

Eco-Spasm Report— economic remedies

The Eco-Spasm Report, by Alvin Toffler. Bantam Books, New York, N.Y. \$1.50

Alvin Toffler is the author who gave us a bestseller and a new phrase with his book *Future Shock*. His new book is a rush-job paperback printing of his article "Beyond Depression" which appeared in *Esquire Magazine* in February. The article generated substantial reader response, so Toffler clarified and enlarged his original piece, a move that sought to correct what one reader saw as the major flaw in Toffler's article: "Too much depression and not enough beyond."

Toffler writes that, although our economy is on a collision course, we will probably not see the final act as a reprise of either of the earlier two major calamities of the 20th Century. Those two were 1923 when the German inflation drove the rate of exchange upward from nine marks for one U.S. dollar in January 1919 to 4.2 trillion marks for a U.S. dollar in November, 1923. And 1929 when the crash and massive unemployment made money a rarity in American society.

Economic pattern

Toffler develops scenarios of each of

those economic patterns as they conceivably might occur in the next couple of years, but he rejects them on varied bases; most having to do with the differences in social conventions and communications that have taken place since then.

What he does foresee is the "eco-spasm," his own term for an economic demise based on the breakup of whole nations when the money that

problems are no longer to be confined to one nation. The interlocking of government, public and corporate monies that seem to be untraceable to any one source because of rapid turnover must be brought under control before they do us in, he believes. Most of Toffler's suggested remedies involve more worldwide restrictions, look for long-range solutions, make use of future planning and return control of much of the economic segments to local levels where they can be more actively watched.

Toffler's book is valuable in many ways. He explains many of the current economic realities of our society, he provides a lot of information in easy-to-read form and he provides an extensive booklist for further reading.

However, the rush job shows in places when Toffler seems to contradict himself without explaining things adequately. Finally, the nature of the U.S. economy seems to make one so pessimistic about the future, that one wonders if Toffler's remedies could ever be brought about. That same pessimism makes one believe anything bad could happen. Toffler might be right.

vince boucher footnotes

props them up explodes. In a world of multi-national corporations, petrodollars, Eurodollars and sloshing money in a sea of floating interest, Toffler argues that economies would fluctuate wildly between both ends of the spectrum.

International problems

In sum, Toffler says economic

'Physical Graffiti'—tiresome effort

Review by Steve Cogley

There are only two things I would consider waiting 18 months for. One would be a passing grade in French and the other is a Led Zeppelin album.

After hearing the group's latest album, *Physical Graffiti*, my list may be narrowed down to the French grade.

I wanted to like the album badly and when "Custard Pie" started things going I thought it would be easy. But "The Rover" started to drag and "In My Time Of Dying" was so tiring that listening to static would have been more exciting.

Most of the melodies of the songs are catchy but Zeppelin pounds them in instead of letting them soak. These melodies could have been expanded to enable a fantastic album to emerge.

After two and one-half sides of super-heavy metal, an acoustic number "Bron-Yr-Aur" is faded up and two minutes later back down. Why? It's nice, but it's totally out of place. Maybe if lead guitarist Jimmy Page had been

granted an entire side of acoustic work, it would have been more effective.

Page is excellent regardless of his surroundings. He is, without doubt, one of the few musicians who can handle all types of work. Some decent slide and acoustic accompany his usual excellence at playing lead. Most groups find it necessary to have duo lead guitarists (if not more) but this isn't the case with Led Zeppelin.

The other members of the group don't fare as well on *Physical Graffiti*. John Paul Jones adds some good bass lines but only when he escapes repetition, which isn't often. Robert Plant's vocals are no good. After four sides of his ooohs, ahhs and yeahs one is convinced he had a bad stomach ache. Drummer John Bonham does nothing but pound. During a few songs, it's not too distracting, but after an hour and one-half, it grows tiresome. And that, in essence, sums up the album.

Unless you're a fanatical Zeppelin fan or like to throw your money away, this is one to pass up.

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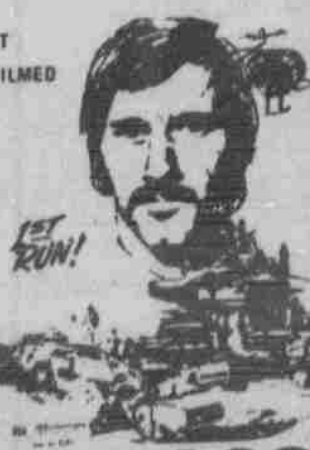
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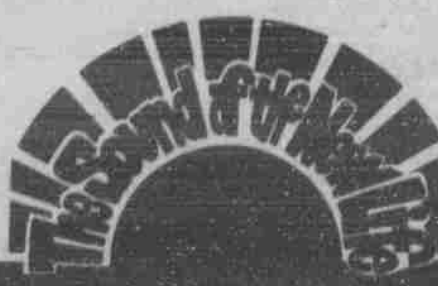
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