black Forest cherry cake (556 calories) or chocolate chiffon pie (525 calories) for lunch; perhaps a pint of Howard Johnson's Swiss chocolate with almonds ice cream while you spend a sullen evening with Roberta Flack on the stereo singing "Gone Away," followed by a nightcap of hot chocolate with *two* marshmallows?

3. You've hit an age plateau; 20, 29, 35, 41 seem to be some of the worst years. It's time to get into the kitchen. Whip up a chocolate mousse (350 calories); have a dinner party with a fresh-fruit-dipped-in-chocolate fondue (691 calories); write your mother for her chocolate fudge recipe. Avoirdupois is the limit here.

Once you hit the third situation, it's not only chocolate-as-SS, it's chocolate-as-therapy. As mentioned, chocolate goes hand-in-plump-hand with *guilt*—an absolutely essential ingredient in self-destruction.

For Freudians, drift back to childhood—to the joy of scraping your first chocolate frosting bowl—and apply new insights to what lies ahead. (Your stomach?) For those in Gestalt, take your Hershey bar and ask not what you perceive it to be, but what it really is. (A lot!) For followers of pain or primal therapy, dwell perhaps on the overstuffed bliss of psychic agony and physical discomfort. (Show me somebody who stopped at one Pepperidge Farm chocolate chip cookie and I'll show you a disbeliever.)

Then when the end is in sight (a glance over your shoulder should do it), weigh the pros and cons of your affair with chocolate, sweep the chocolate eclair crumbs under the carpet, and turn over a new leaf . . . of lettuce.

—Keitha McLean

Chocolate is the sensual substitute for the real thing. As the embodiment of sexual sublimation, the apex of oral gratification, chocolate's the champ!

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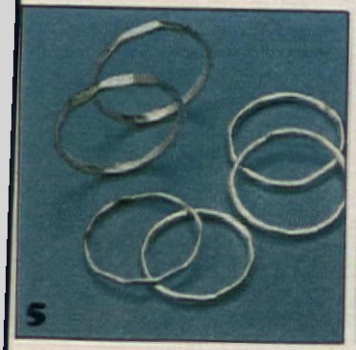

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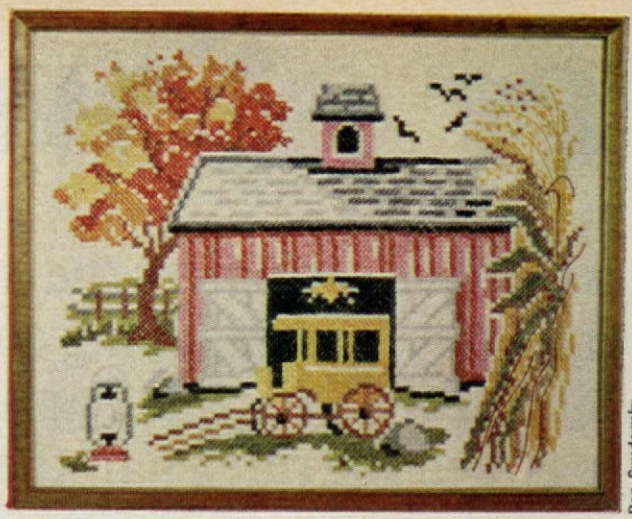

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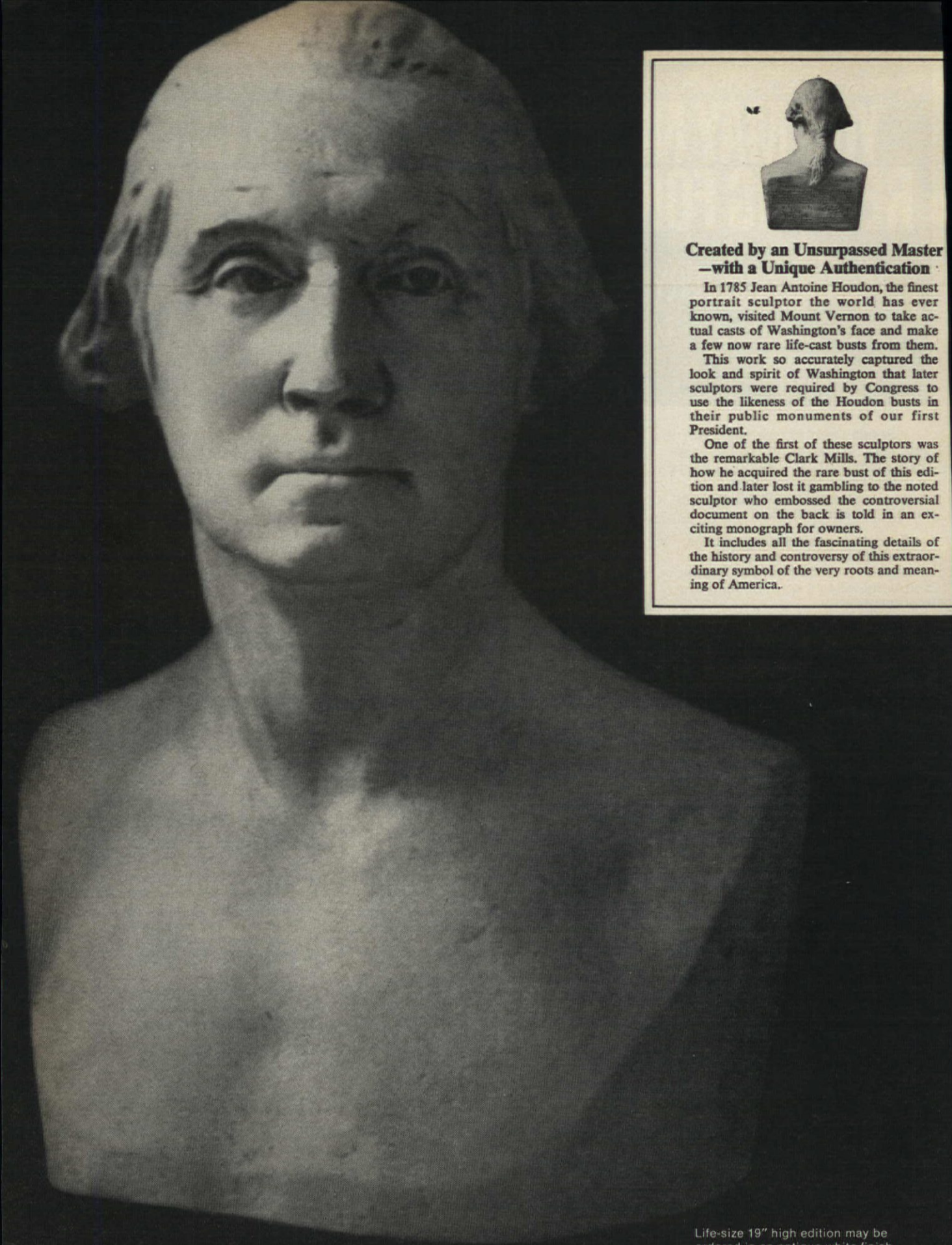

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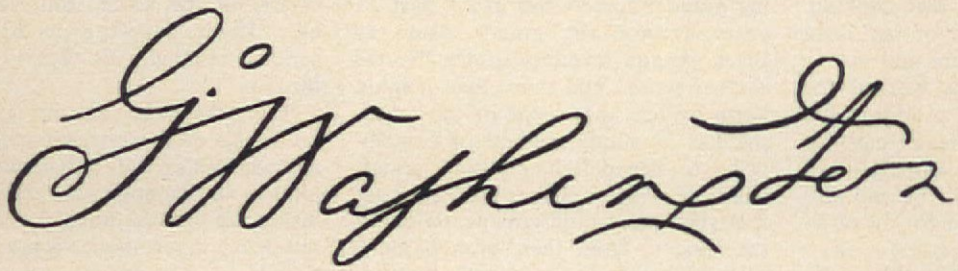

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THE EMERGING WOMAN

continued from page 70

help, with a particularly active family —Adam, who is 5, and boisterous 2-year-old twin girls, Blake and Rachel; and handles most of her own cooking. Leith is also a member of her local League of Women Voters and an ardent Democrat who has worked for her local Congressman. Additionally, when old Democrat friends call for help (Leith was on the campaign trail with Eugene McCarthy in '68 and McGovern in '72), she heads for the nearest campaign headquarters.

Leith sails through everything—including household noise and pandemonium—with equanimity and an unflagging, if self-deprecating, sense of humor.

"Ten years ago, in my protest tent dress and beads, I would never have *believed* I would end up as a married woman concerned about nutrition and toilet-training," she muses today, "to say nothing of worrying about the price of beef on the hoof and the dates of upcoming cattle auctions."

But Leith's life has always been one of paradox and change. And given her background—a product of boarding-school life in Farmington, Conn., and, after her parents divorced, a commuter between her mother's New York world and her father's rough-and-ready ranch —it's still more difficult to imagine young Leith Speiden as a Stanford University student, radical supporter of the S.D.S. "Before it became violent," as she explains it. "I started Stanford as a member of the Young Republicans and finished that year as an active pacifist. The extreme right and the extreme left have always had collective action in common."

The paradoxes continued after university. First, there was this startling announcement: Leith Speiden was to marry Dr. George Klauber, of Zagreb, London and Montreal, in a traditional, formal ceremony in New York.

George's Montreal friends at that time remember his whirlwind courtship of the woman he had met through his sister. "The eligible bachelor—here one day and gone the next," says one. "Then he married Leith. What a surprise"—for Leith as much as anyone, some insist.

A sojourn in Montreal was followed by another in London, then the move to Connecticut and Leith's developing interest in cattle. Raising cattle, while not the first career choice for every emerging woman, proved a natural for Leith, a native Arizonan whose love of the outdoors and animals is surpassed only by that for her family. Moreover, when it comes to ranching, she is her father's daughter.

Her mother, too, has been an obvious influence. Rachel Breck—Granny Moo Cow, as she's known to her adoring grandchildren—has in the past 25 years become the grande dame of Black Angus breeders in the Northeastern states. And more than helping Leith by her knowledge of the breed, she has a unique method of contributing to her daughter's—and grandchildren's—herds. Other little boys get fire trucks, and little girls pearls or silver spoons, from their grandparents. Adam Klauber is the proud, if somewhat mystified, owner of Adam's Dynamo, a Black Angus bull; and Rachel and Blake each have their own heiffer . . . birthday presents from Granny Moo Cow.

A curious eccentricity is even more evident in conversations between Rachel Breck and her daughter and son-in-law. Given the explicit nature of cattle breeding publications, George's chosen profession, plus Mrs. Breck's and Leith's interest in improving the breed, discussions—as casual as those about the weather—on such topics as new reproduction techniques, genital peculiarities and miscellaneous sexual and udder problems in the Black Angus can be a little unnerving for the uninitiated guest.

These days, Leith's up about 7:00. And the day starts with breakfast for George; breakfast for Adam; breakfast for the twins; cleaning up the twins after breakfast; cleaning up the kitchen after the twins—chores with little appeal to Leith's sense of liberation. Recently, the loquacious young Rachel announced that everybody was going to camp next summer. Who was everybody?

"I'm going and Blake's going and Daddy's going and Adam's going and Omen (the dog) is going," she counted around the table.

What about Mummy?

"Mummy's going to stay home and clean up the kitchen," she replied, gleefully flinging the bandana not already in her hair onto the floor.

Even the liberated mother grinned at that one. Then with the dishes in the washer, clothes in the dryer and floor mopped one more time, motherhood was over for the morning.

A shift of mental gears brings Leith into her role as a long-distance rancher, with stacks of papers to and from lawyers, agents and ranch manager. After that, there's shopping, perhaps more cattle talk at her mother's (usually with the twins in tow), then she stops for lunch, either at home or a restaurant.

During the afternoon, with the twins and Adam napping, Mozart on the stereo, Leith's into a book—often one with the words Black Angus somewhere on the cover. But, she points out, "If I'm too worn out to get into serious reading, it's Travis McGee thrillers."

Then the twins are up again; the house is a mess within seconds; dinner is made and served to the children; the kitchen is mopped one more time; dishes are into the washer, and clothes out of the dryer; dinner is prepared for herself and George.

And when he arrives, the crescendo of noise builds—everybody fighting for Daddy's attention; Omen barking; Funny Face, the long-suffering house cat, shrinking from Rachel's attacks with her ever-present stuffed Snoopy doll. And Leith, again the mummy, counting to 10 through gritted teeth over . . . and over . . . and over. When everybody is finally bedded down, the roar subsides, and invariably the talk shifts from kids to cattle. "George is my technical consultant," says Leith, "but he does take an active interest in the ranch. In fact, because of the expense and organization in toting the entire gang out there, George has been to Arizona more than I have."

The couple also have a standing family joke that, given his profession, George could develop an interesting and profitable hobby. And among the Klaubers' enormous photo collection of their children is a hilarious—if unprintable—picture of George testing a cow for pregnancy.

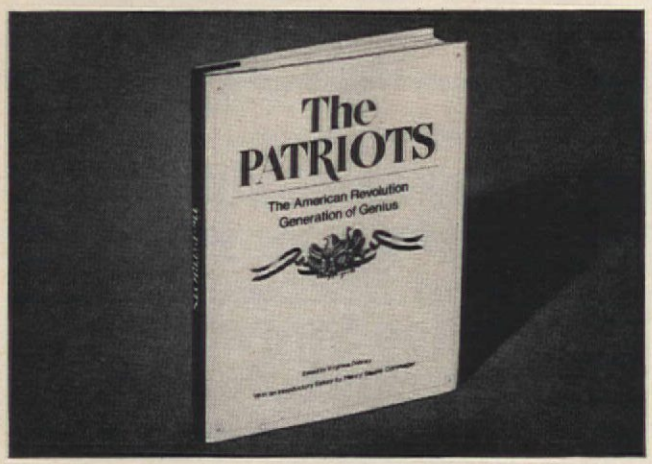
Although she has been threatening for years to get a job "as soon as the children are old enough," it's becoming increasingly clear that Leith Klauber enjoys her life. She's a mother completely concerned with the liberated growth of her children. "Do you want these girls to grow up as lawyers and diplomats or as conditioned, role-playing housewives?" she roars when George teases by coaching the twins to play-act coquettishly.

She's a cattle breeder determined to make her work and investment pay off, despite ever-present financial problems. "Just call me land rich," she drawls dramatically. But the stress is real. "I sometimes think it's costing me more to feed a cow than I get for it on the market."

And what about the old radical leftist? "What I'm doing has nothing now to do with politics. I'm raising cattle on land that is good for nothing else," she insists. "My Black Angus will in no way help the problems of the Third World. I prefer to do my bit other ways, politically." **—Keitha McLean**

An Authorized Bicentennial Program of
AMERICAN Home

George. Tom. John. Sam. Patrick. Abigail. Ben.



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That, plus the stunning collection of portraits, is the secret and the strength of this book: that each author was picked, first, because of a particular fondness for one or more of the early patriots, and second, because he himself is a man of high achievement. What better way to get a perspective on heroes than to have them drawn by men of heroic stature? To listen to the unsuppressed admiration; the hushed humility; the proper sense of deference one has for the others.

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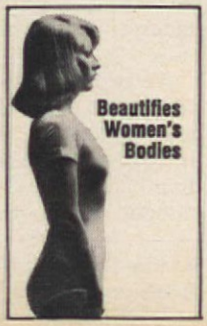

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Letters

SOME BOUQUETS . . .

Must write to tell you how much I enjoyed your November '75 issue. I love to clip articles for reference, but if I did so this month, there wouldn't be much left!

Fragrance is important to me, as well as pleasing my man, and the idea of "Thanksgiving and Single" is great for dull "What-do-I-do-now?" days. Also, your new cover photos are superb!

Thanks for your magazine with its warm, homey, practical ideas. The seven issues I have received thus far are a real treasure.

Elizabeth Procai
Cottage Grove, Minn.

I was pleasantly surprised by your November issue! I had just about decided not to renew my subscription out of boredom. Then you showed up with "The Emerging Woman," "Men At Home" and "Thanksgiving and Single"; I'm going to reconsider. The articles covered the spectrum of people who do make up American homes, not just housewives.

Please keep this up and give us more mouth-watering recipes like your pumpkin series.

Nan Lieberman
San Francisco, Calif.

I must say I thoroughly enjoyed the article by Mort Gordon in the "Men at Home" column of November's AH.

Some of what Mr. Gordon describes applies here where I live. What he suggests may not solve all my gripes, but for now my wife and I are talking about our problems because of this article. We have two beautiful children, and have been married nearly seven years.

Sometime in the future I'd like to let you know what happens, or at least what my story is.

Robert M. Neher
Riverside, Calif.

. . . AND SOME BRICKBATS

I am a 26-year-old mother, housewife and working woman with a college education. I have subscribed to American Home *for two years. Yours has been the one magazine with articles and features different from the so-called* slick *publications on the stands. The down-to-earth articles on crafts, decorating ideas and early American memorabilia were what made your magazine so original and refreshing to many of your readers.*

Articles such as "The Invisible Bartender," "Easy Guide to Buying Music Systems," "How to Make Perfect Coffee," "Consumer Guide to Specialty Coffees," "Filter Drip Coffee Makers" and "Continental Parties for Pennies" —all of which appeared in November —are what I would expect to find in several other magazines, but not in American Home.

If this was an experiment, take this *reader's suggestion: Please go back to your original format.*

Gail Kerth
Schaumburg, Ill.

The November issue came, and I want you to know that I don't like it. *You don't have to give us any articles that we can read elsewhere. You once were a unique magazine; now you're common.*

You wasted paper writing about coffee. No one cares about "Thanksgiving and Single," and we don't want you to compete with Consumer Reports *for what music systems to buy for what price.*

I used to enjoy the crafts, houses and interiors. The recycling and energy conserving ideas were practical, and there was a kind of honest wholesomeness in the remodeling features you often ran.

I will not continue to subscribe to American Home *if you become like the rest.*

Mrs. R. Jacklonic
Madison, Wisc.

STENCIL SUCCESS

In your September '74 issue, I saw the article on stencils for antiquing furniture. I ordered the designs and did over a large, old kitchen cupboard. It was in a neighbor's kitchen, and we purchased it along with two small cabinets for $15. It is now a lovely accent in our dining room.

Our hometown of Langhorne dates back to George Washington's time and has many old homes. Ours is a saltbox which is said to have been a bakery. The oven now serves as a wonderful fireplace.

My husband remodeled our bathroom, which now contains my grandparents' marble sink and a wooden medicine cabinet. Our home is furnished in "Early Flea Market." Among our favorite items are a pump organ that plays beautifully (when pumped, of course), a wagon seat coffee table refinished and made over by my father-in-law, and a marble-top server.

We enjoy American Home. *Keep up the good work.*

Mary Anne Port
Langhorne, Pa.

Address all letters to the editors to: Letters, American Home, 641 Lexington Ave., New York, N.Y. 10022.

NO CHILDREN

continued from page 7

quibble with it. But I don't see why I should subsidize them. I hope that, as an increasing number of couples decide not to have children, this minority will become a little noisier about the unfairness of the tax system.

In moments of conceit, my husband and I think that if anyone should have children, *we* should. Our combined genes should result in a healthy, intelligent child. And consider how pleasant it would be for a child, we think smugly, to have parents who are so loving, understanding, well-read and amusing. But what if a child inherited my husband's stubbornness combined with my chronic untidiness plus the deceitfulness of his Uncle X and my Uncle Y? Are we among the large numbers of people who simply aren't emotionally equipped to be good parents? There's a Catch-22 to raising children: *By the time you discover you're not cut out to be a parent, it's too late.*

But people continue to commit this great irrational act—parenthood—and it's easy to understand why. The need to have children is a built-in one, inherited from hundreds of generations of ancestors who also needed to have children. Rationally, my husband and I may know that there's no good reason to have a child. But from a selfish point of view, having a child is an important part of the human experience, and we're not yet absolutely sure that we want to miss it.

Meanwhile, we have learned that there is a special role that childless couples can play. We have time, energy and a little extra money to give to other people's children—without having to get anything back.

In the old-fashioned joint household, children had lots of understanding adults around—grandparents and childless aunts and uncles—who made the parents' load a little lighter. In this age of highly mobile nuclear families, we childless couples can make a good substitute for relatives who may live 1,000 miles away.

My husband and I enjoy a lot of good friends who happen to be children. And, like some other childless couples we know, we support a foster son and daughter in an underdeveloped country. Closer to home, we work with underprivileged children on a volunteer basis.

We've learned that couples who might make dreadful parents can be quite acceptable surrogate aunts and uncles—and that people who love children can find a child who needs love, without having one of their own. □

Bonnie Buxton is the author of Montreal Inside Out *and former travel editor of the Canadian magazine* Chatelaine.

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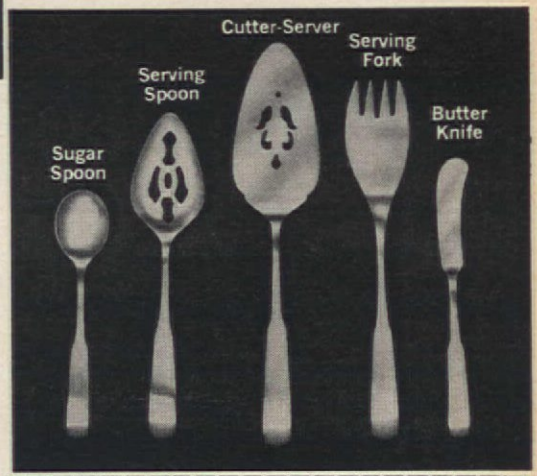

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Mrs. S. T., Richmond, Virginia

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BEAUTY IN BEDROOM

continued from page 8

embedded dirt and impurities. After three minutes, tissue off perspiration; follow with an application of Lancôme's Tonique Douceur, then Hydrix.

Dry, fine-pored skin and mature skin can use the Facial Beautifying Mist first as a deep-pore cleanser for three minutes and then as a deep moisturizing treatment. After your three-minute cleansing, towel away excess perspiration. Apply Lancôme's Lancomia ($27.50, 1.34 ounces), a superb lightweight skin cream that revives drab, dull, tired-looking skin. Then turn the mist back on and treat your skin to two more minutes of the mist.

Another unique machine is Lady Norelco's Ladybug Salon (about $25 or $30). It is a complete grooming accessory for the beauty-conscious woman and does just about everything.

After brushing out the dirt and misting away embedded impurities, there's nothing like a really effective refining masque to fight enlarged pores and add tone and color to your skin. Helena Rubinstein's Fresh Cover Brush-On Mud Pack ($3.50, 2.75 ounces) is a cleansing refining masque that really *works*. Use it as often as you can if you are plagued with small blemishes or enlarged pores.

Don't forget your nails, hands and body, now that you can face the world. Nail care should not be considered a vain ritual. Nails should be clean, well-shaped and strong; hands, soft and pliable. An occasional professional manicure does wonders for your nails, but there is more to great-looking nails than a manicure, however. Every night—about 15 minutes before bed—apply a fresh top coat to each nail. Ultima II's Super Acrylic Top Coat ($2.75, 9/16 ounce) provides super-impact protection for nails and polish. Then treat your hands and body to a collagen-rich cream treatment to keep them soft and smooth. Ultima II's C.H.R. Hand Creme Concentrate ($7.50, 4 ounces) and C.H.R. Basic Moisture Concentrate for the Body ($8.50, 8 ounces) are well worth your investment. Just before turning out the light (even as you lie under the covers), massage a tiny drop of Ultima II's Cuticle and Nail Creme with Collagen 100 ($3, ½ ounce) into the base of each fingernail.

Daily nail and cuticle massage is necessary to keep cuticles and nails in top condition. That means fewer hangnails, fewer splits, breaks and less peeling. But don't expect overnight results . . . remember, it takes several months for a new nail to grow. □

Samantha Drake is a beauty expert who has worked in Europe and England.

HEALTH AND RELAXATION

continued from page 10

blanket and place it on the carpet.

The exercise stick—you have this one already: a detached broom or mop handle. It has innumerable uses in stretching and toning exercises. Here is just one: Feet spread comfortably apart, grasp the stick at either end. Raise it straight up in front of you at arm's length. Slowly raise it over your head and bring it down to rest against the back of your neck. Next, drape wrists loosely over the stick with arms comfortably spread. Facing forward, bend your body from the waist as far as you can go to the left. Really stretch, but slowly. Then return to the upright position and bend as far as you can to the right. Do 10 times. Now keep arms straight out and twist your entire torso as far as you can to the left, then around as far as you can to the right. Do 10 times. Relax.

The exercise ball—if you have kids, you have this: a rubber ball about eight inches in diameter. It should be a fairly hard rubber ball. Hold it in both hands about eight inches away from you at chest level. Press in as hard as you can and squeeze the ball for a slow count of five. Slowly relax the pressure for another count of five; drop the ball and let arms rest at your side for a count of 10. It's great for the muscles of the upper arm and for the pectoral muscles that hold up the breasts.

The jump rope—this one you may have to buy at the sporting-goods store. A good, heavy skipping rope in the proper length is what you want. The one the children use probably isn't right for you. You do use the rope the same way a child does, unless you happen to be an apartment dweller.

Mirror—a full-length model is the great persuader. It not only tells you where special exercise attention is needed, but it's a great help in doing the exercise correctly, and later in proving that it was time well-invested in better posture and trimmer shape.

Barbells—very handy for all your exercises involving weights, but bona fide barbells are not indispensable. Here are low-cost stand-ins: a perfectly matched pair of bricks salvaged from a do-it-yourself building project, your own or a cooperative neighbor's; two metal tennis-ball cans filled with cement or plaster. When this hardens you have a set of dumbbells—dumb-looking, maybe, but cheap. A pair of real barbells, though, are not that expensive and you can even buy them in attractive colors. The only precaution here is to be sure to make room for them at the back of the closet floor or in their own box on a shelf. Is there anything less likely to keep you feeling fit than tripping over your own barbells? □

Losing 78 pounds saved my marriage.

By Nancy Hall – as told to Ruth L. McCarthy

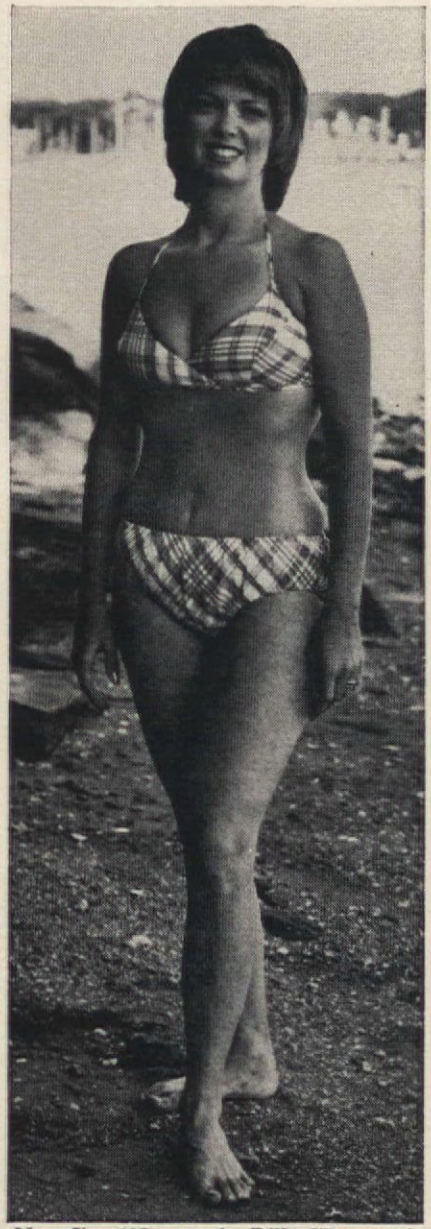
There's nothing like 185 pounds to come between a husband and a wife. Especially when I was the one carrying all the weight. Billy's friends used to call me Big Red, but I didn't know it at the time. All I knew was that Billy was staying out with the boys more and more while I stayed home and got fatter and unhappier.

I blame Billy for part of my weight problem, though. You see, I was a teen-age bride and he took me on so many ice cream dates before we were even married that I started popping diet pills just to get into my wedding dress. But the pills made me so jittery, I almost had a nervous breakdown. Finally, on my doctor's advice, I gave them up.

Of course, after I was married, I wanted to impress Billy with my cooking. But it's rough when there's not much money. So we had a lot of pinto beans, pork, lard, bread and ice cream — unless the hunting season was on. Then we'd have deer and rabbit casseroles and we'd see who could outeat the other. Billy is over 6' tall and I'm only 5'1½" yet I usually outdid him. Naturally, I piled on the pounds until I split the seams on everything I owned.

By the time I'd eaten myself into a size 18 dress, I was really a grouch. I wouldn't even let Billy have his friends over. And I absolutely refused to go camping with him. I knew the other wives would be there in their cute bikinis and all I had to show off was a lot of rolls. As a result, Billy began going his way and I went mine. Even so, it wasn't till someone took my sister for my daughter that I finally did something about my weight.

At 185 pounds, it took a lot of pinto beans to fill out this smock top.



Now I'm 107 pounds, Billy likes me in a bikini, even if the sun isn't out.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5'1½"	5'1½"
Weight	185 lbs.	107 lbs.
Bust	44"	34"
Waist	39"	25"
Hips	42"	33½"
Dress	18	7-9

I'd seen those magazine stories of people who had taken Ayds® Reducing Plan Candy, so I decided to buy the chocolate fudge kind at my local drugstore in Crossville, Tenn. I took two with hot water before each meal (I don't drink coffee) and those Ayds did it for me. By following the plan, I lost a pound or two a week with no strain.

Quite honestly, I'd never been a breakfast eater, so I just had the two Ayds in the morning. At lunchtime, I had two more, then a sandwich or salad. And before dinner, I'd have my last two Ayds for the day. Then I'd eat what I wanted — even some dessert. Only I ate much less because Ayds had a way of satisfying my appetite. And Ayds didn't make me nervous. They contain no drugs.

I must admit that it took about three months before people noticed I was getting slimmer. The reason was I was still covering up my figure with my old clothes. But when I finally got down to 107 pounds and bought a new wardrobe, everybody thought I'd lost the weight "overnight." The change in me was so dramatic that I became a completely new person, both physically and mentally. I'll tell you, Billy didn't want to go anywhere without me.

This brings me to one last thing I'd like to say for the benefit of all women. Don't think as I did that once you get your man, you can do anything. There's a lot of competition out there, so losing your man can be easy if you let yourself go. That's why I say losing 78 pounds on the Ayds plan saved my marriage.

Note: Want to try the Ayds plan? We'll send you a certificate worth $1.00 off on your first box of Ayds (redeemable when returned to us with proof of purchase), plus a free fact-filled 32-page booklet on the causes of overweight, and how Ayds helps you. Mail 10¢ for postage and handling to Campana, Dept. AH–016, Batavia, IL 60510.

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- ☐ A Dictionary of Food Supplements, $8.95 (☐ paper $5.95)
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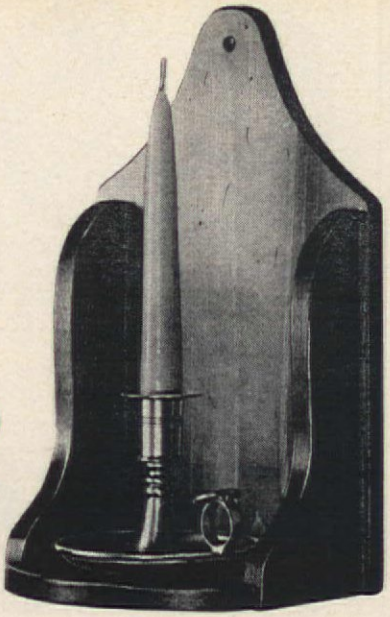

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1 Take a coffee break right in your car on time-consuming, stop 'n go trips when minutes are precious. Outer cup adheres to dashboard and houses a plastic mug with spillproof cover and sip-opening. 3¾". $3.25. 2 for $6. Bolind, AH1, Boulder, CO 80302.

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2 "Spotlight" your treasures on a lovely sconce-shelf of solid northern pine, finished a soft patinaed antique. Nice for a candlestick, small lamp or vase, family photo, etc. 11½"H; 7"W; 4¾"D. $7.50. Yield House, A61W, Box 1000, No. Conway, NH 03860.

Handsome for her

3 Woman's cavalier pant boot is genuine glove leather. Buckle strap adjusts. Ribbed sole. 1" heel. Brown, white, black, bone, luggage tan, navy, red. Also black or brown suede. 6-10½; AAA,AA; 5-10½ A,B,C. $19 plus $1 p&h. Old Pueblo Traders, 600 S. Country Club, AIK, Tucson, AZ 85716.

Wedgwood revisited

4 Replicas of rare old Wedgwood pieces and editions of new items are available only to members of the Society. Lafayette Tray (shown) and all items in limited editions. For catalog with membership info and list of offerings: Wedgwood Collectors Society, AH1, 555 Madison Ave., New York, NY 10022.

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5 Visit "The Magnificent World of Art" in a color catalog with over 200 reproductions of famous paintings on artist canvas in four popular sizes. Prints available matted, mounted, etc., in variety of frames. 99¢ to $40. Catalog, $1. Lambert Studios, AM-24, 910 N. La Cienega Blvd., Los Angeles, CA 90069.

Chilly champ

6 Frosted crystal polar bear poses proudly on a block of sparkling clear crystal "ice." 4"W. 2½"H. Designed and signed by Sweden's famous artist, Tyko. $12.98. 2 for $25. Ferry House, AH1, Briarcliff Manor, NY 10510.

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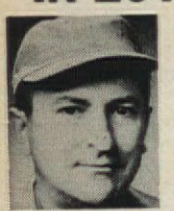

By Mike Senkiw

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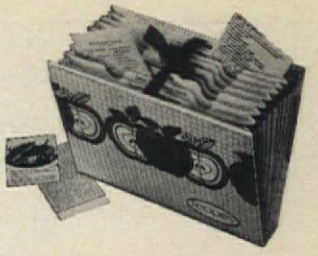

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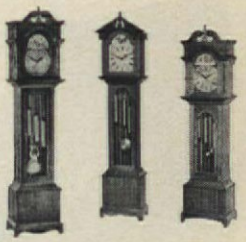
Keep your clippings in this expanding file with 9 indexed sections for cakes, meats, etc. Easy-clean vinyl in yellow or red check design. Grosgrain tie. 8x10". Gift boxed. $6.98 plus 50¢ p&h. Country Gourmet, Dept. A1E, 510 South Fulton Ave., Mt. Vernon, NY 10550.



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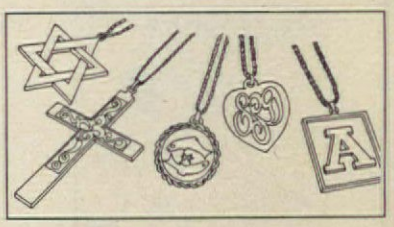

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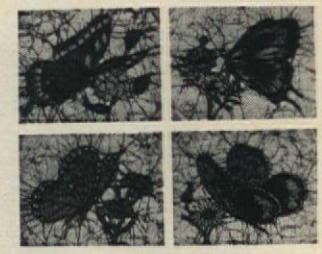
Nodrog's 14K gold pendants include all zodiac symbols, capital initials, monogrammed heart, and religious symbols. Some up to 2". Save at least 50% by direct-from-manufacturer purchasing. Color catalog, 25¢. Nodrog, AH1, 1260 Old Colony Rd., Wallingford, CT 06492.



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Colorful art paper prints picture beautiful butterflies with wings unfurled in various poses, gaily gathering nectar from "fragrant" flowers. 9x12" each. Mount as is, frame, or decoupage. Set of 4, $1 plus 35¢ p&h. Cadlyn's, A1, 2077 New York Ave., Huntington Station, NY 11746.

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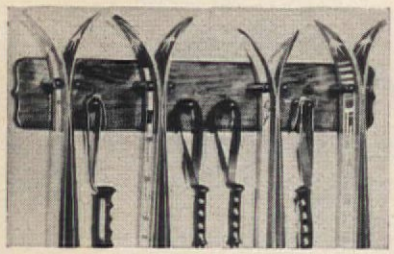

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Protect your skis in this pine and hardwood rack for upright, organized storage. Keeps 4 pairs plus poles warp-, moisture- and damage-free. 32"L; 5½"H; 4½"D. Fully finished in antique pine, $11.95. Unfinished to paint or stain, $10.95. Yield House, A61R, Box 1000, No. Conway, NH 03860.

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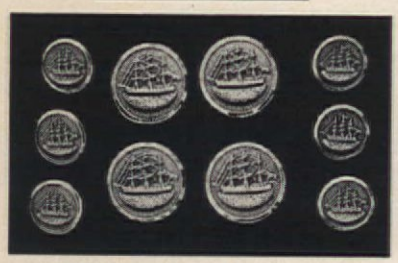

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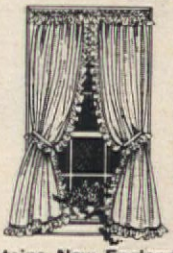

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The American Home Mailer

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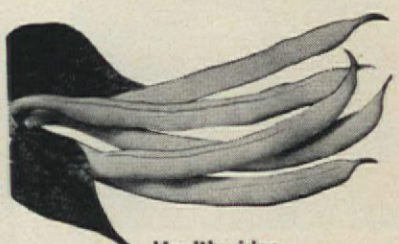

Healthy idea

Pencil pod black wax beans: pods 6-7" long, straight and round, are clear yellow, brittle, stringless and finest quality. Matures early, plant vigorous and productive. Black seed. Pkt., 55¢; ½ lb., $1.50; lb., $2.75; 2 lbs., $4; 5 lbs., $8.50. R. H. Shumway Seedsman, AH-BE, 628 Cedar, Rockford, IL 61101.

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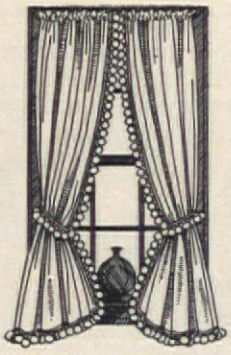

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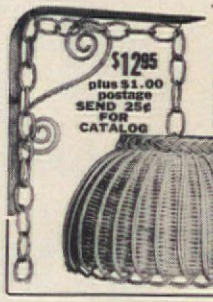

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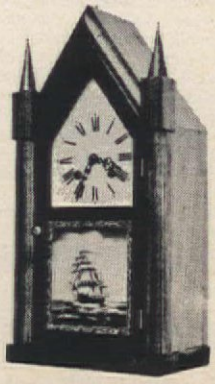

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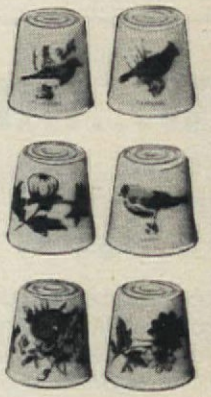

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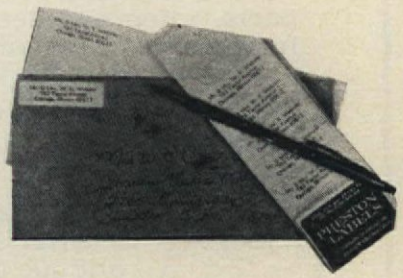

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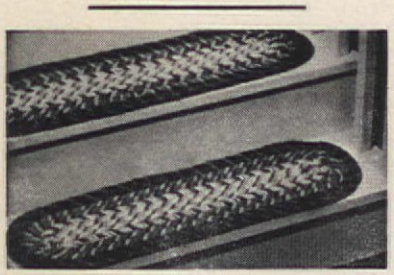

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Merchandise listed is available in leading department and specialty stores. Items not included may be privately owned, custom-made or one-of-a-kind.

COVER

All sources NYC, except where noted: Comforter, Ultrasuede fabric by Skinner, Springs Mills, Inc. (made into a comforter); "Brueghel" needlepoint pillows, Woolworks, Inc.; moiré pillow, "Majestic" fabric, Cohama Decorative Fabrics; Lucite lamp, Karl Springer, Ltd.; 100 percent cashmere sweater dress, Bonnie Cashin's Knittery; man's wrap-robe in a cashmere and nylon blend by Alexander Shields; tulip wineglass, The Pottery Barn; bed, "Perfect Sleeper Supreme," Serta, Inc., Chicago, Ill.

BEDROOMS THAT LEAD TWO LIVES

All sources NYC, except where noted.

Page 46. Bottom: Lucite tray on chest, Zayas-Garcia.

Page 47: Lucite desk chair, Les Prismatiques, Inc. All built-ins, Bill Wolff.

BEDDING DOWN FOR DINNER

Rattan bedroom tray from Henri Bendel, NYC.

Page 52. Top: White napkin with shell motif; and **Bottom:** Gold French Provincial printed napkin—both, Henri Bendel, NYC.

TURN-ONS

All sources NYC, except where noted.

Pages 54-55: 1. White enamel "wall ball," 3½ inches diameter; George Kovacs. **2.** Polished chrome "flashlight pluckie," 8 by 1½ inches, magnetized to 5-inch diameter backplate, George Kovacs. **3.** Solid brass twin-cylinder reading lamp plus cord cover, 46 inches overall; by Nessen at Euster Associates, Inc., Armonk, N.Y. **4.** White enamel twin reading light, 24 inches overall, by Basic Concept at The Workbench. **5.** Brass swing arm with vinyl pleated shade and cord cover, 25 inches overall, by Nessen, at Euster Associates, Inc., Armonk, N.Y. **6.** "Pantheon" pinup, with triangular shade by Koch & Lowy, at Light/Inc Gallery. **7.** Tivoli curtain track with Plexiglas tubes, alternating plain and with bulbs; and **8.** Adjustable spring-base pole with three reflector bulbs. Each is available only through architects and/or decorators, Lighting Associates. **9.** "Parentesi" moving tube and floodlight suspended from ceiling with counter weight at floor, by Al/Flos. at Light/Inc Gallery. **10.** "Shell" light that folds down into ball for table or wall, by Basic Concept, at The Workbench. **11.** "Eclisse" night-light designed by Vico Magistretti for table or wall, at The Museum of Modern Art. **12.** Mushroom lamp with plastic shade, at Raymor/Moreddi, available only through architects and decorators; Lucite table, Lucidity.

BEDSIDE MANORS

All sources NYC except as noted.

Pages 58-59: Ombred shell satin pillows from Mark Desio; Le Bambole lounge from Atelier International Ltd. (available only through decorators); drawing by Michaele Vollbracht; mirror fireplace designed by Robert Shaw.

Pages 60-61: Marble tabletop, Marble Modes, College Point, N.Y.; dining chairs by Mies van der Rohe from Knoll International, available through architects and decorators; trees and plants from Renny; pear centerpiece, coffee tables, pillows, from LCS, Inc., available through decorators; wall hangings by Joyce Crain; cutlery, Taylor & Ng, San Francisco, Calif.

CORRECTION: In pattern back views (page 110) in December *AH*, Pattern #1326 is Vogue, not Butterick.

Stitch the Fairy-Tale Village, pages 14-15

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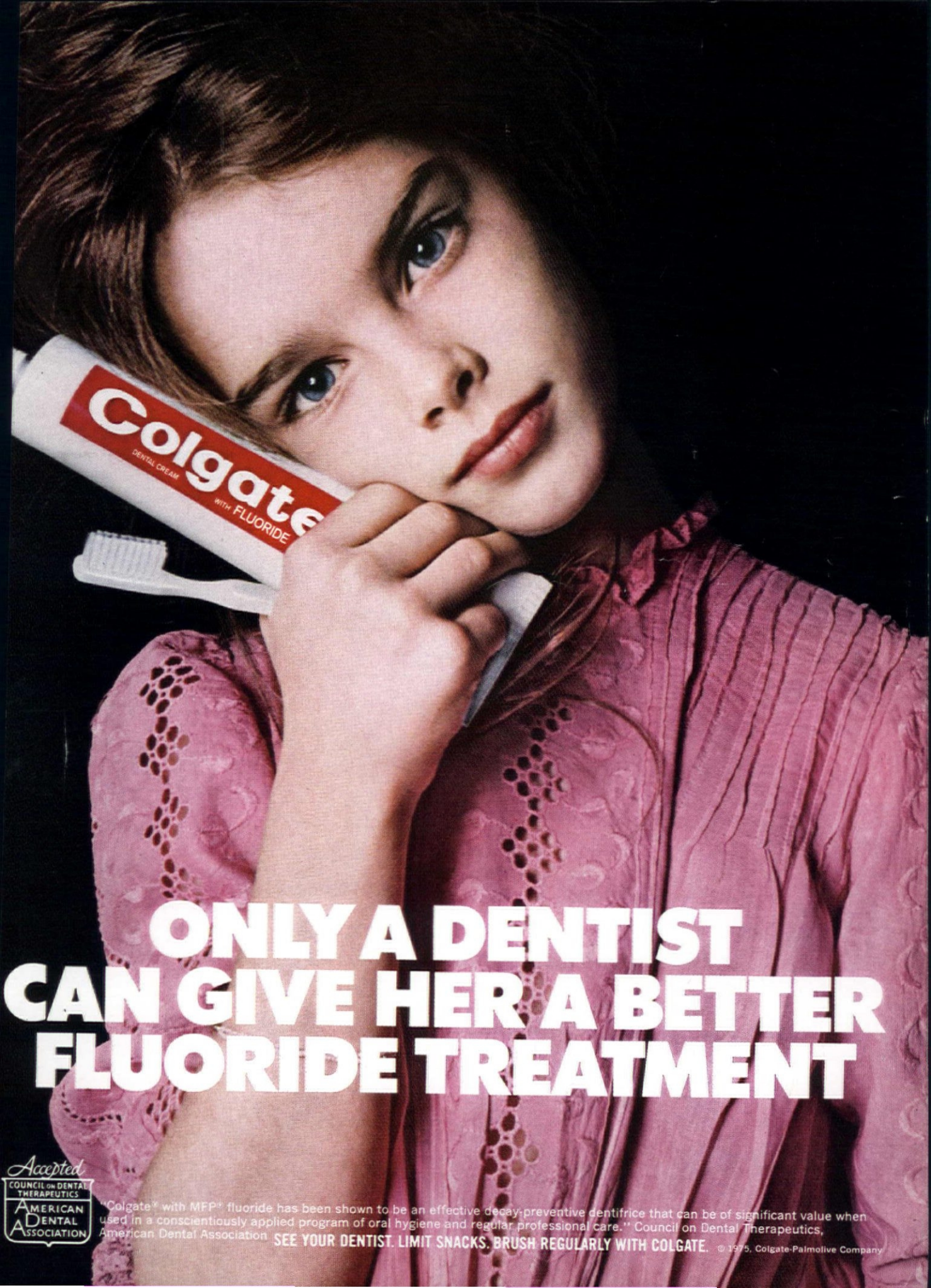
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