

# WESTPORT TRUCKER

25¢  
in  
Lawrence  
and  
Kansas City



75¢  
XIII

# Convoy to Cairo

For the past three years the black community in Cairo, Illinois has been fighting for survival.

A boycott of white owned businesses to protest racial discrimination has led to systematic violence by whites against blacks—with the knowledge and cooperation of the local police.

The Black United Front—a community organization—has been trying to establish a structure of cooperatives that will free the black community from economic dependence and exploitation.

During the past two years various chapters of the Vietnam Veterans Against the War have been conveying food and medical supplies to the beleaguered blacks in this ignored war zone in America's heartland.

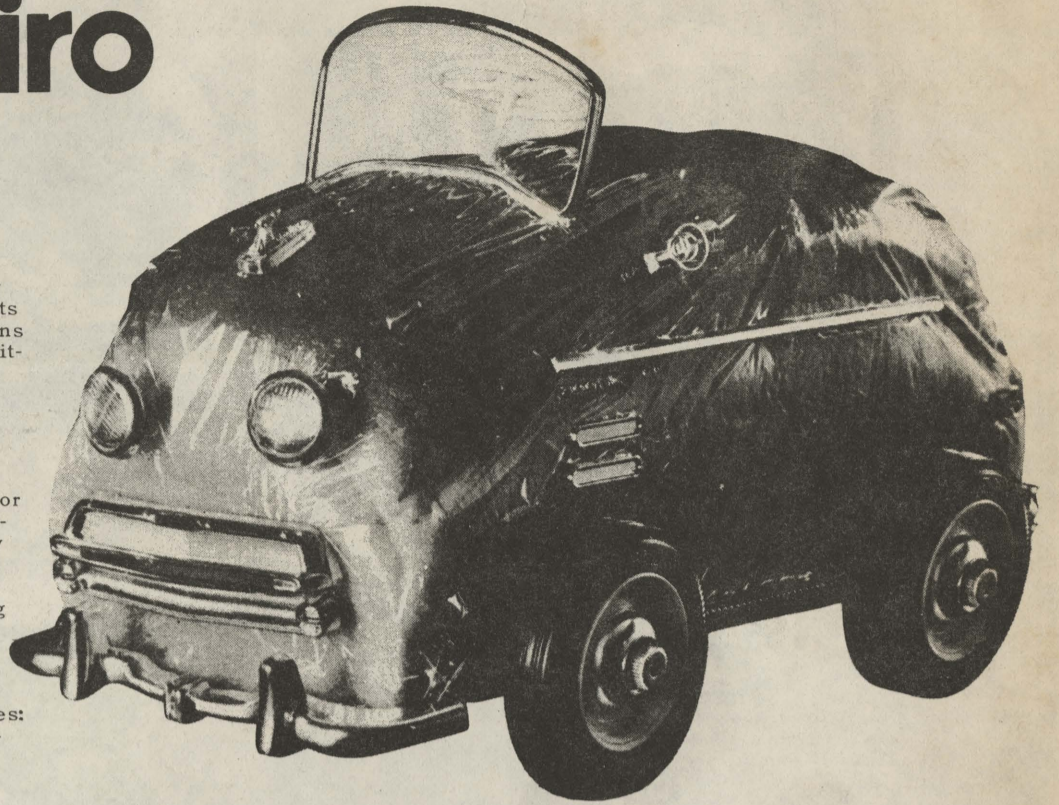
The Kansas City and Lawrence chapters of the VVAW are planning their fourth convoy to Cairo for the weekend of November 18 and 19.

What is needed: non-perishable food, (canned food) clothing, medical supplies, books, children's toys, etc., but especially food.

We are appealing to the Kansas City community for help in an effort on the parts of local colleges, community organizations and individuals to bring material and spiritual help to the Black community in Cairo. We will need help in transporting the articles collected, so if you have a vehicle and would like to spend a weekend doing something morally satisfying, volunteer your help for this one weekend.

If you would like to join the VVAW or the Southern Christian Leadership Conference, (This convoy is being sponsored by both groups) this would be a good time to become involved in an effort which is especially meaningful in that it will bring hope and some physical comfort to the socially embattled blacks of Southern Illinois.

For more information or to drop articles off, call or come by these two places: VVAW office, 306 W. 39th St, phone, \_\_\_\_\_ or SCLC office, 5010 Prospect, phone \_\_\_\_\_



## THE SHATTERING THUNDER OF A THOUSAND THRILLS!

# Taxi Derby

New York (UPS) It's taxi warfare time in New York City and for the first time New Yorkers have been treated to a taste of urban taxi-driver guerilla tactics.

The battle of the cabs began several weeks ago when a group of gypsy cab operators (those without licenses from the city taxi commission) trashed a licensed yellow

cab and then chased another cab out of their neighborhood. Later another yellow cab was overturned by a group of gypsy cabbies and a bystander was thrown off a rooftop to his death by two unidentified cops. Now yellow cab drivers say they are not going to take any more flak.

To taxi riders, the war is unimportant because they can always get cabs, but it's a life-or-death matter to some drivers.

The need for gypsy cabs came about several years ago when yellow cabs stopped cruising black and Puerto Rican communities because of a rash of cab hold-ups resulting in the murder of several cabbies. Most yellow cab drivers refuse to go to Harlem, Bedford-Stuyvesant, the South Bronx and other ghetto neighborhoods.

People in these communities needed cabs, so they started their own car services charging less per mile and going anywhere at any time. "We're not yellow, we go anywhere," became a common gypsy slogan.

None of these gypsies could get licensed by the city because the city issues only a certain number of medallions every year at a cost of about \$30,000 each. It's an attempt by the city to limit the number of cabs on the street, but it's also an at-

tempt to limit ownership of taxis to those who can afford it. This effort, the city says is inadvertent, but gypsies say that like other unfair city policies it is directed at poor working-class people.

Unlicensed cabs can't cruise legally for fares and can't wait at taxi stands or work the airports, hotels or docks, the most lucrative areas. Owner-drivers and fleet operators of yellow cabs say that if they have paid \$30,000 for the right to cruise profitable scenes, then so should the gypsies. But what they don't say is that yellow cab drivers themselves created the need for gypsies.

Once again, workers are pitted against workers instead of against the real enemy—fleet owners. The fleet owners have a stake in seeing the continuation of this taxi war, and the drivers fight each other while the real taxi issues are forgotten.

### NO MORE BEDWETTING

**THE REWARD OF A DRY BED**

BEFORE, IT WAS ALWAYS THE SAME...

YA LITTLE, FUCKHEAD HOW MANY TIMES HAVE I TOLD YA, DON'T PISS THE BED!

...AND IN SCHOOL, WORD GETS AROUND

HEY GUYS! IT'S SOGGY SHEETS DUMBROWSKI!!

EVEN THE FIRST (AND LAST) TIME HIS GIRL WENT "ALL THE WAY"...

OH, HOBART! IT'S ALL WET IN HERE! PICCH! WHAT IS IT?

UHHHH... AHHH...

THEN ONE DAY HIS BEST FRIEND SAID, LISTEN, PAL, MY LIL BROTHER USTA LEAK HIS BUNK ALLA TIME; TIL I TOLD HIM ABOUT THIS GADGET...

THAT YA GET WHEN YA SUBSCRIBE YA THIS PAPER HERE

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# HUNGER STRIKE IN JACKSON COUNTY JAIL



The following article was sent to the TRUCKER by Dan Kimmel, associate editor of the BASTILLIAN—an inmate publication from the Jackson County Jail.

DAN KIMMEL

It finally happened. The inmates of the Jackson County Jail brought to bear on the powers that be the strength of the inmate population. In a united action the inmates embarked on a two day hunger strike. Our demands were simple. We asked that we be allowed to talk to Judge Wiggins and Judge Lehr with full news media coverage. WE WON! After two days Judge Lehr flew back from Washington, and Sheriff Carnes agreed to let the news media in.

This action was not a spontaneous

thing. The seeds of unrest and discontent have been brewing for a long period of time. The jail administration's continuing attempts to put us off finally gave impetus to the inmates. We ultimately realized that nothing was going to be done unless we forced the issue. It is a sad commentary on the American system when a minority group must punish themselves to point out the lack of concern for them. But this had to be done to force the bureaucrats to sit down and talk. Sheriff Carnes originally refused to let the news media in. He listed his reason as being "I have enough trouble with the budgetary deficiency without this." I think this is indicative of the jail administration's true feelings.

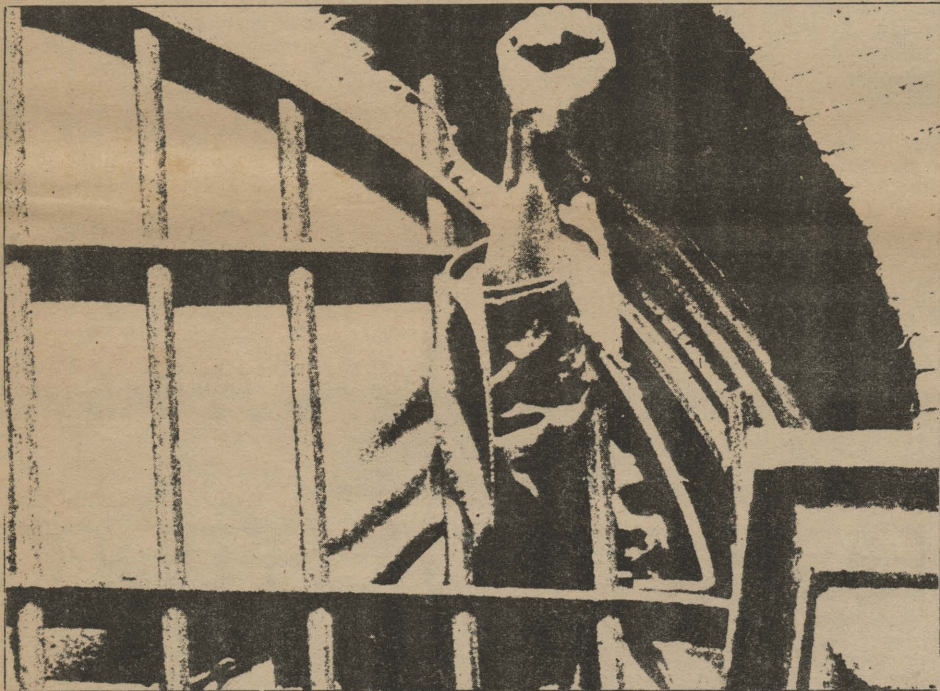
For the past year we have been asking

for better food, better medical facilities, more adequate recreational facilities, and a more just mail procedure. None of the above requests could be construed as being ridiculous, but it took twelve months of debate and a two day hunger strike to get the proper people to listen to them. As citizens of this city and this nation you should take a look at the precedent which has been set. Progress seems to come only through revolutionary tactics.

We succeeded solely because our effort was united. Out of three hundred fifty regular inmates in the jail, only twenty-two did not participate in the strike. We pushed aside all the pecuniary individual differences and joined together in achieving a specific goal. It was this unification

which assured us of victory from the beginning.

Judge Lehr promised that within a two week period there would be committees appointed for both the kitchen and medical facilities. The purpose of the committees is to submit recommendations for bettering these services. Recommendations can be a good starting place. But they can also be the end to any constructive action. If the system thinks for one minute that the matter has been settled and they can once again put us off, they are sadly mistaken. This time the demonstration was peaceful. But if these promises are not carried we will again "riot", and when we have finished there will be no Jackson County Jail.



Dear Trucker,

This is a voice from the past, Circus, from Sandalwood in Lawrence, Remember? Anyway a friend of mine here in El Reno has written this thing about the joint and I thought you might want to put it in the Trucker. His name is Rodger Arter, in for narcotics and parole violation. He's done around ten years. He's from Manhattan, Kansas. He wrote in hopes that someone out there might read it, and benefit them by keeping them from making the same mistakes that he made. Also to give an insight to prison life.

I've gotten two replies to that ad I put in a while back. Pretty poor response. What is happening to the KC-4 and the HOLY WEED INITIATIVE? I have an article I'll send as soon as I'm done.

Life, liberty, pursuit of happiness,  
Circus 36645  
Box 1500  
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## Prison Notes

### What's Prison Like?

RODGER ARTER

It's not the same for everyone. The prison I know is different from the prison you know or hear about.

Prison is a place, where you find grey hairs in your head, or where you find your hair starting to disappear. It's a place where you get false teeth, stronger glasses, and aches and pains and worry about them.

Prison is a place, where you learn that no one needs you. That the outside world goes on without you.

Prison is a place where you hear of a friend's divorce and didn't even know he was married. It's a place where you can hear of your neighbor's kids graduating from school and you thought they haven't even started.

Prison is a place where you feel sorry for yourself, then get disgusted with yourself for feeling sorry for yourself. Then you try to mentally change the subject.

Prison is a place where you lose respect for the law, because you see it raw and naked, twisted bent and blown out of proportion to suit the people who enforce it.

Prison is a place where you're smarter than the parole board, because you know which guys will go straight and which won't.

Prison is a place where a letter from home or from your girl can be like a letter from the war department. When you see it lying on your bed, you're afraid to open it, but you do anyway, and you usually end up disgusted, disappointed or angry, but you're still glad you've received it, for at least someone remembers you.

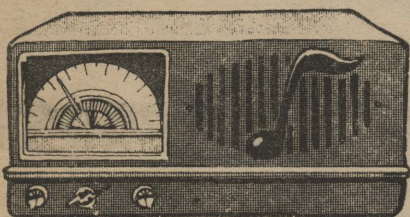
Prison is a place, where you go to bed before you're tired, where you pull the blankets over your head when you're not cold. It's a place where you escape by reading playing cards, dreaming, writing letters or going mad.

Prison is a place, where if you're married you watch and wait for the marriage to die. It's a place where you learn that absence does not make the heart grow fonder.

and where you stop blaming your wife for having a live man instead of a fading image of a husband.

Prison is a place, where you promise yourself you'll live a better life when you leave. Sometimes you do, but more often you don't because no one seems to care if you do or not anyway.

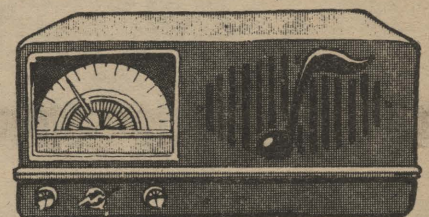
YES.....PRISON IS A PLACE



## KXTR — Back to Jazz

Good news folks, KXTR announced that early morning jazz will return to programming. The program will begin on October 30, 1 a.m. to 5 a.m., Monday through Thursday and from 11 p.m. to 5 a.m., Fridays and Saturdays. The program was

dropped in late 1971 to enable the station to become an all classical station. It was decided that jazz would reach an entirely different audience. If you are up and crawling about at those hours, give a listen.



## Steve Miller Band

# TIGHTEN UP!



VINCE ALETTI

A piano/strings/chorale version of "The Impossible Dream" is overflowing someone else's apartment and coming into mine, competing with my hissing radiators. Yesterday the woman in back of me at the check-out at Finast was singing along with the muzak. Sleaze inputs.

I've been thinking a lot about Ian Matthews doing "Da Doo Ron Ron" without changing genders from the old Crystals version. I met him on a Monday and my heart stood still. Matthews, with a fine harmonizing male back-up, deep bass and all, sings, "Yeah he looks so fine/Yeah, I'm gonna make him mine." Now I don't know what sort of intentions Matthews had when he made this cut (for his "Tigers Will Survive" LP)—whether he was just funnin' or Striking A Blow, as it were for Gay Liberation—but in a sense it isn't important. Obviously he made a decision not to alter the song as it was originally done, and even if that decision wasn't a serious one, (in fact, the very unseriousness of the cut, ending with an outbreak of laughter, is a great part of its excitement) it was important. A man singing a love song about another man—"Somebody told me his name was Bill!" I was going to say, even with lyrics so inconsequential as "Da Doo Ron Ron," but no, especially with silly lyrics, 'cause homosexuality has been thought of as serious business for too long (that is, when it wasn't being taken too lightly).

Robetta Flack talks about singing at a predominantly gay club in Washington before she became famous; "I sang songs for them and their sensitivity about romance, things like 'Until It's Time for You to Go' and 'The Impossible Dream.'" Ugh. I'm not really blaming Robetta Flack for taking gay life so seriously; she was just giving the crowd what it wanted—what it thought it wanted—'cause faggots can take themselves very seriously. Tragic love, deep sensitivity, doomed romance, and all that. The Boys in the Band, right?

I was talking to a friend at a party and some young kid zeroed in on us

because he dug that we were, and I hate to word, "gay." At the risk of offending, I'm going to use the word "faggots" and explain it below. The kid was making a point of speaking to all the gay people in the place. I should've just told him to fuck off—can you imagine a white person going up to two black men and saying, "Hi, I'm goin' around talking to all the black men and..."; but he seemed to be gay himself or anyway was putting on a good front. It didn't take long to find out that he'd never fucked with a guy, and he didn't seem any too sure whether he wanted to. But, he said, he enjoyed being effeminate. If nothing else, his head had been fucked with—but whose hasn't been messed up one way or another in this society? He thought, I guess, that (1) if you're gonna be a faggot, you've gotta be effeminate, or (2) if you're gonna be effeminate, you've gotta be a faggot. Oh shit. Anyway, anyway, at one point in the conversation, yelling above the din and through the smoke in the room, he said he wanted to meet gay people because they were so sensitive and intelligent and clever and witty and, well, you know. I yelled back at him, "What bullshit!"

What bullshit. It's the positive part of the seereotype. The part people can kinda calm themselves with (Well, yes, he probably does suck cocks and god knows what else, but he's so sensitive and witty and etc.) and the part that faggots can feel self-satisfied about (Yes, they probably loathe us, but we are sensitive and witty and etc.). It's like "knee-grows" have that rhythm. Just another restriction of the strait-jacket. Or in this case straight-jacket. A flattering stereotype can be just as oppressive; so many faggots think they've gotta be on every minute or they'll degenerate into what? just faggots. Not clever, amusing faggots, but just—faggots. How awful. But as aware Blacks pointed out to the Black bourgeoisie, to the Man, you're still niggers; cultivated niggers but—niggers. So be that. Which may have something to do with why I don't

like the word "gay"—aside from its being a dumb, weak word and a part of that "positive" stereotype, it seems like a cover-up. Gay has nothing to do with my self-definition (although, as it's being redefined in action by liberated homosexuals, it becomes more acceptable). As long as we're taking their words, I prefer "faggot" 'cause it has a harder, nastier sound that has nothing to do with the cocktail party and drawing room definition of the "acceptable" homosexual. And although I wouldn't want anyone calling me a faggot who wasn't one himself (in the same way that "nigger" is used among Blacks), I would rather be that outlaw outcast than that witty man at parties. But I guess even that's romanticizing.

To get back to the music: It's not that faggots don't have tragic or maybe just unhappy love affairs (like everybody else) but, contrary to most faggot-identified songs (and books and movies), that is not the limit of our experience. The problem is in the term, "faggot-identified," because although there are certainly many gay songwriters and singers, there are no songs about homosexual love (unless maybe you want to include everyone's favorite example, "Lela"). So the way to get around this—having no songs to sing—is to identify with women's songs or change the pronouns in men's songs or stick to those songs sung to a lover identified only as "you" (which has probably been the safest and most honest way for a gay songwriter to deal with a love song and avoid being pinned down sexually—only the singer knows for sure; an example: Elton John's "Your Song" which was supposedly written for a guy—I don't have much money, but boy if I did/I'd buy a big house where we both could live' although that's easily overlooked). Obviously, none of these choices is exactly satisfying. And too often the songs that many faggots have chosen to identify with in the past have been disgustingly self-pitying songs that have accepted unquestioningly society's definition of homosexual love as not

only tragic but doomed. The impossible dream, for fuck's sake. Enough. Enough of that shit. I met him on a Monday and my heart stood still. The songs have to come out of the closet too.

But I suppose, to get first things first, it's the singers who have to take that step. And not some singer from the closed society of gay bars who makes an album for the same market, complete with a Judy Garland number or two. Fuck that. What I'm looking for is Mick Jagger singing about fucking with a guy (although that would probably take the same heavy macho stance his women songs do) or David Bowie clearing up the ambiguous thick- et of his lyrics and dealing with the subject as clearly as he does in interviews, or James Taylor singing one of his tender ballads only about a man so that even boys and girls in Iowa would have to take it into consideration. I imagine that.

Falling in love or maybe just fucking with people of your own sex is an experience that's less limited to people who define themselves as gay (and it's defining yourself that makes the difference). But there are no songs about it. I never really missed those songs before—maybe I never thought I needed them or deserved them. But it's part of my life—the lives of a lot of us, you know—that I feel closer to now. And I'd like to sing about it, if only to myself walking to the subway. True, I could always take "My Guy" and sing it for myself, but what I'm waiting for is Al Green, say, singing "My Guy" for all of us. Yeah, that's what I'm waiting for.

reprinted from the Great Speckled Bird who reprinted it from the Gay Liberator who reprinted it from Creem Magazine.



## WESTPORT TRUCKER

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New Earth Bookstore, 24 E. 39th  
Temple Slug, 43rd & Jefferson

# PRAIRIE BAND POTTAWATOMI INDIANS

# MANIFEST DESTINY REVISITED

A caravan of automobiles passed through Lawrence, Kansas recently on a pilgrimage that will culminate in Washington D.C. the weekend before the national election. The caravan—one of hundreds—from all over the country—was made up of Indians heading to Washington to demonstrate and present formal demands that the government end the discriminatory practices that have for centuries been employed to oppress and enslave the American Indian.

The Indians, who talked at length with many students and long time residents of River City, left the following statement behind about the hassles in their home in southwest Kansas.

On July 8, 1970, President Nixon announced "the goal of the new national policy toward Indian People". In calling for "Indian self determination" Nixon stated, "We must assure the Indian that he can assume control of his own life...and we must make it clear that Indians can become independent of Federal control without being cut off from Federal concern and Federal support."

In spite of this pronouncement, on October 4, 1972 the Commissioner of Indian Affairs unilaterally cancelled the constitution and by-laws of the Prairie Band Pottawatomis Indians and withdrew recognition of its duly elected leadership.

We, the Prairie Band Pottawatomis, vigorously protest this action. We feel that what was done to us has a great significance for all Indian tribes and indeed for all American people. If heavy handed Federal power can arbitrarily take away the rights of our tribe, it can do so to all Indian tribes. If this is permitted to go unchallenged, the door is left open for the Federal Government to gradually take away the rights of all the American people.

Here are some facts: Both before and since we were forced onto our Kansas reservation in 1848, the Bureau of Indian Affairs has done nothing for us. Instead they have served as the instrument for the theft of our land on behalf of the railroads. Our land holdings have diminished from 5 million acres to our present 350 acres, and the lease money of our remaining land goes to the B.I.A. As far as programs to our



people, the B.I.A. has produced nothing for us.

Our tribe is represented through a Business Committee that is elected annually. Until 1970 this committee was in the hands of a few assimilated Indians who appeared to be directly manipulated by the B.I.A. In 1970 we took steps to gain control over our own lives. We organized an independent group called the Tribal Action Committee. TAC was united around the principles of Indian self determination and

development of volunteer self-help programs.

Our first success was in winning the right to hunt and fish our own lands and streams. Next we developed educational and social service programs. We got information out to our people and called public meetings. Our people responded: The TAC had become a major force in our tribe.

In our next election we had overwhelming support of our people. Seeing this, the B.I.A. arbitrarily cancelled the

election. We took the matter to court only to find that the Government can apparently do with us as they please. They held another election for us off the reservation. But in spite of their attempt to manipulate the election, we won with an overwhelming majority.

In the following months, despite B.I.A. opposition, we developed many programs in health, education, employment, housing and social services. We desperately needed a land base and buildings to develop and expand our programs. The opportunity presented itself in the form of St. Mary's College, St. Mary's, Kansas. The college was abandoned and ready for sale. After many months of negotiation, the Jesuits agreed to transfer the land to us. Determined to keep the government from ever selling or leasing it, the Jesuits and we agreed to insert a clause in our contract which would return the land and the buildings to the Church if it were not used for Indian community development.

The government was furious. They tried to get us to withdraw the reversionary clause by freezing our tribal funds, taking our books, and threatening us with jail. Our Tribal Chairman was denied the right to call meetings.

In early August, 75 of our people went to the B.I.A. office in Horton, Kansas to present our grievances. The B.I.A. refused to speak to us, called the police, used tear gas, and physically assaulted one of our younger Tribal members. In response other Indian groups came to our support. In the face of what the Government feared would be a confrontation, the B.I.A. called us to Washington in mid-August.

In Washington, a B.I.A. official named E. Stevens, an Indian, promised to unfreeze our funds, lift all the other restrictions against us, send us a community developer to help fund our programs for St. Mary's, investigate all our charges concerning local B.I.A. officials' interference in our affairs and to let us select our own B.I.A. field representative to handle all future dealings between our tribe and the B.I.A. In return for these commitments, Stevens asked us to give up the reversionary clause, the clause that would protect us against the Government selling or leasing St. Mary's for non-Indian purposes. We finally agreed. The following week we received a call from a DIFFERENT OFFICIAL OF THE BIA IN WASHINGTON WHO TOLD US THAT THE BIA WOULD NOT HONOR STEVENS COMMITMENTS.

ON OCTOBER 4, THE COMMISSIONER OF INDIAN AFFAIRS SUSPENDED OUR CONSTITUTION AND BY-LAWS, EXPELLED OUR LEADERSHIP, AND TOOK OVER DIRECT CONTROL OF OUR TRIBE. Disturbed by the B.I.A.'s actions and violation of their commitments, the Jesuits have now refused to sign St. Mary's over to the Government. We applaud the Jesuits for their continued support for the rights and needs of our people.

Despite Nixon's pledge of self-determination for Indian people nothing seems to have changed. The B.I.A. still lies, manipulates, keeps Indians in poverty, seeks to deprive us of our lands, controls our lives, and drive us into cities.

To all Indian people who cherish the Indian way of life we say: If the B.I.A. is permitted to do this to us, it will do it to you.

To all non-Indian people we say: If Federal power is permitted to dominate our lives, how long will it be before it dominates yours?

Freedom is indivisible.  
LET US STAND TOGETHER.  
Prairie Band Pottawatomis Indians

## Lawrence VVAW Plans Defense Fund March

The Lawrence chapter of the Vietnam Veterans Against the War will sponsor a 20 mile march from the Sunflower Ammunition Plant to Veterans Park in Lawrence on November 4th at 6 a.m.

The march will raise money for the legal defense of the VVAW members indicted in Gainesville, Florida on conspiracy to dis-

rupt the Republican convention. Two additional people were indicted this week including one non-vet. This brings to eight the number of people indicted.

A march sponsored in August by the Kansas City VVAW chapter netted over

\$1,000 to the VVAW Legal Defense Fund.

Sponsors are needed to pledge so much a mile. Any hardy souls willing to march are most welcome. Interested persons should contact the VVAW office at K.U. in the Westley Foundation, Room B3B.

## POETRY CONTESTS

**THE DEVINS AWARD** Book length poetry collection (more than 64 pages). \$500 prize and possible publication by the University of Missouri Press.

**HALLMARK HONOR PRIZES** Six \$100 awards for single poems whose authors are full-time undergraduate students.

**KANSAS CITY STAR AWARDS** Four \$100 prizes for single poem (under 30 lines) by any resident of the United States.

**H.J. SHARP MEMORIAL AWARDS** Four \$25 prizes for single poem written by a high school student from Missouri or a bordering state.

All entries must be typed on plain, unlined 8 1/2 by 11" paper and submitted in dup-

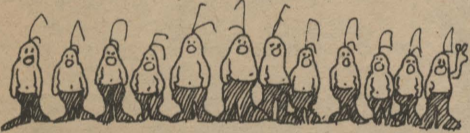
licate. Two typewritten 3 by 5" cards with the author's name, address, poem's title and first line in a sealed envelope with the title and first line on the envelope's face must be included with all entries. **THE AUTHOR'S NAME MUST NOT APPEAR ON ANY ENTRY.**

No poem may be submitted to more than one competition.

Translations are not acceptable. Entries must be postmarked on or before February 1, 1973.

Details and specific contest rules are available at: Poetry Contest Director, PO Box 5313, Kansas City, Missouri 64131.

## SUBSCRIBE?



Women's Liberation is having rap groups at various times in order to accommodate all who want to attend. If you are interested in joining a rap group, call Nancy Or at

## Starship Bank

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BARBARA



from Dada Land San Francisco

Anna Banana, formerly the self-appointed "Town Fool" of Victoria, B.C., Canada, and long-time banana fanatic is currently putting out the "Banana Rag" a sometimes monthly. Strictly yellow journalism the "Banana Rag" is printed on yellow paper and devotes most of itself to the experiences of the Town Fool and banana news.

Anna has a Banana Bank for her growing collection of banana lore. People send in whatever they find or draw or make relating to bananas. Some samples of Anna's Banana Bank are printed here.

Long ago I started eating bananas in unusual combinations so when a mutual friend put me in touch with Anna and Anna in touch with me I immediately requested that she send some banana recipes from the Banana Bank so that an entire column could be devoted to creative banana fanatisms and fantasies.

Anna sent a recipe for Banana Saute. It calls for 4 bananas, 1/2 cup of fresh lemon juice, 1/2 cup of sugar, 1/4 cup of butter and 1 teaspoon of fresh grated orange rind. To prepare, peel the bananas and roll them first in lemon juice then in the sugar. Melt the butter in a large skillet and add the orange rind. Place bananas in the butter mixture and cook over a low heat, turning once, until just barely tender. This should take about 5 to 10 minutes and will make four servings.

Also from Anna comes this recipe for Banana Scallops. It calls for 4 bananas, 1 egg, 1 1/2 teaspoons of salt and 1 cup of fine corn flake crumbs. (It seems like wheat germ or cookie crumbs would be good in place of the cornflake crumbs) Peel the bananas and cut crosswise into 6 or 8 pieces. Dip them into slightly beaten egg and salt. Roll in the crumbs. Fill a frying pan with melted fat (or cooking oil) to the depth of one inch. Heat until an inch cube of bread browns in 40 sec-

onds. Fry the prepared bananas in the hot fat or oil for about 1 1/2 minutes or until brown and tender. Drain on unglazed paper and serve very hot. This recipe makes 8 servings. Thanks Anna

I have always liked bananas with cheese. My first banana/cheese experiment was with open face sandwiches. To make these slice a banana and cover bread with banana slices. Put a thin slice of cheese over the banana slices and put the sandwich into the broiler and heat until the cheese is melted.

Another recipe employing the banana/cheese combination is an omelette. There are probably many different methods of making an omelette so if you have a way that works for you, use it and add bananas to the egg mixture. I crack two eggs into a bowl and beat very well. To this I add about 1/2 banana cut into chunks. Then into a hot frying pan with melted butter or oil pour the egg and banana mixture. When the egg mixture is fairly solid, flip it over and put sliced or grated cheese on top. When the cheese begins to melt fold the omelette in half and continue to cook until the cheese starts to leak out. This will not take long.

For a quick banana snack, cut up a banana and put the slices in a small bowl. Put about a spoonful of tahini (sesame seed butter) over this and add some soy sauce. Sprinkle a few sesame seeds over all.

Anna also reminded me about the banana egg nog blender drink. Into a blender put 1 cut up banana, about 1 cup milk, nutmeg, an egg, and maybe some honey. Blend it at a high speed. This is also good without the egg. I have fixed this successfully with about 1/4 cup of blueberries and blueberry juice thrown in. Coconut or coconut milk is good too.

If you have any banana lore to add to Anna's Banana Bank send it to Anna Banana, Banana Rag, 415 Chester Ave., Victoria, B.C., Canada.

## Banana hold up

Hold-ups in the shipping services between Fiji and New Zealand, mainly by striking dockers and seamen, are hamstringing Fiji's latest drive to boost its banana exports.

Without a banana snip every 14 days, it is impossible to keep the industry going. The fruit is ripening on the stems or being sold on local markets for only 1.6 cents a pound, which is less than the growing cost.

submitted by J. Boutilier, Victoria B.C.

## 'Banana'

His acceleration made it a hopeless chase for Richards, but always there was another Australian defender scurrying across to cover.

Who will forget his cunning free kick which put wings Edu in for Santos' second goal?

The Australians thought Pele would try his famous "banana" kick—that he would "bend" the ball around the defensive wall. Instead, it was a short pass to the left of the wall, and Edu squeezed the ball into the net.

## Have a banana

SUTTON, England — Alice Stevenson, Great Britain's oldest citizen, celebrated her 111th birthday with a tea party at which she served "the secret of my very happy longevity" — banana sandwiches. "I might also point out that I have always been a Miss, never a Mrs.," she confided. "I love men, but they can build up worry and tension if they're around all the time."

from 'the Occupant' Mass USA

## BANANA NAILS

Here's news for the daring. The newest blaze of color for the nails is banana yellow.

from Richard C. N.C.



Banane. Bannaler.

Sent by V-8 Paul General Idea Toronto Ont.



Chandu comes from rain rein, Texas. USA.

## TRANSCENDENTAL MEDITATION

The practice of Transcendental Meditation is a process of direct experience rather than one of intellectual analysis. As one practices the technique, the mind spontaneously experiences increasingly refined and more charming levels of thinking to a state of pure awareness, the source of thought. Through Transcendental Meditation, pure creative intelligence automatically unfolds in every individual, enabling one to work more effectively without accumulating stress and strain. Easily learned by anyone, T.M. is the key to integrated unfolding of human resources, and to increased enjoyment in life through expanded awareness of one's environment. Every aspect of life is naturally improved.

During the practice of Transcendental Meditation the mind experiences subtle states of the thinking process. The body spontaneously reflects this increasingly refined mental activity. Scientific investigation of this phenomenon has found that a unique physical state develops which involves a combination of physiological changes ("Science", March 27, 1970, pp. 1751-54). The combined physical effects of Transcendental Meditation are unique in that they indicate a fourth state of consciousness which is as natural to the individual as the other three states—waking, dreaming, and deep sleep. Those practicing this technique report that this state of "restful alertness" is profoundly refreshing physically as well as mentally. This deep relaxation provides a basis for increasing energy and for liberating untapped mental potential

for use in daily activity.

The Students' International Meditation Society (SIMS) and the International Meditation Society (IMS) frequently present introductory lectures on Transcendental Meditation at UMKC, the local community colleges and other places throughout the greater Kansas City area. For further information please call [phone number]. The lectures are free and open to the public.

## NATURES HEALING HERBS

Roots, Barks, Leaves and Flowers for the body and for the mind

## HOUSE of HEZEKIAH

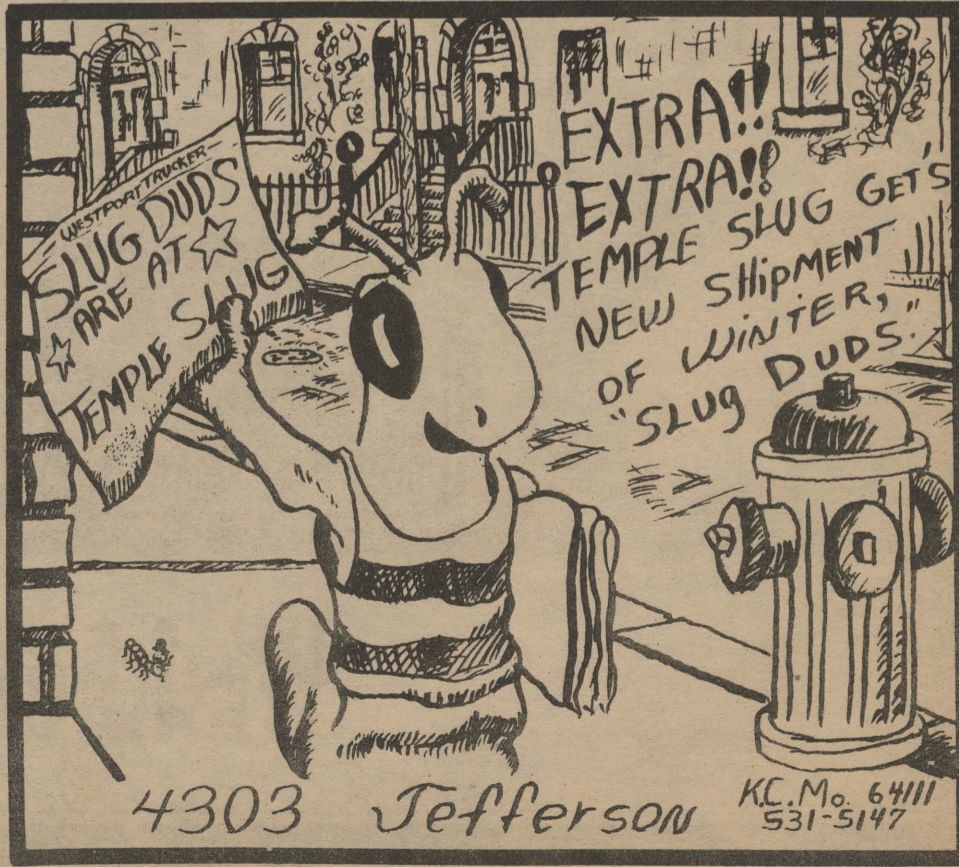
405 Walnut in River Quay

## Campus Mad House

312 WESTPORT Rd

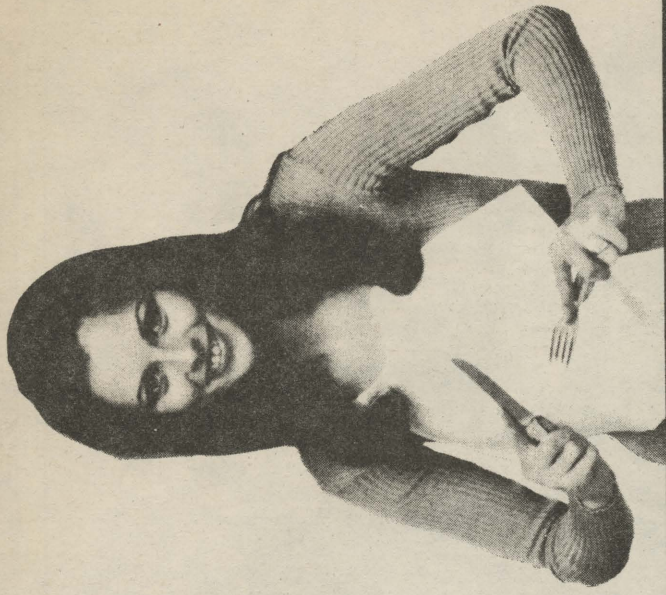


"Mad Houses" can be found at... 312 Westport Rd., 5903 Dearborn 411 W 14th Lawrence Kas., & 1107 Commercial in Emporia.



4303 Jefferson

KC. Mo. 64111 531-5147



# burgers

## Trying to Ketsup to a Hamburger You Can Relish

GRAHAM TAYLOR

No longer does the gourmet spend all of his leisurly hours at Antoine's, instead his interest has sort of shifted to that great hamburger in the sky along the open road. Stretched like pit stops, they beckon the seeker to come in and partake of what they term a "unique delight" although after a sample of these wonderful delights our gastrointestinal tracts often wonder how they can hardly be termed so.

And so, come with me past the city limits...Let us take our tongues into battle at burgerland.

Ask anyone in charge of sales and promotion what the product is and he'll sure as shit reply, "We're selling a quality, a sameness, we're definately not selling a hamburger". The more sameness you sell the more secure people tend to feel.

I started my exploration at Gino's ordering the franchise's famous Giant, "a banquet on a bun" which for 55 cents has lettuce, pickle, gourmet sauce and a token slice of meat. All of this combines to taste like a barbequed club sandwich because the gourmet sauce is clearly misplaced.

Aware of my citizens responsibility I investigated further, asking one of the boys behind the self service counter, "Who told you people that Russian dressing goes with hamburger?"

"Who says it's Russian dressing?" he replied. "And who says it's hamburger?"

"Two points well taken", I said.

"But then what is it?"

"I don't know, ask someone who eats here."

Returning to my famous Giant I lost no time in adding catsup and relish, for now I realized that the key to it all was to lose the taste of the meat, the sauce and perhaps the bun in a smorgasboard of spicy distractions. The catsup I'm pleased to say was far out: slow to pour and a good year. It defeated the gourmet sauce and went on to overcome the overcooked meat.

After having dipped all too deeply into the burgers, I returned to the stand for a bag of french fries, which would have been decent had they not been salted like tablets for a Safari.

Oh well, at any rate I hopped into my econoline van and went forth to Burger King, where people were giving their orders to a girl behind the counter who called them out to a team of people at several food assembly points. Two and a half minutes later the food came flying toward me in a white crisp paper bag at the counters other end where I was also given a crown made

of cardboard to help keep my mind off things.

To avoid looking like a food sleuth I put on the crown and ordered Burger King's piece de resistance, the Whopper, of which the commercials holler, "It takes two hands to handle a Whopper." The commercials didn't lie, for using just one hand, I happily discovered, allowed certain parts of the Whopper to fall to the floor, thus wisely editing my meal.

Burger King's answer to the Giant, the Whopper was 59 cents worth of "fresh ground beef on a king-sized bun with lettuce, tomatoes, onion, catsup, pickles and mayonaise." Some of these elements cancelled each other out.

Needless to say, the taste of the meat was academic, a knowledge that would have eluded even a Michelin mouth, and this was probably just as well, for the taste of naked franchised meat is an adventure for which I will never be quite prepared. Turning once more to the French fries, I found that Burger King niftily avoided the pitfalls of overspiciness by giving them no seasoning at all and then just cooking them for a minute or two.

Of course, taking the meal as a whole the raw French fries did nicely counterbalance the overcooked meat. After staring for a while at these soggy slivers that were turning my plate into an oil slick I happened to notice the big garage across the street and became suddenly aware of the role of grease in American life. And

then since I had rashly eaten some I began to wonder what raw French fries would do to me. I couldn't remember whether the Japanese Army had lived on them or used them to make people talk.

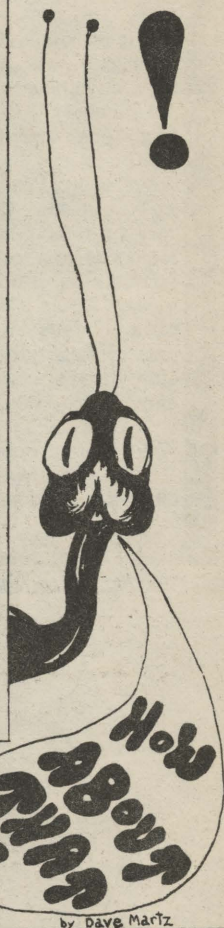
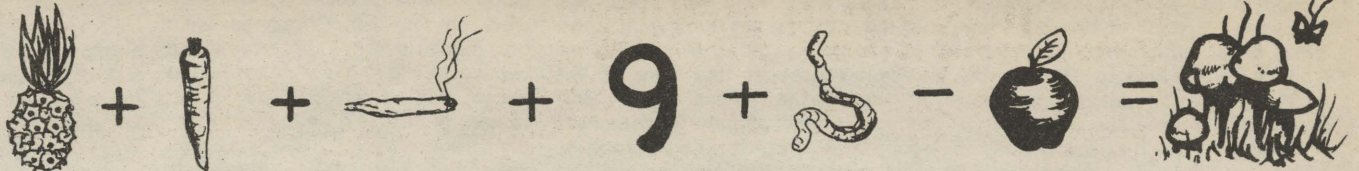
Bidding farewell to my second adventure I moved on to McDonald's, the Monticello of burger joints, where efficiency was the golden lure, where the meat was thin but the track was fast. In fact speed was so important that some of the outlets had no seats: people either ate in their cars or standing around as if at an accident Eager to inspect this instant appetite appeasment, I went in and ordered a Big Mac, the chain's answer to the Whopper and the Giant, although the Whopper and Giant need no answer other than one from Bromo Seltzer.

I paid the 55 cents at the counter and the Big Mac ricocheted at me two minutes and forty seconds later, a full ten seconds slower than Burger King.

Distinctly the least successful of the three rival mini-smorgasboards, the Big Mac fell short of the franchise bard who called it "a triple deck sesame bun with two juicy all beef patties, lettuce, cheese, pickle and a special sauce". I tried my best to savor all these ingredients, but you really had to be hungry to transcend their taste. The juicy all beef patty was almost a full eighth inch thinner than the ones at Gino's and Burger King, but I was grateful for the reduction, considering the overcooked meat.

After fighting my way through an impressive percentage of my Big Mac, I was once again ready for a bag of French fries, anxious to discover the surprise that awaited me, for each place seemed to find its own special way of destroying them. Gino's French fries had been too salty, Burger King's too greasy and raw. What destruction was left for McDonald's? The franchise rose to the challenge by making them burned and hard—not all of them of course, just every third or fourth, just enough to slip into your mouth and go to work on your teeth. Half a bag of these crispy ingots was sufficient to send me fleeing toward a 50 cent shake that would wash all this field work down. The McDonald's shake, however, wasn't a drink but just more food: I either had to eat it with a spoon or wait the twenty minutes till it melted.

So there I sat, slowly defeating that shake and waiting for my chance to use a Sippy-Dippy straw. As the minutes passed and the assembly line hummed behind me, flattening and burning the meat with American know-how, I recalled the words of the man in charge of sales, "we're definately not selling a hamburger."



## GRAND JURIES

Two days of learning about what grand juries are and how to deal with them. By movement people for movement people.

November 11 and 12. Call [redacted] for exact times and location.

## Silver Cricket

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and  
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K.C., Mo.

## Masquerade Ball

CAMERON CROWE

It was the morning after. Just the night before the Faces had played to a sell-out Hollywood Bowl crowd for a strenuous two hours. They were slated to be in the studio that Saturday, yet no one attempted to prod them into meeting their commitment. Rod Stewart was having a fine old time lounging decadently by the Beverly Whilshire pool and looking forward to their Palladium gig for a chance to "do some stuff that we usually don't do anymore". Kenny Jones and Ronnie Wood were at Tower Records while Ronnie Lane and Ian McLagen splashed about in the hotel pool as well.

The following interview with Ronnie Lane and Ian McLagen, Faces bassist and organist respectively took place by the aforementioned hotel pool that same day.

Does it ever reach the point where performing becomes a chore? Lane: Yes.

When? Lane: When things aren't going right. That's when it becomes a chore. Sometimes it comes about on stage, sometimes off. If you get a bunch of things going wrong, then it's a chore to play. We're gonna take a rest soon 'cause we're getting pretty tired. We've been on tour and making records continuously for the past two years. After this tour, we won't be going back out on the road for quite some time. Perhaps a year. What breaks the monotony of being on the road?

Lane: Well, nothing. We've got to break the monotony now. We're getting out after this tour and taking it easy. How far into the new album are you? Lane: About halfway. It's sounding nice. Out of the material that you have recorded now, are there any cover versions?

Lane: Not yet, no. Cover versions are the sort of things that present themselves spur-of-the-moment. Like "Twistin' The Night Away" on Rod's album presented itself last minute. "Memphis" presented itself last minute on our album ... they just kind of crop up at the right moment. "Memphis" was completed about a half-hour after it was conceived. We don't really plan them. Rod does, though. He's got his own album to do also ... he's always looking for material, but we don't especially scrape for material.

McLagen: We'll probably put one, perhaps two old numbers on the album. Like on the last album, you know, I've got an idea for a track, but it all depends on the how we treat it ... whether it works or not. It's always nice to keep in with a few old numbers.

What does the selection look like now? McLagen: Well, out of the stuff we've got down now ... there's two very up-tempo numbers that really rock and four or five quite mellow numbers ... it could end up a quite mellow album. That wouldn't bother me a bit 'cause our last album was a real rocker. It'll be nice to do an album that's a bit more easy on the ear. I don't mean easy listening, but ... you know.

Why never a double-album? Lane: I've always thought double-albums were losers somehow. The



AN INTERVIEW WITH

THE FACES

Stones albums is really, really good ... it's a fantastic album, but there's so much material there that I never could get into all of it. It'd sound better if it was one album. Then it would have the impact of Sticky Fingers and Let It Bleed.

Are the Faces prolific enough to record a double-album? Lane: Oh yeah. It always loses something if an album is a double-set. There's just too much to digest. We could do one easily though.

When are you going to do a live album? Lane: Probably next year. You know, we hope to make a film and we hope to hold off the live album till the film is released. You never know, though. Films take such a long time to make. It's several years from when you start talking about one 'till it's completed. We've already been talking about it for a year now.

Why do you stick with the recent material on stage? Lane: Well, we're very conscious of the fact that we don't want to go do the same old shows. A lot of people have seen us before, so we try and do new tunes and try and change the act slightly. Sometimes it doesn't always work out properly. Sometimes the item you replace had more impact than the new material does. In actual fact, the act is not quite as fresh as we intended it to be.

What happened to the rock 'n roll Circus? Lane: It was great, but it was nothing we could carry on with forever. It was really good fun actually ... it served its purpose.

Was it successful? Lane: Well, it was only on a half-hour while they changed the gear over. It was pretty much badly received, but not always. The bigger the place, the more unsuccessful it was. We do miss the small venues. Especially this tour ... the way it started out was a real bummer. We did a gig with Three Dog Night and had to play a huge arena. So instead of letting the kids on the arena floor,

they put us right in the middle ... sort of like the Shea Stadium Beatles thing. The nearest audience was 500 yards away. When they tried to run out onto the field, the cops beat them up. It was also a live television show. I felt like a record player. You asked us when performing becomes a chore? That was a chore.

Do you have any other on-stage gimmicks up your sleeves? McLagen: (Unbuttoning sleeve) No. Nothing but a very pale arm. The California sun didn't get to it yet. I'd like to see strippers on stage ... all that sort of thing. I'd like to see dancing girls. In fact I've got this idea for a dancing troupe of fellows in tight waistcoats and striped trousers. Very close formation thing. It would look rather bizarre.

Why don't you do any unreleased material on stage? Lane: You know, it wouldn't go down if we did. When Nod Is As Good As A Wink came out while we were on tour last Christmas, we'd play numbers from it that were about two weeks old and it wasn't what the people wanted to hear. They wanted to hear stuff they'd been hearing on their record-player. In actual fact, the audience isn't as adventurous as we'd like them to be. They want to hear the numbers they know.

The Faces seem to be extremely conscious of the audience? Lane: Sure. We are the audience. It's always what we would like to see on stage. It's always what we would like to hear as well. We're nothing without our audience.

American audiences seem to want to be rocked ... McLagen: American audiences have a bad habit of applauding everything. Good or bad. If a number knocks me out, I'll applaud 'till my hands fall off. If a number isn't so good, I don't give applause.

American audiences'll clap for anything. Lane: Well, we weren't doing "Twistin' " for our encore. We were relying on "I'm Losing You". Now we open with it. We just juggle the whole thing around. "Twistin' " makes a great encore. That's the

only place for it really. Why don't you use horns? Lane: Well, the Stones have done it. It's not that unique and it's not worth the hassle. Would you say the band wanted to stick with the basics? Lane: That's what we're all about. Really. Ronnie, I hear you're working on a movie soundtrack.

Lane: Right. Woody (Ronnie Wood) and I are doing the soundtrack for a movie by the name of "Mahoney's Estate". It's quite different acoustical, spacy stuff. Not like the Faces. We're really excited about it. Woody and I had a great time doing it. The same man that filmed "Mahoney's Estate" will be coming with us on our next tour to film it for the movie. He'll film some shows, then we'll get some crummy old black-and-white video and shoot up lots of sketches to go in-between. Ala the Nod Is As Good As A Wink poster?

Lane: Yeah, that's it. It's a drag that thing got banned. I regret that there was anything that people could object to on it. There's a lot of information written on it, too. There was a lot of time put into the effort. (laughter) Did you find yourself giving vent to musical directions stifled by the Faces in doing that soundtrack? Lane: Exactly yes. I really did. It's a great film too, believe it or not. Listening to your past albums ... do they irritate you because you've evolved past some of those points? McLagen: Yeah. Oh yeah. That's always the case. People who I reckon are the world's greates have the same problem. Everybody has the same problem. You're only recording three or four minutes of time and even after, you want to change things. We generally record live. I don't mean out in the open of course, but all at once. We try not to overdund much, but quite often I've taken a complete piano track off and redone it. Ronnie puts his bass on again and again. Even then, it's not

quite right. The thing is, you'll always be disappointed. If I hear a recording of any of our concerts, I'm always pissed off with things 'cause you're more concerned with having a good time and you're always playing bum notes. I don't think they matter that much though. Fuck. I heard Billy Preston play one bum note though, once. He's just like God. If he can play a bum note, I figure I'm entitled to a few. Anyone striving for perfection is really banging their head against a brick wall. They're missing the whole point of it. I prefer to have bum notes and a bit of feeling. There's quite a lot on Nod Is As Good As A Wink that we do better on stage. Some tunes you tend to get together in the studio, literally on the spur of the moment, and you get them down 'cause the feeling's right and there's good sound ... that's precious after you've played in enough hockey arenas. So you get it down and you don't want to change it, then. Yet after playing the same number on stage after a few weeks, you know you're playing it better and it's much tighter ...

Do you feel a sense of influence and power knowing that your band has such a mass audience? Lane: Yeah. Of course we do. Only to the stage where we can brighten their day rather than try and persuade them to do something. We don't want to lay any heavies on anyone. We leave that to all the people who think they can do it.

Is there some hostility there? Lane: It's just that this business has gotten too fucking heavy for me. It's amazing all the shit that goes down. I don't know, there's not many bands around these days that go on stage and give you a fucking good time. No one wants to just go on stage and entertain anymore. Forget all your troubles ... that's what I like about a band, if they can do that to you. I'm tired of all the shit. All this pretentious bullshit ...

Who do you have in mind? Lane: It's not professional to slag off fellow artists. (laughter) What do you consider pretentious bullshit in music? Lane: Oh, you know ... message, shit. Sort of "I'm seeing it and you're not." That "I can see it all, if only you could too" shit. "If you were as aware as I am."

What do you think of the state of rock? McLagen: I'm really the last person to know. All I get to see are the Faces every night. If I were in the audience that would be different. I don't know, there's a lot of music being called rock 'n roll today that really isn't. I always think of us as a "rock band", just because we're influenced by rock 'n roll, soul and folk.

Rock 'n roll these days is everything from Rod McKuen to the Bee Gees to the Staple Singers to ... I don't know. I suppose it's healthy. Why don't you describe a typical Faces tune from its conception to its completion? McLagen: Alright, we get into the studio and we have some ideas of what we're going to do. Someone will have a melody and they'll get that across by playing to us all on acoustical guitar. Then we'll get a key together that we all can play on and loosely jam the song out while Glyn (Johns) records us. Then we'll listen to it and agree that it's pretty fucking useless (laughter). So we'll

suggest different approaches and techniques and such and try it again. All along Rod'll be singing nonsense lyrics about kitchen doors, ladders, wheel-barrows ... anything that pops into his head. You should hear his vocals on all our demo tapes. Fucking unbelievable. In fact one day we're thinking about doing a history of a tune, not too deeply, but from the first idea where it might be Woody and me at his place playing with two acoustical guitars. We'd have about twenty seconds of that, then they'll be a demo tape with all the instruments and Rod singing his useless lines, you know, his made-up lyrics. Then the finished thing that resulted from Rod and Woody writing lyrics to the tune and the band rehearsing it.

What role does Glyn Johns play on your albums? McLagen: Glyn Johns is sound man extraordinaire, par-excellence, bar-none. He's reliable and knows us very, very well. Our temperments are old-hat to him. Glyn also sort of produces us partly ... we're joint producers Glyn and the Faces. He's the sobering influence. When all five of us are yelling about what to do on a tune, he'll say "Boys, just a minute, just do it as you were doing it and listen back on it and see what you need." He's like a father figure, really. He's also very good at making a cup of tea. He's a member of the group, ya' know.

What's the story behind the Python Lee Jackson tapes? Lane: Rod went down to help someone out, ended up singing some songs ... this was years ago, now, before he was signed up with Mercury or anything like that ... and now someone's gotten the tapes together and released them. I suppose if Rod wanted to, he'd take legal action. I doubt the legality of the thing, really. It's just ... someone's getting ... someone's getting some bread. (laughter) Does it grate on you being in Rod's shadow? Lane: No, and I'll tell you why. See Rod's got his own albums going and his solo things, and then there's the Faces. I know that Rod's one of the band and the band knows that Rod's one of the band, so that's alright. That's cool. Because Rod has his own albums out, it gives me and Ronnie and Mac (McLagen) and anyone of us that want to get our own rocks off far more freedom within the Faces albums than what we would have if Rod didn't have his own albums out. The whole thing works out. People are always puzzled about the whole thing and they're always asking me about it and I don't understand why people can't see this. It's so obvious. We're happy ... and we'll do anything to keep it together properly because it's all working.

What did you think of Never A Dull Moment? Lane: I like it actually. Much more so than I liked Every Picture Tells A Story. It's a good album, I suppose. Do you have a title for the next Faces album? McLagen: We do, but we're not telling. You see, our last album title was stolen when we told somebody about it ahead of time. We were gonna call our album Elvis Presley's Golden Hits ... and who stole it? Some bloke by the name of Elvis Presley. You can't trust these bastards.

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# REVIEWS

DAVID BOWIE IN CONCERT:



## "Wham Bam Thank You Ma'am"

STEVEN MILES

Perhaps the most important concert to come to KC this year happened October 15. David Bowie and the Spiders from Mars played before a measly but enthusiastic crowd of 1,000 people at Memorial Hall.

Bowie is hyped as an outrageous bisexual who has ridden the current "glam rock" craze to fame. Bowie and his Spiders did not strike me as particularly outrageous; he did however perform (and I mean perform) some of the finest Rock & Roll music this city has seen in some time.

The warm-up band for this concert called themselves Styx. They featured an "oh-baby-give-it-to-me-one-time-where-it-counts" vocalist-keyboard player and a noisy but excellent drummer, who subjected the audience to several ear-shattering and tiresome solos. The rest of the band entertained us by looking excited and pretending to goose each other with their guitars. At the end of their set, they had a small twerp come out to suggest if Kansas liked Styx, they could get up and show it. The audience, having paid 5 to 6 dollars for a ticket, did. They got a half-baked rendition of "Whole Lotta Love" Styx were probably the most mediocre band I've seen. I hope it stays that way. It's not nice to have your time wasted that way.

It took some time for equipment changes to be made. Styx's band boys were unusually slow and Bowie's roadies took their time.

Finally, all was in readiness, the stage darkened and the theme from "Clockwork Orange" began, heralding Bowie's entrance to the stage. The music ended and amid the flashing strobe Bowie and the Spiders strolled on stage. It was one of the highest quality bits of theatrics ever done on a stage. Half the audience gave the entrance a standing ovation, all were

impressed. Bowie had won over the audience without firing a note. This is not necessarily an admirable quality for a musician but proves Bowie a master at crowd control.

Promptly beginning with "Hang on to Yourself" and immediately continuing with "Changes", Bowie drove home not only his own obvious musical talent, but also the worth of his band. Trevor Bolder: played strong melodic bass with a light quick touch so characteristic of English bands. Mic Woodmansy's smashing drums kept even steady rhythm throughout the show. Mick Ronson transcends all the classic R&B and R&R cliches in his guitar playing. He plays with a great sense of rhythm and each riff is unique to Ronson, but it is at times somewhat in excess.

Bowie's acoustic set was exceptionally tasteful. The set opened with a cabaret style rendition of "Is there Life on Mars?" The highlight of this portion had to be "Andy Warhol" whose art Bowie described by asking the audience to listen to air conditioning in the back of the hall. "It's like that," he said, "kind of woosh!" Mick Ronson played excellent acoustic lead on the number.

Then it was back to electric with "Queen Bitch". Ronson's electric solo showed all of his attributes and shortcomings. The solo was spontaneous and inventive using Wah-Wah unusual chord progressions and notes that seemed suspended in mid-air. On the other hand, we were

made painfully aware of Ronson's faults as a guitar player, often his own speed smothered his best licks. Reverting to cheap

stage tricks (such as angling the guitar about for the feedback) and finally its sheer length detracted greatly.



And in this corner, representing the seventies: David Bowie Iggy Pop (formerly Iggy Stouge) and Lou Reed. "Keep your 'lectric eye on me babe/Put your ray gun to my head/Press your space face close to mine, love/Freak out in a moonage daydream oh! yea!"

AT *Rhymes*

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The audience tried hard to show appreciation throughout the concert, but often wound up reflecting their confusion. Many were boggled by the few Bowie fanatics who could not conceal their delight in being able to hear their favorite numbers, and applauded as they were announced. The best example of this was when a few misbegotten souls applauded Bowie's new English single "John I'm Only Dancing", which has not been released in the U.S. No one immediately recognized "Starman", which is a shame for the live version of this song puts the cluttered album version to shame.

Bowie and the Spiders however, saved their piece de resistance for last, a dynamic version of Lou Reed's anthem "I'm Waiting for the Man". After being stomped and applauded back on stage Bowie did a number whose title I couldn't make out.



Bowie the Beautiful

(We'll all learn soon enough, it's to be his new American single) which like "John I'm Only Dancing" is much "heavier" (sorry no other word fits) and of even higher quality than his former material.

David Bowie and the Spiders from Mars are a new experience for American audiences who liken Bowie to America's own traveling circus, Alice Cooper. The difference, however, is clear. AC uses its music to back up its theatrics. Bowie uses theatrics to back up his music.

Each lighting and costume change was perfectly cued to the personality of the music (except the intensified use of the strobe during "Queen Bitch" which got a bit sickening.)

David Bowie is the first performer to reflect the madness of the decade and well deserves his title, "The Elvis of the 70's".



**THE GROUNDHOGS**  
United Artists UAS-5570  
STEVEN MILES

This album takes an awful lot of getting into. The first few playings I found some interesting music, an ecological sermon, and some of the worst vocals I could imagine. On subsequent listenings I found the music to be well produced with careful attention given to each detail. The ecological sermon became a very real sincere statement which deserves to be given much thought.

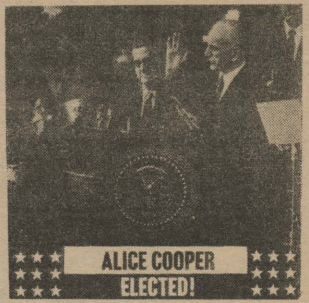
The album opens with "Earth Is Not Room Enough" which is easily the least distinctive track on the album. McPhee's vocals are mumbled. The track has a vague Latin sound about it which I don't particularly care for. "The Wages of Peace" tends to be rather monotonous, however, a good

deal more rocky. I particularly like "Music is the Food of Thought" which is an excellent cut featuring jams between guitar and melotron.

Side two is definitely the more experimental side of the album. The melotron is given full range of its ability and here the ecological sermon is put to good use as seen in "Bog Roll Blues". "Death of the Sun" features lyrics strongly reminiscent of those on the first King Crimson Album. "Amazing Grace" is definitely the eeriest most haunting rendition of this number that I've ever heard. Done entirely in melotron and harmonium, it gives a definite touch of distinction to the second side. "The Grey Maze" again features the band in their rock posture and leaves everyone wondering as to why the rest of the album could not have gotten up off it's ass as did the second side.

I would seem that the Groundhogs have the ability to do a good deal more than is represented on the album. I've been told that Tony McPhee is dropping guitar playing to concentrate on melotron and synthesizer, which is a shame. McPhee's guitar playing is one of the high points of the album. Pete Cruickshank plays extremely tasty bass guitar, however, due to the layered effect is sometimes pushed far back into the wall of music. Ken Pustelnik plays merely adequate drums. The main fault of this album is that the Groundhogs are far too laid back for American audiences. The record lacks the power needed to generate an American audience.

For what it's worth the album jacket in comic book format, is drawn by Neil Adams and is a trifle corny, but entertaining to look at nonetheless.



**ELECTED!/LUNEY TUNE**  
Warner Brothers WB 7631

UNCLE BUBBLES

If this song sounds familiar to you, no wonder. It's a remake of "Reflected" from "Pretty Things for You", with a slight alteration of words. Elected gives us all the things that Alice Cooper always delivers, guitar and vocals which could eat raw meat, horns that do what horns should do-bite. It has punch, drive, snap and besides is very timely. The single jacket must be a wet dream of Richard Nixon, Alice being inaugurated as President. Heard over a car radio "Elected" stands head and shoulders midst the AM gunk.

"Luney Tunes" from the "School's Out" album is probably a better song, but who wants to do two singles off of the same album? It's a fun number involving suicide and mental illness. Perhaps the idea of electing Alice Cooper president isn't such a bad idea. After all, what does George McGovern or Richard Nixon have that Alice Cooper doesn't?

# Kippocrates

Copyright Eugene Schoenfeld, M.D.

Dear Dr. Schoenfeld:

I'd like to know what you think of pot heads who put heavy amounts of grass in chicken liver because they want to "turn on" their unsuspecting straight friends.

Isn't this a dangerous game? How might a person react, especially if he has never smoked marijuana - much less eaten it.

Please print this letter because if it is a widespread practice I want these jokers to realize there is at least one person who knows that it is morally and judgmentally unforgivable to administer any drug to anyone without having their consent and knowing their trip. I know because I was such a victim. T. T.

ANSWER: I think it's chickenshit to perform this kind of drug rape. Some people don't like the effects of marijuana or may even have panic reactions, especially when they don't know what caused the alteration in their consciousness.



may be damaged if its mother uses marijuana when she is pregnant.

Babies seem to be very sensitive to marijuana in room smoke or mother's milk. At least one mother has noticed her breast-fed baby develop the "munchies" when exposed to marijuana.

If a person thinks negatively and finds it hard to make decisions, marijuana may increase these tendencies, especially with frequent use. I can't tell you how to live. Write to Dear Abby. She'll give you a predictable answer.

Dear Dr. Schoenfeld:

If a woman of 42 drinks four to five bottles of vodka every week and gets a shot every two weeks for hepatitis, won't she become immune to those shots?

She has to have them. What would happen if she couldn't get them anymore? How long can a person last like that?

R.L.

ANSWER: Anyone who drinks that much hard liquor has a severe drug habit. I can't tell from your letter what those "shots" could be, but chances are they will neither prevent alcohol-induced hepatitis nor help cure it. It's hard to say how long the woman you describe will live. Alcoholism can cause a slow, painful death which isn't pleasant to observe.

Dear Dr. Schoenfeld:

I have what I consider a very embarrassing problem, and I'm writing in the hope that maybe you can alleviate some

Cont. on page 13

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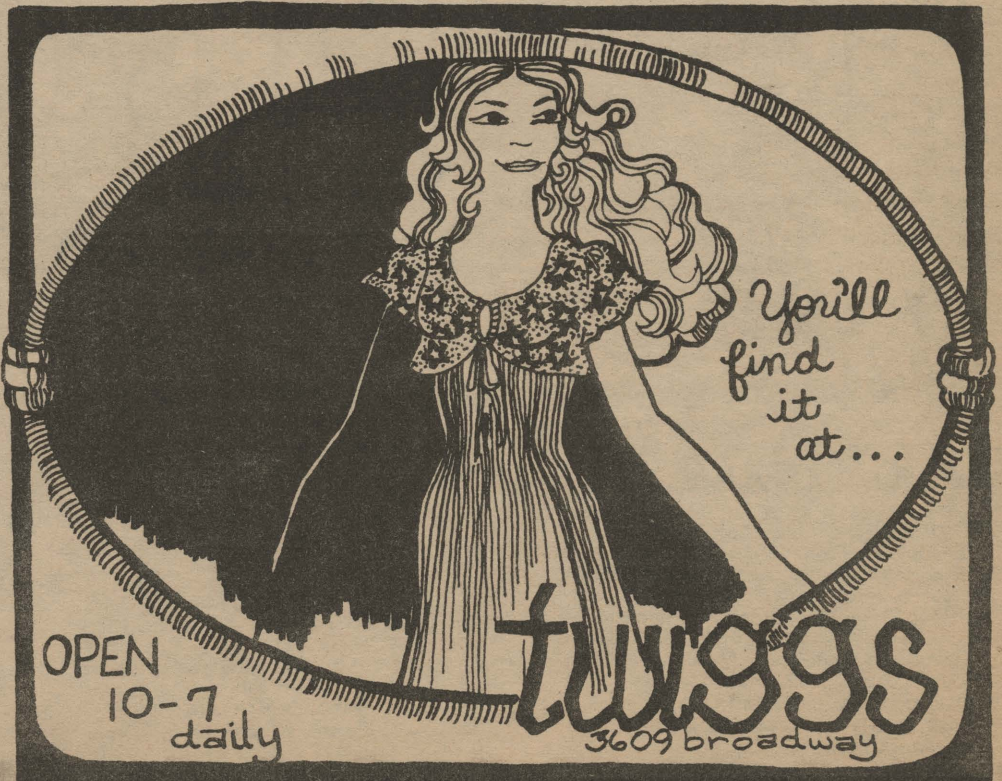


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# THE LOBBY

featuring "THE LOBBY" sandwich with country bacon, melted cheese & rolled turkey

3605 Broadway



# John Dillinger 2 PART 2



THIS COMIC IS DEDICATED TO JEFF LEPART, ROBIN, SHARON, BARBARA WILSON, DENNIS G., DENISE R., ERIC MENN, BAMBI, STEVE M., TOMMY R., DR. LONG, MY DENTIST, MIKE CROCKETT, CINDY, PET, F. SHY, CARL WASHINGTON, MELINDA, GAYLE, RED CHAPMAN, SHEILA WAHLBERG, AND ALL ELSE WHO ASKED WHAT WAS THE MATTER - PEGGY McMAHON, WHERE R YOU?

A PAMELA JEAN HAMMER PRODUCTION

**TEXAS**

I BELIEVE WE COULD USE SOME SPENDING MONEY, BOYS.

AT THE SHERIFF'S OFFICE

GASP!

WESTERN UNION TELEGRAM

JOHN DILLINGER IS IN NEARLY EVERY STATE IN TEXAS. CAUTION!

L BANK

IT'S HIM!

THEY'RE DOING A JOB RIGHT NOW! GET TO THE REAR DOOR FAST! DON'T BE AFRAID TO SHOOT... DILLINGER ALONE IS WORTH TEN GRAND...

KA-CHUNK

FOUR.. THREE..

TWO.. ONE..

HOLD IT!

AFTER A FEW DAYS UNDER HEAVY GUARD, THE BOYS ARE EXTREDED TO THE CROWN POINT PEN...

HEY, JOHN, YA THINK YOU'LL GET THE CHAIR OR LIFE?

BUT JAILS SEEMED TO HAVE LITTLE EFFECT ON THE FREEDOM OF JOHN DILLINGER...

LET'S GO, TURKEY...

THE COPS SAID SOMEBODY SMUGGLED HIM A GUN...

SO LONG, YA SAPS... IN MY CAR...

SHERIFF CROWN POINT

BUT DILLINGER HIMSELF SEZ THE GUN WAS HIS OWN HANDIWORK, CARVED FROM A PIECE OF WOOD.

HAW..

Gayle Sigmund SAYS: AN ANAGRAM IS A PHRASE WHICH READS THE SAME FORWARDS AND BACKWARDS. I KIND OF LIKE THIS SNAPPY COME-BACK TO DUMB FOOTBALL QUESTIONS.

NO, IT IS OPPOSITION.

NEXT: "A NEW FACE"

ANAGRAM FANS! SEND YOUR FAVORITE BACKWARDS-FORWARD PHRASE TO: Brookes & Sato 50 THE WESTPORT TRUCKER

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WESTPORT STATION, MO. 64111

## CALENDAR cont.

## EXHIBITS

LECTURE Forum lecture "Schools and Teachers: Prisoners of Society, 10 am, Russell C. Doll, All Souls Unitarian Church, 4500 Warwick.  
 -"Japanese Ceramics" by Laurence Sickman. Also two movies "Village Potters of Onda" and "Living Art of Japan, 3 pm, Nelson Art Gallery.  
 PLAMETARIUM (see Oct. 28)  
 \*CHESS CLUB 2 to 6 pm, room 305, Kansas Union.

CHARLES DAVIS & MAX DYCK now through most of November, Sound Shop Gallery, 4727 Troost.  
 FIBRE ENVIRONMENT now at the Action Art Center, 111 West 5th.  
 ESTES, THEI BAUD, DeKOONING POLLACK & others, now through Nov. 10, E.G. Gallery, 9 East 51st Street.

MID-AMERICA ARTISTS now through Nov 5, Sales & Rental Gallery, Nelson Art Gallery.  
 COLLETTE BANGERT computer art and DUANE UNRUH sculpture, opens Oct. 26 and will run through Nov. 19, Jewish Community Center, 8201 Holmes.  
 CHRISTO documents drawings, photographs and collage of the Valley Curtain Project in Rifle, Colorado. Opens Oct. 27 and will run through most of Nov. Morgan Gallery, 5006 State Line.  
 PAUL DUNCEK opens Oct. 28 and will run about one month, All Souls Unitarian Church, 4500 Warwick.

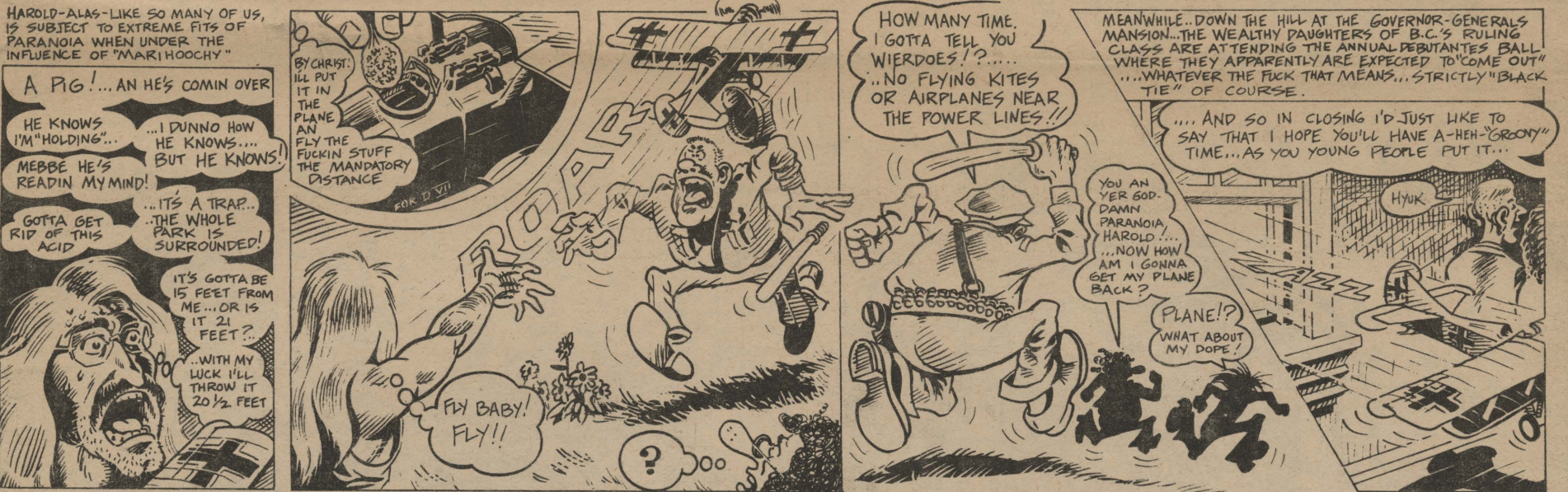
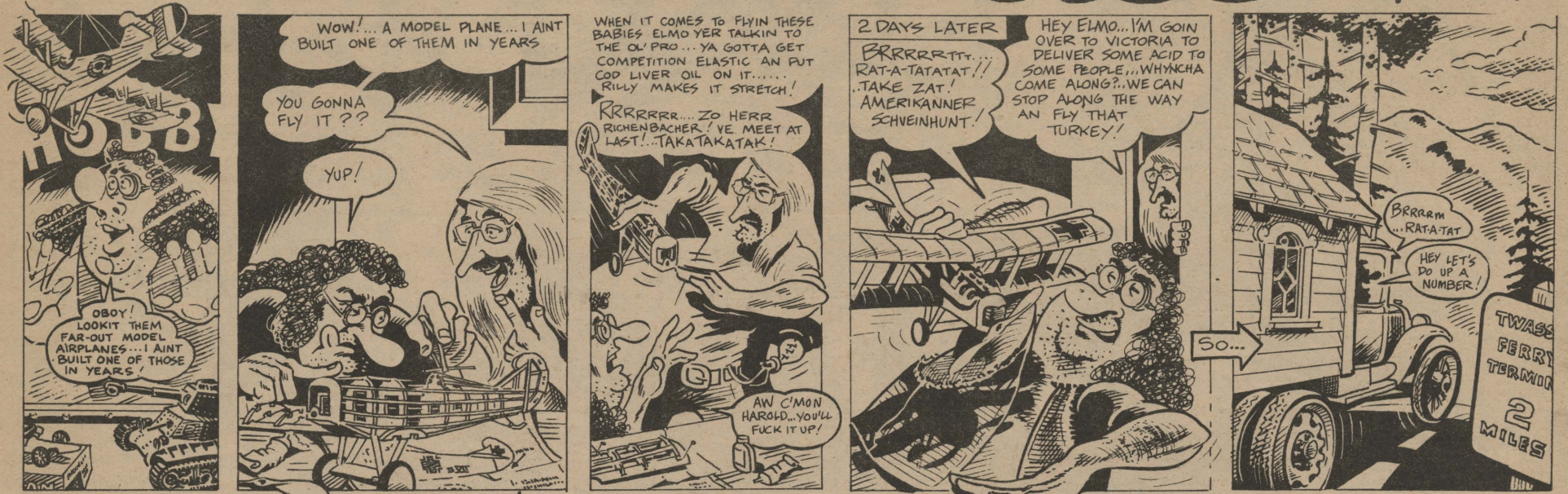
GROUP NARRATIVE painting exhibit, opens Oct. 31 and runs through Nov. 21 Kemper Gallery, KC Art Institute.  
 CERAMIC ARTS OF JAPAN opens Nov 10 and will run through Dec. 17th, Nelson Art Gallery.  
 DICK SCHIRA computer art, opens Nov 11 and will run through most of Nov, E.G. Gallery, 9 East 51st Street.



THE  
ADVENTURES  
OF...

# HAROLD HEDD

WRITTEN  
AN DRAWN  
FER YEW  
BY...  
Rand Holmes



reprinted from the Georgia Straight, Vancouver, Canada

## DR HIP cont.

of the anxiety caused by it. I am 19 years old, very big, and yet have a very small penis. Also related is that my testicles haven't "dropped."

In all other respects I'm completely normal and satisfied. This has proven no problem to my sex life, yet in certain other instances has proven embarrassing, and like I said, does cause anxiety within me. No doctor has said anything at physical

examinations, and I haven't had the courage to bring it up. Anyway, I would like to know if there is anything that could be done for such a condition, such as taking hormones or something. I'm sure it would do wonders for me.

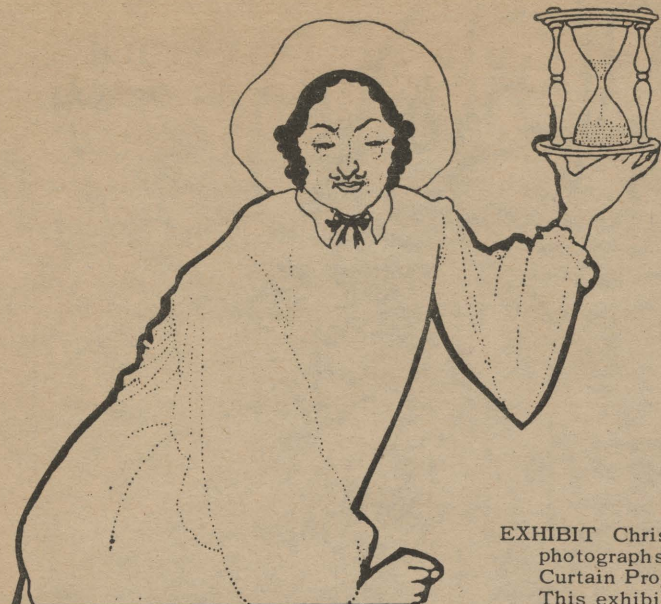
P.F.  
ANSWER: There is something that can and should be done so consult your family physician without delay.

NOTE TO J.B.: Crab lice are easily treated

with one of several preparations available at your local pharmacy.

Dr. Schoenfeld welcomes your letters. Write to him at Box 372, Stinson Beach, Cal. 94970





October 27- November 12

# FRIDAY

OCTOBER 27

**SOUNDS** KC Philharmonic Concert, 8 pm, Pierson Hall, UMKC, Tickets \$1.50 in advance, \$2.00 at the door.  
 -The Classmen, 5 to 7 and 9 to 12:30 Ebenezer's, 309 Delaware, Cover, 50¢  
 -Vic Caesar, Landmark, Union Station Call for information.  
 -\*Joint Session, 9 pm, The Red Baron, 804 W. 24, \$1.50.  
**FLICKS** "The World at the UN Plaza" and "Fear Woman", 10:30 am, Plaza Library, free.  
 -"A Movie" by Bruce Conner and "The Dutchman" by LeRoi Jones, 8:30 pm, Action Art Center, 111 West 5th, Free.  
 -"The Music Lovers", 7 and 9:30 pm, Woodruff Auditorium, 60¢.  
 -"Arsenic and Old Lace" now through November 2, Bijou, 425 Westport Road, Call for information.  
 -"Flash Gordon, Spaceship to the Unknown", now through October 31, Vanguard Cinema I, 4307 Main, Call for information.  
**THEATRE** "The Shadow of a Gunman", 8:30 The University Playhouse, UMKC.  
 \***FOLK DANCING** 7 pm Potter Pavilion, (bad weather-173 Robinson)  
**YOGA** Kundalini Yoga class, 7:30 pm, 4815 Holmes, donation.

**EXHIBIT** Christo, documents, drawings, photographs and collages of the Valley Curtain Project in Rifle, Colorado. This exhibit will run through the end of November, Morgan Gallery, 5006 State Line.

# SATURDAY

OCTOBER 28

**SOUNDS** \*Ray Charles, Della Reese, 8:30 pm, Allen Field House, tickets \$4.00, \$4.50 and \$5.09.  
 -"Revolution South of 75th St.", folk opy and Steve Peters, featured performer, 8 pm, Foolkiller, 809 E. 31st, \$1.50.  
 -Vic Caesar (see Oct. 37)  
 -The Classmen, 9 to 12:30, Ebenezer's 309 Delaware, Cover 50¢.  
**FLICKS** "200 Motels" now through Nov. 1 Vanguard Cinema II, 4307 Main, Call for information.  
 -Special Halloween Midnight show, "Bride of Frankenstein", Bijou, 425 Westport, Call for information.  
 -"The Music Lovers", (see Oct. 27).  
**THEATRE** "Forty Carats", 8:30 pm, Jewish Community Center Theatre, 8201 Holmes, \$2.75 for Saturday performance, \$2.00 other performances.  
 -"The Shadow of a Gunman" (see Oct 27th).  
**EXHIBIT** T Paul Dunchek. This exhibit will run about a month. All Souls Unitarian Church, 4500 Warwick.  
**DEMONSTRATION** Fibre Environment (finishing) 12 to 3 pm, Action Art Center, 111 West 5th.  
**STORY HOUR** in the Children's Library, 2 pm, Nelson Art Gallery.  
**PLANETARIUM** "Thirty Days Hath September-the Calendar Story", 1:30, 2:30 and 3:30, KC Museum of History & Science, 3218 Gladstone Blvd, 50¢.

**YOGA** Hatha yoga class given by the Ananda Marga Yoga Society, 10:30 am, 5501 Forest.  
 -Kundalini yoga (see Oct. 27)

# SUNDAY

OCTOBER 29

**SOUNDS** "New Jazz" Advertisement for a Dream Ensemble, 8 pm, Maiden America, 18 E. 39th, \$1.00.  
 -Clay Dawson, voice graduate recital 3:30 pm, Stover Auditorium, 4420 Warwick, Free.  
**FLICKS** "Cesar", 2:30 pm, Nelson Art Gallery, Free.  
 -"Marx Brothers in "Duck Soup" and "Monkey Business", 2:30 and 7:30 pm Kansas Union Ballroom, \$1.00.  
 -\*Slavic Arts Film Festival, "Shadows of Forgotten Ancestors", 7:30 pm, Woodruff Auditorium.  
 -Sunday double feature, "Barbarella" and "200 Motels", Vanguard Cinema II, 4307 Main, call for information.  
**THEATRE** "Forty Carats" (see Oct 28)  
**FOLK DANCING** 7 pm, All Souls Unitarian Church, 4500 Warwick.  
 \***DANCE WORKSHOP** Dee Rozelle, leader, 8 pm, United Ministries Building, 1204 Oread Ave.  
**LECTURE** Forum Lecture "National Defense Policy: Part One" by Richard Bolling, 10 am, All Souls Unitarian Church, 4500 Warwick.  
**PLANETARIUM** (see Oct. 28)  
 \***CHESS CLUB** 2 to 6 pm, room 305, Kansas Union.  
**MEETING** Main Meeting of the Street Christians, 6:30 pm, 55th & Oak.

# CALENDAR

Listings from Lawrence, Kansas are marked with an \*

# MONDAY

OCTOBER 30

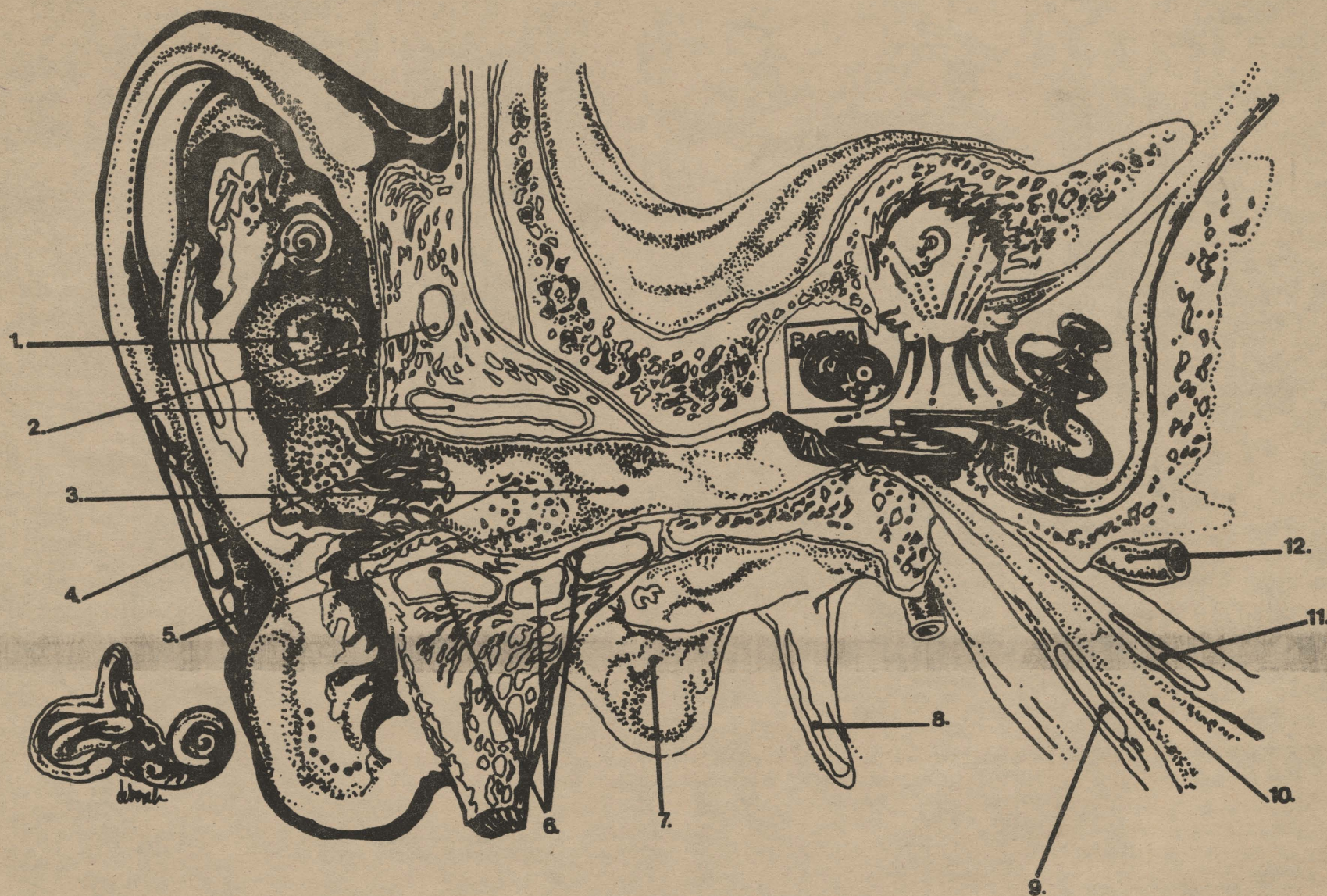
**SOUNDS** Moog Synthesizer concert, 8 pm Pierson Hall, UMKC, \$1.50.  
 -Vic Caesar (see Oct 27)  
**LECTURES** "The Authentic Person" by Arnold E. Moskowitz, Ph.D., 8 pm, Jewish Community Center, 8201 Holmes \$1.50.  
 -Introductory Lecture given by Students International Meditation Society, 8 pm, UMKC, 103 Haag Hall Annex.  
 \***CHESS CLUB** 7 to 10 pm, room 305, Kansas Union.

# TUESDAY

OCTOBER 31

**SOUNDS** Steve Miller and Wishbone Ash, 7:30 and 11, Cowtown Ballroom, \$4.00 in advance, \$4.50 at the door.  
 -KC Philharmonic "The Verdi Requiem" Jorge Mester conducting, 8:30, Music Hall. Call for information.  
 -Vic Caesar (see Oct 27)  
**FLICKS** "Persona" Images of Women Film Series, 7:30, UMKC, Room 116 Haag Hall Addition, 75¢.  
**EXHIBIT** Group Narrative Painting exhibit. Will run through November 21, Kemper Gallery, KC Art Institute.  
**LECTURE** and discussion "Men's Liberation" by Marshall Saper, Ph.D., 8 pm, Jewish Community Center, 8201 Holmes \$1.50.  
 -Introductory Lecture given by Students International Meditation Society, 12 noon, KC Kansas Community College, room 202.

# EAR LISTENING TO **KBEY** 104.3 fm



\*RADIO Tim Bradley Show, Halloween Special, 10 pm to 2 am, KLWN FM 106 (can be received in Kansas City)

# WEDNESDAY

NOVEMBER 1

SOUNDS KC Philharmonic "Verdi Requiem" Jorge Mester conducting, 7:30, Music Hall. Call for information.  
 -\*Backwood Memory, 9 pm, The Red Baron, 804 W. 24, men \$1, women free.  
 -Vic Caesar (see October 27)  
 FLICKS "Mao Tse-Tung", "A Night at the Peking Opera" and "Cambodia; Angkor Mystery", 7:30 pm, Plaza Library, free.  
 -Kinetic Art Series, program 3, 7:30, Epperson Auditorium KC Art Institute, free.  
 -"Mad Dogs and Englishmen" now through November 7, Vanguard Cinema I 4307 Main, call for information  
 DISCUSSION Orientation to Women's Liberation, 7:30, 3800 McGee.  
 YOGA Philosophy discussion given by Ananda Marga Yoga Society, 7:30 pm, 5501 Forest.  
 -Kundalini yoga class (see Oct. 27)  
 \*TRANSACTIONAL ANALYSIS, John Anderson and Richard Nadeau, leaders, 8 pm, United Ministries Bldg, \$2.00

# THURSDAY

NOVEMBER 2

SOUNDS Jeffrey Price, trombone Graduate recital, 4:30 pm, Stover Auditorium, 4420 Warwick, Free.  
 -University of Illinois American Music Group, 8:15 pm, Stover Auditorium, 4420 Warwick, Free.  
 -\*Fyre, 9 pm, The Red Baron, 804 W.24 Free beer. Men, \$2.50, Women, free.  
 -Vic Caesar (see Oct. 27)  
 FLICKS "Shinbone Alley" through Nov. 3, Vanguard Cinema II, 4307 Main, Call for information.  
 POETRY Mona Van Duyn, 8 pm, American Poets Series, Jewish Community Center 8201 Holmes, \$1.50.  
 LECTURE Space Science, 7:30 pm, KC Museum of History & Science, 3218 Gladstone Blvd, Free.

# FRIDAY

NOVEMBER 3

SOUNDS "Someday, Perhaps" "Calamity Bill Strikes it Rich", folk opry, 8 pm, Foolkiller, 809 E. 31st, \$1.50.  
 -Dance with Shades of Madness and Get Down People, 8 pm, Pierson Hall UMKC, Tickets \$1.50.  
 -Judith Johnson, flute graduate recital 8:15 Stover Auditorium, 4420 Warwick, Free.  
 -\*Backwood Memory, (see Nov. 1) \$1.50  
 -Vic Caesar (see Oct. 27)  
 FLICKS "Intolerance", 8:30, Action Art Center, 111 W. 5th, Free.  
 -"The Blue Angel" through Nov. 9, Bijou, 425 Westport Road, Call for information.  
 \*FOLK DANCING 7pm, Potter Pavilion, (bad weather-173 Robinson)  
 \*COUNTRY CELEBRATION 6:30 to noon Sunday, Camp Hammond (near Topeka) \$6, call for information and reservations.  
 YOGA Kundalini Yoga (see Oct. 27)

# SATURDAY

NOVEMBER 4

SOUNDS "Calamity Bill Strikes it Rich" folk opry, Wally Leitton featured performer, 8 pm, Foolkiller, 809 E. 31st \$1.50.  
 -Elton John, 8 pm, Municipal Auditorium; Tickets by mailorder, \$4, \$5, and \$6.  
 -Lee Family Concert, 8:15 pm, Stover Auditorium 4420 Warwick, Free.

-\*Backwood Memory, (see Nov. 3)  
 -Vic Caesar (see Oct 28)

FLICKS "Animal Farm" through Nov. 7, Vanguard Cinema I I, 4307 Main, Call for information.

DEMONSTRATION Fibre Environment Explanation, Action Art Center, 111 W. 5th St.

PLANETARIUM (see Oct. 28)  
 YOGA Kundalini Yoga (see Oct 27)  
 -Hatha Yoga (see Oct 28)

# SUNDAY

NOVEMBER 5

SOUNDS "New Jazz" Advertisement for a Dream Ensemble, 8 pm, Maiden America 18 E. 39th, \$1.00  
 -Danny Cox, 8 pm, Pierson Hall, UMKC Tickets \$1.50 advance, \$2.00 at door.  
 -KC Philharmonic Chamber Music Concert, 3:30, Nelson Art Gallery, Free.  
 -The Toulouse Chamber Orchestra, 8:15 All Souls Unitarian Church, 4500 Warwick, adults, \$2.00, students \$1.00.  
 FLICKS Sunday double feature "Animal Farm" "Shinbone Alley", Vanguard Cinema II, 4307 Main, Call  
 PLANETARIUM (see Oct. 28)  
 LECTURE Forum Lecture "National Defense Policy: Part 2", by Dr. John M. Swomley, Jr., All Souls Unitarian Church, 4500 Warwick.  
 \*CHESS CLUB 2 to 6 pm, room 305, Kansas Union.  
 MEETING Main Meeting of the Street Christians, 6:30 pm, 55th & Oak.

# MONDAY

NOVEMBER 6

SOUNDS UMKC College Recital, 12 noon, Stover Auditorium 4420 Warwick, Free  
 -\*Five Star Cadillac Band, 9 pm, The Red Baron, 804 W. 24, call 913 for admission price information.  
 LECTURE and Discussion "The Authentic Person" by Arnold E. Moskowitz, Ph.D., 8 pm, Jewish Community Center 8201 Holmes, \$1.50.  
 \*CHESS CLUB 7 to 10 pm, room 305, Kansas Union.

# TUESDAY

NOVEMBER 7

SOUNDS KC Philharmonic orchestral concert with guest conductor, Peter Maag, Music Hall, Call for information.  
 -\*Five Star Cadillac Band (see Nov. 6), men \$1.00, Women Free.  
 \*LECTURE Baba Ram Das (Richard Albert, Tentatively scheduled, write The Lawrence Growth Center, Box 331, Lawrence, Kansas, 66044 for details.

# WEDNESDAY

NOVEMBER 8

SOUNDS UMKC College Recital, organ, 12 noon, St. Paul's Episcopal Church, 49th & Main. Free.  
 -\*Five Star Cadillac Band (see Nov.7)  
 -KC Philharmonic (see Nov 7).

FLICKS "Il Posto" (the Sound of Trumpets) plus a related short film, 7:30, Epperson Auditorium, KC Art Institute, Free.

-"Matrioska" "The Soviet Union: the Elic Land" and "Religion in Russia" 7:30 pm, Plaza Library, Free.

-"The Wild Child" through Nov. 11, Vanguard Cinema II, 4307 Main, Call for information.

-"Magic Christian" through Nov. 14, Vanguard Cinema I, 4307 Main, Call JE1-9680 for information.

LECTURE and discussion, "Coronary Artery Disease", by Bela Csaki, MD, and Jacob Kraft, MD, 8 pm, Jewish Community Center, 8201 Holmes, \$1.00

\*TAI CHI CHUAN (oriental body movement form of meditation), Ann Heider conducts an introduction 8 pm, United Ministries Bldg., \$2.00.

YOGA Kundalini Yoga (see Oct. 27).

# THURSDAY

NOVEMBER 9

SOUNDS KC Philharmonic orchestral concert with guest conductor, Peter Maag, 1 pm matinee, Plaza Theatre, Call 842-9300 for information.  
 -Wayne Cochran, Landmark, Union Station, Call 842-5007 for information.  
 -\*Almighty Buck Band, 9 pm, The Red Baron, (see Nov. 2)  
 FLICKS "Return of the Wild Turkey" and another natural history type film, 7:30 KC Museum of History & Science, 3218 Gladstone Blvd.

# FRIDAY

NOVEMBER 10

SOUNDS "Calamity Bill Strikes it Rich" folk opry and Houston Stack House concert, 8 pm, Foolkiller, 809 East 31st, \$2.00.  
 -UMKC College Recital, 12 noon, Stover Auditorium 4420 Warwick, Free.  
 -Sisney-Lyne voice and violin, 8:15 Stover Auditorium, 4420 Warwick, free.  
 -\*George Carlin, tentatively scheduled, The Red Baron, call  
 -Wayne Cochran (see Nov. 9).  
 FLICKS "Loneliness of the Long Distance Runner", 8:30 pm, Action Art Center, 111 West 5th, Free.  
 -"The Gold Diggers of 1933" through Nov. 16, Bijou, 425 Westport, Call for information  
 EXHIBIT "Ceramic Arts of Japan" 100 masterpieces. This exhibit will run through Dec. 17., Nelson Art Gallery.  
 YOGA Kundalini Yoga (see Oct. 27).

# SATURDAY

NOVEMBER 11

SOUNDS "Great White Couch" folk opry and featured performer, Pete Fisher, 8 pm, Foolkiller, 809 E. 31st, \$1.50.  
 -Wayne Cochran (see Nov. 9).  
 DEMONSTRATION Fibre Environment Explanation, Action Art Center, 111 W. 5th  
 EXHIBIT Dick Schira, computer art. Will run through most of November, EG Gallery, 9 East 51st.  
 PLANETARIUM (see Oct. 28)  
 STORY HOUR "Book Week Extravaganza" 2 pm, Plaza Library.  
 YOGA Kundalini Yoga (see Oct. 27)  
 -Hatha Yoga (see Oct. 28).

# SUNDAY

NOVEMBER 12

SOUNDS "New Jazz" Advertisement for a Dream Ensemble, 8 pm, Maiden America 18 E. 39th, \$1.00.  
 -UMKC Jazz Band, 8:15 pm, Pierson Hall, UMKC.  
 FLICKS "Blow Up" now through Nov. 16, Vanguard Cinema I I, 4307 Main, Call for information.  
 -also Sunday double feature with "The Wild Child" and "Blow Up"

Continued

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NATURES HEALING  
 HERBS  
 Roots, Barks, Leaves and Flowers for the body and for the mind  
 HOUSE of HEZEKIAH  
 405 Walnut in River Quay



The Optical Shop  
 unusual eyeglasses

314 Westport Road

108 East 12th

comix  
 QUALITY PAPERBACKS  
 Libra 5111 TROOS  
 MON-FRI 8:30-5:30  
 SAT 9:30-4:30

genuine  
 article  
 2 east 39th k.c., mo.  
 pants sale  
 \$4.00  
 10-8 mon-fri. 10-7 sat.  
 shirts, pants, dresses  
 and much more!!

Oh, K.U. Students and other  
Sundry Blown-Outs of River City...



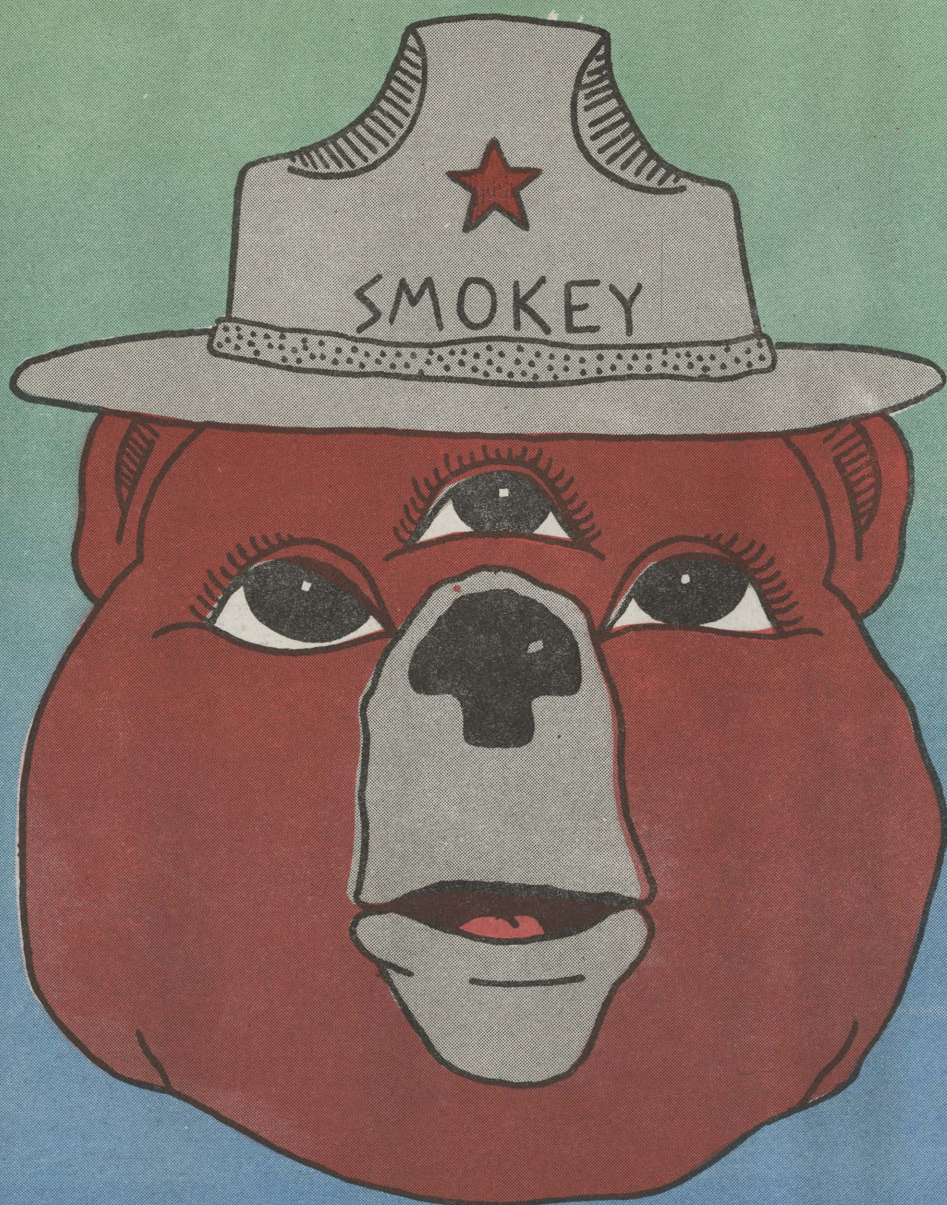
## KEEP IN TOUCH!

The Trucker wants your news, graphics, eyes, ears, hands, feet, and noses. If you are interested in working on the Trucker, contact Dave or Molly at 843-5846. If your group or organization is doing something you think we should know about, GET IT TO US.

Every issue has a large calendar of events which now includes Lawrence listings. If we're missing things, please let us know.

Our Bulletin Board is a FREE classified section.

Street dealing the Trucker earns you 10¢ a copy (up to \$10 a day when a new issue's out).



WE  
CALLZ'EM  
AS WE  
SEEZ'EM

The Westport Trucker is published biweekly by the Mother Love Tribe.

Dennis Giangreco, John Arnoldy, Peg McMahon, Dick Armstrong, Cherie Blankenship, Naugah Hyde, Frank Kutchko, Kitty Litter, Dee Lux, David H. Perkins, Stephan Bland, Bobby Watson, Nancy Ball, Robert Foxx, Bruce Dicket, Broccoli Prune Pit, Wayne Pycior, Luther Goose, Brooks DeSoto, Ron Harper, Joe Schwind, Bill Philyaw, Bob Sebbo, Coc, Steve Campbell, Da Martz, Robert Brackmann, Syd Baker, Ben Dover, C Howie Feels, Tom Rose, Cathy Lyon, Jonathon Postal Steven Miles, Eric Menn, Bob Wirth, Barbara Wilson, David Doyle, Franklin Martz, Wayne, Kay Bonetti, Red & Sheila, Rex Weiner, Murial Mars, Graham Taylor, Dave, Tacitus, Dave & Molly Van Hee, Rick Ivonivitch, Oz & a host of other good spirits