

arts & entertainment

Hot Licks

By Deb Gray

The Edgar Winter Group Featuring Rick Derringer/Blue Sky/\$6.95

The Edgar Winter Group can really rock when it wants to. The best part of this album are the songs that do just that—*Cool Dance, Modern Love* and *Let's Do It Together Again*.

For the first time, Rick Derringer has featured billing with the band. His increased importance is more than in name only. He wrote three of the songs. The energy of his mischievous little-boy image that he exudes on stage carries over into several cuts.

"Nothin' Good Comes Easy" is out of the Eagles mold, "Good Shot" follows up Sly Stone and "Infinite Peace in Rhythm" borrows from Jamaica.

There are 12 songs on this album—about one and one-half more music than you get for most of your album money these days. From this increased output you might rightfully assume that all these numbers are not going to be gems.

Edgar Winter has been one of my favorite artists since I heard his *Entrance* album, which is totally different than anything else he has done.

Unfortunately, the album was pretty much neglected. Since Winter and Derringer put out such exciting music on the *White Trash* albums, I was disappointed at first when Winter left his blues base to take up with Derringer's rock.

But this album is proof that this marriage is a successful one, and that Winter and Derringer are still musicians to contend with.

Tracy Nelson/Sweet Soul Music/MCA/\$6.98

Tracy Nelson has one whale of a voice, and when she gets everything together, she'll be a powerhouse. This isn't a bad album—it's the product of a growing musician still forging her style. But, as a whole, something about this album doesn't jell. It isn't the knockout album that Nelson is capable of.

Nelson's voice is so heavy that it doesn't



Tracy Nelson

need any extra stuff—heavy bass, background vocals and horns—to beef her up. The arrangements on most of the songs are uninspired, the backup is slick, its solos lackluster.

If Nelson could find the right material and showcase her voice in a simplistic setting, she could easily join the ranks of Bonnie Riatt and Linda Ronstadt.

Simon comedy at Playhouse

Neil Simon's comedy *The Sunshine Boys* opens this evening at Lincoln Community Playhouse, 2500 So. 56th St. *The Sunshine Boys*, Simon's 12th Broadway success, involves the lives of two ex-Vaudeville comedians.

Neil Simon began his career in the late 50s as a script writer for Sid Caesar's *Show of Shows*, and in 1961 wrote his first full length play titled *Come Blow Your Horn*. Other "hits" include *The Gingerbread Lady*, *Barefoot in the Park*, *Prisoner of Second Avenue* and his current Broadway fare *God's Choice*.

Sam Davidson and Leo Hill portray Al Lewis and Willie Clark, the retired Vaudevillians, in the Playhouse production. Other cast members include Chuck Pallesen, Shelley Lahman, Marilyn Harper, Steve Cholka, Ray Marquis and Dave Graupner.

Billed as entertainment for all ages, *The Sunshine Boys* will play Fridays, Saturdays and Sundays at 8 p.m. through Oct. 26th.

Profitable plays on Broadway

By Sarah Boslaugh

Acting, writing for, or owning theater in the United States has never been known as a good way to make money. As production costs for live theater have risen in recent years, television and movies have taken over the lion's share of America's entertainment-seeking audience.

The public, unpredictable as always, surprised everyone by making the present Broadway season the most profitable in history, according to a recent issue of *Stereo Review*.

This year's season features all types of shows, and one of the best is *A Chorus Line*, a musical that seriously looks at the lives of the "gypsies", or dancers, in Broadway's productions.

A Chorus Line, which opened in off-Broadway's Public Theater, was voted Best Musical of the Season by the New York Drama Critics Circle before moving to Broadway's Shubert Theater.

The importance of subsidized productions becomes apparent when one considers that only four of 23 plays receiving votes from the Drama Critics Circle were commercially financed Broadway shows.

Mediocrity benefits at least as much as excellence during such general prosperity, and the public, who may be trying to



Scene from A Chorus Line

forget their financial troubles, is flocking to the non-cerebral, but entertaining shows.

The American musical comedy is ideal fare for the escapist—at least when it follows the format of standard characters, not-too-profound jokes, singable but forgettable songs and at least one romance.

Besides revivals of standard hits, such as *Gypsy*, several new and barely mediocre productions are making a hit—among them *Shenandoah*, which nearly drowns in its own sentimentality, and *Diamond Studs*, nothing more than a bluegrass music concert.

If Broadway's current season is any indication, America is turning back to live theatre for entertainment.

'Can' can be redundant

By Theodore M. Bernstein

Needless word. One of the meanings of can is an indication of ability or of power to do or accomplish something. Therefore, as M.K. Stone of Philadelphia points out, using possibly before it constitutes a redundancy, as in the sentence, "We'll do all we possibly can." Not a grievous fault, to be sure, but it is well to keep in mind that economy in writing makes for crispness and lucidity.

The in thing. Three word forms—in, into and in to—are up for discussion here as result of a note from Henry J. Rumbarger of Havertown, Pa., asking whether there are any rules that apply to them.

The preposition "in" relates to position or condition: "She was in the classroom," "The team was in a joyous mood." No problem arises with that simple preposition.

But "into" and "in to" sometimes puzzle people. Into, also a preposition, indi-

cates motion from outside to inside or, figuratively, a modification of condition: "He stepped into the car," "She went into the doldrums."

Sometimes the in is a "where" adverb used with the preposition to: "You may go in to see the patient," "He went in to his friends in the next room." When in is used as an adverb, as in the preceding sentences, there is a rule: The to must not be joined to it.

Word oddities. Ships with sails are either sporting craft or curiosities these days, but the verb sail, established centuries ago, is still with us regardless of the motive power of the vessel. We say the liner sailed for Bermuda and don't think twice about it. Come to think of it, we also say that the seaplane landed on water and don't think twice about that either. Both words constitute good usage.

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saucers & pickles Yogurt excels as dessert

By Sharon Johnson

Yogurt is a cultured milk product custard-like in consistency and somewhat sour in taste. Enjoyed for thousands of years in Eastern European countries, it probably was first made from milk of goats, sheep and camels in countries where the climate made storing milk difficult.

Commercially prepared yogurt is usually made from whole or partially skimmed milk, however yogurt can be made at home from skim milk. Commercially prepared whole milk yogurt contains 150 calories per cup and yogurt commercially prepared from partially skimmed milk (low fat) contains 125 calories per cup.

Skim milk yogurt contains 80 calories per cup. It is important to read ingredient labeling because sugar is sometimes added, to fruit-flavored yogurts, increasing caloric value.

Homemade yogurt

To make homemade yogurt, use one quart of skim milk and one-quarter cup dry milk (mix the dry milk and a small amount of skim milk to a smooth paste and stir into the rest of the milk). Dry milk gives the yogurt a firmer consistency.

Scald the milk; it should be steaming but not boiling. Remove from heat and place in a pan of cold water, cool to 110 degrees (lukewarm) measured on a candy thermometer.

When the milk has cooled, mix in three tablespoons fresh unflavored yogurt. Stir the mixture until smooth and "lump" ladle the mixture into clean jars and cap.

The yogurt must be kept at 110 degrees for three to five hours. Yogurt-filled jars can be placed in a heavy pot with a few inches of warm water and then into an oven warmed by a pilot light or turned on periodically to keep the temperature just above 110 degrees.

Jars also can be placed in an electric frying pan shallowly filled with water and set on the lowest temperature setting. In both cases check water temperature occasionally with a thermometer to make sure it is 110 degrees.

If the temperature is too cold the yogurt will not jell and if the temperature is too hot the yogurt bacteria will die and the milk will curdle.

Yogurt will jell in three to five hours. Test by tipping jar slightly or inserting a knife to test firmness. When the yogurt is ready, remove it from the water and refrigerate immediately. Though yogurt can be used at once, it develops more flavor when stored for a few days.

Yogurt is a delicious and extremely versatile food that can be used for any meal as dessert, beverage, soup or garnish. Next week various uses for yogurt will be featured.

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