

READ ON THE NEWS WITH SHOES!!



# WESTPORT TRUCKER



Joseph, Mo.



MADE BY THE MOTHER LOVE TRIBE OF WESTPORT MISERRI

TWO WORTH BITS

THIRTY-FIVE & ELSEWHERE

# Neighborhood Deals...

The Forty-nine Sixty-three Neighborhood Coalition is a community organization of home owners and renters who live between 49th street and 63rd street between the Paseo and Oak street. Very community. And very active.

About four years ago, as more and more blacks were moving south and more and more south Kansas City whites were panicking and more and more realtors were capitalizing (in every sense of the word "capitalizing") on the situation, some of those people who ask themselves questions that usually begin with "what can we do..." (and all too often end in Christmas pageants or wishing that Eugene McCarthy had won the Democratic nomination in '68) a group of those folks asked themselves, "What can we do to stabilize the community, to keep it from re-segregating as an entirely black community?"

At that time, according to Pat Jesaitis, president of the Neighborhood Coalition, there were over 100 "for sale" signs in the area. Some blocks had six or seven. These signs, says Jesaitis, were "a visible indication of white fear" and the real-

tors were making the most of it. Some of them, he said, were actually canvassing neighborhoods, to encourage the fear which made the white homeowners sell their property below the market values, and allowed the real estate companies to sell to black families above the actual market value.

So the neighborhood coalition was formed, with two major concerns: stabilizing the area, and secondarily, crime prevention.

To stabilize the area, the coalition's Mary Hood met with realtors trying to reach some sort of an agreement with them. If the realtors would not personally solicit sales, and not post "for sale" signs; the coalition would recommend them to members of the community as "co-operating realtors". Six out of the nearly 30 real estate companies agreed to a three month trial period, and were pleased with the results. Now, all but a few of the companies are co-operating to some degree. The area has displayed fewer than 30 signs for the past nine months.

Jesaitis told the Trucker that now the coalition is "looking at ways to get into

the business ourselves, as a community." They'd like to get enough money together to buy up some of the currently unoccupied houses, renovate them, and get people in them again. Empty houses can have a bad influence on a neighborhood.

In the area of crime prevention they've tried to encourage the following program amongst area residents: 1) keep your lights on, front and back; 2) neighborliness—watching out for each other; and 3) identify those items in your home which could be stolen, put your social security number on them.

Since its conception, though, the coalition has scattered its activities into other concerns as well. Last June they set up a volunteer staffed housing office at 5225 Rockhill Road which is open 9 am to 1pm Tuesday through Saturday. The idea is to link up people who are looking to buy or rent a house in the neighborhood with the folks that are looking to sell or rent homes in the area. They've made 40 placements between June and September.

In another area, they're trying to get the biggest part of their community re-

zoned as single family dwellings.

They're also pretty busy with a Block organization program, an attempt to get all the folks on each block together in some formalized way and then use the organization to minimize block problems. Further, the block leaders selected on each block can communicate needs to the planning group, which more or less serves as a steering committee for the coalition.

Fifty out of the 136 blocks in the area are organized like this, and Jesaitis says there's "a noticeable difference in just going next door between a block that's organized and one that isn't."

About the most expensive thing they're doing now is Coalition "News-Notes", a monthly newsletter which is sent to almost 3500 residences in the area.

And, each Christmas, there's "Carole for a Can", when the kids and parents go caroling and asking for spare cans of food. The accumulated cans are distributed through Human Resources to folks who can put them to the best use. This year that's happening on December 17th.

In the area of education, the coalition is setting up a special readings program at the Troost Elementary School in co-operation with a teacher at the University of Missouri at Kansas City.

And in recreation, to make up for the lack of adequate parks, swimming pools, etc. in their neighborhood, they put some summer recreation programs together for the kids—in connection with Rockhurst College, University Heights Christian Church, and the City Parks and Recreation Department.

They're trying to help themselves, their neighbors, and their children. Busy for sure.

JOHN LaROE

# Against Stacked Deck

When a moving force meets an irresistible influence the result is not at all Newtonian.

For example, since about one year ago the people in the 49-63 Neighborhood Coalition have been working to rezone the neighborhood from 49th to 63rd Streets, Oak to the Paseo to the single family dwelling category (R1b). Some parts of the area are presently zoned for multiple family use (R2a, R2b) and for apartment houses (R4). The neighborhood group, whose aim is to stabilize and strengthen the area's racial and economic integration, wants to avoid the kind of commercial rape that has permanently scarred large parts of Westport and Hyde Park. Their objections are not against renters per se (the president of the group rents his house), but against the insupportable strain on parking, sewage, parks, and schools that more people would cause. The area's schools are filled and overcrowded. Most of its streets are too narrow for any more parking, and besides the medial strip of the Paseo and the grounds around UMKC and Rockhurst (none of them the kind of play areas parents favor for their children), there are no parks or open spaces in the neighborhood. The group was alarmed, then, to find close to 50% of the area's housing could legally become multiple family dwellings under its present zoning since zoning classifications are determined solely by the number of square feet of living space divided by the number of separate kitchens.

The coalition decided down-zoning to single family could help them avert a crisis in a few years and decided to push for an appropriate city ordinance.

Any citizens group attempting to get a city ordinance passed faces a Herculean

task. But the 49-63 people mustered their forces with rare thoroughness: "innumerable" block meetings; newsletters mailed to 3500 residents within its boundaries; two general coalition meetings; 2½ hours of favorable testimony before the City Planning Commission by 14 area residents (which was attended by another 300 residents); more favorable testimony by 14 other people (with 150 residents attending) to the city council's Plans and Zoning Committee; supporting petitions signed by 3000 residents collected by about 200 volunteers; a 7-4 vote of recommendation by the Planning Commission; and a 4-0 "do pass" recommendation from the Plans and Zoning Committee to the council.

Astonishingly enough, the ordinance has still not passed, and in fact has been re-referred to committee.

One telegram sent to council members the day of the ordinance's third reading (or final passage) stopped everything.

The telegram itself was not all that persuasive. The signature, "Philip Scaglia", was. His is the irresistible influence. Scaglia, a representative to the State General Assembly, owns a vacant lot at the extreme northeast corner of the 49-63 neighborhood in the 5000 block of Paseo that he wants kept in the multiple family classification.

District 5 Councilman Leon Brownfield, the poor devil chosen by Mayor Wheeler to negotiate the city's legislative fortunes with the General Assembly and State Senate in Jefferson City, moved to recommit the ordinance to committee for one week. Although he "agreed in essence with what the ordinance says," Brownfield warned, "let's go into this with our eyes open." Displaying a rare sensitivity for the average Joe, err Phil, he

posed a hypothetical question: What if "an individual" had secured a loan on a property when it was zoned R-4 (as Scaglia had presumably done) and it were down-zoned? Would the city be liable for the decrease in prospective value?

So with eyes open and consciences in their brief cases, a majority of the council (Hamil, Snow, Capra, Mann, Brownfield, Asel, Swyden, Wheeler) bowed to Scaglia's pressure and sent the ordinance back to committee. Councilmen Hazley (chairman of Plans and Zoning), Berkeley and Pelofsky condemned the recomittal vote as a "political gesture for a person who ignores the civil process," calling it "inappropriate to do anything but pass this ordinance." That was Friday, November 17.

Five days later Plans and Zoning met to "reconsider" the ordinance. The 5 representatives of the coalition rightfully asked how their ordinance, after following and surviving every rule of the legislative labyrinth, had been turned back. Chm. Hazley sympathized, "It appears to be an endless process," he commented. There was no new evidence: the coalition's position was well known, and Scaglia (who has 6 or 7 homeowners allied with him against the ordinance) had made his opposition known at the time of the Planning Commission meetings. Scaglia said he had talked with Pelofsky after that meeting about omitting the 5000 block of Paseo from the rezoning move and claimed Pelofsky told him he would help and that "it (the commission) wouldn't be too difficult."

Scaglia acquired the property after its present R-4 status was created in 1963 with the intention to develop it with an apartment complex. He claims to have spent "in excess of \$5,000" for surveys, studies, brochures, architects and attorney fees"

trying to build something on the lot. However, he has offered the property for sale for the last 2 years with only one interested buyer. If the ordinance is adopted Scaglia said the appraised value of the vacant lot would decline from about \$5,000 to \$4,000. But in answer to questions from Pelofsky, Scaglia admitted that there was no loan on the property, which pulled the rug out from under Brownfield's hypothetical query of the week before. The city's law counselor had already advised the Plans and Zoning committee that the question was "too speculative" for legal consideration but that the city would most likely not be held liable for any decline in value because of the proposed rezoning.

Plans and Zoning closed the meeting without voting on a recommendation to the council, although it would have received a "do pass" vote again.

That there are almost no legal precedents for this kind of rezoning action underscores its historic importance. Urban scholars as far away as Syracuse University (N.Y.) and the University of Oregon have inquired about the coalition's procedures in advancing the ordinance. No other case of an entire neighborhood being down-zoned is known. The 49-63 ordinance if passed, will undoubtedly become a heartening example to other neighborhood groups facing similar problems across the country.

The coalition people stayed on last Wednesday for the council's legislative session which had been moved up because of the Thanksgiving holidays. Their ordinance, no. 41439, was first on the docket, but when the clerk finished reading it for the final vote Councilmen Asel and Brownfield objected. According to Asel "it wasn't even supposed to be on the docket today." The council's parliamentarian disagreed. City Manager John Taylor intervened, and ruled final consideration out of order. "It was recommitted for one week, and only five days have passed. Technically, the ordinance is still in committee."

The coalition members left, though they will be back next week and the week after that until their ordinance is either passed or defeated.

I guess Scaglia doesn't read Latin. If he did he might know Missouri's state motto to say "Let the will of the people be the highest law." DICK ARMSTRONG

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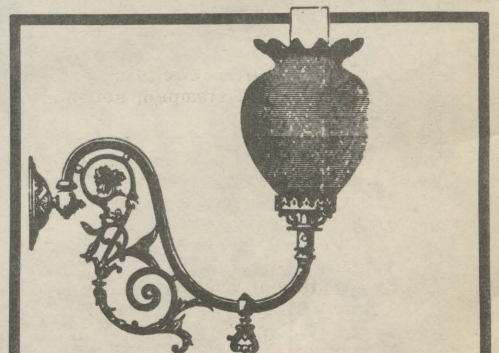
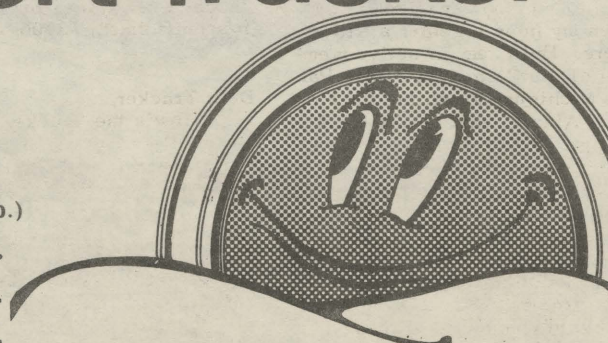
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Westport Trucker, 4044 Broadway, Kansas City, Missouri, 64111



The 49-63 Neighborhood Coalition holds its general meeting the first Wednesday of each month at 7:30 pm in the Treasury Room at the Rockhurst College Library. The next one is December 6th.

# Judge Burns Burns

Dallas, Texas (UPS) Stoney Burns, art director (and one of the founders) of the underground newspaper "I conoclast," has been sentenced to ten years and one day for possession of less than one-tenth of an ounce of pot.

The case began in March when police stopped and searched Stoney's van and allegedly found 25 grains of seeds and stems. Officers at the trial gave conflicting testimony. One witness said that Stoney looked surprised and bewildered when the grass was found and probably had no prior knowledge of it. Stoney's friends know he hasn't "held" pot for years—his vehicle has been stopped and searched 30 times before and his house raided on a number of

occasions. And had he known about the pot, surely he or one of the other two people in the van would have eaten it in the five minutes after he was pulled over and before the van was searched.

One witness in the sentencing hearing, a long haired narc who has been banned permanently from a Wichita Falls court for lying under oath, testified that Stoney "couldn't be trusted."

Texas remains the last state to count simple possession as a felony. And, true to the state's tradition, the D.A. asked for the extra day because with any less Stoney would have been eligible for probation.

The case is being appealed

# High School Report

Pooh, pooh, on you Steve Elliott. You were caught dealing Westport Trucker at Center High School in Hickman Mills, by your drafting teacher, Mr. "Straight Line" Wilcoxon. So pooh on you.

"Straight Line" told Elliott he'd take the Trucker to the good ole school board, check it out and see if it'd be all right to sell it in the good ole school. But, tricky fella that he is, he took it to the vice-principle, Mr. "The Man" Paris.

"The Man" got Elliott into the office and told him he'd have to buy back each of the papers he'd sold (six) or get three days

off—SUSPENSION! So Elliott bought 'em back, and still caught 3 hours of detention.

"The Man" also told Elliott he was gonna burn the paper's he'd ripped off from Elliott in freedom's funeral pyre.

Despite these dangers and troubles, good old Jim Johnson, clandestinely sells the Trucker before and after school and between classes. What perious fate awaits him?

This here high school rampart is dedicated to Linda Courtney, Jim Hendley, and Doug Jackson.

# Strike Rehash

It appears that the court has called a sort of a Mexican Standoff between the Missouri University hooligans and the workers in Public Service Employee's Locals 1272 in Kansas City and 45 on the Columbia campus. Judge Frank Conley, Boone County Circuit Court, did the calling in a temporary injunction order issued November 15th. And the strikers are back on the job.

(The strike began way back the 30th of October, and included some violence, featuring the beating of a striking worker by a scab, and some passive resistance, there were sit-ins on both the Columbia and Kansas City campuses.)

John Constant, vice-president of Local 45—"The court said that if we'd go back to work the university would have to talk to us. That's not recognition of the local as the bargaining agent for the workers, really Recognition is a contract, and they still haven't signed a contract. But at least they're talking to both locals now."

The first meeting between Missouri University and the union since the strike was November 20th, but that was mostly just to set up some ground rules. There is no outside mediation or arbitration.

Constant—"This isn't all settled yet, we've dealt with these people before. We know they're deceitful. Until we see some concrete results, we're not going to trust the university to bargain in good faith. Working people know that their own organizations are the only ones they can really trust."

# WESTPORT TRUCKER\*

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Prune Pit, and, of course,  
Bobby Watson

The WESTPORT TRUCKER is published biweekly by the Mother Love Tribe of Westport, Missouri. If you have anything to contribute in the way of art, information, writings, brown rice, etc., bring it down to 4044 Broadway, Kansas City, Missouri, 64111 or call

In Lawrence call Unsolicited manuscripts and art work that we do not use will be thrown out three weeks after receipt unless accompanied by a stamped, self-addressed envelope.

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# Silent Majority

EARL OFARI-L. A. Free Press

An almost unnoticed election figure tells more about the Nixon re-election than all the reams of writing and hours of rhetoric by establishment newsmen: only 56 percent of eligible voters bothered to vote in the November 7th elections.

Millions of Americans (63 million to be exact) chose to remain at home on election day. The 56 percent voter turnout was the lowest since the 1948 Truman re-election.

Apathy, ignorance and dis-interest were hardly suitable explanations for the tremendous mass non-participation this time around. The McGovern candidacy we can now say with much certainty was not viewed as a real alternative to the present political policies. Nor was it seen as offering real solutions to the immediate social problems.

From all indications, this was especially the case among poor and non-whites. Most analysts agreed that the voter turnout

was lowest in these communities.

While there was some increase in the numerical support for Nixon among these groups, the percentage trend among those who voted continued to be heavily Democratic. Among Jews (66%), Chicanos and Puerto Ricans (82%), and blacks at 90% giving the greatest support to the Democrats of all the groupings.

This Democratic Party firmness was even more surprising despite a concerted effort by Republican campaign committees to swing each of these ethnic groups into the Nixon camp.

So, for those tempted to see the "big" Nixon re-election as a mandate for more reaction and repression take heart. The 65 million non-voters combined with McGovern's 29 million total adds up to 94 million (or 2 to 1 over Nixon's 45 million total) American adults who didn't ratify "Four More Years."



Dear Captain Cannabis,

I don't know what it is about me but I just can't seem to stay out of prison. Anyway, I've gotten my head together a little too much in here. But I am an active member of a branch of the Rainbow Peoples Party. Called the Michigan Committee for Prisoner's Rights. Also I want you to know if there is anything I can do to help with your paper please let me know.

My name by the way is Joe Holmes also known in KC as Crazy Joe the speedfreak. Contrary to a few persons beliefs I did not dime out on anyone EVER. I tell you this because as bad as things went for me on my last day on the streets (2-13-72 arrest) you have probably heard some kind of rumor. None the less I will be paroling out to the Mo. State Department of Corrections sometime in '75. From there sometime in '77. So I should be hitting the streets in about 5

years to clear my name once and for all.

I would very much enjoy getting the Trucker. So if you please send it to Joseph Holmes, #37069-115

Dear Trucker,

How's the Trucker, fucker? Little news filters my way from Kansas City, and unfortunately such news is usually bome by Andi King or Frank Wollaeger, the latter a paranoid-acid-freak-hippie-unreliable, the former a Jesus freak. So, the news I have so far is that the Trucker is falling apart, that it is now sixteen pages long with a lot of color, that it is considered by the Vanguard Cinema to be the most reliable, underground in KC, that you have moved. How much and what pr why is or or each is none of the above? either and/ or both true?



Apparently Wollaeger has also been sprouting rumors about me in Kansas City, at least in the Art Institute. According to his story, when John Sinclair saw my comics in the Trucker last year, he sought out Robert Crumb to tell him about this "far out cartoonist" and Robert Crumb in turn flew to Chicago and is now giving me private instruction and helping me publish a book.

Actually very little of that is true. I am working on a comic book which ought to be out by Christmas, and I visited Jay Lynch (author of Bijou, Roxy, and Purple Cat (opposite of Yellow Dog, get it?)) who lives in Chicago for help on it, but I think he's getting tired of me. For example, a recent NY Times Magazine article on R. Crumb said that he used to abuse Mr. LSD. Soon after reading the article, I saw Lynch again and tried to find out about this. "Did you use to take LSD?" I asked. Trying to start a "rap" session about him and Crumb (they've been friends since they were kids.) and acid, I ended up sounding like Flaakey Foot. All this to give you the idea that I'm no big shit in the comics world. Lynch hates hippie culture.

So, how about your rumor? Have you moved, where to, who's on the staff now? Remember that girl that I put the ad in the paper for? Well, did she ever answer? Hey, hey, DONNA! How is Bonzo La Roque, Brookes DeSoto, and the other Westport cultural phenomena? And Dan "Anxiety Neurosis" Siglar? And Phillis Shy? What's the story on Cowtown Ballroom? In short, how is the scene that you came halfway across the country to single-handedly construct? Is KC still the Konsciousness and Kounter Kulture Kapital, the early clue to the new direction? Is Wolfburgers still there? And... oh yeah, I almost forgot, is "Shelter" still there?

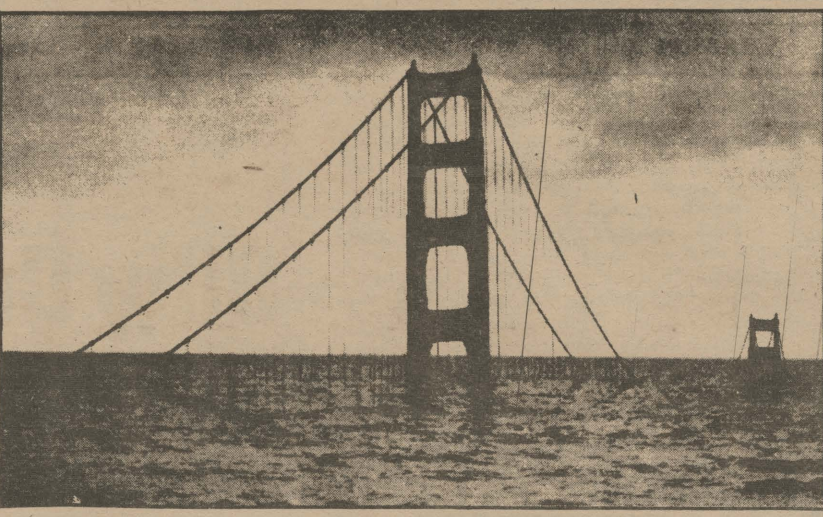
Your buddy Ron

# FAR-OUT SHORTS

## You've heard of polluted air and polluted water.

Well, now there are polluted earthworms. The U.S. Interior Department has found that worms who live in the ground next to the heavily-traveled roadways in Washington, D.C., are so polluted that they are actually poisonous to birds and other animals. Wildlife researchers collected earthworms at distances of 10 to 160 feet from several major thoroughfares. They then sent these worms to the University of Wisconsin where they were ground up for tests. It turns out that the worms are absorbing high levels of zinc, which

is a by-product of automobile oil. Researchers said that all the worms showed concentrations of zinc high enough to be toxic to animals. Lead, from gasoline, was found in extremely high concentrations in the worms gathered 10 feet from the roads. The Department of the Interior said that the worms collected closest to the road contained so much lead that they would be fatal to ducks eating them.



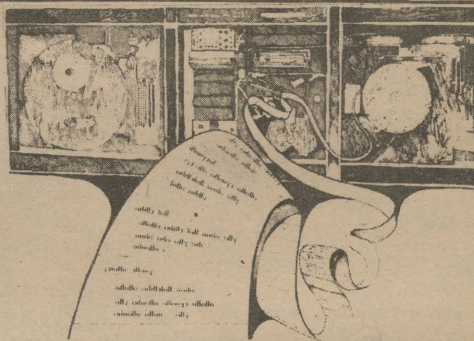
All those jokes about the New York con artist peddling the Brooklyn Bridge to an out-of-town sucker are on the verge of gaining a measure of truth. In this case, the con artist is New York Mayor John Lindsay. The Brooklyn Bridge is actually up for sale. One potential sucker is Bjorn A. Rossing, Mayor of Brooklyn Park, Minnesota, who wants to move the bridge to his Minneapolis suburb and reassemble it over the Mississippi River. There was no indication of the possible price, but Mayor Rossing should know that everything in New York is expensive.

Burma has been invaded by millions of snails and cockroaches. News dispatches from Rangoon report that the entire country is crawling with both snails and cockroaches which apparently crawled off unloading freighters. The snails are said to be devouring the crops of Burma—and have been termed “a public menace.” The large cockroaches have developed a resistance to most known pesticides—and the Burmese have been unable to kill them. Officials in Rangoon this week sent a desperate appeal for help to the World Health Organization.



**Impossible Nightmare:** “Right now there are more scientists developing fruit-flavored, vaginal-deodorant sprays than new methods of detecting causes of birth defects; more engineers developing electronic eavesdropping equipment than child-proof bottle caps for hazardous household chemicals; more scientists

working on color television and bigger bombs than on increasing food production and investigating the side effects of pesticides.” So says the Center for Science in the Public Interest. And 1984 is still 12 years away.



**A London man had a team of public health doctors baffled recently when he failed to respond to treatment for stomach pains. The man went into the hospital for severe stomach pains, saying he thought he had eaten some spoiled food. Soon his condition grew worse, as his heart and lungs also became affected by his strange illness. The doctors were mystified until the man's wife remembered that he had tried to revive his dying pet parrot, “Sam,” with mouth-to-mouth resuscitation. With that, the doctors treated the man for “psittacosis”—parrot disease—and the patient recovered. In the meantime, Sam, the parrot, expired.**

**The Environmental Protection Agency is in the process of developing a “sniff test” in order to measure bad smells. The most likely “sniff test” to be proposed next month will literally propose that an eight-member jury of “smellers” be selected. These “sniffers” would sit in a bare room, would breathe through charcoal to clear their senses of smell, and then would take whiffs from a beaker of the suspected odor. The jury of eight would then decide whether the smell being judged was odorous enough to warrant some kind of ticket. This is all being done to control smell pollution.**



**Senator Edward Kennedy is proposing a Worker Alienation Research and Technical Assistance Act. It would seek the causes for worker discontent and suggest remedies. One remedy: it would authorize the Labor Department to “seek assurances that job happiness is considered by federal contractors.”**



**The City University of New York has offered its employees a labor contract which would include provisions for paternity leave, time off work for a father immediately before or after the birth of his child. The original proposal came from a University Advisory Committee on the Status of Women. The Committee pointed out that usually women take time off after the birth of a child to care for the infant. There is no reason, they claim, why men should not be able to take time off for such duties allowing working mothers the opportunity to return to the job.**



**You probably missed it, but the first annual “Leap for the Lord” took place at San Francisco's Golden Gate bridge on October 7th at 6:00 AM. The event was organized and publicized in the San Francisco Bay Area by a group called the “Central Committee of the Christian World Liberation Front.” The Front's posters and leaflets called on the masses to “punctuate your life of rigorous devotion and conscientious self-denial with the Supreme sacrifice.” The “Supreme act of self-denial” demanded, of course, was a “final testimony of Faith” with a “Jump for Jesus.” Front literature, emblazoned with the bold slogan “Jesus Loves You—Kill Yourself,” also observed that “every good Christian knows that genitals are tools of the devil and that orgasms are just revolting Seizures of Sin experienced by those into whom the love of God has not penetrated.”**

# everything you wanted to know about GRAND JURIES

The first four years of the Nixon Administration have seen the federal grand jury become a major tool for government information gathering, intimidation, and repression. More than 15 grand juries have subpoenaed approximately 150 people to investigate their political activities. Among the targets have been draft counseling in Los Angeles, the Catholic left in Harrisburg, the Mayday demonstrations in Washington, the Weather underground in California, and Vietnam Veterans Against the War in Tallahassee. Justice Department officials have called the federal grand jury an "indispensable tool" in their operations.

The modern federal grand jury consists of 23 people, selected from the voting rolls of the district in which it sits, to serve for 18 months. There are 93 federal judicial districts and each has a regular grand jury which meets for a few hours every week or so to rubber stamp criminal indictments drawn up by the US Attorney. Twelve jurors are enough to approve an indictment. An indictment may be based on testimony that would not stand up in court, such as opinion and hearsay. In addition, special grand juries may be empanelled to hear evidence in special situations, such as organized crime or drugs. Both types of grand juries meet in secret, and although they can call their own witnesses, in reality the Justice Department decides who to subpoena.

Of most concern to the political activist is the special grand jury called by the Internal Security Division of the Justice Department (ISD). Inactive since the McCarthy era, under Nixon the ISD has been enlarged and given control of the Interdivisional Intelligence Unit's master computer files. Its special prosecutor, Guy Goodwin, gets particular pleasure from showing off his knowledge of the most intimate details of people's lives.

The ISD uses grand juries not so much to get indictments as to get information. This can be seen from the very broad questions asked, a typical one being "Tell the grand jury every place you went after you returned to your apartment from Cuba, every city you visited,

with whom and by what means of transportation you traveled and who you visited at all of the places you went during the times of your travels after you left your apartment in Ann Arbor, Michigan, in May of 1970." This information goes into intelligence files, where it can be used to question other witnesses (as with Leslie Bacon's testimony in Seattle) or in pending prosecutions (Daniel Ellsberg's prosecutors conducted a Boston grand jury investigation of the Pentagon Papers after a Los Angeles grand jury had already indicted him). Often the government claims it is investigating a vast conspiracy.

The grand jury is a particularly good tool for the Justice Department. While nobody can make you talk to the FBI, you *must* respond to a grand jury subpoena. You can be called before a grand jury virtually anywhere in the US. You have no right to a lawyer with you inside the jury room. The US Attorney is fully in command of the proceedings—not only is there no judge or defense lawyer, but the grand jurors themselves meekly let the prosecution take over. Grand jury proceedings are secret (although the US Attorney may share information with police agencies and witnesses may reveal anything they want), which helps spread fear and also makes them harder to organize against than a trial in open court. There are few legal objections which a witness can make to a grand jury, and judges don't like to interfere with the jury's operations. Refusing to cooperate with a grand jury can put a person in jail on contempt charges for up to two years.

A federal grand jury investigation is a serious matter for the community in which it is called. There is a *legal defense* effort to be made for witnesses who may be coming from all over the country. There is a *political response* to be made by the entire community. Because events occur rapidly in the course of a grand jury, people must be prepared for them in advance. The National Lawyers Guild has set up a national grand jury office (2588 Mission Street, Room 207, San Francisco, CA 94110, \_\_\_\_\_).

## THE SUBPOENA

Subpoenas have gone out to people deeply involved in political activity, people on the periphery of the movement, and people with only casual relationships to political activists. The interests of the witnesses may be different; they will have individual problems and differing levels of consciousness. Getting them to trust each other and work together may be difficult. But the first task is to see that they get in touch with a movement lawyer skilled in grand jury problems.

The grand jury subpoena gives no information about what to expect. It does not say what your rights are. It does not say what the grand jury is investigating (although if the FBI has been asking people questions, that may give a hint). It does not say why you have been called. It just tells you to appear at a particular place at a particular time.

The subpoena itself does not put you under arrest. Leslie Bacon was arrested as a material witness and placed under \$100,000 bond when she was subpoenaed, but the arrest warrant was thrown out on appeal, and nobody has been arrested since then. Because you are not under arrest, you do not have to go with the person who gave you the subpoena. You just have to appear at the time and place specified. You may not have much time, but use it to get a lawyer who knows about grand juries (call the local Guild).

Sometimes the government tries to take you to the FBI, the US Attorney, or the grand jury before you have a chance to see your lawyer. You never have to, and should not, talk to any federal agent. You should not talk to the grand jury until you have talked to your lawyer. Simply say that you want to talk to your lawyer. Neither the prosecutor nor the grand jury can do anything to you without taking you before a judge. Just tell him you want to get or see an attorney, and he will grant your request.

Eventually, you will appear before the grand jury. Only the prosecutor, a court reporter, and the jurors will be in the room. The prosecutor will ask you questions,

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and the jurors will sit there and listen. As each question is asked, write it down word for word and ask to leave the room to see your lawyer. The prosecutor may try to make you answer, but wait until you've talked to your lawyer. Under the fifth amendment, you have right not to incriminate yourself, but once you start talking, you lose ("waive") it. Even the most innocent question can cause problems. For example, stating your name can waive your right not to answer questions about aliases.

As a matter of fact, you should routinely refuse to answer questions at this stage of the hearing, claiming your fifth amendment rights. The government may decide it doesn't want to bother forcing testimony out of you. But if you testify voluntarily, you surrender all your rights and endanger the people you talk about. There is absolutely no justification for testifying until *after* you have been found in contempt, and even then, many people urge non-collaboration.

Neither at this time nor at any other time should you lie or try to evade questions. The 1970 Organized Crime Control Act, which also established "use immunity" and legalized wiretapping, made it much easier for the government to bring perjury charges. Not only is a perjury charge very difficult to defend, but penalties on conviction are much harsher than for simply refusing to testify. Furthermore, the government is making a real effort to indict people for perjury or getting others to commit ("suborning") perjury.

#### IMMUNITY

After you "take the fifth" for a while, the government may bring you before a judge in open court for an "immunity" hearing. In it, the government will ask that you be ordered to testify. In return, the judge will say that you can't be prosecuted on the basis of *your own* testimony and leads developed from it. However, you may still be prosecuted as the result of *other people's* independent testimony. Thus, if the government becomes suspicious of two roommates, it can give them both immunity and then use each one's testimony against the other. Also, the way police share information, your testimony may reappear as if from another source. This is so-called "use immunity", which the Nixon Supreme Court recently upheld. Even though it's a poor substitute for the fifth amendment, you cannot refuse it. (Warning: Only a judge can grant immunity. The FBI has been promising people immunity if they talk, but this promise is meaningless.)

Then you will be taken back to the grand jury room. Again you will be asked questions, and again you should write them down and ask to see your lawyer. This time you should again refuse to answer questions, claiming various other rights, the most important of which being the fourth amendment (illegal search and seizure), which includes illegal wiretapping. The law requires the government to affirm or deny wiretapping of a grand jury witness who claims that wiretapping has occurred. Usually the answer is no, which may even be sincere, because the government keeps very poor records.

(In one case, the government denied tapping, but the witness, an engineer, tested his line and found a bug.) If you have any evidence of tapping—such as weird behavior from your telephone (you should keep a record of when such incidents occur)—the judge may order a thorough examination. Often the government will drop a subpoena rather than reveal the wide extent of its illegal operations.

#### CONTEMPT

If, after you have been ordered to testify, you continue to refuse, you may be taken before a judge for a contempt hearing, again in open court. At this time you will bring up all of your defenses, and the judge will decide whether you had good reason to refuse. If you didn't, you will be found guilty of civil contempt.

Theoretically, civil contempt means that you have failed in your citizenly duty, and that you should be induced to reconsider and mend your ways. Practically, it means you go to jail until either you testify or the grand jury's term expires. Often, though far from always, you can be free on appeal bond while the grand jury's term continues to expire. All this procedure takes very little time—people have gone from subpoena to jail in three days. It is absolutely necessary to be prepared in advance.

#### POLITICAL RESPONSE

For the witness, it may come down to testifying or jail. Jail may have other consequences, such as loss of economic support or child custody. On the other hand, testifying has many bad effects. Any information can forge a link to a jail term for a brother or sister. Even a lack of information may be significant—if A and B are close friends, and A testifies she hasn't seen B in six months, yet the ISD knows that B was in town recently, it then becomes suspicious that she didn't visit A. Even if a witness gets out of jail at the grand jury stage, (s)he faces the same choice at the trial stage when (s)he is ordered to testify. Not testifying also helps the morale of other witnesses and supporters. Absolute non-cooperation is not an easy decision when it comes time to make the choice. There is ample information on the choice people made in response to subpoenas from the House Un-American Activities Committee in the '50s to start thinking about this question and discussing it in study groups.

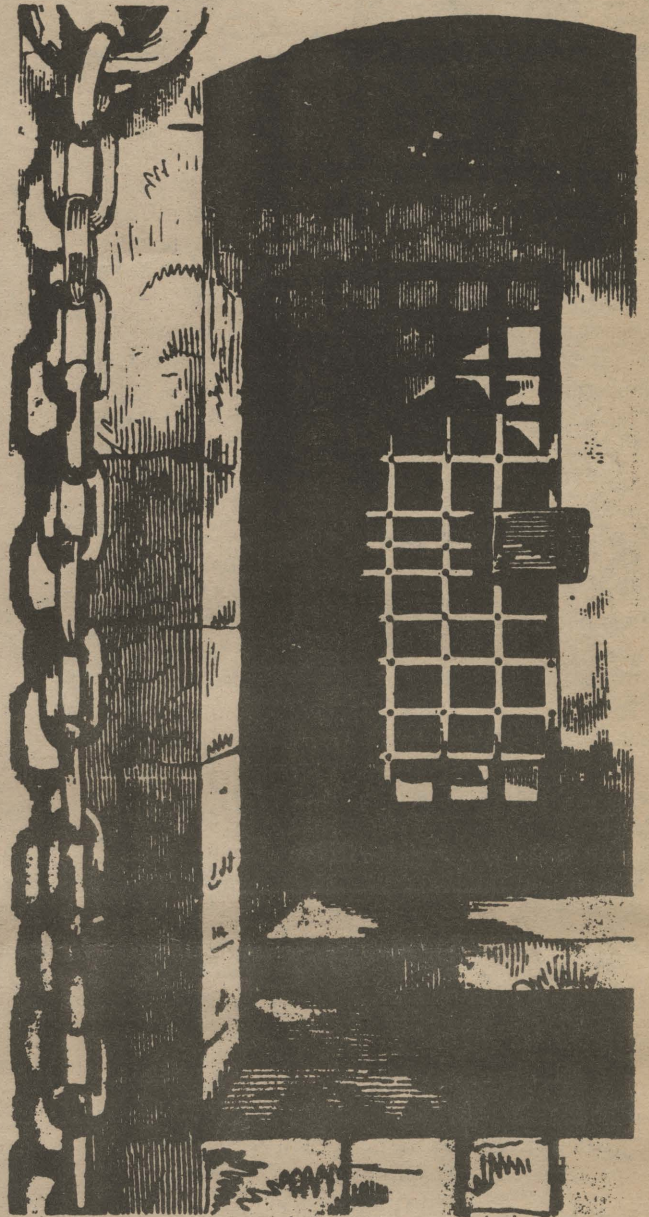
For the lawyer, the first response is to keep the witness out of jail as much as possible. The second response is to demonstrate to the judge that today's grand jury is not the shield of the innocent it is made out to be, but rather has become a tool of persecution. That realization is key to deciding the narrow legal questions in which judicial policy toward grand juries is expressed.

On the mass level, people must begin to understand how grand juries are being used. Those who do so will also want to learn how to deal with them. Groups desiring to see a video tape of the seminar should contact the local Guild. Popular support can be as important at a grand jury as at a trial. If a grand jury is empanelled, there will be much organizing and defense work to be

done. One thing people can do is be ready to attend open court hearings on very short notice. It is vital that a witness feel that, if (s)he does go to jail, it is in the service of the people. Only if judges know that the general public considers the grand jury an instrument of repression will they feel secure in limiting its power.

The grand jury is a significant arena of struggle, one into which we may be thrust on literally a moment's notice. Although not of our choosing, it is an arena in which we can nevertheless prevail. Court decisions on the draft and conscientious objectors came not because of the *legal* issues involved, but because of the wrongful war for which people were being conscripted. The fundamental unfairness of grand jury inquisitions can be a similarly radicalizing experience for a community.

—national lawyers guild



by Dave Maritz

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# VISUALLY

Sherman Lee, Director of the Cleveland Museum of Art and highly respected Oriental art scholar, spoke last Sunday at the Nelson Gallery in conjunction with the "100 Masterpieces of Japanese Ceramics" exhibition being shown there until mid-December.

Lee's slides and remarks explained the Japanese tea ceremony, a ritual he characterized as "at the heart of Japanese culture" and exemplifying "an attitude towards the world." Before the extreme stylizations that have transformed the tea ceremony since the late 18th century, it had been, Lee noted, remarkable for the all-pervading simplicity and humility of setting, utensil, and participation. The garden that traditionally surrounds the tea pavillion had its own "ethos", one of "desolation." The Japanese version of the ceremony, Lee continued, had "affected the whole society of that nation and was "a microcosm of the visual arts and their relationship to nature."

Commenting on the accidental effects in ceramic glazes and the asymmetry of form that became the hallmark of some of the best Japanese pottery Dr. Lee remarked that this exhibition had provoked great interest among the potters of the Seattle area (where it was previously shown) and he expected similar reactions here in Kansas City, and later in Los Angeles and New York where it will travel later. By including slides of Jackson Pollock's masterpiece "Blue Poles" and deKoonings' "Gotham News" Lee underscored the stylistic similarity between some Japanese pottery and the American abstract expressionist painters.

The show itself is unusual both in the uniform consistency of objects included and because it affords Kansas Citians a rare opportunity to see assembled in one place treasures that are normally at several locations throughout Japan.

A very good catalogue, available in

the museum's sales shop explains the art pieces in the show. It costs \$3.50.

\*\*\*

The Sound Shop, 4727 Troost (Banana Finch's old site), is interested in showing art work by local artists on a consignment basis. Go by the shop and check out the wall and floor space.

\*\*\*\*

Every opportunity we have to see the work of contemporary artists from the east and west coasts is welcome. The "Art for the '70s" show at the Sales Gallery of the Nelson is one of those opportunities.

The show's subtitle "Post Color Field Abstraction" must be taken as a purely chronological and not at all stylistic categorization. Color field painting is included in this show and is undoubtedly still a favored style among many very good painters. To the bewilderment of those who must think in old art history modes painting styles (and to some degree, the locale of the artists) have subdivided and de-centralized to an amazing extent. McLuhan's idea of the global village is proving as viable in the art community as it has become in the political one. I was surprised to see no example of the current vogue representational painting is enjoying since as a way of making art it will probably become the "art (of and) for the '70s."

The news in this exhibition is all in the medium: plastic technology has nearly all the younger artists in its grip. Polyester resin is everywhere. Poured over material, as in Ed Moses' work; used to piece together material, as in Allan McCollum's "Ariadne '72"; painted on, as Ron

Davis does in a style that combines Alber's geometric experiments with the drips of the abstract expressionists; or just tinted and poured as in "Aqua '72" by Peter Alexander which I found one of the better pieces in the show.

Not everyone shown is into the plastic bag; a good example of a new and less formal variation of the color field aesthetic by Dan Christensen is hanging in the lobby outside the Parker-Grant Gallery directly upstairs from the sales Gallery. Christensen has employed a slightly perked-up spectrum of colors that characterize all the last paintings of the late Mark Rothko.

A big canvas by Darby Bannard, "The Seasons #7", is a dayglo landscape and another reminder of the persistence of the drip technique.

This show was provoked by the annual

gift of the Friends of Art to the gallery, which this year is a major painting by the late Morris Louis, "Alph Ksi." This enormous work is installed in the Parker-Grant room. Technically, it is six strands of three colors bleeding onto an unprimed canvas—the favored medium of the Washington color field group. More poetically, it looks like two sets of a kooky, high-heeled chorus line (male and female) from the waist down. The three dancers at each side are leaning dangerously off the canvas.

Ralph Coe, Assistant Director of the Nelson, and Ellen Goheen, a lecturer there, will talk informally about "Art for the 70s" at the Gallery December 2 at 10:30 in the morning. A nursery will be provided for small children.

# AUDIALLY

Poetry with a sense of humor is a special joy; while sharing an uncommon mastery of the language the poet makes the reader laugh. Profound hilarity—if there is such a sensation.

Mona Van Duyn, a poet who lives in St. Louis, read from a recent collection of her work November 2 at the Jewish Community Center as part of its American Poet Series.

Miss Van Duyn's particular humor was evident all evening and came off especially well in a comic, but sensual, spoof called "Footnotes to the Autobiography of Bertrand Russell."

It went unmentioned but Ezra Pound, perhaps the most seminal of all 20th century poets, had died in Italy the day before. So when Miss Van Duyn evoked the lack-of-water metaphor from T.S. Eliot's "Waste-land", Eliot's early masterpiece Pound "corrected" and cut, the celestially se-

questered Muse of Irony and a crony known as "Poetic Revenge" were put on red alert Van Duyn's work, "In the Cold Kingdom," inverts Eliot's water into an over-abundance of ice cream, as a symbol of "that sticky too-muchness that has made our society sick." About 8 lines into the piece the poet had a paroxysm of choking. The podium's ubiquitous pitcher of water and companion glass had vanished! Gasping for breath she complained, "if I don't have troubles enough I've added to them."

Five minutes of choking made Mona Van Duyn more human, that is, more vulnerable when she at last got the water and recommenced reading I wondered if Pound's shade had heard a special entreaty.

Jonathan Holden, winner of this year's Devins Award, will read from his prize winning book December 6 at the Center.

OJ DART

# Philharmonic & Cox at Cowtown

Bargains are hard to find anymore but the Danny Cox-Kansas City Philharmonic concert at Cowtown Ballroom certainly was one. For a mere \$1.50 one was allowed to stretch out and be comfortable while listening to some funky blues as well as great progressive orchestral compositions. The relaxed vibes combined with fine performances by Cox and the Philharmonic produced an evening well worth such a small expenditure!

Principal conductor, Jorge Mester related well with the audience radiating a relaxed, informal manner that seems to be a rare train in orchestral leaders. Answering requests from the balcony, he took the trouble to explain that they couldn't perform material without the music but that the requests would be given consideration for future Cowtown concerts.

Keeping in line with that, the Philharmonic performed sections of "Pictures at an Exhibition", a work that was suggested last year. Led on these as well as one

other composition by guest conductor, Michael Charry, the orchestra showed itself to be one fine group of musicians. Charry himself is a flamboyant conductor and watching him one can't help but respect his ability.

One of the more unusual aspects of the concert was the fact that Mester didn't announce any titles, with the exception of the previously mentioned "Pictures".

He explained to me afterwards, "It's a drag and nobody really cares about the title anyway." Preferring to just suggest a mood or the style of composition, the effect was a pleasing one allowing the audience to get away from any preconceived ideas about composers and well-known works.

"The Stars and Stripes Forever" is a dynamic piece of music, association with which is one of the few culturally redeeming qualities of this country. With the audience clapping in time, the Philharmonic performed an excellent rendition of the

march, surely bringing tears to the eyes of many.

Following that was an encore in which different members of the orchestra picked up their instruments and walked off as they finished their section. Eventually Mester and three violinists were all that were left. Then he and one of the three also departed. The piece concluded as the two remaining members disappeared playing the last notes of the evening.

Striking a contrast in style to the Philharmonic was Danny Cox. The only negative thing about his set was that it wasn't long enough, due mainly to union rules dealing with overtime pay for orchestras.

As Danny said to the audience, "Don't let the unions get you down though!"

A one time resident of Kansas City, he accompanied himself on the guitar as he sang songs like "Redneck" and "Jelly, Jelly". His voice really sounded good despite a slight cold. Vocal control is

something he has plenty of and the power with which he projects himself makes one sit up and listen.

Later he was joined by five friends, pianist, Steve Starr (of Morningstar); guitarist Ed Tolar; drummer Bob Herzon; Rick Moors on bass, and Larry Knight (formerly of White Eyes, now touring with Brewer and Shipley) on dobro.

For a hastily prepared act they had a really nice sound, playing only a couple of songs, one of which was Brewer and Shipley's "Tarkio Road."

The Philharmonic enjoys playing at Cowtown and will three or four more times this season. Those who didn't take advantage of the opportunity this time should try to make it at least once this year. Surprises are in store for those who do.

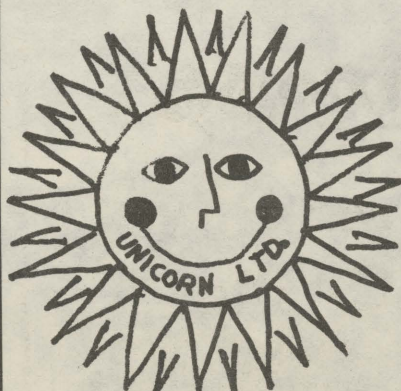
JACK DEATON

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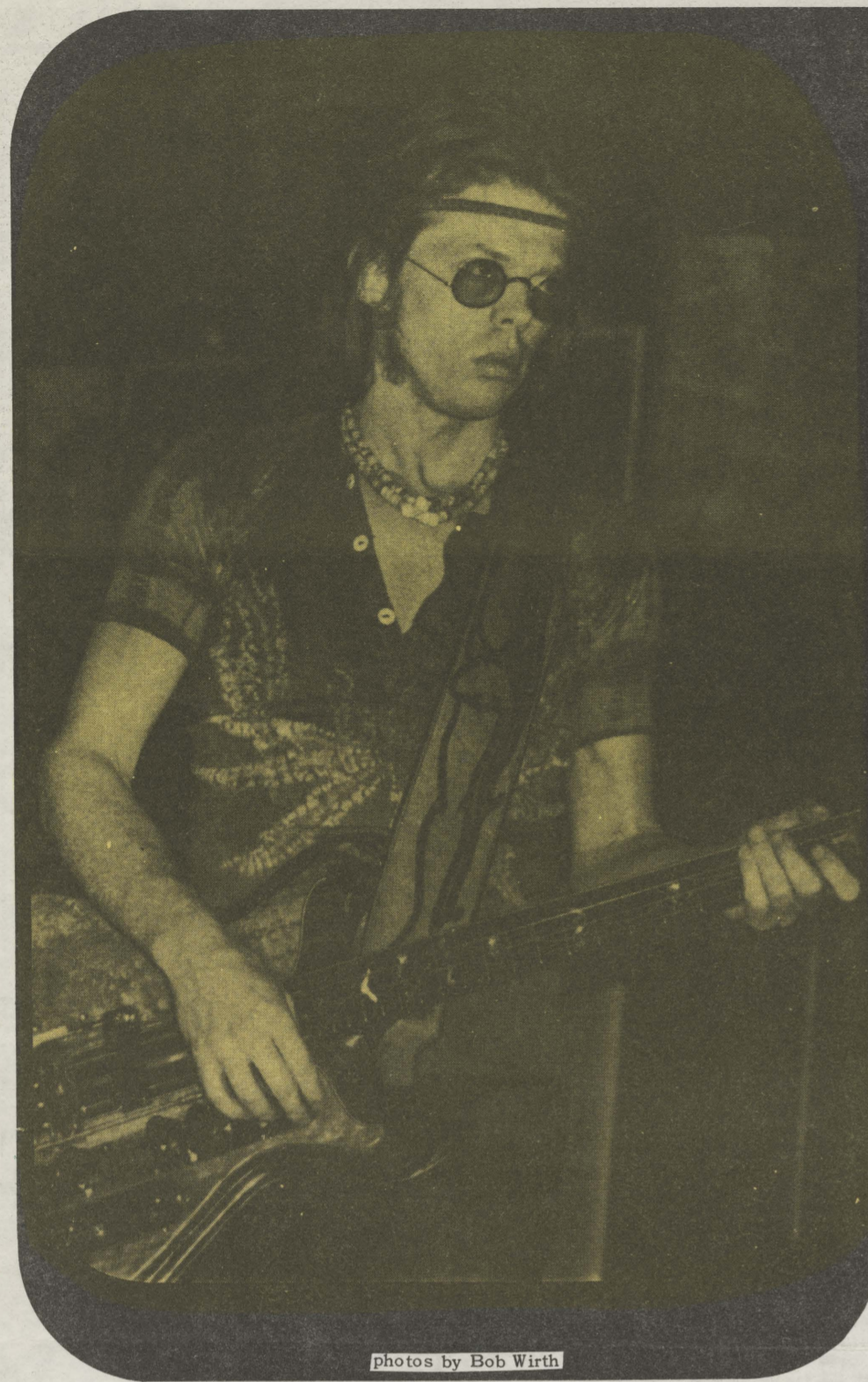
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photos by Bob Wirth



## Hot Tuna in Concert

### take 1

What a pleasant surprise the Ozark Mountain Daredevils were. Completely honest and sincere: they have their style down pat, with traces of a lot of different influences—nicely blended elements of country, mountain, rock, and western. They even managed to slip in a highly classical clarinet solo, which earned them a round of applause.

Although none of them were outstanding musicians, the bass player was quite good and an interesting departure from the average. His tone was mellow and full; and he stayed in the lower registers, where the bass player belongs, creating a nice and deep bottom. Their harmonies were not forced at all, and thank god, didn't sound like Crosby, Stills, Nash, and Young. It was readily apparent that the Daredevils have their own unique roots and their own original interpretations of what they've heard. Their rock and roll was played more like Buck Owens than Chuck Berry. Their songs were very well written. They know how to build songs very effectively, often repeating the same riff.

The mouth-harp player was the one who usually played the riff. (He was a very good funky singer, too, and my favorite in the group.) I hope to see the Daredevils again in the future.

Hot Tuna both pleased and disappointed me to paraphrase a noted Kansas City guitarist, "Sorry Charlie. From now on I christen these, 'Wam Tuna'". The thing I disliked was that they didn't get off all night. They started at one level, stayed there, and ended there. They weren't bad, they just never did really take off as I had hoped.

Jack Cassidy impressed me a whole lot. He is one of the only American bass players who plays much in the vein of the best British bassists: John Entwistle, Roger Waters, and Sammuell Smith (retired Yardbird). He uses treble tone, but stays simple and low most of the time. That, in my opinion, is where a lot of bass players blow it. They try to play too much and too high, but wind up detracting from, rather than supporting, the music. To a large degree, I blame Jack Bruce for that style. Bruce is good enough to pull it off—most people who try sound like shit. Cassidy is a great bassist, thoroughly in control of his music and ideas; and he is never in bad taste. He knows and understands the job of playing bass.

Papa John Creach is a fine, fluid showman, and knows how to get to a crowd. His style is also simple. But he uses a lot of long sloping trills, and a lot of high wailing notes. His violin is a woman—talking, singing, scolding, laughing, playing, and most of all, rejoicing. Papa John TALKS with

# TUNA CASSEROLE

his axe, and gets it across real well. When he slides up that neck, you slide right with him. I must confess, though, that it did get somewhat similar after a while. However, he is a very professional musician, and is consistently good. He never let me down.

Goodnight,  
LUTHER GOOSE

### take 2

Fucking Jesus, when I staggered out of Cowtown Wednesday night my jaw was slack. With the concert rumbling in my skull I could only recall two things: One, Ozark Mountain Daredevils mellowed this old city critter out more than he thought ever possible, and Two, Hot Tuna, sit on the right hand of whatever cosmic creature's running the universe.

The Ozark Mountain Daredevils were introduced as being direct from Springfield, Missouri; and are sure as hell going to go much farther. Showing amazing musical versatility (they opened as a Jug-Band, switched to an acoustic format, moved on to electric guitars, and even had an oboe for one number), songwriting ability (nearly all the tunes were original), and being some of the most real people ever to walk on the Cowtown Stage, the Daredevils have incredible potential.

The stage act was, in spots, a little unprofessional, but can easily be excused, since we were told that this was O.M.D.

first git in front of "this many people". The band plays sweet country ballads, such as "Leatherwood"; or jug knee slappers, "Chicken Train"; or straight rock and roll, "Johnny Be Good"; in a way that makes an audience relax and breathe easy for awhile. Two encores from these folks, and hopefully more to come.

Hot Tuna left me stunned, a minuscule quantity of new material since last May. But the music had been honed to a laser-beam edge which sawed the top off everyone's head. An element of badly needed structure had found its way into the free-wheeling band that was here last spring. The Hot Tuna are essentially a jam band, but each number retains its musical characteristics throughout.

Many people don't care for Jorma Kaukonen's style of guitar playing. Granted it is at times static and limited in range. But not tonight; Jorma's nasal guitar burned off charring amphetamine runs, grinding blues and emotional licks so typical of Hot Tuna's overall style. Vocals seem to be Kaukonen's downfall (nobody else sounds that flat), but even then they give an uncut funkiness to the band.

What can be said about Jack Casady? Well shit hasn't been said. He is America's finest rock musician, and that night he really blew. In a rare solo he demonstrated more variations off the same rhythm

than I believed possible. Fingers stabbing he chases along with Kaukonen down long jam bursts of sound that can only be explained by telepathy. He was so whipped out by the end of the night that one side of hair was no longer held by the famed head-band. (Cleaned me out, I thought, so m'd where along the way, he had it sewn on.)

Papa John Creach always looks sort of place when you first see him. He totters about the stage, looking like a stiff breeze would turn him into dust. Then cradling the violin, he rips out the sauciest, sharpest jams imaginable. Creach fills in a lot of spaces in the Hot Tuna attack, adding a higher range to the material.

Sammy Piazza is a drummer, a good one. Not particularly flashy, and fits a long well with their loping style. He isn't a strong musical personality and in a group of such folk it's important that someone do a bit of fading into the background. Piazza is the man.

Never has Cowtown rung with such vibrant music. I could have stopped armies. In fact, if the world's generals could have been there, there would have been no armies, cuz they'd be out looking for lids.

By 2 am the concert had developed into request night. The audience was requesting numbers and Hot Tuna grinning and playing away. They ended about 3:15 with "Feel So Good" which they said described how they felt. Me too.

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# AN INTERVIEW WITH FAMILY

RANDY PAPPENFORT & HARVEY TAWNEY

Family is a long time favorite of the English fans. Since 1966 they have been releasing albums which have been going largely unnoticed by the record buying public in America. Many of their members such as Rick Grech, have gone on to various super and not so super groups leaving them in assorted learchs. But this year seems to be one of hope; with the release of "Bandstand", Family seems to have overcome their problems and be hell-bent for success.

Our interview with Family was secured at the last moment, on the evening of their November fourth Kansas City concert with Elton John, with next-to-no advance notice to both the interviewers and the interviewees. Consequently, we spoke only with Family drummer Rob Townsend and lead singer Roger Chapman, the remaining members of the band being involved in a sound check across the street at the Municipal Auditorium.

The interview begins with a friendly but somewhat nervous Rob, Roger to join in later.

TRUCKER: We'd really like to get into the band's influences.

ROB: Well, we always get asked that.

TRUCKER: I could've asked what your sign was.

ROB: Mine's Cancer. I, myself, range from Chuck Berry—which, you know, Roger and Whitney, the two Rogers, they want to do Chuck Berry and the kind of Lieber-Stoller thing and the early rock people—up to, I don't know, people like Weather Report, John McLaughlin, Dylan. Even people like Duke Ellington. Each member of the band has got his own things he listens to. What seems to happen is you soak these influences up when you come together and you work out a piece of music. When you're recorded it and you've got a chance to sit back and listen to it, suddenly you realize, at least possibly, "oh that's like a Dylan phrase!" or, "That guitar phrase is like McLaughlin!" or something like this. And this is what we find out. We don't usually listen to, like, more or less the same stuff.

TRUCKER: Seems like maybe Poli Palmer's influenced along jazz lines.

ROB: Yeah, well, obviously, because of his instrument. He gets into a lot of stuff like Miles Davis, and all this. He's probably brought a lot of awareness towards the jazz field into the band. As I say, we're basically brought up on rock and roll, on the Coasters and things like this. We played rock and roll. Plus a lot of blues. Roger and John Whitney were very much into the blues. Then Pol came along and he probably made us a lot more aware of a lot of jazz people.

TRUCKER: John's gone from the band, right?

ROB: John?

TRUCKER: Wetton.

ROB: Wetton? Yeah. Well, actually, you see, we have a lot of Johns and it gets a bit confusing. John Wetton has left, yeah. He left just before this tour. Jim Cregan came in about a month or so before we kicked off on this tour, which is like the first major

gig he's done. Wetton's gone to form a new King Crimson with Bob Fripp and Yes' drummer and somebody else.

TRUCKER: A new Supergroup.

ROB: A new supergroup. We always seem to loose them to supergroups.

TRUCKER: Doesn't everybody. How do you thing the personnel changes have affected the group?

ROB: As I say, new people coming in in any way are good, because they bring new influences. When we have tried to get a new member, we've usually tried to get someone that is entirely different from the member he's replacing. The only time we replaced one of the members of the band with somebody that we wanted to have the same requirements was when Rick Grech left, and we got a guy called John Weider, who could play bass guitar and violin. That was the only time ever we've looked for a guy who could play a particular instrument; You know, an out of the ordinary instrument like a violin.

TRUCKER: Was that because you did need a violin?

ROB: Yeah, well, the violin was really an integral part of the band. There weren't many people using a violin in those days. This was like four years ago. A lot of our material used violin. We hadn't really gotten "multi-instrumentalist," if you like, because Poli wasn't with the band at that point. When Poli came into the band and John Weider left, we didn't even want a violin. Because whatever we wanted to do on violin, Poli could do on his moogs and all his gear. So we looked for a vocalist after that, and that's how we got John Wetton in. We wanted a bass player, but more important, we wanted a vocalist as well. When Wetton left and Jim Cregan came in and he's playing guitar and bass guitar. I t's very complicated, isn't it?

TRUCKER: Who were the original members in the very beginning?

ROB: Me, Roger, a guy called John Whitney—he's still with the band but we call him Charlie because of everyone being called

John—and Rick Grech, and a guy called Jim King. Rick Grech left, joined Blind Faith, and we got John Weider, who't just left Eric Burdon and the Animals. So he came in on bass and violin. Then we got back to England and the sax player left, Jim King. So Poli Palmer came in on vibes and piano. And then John Weider left, and John Wetton replaced him on bass. Now John Wetton's just left. I t's always the bass player! We can't hold onto a bass player, I don't know why. I t's probably my fault, being part of the rhythm section. So now we have Jim Cregan, whose been a close friend of the band for quite awhile. He also used to play with Poli in Another band in England called Blossomtones, which was about five years ago.

TRUCKER: What kind of background does Poli have? He must have been into some pretty interesting things, seeing as how he charged into your group.

ROB: Yeah, Poli's had a very strange background, actually. His father is a gardener, grows flowers and big gardens, and he wanted Poli in the family business. So Poli got into music. When he left school he was playing drums. And he was doing arrangements, he taught himself how to arrange. He used to drum with a big jazz band. Got thousands of books, spent about a year learning it all. Left the big band, got into small jazz groups, still playing drums. They naturally, wanted somebody to double on vibes. So he took up vibes. Spent a week learning the vibes, then after a week he was gigging on stage with vibes. Playing vibes and drums, arranging. So then he got hung up by the fact that he was knocking around with a lot of rock musicians and they used to just carry their guitars around with them. But he couldn't take his set of drums around. You know, you couldn't sit in a hotel room with a set of drums. So he wanted an instrument that he could carry easily. He bought a flute and taught himself flute. This is how he's been. He got into the rock scene, he played with this group called Blossomtones. They were quite big in France and on the Continent, but never really took off. So then Pol got

really tired of playing drums and he wanted to concentrate on vibes. So he joined a kind of folk, I suppose you'd call it like a folk-rock thing, very similar to Fairport Convention, called Eclection. Playing vibes. He got tired of that, and he split, and that's when we saw him. He came down to a recording session, actually, and just played on one of the tracks. Just basically a jam session. Everyone was that knocked out by it, that we invited him to join the band. And he didn't want to play the drums, which made it advantageous. Although, then again, we do use a couple of drums when we're recording. We used them on one of the tracks on "Bandstand", a thing called "Broken Nose." We used both of us playing at the same time.

TRUCKER: Yeah, I was interested in the personnel on that lp; there's no liner notes or anything.

ROB: That, unfortunately, was a fuck-up by United Artists. They rush-released the album over here, and it's slightly different than the English one.

TRUCKER: In what ways?

ROB: Well, there's no liner notes, to start with, which on the English version there is

TRUCKER: Same tracks, though?

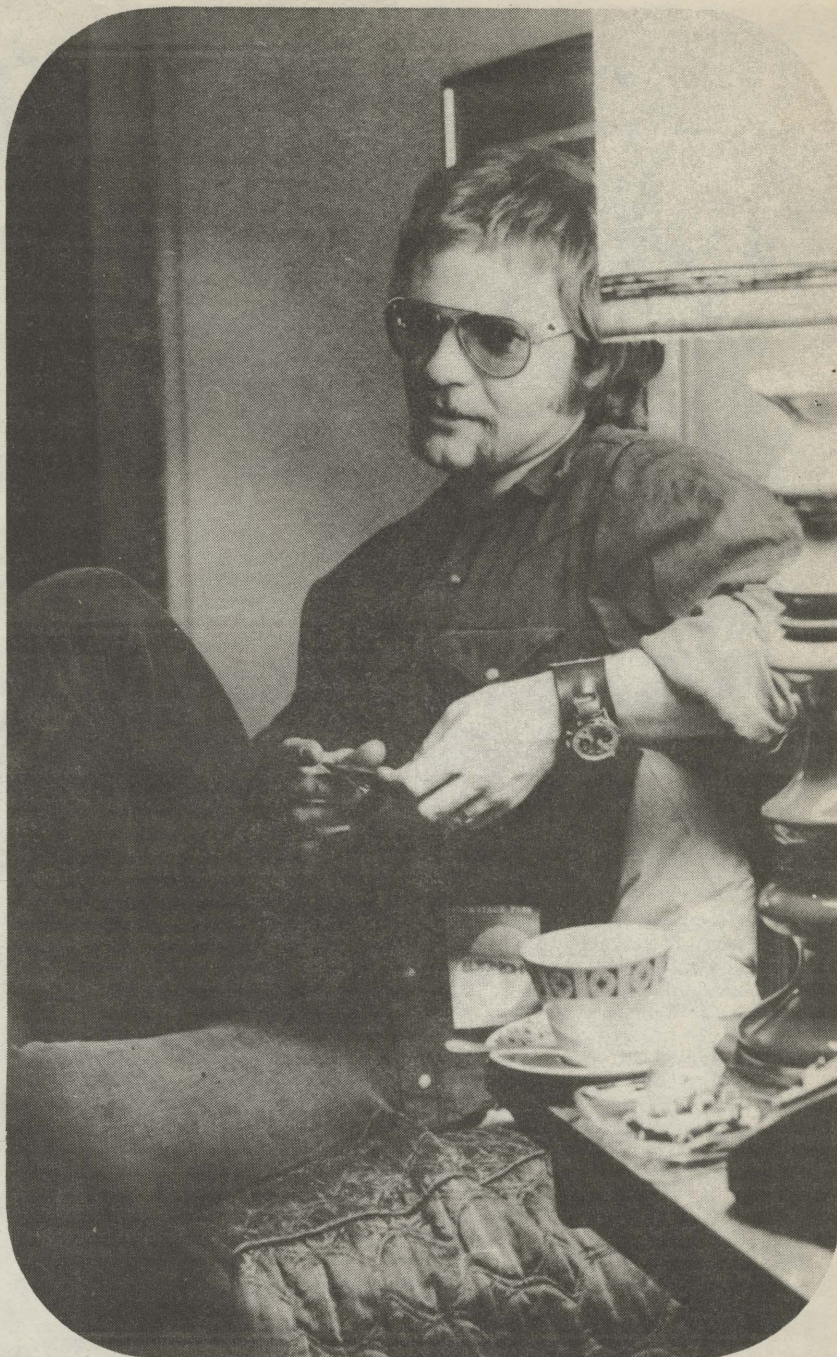
ROB: Oh, same tracks. And it's the same cover. The liner notes are missing and also there's an actual screen on the television set on the English one.

(PHONE RINGS, ARRANGEMENTS ARE MADE FOR ROGER CHAPMAN TO JOIN THE INTERVIEW.)

ROB: He's better at interviews than me.

TRUCKER: Oh, you're dandy.

ROB: Oh now, of course, I can't do interviews. It looks as though I'm being snotty, but I'm terrible. Sorry. Oh yeah, there's just the liner notes and the screen. On the first pressing there's no notes, and we complained about it. You'll find on the second pressing—we got one, I think it was yesterday—all the facts are listed on the album.



RICH COUMBS

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TRUCKER: Is the personnel on "Fearless" the same as on "Anyway"?

ROB: Yes, it's the same personnel, except we used brass on "Fearless".

TRUCKER: No, I meant on "Anyway."

ROB: Oh no, that's a change of personnel.

TRUCKER: Is that with Weider?

ROB: Yeah, Weider was playing with us on "Anyway." Then the next one was "Fearless."

TRUCKER: Right. "Anyway" was another one that had no liner notes on it over here.

TRUCKER: Yeah, it is.

ROB: No, it's not.

TRUCKER: Well, see, that's the thing. It's impossible to find. I got one copy in a store and I've never seen any other place. And it wasn't an import.

ROB: Well, you've got a very, very, very, very, very rare one, then. Because, as I say, what happened was we were with Warner Brothers, Warner Reprise, and we wanted a new company in America because we weren't very happy with what was happening over here.

TRUCKER: I can see why.

ROB: So we finally pulled a deal off with UA, cause they were really interested in having the band. We signed with UA, and they got "Anyway" and "Fearless" and so on. They got the rights over in America for "Anyway," which was released on Warner Brothers in England. They went to put it out and we said that we'd rather have "Fearless" out. We'd just recorded "Fearless"—"Anyway" was like a year old—so "Fearless" was more representative of the band as it was then. So that's what they did. "Anyway" was released for something like a week in Los Angeles, and that's the only place I thought it had been released. And it was out for a week and they pulled it back.

TRUCKER: Still, you'd better check into it. I've seen at least a half-dozen copies at various places around.

ROB: That's amazing.

TRUCKER: I investigate.

ROB: Well, actually, I wonder if...

TRUCKER: The band's always the last to know.

ROB: We'll check into that, cause it really is amazing. We were in Los Angeles last week and we had a meeting with the UA guys and all that, and they want to release it. We would like the stipulation that we didn't want it released as our next album, so people won't think it's a progression on from "Fearless" and "Bandstand."

TRUCKER: Well, mine has the catalog number for "Fearless," incredibly enough.

ROB: Amazing.

TRUCKER: It's a good album it's a really strong album. The mix is a little strange on the live side.

ROB: Right. We don't, we don't really... I've got to be careful what I say. We find it strange to listen to nowadays. The live side was recorded at one show. What you do nowadays is you record about three or four shows and mix it together and claim it's one show. Everybody does it. And we actually did it in one show, and we'd never played any of the songs before. I mean, "Good News—Bad News" is a fucking break and I miss it completely. I play all the way through and it's a mistake. I didn't know any different cause it was the first time I ever played it. There was one song on the album, I can't remember the title, that when we came to mix it, because Weider had played bass and violin on it and he'd forgot to change amps, we found out that the bass and the violin were both on the same fucking track. We've got like sixteen tracks, you know. The drums have got about four tracks. And we couldn't work out why

CONTINUED ON PAGE 15

  
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# REVIEWS



## A TRAITOR IN OUR MIDST by Country Gazette United Artists UAS 5596

A valid description of this album direct from the cover—"A guts and Glory music classic in the American bluegrass tradition."

In October of this year, I was given the opportunity to hear one of the best country fiddlers in America, Byron Berline, and his new group, the Country Gazette. How should I put this... The Gazette is probably one of the best combinations of traditional bluegrass and contemporary country music

groups in existence today—what a neat group.

Byron Berline—National fiddling champion for three different years (which is no mean feat), a session man for the likes of the Rolling Stones, The Dillards, Byrds, Burritos, Dillard and Clark, Cha-Cha-Cha. Plus he is a blown-out mandolin picker on the side. Roger Bush—Played bass for a group of musicians known as the Kentucky Colonels. With him were other clean cut types like Clarence White (now with the Byrds for some years) his brother Roland White, with Lester Flatt now, and banjo player named Billy Ray, now playing with the Dillards on fuzz-banjo of all things. (fuzz-banjo; is nothing sacred?) Bush plays lightning, clean slap-bass when given the opportunity, and does most of the stage rap. Alan Munde (Big Al)—is the Gazette's banjo player, and he is no slouch. I've never heard of him before the Gazette, but you gotta start somewhere I suppose. He certainly is worth listening to, Banjo Buffs. Kenny Wertz—guitar and vocals, used to play for a group contracted to record for Crown Drugs Inc. under the name of the Scottsville Squirrel Barkers with, among others, Chris Hillman and Bernie Leadon. Hot-cha. You may still find their album in your Crown Center, next to the prune douche.

When they played for the Walnut Valley Bluegrass Festival, they blew minds all around. The crowd, made up of 50% farmers, and 50% hippies had to redefine their musical tastes more than once during the three day git-on due at least in part to the Country Gazette. Doing traditional songs like "Lost

Indian" "Orange Blossom Special", and "Swing Low Sweet Chariot" alternated by songs written for the Flying Burrito Bros. (Hot Burrito Breakdown) and other songs by Gene Clark, like "Tried so Hard", and "Keep on Pushin' ". They don't do any jazz or rock or soul, but you will hardly notice. They get some fine, high vocal assists on three cuts by ex-Dillard, Herb Federson;

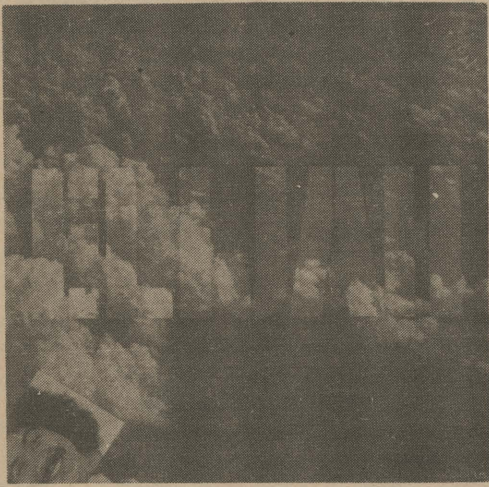
thanks Herb, a little dobro from Skip Conover and guitar ditties courtesy of Chris Smith on "Anna".

As for songs, my favorite is "I Wish You Knew", by Charles and Ira Louvin. The first time they did it live, I was hooked; what a habit! If you're into good music, it's Country Gazette.

RAT



Alan Munde, Byron Berline, Roger Bush & Kenny Wertz at the Walnut Valley Bluegrass Festival.



## ELIJAH by Elijah United Artists UAS 5590

Remember 1968 when if you were a rock freak you probably wouldn't even consider listening to anything that involved horns and if your interests leaned towards soul music you couldn't figure out how people danced to rock? At that time the question of musical supremacy was enough to alter friendships and in extreme cases resulted in violence.

Fortunately both tastes and styles seem to have expanded somewhat since then and the distinction between soul and rock is no longer a point of confrontation. The distinction has, in most cases, nearly disappeared, hopefully taking with it that tendency to label music which limits our own enjoyment. These two bands exemplify to some extent the merge of styles that makes classification difficult.

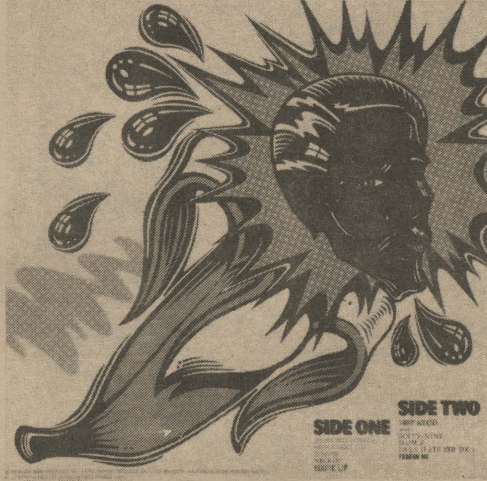
Elijah is a strong band but they have an inclination to become tiring due to the lack of instrumental solos. "Prehistoric Rhythm" is really the only song on the album that contains any substantial individual playing, a short, but clean, piano solo by Jim Morris followed by even shorter interludes by the three horn players, Steve Lawrence, sax; Ken Walther, trombone; and Tom Bray on trumpet.

Manny Esparza, the featured vocalist almost makes up for the lack of playing, although he could stand to do more with the capabilities he obviously possesses. His voice is at its best on "Food For My Soul" one of the rhythm section's better efforts as well.

The horns make a brief showing of collective excellence on their break in "Mean Man", sounding maybe a little too much like Chicago, but that in itself is no easy task.

Clearly the best song presented is "Mama" combining the underlying strength of drummer Sam Lombardo, guitarist, Hank Barrio, and bassist Joe McSweyn with Esparza's out front vocals and Tom Bray's trumpet.

There's definitely a lot of potential here and if they can get their solos together Elijah will be a musical force to reckon with.



## STRANGE FRUIT by (Ike Turner presents) The Family Vibes United Artists UAS 5560

The Family Vibes, on the other hand, are already as refined as they probably ever will be. Basically the Ike and Tina Turner Review without Tina, "Strange Fruit" con-

tains some good music but can become rather boring without vocals.

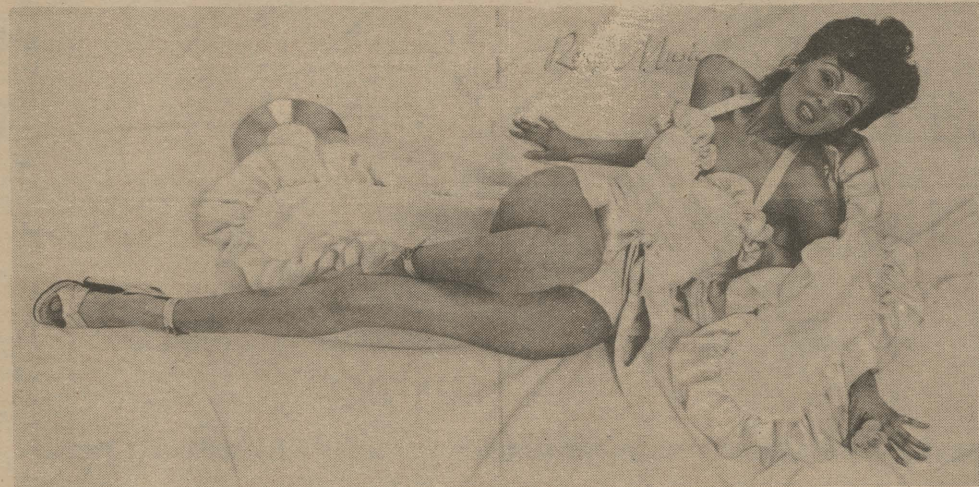
The sounds here are a little more reminiscent of 1968 soul than Elijah but the presence of a growing rock influence in their style is apparent in tunes like "Happy But Lonely" and "Jumpin'", the latter of which because of guitarist Jackie Clark's efforts, is one of the high points of the album.

Outside of Clark's there aren't really any outstanding soloing abilities shown, making the collection even more tedious. As a unit, however, the Family Vibes are about as tight as they come. On "Bootie Lip" they prove this point with a flashback to the era of the Dorsey Brothers and Glenn Miller.

Further proof is shown in "Soppin' Molasses" with the horns of Edward Burks, trombone; J.D. Reed, sax and reeds; Claude Williams and Mack Johnson, trumpets; and Jimmy Smith on tenor sax perpetuating the soulful influence in fine style.

Ike Turner's presence in the band isn't highlighted much except in "D.M.Z." where his organ solo blends nicely with a very rhythmic background. Despite this, the fact that he produced and helped engineer the recording lends to the belief that his influence is prominent and maybe the Family Vibes would be capable of more on their own.

Previously known as the Kings of Rhythm, Tina's supporting cast as a collection of good musicians but by themselves this first effort falls just a little short of the mark, down to the last unamusing fart in "Pardon Me." CAPT. MADLAP



## ROXY MUSIC by Roxy Music Warner Bros. MS 2114

Of all the wierd bands coming out of England, this is the one I pick to toss America for a loop. Roxy Music is totally unique, different from anything you have ever

heard (I promise). Produced by Peter Sinfield, former King Crimson, the record itself has the quality of being made in a garage. Maybe it's supposed to, with music like this it's very hard to tell.

Bryan Ferry's vocals are spoken, mumbled, and talked, but never sung. They have to compete with synthesizer, tapes of earthworms (NO KIDDING), saxophones

and oboes. "Virginia Plain" is probably the best done thing on the record. Throbbing bass and synthesizer squiggles, give the song an unreal quality. "Ladytron", an electronic love song, has a cloudy mix put on it that I haven't quite figured out yet. "The Bob (Medley)" owes a lot to sax player Andrew Mackay for its jazz feel. "Chance Meeting" brings out Roxy's main downfall, guitar player Rick Manzanera. It flows well till the instrumental break when the guitar solo ruins everything. He plays well but there is not an original riff in the entire break. The masterpiece, however, is the seven minute "Sea Breezes". Horns shout the opening for all the world and are followed by the most fantastic mixture of traditional rock and roll and just plain sound I've been exposed to. The lyric on "Sea Breeze", as on all, is very strange. From my vantage point they don't mean a damn thing (or do they?)

It should be mentioned that Roxy Music places a good deal of emphasis on theatrics. Reports from Britain say it's well worth seeing (that means they're psychotic). What Roxy Music look like is my surprise to you. But here's a hint—do you know what D.A. haircuts, leather, and imitation animal fur make?

UNCLE BUBBLES



## WELTSCHMERZEN by The People's Victory Orchestra and Chorus The People's Music Works

The People's Music Works in Queens Village, New York say "We are all stars" and then set out to prove it in their two albums "Weltschmerzen" and "The School". Over 150 people are involved in both albums in-



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## HOLIDAY LIQUORS

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# the GREASY FINGERS of Frenzl Sluvernik

ERIC MENN

Frenzl Sluvernik had no reason to continue living. His wife had eloped with his best friend; his daughter was pregnant. His son, after turning on, tuning in, and dropping out was now a tangerine growing mouldy in some dark, padded room at the state hospital. He had wrecked his automobile, killing a bus load of nuns and orphaned babies; and as he sat at his desk in a towering mid-town office building, he realized he was being passed over for promotion by aggressive, clear-eyed, bright men younger than himself, who HAD taken the I.C.S. correspondence course in accounting and air-conditioning repair.

Sadly he pushed his swivel chair away from his desk, remembering as he fell that one of the casters had fallen off. Dragging himself to his feet he shuffled to the window and looked at the ant-like figness below that he knew to be cars and people. Even as he saw them as ant-like he knew he was lacking in originality.

He reached up to unlatch the window, feeling for just a moment a kind of grim satisfaction in his fantasy of people's expressions as his body hurtled toward them, and forcibly, if but briefly, commanded their attention and proclaimed his existence as a force in their lives. His lips curled into a wracked half-smile as he thought of fainting mothers, screaming children, and retching fathers. "Yes," he thought, "I am somebody!"

Just then his secretary strode into the room without knocking, threw an envelope on the table and said, "Whatcha gonna do Frenzie-baby? Jump? Might as well, you've been canned. And quit puttin' your greasy fingers all over the glass...if you'd pull your head out of your armpit you'd see there's no latch. We're in a modulated environment now, remember? See you around..."

Frenzl Sluvernik jerked his hand from the window and gazed for a moment on his somewhat stubby digits. "Yes," he thought "my fingers are greasy, as for that matter are my palms, and face...my whole body is greasy. Lord knows I've tried though. Alcohol, astringents..." At this point, even his mind trailed off into nothingness. His first vague awareness was the total futility of his going on. His life was nothing.

Unable to detach himself violently from his modulated environment, Frenzl Sluvernik decided to take a room at a large mid-town hotel, (with openable windows) and from that stage make his last exit.



He walked to the hotel, went to the desk and told the clerk that he wanted the room on the highest floor facing the busiest street. The clerk looked at him, seeing an aura of nothingness about him, and handed him a key.

Frenzl Sluvernik walked dejectedly to the banks of elevators, entered and pressed a button. Emerging on the twenty-seventh floor he went to his room, straight to the window and gave it a mighty upward heave. It was locked. As he fumbled with the latch, he felt keenly the denial of the last vestiges of personal drama and flair.

He climbed out on the ledge and looked down, scarcely perceiving through his tears, the slow moving peoples and traffic on the street below.

On the street, by strange coincidence two policemen, a fireman, a priest, and Frenzl Sluvernik's mother happened to be looking at the highest floor above the busies

street of a large mid-town hotel. As one they saw the form climb to the ledge. And as one they felt the need to run to the hotel to save the poor wretch above them; save him because for each, life was too sweet to lose, and because they had noticed a newspaper-photographer walking down the street.

They alerted the photographer, and rushed to the hotel, through the lobby, and into a convenient elevator. In the seemingly endless moments of the elevator's ascent each prayed silently that they might save the poor wretch—or at least get their pictures taken before he jumped. (They were to be denied for the photographer had already left for wife and home.)

Frenzl Sluvernik stood poised on the ledge, pausing, he knew not why—when suddenly he heard the door to his room open, and heard footsteps running to the window.

Here was hope! Somebody DID care! He edged a little further from the win-

dow so the strangers would have to plead a bit more—but he knew that in the end he would relent.

The policemen, fireman, priest, and his mother stuck their heads through the window, and said, as one, varying only in tone as they related to him, "Son, why are you doing this terrible thing?"

And Frenzl Sluvernik, with all the pent up passion and despair in his being replied, "But I must. Can't you see? I have no reason to go on living. My wife has eloped with my best friend; my daughter is pregnant. My son, after turning on, tuning in, and dropping out is now a tangerine growing mouldy in some dark, padded room at the state hospital.

"I have wrecked my automobile, killing a bus load of nuns and orphaned babies. I am being passed over for promotion by aggressive, clear-eyed, bright, men; younger than myself who HAVE taken the I.C.S. correspondence course in accounting and air-conditioning repair.

"I've been fired from my job, and I have greasy fingers.

"So can't you see? I must...I must!" Even as he said this he edged back toward the window so he could give up after they had pleaded for a time.

The two policemen, the fireman, the priest, and Frenzl Sluvernik's mother withdrew into the room. A slight smile played upon Frenzl Sluvernik's lips as he thought of their frantic planning and scheming to draw him close enough that they might seize and rescue him. The thought was bliss—and rarely if ever, had Frenzl Sluvernik known bliss.

After a time, the two policemen, the fireman, the priest and Frenzl Sluvernik's mother again leaned through the window. The policeman cleared his throat, and said, "Frenzl, what you've told us makes sense. We won't stand in your way."

Emitting an ear shattering, "AAAA-AAAArrrrrrrrggggggghhhhhhhhh..." the last words Frenzl Sluvernik heard was his mother's comment to one of the policemen that "...he was always so independent, that at times I felt quite helpless..." The last thing he saw was a large, concrete canopy covering the entire sidewalk for the sole purpose of sparing fainting mothers, screaming children, and retching fathers.

Frenzl Sluvernik's final contribution to the cosmos was a mushy "thump" that was completely smothered by the merry holiday sounds of traffic and people below.

cluding a tap dancer and the Atlantic Ocean (recorded at Rockaway Beach). After they began working on these albums they decided not to use any names. The only credits are The People's Victory Orchestra and Chorus. They do not use the usual methods of promotion and distribution. This gives them more freedom and allows them to by-pass usual hassles and to sell their albums for

past lives and even memories of the future. Bells, chant-like words, "all I want are my memories", tribalisms, jungle sounds, hoots, bugle calls, calliope sounds are all incorporated into this one piece in an extraordinarily tasteful manner. Even if the rest of the album had bombed (it didn't) it would still be worth the price just for "Memories alone."

The entire album gives a feeling of remembering something. "Goodbye to the War; Goodbye to the Violets" also from the first side could have been out of an old movie. The songs have a funky ole-time feeling about them, without seeming the least bit corny. There are even a few angelic background choruses. "Night Song" from the second side is exciting but "The Sea" is the highpoint and last song of the album. Beginning with a rippling piano introduction and the sound of the sea it develops into a dramatic multi-faceted song. A fitting piece for the culmination of "Weltschmerzen".

"The School" the second album by the People's Victory Orchestra and Chorus, is more rock oriented. A very happy kind of record it fits the conceptual framework of a school. Rather than numbered sides, there is the Girl's Side and the Boy's Side.

"Super Music Man" from the Girl's Side is a very exciting rock piece with good

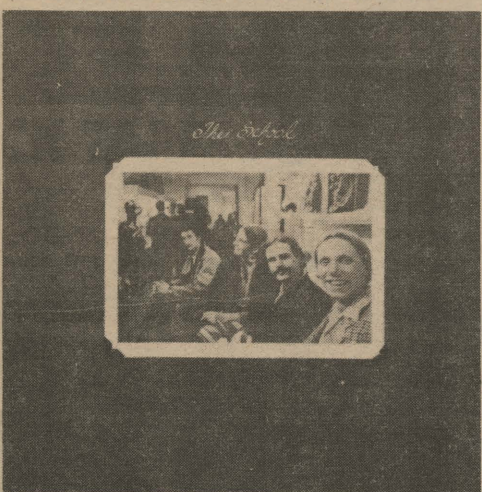
screaming vocals. Also from the Girl's Side is "Ballet for a Small Apartment", a fantastic piece. It is like a complete ballet—a complete show, tightly structured to fit in a few minutes (about 6½ minutes). There is enough in this song to make an entire album, but it all fits in well and does not seem cramped.

The opening song of the Boy's Side, "Did You Ever See a Lady Act That Way" another very rocky song sounds a bit like the Rolling Stones. Maybe unintentional, maybe a parody, maybe anything—it doesn't matter; it is a good song. "Ancient Words" is a poetic, wistful, romantic song. Normally I would hate a song like this but for some reason it is one of my favorites on the album. It is esoteric rather than sickeningly sentimental and thus rises above most songs of this type. "Black Crow Country" is another high quality, rocky, almost scary song from the Boy's Side of the

School". Both "Weltschmerzen" and "The School" are exciting innovative albums. "Weltschmerzen" is of a more experimental nature, while "The School" is more rock-oriented. If I had to decide between the two albums it would have to be determined by the flip of a coin. My only regret is that with 150 people, a tap dancer and the Atlantic Ocean contributing to the music, they can never play Cowtown.

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\$3.00 for one or \$5.00 for two by mail order. It's worth it. Write to them: The People's Music Works, 220-16 Hempstead Avenue, Queens Village, NY 11429. They also will send out for 25¢ a sampler of the albums. The sampler is interesting but is unable to really do the albums justice in a few minutes.

"Memories" the opening song on "Weltschmerzen" is just that—memories. A conceptual, stream of consciousness collage, "Memories" recalls childhood,

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# CALENDAR

## FRIDAY

NOVEMBER 24

**SOUNDS** KC Philharmonic Carabet Concert 8:30, Union Station. Call [redacted] for information.  
 -Muddy Waters, Landmark, Union Station, call [redacted] for information.  
**FLICKS** "Musical Instruments of India" and "The Juggernaut: a Film of India" 10:30 am, Plaza Library.  
 -"Bronco Billy, the Prisoner" and "Battleship Potemkin", 8:30, Action Art Center, 111 W. 5th, Free.

## SATURDAY

NOVEMBER 25

**SOUNDS** "When Mommy Got the Blues" folk opry and Bill Mason, featured performer, 8 pm, Foolkiller, 809 E. 31st, \$1.50.  
 -Muddy Waters (see Nov. 24).  
**DEMONSTRATION** Ceramics demonstration by Ed O'Riley, Action Art Center, 12 to 3 pm, Action Art Center, 111 W. 5th.  
**STORY HOUR** in the Children's Library of the Nelson Art Gallery, 2 pm.  
**PLANETARIUM** "The Calendar Story", 1:30, 2:30 and 3:30, KC Museum, 3218 Gladstone Blvd., 50¢.

## SUNDAY

NOVEMBER 26

**SOUNDS** New Jazz, Advertisement for a Dream Ensemble, 8 pm, Maiden America 18 E. 39th, \$1.00.  
 -Jorge Mester conducting the KC Philharmonic and special guest Danny Cox, 7:30 pm, Cowtown Ballroom, \$1.50 advance, \$2.00 at door.  
 -The William Jewell Civic Orchestra, Phillip Posey conducting and featuring Veronica Tapsonyi, 3:30 pm, Nelson Art Gallery, free.  
**FOLK DANCING** 7 pm, All Souls Unitarian Church, 4500 Warwick Blvd.  
**LECTURE** forum lecture, "The Process of Educational Change" by Kyle Conway, 10 am, All Souls Unitarian Church, 4500 Warwick Blvd.  
**PLANETARIUM** (see Nov. 25)

## MONDAY

NOVEMBER 27

**SOUNDS** College Recital, 12 noon, Stover Auditorium, 4420 Warwick Blvd, Free.  
 -Muddy Waters (see Nov. 24)

## TUESDAY

NOVEMBER 28

**SOUNDS** College Recital, 12 noon, Stover Auditorium, 4420 Warwick, Free.  
 -College Chamber Recital, 4 pm, Stover Auditorium, 4420 Warwick, Free.  
 -Muddy Waters (see Nov. 24)

**FLICKS** "Stringbean", "Storm of Strangers" 11:45 am, 12:45 pm, Main Library, 1211 McGee, Free.

**LECTURES** Introductory Lecture, by Students International Meditation Society, 8 pm, UMKC, 103 Haag Hall Annex.  
 -Transcendental Meditation, "The Psychological and Sociological implications of T.M." by Bill Witherspoon, 8 pm, Jewish Community Center, 8201 Holmes, \$1.50.

## WEDNESDAY

NOVEMBER 29

**SOUNDS** Deep Purple, Buddy Miles, 8 pm, Memorial Hall, 7th & Barnett, KC, Ks., Tickets \$5.00 advance, \$6.00 door.  
 -College Recital, 12 noon, Stover Auditorium, 4420 Warwick, Free.  
 -UMKC Opera Workshop, Paul Sommers, conducting, 8:15 pm, Stover Auditorium, 4420 Warwick.  
 -Muddy Waters (see Nov. 24)  
**FLICKS** Kinetic Art Series 2, Program 2, 7:30 pm, Epperson Auditorium, KC Art Institute, Free.  
 -"Key Largo" now through Dec. 5, Bijou, 425 Westport Rd., call 561-2885.  
 -"The Committee" now through Nov. 30 Vanguard Cinema II, 4307 Main. Call JE1-9680.  
 -"Alices Restaurant" now through Dec 5, Vanguard Cinema I, 4307 Main, call

**EXHIBIT** Central American Folk Art, items selected by Dale Eldred and all iteritems are for sale, Kemper Gallery, KC Art Institute. This show will run thru Dec. 21.

**LECTURES** Introductory Lecture by Students International Meditation Society, KC, Ks. Community Jr. College, 12 noon, Student Union.  
 -Meet Your City & County Officials, I issues & Answers, 8 pm, Beierfeld Social Hall, room 106, Jewish Community Center, 8201 Holmes, Free.

## THURSDAY

NOVEMBER 30

**SOUNDS** Sandy Shapiro, violin; Gayle Hathorne, french horn; J.r./Sr. Recital, 8:15 pm, Stover Auditorium, 4420 Warwick.  
 -Muddy Waters (see Nov. 24)  
**THEATRE** "Love's Labour's Lost" 8:30 The University Playhouse, UMKC.

## FRIDAY

DECEMBER 1

**SOUNDS** Seals & Croft, 8 pm, Cowtown Ballroom, Tickets \$4.00 advance, \$4.50 at door.  
 -Muddy Waters (see Nov. 24)  
**DANCE** Westbanque Bridge and Chessman Square, 8 to 12, UMKC Pierson Hall, 50¢.  
**FLICKS** "Dunes", "African Odyssey: Red Bicycle" and "The Bible: a Literary Heritage", 10:30 am, Plaza Library.

-Nanook of the North" and "Triumph of the Will", 8: 30 pm, Action Art Center, 111 W. 5th, Free.  
 -"Drunken Angel" and "I Live in Fear" 7 pm, UMKC, 116 Haag Hall Annex, 50¢, student.  
 -"Harold & Maud" now through Dec. 5, Vanguard Cinema I I, 4307 Main, Call

**THEATRE** "Company of Warwayd Saints" 2 act play, Foolkiller, 809 E. 31st, \$1.50, 8 pm.  
 -"Love's Labour's Lost" (see Nov.30).

## SATURDAY

DECEMBER 2

**SOUNDS** Frank Zappa and the Mothers, 7:30 and 11:00, Cowtown Ballroom, Tickets, \$4.50 advance, \$5.00 door.  
 -DeKalb Concert Choir, 8 pm, Nelson Art Gallery, Free.  
 -"When Mommy Got the Blues" folk opry and Paul Carter, featured performer, 8 pm, Foolkiller, 809 E. 31st, \$1.50  
 -Muddy Waters, (see Nov. 24)  
**THEATRE** "The Mousetrap", 8:30, Jewish Community Center, 8201 Holmes. Sat. performances are \$2.75, other performances are \$2.00.  
 -"Love's Labour's Lost (see Nov.30)  
**EXHIBIT** Ken Richards, paintings. Now through Dec. 17, Jewish Community Center, 8201 Holmes Road.  
**PLANETARIUM** (see Nov. 25)

## SUNDAY

DECEMBER 3

**SOUNDS** New Jazz, Advertisement for a Dream Ensemble, 8 pm, Maiden America, 18 E. 39th St., \$1.00, This will be the last KC appearance for Advertisement for a Dream.  
 -West, Bruce and Laing, and guest Edgar Winters, 8 pm, Memorial Hall, 7th & Barnett, KC, Ks., \$4.50 advance, \$5.50 at the door.  
**FLICKS** "Cesar", 2:30 pm, Nelson Gallery Free.  
**THEATRE** "Love's Labour's Lost" matinee performance 2 pm, University Playhouse, UMKC.  
 -"The Mousetrap", (see Dec. 2)  
**FOLK DANCING** 7 pm, All Souls Unitarian Church, 4500 Warwick.  
**LECTURE** Forum Lecture, "Russian Wheat" by Martin Sosland, 10 am, All Souls Unitarian Church, 4500 Warwick.  
**EXHIBIT** "Sketches of Blackness" by Charles Davis, now through Dec. 31st, All Souls Unitarian Church, 4500 Warwick.  
**MEETING** Mingleterians, folk songs by Gayle Aldridge, plus a candle making demonstration, All Souls Unitarian Church, 4500 Warwick. 7 pm, \$1.50.  
**PLANETARIUM** (see Nov. 25)

## MONDAY

DECEMBER 4

**SOUNDS** Charlie Byrd, Landmark, Union Station. Call [redacted] for information.  
**EXHIBIT** 2nd Anniversary Show featuring artists the EG carries, Hockney, Estes Moses, Lichtenstein, Rauschenberg, Puscek and others, EG Gallery, 9 E. 51st St.  
**LECTURE** Introductory Lecture by Students International Meditation Society 8 pm, Shawnee Mission Unitarian Church, 7725 W. 87th St.

## TUESDAY

DECEMBER 5

**SOUNDS** Charlie Byrd (see Dec. 4)  
**FLICKS** "Golden Fish" & "Switzerland" 11:45 am, 12:45 pm, Main Library, 1211 McGee, Free.  
**THEATRE** "Love's Labour's Lost" (see Nov. 30)  
 -"The Mousetrap" (see Dec. 2)  
**EXHIBITS** Michael Myers, now through Dec. 23, Action Art Center, 111 W.5th  
 -John Clarke, abstract painting with subject matter, Morgan Gallery, 5006 State Line.  
**LECTURE** Transcendental Meditation, "Mechanics of T.M." by Bill Witherspoon, 8 pm, Jewish Community Ctr., 8201 Holmes, \$1.50

## WEDNESDAY

DECEMBER 6

**SOUNDS** Charlie Byrd (see Dec. 4)  
**FLICKS** "Shadows of our Forgotten Ancestors" and lecturer Dennis Stack, a KC Star film critic, 7:30 , KC Art Institute, Epperson Auditorium, Free  
 -"Top Hat" now through Dec. 12, Bijou, 425 Westport, Call  
 -"Monterray Pop" now through Dec. 12 Vanguard Cinema II, 4307 Main, Call

**THEATRE** "Love's Labour's Lost" (see Nov. 30)  
 -"The Mousetrap" (see Dec. 2)  
**LECTURE** I ntroductory Lecture by Students I nternational Meditation Society 8 pm, 5300 Oak.

## THURSDAY

DECEMBER 7

**SOUNDS** Charlie Byrd (see Dec. 4)  
**POETRY** Jonathan Holden, 8 pm, Jewish Community Center, 8201 Holmes, \$1.50  
**THEATRE** "Love's Labour's Lost" (see Nov. 30)

## FRIDAY

DECEMBER 8

**SOUNDS** Charlie Byrd (see Dec. 4)  
**FLICKS** "Homage A' Francois Couperin" "The Redwoods" & "Passionate Pastime", 10:30 am, Plaza Library.  
 -"The Great Train Robbery" & "Ten Days that Shook the World", 8:30 Act-ion Art Center, 111 W. 5th, Free.

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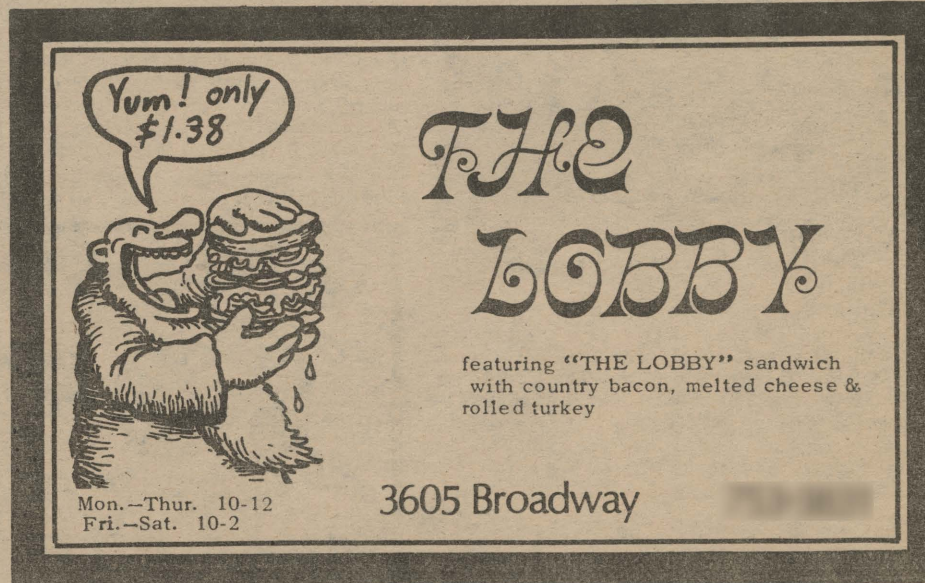
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# EATs

BARBARA

Ever dream about split pea soup? Once I did and it had beautiful white flowerets of cauliflower floating in the sea of green. When awake, it sounded like a good idea. It was. The cauliflower adds a bit of elegance to a gutsy hearty soup.

Supposedly soup is a liquid food made by cooking the ingredients together for long periods of time. The pea soup I am about to describe is hardly a liquid food. In fact it's so thick that a bowl of it can almost be turned upside down for awhile without losing any of its contents.

To begin to make any kind of soup start with the largest pot available with a lid. This will enable the soup to be cooked covered and still not boil over. For about four servings of soup put one cup of dry split peas into the pot and add 2 to 2½ cups of water. Season however it pleases you. Most recipes call for some ham added to pea soup. If you eat meat and have some ham around, throw it in. However, ham is not a necessary ingredient for good pea soup.

A good substitute for meaty soup stock which can be used in almost every kind of soup is Miso, a soybean puree. Add about one teaspoon of it to every cup or so of water and stir it until the Miso dissolves. Almost the same result can be achieved by adding soy sauce to the water. Since this pea soup is so thick however, it doesn't really depend on a soup stock and can be successfully made with plain water.

I like to season my pea soup with about ½ choppen onion, one sliced carrot, and lots of ground cumin. Rice and garlic also work well. Be careful if you decide to add other vegetables. I've tried adding both green beans and celery and they are awful in pea soup. Also tomatoes are bad. These vegetables compete with the pea flavor. One single carrot is good though

as is cauliflower (more on this later). The carrot stays fairly firm throughout the cooking and looks nice in the soup. Good color contrast.

After seasoning the soup, cover and cook over a low heat until almost all of the water is absorbed. This should take about 45 minutes to 1 hour. Check it every 10 or 15 minutes. When almost all of the water has been absorbed add about ½ head of cauliflower cut into the little flowerets. The soup is done when the flowerets are soft enough to eat.

Serve this soup very hot with a big pat of butter on top and fresh ground pepper. Try it. The cauliflower is truly amazing.

Make bread or crackers to eat with the soup. Season in the same manner as the soup.

## FAMILY cont.

we couldn't separate the violin and the bass. There's a track on it called "Holding the Compass"—we did the whole show, we did the first set and the second set, and the first set we used to do a light, nearly an acoustic set, the heavier stuff on the second half of the show. So we're waiting in the wings to go on, and I'm saying, "Listen, we've not got enough songs to do. We need another one. The only new one we can do is "Holding the Compass." The only people who know "Holding the Compass" were Roger and Charlie. So I says, "What we'll do is an acoustic guitar and vocal, and if any of you feel inspired, join in." Right? So that's how we got it. Everybody just ended up joining in, hitting anything they could find.

(ROGER ENTERS, INTRODUCTIONS ARE MADE, THE INTERVIEW CONTINUES.)

ROB: These gentlemen claim they've got "Anyway" and it's on United Artists.  
ROGER: Yeah.

ROB: Well, I thought it wasn't released over here.

ROGER: They released it for two days.  
ROB: Two days? Oh, I said a week. Two days, there you go.

TRUCKER: What do you think is the story on Family not making it in America sooner? How responsible was Bill Graham's blacklisting of the band—for whatever it was that

happened on the Fillmore stage—how responsible was he for your slow success in this country?

(Ed. Note: On Family's opening tour Roger Chapman became pissed with Bill Graham at the Fillmore West and tossed a mike stand in the good gentlemen's direction causing the bands blacklisting for two years.)

ROGER: Well, that's sort of one of many reasons. We got blacklisted by probably one or two ex-managers and ex-agents, as well. You know, the last time we were here was about two and a half years ago, and for two years we never even had an offer from America. Or, if we did, then it got waylaid in the middle somewhere, going through the heavies, the promoters.

TRUCKER: Seems like Warner Brothers wasn't behind you too much.

ROGER: No, Warner Brothers wasn't behind us at all.

ROB: See, basically we blew the first tour. Lots of reasons, you know, the Graham incident was just one of them. Rick Grech leaving, and a lot of things entered in.

TRUCKER: I've often wondered if Rick Grech has ever regretted leaving you, now that he's wherever he is and you're so up-and-coming.

ROB: I think he might.

ROGER: Better not say.

ROB: I think there's times when Rick would like to be back in the band.

TRUCKER: I guess his leaving gave you a little bit of exposure, though, cause everybody was saying he was from Family.

ROB: We never thought of it that way.

ROGER: It's only recently that we've realized that.

ROB: See, it hurt us at the time, because we were trying to do a tour of America and rehearse a new guy, and get him in the band to carry on the tour. We came back a second time, a year later, but Warner Brothers had gotten all their artists by then. You know, Hendrix, Jethro Tull. And they felt, "Well, we gave them their chance on the first tour. That's it." So there was no exposure and no one behind us on the second tour. We decided we weren't coming back again unless we got cooperation from another company.

ROGER: There's lots of people trying to sue us, you know. They've put a lot of heavies in. I don't want to name names, but there are; there's like a lot of people who all put little nasties in for Family. But we're out-doing them. We're fucking out-doing them, anyway.

TRUCKER: Because you're Fearless. Do you still have a problem with those people?

ROB: They're still, yeah...

ROGER: Not really.

ROB: They still try. They don't bother us because we're wise enough now not to worry about it, you see. Those kind of people, their biggest hang on musicians or groups because the groups or musicians are frightened of them. We've had too much of it and we don't feel that anymore. Cause we know we've always got a good comeback on them, legally.

TRUCKER: Think you'll be top-billing on your next tour?

ROB: I don't know, I don't think so. Maybe just two or three towns, but not really.

TRUCKER: Think it's hurting you being with somebody like Elton John? The difference in audiences?

ROGER: I think it's doing us a lot of good.

ROB: I think it is.

ROGER: Cause, I mean, if anybody's really into seeing us, they'll be at the concert. And in the same sense, there's a lot of peo-

ple there we can maybe turn a few on to us. We're just using this tour so we can get to people and let them hear us and see us.

TRUCKER: You're getting some pretty good promotion. Did UA just offer that up out of the kindness of their heart and their faith in the band?

ROB: Faith in the band, not kindness of the heart. Nobody spends bread like that.  
ROGER: That's just as I say, we looked for a company, but we wouldn't sign with anybody in the States unless we were sure they were going to get 100% behind us. Because we come over and we work our asses off, right? We give 100% of ourselves. So anyone that's working with the people, we expect 100% like work off of them. Which we weren't getting off the other company, in the end. So now we're on UA, cause we are getting that from them. We were getting it off of them, possibly, before we even got over here. They did an amazing job with "Fearless." To get an album that much airplay, from a relatively unknown band in America without the band being here—it's a good job. I don't think we could really ask for much more.

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THEATRE "Company of Wayward Saints" 2 act play, 8 pm, Foolkiller, 809 E. 31st, \$1.50.  
—"Love's Labour's Lost" (see Nov.30)

## SATURDAY

DECEMBER 9

SOUNDS John Mayall, 8 pm, Memorial Hall 7th & Barnett, KC, Ks, Tickets \$4.50 advance, \$5.00 door.  
—"When Mommie Got the Blues" folk opy plus a featured performer, 8pm, Foolkiller, 809 E. 31st, \$1.50.  
—Chamber Music Series, The UMKC String Quartet, 8:15 pm, All Souls Unitarian Church, 4500 Warwick, Students, \$1.00; Adults, \$2.00.  
—Charlie Byrd (see Dec. 4)  
THEATRE "The Mousetrap" (see Dec 2)  
—"Love's Labour's Lost" (see Nov.30)  
DEMONSTRATION silk screening, by James Lincon, 12 to 3, Action Art Center, 111 W. 5th.  
STORY HOUR "December Dragons" 2pm, Plaza Library.  
—stories, 2 pm in the Children's Library of the Nelson Art Gallery.  
PLANETARIUM (see Nov. 25)

## SUNDAY

DECEMBER 10

SOUNDS Jazz-Poetry set, 8 pm, sponsored by TAASU (The African American Student Union) featuring the Uhuru Ensemble and poet Milton "Mbembe" Smith KC Art Institute, Free.  
—Dells & I sley Brothers, 8 pm, Memorial Hall, 7th & Barnett, KC, Kans.  
—KC Philharmonic with Marc Gottlieb conducting, 3:30 pm, Atkins Auditorium Nelson Gallery, Free.  
THEATRE "The Mousetrap" (see Dec.2)  
FOLK DANCING 7 pm, All Souls Unitarian Church, 4500 Warwick Blvd.  
LECTURE Forum Lecture "Church-School" by Harriet Urani, 10 am, All Souls Unitarian Church, 4500 Warwick Blvd.  
PLANETARIUM (see Nov. 25)

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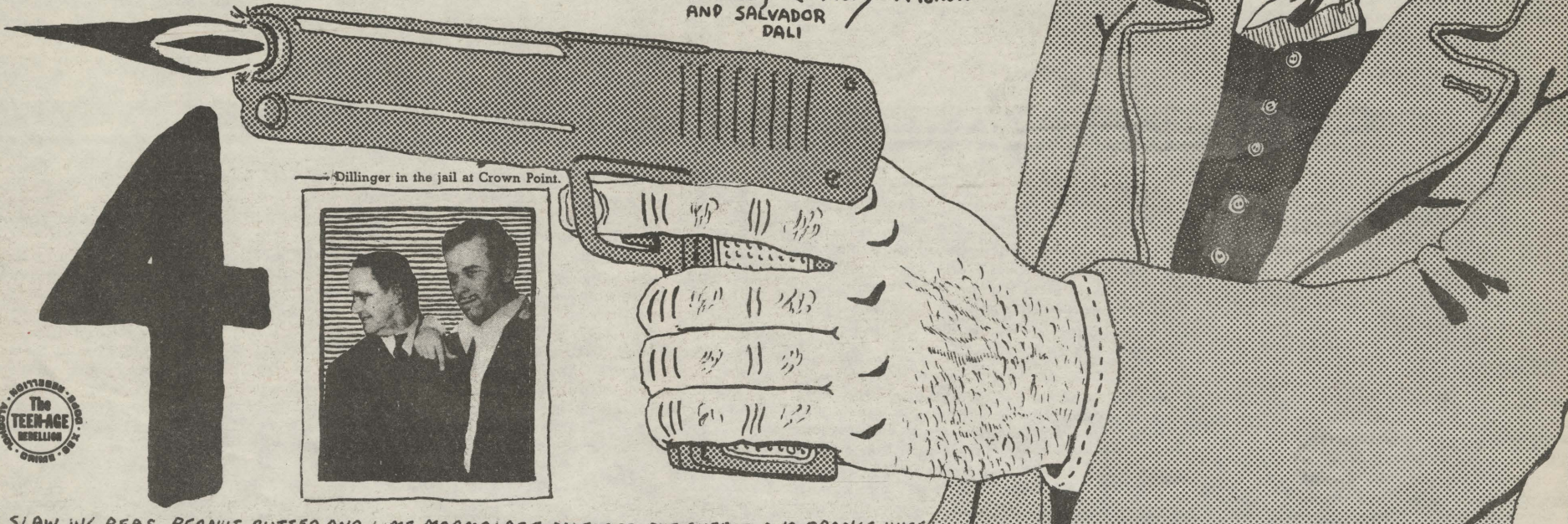
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ARSENAL LEFT

WELL, GOOD GOD, CHIEF! WE WEREN'T EXPECTING TO CATCH DILLINGER THERE! WE THOUGHT IT WAS A BOGUS TIP!

THE MOST WE EXPECTED TO FIND WAS A LITTLE OLD LADY WITH A BIG MOUTH! WE GET ABOUT 200 TIPS A DAY...

.. AND CONSIDER THAT IT WAS 3 HANDGUNS AGAINST 2 OTHER HANDGUNS AND A CHOPPER!

I KNOW A DOCTOR WHO CAN KEEP A SECRET...

NEXT: LITTLE BOHEMIA....

DECEMBER 16<sup>TH</sup> IS

# FRANK MARTZ

HIS BIRTHDAY & HIS BUSTDAY