

WESTPORT
TRUCKER

NIXON & the MOB FRANK ZAPPA
An Interview With BOB WEIR



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VVAW CLOAK & DAGGER STORY

The December 1972 issue of "Harper's" magazine includes an article of more than routine interest. Titled, "Confessions of an FBI Informer," the piece chronicles how a Vietnam Veterans Against the War (VVAW) activist became a spy for the FBI. The author, a New York attorney, is presently head of the American Civil Liberties Union's "Project on Surveillance" at Yale Law School. He has researched and written a book on political surveillance that will be published next year.

The informant, William Lemmer, is a 22 year old student at the University of Arkansas, Fayetteville and two-tour combat veteran of Viet Nam. Lemmer told fellow VVAW members of his FBI connections during a May 29 meeting of that organization in Gainesville, Florida. The group was discussing possible actions to be taken at the upcoming Republican convention in Miami.

On July 13 a Florida grand jury indicted 6 Florida VVAW leaders and named as co-conspirators 3 others. They are charged with conspiring to disrupt the convention. The Justice Department's internal security specialist Guy Goodwin, who deals almost exclusively with political-radical prosecutions, subpoenaed an 8 hour long tape of Lemmer's confessions to the VVAW as evidence in the conspiracy trial. And incredibly, Lemmer himself testified before the grand jury. According to Donner's article, it seems likely Lemmer's testimony will be considered as evidence from a "principal witness."

After his return from Indochina Lemmer had become a vocal anti-war activist at Ft. Benning, Ga. Because he suspected himself to be under Military Intelligence (MI) due to these activities, Lemmer contacted the FBI about working for them as



undercover agent in return for protection from the MI. He rationalized this move, saying he was "worried about... security" and believed he could "use (the) position (as an informer) to cover a lot of people," including himself. A few months later when he and a carload of friends were busted on dope charges in Leavenworth County, Kansas, Lemmer was the only one to be released from jail. The FBI had bailed him out in exchange for his agreement to spy on anti-war activists and other medicals in Fayetteville. The bureau and Lemmer were trading "favors" but the FBI held another trump card since it could always reactivate criminal prosecution against Lemmer should he fail to

co-operate, apparently a favorite ploy in the recruitment of spies.

Lemmer, in any case, thought he had escaped the MI surveillance (which I interpreted to be largely self-imagined any way).

Although he at first resisted efforts to pay him for help in identifying radicals from photos and giving information about VVAW activities, Lemmer began to accept money for out-of-town trips (to VVAW meetings), car payments, his "enormous" telephone credit card bills (he shared the number with other VVAW activists), and even emergency household expenses. By now he was hooked.

In a letter to a local Fayetteville

newspaper a "left-wing group" threatened (evidently at Lemmer's instigation) to bomb a university building if former Secretary of State Dean Rusk were allowed to speak on campus. Someone was indicted for the letter, and Lemmer was the informant. In another instance of his role as agent provocateur, Lemmer helped a fellow student make a bomb intended for one of the university's main buildings. The student was arrested by the waiting FBI and convicted.

Donner remarks that the more active in the VVAW he became, the more convinced Lemmer was of the rightness of the group's goals. Dependent on the FBI for what he considered protection, but committed to the ethical stance and friendship of the VVAW members, the resulting psychic strain proved intolerable to Lemmer.

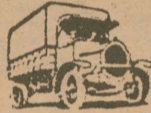
After an arrest at Tinker Air Force Base near Oklahoma City, where all participants were jailed and convicted except Lemmer, suspicions of his complicity with the government became more widespread. At a Washington, D.C. demonstration some time later Lemmer was gassed by the police, an act which prompted him to make the confession shortly afterwards in Gainesville. By this time his terror had taken on another dimension: he feared another informer, unknown to him, would get the tape of his self-indictment, thereby provoking FBI retaliation. (on this Gainesville tape Lemmer told of his FBI connections, then proposed he become a double agent by getting Bureau information for the VVAW).

That Lemmer had been offered a mental discharge from the Army for psychic disturbance makes the tale more believable; its paranoid intrigues seem taken from a lost notebook of Dostoyevsky.

Get hold of December's "Harper's" and read the original article in its entirety

DICK ARMSTRONG

UPS News Front



Paris (UPS) Rock fans are injecting new life into the once-placid Pere Lechaise cemetery, the place where Jim Morrison was buried last year.

Cemetery guards long ago stopped giving directions to the hordes of freaks. Now they just hand out a map showing the path to the mecca.

It is almost always surrounded by a crowd of Doors fans who sing and dance and play the songs Morrison made famous. Some of his lyrics have even been immortalized on adjacent mausoleums, which are decorated with such lines as "Can you give me sanctuary?"

Chicago (UPS) Tokyo Rose, the silver-voiced siren who enchanted so many American servicemen during World War II, has still got some loyal fans.

Tokyo, a Japanese-American born in California, returned to the United States after the war and was convicted of treason for which she served more than six years of a ten-year prison term and paid almost half of a \$10,000 fine. She testified at her trial that she was caught in Japan on a visit when war broke out in 1941 and forced to work for Radio Tokyo.

Now the government wants her to pay the rest of her fine. An appeals court in Chicago, where she lives now, denied her request for a hearing to keep the government from collecting the remaining \$5255.

But a Chicago newspaper recently got a letter from one of her old listeners, a former submarine radioman who says she "isn't nearly as great a traitor as all the young men who have run off to Canada to avoid the Vietnam War" because she was conscripted by the country of her ancestor.

"I want to get some of our submarine crew together and come to her defense," the letter continued. "We used to enjoy listening to her.

"Hell, she never lowered our morale. You see, we were killers."

Miami (UPS) Misdemeanor charges against 785 of the 900 demonstrators swept up from the streets of Miami Beach during the Republican Convention have been dismissed.

The judge said the charges—mostly for disorderly conduct, unlawful assembly, trespassing and impeding traffic—were based on improperly-witnessed search warrants. Among those illegally arrested were Young Republicans wearing Nixon buttons and a volunteer ombudsman.

Moscow (UPS) Soviet police have reportedly uncovered a ring of scientists who have been manufacturing LSD for what appears to be a drug-starved Soviet Union.

The scientists all work in the Institute of Natural Compounds, one of several scientific institutes under the Soviet Academy of Science. One of the alchemists has been captured by police and 2.2 pounds of acid seized.

No news of the case has been reported in the Soviet press, which seldom gives any hint that its citizenry might be inclined to psychedelic experimentation. However, the government tacitly admitted as much in August, when a new law in the Russian Republic imposed mandatory commitment to "treatment clinics" for convicted drug users.



UMKC To Cut Off Communiversity?

Communiversity needs money. So they're asking for donations. So that they won't have to demand course fees.

More precisely, they're going to need money next year more than they do this year. This year they've got a \$10,000 budget courtesy of the student government at the University of Missouri at Kansas City. That'll run til June 30th of next year, '73.

After that, well, it's hard to tell. The university funds are getting tighter and tighter. And the bene-factory, the All Student Association, is a little more re-

luctant to fund Communiversity each year. In fact, last year, they were down right nasty about it.

In a letter to their folks, Alice Lawler and Fran Hess of Communiversity—"We have thought about charging a required fee for courses at registration time...But we would rather keep Communiversity a 'free' university and not set monetary values on the courses which might prevent people from signing up...So this is a request for donations."

This is especially interesting if you don't like giving money to the government,

or are very rich and consequently can't afford to. Donations are TAX DEDUCTIBLE!!!! Soooooo, MAIL your tax Deductible Donation today to: COMMUNIVERSITY c/o University Gift Records, UMKC-5100 Rockhill Road, Kansas City, Missouri 64110.

Alice and Fran say, "Thanks in advance for your generosity. Anything you give will be greatly appreciated."

JOHN LaROE

Sleazoid Void

Gorilla Rose 72

"THE KEY! THE KEY! I'VE GOT TO FIND THE KEY!"

"IT'S A COMBINATION LOCK, SUCKER!"



While the IRS & the FBI feverishly conspire to nail the average citizen for the act of trying to rip off Amerika for a few dollars on their income tax, untold millions of dollars are being shuffled in & out of the country by those who are immune to, & protected by, the law.

In a slim unassuming paperback, Leslie Waller has presented us with a handbook that describes the situation that holds most people slave to their social security number, while a certain elite segment of the society cavorts about the planet freely with thousand dollar bills in plain brown wrapping. "The Swiss Bank Connection" is an alarming & informative gazette revealing how organized crime & the establishment are inextricably intertwined into a corrupt & obscene tapestry that depicts the particular feudalism of our time. While the book is no literary masterpiece, it is a documentary indictment of the warlord criminals who govern us.

If you have not yet been afflicted with the paranoia that is the characteristic response of many Americans to the repressive monitoring tactics that this computerized age has made possible, this interview will help you get it on. If you had any suspicions that your government does not always go by the same numbers with all individuals in matters of law, this interview with the author of "The Swiss Bank Connection" by Helen Koblin of the LA Free Press will definitely corroborate those feelings.

Koblin: What is your background?

Waller: I started as a police reporter in Chicago writing about organized crime. When you're a police reporter in Chicago it's like doing your undergraduate & post-graduate work all at the same time. It is like a University of Crime. It is the largest mob-controlled city in the country. The material that I gathered there, & later in New York, I used in a series of three novels, "The Banker", "The Family" & "The America".

K: How is organized crime related to the government?

W: From the top on down. First let me define what I mean by organized crime. We're not talking about crime in the streets, which is poor people's crime. We're not talking about law & order, which is a phony political issue. We're talking about organized crime, which is rich folks' crime. It's a business. There's a thing called The National Crime Syndicate. They don't call it that...it's generally referred to as the Combo, the Outfit, the Operation. The Mafia is part of it. Basically, organized crime is a business that has developed with amazing, terrifying rapidity.

K: How long has this been going on?

W: Since the end of World War II, although it really got started during prohibition. During the war, all the young cops were in military service, & we had a country that was completely underpoliced. We had a terrific shortage of popular consumer goods, alcohol, butter, gasoline, nylons, etc., the black market began at that time. Organized crime took it over & established all of its power bases during that time, from 1941 to 1945, making its contacts at the highest levels of our so-called establishment.

K: Into what other operations did organized crime expand?

W: They became heavily involved in drugs, gambling, loan sharking, & a variety of illicit sources of money. It is a straight cash business. The rest of us surround our lives with pieces of paper. You write a check, you get a receipt, you get a bill. Your name is on all of these papers. Inevitably this all tracks back under your social security number to a computer somewhere near Arlington, Virginia, so that Big Brother can keep tabs on you. If a file isn't set up on you yet, it will be shortly.

K: What's this file for?

W: It'll include all your IRS material, all your bank account materials. It will include volumes of information about you, everything will be available, including unsubstantiated rumors about you from friends, neighbors, old employees, enemies.

BIG DICK & THE MOB



K: You speak in the future. Does this mean that at present, not all individuals have this dossier kept on them yet?

W: No, but at this point, it is possible to say that more than one-half the individuals in this country already do. The agency will go on collecting. It is possible with present computerization to handle this vast amount of data.

K: Who initiated this?

W: It was initiated by the FBI in the early 1950's.

K: What is the purpose of this?

W: The purpose is to keep tabs on all of us & make information readily available between the various intelligence agencies in the nation & the commercial credit clearing houses. They know, for example, how many bottles you throw out in your garbage every week, whether you give a lot of parties or not. This comes from your neighbors. All of it is unevaluated, by the way, like untreated sewage.

K: How does the cash flow in organized crime?

W: There are 24 families of organized crime in the US. Each week in the year, a courier from each of the families goes to Switzerland. Sometimes the families

will use one courier for two transactions. They'll carry several thousand dollars in cash. It's easy to do, because a thousand dollar bill weighs the same as a one dollar bill. It will go into a secret number account in Switzerland. It doesn't stay long. It comes back very quickly, in the form of "buy" orders for stocks & bonds, or in the form of loans for amerikan businesses.

Such being the tremendous pressure of this cash flow, coming back anonymously, that it gets to the point where the managers of companies, small & even blue chip, have no idea who really owns them anymore. They can only track the ownership back to a numbered secret account in Switzerland.

K: If people with big money in this country have found ways to escape the computer, then what is the usefulness of the big machine outside of Arlington?

W: That is a system that is meant for the man in the street, not organized crime. It began with the concept of tax-withholding, which was around the end of World War II. The government gets its cut of your salary, even before you get any of it to spend. Thus the govern-

ment knows everything you make & how you spend it.

If you should perchance, manage to obtain cash payment for some service, you may or may not want to take the risk of reporting it to the government. If you were a member of organized crime with tremendous amounts of cash, the risk would be well worth it, especially since you're being protected up & down the line by corrupt government & law enforcement officials.

K: In other words, the system is set up to protect & subsidize the rich, no matter how corrupt their practices for getting money, & to discriminate against the middle class & poor, hard-working person. Is that correct?

W: I'm absolutely certain that the first half of your statement is true. I'm not sure about the second half, because the Swiss Bank, with its system of real secrecy, is of no real use to anyone in the working or middle class. Since the government already knows what you are making & you don't have any spare cash, there's no reason for you to put money in the Swiss Bank. They only pay about 2% interest.

K: I was talking about the system here discriminating against the middle class & poor.

W: Oh, yes, I think the system here works to the disadvantage of anyone who is salaried. And it certainly works to the disadvantage of anyone whose income is below the point where he can hire any legal help to try & cover up his tracks, & anyone who cannot buy a congressman or judge to get out of whatever squeeze he's in.

K: Exactly how does organized crime collaborate with the legal system?

W: What you have as time goes by, with the tremendous pressure generated by cash from the drug trade, Las Vegas skim, gambling, is a shift in the power base of organized crime, from a wholly illegal operation to one that is part illegal & part very legal. Perhaps someday, it will shift even further so that the establishment itself is indistinguishable from what we now know as organized crime, because organized crime will own a big chunk of it.

K: How does politics reflect this connection?

W: When this appears in print, the national election will be over. One of the things we watch closely is the Electoral College, which we all know is antiquated. It is my opinion & the opinion of a number of people in this field that the same 26 areas that are key to the electoral college are the same 26 key areas where organized crime either has a foothold or a stranglehold on the American political process through the following methods: Large contributions to candidates, large contributions to political parties, delivering of blocks of votes in certain urban situations, & in really corrupt areas, actually brokering state & city jobs & contracts. There are parts of this country, Chicago is one of them, where nothing moves without the approval of the Mob. A Chicago newspaperman will confirm this, in private.

K: How does the Mob wield its influence?

W: There's a fascinating story about why Frank Sinatra fell out of love with the Democratic Party, & into the arms of Spiro Agnew. It has to do with a fellow named Sam "Momo" Giancana who was the chief of the Chicago Mafia, & also a good friend of Phyllis Maguire of the Maguire sisters.

At one time, Sam was in big trouble with Bobby Kennedy, then the attorney general, about an income tax problem. Sam sent back word: "Tell him, Frank says to lay off." Frank Sinatra is a very close associate of the Mob & has been since he was a teenager. He is an ultimate friend of Charlie "Lucky" Luciano, in addition to mobsters all over the country as well as at that point an intimate friend of Jack Kennedy. He also had other connections to the White House--as a friend of Peter Lawford, who was married to one of the Kennedy girls.

K: Are you now drawing a parallel between the entertainment world, organized

ed crime & politics?

W: Consider the results of this story. What happened was that Sinatra had an iron curtain drawn between him & the White House, the minute Bobby Kennedy heard that story from Giancana & told it to Jack. Sinatra from that point, was persona non grata everywhere in the Kennedy sphere of influence. His "disillusionment" with the Democratic Party dates from that point.

Now take Sammy Davis, Jr. He does have a pipeline into the White House. When we saw him embrace Richard Nixon at the Miami Convention, we were looking at the second act of a drama.

The first act took place two years ago shortly after June 28, when Joe Colombo Sr. was shot down in New York & lay between life & death in the emergency care unit of Roosevelt Hospital. The first visitors who were not part of his family were Sammy Davis Jr & his wife.

The third act took place a few weeks ago when Sammy was allowed to buy 8% of the Tropicana Hotel in Las Vegas for a no-cash down payment. If you ask Sammy about this, he is very honest. He is on record as saying, "I am not bucking the system. I have joined the system." You can't blame him when you realize he's only had talent on his side.

K: What do you mean only? Didn't his talent bring him financial reward?

W: He has never had the Mob connections that Sinatra had. He's new to this. You can follow his logic in what he did... I suppose you can make a moral judgement on it.

K: Didn't his connection with Sinatra give him an entree?

W: There are no Blacks in organized crime. It is an all-white, all-male power structure.

K: Do the Italians predominate?

W: I'd say somewhere between a quarter & a third are Italian.

K: You are implying then that racism is practiced within the structure of organized crime in much the same way as it is in the greater society?

W: Well, yes. In drugs, & in gambling, that's where the Mob really victimizes the Black & the Latin American in their ghettos in this country. Cops tell me that half the junkies in America are in the New York City area. More than half of those are black. In drug traffic & the numbers racket all over the country, the people who take the risks are the runners out in the street. They are all Black, Chicano, & Puerto Rican, but they don't get to keep the money. It all goes back to their white overlords after they collect it.

K: Is the relegation of menial labor to minorities in the criminal world remaining status quo, or is it changing as the outer society changes?

W: One of the interesting sidelights is the New York war at the moment between the younger & the older elements in the Mob. One of the reasons that people advance can be seen through the murder of Joey Gallo. He was a new breed of mobster who was very interested in bringing Blacks up to the leadership level. When he had done seven years at Attica prison, he had achieved quite a record for standing up for the rights of black prisoners.

K: What motivated him to take this stand?

W: Certainly not altruism. He was just smart enough to realize that if he didn't bring them up to the leadership level, they would take command themselves & more blood would flow.

K: Is that the same kind of reasoning that has characterized large corporations?

W: Yes, he made a virtue of necessity, but the rest of the mob didn't go along with it. They wanted to keep it all-white, all-male, a protected reserve. When you get to the way the mob uses its power in this country & you study the record of some of the leaders in the country, you realize just how much of a hold they have on us. Ralph Salerno, the NYC police department's

top expert on organized crime, stated a couple years ago, "Someday, the Mob will put a man in the White House & he won't know it til they hand him the bill." I feel that Nixon's the one. There's no question in my mind that he is our first Mob President.

K: Does Nixon know it or not?

W: Let me give you some history & then make up your own mind. He tracks back in his connections with the Mob to about 1940, when Bugsy Siegel & Mickey Cohen here on the coast both went on record as saying they made major contributions to his early political campaign. This in itself means nothing. These men are gangsters, their statement is unsupported by him & can be denied. Nevertheless, they have said it.

Now, Nixon graduates from Duke U he applies for the FBI. He was turned down. He comes back to Whittier, California, puts out a shingle. Here he is, a small town lawyer in a remote suburb of LA, looking for business. We think the first connection was Bugsy. We know what the second connection was because where did he go to find business? Richard Milhouse Nixon went to Havana in 1940.

Havana was controlled at that point by Meyer Lansky, the childhood friend & syndicate buddy of Bugsy Siegel. Lansky & Siegel grew up together remaining friends & business associates right straight through until Bugsy was shot. Nixon was in Havana 3 or 4 weeks making business connections. We think that's where he met Bebe Rebozo.

We know that at that point, Charles "Bebe" Rebozo was a filling station attendant, very active in the Batista-Lansky operation in Cuba. We know that Dick's first job was in the tire rationing division of OPA in 1941. We also know that Bebe Rebozo made his first million by tire recapping in 1941 & '42 when tires became very scarce as rubber was a strategic material in World War II.

Then Dick went into the Navy, & from there we know what his political career was. But there was a period of time after he was defeated for the Presidency in 1960 & for the governorship of California in '62 when he was a private citizen. At that time he started a series of real estate speculations in the Florida area with 4 or 5 Lansky associates. All of them were partners, or in some way connected with these land deals. Through this Nixon became what he is today. He is self-made, there is no question about it. But all along the line he has been involved with Mob people & businessmen who are associated with the Mob.

Bebe Rebozo is another story that we don't have to go into. But it is documented that he was serving as banker for organized crime down in Key Biscayne. Murray Chotiner has an interesting role. He is a personal friend of Nixon's & his campaign manager for many years. He is also on record as attorney for a number of syndicate figures. He has defended them in court.

K: What has Nixon done for the Mob now that he's in the White House?

W: About three things. The first thing was to kill the legislation that was to have made it illegal to export cash Switzerland, & bring it back anonymously. He, Kleindeinst & Rossides of the Treasury Department pulled the rug right out from under this bill that was introduced by Bob Morgenthau, US attorney for NYC, & Congressman Wright Patman of Texas, & was sponsored in the Senate by Proxmire. It came out a very anemic version that had no teeth in it & doesn't do anything. Nixon cannot be blamed for having killed it completely. In essence, it is a law that does nothing.

K: What exactly was it supposed to do?

W: It was supposed to limit the export of cash to \$10,000 in any one year. It called on every bank & brokerage house in the US to make sure that every transaction from abroad had the name of a real person attached to it, not a numbered account. This would have effectively dried up the Swiss Bank connection, no question about it.

The second thing he did was to fire Bob Morgenthau. Bob had a record as being the single US attorney in the country who had ever made any inroads against the Mob. He had wreaked havoc with the leadership of the five families of the New York-New Jersey area, & they still haven't recovered three years after the firing of Morgenthau.

The third thing that I can document is Nixon's freeing of James Riddle Harper, who was the top go-between between organized crime & organized labor, with two-thirds of his sentence yet to be served. It is conceivable that a man could be put in the White House for that one purpose alone.

K: Is Nixon aware of his position as a "puppet" for the Mob?

W: I would say that a man like Nixon, a superb political animal whose strategy pulled him from nothing to the White House, I think that a man who could pull that off must know what he's doing at every moment. It is impossible to think of him as an unwitting dupe.

K: You think Nixon is a pretty intelligent man then?

W: No, a superb political animal. That is a completely different thing. The first duty of a politician is to get elected. The second duty is to get re-elected. He has no other responsibilities. That's my view of politics.

K: Is organized crime as you're describing it now indigenous to America or does this go on in other places of the world?

W: There are some countries who are afflicted with it more & some less. We seem to be the center of it because of our affluence. The Scandinavian countries are relatively free of it. England is afflicted with it only in the urban areas. France & Italy are pretty much under the thumb of either the Mafia or the French-Corsican version of the Mafia.

K: Is it safe to presume that there are no women involved in organized crime in this country?

W: Their only involvement is as wives, mothers, sisters, & sweethearts. When you're in the Mob, you have to be quite careful whom you associate with. The tendency is, when you do marry, it is often to a second or third cousin, someone's niece, or someone you can vouch for. If you marry outside the family, it's someone you can keep under control.

Girlfriends & mistresses have to submit to the same kind of self-discipline that Mafia wives, daughters & sisters have to submit to, which is one of associating with themselves. They lead very quiet lives of desperation. TV is probably the only thing they have free access to.

K: Why are women not involved in organized crime on high, money-making levels?

W: I think that has to do with the old Sicilian concept similar to machismo but has other connotations, including silence in the face of the enemy. I guess it just developed along the lines of the Sicilian base, where women were never involved. The cultural background of it is masculine. Beyond that I could not psychologize.

K: The same is true of war, & women have begun to question whether or not we are still dragging it out in Viet Nam because the men who run wars are unable to admit defeat, as it would be detrimental to their masculine image. Do you think perhaps, that this has directed the course of the history of wars?

W: You sound like my wife, "If women ran the world, the world wouldn't be in the shape it's in..."

K: To be specific, because of the ego trip & power quest that man is on, would the war be similar to organized crime in the way that it is promulgated & perpetuated?

W: In many ways, I think it would. There is much less excitement in organized crime than there is in war because there is much less killing, much less bloodletting.

K: You have said that organized crime invests heavily in legitimate businesses & most people don't even realize for whom they work. What do

you mean by that?

W: A cleaner & presser in a dry cleaning place may have no idea who owns the company. In many cases a whole chain can be owned by a member of organized crime through a series of dummy fronts & corporations.

K: During the time that J Edgar Hoover was emperor of the FBI, did he sell out to organized crime?

W: I'm much more positive about Nixon than I am about J Edgar Hoover. It's true that in his 45 years as head of the FBI he stubbornly refused to admit there was such a thing as organized crime. Despite the overwhelming evidence to the contrary, Hoover insisted that it did not exist. I think he was desperately afraid of getting into court with a case he couldn't win. He was always much more interested in the image of the FBI than in whether they really did their job or not.

K: What was that image?

W: One of overwhelming success.

K: How do the organized crime leaders feel about politics & war?

W: They're very patriotic. I think Gore Vidal said that all the male hustlers in New York were for Goldwater in 1964. There's something about the criminal mind that keeps it always to the right of center. Maybe it's protective coloration. Many members of organized crime belong to things like the Minute Men & the John Birch Society.

K: Do they vote?

W: Oh, sure, they're patriots, super-patriots. I sometimes conceive of a cell meeting of Minute Men in which the local racketeer is in attendance & so is the local police captain, both members of the same cell. Out in the great world, they profess to be enemies but basically they're on the same side, the ultra right.

Perhaps this fantasy could be explained in the same way that most of the swinging & wife swapping that goes on, is in the heartland of the Midwest where everyone votes republican.

K: Are organized criminals swingers?

W: Oh, no. Quite the contrary. They almost never even touch their wives except for purposes of procreation, & when they swing with paid women it is in the most conventional way. Strictly the missionary position.

K: Is there any degree of homosexuality worth mentioning among organized criminals?

W: I think there's a high level of it, but it's not recognized, even by the people involved. The whole machismo concept, which is by definition, homosexual is a very latent situation here.

K: Who are the actual leaders of organized crime?

W: We really don't know. But once a hoodlum makes the newspaper headlines like Meyer Lansky has at the moment, his usefulness as a leader of organized crime is pretty much at an end. He then serves as a lightning rod to draw attention away from all the fat cats who have short haircuts, go to church on Sunday, vote the straight ticket, give to the Red Cross & generally keep a very low profile in their community.

K: Are you saying then, that there is a collaboration between not only military & industrial empires of this country but also the criminal empire?

W: Yes, there is a link between organized crime & the establishment at every level of our society. At the low end we see it when the union members of a Mob-controlled construction company beat up on peace pickets. In the middle you see it mainly through the institution of political parties. At the highest level you see it in relation to diplomats, statesmen, & generals & the big masterminds of international crime who have to protect their interests of gun-peddling, drug-smuggling networks, etc.

K: What can the average citizen do to combat this sort of thing?

W: Two things. Wake up. Start reading those parts of the paper that are painful to read & subscribe to the papers that have all the painful news.



More on the K.C.4

Richard Stanley, the first of the Kansas City Four to go to trial on State bomber charges, was acquitted of the State charges that he and Arnold (State's Evidence) Stead bombed the Miller Nichols home last year. That was two weeks ago.

This week, Randy Gould came to trial to face State charges that he and Arnold (State's Evidence) Stead bombed the SouthGate State Bank. After Stead failed in his second effort to persuade a jury that he AND A FRIEND had bombed someplace the prosecuting attorney—James Wheeler—succeeded in aggravating the judge—Judge Woodworth, District 5, Johnson County—into declaring the whole mess a mistrial after only three days.

Prior to the trial, the defense attorney, Ron Clark, introduced a motion that other charges against Gould, in Douglas County and on the Federal level, be considered irrelevant to the case at hand. Judge Woodworth agreed. But Wheeler, who was evidently blowing his case, persisted in trying to admit the irrelevant charges as evidence, forcing the judge to declare a mistrial in evident hopes of a second shot at Gould. Judge Woodworth is currently taking under advisement a defense motion that the state charges be dropped, so Wheeler may not get his second shot after all, depending on Woodworth's decision.

Just as sort of a side-note, Stead—the State's only real witness—has confessed to the SouthGate bombing; but he hasn't been sentenced. The man he claims, evidently with little credulity, was his accomplice has been charged and sent to trial. Pretty strange.

Martin Baumgarten, another quarter of the KC4, suspects that the whole thing is a thinly veiled attempt to keep movement people on the defensive. "Inside of about a month of when we were arrested on conspiracy charges here in Kansas City, over a hundred people in the movement all over the United States were arrested on similar charges of conspiracy."

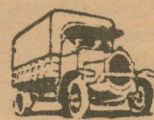
From a press release by the KC4 Defense Committee:

"...Stead claims that Gould drove him (to and from the SouthGate bombing) and acted as a lookout, but the only eyewitness to the incident testified he neither saw nor heard a car—only one man running into the street...Last week it took a jury only 35 minutes to acquit Richard Stanley of aiding Stead in bombing the Miller Nichols home. We agree with one of the jurors who said after the mistrial, 'Why don't they stop wasting the taxpayer's money?'"

Each of the KC4—Richard Stanley, Randy Gould, Martin Baumgarten, and Kenneth Sandusky—is still awaiting trial under Federal conspiracy charges. Gould's Douglas County trial has been postponed until January.

So, as it stands right now, the KC4 needs money. They need transcripts of Stead's testimony before both of the juries he's failed to convince so far, and that takes money. Lots of it. The address for the Kansas City Four Defense Committee is 3800 McGee, just in case you want to mail them something.

JOHN LaROE



Guru on the Move

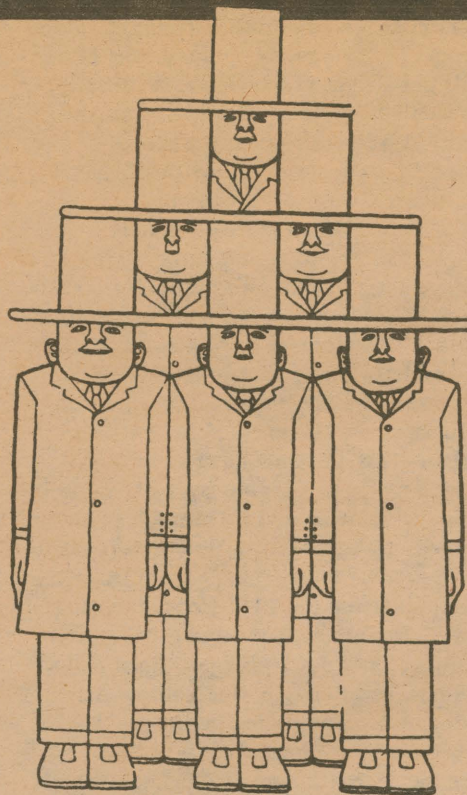
New York (UPS) It must be rough when you've already achieved perfection, fame and wealth at the ripe old age of eight. But for Maharaj Ji, now just conquering puberty at age 14, it's just a matter of adjusting to several million followers, a \$120,000 home in England, a mansion in Los Angeles and the luxury of a Rolls Royce.

For the past several weeks, several thousand Americans, many of them teenagers, have boarded five jets bound for New Delhi on a spiritual pilgrimage. They spend a month in Prem Nagar, just north of the nation's capital, being exposed to the wisdom and knowledge of Guru Maharaj Ji, who, not so incidentally, is also the spiritual leader of the Divine Light Mission in the United States.

According to the people at the mission—who claim the 14-year-old guru has over 30,000 followers in the U.S.—"gu" means darkness and "ru" means light. A guru, of course, takes you from darkness into light. But Guru Maharaj Ji does it like no other guru, for he's also a Perfect Master. "He's just perfect," explains Dave, one of the workers at the mission in New York. Apparently perfection runs in the family, since the guru's father was also a Perfect Master. But presumably there can be only one Perfect Master at a time. Maharaj Ji, therefore, didn't assume his role until his father's death.

Recently, the guru has come under heavy criticism, particularly from parents who have called him a "home wrecker" because of his powerful influence over children and teenagers. Parents, it seems aren't the only group upset over the guru's impact. Some people have charged that he's actually an international smuggler, referring to the \$80,000 in jewels, watches and cash he accompanied to India on November 6.

Others have charged that the guru is actually older than 14, implying, perhaps, that Maharaj Ji has found himself a secure and lucrative enterprise. The Divine Light Mission, however, claims such a charge is absurd. They describe the guru as a "normal child" who watches the Little Rascals and eats plenty of ice cream. Anyway, they said, "since they don't question President Nixon's age, why should they question our leader?"



ROTC at UMKC

The Reserve Officers Training Corps may be coming to Kansas City, in a special permanent engagement on the University of Missouri at Kansas City Campus.

Chancellor James C. Olson of UMKC campus appointed a committee of three faculty, three students, and three administrators, to serve as special advisors in the question.

The whole thing came up as the result of student questionnaires filled out at the registrations for the fall and spring semesters of the last school year.

Kansas City is the only one of the four Missouri University campuses that does not offer ROTC already.

The TRUCKER will have all the details and latest developments next issue



Nomad

London (UPS) Many magazines don't issue press cards but there may well be only one press card in the world that doesn't have a magazine.

The exception is Nomad, a freek's newsletter which was announced by Other Scenes publisher John Wilcock two years ago but is still pending for lack of financing. Although there have been only two tiny "interim" issues of Nomad in that period, Wilcock has given away almost 1000 Nomad press cards which are presumably being used for all kinds of nefarious purposes by itinerant gypsies.

"The press card is famous all over Europe and India," says Wilcock, "and I've even heard that people have managed to get free flights or hotel rooms in some places. We encourage users to get away with what they can and then write and tell

us of their experiences so we can print them in the next issue."

And when will that be? "Oh, we do get something together from time to time," Wilcock says. "There'll be a couple of new issues out later this month. Actually we spend more time writing to assure inquirers that the card is valid—we stand foursquare behind our hundreds of reporters—then we do publishing."

Nomad press cards, together with what current issues are available, can be obtained by sending \$2 to RCM-Nomad, London WC1V, England. Wilcock says he's had to institute a charge for the card but don't think you're being ripped off if you don't get an immediate reply. He answers all letters but when he's travelling he sometimes doesn't pick up his mail for several weeks at a time.



Free Clinic Schedule

Medical Clinics Mon & Thurs. 6 pm
 Psychological Counseling Wed. 7 pm
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 —call for appointment
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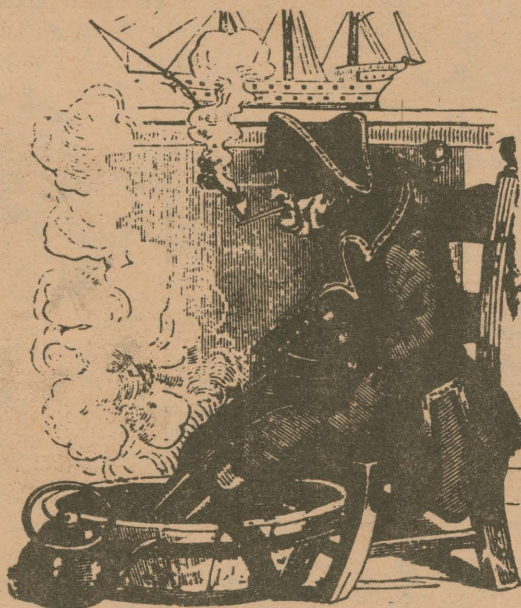
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AKWESASNE NOTES THREATENED!

[Ed. Note: Over the past four years, Akwesasne Notes has become a vital form of communication, disseminating news of the growing American Indian movement. Notes has been so successful in speaking to and getting something done about Indian oppression and repression that "the powers that be" are obviously worried.]

Several dozen square miles where the borders of New York, Quebec, and Ontario come together are designated by the government as the St. Regis Indian Reservation. To the people of the Mohawk nation who live here, the area has traditionally been known as Akwesasne.

A long-standing division on the reservation has flared up into a crisis. The division is between the traditional Longhouse government and the council recognized by the US government. The current crisis threatens the work of the North American Indian communications group known as White Roots of Peace and the newspaper they publish, *Akwesasne Notes*.

Having begun four years ago as a single sheet of offset clippings of which fewer than 1,000 were run off, *Akwesasne Notes* has grown to a 48-page tabloid with a circulation of 37,000.

The attack on the paper is being led by the trustees of the tribal council and involves an attempt to have the editor deported and an effort to seize land White Roots of Peace recently purchased. These moves are the culmination of a campaign of harassment, intimidation, and slander that has been waged against *Akwesasne Notes* since last spring.

The editor, Rarihokwats or Jerry Gambill, appeared at a hearing in Buffalo, N.Y., Oct. 31 at which he had to show cause why he should not be deported to Canada. He is still awaiting a written decision from Administrative Judge Aaron Maltin.

Born and raised as a white man, Rarihokwats has been taken into the Mohawk nation by a woman of the Bear Clan in a ceremony recognized by the nine Longhouse chiefs. Anna Jock, his clan mother, says Rarihokwats "has been formally and in all ways made a citizen of our nation. He has become a Mohawk in all the definitions our people have ever had of their own..."

But to the Canadian and US governments, Rarihokwats is Gerald T. Gambill, a US-born citizen. Before he became a Mohawk, Gambill worked in Indian affairs for the Canadian government. He lost his position because he took the side of the traditional Mo-

hawks against the official Band Council.

Rarihokwats lives on Cornwall Island on the Canadian side of the reservation. The work of putting out *Akwesasne Notes*, however, is done on the US side. The effect of a deportation order would be to hinder Rarihokwats' ability to help in the production of the paper.

Akwesasne Notes was born during the struggle around the international bridge blockade at Akwesasne in 1968. That year, 500 Indians blocked the bridge across the border to protest the denial of Indians' rights to travel freely across the border. (These rights are guaranteed in the Jay Treaty, signed in 1794). The action led to the arrest of 48 people. The newspaper grew out of publicity efforts around the defense of these 48.

Growing out of *Akwesasne Notes* eventually came a diverse communications center called White Roots of Peace, a name "that comes from a tradition of the Iroquois people." White Roots of Peace includes not only the paper, but a film rental service, a mail-order service for books, and a mail-order service for LP records and tapes.

link in the communications network of the American Indian movement, and it is among the traditional Mohawks of the Longhouse that the paper and White Roots of Peace have their strength.

Some 6,000 Mohawks live on the reservation. A minority of less than 1,000 belong to the Longhouse. But an even smaller minority adhere to the elected trustees. The majority do not participate in the elective system.

The Longhouse people keep alive the traditions, practice the Mohawk religion, speak the Mohawk language, and follow the Mohawk customs. As *Akwesasne Notes* has grown in the last few years, so has the Longhouse. It has gained new members, purchased tractors for communal raising of food, and last winter it began the Indian Way school. The accredited school teaches children their own language and culture along with other subjects, sparing them the racism of white-controlled public schools.

The growing strength of the Longhouse has apparently alarmed the officials of the tribal council. Two leaders of the council, Lawrence Lazore and Russell Lazore, have been especially prominent in campaigning against the Longhouse, *Akwesasne Notes*, and Rarihokwats. Lawrence Lazore is a retired lieutenant commander in the US Navy. Russell Lazore works for New

York State promoting "economic development."

One night in June, fired up by the rumors Lawrence Lazore was spreading, two carloads of men from nearby bars attacked the Mohawk Nation House in Hogsburg, N.Y., breaking eight windows with stones and beer bottles. The Nation House serves as an office and residence. Much of the work on *Akwesasne Notes* is done there.

In August, White Roots of Peace bought the 87 acres mentioned earlier. Richard Cook, the Longhouse chief in whose name the land was purchased, long ago had his name removed from the official tribal rolls as a matter of principle. Indians listed on the rolls are recognized as recipients of government benefits, whereas Cook believes the US should be forced to deal with the Mohawk nation as a sovereign government.

Evidently believing they could use the absence of Cook's name from the tribal rolls to deny him the land, the trustees moved by posting the land Sept. 15. Longhouse people tore down the "No Trespassing" signs.

Several days later, the campaign of harassment resulted in the arrest of Rarihokwats by the border patrol. At a subsequent meeting between the Longhouse chiefs and the tribal council held Sept. 25, Lawrence Lazore offered to ease up on the harassment if the chiefs would get rid of Rarihokwats. The chiefs, of course, emphatically rejected this deal.

Although Rarihokwats' Oct. 31 hearing was in Buffalo, N.Y., some 300 miles from Akwesasne, more than 40 Indians showed up to demonstrate their support for him.

Meanwhile, since the trustees seized the 87 acres Sept. 15, it has been discovered that two trustees and a third person had originally hoped to buy the land, and were prepared to negotiate with Reynolds Aluminum to lease the land for dumping and burning of liquid chlorine from Reynolds' nearby plant. The trustees would also have been given control over truck-driving jobs involved in carting the poison from the plant to the reservation. The purchase of the land by traditional people put a crimp in these plans.

Those who want to show their support and at the same time begin informing themselves about the Indian movement in general can write to *Akwesasne Notes*, Mohawk Nation, Via Roosevelttown, NY 13683. There is no subscription price. They simply ask that you send what you can afford and think is fair.

(LNS) Great Speckled Bird

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 Mateus Rose #2.59 1/2 gal.
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 all flavors \$2.85 1/2 gal.
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The owner of the Buena Vista drive-in in Borger, Texas, says that because of Jane Fonda's anti-war activities and her recent excursion to North Vietnam, he has cancelled the three films she made and will not show any more of them. One of the films he cancelled was the acclaimed "They Shoot Horses, Don't They?" and replaced it with some good wholesome, All-American entertainment, a motorcycle film called "Chrome and Hot Leather."

Consumers who are unhappy over the rising cost of basic foods should be thankful that you don't have to purchase the by products of dairy cows. Comparative pricing shows that fresh dairy milk sells for less than half of the cost of cow manure. The milk is going for \$6 per hundred-weight, while the manure — used for gardening—commands \$14 per hundred-weight.

There ought to be some kind of double-talk award of the year for the members of the Nixon administration. Ever notice how when people like Spiro, Romney and the Milhaus himself explain their achievements in such areas as crime, inflation and unemployment, they boast that there's been a decrease in the rate of increase?

According to a survey by Advertising Age magazine, an industry publication, between three and nine cents of every dollar we spend goes to advertisers. Another nine cents of every food dollar, reports the U.S. Department of Agriculture, goes for packaging.



A conservative organization—created to promote a belief in capitalism (burp) and human liberty among American college students—says it is encountering "hostility" from some students. Campus Studies Institute of San Diego reports mailing out colorful brochures on capitalism and America to more than 100,000 students around the nation last year. The mailings, says the organizers, are attempts to "balance the education being given to our young people." The mailings include return envelopes so that students may respond to the institute's suggestions and ideas. Gregory Topper of the Institute states that what came back from Stanford University students was not very encouraging. He said that more than 50% returned "obscene scrawls." He added that several Stanford Students even sent boxes of human excrement.

Henry Kissinger, Nixon's foreign affairs advisor with a reputation as an international playboy, was quoted in the New York Times recently as having once described the infamous "conspiracy" to kidnap him by the Harrisburg 8, as an abduction by "a bunch of sex-starved nuns."

John Wilkes Booth could have saved himself some trouble. If he hadn't shot Abraham Lincoln, Lincoln would have died within six to nine months anyway — of heart disease. At least those are the findings of Doctor Harold Schwartz, a Lynwood, California, heart specialist. Doctor Schwartz says he has medical evidence proving that Lincoln was the victim of a hereditary heart disease called Marfan Syndrome. Victims of the disease generally have elongated bones, loose joints, eye difficulties and heart and main blood vessel impairment. The disease is transmitted through families, says Doctor Schwartz. So when a young patient of his with Marfan Syndrome turned out to be a descendent of Abe Lincoln's great-great grandfather, Schwartz decided to look into Lincoln's health condition. He found that Lincoln had all the symptoms of the disease, including twitching legs — caused by a defective aorta. Doctor Schwartz also found that the President's health had deteriorated so badly that he was due to succumb to the disease in about 6 months. Doctor Schwartz adds that his findings put to rest the claims that Lincoln suffered poor mental health toward the end of his life. Says Schwartz: "Lincoln had terrible headaches and times when his heart pounded erratically. But he wasn't losing his mind — his heart was failing."

The Attorney General of Indiana has called for a special Federal grand jury to determine whether organized crime is controlling large rock concerts. Attorney General Theodore Sendak has charged

compiled from the FIFTH ESTATE



that large rock happenings give organized drug pushers "A supermarket operation set up" where they can peddle their drugs. Sendak added: "The longer the orgy lasts, the more [the drug pushers] sell." Sendak made his statement after the closing of the "erie canal soda pop festival" on Bulk Island between Illinois and Indiana this month. Joe Cocker, Black Sabbath, Rod Stewart and Faces and 30 other groups all performed for a crowd of 300,000. Sendak stated that organized crime used a "block signal" communication system to order and transport large quantities of drugs in order to keep its "greasy palms in the operation." Sendak, however, produced no evidence to back up his charge that drug pushers control festival events.

A freight train in Rhodesia was derailed Thursday, August 10, reportedly by a band of wild baboons. Railroad officials in Bulawayo report that a number of baboons ganged up and pushed a large rock onto the train tracks.

From an ad for a macrame belt: "Until you dig somebody, it'll hold up your pants."



Remember when the government banned the use of cyclamates in soft drinks because there was evidence of a correlation between the use of the artificial sweetener and cancer? The House Judiciary Committee has just voted to repay the industry for losses resulting from the cyclamate ban. Sort of like paying an embezzler for his "losses" after his chicanery was discovered. Claims have been estimated to reach \$100 million.

A new milestone on the road of research into perfecting the human body. Surgeons in Denmark are now successfully removing underarm perspiration glands in a "quickie" operation. Up until now surgery of this kind was very complicated and "major." But now people can be free of the "social and psychological problems" caused by a little sweat.

The Boston City Council has rejected a proposal from The Lipton Tea Company to celebrate the 200th anniversary of the Boston Tea Party—because the proposal was "elitist in tone." The Lipton Tea Company proposed spending \$35,000 for a special dinner for just 200 selected guests—possibly including Nixon. Boston officials found the proposal elitist and "not in keeping with the revolutionary spirit." Lipton Tea, incidentally, is a British-controlled company.

A biography on Albert Einstein: "At 7, his teacher said 'nothing good' would come of him. When he was 16, he left his homeland to avoid the draft. He could not get a job at 19 because of his long hair and wrinkled clothes."

Changing hair styles, particularly long locks on men, have put about 20% of the nation's barbers—over 300,000—out of business in the past five years.



First there was Disneyland, then there was Six Flags Over Texas, and now there's "Hippie Kingdom." Hippie Kingdom—if you can believe an article in the latest edition of "Clear Creek" magazine—will be a vast entertainment complex where "Peace and love reign forever." Clear Creek reports that an anonymous group of developers has purchased 10 acres of Redwood Country in Northern California on which they propose to build their HippieLand. The complex is to include a hippie museum housed in a pseudo Haight-Ashbury Victorian mansion, and is to be completed by next April. Straight tourists will be greeted at the entrance by "flower children" of both sexes, who will lead them on escorted tours through rooms full of psychedelic memorabilia. They will have a chance to look at such items as roach clips, tie-dye clothing, tabs of Owsley acid, fringe vests and love beads. Visitors will also be able to peer into "authentic crash pads"—featuring decaying mattresses, crab lice and a refrigerator containing only brown rice and a bottle of Thunderbird wine. One of the developers told Clear Creek writers that they are currently negotiating with Madame Tussaud of London to produce wax figures of Tim Leary, Janis Joplin, Allen Ginsberg and Buddha. There will also be tent exhibits demonstrating "joint-rolling," light shows, simulated acid trips [good luck!] and perhaps even hippie orgies. When asked for further details on the project, Clear Creek editors said that the story was based on an "interesting rumor" currently circulating in the Northwest; and that the article's author was in Mexico and not available for comment.

Thanks to the perfection of offset printing and photo techniques, the quantity of counterfeit money in the United States is increasing at an incredible rate. In 1966, the Secret Service reported seizing and collecting a total of less than \$3.5 million in phony money. By 1971, that figure had jumped to \$27 million. The reason for the increase, says the Secret Service, is that today's photo-offset printing methods make it easy for almost anyone to churn out bogus bills by the millions. Just a few years ago, it took a skilled counterfeiter hundreds of hours to etch steel plates. Interestingly, many Americans tend not to turn in counterfeit money. One reason is that few of them notice that a bill is phony. Another reason is that if a person does turn in a fake \$20 bill, he's not reimbursed—and many would rather try to pass the bill on than forfeit \$20.

Ed Cox, the husband of Tricia Nixon Cox, has taken a strong position on the abortion question. Cox says flatly that abortions are "immoral." Cox added that even in cases where a mother's life is in jeopardy because of a pregnancy, he would find it difficult to consider an abortion. Cox said he completely agrees with the philosophy expressed in a movie he saw entitled "The Cardinal." In the Cardinal, a woman dies after her brother, a priest, refuses to permit her to have an abortion.

Amorphia, the "Cannabis Cooperative," which is pushing for the repeal of all marijuana laws, reports it has learned that certain business interests in Cicero, Ill., are attempting to trademark the names "Acapulco Gold" and "Panamanian Red" for wines. It seems that Trademark Alert, a publication which keeps track of brand name applications, reported in its Sept. 17, 1972 edition that a Cicero outfit called "Triple Crown Enterprises" filed for the names on April 22, 1971. The applicants were identified individually as Salvatore Lombardo, Joseph Lombardo, and George Foley. Their hometown was once famous as the city controlled by Al Capone and the Chicago mob.

The city council of Denver, Colo., has passed an ordinance which prohibits anyone from keeping a crocodile which is more than 12 inches long.



Not one asked the dog—To win a bet with a politically naive neighbor, a Los Angeles resident got his poodle certified as a member of Mayor Yorty's Community Advisory Committee. Apprised of the true identity of the new committee member, the good mayor said it was fine with him.

The United Nations, like most big organizations, wastes a great deal of money on excess paperwork. A UN study found that the UN is currently spending about \$30 million annually—or one-seventh of its total budget—on paperwork. In attempts to eliminate excessive costs, a 31-member UN committee met off and on for a year to discuss the paperwork problem. The committee then issued its report: It was printed in 5 different languages—English, French, Spanish, Chinese and Russian—and was 219 pages long.

Straight Arrow Press, the publishers of that teen fan magazine for rich hippies, Rolling Stone, has found a new avenue for cashing in on movement activities. The current edition of Rolling Stone contains an advertisement for a Straight Arrow Book entitled "Strike!" by Jeremy Brecher. While the ad asserts that "most young Americans today aren't students or street people but workers" and that "they're having the same tough time that generations of American workers have had before them", Rolling Stone and Straight Arrow Press themselves hire only unprotected, non-union labor.

The Conservative Book Club has been advertising its latest selection in the Wall Street Journal. The book, Hippies, Drugs and Promiscuity, by Suzanne Labin, is touted as follows: "Famed French anti-communist searches out the 3 plagues that could destroy our civilization (even before the communists get a chance to) ...Suzanne Labin takes you on tour of the hippie underworld—the hell that is gobbling up the children of liberals—yes, and conservatives too. We see their drugs, clothes, hygienic habits (or lack of them), sexual proclivities and amusements; we hear their speeches, their debilitating philosophy, their corrosive hatred for all that is decent, their radical politics." Among the topics the ad promises the book explores in detail are: "The hippie church where couples copulate on a giant cross; The sinister meaning of psychedelic clothes and decorations; Hippie capitalists—more rapacious than robber barons; Stoned schoolboys; New hippie goals—incest and child molesting; Devil worship among hippies; and, Dr. Hippocrates—a leftist Ann Landers who stresses the vice in advice



The world's first testicle transplant has been carried out by Dr. Kamal Hanache in Beirut, Lebanon. In the operation, the testicles of a dead six-month-old fetus were implanted in the thigh of an impotent 28-year-old Lebanese man, who has subsequently enjoyed moderate sexual activity, increased facial-hair growth and a twenty pound weight loss.

After several years of searching, Mexican detectives finally captured the nation's most wanted criminal, a desperado credited with 20 murders. He had joined the police force and had recently been promoted to sergeant.

Anyone who donates blood in Delaware this week gets a special bonus: Two free tickets to the play "Dracula" being staged in Newark.

Two goats were slaughtered last week in Katmandu, initiating the jet age in Nepal. Nepal acquired its first jet carrier recently — a Boeing 727. Then, in keeping with Nepalese tradition, employees of the Royal Nepal Airlines sprinkled the goats' blood around the cockpit of the plane. The rite is supposed to ward off the "evil eye."

If a woman has the smell of garlic on her breath, it may not be because she's been eating garlic at all — she just might be sexually aroused. At least this is the finding of H.A. Cook of the clinic for nervous disorders in England. Cook claims that the garlic-like odor is given off to attract and sexually arouse the male. He adds that similarity of the smell to garlic may explain why man, for thousands of years, has enjoyed garlic as one of his favorite spices.

When comics Cheech and Chong released their latest LP called "Big Bambu" this summer, they were required to post a one-million dollar bond. This week the bond was returned. The reason? Each Cheech and Chong album carries what must be the world's largest roll-your-own cigarette paper; and the LP also reproduces the trademark emblem of the Bambu Company of Spain, which is reportedly the largest maker of cigarette papers on this planet. So, just to be on the safe side, Bambu demanded the million dollar bond in case its reputation was damaged. Bambu has now decided that its reputation is still o.k. — and generously returned the bond.



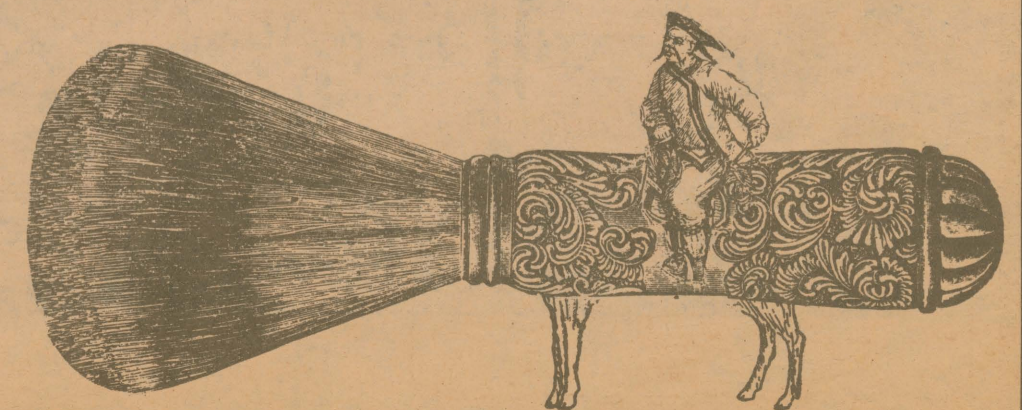
British Doctor James Renwick theorizes that potatoes may actually cause birth defects. Writing in the British Journal of Preventive and Social Medicine, Dr. Renwick suggested that potatoes which are attacked by a blight fungus are harmless to adults when eaten; but if eaten by a woman who has recently conceived, the imperfect potato could very likely interfere with a fetus's development much as the drug thalidomide does. Dr. Renwick said he found, in countries where the potato blight is common, that there was an "impressive correlation" between the blight and infant deformities.

The government of India has halted the distribution of American Care packages in the state of Kerala after receiving complaints that the packages may have poisoned local school children. Reports from India indicate that four children have died and that 250 others have become ill with food poisoning. Care stated that it has dispatched two of its officials to make an on-the-spot investigation of the claim.

A 76-year-old Carmel, California attorney has asked the US Federal Court of Appeals to allow him and his wife to claim a depletion allowance on their bodies because they were both getting older. Attorney Francis Heisler argued that if the court did not agree, it should declare unconstitutional such allowances for oil and mineral companies. Heisler told the court that the largest tax payment made by an oil company in the years 1963 to '69 was only 8.6 percent. "And we paid 40% of our income to the bureau of internal revenue," he said.

One automobile moving the linear distance of 1 block consumes the oxygen needed by 100 humans for one month.

Nine million bicycles were sold in the United States last year—which means that a lot of bicycles were peddled.



SEWER WAR

UNDER THE STREETS OF WEST PORT A WAR RAGES. THE KILLER FROGS HAVE BROKEN A TREATY BY TAKING THE BROADWAY BRIDGE

by Thomas Rose



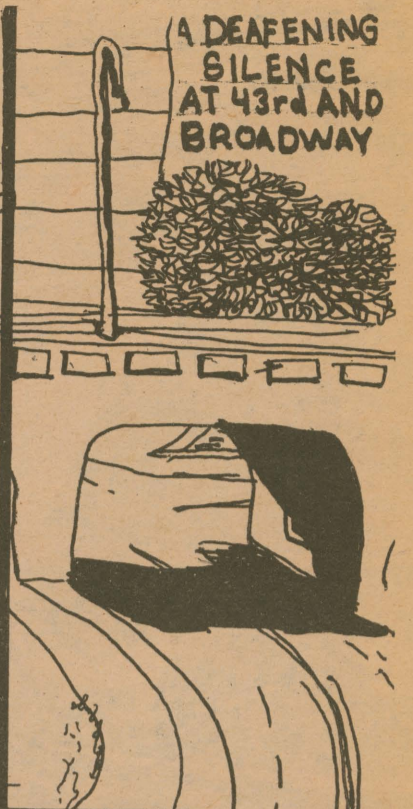
THE MACRORATS NOW PLAN TO TAKE THE BRIDGE FOR THEMSELVES.



SMASH THE FROGS!

ARMED WITH OLD STEN GUNS AND SABERS FROM A GUNRUNNER

THEY ATTACK!



A DEAFENING SILENCE AT 43rd AND BROADWAY

SUDDENLY THE SILENCE IS BROKEN BY BLOODCURDELING SQUEEKS AND MACHINEGUN FIRE



AGGGH

THE BATTLE IS SHORT AND DECISIVE

THE FROGS ARE NO MATCH FOR THE RATS' TECHNOLOGY



THEY HID AND DESTROYED THE EVIDENCE OF SLAUGHTER

BURN THE BODYS

THE STRATEGIC BRIDGE WHICH THE RATS NOW POSSESS LEAVES THE DENISENS OF J.C. NICHOLS PARK AT THE MERCY (or lack of) THE RATS AND THEIR IMPERILISTIC GOALS...

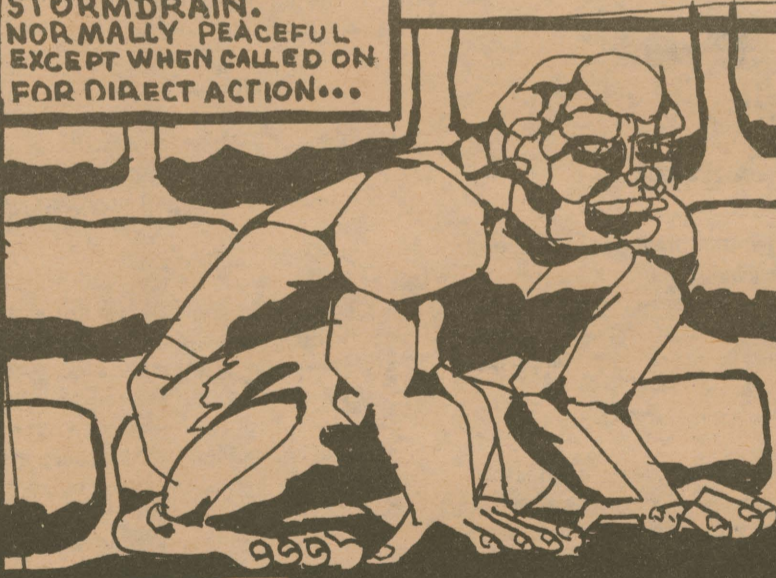
BUT. THE PARK DWELLERS HAVE A POWERFUL FRIEND KNOWN ONLY AS...



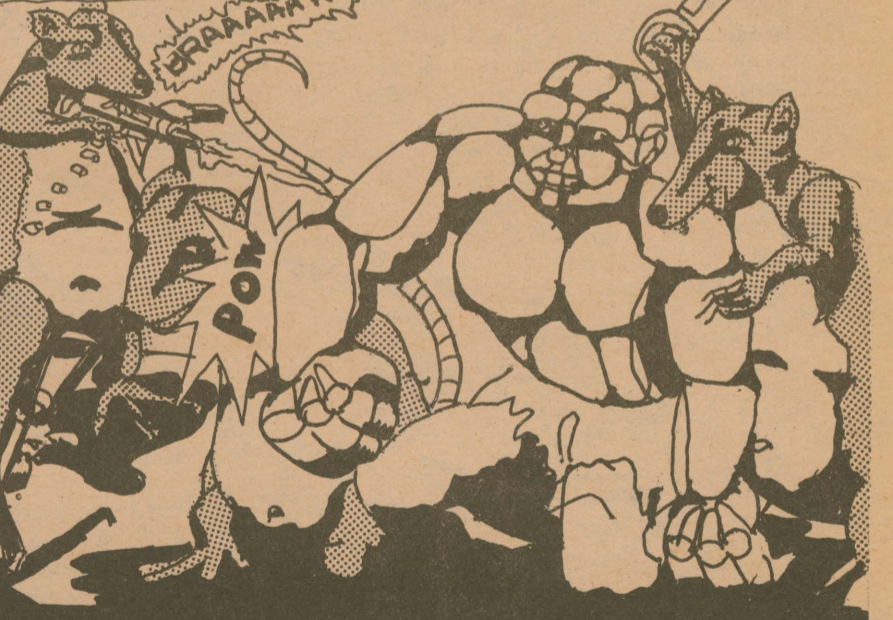
the 39th STREET TROLL

THE UNDISPUTED KING OF THE 39th STREET STORM DRAIN. NORMALLY PEACEFUL EXCEPT WHEN CALLED ON FOR DIRECT ACTION...

NEWS TRAVELS FAST SO DOES THE TROLL



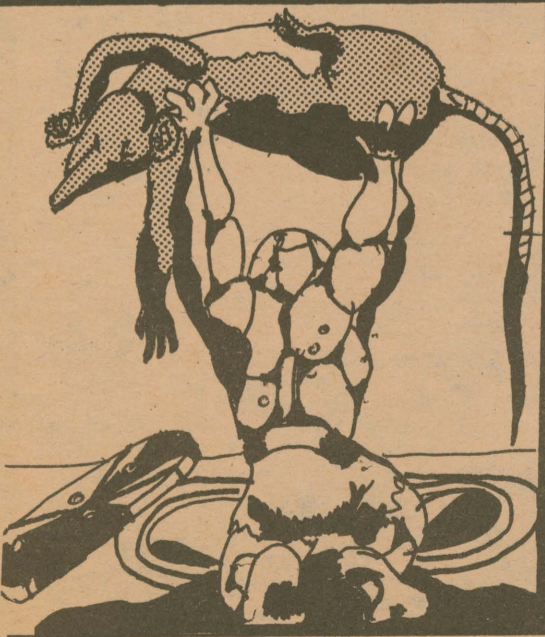
BATTLE ENGUES



ERRAARRR

POW

BACK FROM WHENST THEY CAME



FORTHOMOMENT THERE WAS PEACE



Murmur of The Heart

The new Festival theatre at 33rd and Main may be the first time a skin flick house has gone legit instead of the currently popular opposite direction. In the late '60s, when it was known as the Kimo, the theatre offered good foreign films and the best of the American market. But for the past few years it looked like the Kimo was going the way of all flesh. Porno, and bad porno at that, monopolized its screen; "The Stewardesses" played there for more than six months.

With its recent metamorphosis into the Festival worthwhile domestic and good imported films have again returned to the theatre. Besides the week long features, a special film is shown at midnight Friday and Saturday and at 1 p.m. Sunday afternoon. Admission is \$2.00 regular, \$1.75 student.

Louis Malle's "Souffle au Coeur".

Murmur of the Heart, is the current feature.

The film's central theme is the maturation—sexually, socially, and emotionally—of a 15 year old boy, a universal theme rendered particularly "French" by the sensual elegance and bravado of the protagonists set against the physical order of the world that surrounds them. The boy's older adolescent brothers do more than their frat-

ernal share initiating their charge into a life of prostitutes, drunkenness, cigars, Proust (for "entertainment"), Mickey Mouse comics (for "instruction"), and general around-the-house mischief. The father, an archetypal bourgeoisie, is a gynecologist and a cold fish in the family. It is the mother who nurtures the boy emotionally. The two share an intimacy so rare and complete as to mark the film truly foreign—an American analogue would be unthinkable.

Malle, who both wrote the screenplay and directed the film, uses the first half of the work to show mother and son in the family context. Theirs is a comfortable, provincial life in comfortable, provincial Dijon. That the boy steals (Dizzy Gillespie albums at that) and is insolent in school, and that the mother carries on an affair practically at her doorstep distinguishes them, since even these "vices" are acted out in an emotional purity. The time is 1954, in the months of France's final defeat in Indochina. This half of the film clearly identifies the boy as "sensitive" and intellectual, while showing him an active and confident character as well.

After the discovery of his heart murmur, the locale is shifted to the water spa Boubon-les-Bains where the boy, accompanied by his mother, goes for a cure. The over-exaggerated, turn-of-the-century luxury of the baths and hotel and the predictable snobbishness of the occupants re-emphasize the exceptional relationship of

mother and son. Her despair in the wake of an ended affair and his understanding and tenderness of her situation and the nature of her life in general provokes their ultimate taboo experience.

The director devises a comic relief for the finale, and all ends well.

Malle's "Murmur" is rich in morals as few contemporary films are, but he has, happily, understated everything but love.

DICK ARMSTRONG

The Other Side of Madness

Now playing at the Casbah Cinema

This may be one of the best satirical comedies of the decade. The script apparently was taken from the comic book "The Legions of Charlie", so that frequently through the movie, a male voice dictates a litany of Charles Manson verse and several female voices answer his verse in chant. For violence fans the last half-hour is the mass murder scene. The best acting was done by the victims while they were being knifed and shot—I wanted to

puke. Thankfully the brutality was interspersed with long periods of non-action. This non-action is used throughout "Madness" to develop a feeling of intense boredom among the audience.

The actors were unknown, probably amateurs, but credit for their performances goes to the director—or should I say NON-director. The movie has very little direction, continuity, or meaning. The title can't feasibly be related to the picture, and at the end is a printed statement on screen about controlling drugs. It is either a government anti-drug documentary or an attempt at achieving "redeeming social value".

The outdoor party scene was filmed in the Kansas City area, with two-hundred freaks, myself included, from Westport as extras. We had a good time because the party was real. It's worth two bucks to see some of your friends smokin' dope and playing in the nude, then see the movie.

DAVID DOYLE



EATs

It's impossible to say enough about broccoli. Derived from the Italian word "broccolo" meaning a sprout, the word broccoli itself is a pleasure to say. It not only sounds good but the letters forming the word are graphically pleasing.

The broccoli plant is visually beautiful. Look carefully at the shape. At first it looks like a miniature tree. But upon even closer examination it is even more than that. The stalk is as drenched in green as is the rest of the plant. A tree has a crusty bark. The "leaf" part of the tree when translated into broccoli is actually a mass of bursting flower like buds. Cut the stalk across. Notice the shape. It looks like a five pointed star—a pentagram. The pentagram is an ancient symbol of magical significance. It is the shape of a human being, with the head, two arms and two legs being represented by the five points of the shape. Not only is it a mystic shape, it is also interesting. As you keep cutting up the stalk the figure adds points—instead of five points there are seven. Most broccoli stalks have good shape to them. But, bad ones do exist so care must be used. I always pick out my broccoli by checking the shape of the bottom of the stalk. If there is no shapely pentagram at the end I won't enjoy the broccoli no matter how good it tastes.

If you don't like the taste of broccoli, don't overcook its quality as a printing tool. Keep cutting across the stalk of broccoli until a shape appears that would look good reproduced. Dip the end of the stalk in ink or paint and slam it down on paper. Play with it, guaranteed good results. Don't forget to use the flowery part for printing too. This makes a nice hazy effect.

Broccoli tastes good too. But, since half the fun is in looking at it, it should be prepared so that the visual qualities

are retained. This means it should be steamed. Steamers can be purchased to fit in pans. However, a colander in a big pot works just as well. Put about an inch of water in the pot, then put the colander over the water, and the broccoli in the colander. Cover the pot and cook. This is a good way to cook any vegetables without losing all the vitamins in the water. The water does not touch the vegetable. I prefer my broccoli cooked until it just begins to get soft, but not yet squishy.

To prepare the broccoli for steaming first cut the stalk into about 1/4 inch sections (like slicing a carrot). Then separate the flowers. By slicing the stalk the problem of the top part getting done before the stalk is alleviated. Also you get to eat star/pentagram shaped discs rather than a big fat stalk.

After it is steamed, do what you like with it. Put butter on it or seasoned butter. Cheese sauce. Even salad dressing on cold broccoli is good.

I have developed an entire ceremony

around the proper consumption of the broccoli. A special light blue plate is used which contrasts nicely with the green. I mix the broccoli stars (cut up stalk) with brown rice in the center of the plate. The flowery parts are arranged around the outside of the plate. Also around the outside are placed a few sprigs of parsley and some cherry tomatoes. Then soy sauce and tahini are dripped over the broccoli. Finally sesame seeds are sprinkled over all.

BARBARA WILSON



Yip, Yip & Away

Columbus, Ohio (UPS) The Youth International Party was conceived as a goof in 1968. "Revolution for the hell of it" It's gone through a lot of changes since then, what with Chicago, the conspiracy trial, superstar status and media freak-out, the rise of local YIP organizations, a McGovern endorsement and open warfare between Yippies and Zippies in Miami '72.

The latest news is the convergence of more than 100 Yippies and Zippies on Columbus for a national YIP meeting Thanksgiving weekend. They decided, among other things, to restructure YIP replace Abbie Hoffman and Jerry Rubin with new, young, decentralized leadership.

The unanimous decision requiring an end to the role of Hoffman and Rubin as spokesmen was made quickly on a key vote for "grassroots control". A position paper issued November 24 cited the reluctance of the two to accept collective leadership and discipline as well as

statements they made accusing political rivals of being police agents. The paper also attacked Abbie's and Jerry's endorsement of McGovern in April as "an opportunistic move to keep their names in the media" which actually hurt McGovern's chances.

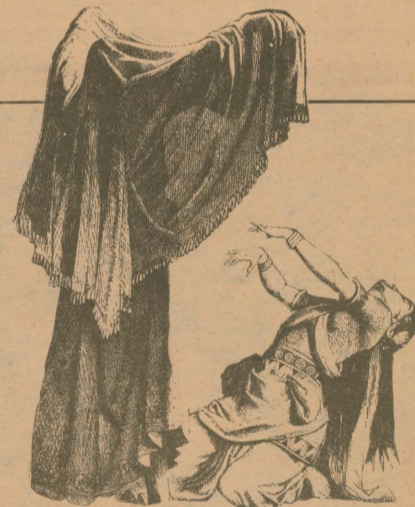
Participants in the "conclay" moved on to call for national actions in Washington for the "inhoguration" of Richard Nixon and a fourth annual Independence Day marijuana smoke-in in Washington. Plans to disrupt Nixon's inauguration will remain tentative until the last minute to guard against the tactical problems which confronted May Day.

The January 20 inhoguration will be followed by intensive chapter organizing to create a spring offensive of coordinated nationwide actions against things like government repression and sexism.

The task of implementing YIP's plans was given to a temporary national committee made up of representatives of the 23

state organizations which participated in the meeting. YIP would become a decentralized organization tied together with a nationwide network, but power would be based in local chapters to insure community control.

The new national committee will implement immediate plans and make temporary decisions until a full YIP congress can take place, probably in Chicago next April.



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"You're doing the Wier interview", I was told as I walked through the office door. "Oh really?", that was news. I set out trying to collect enough intelligent questions in thirty minutes as I could. I came up with almost enough. Bob Weir is from one of those bands who spend the whole time telling you that they're just musicians in the most mystical way possible. Seated in the bar, Bob Weir, the philosophical stardust cowboy spun these words. After it was all over, I wondered what had I talked to: fact or fiction?

TRUCKER: Now that you have some success under your belt, do you feel that you have more freedom?
BOB: We've always been pretty free to do the things we want. We've always had 100% total artistic control. We've insisted upon that. There's not much they can tell us not to do. In the field of marketing, there's always limitations, always.

TRUCKER: Now that you're coming out with solo albums, I've been told that you're striving for "better vinyl".
BOB: That's still a long ways away. I think. And the solo albums just happened. When somebody gets more material, then you can put on a Grateful Dead album.

TRUCKER: But it's still a Grateful Dead album. I noticed your album still had all the same people on it.
BOB: Well, that's an account of that no one plays with me as well as the people who are well versed in what I want to do.

TRUCKER: On touring are you on a more relaxed pace, doing things like two night stands instead of strings of long nighters?
BOB: Well, we still do our strings of one nighters. We have a huge organization, a huge business organization behind us, of mostly old friends, that we find to employ in one capacity or another. Anyway, in order to feed everyone that's under our employment, etc. and I guess in all we're responsible for a little over a hundred people. It takes a lot of work to do that.

TRUCKER: Did you like Europe?
BOB: Oh, yeah, loved it.

TRUCKER: Same style of audience, or different?
BOB: All different kinds of audiences. The Parisian audiences were louder and more rowdy than New York audiences, which was our standard for loud rowdy audiences. Most of them were appreciative and some of them were variously enthusiastic.

TRUCKER: When you're on the road are you pretty isolated? Like I heard some people on the third floor who were yelling out some things like what are we doing in this town, and I was just curious, was this a part of being on the road?
BOB: Oh, yeah, that's true.

TRUCKER: Oh yeah, well I didn't take

it personally (Laughter) I just figured it was a part of travelling.
BOB: This is nothing. You should hear the abuse towns like New York and Detroit receive.

TRUCKER: I was thinking in terms of Europe...While you were traveling in Europe were you able to see some things?
BOB: Oh yeah, it was like a vacation for us.

TRUCKER: When you're touring, how many people do you travel with?
BOB: Well, our standard road group is about twenty people.

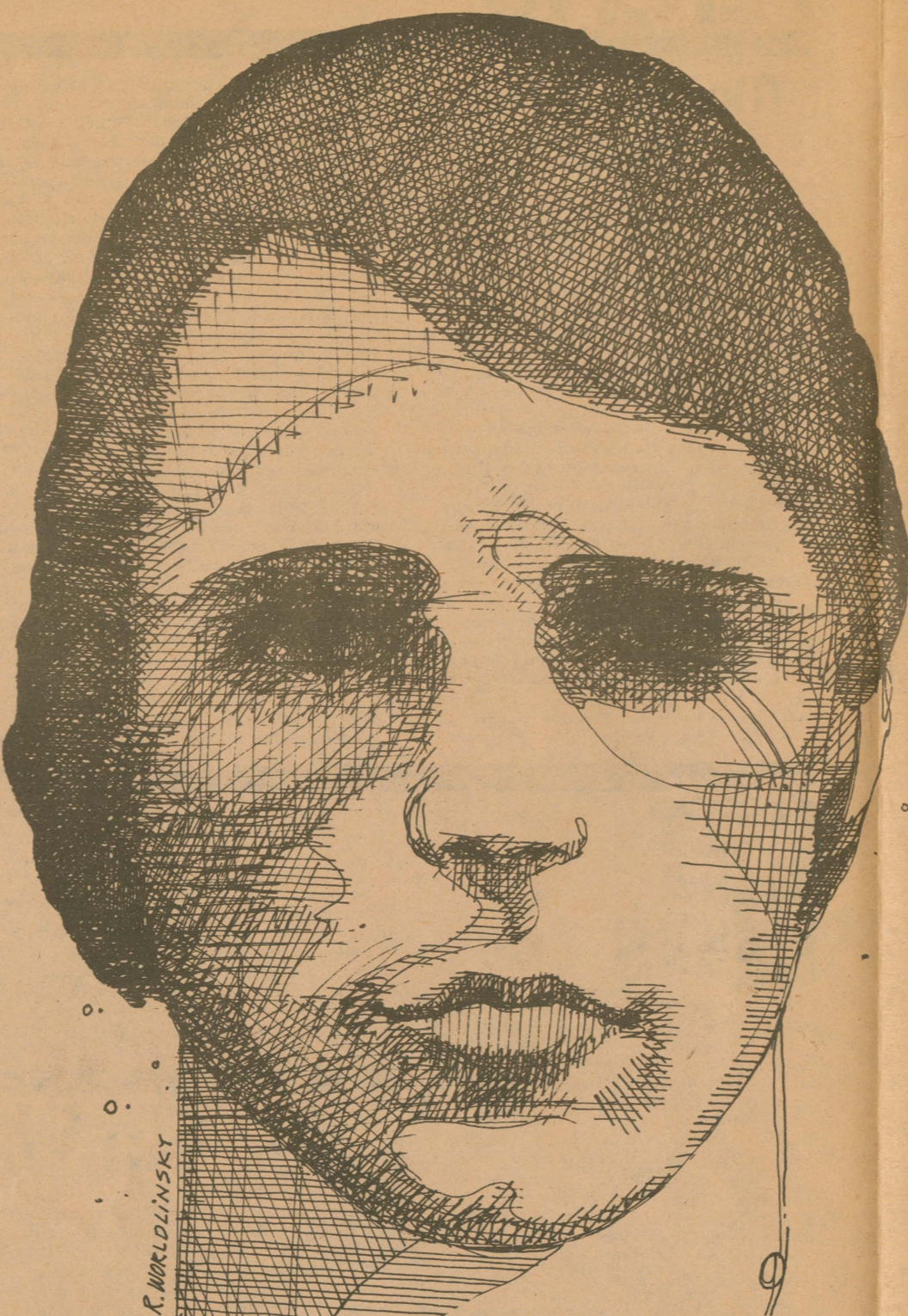
TRUCKER: Does that include lights, sounds, everything?
BOB: Yeah it does, and in Europe, we toured with forty-seven people.

TRUCKER: Do you feel that you've escaped from the San Francisco trip that everybody puts on you?
BOB: Rather than escape it, I think we're more or less outgrown it, to the point that nobody ever pulls that on us anymore, unless it's a sort of "Do you remember" flash. There's not much of that happening anymore. San Francisco is just another town. There are a lot of music concerns in the town, but as far as a San Francisco sound, there isn't any.

TRUCKER: When you come out with an album, I noticed that your last two Grateful Dead albums, Live in Europe, and Grateful Dead, are live. Do you prefer to record in a live context what you play on stage, or do you still find time for the studio?
BOB: Well, in the last little while, it's been difficult for us to find time for the studio. 'Cause we've had to be out on the road touring, either that or rehearsing. If we take a month off to make an album, which is a reasonable time expectation for that, we haven't had the time. If we were to record an album, we more or less recorded live, and thereby be assured we had a record. And that way come up with a record without having to break our stride.

TRUCKER: The thing of playing for four hours. How did you develop this?
BOB: It simply developed over time as we needed more and more time to develop different aspects. To develop a whole warm up. I t takes like an hour at least to warm up. We start out with our more highly structured type of material, then loosen up, and then we're playing fairly loose and we'll go on for three or four hours. Actually we nearly always go for four hours. But we may cut back a little bit, because if we play for four hours every night we'll begin to drain ourselves. We take all kinds of vitamins on tour. We may cut back to three hours, but even so you start to, you're just not playing as well as you could, so we may cut that back a little bit.

TRUCKER: Then this all developed in an



TRUCKER: I was curious, you mentioned the nostalgia thing. Do you find people who are still into that?
BOB: Well, as a rule everyone's looking forward, as ourselves.

TRUCKER: By looking forward, what are you people looking forward to doing, as a band, as a group of people even?
BOB: I think we've more or less established a direction for ourselves, and I guess you could just expect to hear more of what we're doing, more definitively done.

TRUCKER: Are you going to try to get into things like El Paso? Would you consider that the direction that you're heading?
BOB: The way that stuff happens is spontaneously, more or less compulsively. A song suggest itself, whether it's a new uptown boog-a-loo, or god knows what. A child's rhyme or whatever. I f it just pre-

TRUCKER: Who did you listen to?
BOB: Oh, Bill Monroe, Flatt and Scruggs and Reno and Smiley.

TRUCKER: But you moved on into the direction of rock and roll.
BOB: Well, when I was listening to that I was playing in a Jug band, because my musical proficiencies were below that of a blue grass musician. I had no more business playing that music than flying, but I certainly enjoyed listening to it. But anyway we evolved from a Jug band and started playing, and we played country music on the side just to entertain ourselves, and finally some of it got around to being recorded and released.

TRUCKER: Were you surprised by the success of the whole thing? You always had a steady group of followers, but all of a sudden it swelled into a mess of people who had never listened to the Dead before Workingman's Dead.

an interview with bob weir

by UNCLE BUBBLES

sents itself to somebody's head, or whatever, chances are we'll end up doing it. Just like the first two albums, that was the kind of music we did.

TRUCKER: How did you get into the Country and Western style, because the great change that came with Workingman's Dead, nobody was really prepared for.
BOB: Well, we've been doing it all along, but we'd never recorded any of it. As for myself, and I think Garcia too, country music is really my first love. I t was the first kind of band music that really turned me on.

BOB: Well, I knew at the time it came out, that it was the most commercial thing we'd come out with. That was really quite obvious to me. I had little, or no doubt that it was going to do better than anything else we'd come up with.

TRUCKER: It really surprised me when I listened to it, because I wasn't prepared for that kind of album—when you started a different approach to an album, how did you go about it?
BOB: That was the first time we ever tailored our sound for that kind of album.. that was our first real success at tailoring our sound for what we wanted to do and

drawing a big line between our stage performance and what we were recording. Though it may not sound like it, Workingman's Dead was just one logical step after Aoxomoxoa, which was more or less...well, you know, on many counts a failure. But it was a lesson well learned certainly. Aoxomoxoa was certainly our most expensive album. I t cost us a hundred and thirty thousand to make.

TRUCKER: I t must have made your recording company very happy when you started becoming a commercial success.
BOB: Right.

TRUCKER: Did it change your stage approach when you started recording country and western style? Or was it essentially the same?
BOB: I t was all the same. I t was a logical extension of whatever direction we were heading in.

TRUCKER: Last night, as you said, you started with the more structured country and wound up into the long jams. Just out of curiosity, how would you describe jamming?
BOB: Well, if you're well versed enough, you have any number of given directions you can move, and variations you can go on your instrument. The more practiced you are at it, the better you can associate one particular idea with what's going on. And you use that to build on whatever the rest of the band is working on. And they're building on what you're throwing on the fire. It's just a matter of being practiced so that it's more or less second nature. You get to a prevoval level on your instrument so that you don't have to consciously figure out what you're going to do. You just know where you're going and go there. Sometimes, it gets downright telepathic, and that's, of course, always terrifying to hear. Also, a lot of good music isn't so much telepathic as just steady controlled excitement, and you can use that to play yourself. And you can take that excitement and play yourself with it. And, in turn, yourself plays the instrument. You more or less culture that excitement, that feeling you're looking for.

TRUCKER: Are you people going to try to get into the video taping thing? I know there's been a lot of talk about televised concerts. Would you guys like to try that?
BOB: I f it could be done, and done well, I'd surely be interested.

TRUCKER: I remember seeing you on Hugh Hefner's trip.
BOB: That Hugh Hefner's program was a lot of fucking fun. We had more fun than anybody else there. I t was just so strange, it was really surreal. There were all these cool-type model chicks, that were trying to make it and they'd be real casual and cool, then somebody'd say action and then they'd snap into the party and all that. And we were playing off that

and we had a lot of fun. That was back into our acid revolutionary days, and I think somebody got to the coffee pot. Anyway, I know the film crew was seen to. I t took us like four takes to get the last song. We'd be playing and someone would yell "Cut, Cut, cut," we forgot to after-burn the etcetera.

TRUCKER: You were talking about your acid revolutionary days, do you people see that as a part of you anymore? The drug thing, do you see that as part of your band?
BOB: Well, certainly not for myself. I haven't taken dope for about six years. I was certainly a long time ago for me. On that issue I can't really speak for all the members of the band. Like I say for myself, I'm simply a musician.

TRUCKER: Do you think that people now accepted that you people aren't on any kind of mythical trip, that you're just musicians?
BOB: I n some cases yes, in some cases no.

TRUCKER: I think that the very structure of your family, gives rise to that kind of talk.
BOB: Rather than any philosophical trip that all just seems once again, second nature, to take care of your own. You all do it, everybody does.

TRUCKER: Why did it strike a lot of people so strange, so impressive, so important, that whole thing?
BOB: Well, I'm not sure, for instance if you work for General Motors you get all kinds of fringe benefits, and still like that and in a way General Motors looks after it's own. And of course in a large and impersonal way and in as much as we're a great deal smaller than that and a great deal more personal in all of our relationships, our way of looking after each other is a great deal more personal, and intimate and all that. It just seems that the human being is, I guess, a sort of a travel animal. And with a few exceptions people who don't adhere to any group whatsoever. Those exceptions are very few. Here you'll find nations within nations, within nations sub-nations, within subnations you'll find tribes, and within tribes you'll find groups and cliques and stuff like that. And people just naturally band together. And it seems obvious that because everybody tries to support everybody else, and everybody benefits by it. We do that, and if people find that unusual or interesting, I don't see where it's coming from. I mean I don't see where it makes us any different from anybody else. We may employ somewhat different methods of looking after each other, like we may take all of our old friends and employ them, for instance, for one reason or another, but it's all for everybody's gain once again. I mean, they make a working alary out of it and we're expanding our business horizons.

cont. on 14



Zappa at Cowtown

BROOKES DESOTO & MOBY LEPPERT

Living legend Frank Zappa made a second appearance here last Saturday night. I f you are a fan of truly original music, naturally you should have gone. Amidst tasteful white music podiums emblazoned with big red "M's", Zappa and his all-new band played extended versions of the man's unique visions. I f any single thing can be said about ALL of Zappa's music, it is

that it's honest. I t's been a year since Zappa was knocked off the stage into the orchestra pit in England, and he still doesn't know what his assailant looks like. He was nearly killed, and carries a limp for memories. He can't be thought of as JUST a musician, or simply a songwriter, but as a total musical personality. He makes his own rules. A lot of people don't like him

for that. The band's first tune of the evening was a hitherto unheard song named "Rollo." Zappa's vocals left little to be desired, but of course, what can be desired in a song about a dog with a hollow leg? "Duke of Prunes," a revival and rejuvenation of a song from their second album. "Absolutely Free," was performed magnificently in the

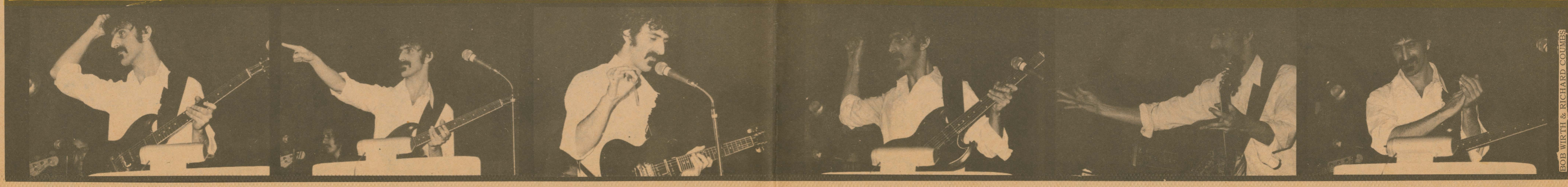
imitable Zappa vein. My only complaint was the lack of vocals. "Montana," a lovely little ditty about the joys of owning a dental floss farm, combined the power and versatility of the Mother's new six piece horn section, and Zappa's maniacal guitar work. The next tune was "Little Dots", a formless, wiggled-out jazz portion relying mainly on Jim Gordon's (of Layla) fame) very capable percussive ability. "Cosmic Debris" was a rocked-out blues progression, with changes and phrases only Zappa could have masterminded. The

"official" final song was "Father Oblivion" the evening's low point for me, despite some very able horn work and solos. I was utterly aghast and very pleased when Zappa announced they were going to dispense with the universally used and time-worn walk-off-stage-have-a-smoke-let-the-crowd-scream-itself-hoarse-before-doing-an-encore trick, and simply said THIS is the encore, and after this, that's it, and did "America Drinks and Goes Home". "America Drinks"...was, without a doubt, the most amazing thing I have seen Zappa do since

Motorhead Sherwood gave him a shoeshine onstage in Philadelphia. The second set started with Zappa's entrance onstage to "The Tonight Show" theme and then warmed up to some "Minor Key Blues in the Key of A". Although much of this set was jamming, each piece was interwoven with the other, and formed, in this writer's opinion, the fullest-sounding 10 piece band ever to hit Kansas City. Next was THE amazing piece of this set, "Son of Mr. Green Genes". Beautifully melodic horn pieces and a very spiffy lead

solo by Zappa himself made this song a wonderful first effort at playing this number before an audience. "Chunga's Revenge" was studio tone and style, only very long. "Rollo" again, and then into an unnamed free-form jazz jam. An excruciatingly long, boring "Cosmic Debris", and another instant encore, this time, "Don't You Ever Wash That Thing?", dedicated to all people in all free clinics everywhere! All in all, for only having been together six weeks, the band was amazingly tight, and a new experience for Zappa fans

and initiates alike. The new Mothers have NOT sold out, but have just branched into new portions of the entire musical phenomenon. Zappa as a guitarist has been terribly underrated, and the man boogied like nobody's business during both shows. He is doing what he likes to do again, doing it like no one else does, and that's all right with me. Things have changed a bit. As a retort to an asshole comment, "Shit onstage!" Zappa responded with, "No, you'll have to see Alice Cooper for that!"



BOB WIRTH & RICHARD COUMES

John Mayall - Delbert and Glenn In Concert

At last Kansas City is getting some decent "warm-up" bands—The Ozark Mountain Daredevils; Steely Dan; and now—Delbert & Glenn. A five-piece band of Texans showing extreme prowess after having just released their initial LP, they opened the evening after a most bizarre introduction and a slight "audience vs. the lights" skirmish in the top balcony of Memorial Hall. Those who braved the bitter cold were treated to a very crisp, solid musical unit.

Their all-original efforts landed in a vein somewhere between Poco and Jo Jo Gunne, though not quite that polished. Some gradual, soothing country renditions were complemented most tastefully by some definite cookers. All the vocals blended quite well—none being really any more impressive than the other.

The three guitarists—bass, pedal steel, and especially the lead were seemingly the most talented. Again none appeared of superstar caliber—it was just the way their riffs and runs harmonized that made their set so appreciated. The drummer displayed no flashiness whatsoever, rather simply laid down a never-ceasing foundation so essential to their total impact. A true pity these folks weren't called back for more. I ntermission.

I keep on wondering—is John Mayall music's creator—or what? When I was summoned to review this particular concert I approached it with a somewhat apathetic viewpoint. However, about thirty seconds into their first number, all of that was, without any doubt dissipated.

John Mayall is a fucking genius—easily surpassing most of the current contenders for that plateau. Prior to this concert I had heard little of Mayall's recent efforts—following him mostly during the era when Mark-Almond were along. I did see him about a year ago (with Fleetwood Mac) but was far too blown to absorb much of what was going down. Mayall proved he can play the blues—more stunningly than anyone—from the hard, driving horn-dominated East Village varieties to the most subtle acoustic-feeling melodies imaginable.

Utopia best describes what the evening was all about. Mayall knows guitarists ("fathering" the likes of Eric Clapton, Peter Green, and Mick Taylor) and he certainly knows he has a dynamic one in Freddy Robinson. This was very aptly demonstrated throughout the evening—especially on solos from his (Robinson's) own recently-released LP, "Freddy Robinson at the Drive-In." Robinson, of course playing with Mayall doesn't give you those "mile-a-minute rushes"—he just possesses those sweet, insinuating runs you have to hear to comprehend.

When you can honestly say that this amalgam doesn't miss Larry Taylor's

"shattering punctures in the earth," you know they've got one helluva bassist. Victor Gaskin is indeed that. Those rumblings he put forth on the stand-up version of the instrument left me more obliterated than anything Charlie Mingus put down in L.A. in '69. This man is one of the best.

Fred Clark is the latest Mayall addition, on alto, tenor, and baritone. Not attempting to be a Kirk or an Adderley—just doing what is needed—and doing it well. More of a comedian than a super musician, his presence isn't all that noticeable—but his absence would be monumental.

Blue Mitchell, long-time Mayall sidekick, blows one mean trumpet. Boasting a new album of his own (Blue's Blues on Mainstream) he hits most effectively in the middle octaves rather than anything too piercing. His finesse, showmanship, and contrasting funkiness tags him as a notable—if probably not a bit more. Both he and Clark do not shine with the intensity of Robinson and Gaskin—but then they don't need to.

Few words can describe my pleasure at seeing Keef Hartley back with Mayall. As a drummer I noticed a lot less flash and speed riffs than in his Halfbreed-era gigs with Peter Dines. However, he apparently has evolved into one of the steadiest most flawless percussionists in the business. His performance was second only to "Mr. Mayall."

What John Mayall has done for the blues is similar to what the sun does for a flower. He has lent them the ability to grow, blossom, and occupy their rightful rung on top of the musical ladder. What this man can't do on the harmonica he can do on the electric piano. He has added and inspired so much in this his third decade of performing that you find words inadequate to relate the feelings going down. His lyrics are some of the most stirring and meaningful I've ever heard. The tremendous respect and allegiance shown by his sidemen further evidences his greatness. Most musicians freed from the old rigid 12-bar blues to the highly improvisational, jazz-oriented stylings owe the change to Mayall. The highest point of the night, which included several solos by each member, came on the closing jam—"Dry Throat"—where John really released it all...AND COOKED! A much-demanded encore, "Room to Move," consisted of exchanges of "bursts of ecstasy" between Mayall and his enthusiastic following.

TRIAD

bob weir continued

TRUCKER: Do you find the business angle of things a hassle, as a musician, you know, having to suddenly come down and deal with all this stuff?

BOB: Not really, cause over the years, we, the band members have carefully found ways to remove ourselves from the business angle, until we got so far divorced from it, that one of our managers took us for 200 grand at one point, over a year. We were broke at the beginning of the year, broke at the end of the year, and broke all through the year. We didn't make payroll a lot of times, and he was pocketing the money, and we were starving. In the end we found that he had made 200 thousand dollars and we'd made nothing. At that point we figured we couldn't afford to be that divorced from the business proceedings, and we came back, and in order to make business so that somebody like us can understand it, and sit through it, you have to make it interesting for yourself, so you come up with interesting ideas—and see if you can implement them.

TRUCKER: It must be strange, though, to wake up one morning and find that you do lose 200 thousand dollars.

BOB: Well, it is not really that strange, cause we were broke. We knew we were broke, but we didn't know why we were broke, but we knew we were broke. And we knew that we'd been working hard. I couldn't see where all the money'd gone, but that guy had some pretty good answers as to where it had all gone. And so, we figured well, you know, we fired him at the time, that we were making Workingman's Dead. And only after we got rid of him did we find out he'd taken this considerable sum.

TRUCKER: Even then, that was partially the family type trip wasn't it. Wasn't that your drummer's father, that ripped off so much money?

BOB: Yes.

TRUCKER: I noticed a long time ago, when you and the Airplane bought the Carousel Ballroom...

BOB: We didn't buy it, we rented it.

TRUCKER: Still in the back of your mind there was business.

BOB: If there's got to be business, it might as well be interesting. That's the only set rule that I can think of. If business is a drag, and that makes doing it for the money a lot dirtier than doing for the trips and money. If there's money involved, it might as well be fun money. God knows, it wouldn't be that much worth go-

WESTPORT TRUCKER

ing after. Being a good musician is a much better flash than being rich, I can tell you.

TRUCKER: Then money would be like a sideline to your own musical needs. If somebody likes the record fine, and if somebody buys it, great.

BOB: Yeah, that and I'm a musician, but there are other things I enjoy. Like I enjoy horses and for a while I was raising horses, and keeping myself broke that way. And in as much as you can have hobbies, investing money into one trip or another, to see what happens, what comes of it. We've started a film...see if we can get some product out of that. Applying bread into one thing or another is kind of a fun hobby. I don't know, if I played music and did nothing, else, I don't think any one has ever done that. I don't think it's a very good idea, cause then I'd probably start taking it too seriously.

TRUCKER: Someone particularly wanted me to ask you about Pignar.

BOB: Well, the word is, he is getting better. Word is that he'll be back around with us at the turn of the year. How true it is I don't know. We'd like to have him back as soon as he's well, but we made the mistake of taking him on the road, last winter, before he was well, and the result was disastrous. We won't be doing that again until he is well.

TRUCKER: Has your new pianist helped a lot?

BOB: He fills in a lot of space.

TRUCKER: He seems to have some kind of classical influence, in his background.

BOB: I'm not sure, in fact, I flat out don't know. I know before he joined us he was playing in piano bars.

TRUCKER: A lot of people noticed the addition of the female vocalist...

BOB: That's his wife.

TRUCKER: Oh, really. When did you start that, is this a brand new thing?

BOB: We've been working on that since late spring of this year. Actually since I started working her in on my record.

TRUCKER: Do you think that adds a lot more vocal impact to you people.

BOB: Yeah, it's a new texture. I t's another parameter now. It stretched our texture to new horizons, etc.

TRUCKER: Have you ever thought of adding horns or strings?

BOB: I t might be fun to take a brass section on the road with us. I don't think a string section could be successfully done, on record, it might. On the road you're talking about taking an entire orchestra with you.

TRUCKER: Have you played with any orchestras?

BOB: Yeah the Buffalo Symphony Orchestra.

TRUCKER: Did that work out pretty well?

BOB: Yeah, it worked out fine. We had one or two days of rehearsal, I forget the guy we worked with, the conductor, I forget his name... (puzzled look which gives way to smile)...what the hell.

TRUCKER: Have you ever tried working in a more jazz oriented context? I noticed a lot of the stuff you do is jazz oriented.

BOB: Oh course, we all listen to a lot of jazz people, and it's obviously a legitimate direction to look in. And we cop a lot of ideas from them.

TRUCKER: The lack of personnel problems must be an asset, to the band as a whole.

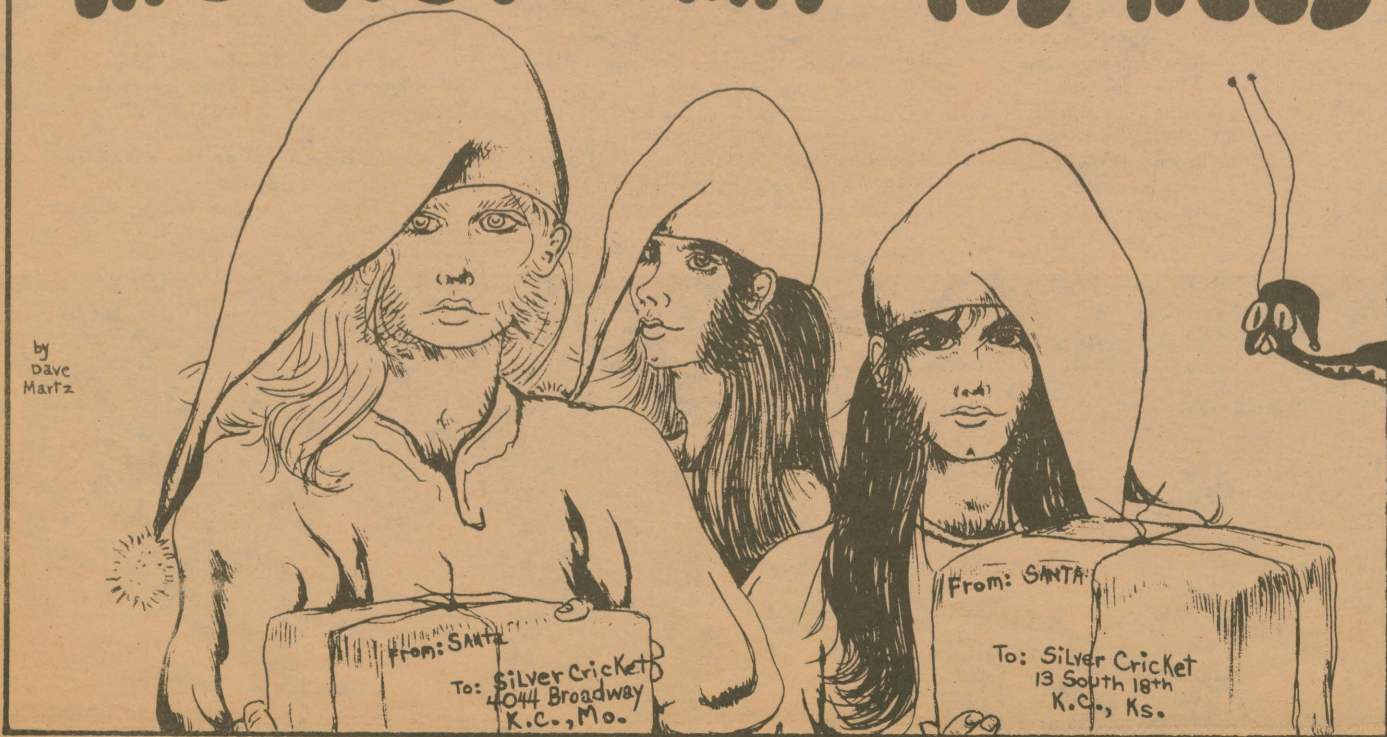
BOB: None of us were superstars before we joined the group. We didn't have to worry about egos and things like that.

TRUCKER: Do you think the ego is an enemy to any kind of organized...

BOB: Well, I have a huge ego, and I don't know if I can survive without it. Most of the other members do, we just pad each others ego, that's all. I t's a major

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WESTPORT TRUCKER

motivational thing in any art, unless it's a religious art and I can't say that my music is a purely religious thing.

TRUCKER: But you think it has a spiritual aspect.

BOB: Any artistic endeavor is.

TRUCKER: With Ace, were you able to work out a lot of things that you personally wanted to do?

BOB: Uh-huh.

TRUCKER: Would you say that was the main reason behind it?

BOB: It was also a wonderful opportunity to do some things that I wouldn't necessarily want to try with the Dead.

TRUCKER: Would you like to try that again?

BOB: I probably will.

TRUCKER: Have any of the other members besides you and Garcia thought about trying?

BOB: Pigpen. He was pretty much at work on his own record when he took sick the second time. And he'll probably come up with his own solo effort pretty quick.

TRUCKER: Do you see the solo efforts as pretty much your own ideas?

BOB: Well, no, cause once you've already had the flash, it's water under the bridge. I'll probably end up trying out everything I've come up with on my own, with the band. That's the matter of what I'm doing right now. It'll all end up with the band, it's just a matter of what I'm doing at any particular time. On the band's record, or my record, which ever has priority at the time. I'll use every new twist I can come up with. And in the end it goes to the band. The band plays it. Actually in the beginning it goes to the band, then it goes on any record we're doing. I don't draw a line between my own efforts and the band's.

TRUCKER: That would seem pretty hard to do, you people seem to have the incredible unity that you know what you're going to do and do it.

BOB: We're still a fairly closely knit musical organization. And as I say, it's the kind of musical unity that can only come after years of being together.

TRUCKER: You must have a lot of strange experiences with a group of people you know that well. Tell me a weird story.

BOB: I wouldn't even begin to know where to start, because every day, I mean, like every day something goes on. And there's no cappers really. I've been on some incredible trips with this group, starting with the acid test. And a few years later was a train ride we took across Canada. And then there was a trip that came up, some rich French guy wanted us for a party and flew us to Paris for the weekend. Right outside Paris, there's just been some incredible things that we've done.

TRUCKER: Do you carry a photographer? and make tapes?

BOB: Well we make tapes of our concerts each night for reference. On the Europe trip we carried a photographer with us. But generally there just aren't any real photographers.

TRUCKER: Do you ever designate any specific person to run around and shoot things, say with a super eight?

BOB: A lot of people are interested in doing that, but no one's really realized it yet. Everyone wants to get their cameras and start taking reels and reels, or footage or whatever, but no one's ever gotten around to it.

TRUCKER: Do you find that having a large family has any detracting elements?

BOB: Well, there's a lot of confusion inherent, having that many minds working on the same project. Too many cooks can make the soup pretty hairy at times. And that happens, certainly, as is to be expected.

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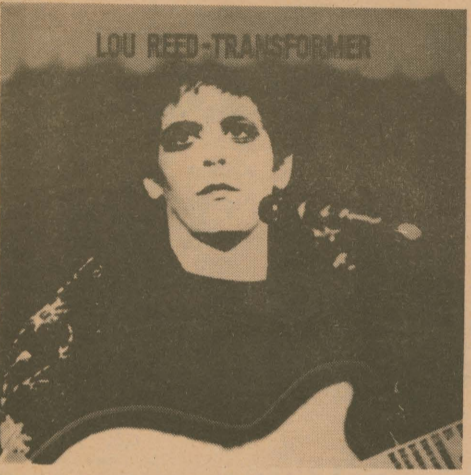


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LOU REED
by Lou Reed
RCA Records



TRANSFORMER
by Lou Reed
RCA Records LSP 4807

I was upset with Lou Reed's first solo album. Oh, I touted the album everywhere I went, boldly stating that the man who was virtually The Velvet Underground is better than ever. I really wasn't that positive. Reed's songwriting was all right. There was even some really good things on it like "Berlin" and "I Love You." But none had the explosive brilliance of "Sister Ray," "Sweet Jane," "I'm Waiting for the Man." Having broken with the Velvets, Reed escaped to England, and recorded this album with a variety of high quality English musicians. But what to Caleb Quaye, Steve Howe, Rick Wakeman, and a host of others know

about the seamy voltage pounded out by the Velvets? In "I Can't Stand It" they try and come off sounding very artificial. The major saving grace is that the cutting rock and roll monotone voice Lou Reed possesses has been kept intact. Insinuating, and luridly expressive, he remains my favorite non-singing vocalist. "Lisa Says" is full of vocal imagery. (How many twisted thoughts can you conjure?)

Still, this is one of the least exciting lps in the entire group history of the band and its offspring. The blame must be placed on Reed. He wrote and arranged all the songs plus co-produced the album, therefore he must take the brunt of the criticism. All this however, did not make me forsake my cultural idol so soon, and lo, my patience is rewarded by "Transformer".

With "Transformer", Lou Reed has come into his own. The resolving of all the difficulties of "Lou Reed" can be summed up this way: Lou Reed David Bowie, and Mick Ronson. David Bowie proves that as a producer he has no peer. He has successfully blended light musical background (The Velvet Underground often suffered sluggish over-instrumentation), and placed Lou's vocals in the fore. Ah, it's damn good to know we can hear him. Mick Ronson is credited with bass and string arrangements, as well as playing lead guitar. Ronson's growth as a guitar player is evident. Long experienced at playing behind a singer-songwriter (Bowie), he has learned how to fill in space without calling attention to himself. This sense of control is the greatest thing that could happen to Ronson, and my admiration grows each time I hear him.

Lou Reed has returned to the field of song writing too. "Walk on the Wild Side" is by far the finest song he has ever written. It's about role-switching and hustling and is so painfully real it hurts. I never thought I'd see the day that any song could eclipse "Sister Ray" in my mind; this one has. "Make Up" is a simple tune stating what Gay life should be but isn't. Two of the numbers on "Transformer" are obviously written with Andy Warhol in mind. "Vicious" seems to be built around the line "Vicious you hit me with a flower." Which I would say is a much more Warholish statement than a Reed one. The second, "Andy's Chest", is about Warhol's near murder and Lou's fear of calling the hospital, even though he was asking for him.

Musically, "Transformer" picks up where "Loaded" (the first Velvet Underground LP without Reed) should have been. Rockers that absolutely snarl, balanced by haunted ballads, rivets your attention. This is music with the people and happenings of New York City at its soul.

Music that reflects the grime and glory of all real people. It is also the height of David Bowie's work as a producer, an excellent example of what sensitive production can do for an artist.

And yet for all my ravings, in fact for all any critics ravings, Lou Reed will probably sell few copies of his album. How we can allow our finest songwriter to go to England for survival reasons is the greatest tragedy I can think of. Christ

STEVEN MILES



BLUES ROOTS
by Ike Turner
United Artists Records UAS 5576

Ever seen the Ike & Tina Turner Revue live? If so, did you by chance look past all the flash on center stage, past Tina and the I kettes, and see Ike?—very quietly, competently controlling the show. With a mean, cool stare he stands watching over all. He's cool all right, in the face of the hottest stage show around.

On "Blues Roots" it's just Ike with a collection of good rocking blues songs, many of which he wrote. It is an interesting study in control—seeing how he applies the control he exerts over the Revue to himself. He comes off restrained and is dynamic because of it. You know he could explode with vital power, but for the sake of the integrity of his art form, he does not.

Ike has an interesting way of handling the lyrics. When he sings his voice is low and mumbling (but understandable). At times he will suddenly stop singing and melodically speak the words. It's as if he were telling the listener a secret.

The songs, though, are all short and this is their downfall. The longest, "Right On" is less than five minutes. It is also my favorite. Here the lyrics are mostly spoken and he takes time to develop the song more fully. Many of the songs

end in a similar "signing off" fashion to their detriment. It is a trite and uncreative way to end and also emphasizes the unfortunate shortness of the songs.

"The Things I Used to Do (I Don't Do No More)" and "Goin' Home" follow each other on the record, one featuring guitar, the other featuring horn. The similarity of these two is striking. It's as if the second song allows the first to develop

"You're Still My Baby" is a very bluesy piece which well integrates some good organ work. The vocals are a good example of all the things Ike can do; good blues singing, the melodic talking, and even a real quality scream that could be a laugh or a cry.

"Tacks in My Shoes" and "Lawdy Miss Clawdy" show Ike's rockier side to advantage. "If You Love Me Like You Say", also rocky, is exceptional. Ike wrote this one and it is beautifully paced with a churning undercurrent carrying it through.

On most songs, but especially on "Think", "Rockin' Blues" and "That's Alright", the guitar work is fascinating. It reminds me of St. Louis Sunset "Teentown" circa early '60s—the smokey, wooden-floored hall, the whole bit. This remark was not meant as a cut to Ike's work. It shows a couple of things. First, blues of this quality don't age. Secondly, since it was St. Louis, a town that knew Ike before he achieved nationwide fame, maybe his influence was being felt even then.

Somewhere around 1962 Ike, together with Tina, knocked me off my feet, not leaving me the same. Now, ten years later, I ke almost did it again. He would have, too, had I ever recovered from my initial confrontation with his music.

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NEON PARK

by Steely Dan
ABC Records ABCX 758

I listened to this album one time—extremely stoned. Extremely. I found very harmonious vocals complemented by lyrics worth hearing—that's what I heard first, last, and foremost. Donald Fagen and David Palmer were quite outstanding—not destined to be super-hype heroes or prophets—just good singers. The whole band is fairly tight...even more so than some so-called major ones. Nobody tries to be a standout. They merely dig what they're doing—and they do it well enough that they should.

The vocals reminded me a lot of America while the instrumentation wasn't spectacular, but easily digestible. No, on second thought, at times I couldn't distinguish the singing from the playing they went so well together. Their range is wide—varying from "Reeling In The Years" a sweet and simple effort to the following number, "Fire In The Hole," in which Fagen's piano sounds a bit like Stevie Nicks, and Jeff "Skunk" Baxter's pedal steel temporarily eases all your ills. This cut seems to display the best musicianship by far. However, "Brooklyn" is my favorite tune—although its contrast is striking—lyrics of eastern sadness with very flavorful country steel riffs...yeah, it's the best.

After this though, the only other cut worth mentioning is "Do It Again," with a pleasant sitar interlude and, like the others, possessing an enjoyable vocal blending. Besides leader Baxter and vocalists Fagen and Palmer, the group consists of Walter Becker, bass; Denny Dias, sitar; and Jim Hodder, drums. Definitely not an album you'd go out and sell your soul for—just kinda nice now and then...

TRIAD



jimi hendrix: war heroes

WAR HEROES
by Jimi Hendrix
Warner Bros. Records MS 2103

This album stands out above the neophagous glut of post-mortem Hendrix releases like the iceberg that sank the Titanic. For starters, it isn't one of those European live recordings scraped up from antediluvian sessions when Hendrix played behind Little Richard or the Isley Brothers. Nope, Jimi is out front all the way, while Mitch Mitchell whumps skins throughout and Noel Redding and Billy Cox split bass credits. All the songs were recorded in the studio, three of them coming from the Experience band and the remainder from Hendrix's later amalgamation with Mitchell and Cox.

"War Heroes" was made in France. You can tell because it weighs about five times more than puny American dynamite discs and if you put it on top of a stack on your turntable you'll end up with shattered Yankee vinyl. Released in England on the Barclay label, it'll probably be a bitch to find, but it's good enough to merit grubbing through record bins like an eager truffle swine.

Side two opens with "Midnight", the best of four instrumental cuts. With its plodding lumbering pace and outer space tone it'd make a great science fiction movie soundtrack. Hendrix stretches notes farther than a skin-shedding slinkie rolling down a volcano side and makes his guitar howl like some ungodly cosmic wind. "Beginning" is a studio version of what appeared on the Woodstock 2 album as "Jam Back at the House", credited here to Mitchell. With guitar breaks and fills based on chords rather than runs, the only difference between "Beginning" and the earlier "Jam" is that in the studio the band was tighter and the sound quality clearer.

"Tax Free" runs through more time changes than an epileptic atomic clock in the middle of a seizure, but like "Beginning" gets repetitious. Hendrix's vocals probably could have saved these two songs from lapses into monotony, the perennial wooden leg of heavy metal noise.

The remaining instrumental is Hendrix's bizarre version of Henry Mancini's video-epic "Peter Gunn" theme. Obviously a studio fart-around, it starts off with growling bass and choppy waves of rhythm guitar only to fall apart when Jimi asks engineer Eddie Cramer for some sound in his headphones. It re-opens as "Catastrophe", the best interpretation of the "Hernando's Hideaway" theme since Savoy Brown's magnum opus "Savoy Brown Boogie."

Hendrix sings on the rest of the tracks and it's apparent that his vocals were as important as his guitar playing, his best work being a complementary and cohesive combination of the two. Ranging far and wide in style, origin, and chronology, all the songs have the same theme, namely guys getting fucked around by women nasty enough to have sailed aboard the Quivering Thigh, and pretty unsuccessfully trying to fight off the blues. "Bleeding Heart", side one's open-

er, begins with undulating wah-wah echoes and then roars into some nasal guitar runs while Hendrix moans about his heart dripping blood because his woman has walked out on him. Cramer's trademark as an engineer, phasing effects, is rampant. Listening to this one through headphones is like standing between two railroad tracks with express trains screaming by in opposite directions every five seconds.

"Highway Child" was released five years ago as a single in England and is a typical paean of that era to a wanderjuggend with dusty boots and a guitar on his back stumbling around the interstate varicose vein system. A simple, direct tune. Hendrix's guitar break is sharper than Jack the Ripper's favorite razor and twice as shiny. Too bad it didn't see any airplay here in the colonies, it can still blow away the whiny shit that passes for rock Top 40.

Reprise did put out a single by Hendrix two years ago, "Stepping Stone" b/w "Izabella" and both songs are included on this album. "Stepping Stone" is the better of the two, with both Hendrix's vocals and picking at their most frenzied. The production is super good. Piercing, staccato bursts of lead guitar are layered on top of abrasive rhythm guitar and gurgling bass and drum support from Mitchell and Cox. Searing as the tail of Halley's Comet.

"War Heroes" ends appropriately with "Izabella", a song about a soldier dedicating his struggles to the woman he loves and the children of the world. Also included on Woodstock 2, the sound is much thicker and cleaner here, thanks to a background chorus and whirring electronic special effects.

Further words of praise for Hendrix are unnecessary, as are saccharine vomitings about his fading away into a Hollywood sunset whistling good-bye. His music was a hard rush of white metallic sound, evocative of an age of disorientation, mental and physical madness, anxiety, tension, despair and rage. "War Heroes" is a fitting memorial to a martial explosion of supernally vehement electric music. Get this record for two reasons: first, because it's damn good and probably the last studio album of Hendrix we'll get; and secondly, because of its presently (and undeservedly) obscure nature, buying it will put you at least five points ahead of your friends in your local heavy trendy contest.

VINTON SUPLEE



ROOTS & BRANCHES
by the Dillards
Joint Anthem Records ANS 5901

Although the Dillards have never been JUST a bluegrass group, I always got the impression that traditional music was a first love with them. On this release, they do only one traditional piece, and the rest of the album is easily the most commercial effort yet from this super group. They prove that not only are they among the better string band groups around but that they can also play more "sophisticated" music. Yes, they're as good as Brewer & Shipley and Rick Nelson. "Redbone Hound" is a dog story set

VISUALLY

OJ DART

Dale Eldred, head of the Art Institute's sculpture department, spent last summer traveling in Central America. Along the way he picked up several pieces of folk art—religious totems, carved masks, and a great lot of everyday personal and household effects—fans, mats, belts, pottery, toys, ponchos, trousers, shirts, and one extraordinary hat, most of which is for sale in the Institute's Kemper Gallery. All but one mask was purchased within a few days of the exhibit's opening. No wonder! The prices were at folk levels, and the artifacts are riotously painted and colored. An accompanying slide show manifests how commonplace most of the wares are in Central America, while at the same time making it look like a fantastic voyage.

The Art Institute's student sale, a semi-annual event, is this Saturday and Sunday, December 16th and 17th from 10 a.m. to 6 p.m. Students from the Institute offer their handiwork from the semester at very affordable prices. Proceeds buy plane tickets to Arcadia for the whole school.

to good music with a fuzz tone banjo, too. "Forget Me Not" is a song both the Dillards and the Country Gazette favor; they both do it justice. "One Am" is one of the strongest up-tempo cuts on the album—country-rock. "The Last Morning" is an urban lament, with a long tail. "Get Out on the Road" is the other rocker on side one. It starts out with a vocal line and then some nice mandolin.

The Dillards are originally a bluegrass quartet from Salem, Missouri, who over the past few years have played coffee houses, campuses, and music festivals all over these United States. They were even on the Andy Griffith Show once. On side two, "I've Been Hurt" certainly reminds me of having been written by Steve Glette...it wasn't, but it does show what a neat voice Rodney Dillard has. "Billy Jack" was not written for Tom Laughlin. I think "Sunny Day" is the nicest song on the album, a real holsum cut—that's not meant as a slam.

"Man of Constant Sorrow" is credited to Rodney Dillard, but I think it's traditional, and if it isn't, too bad. There are a couple of other cuts on the album that I haven't mentioned, I don't know why either.

The album on the whole is pretty good, and very different in ways from anything the Dillards have ever done. I don't think Joint Anthem Records is as sensitive to their style and sound as was Elektra; but I'm sure the Dillards think and listen for themselves.

The persons responsible for the music are the Dillards: Rodney Dillard-guitar, Dean Webb-mandolin, Mitchell Jayne-acoustic bass, Billy Ray Latham-banjo, Paul York-drums.

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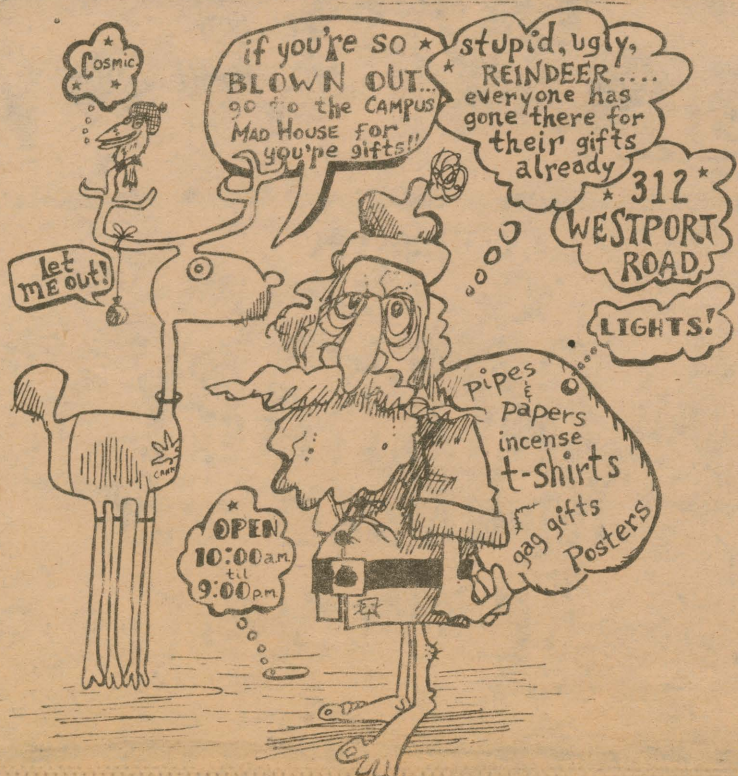
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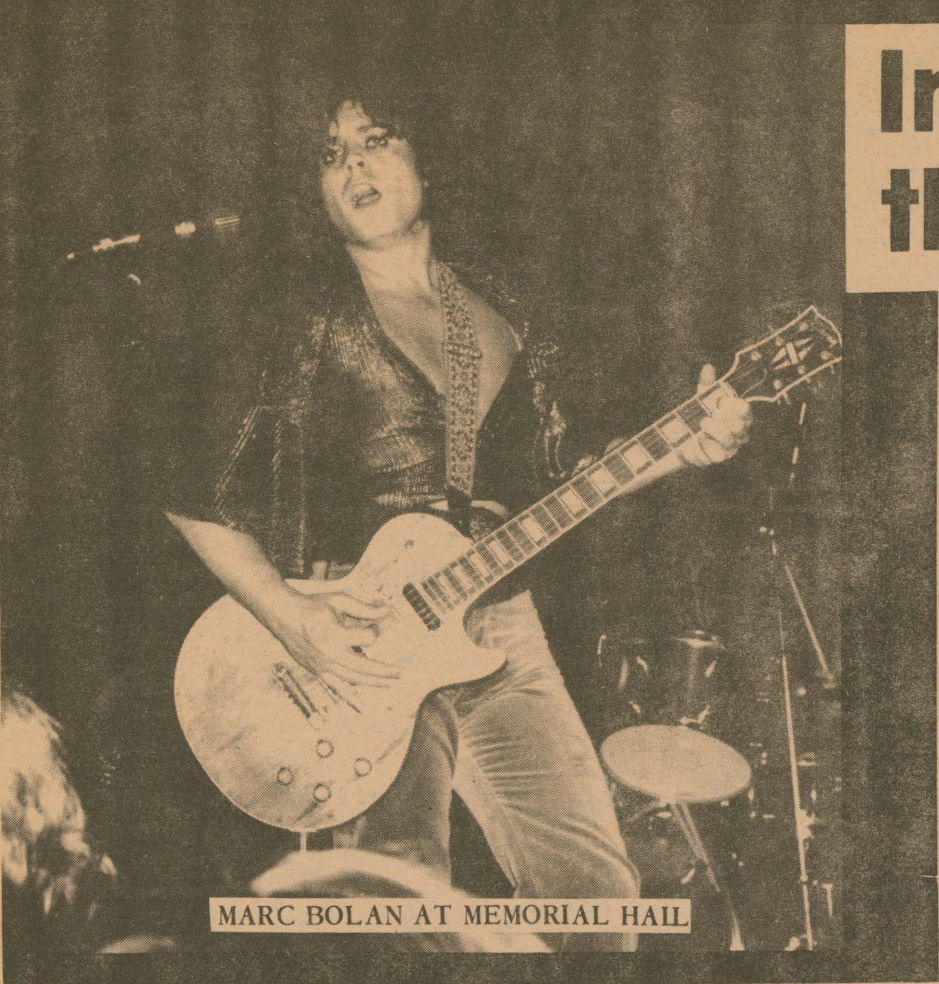


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MARC BOLAN AT MEMORIAL HALL

In Defence of the Slider

STEVEN MILES

I was over at David's the other day shooting the shit. When the topic of music came up, (I'm a very limited conversationalist) I mentioned how taken I was with the Slider. David got that two-points-for-me look on his face, and said, "That's too bad, it stinks." Which proves he reads "Crawdaddy" at least. But then, he could have been reading almost any reviewer for this season it's wise to mangle Marc Bolan for all he's worth. This form of bandwagon harassment galls me to no end. For this reason I present my case for T-Rex and The Slider.

The main bone of contention with most critics is Bolan's choice of simplified (and sometimes unoriginal) riffs and uncomplicated wording of songs. These people have completely missed Bolan's idea of music. The method is this, to construct a song with repetitive chord progression and lyrics that so match the music being played that they have a hypnotic effect. Many of these are patterned after hits of the fifties, hence the unoriginal riffs. As for wording, try to take a lyric more complex than "Girl you are a groove/You're like the planets when you move" (Chariot Choogly), and see how far you get. I imagine limiting yourself to this style, suddenly it becomes rather hard.

Another favorite complaint is the empty-headedness of Bolan's songs. Here again I've got to differ. Each songwriter has his own sense of imagery. Bolan's imagery is unique, but in no way amateur. The likening of the sexual experience to machinery, particularly cars, fits our present culture perfectly. And how about this "I'm just a man/I understand the wind/And all the things/That make the children cry/With my Les Paul/I know I'm small/But I enjoy livin' anyway" (SpaceBall Ricochet). This simple bit of philosophy has taken many great writers entire novels to capture. It has always been remarkable to me how many critics have been eager to use the word genius in describing such people as Bob Dylan and I an Anderson, who are at least as vague. Before you say bullshit listen to "Subterranean Homesick Blues" just one more time, or explain the meaning of "Thick as a Brick". Finally there is one item that should be brought up concerning this point. In these days, when songwriters are either cynical

prophets or ego-blinded messiahs, a ray of romantic hope flickers in Bolan. He is happy, "Metal Guru could it be/You gonna bring my baby to me/She'll be wild/You know a rock n' roll child" (Metal Guru). He sees this as nothing complex, "I could never ever see the cosmic sea/Twas like a bumblebee/And when I'm sad/I slide." I would be able to trade any amount of grim doom-tunes for this simple joyous philosophy.

On guitar, Marc Bolan proves to be more than adequate. Though there are not a great many solos to be heard on the Slider, the ones to be found seem high caliber "Rabbit Fighter", the longest track on the album, features wailing double-tracked guitar work that is extremely effective. Much credit must be given to Tony Visconti, T-Rex's fine producer. All of Bolan's guitar licks exhibit frantic savagery, but never suffer from lack of control. He is a tight guitar player whom I would really like to loosen up once in a while.

In fairness, T-Rex is more than just Marc Bolan, though without him there wouldn't be one. Mickey Finn's congas give each song the texture needed to create the spellbinding effect. Bill Currie is an extremely well paced bass player. The drumming of Will Legend is very understated. The man is positively inventive; he literally makes drums a musical instrument. On the Slider Bolan has done more with the back-up vocals of Mark Volman and Howard Kayland than Zappa did with their leads.

On their recent tour of the states, the American public treated T-Rex much as they would a sparkler. Something bright, colorful, but meaningless and easily forgot about anything else. (More people will be able to tell you what Marc Bolan wore than what he played) Critics howled in most ego-centric fashion. The conception left in everyone's head was that T-Rex was a no talent band (very popular "over there") who sang about mystical shit. "An' he looks like a queer too, Mike."

Well, he wasn't any of that. He was a snappy little cat, who is a performer from the word go. He gave out some fine acoustical arrangements, slick electrical work and treated his audience like fellow human beings. If you missed all this he left us a fine album in the Slider.

Roger Glovers Birthday Party

There was a birthday party for Roger Glover, Deep Purple's bass player after their Memorial Hall concert, and by a stroke of good fortune I was invited to attend. A conversation at the party with organist Jon Lord revealed some facts that might be interesting to those who have managed to read this far.

Lord, you might remember, wrote "Concerto for Group and Orchestra", which was performed by Deep Purple, with the aid of the Royal Philharmonic Orchestra, at Royal Albert Hall.

Speaking about the concerto he said that contrary to what Lester Bangs said in Creem Magazine (Dec. '72) the work wasn't just for laughs. Bangs quoted Lord as saying, "I never set out to write something serious."

Concerning this Lord stated, "that's just not what I said. It was meant to be fun, but from just that little bit he expanded to make the whole thing seem like a lark."

"Of course it wasn't, it aged me ten years. It was serious, it took over a year of my life to compose, set it up, etc."

He also said that "In Rock" should have been released before the Concerto, which was their first Warner Bros. release in America (Their earlier albums were on Bill Cosby's now defunct Tetragrammaton Records).

"Everyone thought that was what Deep Purple was, while actually we're a rock and roll band that enjoy doing different things."

About formal training Lord admitted that he has degrees in music but that, "The emotional factor is much more important in creating and performing."

He mentioned Keith Emerson as an

example of a musician who leans heavily on the technical aspects, which sometimes leaves his music lacking in feeling.

If the opportunity arises listen to "Sweet Child in Time" off "Deep Purple in Rock" and compare it to "Bombay Calling" on Beautiful Day's first album. Except for Ian Gillan's vocal and the instrumental breaks the two seem to be the same song.

"I hadn't heard it, I promise you. We wrote them about the same time without being in contact. It's odd because we know Beautiful Day very well."

In concerts of the sort that Deep Purple play a lot of money is invested in electrically powered instruments and amplifiers. This money is magically converted into amperage, which gives the music power enough to reach the ears of those on the back row. Sometimes, however, the massive electrical energy loses its way and mistakes a musician for a capacitor. Lord himself was once thrown off a stage, fifteen feet into the audience when the metallic chassis on his organ shorted out.

"I didn't know what had happened. I felt like someone had hit me in the back of the head and I came up ready to swing on someone."

A similar incident occurred May 3 in Swansea, Wales when Les Harvey, lead guitarist for "Stone the Crows" was electrocuted at the beginning of their concert. "Neither the amplifier or the microphone he was using were grounded properly. He walked up and grabbed the mike stand while holding the strings of his guitar and that was it."

"It needn't have happened. There's an inexpensive device you can buy that

plugs into the power source and acts as an outlet for the amp. It eliminates the possibility of that sort of thing happening.

"It just shows you how sick this business is. Stone the Crows are more popular now than they ever were before the accident."

Another aspect of the business are the sound systems that are hired for concerts. When Deep Purple played in K.C. last year the volume was almost unbear-

ably high, a fact that was pointed out to one of the people controlling the P.A.

"Yeah, doesn't it sound neat," was the reply offered.

Grimacing upon hearing about this, Lord said, "We like to play loud but we're totally at the mercy of the sound men."

"About half the time they really aren't competent so they turn up the volume to compensate."

cont. on following page

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FARM-OUTSKI

remain said he forgotten no one, and had given factors, how-written seem." tion and Lewis adition received in ordance with the egulations.

Sale!



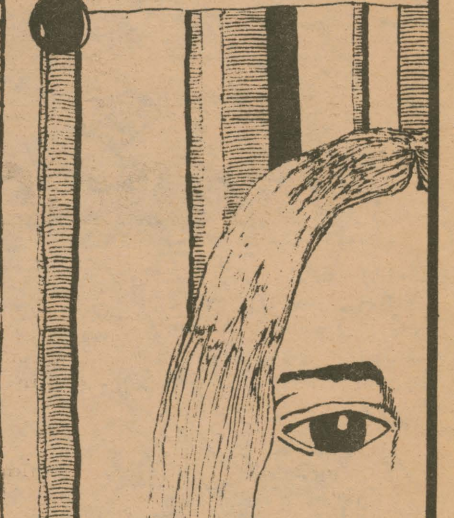
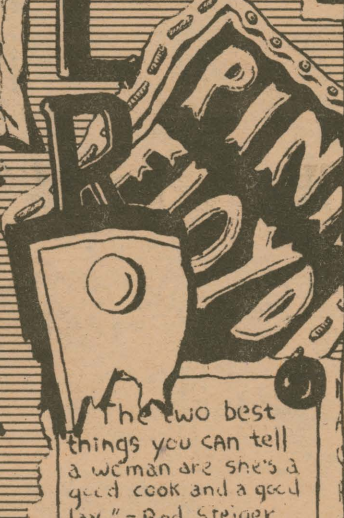
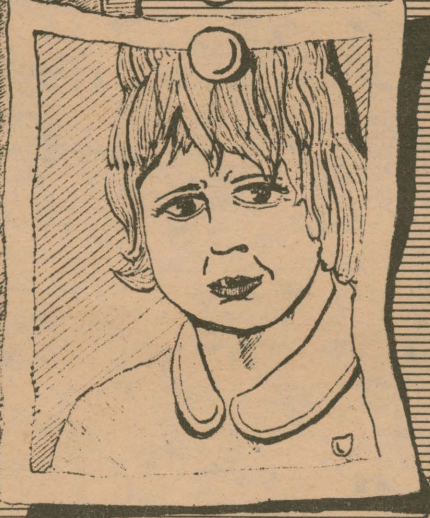
you should go far...

...and I hope soon!

KOMI



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Comfort Unlimited, 4612 Troost
Sound Shop, 4727 Troost
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Vanguard Cinemas, 4307 Main
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Budget Tapes & Records, 4550 Main
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Bokonon, 431 Westport Rd.
Grain Exchange, 610 W. 48th
New Earth Bookstore, 24 E. 39th
Temple Slug, 43rd & Jefferson
7-Eleven 2202 W. 39th
U-Totem, 3308 Gillham
LAWRENCE, KANSAS

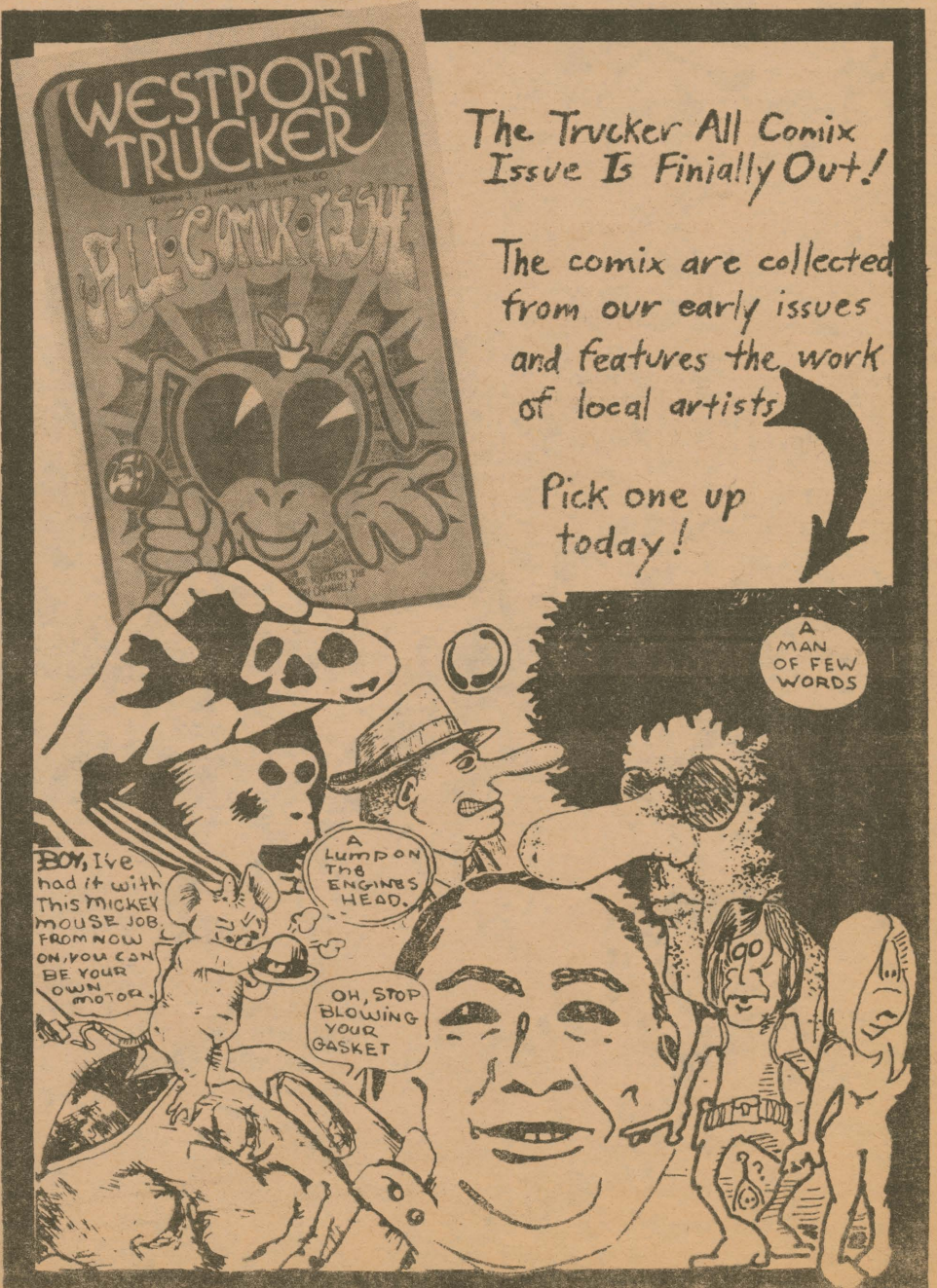
Sunflower Surplus
Bokonon
Campus Mad House
Lenny Zero
Allen News
Budget Records
Waxman Candles
WARRENSBURG, MO.
Quik Trip

Birthday continued

The sound at this year's concert was a lot better and local rock and roll fans packed Memorial Hall to hear some excellent music by Elf and Buddy Miles'

band as well as Deep Purple. The spirit of entertainment was apparent visually and musically, creating an atmosphere adequate for boogying till the stroke of dawn, which is exactly what some of us attempted to do.

CAPTAIN MADLAP



The Trucker All Comix Issue Is Finally Out!

The comix are collected from our early issues and features the work of local artists

Pick one up today!



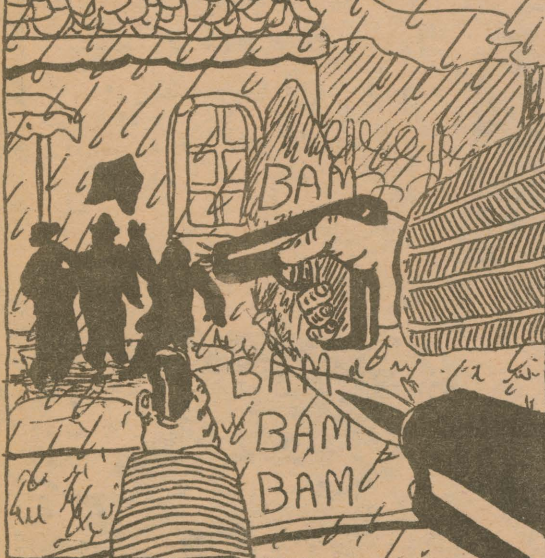
THEY'RE WERE LOTS OF OTHER NARROW ESCAPES, BUT THE TOPPER CAME AFTER SCREAMING HEADLINES RUINED TWO CAPTURE ATTEMPTS



DILLINGER HAD PULLED A RAID ON A POLICE STATION IN WARSAW, INDIANA TO REPLACE HIS LEFT-BEHIND HARDWARE



... AND GOT IT.



PART

THE HEAVIEST HUMAN ON RECORD WEIGHED 1,069 LBS. AND WAS BURIED IN A PIANO CASE!



FIVE

By BROOKES DeSOTO



THE COPS WERE ROUNDING UP EVERYONE CONNECTED WITH DILLINGER, INCLUDING THE DOCTOR WHO PULLED TWO BULLETS FROM HIM AFTER ST. PAUL AND A BANK JOB IN MASON CITY, IOWA



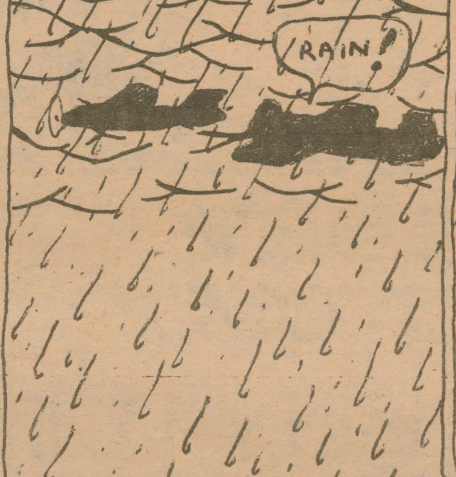
MEANWHILE, DILLINGER, VAN METER, JOHN HAMILTON, TOMMY CARROLL, 'BABY-FACE' NELSON, HIS WIFE, JEAN DELANY AND MARIE CONFORTI WERE ALL ENSCONCED AT A LODGE IN NORTHEAST WISCONSIN CALLED:



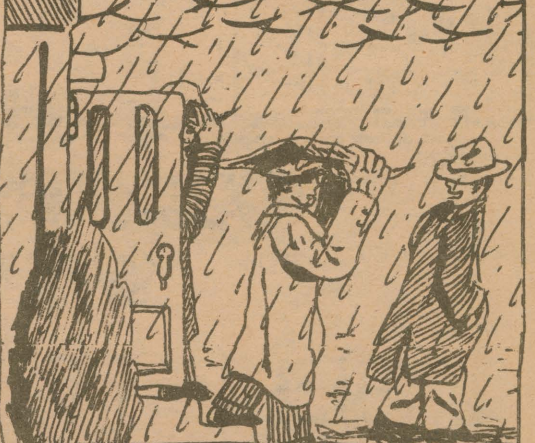
BUT IN A LAX MOMENT... THEY'RE HERE! THE WHOLE GANG! THEY'RE GOING TO LEAVE VERY SOON, YOU'VE GOT TO HURRY! YES, LITTLE BOHEMIA..



REALIZING THE FUTILITY OF CARS, THE COPS SPENT AN HOUR GETTING SOME PLANES



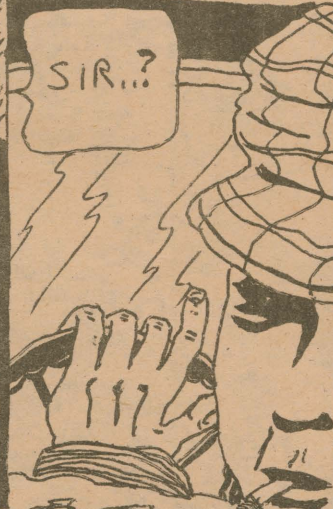
THE AGENTS, LED BY MELVIN PURVIS, REACHED THE LODGE JUST AS 3 CCC WORKERS UNKNOWINGLY STEPPED OUT THE FRONT DOOR...



USING THE INCREDIBLE MISTAKE TO BEST ADVANTAGE, THE BOYS BEAT IT OUT THE BACK WAY, LEAVING THE WOMEN BEHIND...



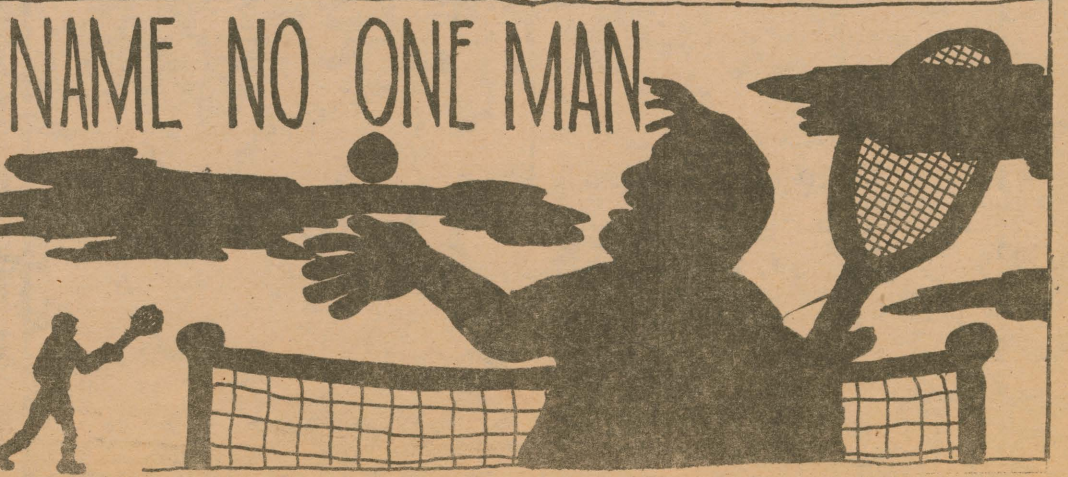
LATER, AN AGENT DECIDED TO CHECK UP ON A CAR THAT 'BABY FACE' NELSON HAD JUST GOT FINISHED STEALING



NEXT: THE LADY IN RED!!

PRINTED IN U.S.A. ac HAPPY BIRTHDAY PAGE PORRAZZO 19 PRINTED IN U.S.A.

19 ADRIENNE, PET AND FELICIE SAY; AN ANAGRAM IS A PHRASE THAT READS THE SAME FORWARDS AND BACKWARDS. A PERSONAL FAVORITE OF OURS IS WHAT THEY SAY WHEN THEY CHOOSE MEN'S DOUBLES FOR TENNIS, NAMELY; MECH



IT'S COSMOS



EVENTS

TUESDAY, DEC. 12

SOUNDS Charlie Byrd, Landmark, Union Station, call for information.
 -UMKC College Recital, 12 noon, Stover Auditorium, 4420 Warwick, Free.
 -UMKC College String Seminar, 3 pm, Stover Auditorium, 4420 Warwick, Free.
FLICKS "Cane Camp", "Eruption of Kilauea", 11:45 and 12:45, Main Library 1211 McGee, Free.
THEATRE "The Mousetrap", 8:30 pm, Jewish Community Center, 8201 Holmes, \$2.75 for Saturday performance \$2.00 other performances.

WEDNESDAY, DEC. 13

SOUNDS Classmen, Ebenezers, 309 Delaware, cover charge 50¢.
 -Margaret Helin, 8 pm, Nexus Coffee House, 8401 Wornall Road, 50¢.
 -Cynthia Mook Atwell, piano, UMKC Graduate Recital, 8:15 pm, Stover Auditorium, 4420 Warwick, Free.
 -Charlie Byrd (see Dec. 12)
FLICKS "Kinetic Art: Series 2, Program 3", 7:30 pm, KC Art Institute, Epperson Auditorium, Free.
 -"Little Caesar" with Edward G. Robinson & Douglas Fairbanks, now thru Dec. 19th, Bijou, 425 Westport Road. Call for information.
 -"Magic Christian" now thru Dec. 19, Vanguard Cinema I I, 4307 Main. Call

THEATRE "The Mousetrap" (see Dec. 12)
DISCUSSION Orientation to Women's Liberation, 7:30, 3800 McGee.

THURSDAY, DEC. 14

SOUNDS Tricia, also POW MIA program, 8 pm, Nexus Coffee House, 8401 Wornall Road, 50¢.
 -Center Division Recital-grade school 7:15 pm, high school, 8:15, Stover Auditorium, 4420 W. ick, Free.
 -Charlie Byrd (see Dec. 12)
THEATRE "The Mousetrap" (see Dec. 12)

FRIDAY, DEC. 15

SOUNDS Black Oak Arkansas, Cowtown Ballroom.
 -KC Philharmonic Carabet, with James Paul conducting, 8:30 pm, Union Station, call for information.
 -Coin, Ebenezers, 309 Delaware, 50¢.
 -Charlie Byrd (see Dec. 12)
FLICKS "Permutations", "Magic Machines" & "Works of Calder" 10:30 am, Plaza Library.
 -Photographers Program: "Dorothea Lange" and "The Days of Edward Weston" 8:30 pm, Action Art Center, 111 W. 5th, Free.
 -"Three Godfathers" 7 & 9 pm, UMKC 116 Haag Hall Annex, 50¢ student.
 -"Destination Moon" plus "The Man from Planet X", Casbah Cinema, 23 E 5th, Call Will run thru Dec. 17.
THEATRE "Company of Wayward Saints" a 3 act play, Foolkiller, 809 E. 31st, 8 pm, \$1.50.

SATURDAY, DEC. 16

SOUNDS James Gang and White Trash, Municipal Auditorium.
 -Don Young & Mike McNamera, 8 pm Nexus Coffee House, 8401 Wornall, 75¢.
 -Shooting Star, Ebenezers, 309 Delaware, cover charge, 50¢.
 -Norman Abelson, baritone; UMKC faculty recital, 8:15 pm, Stover Auditorium, 4420 Warwick, Free.
 -Charlie Byrd (See Dec. 12)
THEATRE "The Mousetrap" (see Dec. 12)
DEMONSTRATION Ceramics, by KC Art Institute Craft Dept. 12 pm to 3 pm, Action Art Center, 111 W. 5th.
FOLK DANCE special folk dance session 6:30 to 9:30 with Turkish folk dance teacher, Bora Ozkok, Conover Auditorium, All Souls Unitarian Church, 4500 Warwick Blvd., adults \$2.00, students, \$1.50 and teenagers, \$1.00.
GESTALT AWARENESS weekend led by Byron Eicher, who is certified by the Moreno Institute. Sat. 1 to 9 pm, Sun 10 am to 6 pm. Enrollment limited, registration required, \$25 members, (Jewish Community Center) and \$30 non-members. Call Barbara Wald at 361-5200 ex 68 for further information or registration.
PLANETARIUM "Star of Bethlehem" explores famous celestial phenomenon 1:30, 2:30 & 3:30, KC Museum of History & Science, 3218 Gladstone 50¢

SUNDAY, DEC. 17

SOUNDS Bill & Linda McCullough, 8 pm, Nexus Coffee House, 8401 Wornall, 50¢
THEATRE "The Mousetrap" (see Dec. 12)
LECTURE Forum lecture, poetry reading by James Assad, 10 am, All Souls Unitarian Church, 4500 Warwick.
PLANETARIUM (see Dec 16)

MONDAY, DEC. 18

SOUNDS Lee Meza, Landmark, Union Station, call for information.

CHOOSEY BEGGAR

BAGGY'S—PLEATS—30" BELLS

TUESDAY, DEC. 19

SOUNDS Lee Meza (see Dec. 18)
FLICKS "Grandma Moses" 11:45 & 12:45 Main Library, 1211 McGee, Free.

WEDNESDAY, DEC. 20

SOUNDS David Marchant, also career counseling, 8 pm, Nexus Coffee House 8401 Wornall, 50¢.
 -Classmen, Ebenezer's, 309 Delaware, 50¢ cover charge.
 -Lee Meza (see Dec. 18)
FLICKS "491" and also guest lecturer, Dr. James Loutzenheiser, 7:30 pm, KC Art Institute, Epperson Auditorium Free.
 -"Casablanca" with Humphrey Bogart and Ingrid Bergman, Bijou, 425 Westport Rd, Ca II
 -"Frenzy" now through Dec. 26, Vanguard Cinema I, 4307 Main, call JE 1-9680.
 -Ken Russell's "Women in Love" now thru Dec. 22, Vanguard Cinema I I, call
 -"The Gang's All Here" with Alice Faye & Carmen Miranda, now thru Jan 2, Casbah Cinema, 23 E. 5th, Call

DISCUSSION Orientation to Women's Liberation, 7:30, 3800 McGee.

THURSDAY, DEC. 21

SOUNDS Lee Meza (see Dec. 18)

FRIDAY, DEC. 22

SOUNDS Mellow Cheese, 8 pm, Nexus Coffee House, 8401 Wornall, 75¢
 -Looney Tunes, Ebenezers, 309 Delaware, 50¢ cover charge.
 -Lee Meza (see Dec. 18)

FLICKS "Christmas Cracker" "Macrame" and "Ski the Outer Limits", 10:30 am, Plaza Library.
 -"Hamlet", 8:30 pm, Action Art Center 111 W. 5th, Free.
THEATRE "Company of Wayward Saints" (see Dec. 15)

SATURDAY, DEC. 23

SOUNDS Tugboat, 8 pm, Nexus Coffee House, 8401 Wornall, 75¢.
 -Looney Tunes (see Dec. 22)
 -Lee Meza (see Dec. 16)
FLICKS Ken Russell's "The Boyfriend" Vanguard Cinema I I, 4307 Main, Call
DEMONSTRATION Silkscreen by KC Art Institute Painting and Printmaking Dept., 12 to 3 pm, Action Art Center, 111 W. 5th.
PLANETARIUM (see Dec. 16)

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Of the ocean
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Quivers a drop of fluid—
As the origin of all.
But who can cross the seas
To reach it?

The root of all*
Is based in you.
Explore the base
To reach the essence....

Haude Gosain

*Muladhara-chakra, the first of the six stages of man's spiritual body is represented by a lotus of four petals, placed between the anus and the genital organ. It is regarded as the symbol for respiration and life in Yogic terms.

Remember:
That is not dead which can eternal lie,
And with strange eons even death may die.

