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Volume 3, Number 14, Issue No. 63, Published by the Mother Love Tribe

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Chillicothe Training School For Girls

From The Inside Looking Out

Today at least 1000 young brothers and sisters between the ages of 12 and 17 are locked away in Juvenile Facilities in the states of Missouri and Kansas. Most of them are forced to wear sterile detention clothes. They are not allowed to smoke more than two cigarettes per day, they can not smoke marijuana, nor drink, nor date. They must go to bed when ordered to at 9 o'clock, and rise on command at 6. They have access only to literature that is chosen for them. Disobedience or defiance may be punished with solitary confinement. They are continually watched, even while bathing. Most are convicted of crimes on the level of skipping school, or running away from home.

The following interview concerns itself with the Chillicothe Training School for Girls. The young lady, Shirley, is a former inmate of that institution.

Bill: When were you put in the Training School?

Shirley: In April of '68, the first time.

Bill: What were you put in for?

Shirley: Runaway and drug abuse.

Bill: What type of treatment did you receive and where were you put?

Shirley: I was put in Hearnest Cottage, where I was isolated for 2 weeks. I went through academic tests to help decide what type of course I would take and medical tests (for pregnancy and V.D.).

Bill: What type of rules did you have to abide by when you were in Hearnest Cottage?

Shirley: You can't talk to any of the other girls except when you're at the dining room table eating lunch. When you're at the dining room table you can't talk about anything outside. And you have to be up when they wake you up (at 6 am) and your room has to be clean within a half hour.

Bill: If you don't go along with the rules or the program at the school, what type of punishment do they give you?

Shirley: Smoking priviledges (2 cigarettes a day) are taken away and T.V. priviledges are taken away, which is a half hour a day. You are

locked up in the room, you are fed in the room, and you're let out twice a day to dump your toilet.

Bill: How are your mailing priviledges?

Shirley: You're allowed to send one letter a week to parents, one letter a month to immediate family (brothers and sisters). They read all your mail. If they don't like something they either cross it out or don't let you send it.

Bill: After this two week period, where are you housed?

Shirley: You're housed in one of the cottages that hold about 15 or 20 girls. You have your own separate rooms that are locked at 9 o'clock when lights go out. You have to still be up at 6 o'clock in the morning. You eat your meals at 7 o'clock, and go to classes after 8:00. At 11:30 you go to lunch. You are either on a morning or afternoon shift for school or work. The type of work details are doing laundry, mowing lawns, cleaning out cottages, trimming hedges, and shoveling snow.

Bill: What type of housing and do they have bars?

Shirley: Some of the older ones had bars and some of the newer ones are built so that you can't leave.

Bill: Are the ones with bars punishment cottages?

Shirley: No! Some of the older cottages are better than the newer cottages and have more room.

Bill: When do the work details get done?

Shirley: Around 4:00 or 5:00 depending on how lucky you are. You can smoke cigarettes until 5:00 if you're lucky then you go to supper.

Bill: So they allow the girls to mingle together before they go to sleep when the lights go out in their rooms?

Shirley: You can mingle, play cards, talk, watch T.V. in the recreation room

Bill: Can you have visitors?

Shirley: Yeah. The second of the month and it can only be your parents.

Bill: Are you ever allowed to go outside when you are in there?

Shirley: No. Unless after 5 months

you haven't gotten into trouble your parents can take you within a 5 mile radius of the prison, though you are not supposed to talk to anyone in the town except your parents. But you can smoke all the cigarettes you want.

Bill: The people that work there (the matrons) are they from that town?

Shirley: Yes! Most are from the immediate area.

Bill: What are they like and what are their attitudes toward the inmates?

Shirley: They misuse their power, they enjoy telling people what to do and running things their own way all the time. I can think of one time when a matron ordered me to clean all the dust under the bed frame in the edge of the window and by the edge of the door because she was mad.

Bill: Do the matrons take you out to the town?

Shirley: Only once a week we got to go to the movies. They only let you see G rated movies. But one time they let me see "Let It Be".

Bill: Are you watched and kept from town's people?

Shirley: Yes. When you go to the movies you are marched in pairs and watched by matrons, you can only talk to the girl beside you. The police check and drive around the lot at that time. This could be because of escapes. I know of only 3 girls that have escaped successfully.

Bill: What do they do to girls who try to or have escaped?

Shirley: They put them in solitary confinement for two to five months when they find them.

Bill: What is solitary confinement? And were you ever in solitary confinement?

Shirley: I was in there once, in a 6 by 12 foot room, steel bed, windows are shatter-proof and some have bars. They did have a toilet and sink. They give you a thin night gown.

Bill: What are some of the other things that you are put in solitary for?

Shirley: Some black girls I knew were in isolation for 6 months when they hit a white girl with a board. The white girl started the fight.

Bill: What caused the fight?

Shirley: She was always hassling this black girl and going on about how she was better than her because she was white.

Bill: Did she use terms like "nigger"?

Shirley: Yes.

Bill: What size is the school and how many girls are being housed there?

Shirley: About three city blocks, and 200 girls are housed.

Bill: You were in the prison for how long?

Shirley: About eight months the first time.

Bill: What were you sent back for and how much later?

Shirley: Parole violation 7 months later.

Bill: Parole violation means what?

Shirley: You can't leave the state, you can't have contact with anyone else who is on parole. You have to be in school or work or have a good excuse for not going. You have to report to your P.O. once a month.

Bill: What were your reactions the second time you went in?

Shirley: I tried to kill myself by slicing my veins with a dull glass in the detention home.

Bill: What type of punishment did they give you for this?

Shirley: They didn't know. The glass was too dull. They found the glass when they checked me in at Chillicothe.

Bill: What so you think some of the changes in that institution could be that would benefit those young women in their knowing the state isn't going to abolish that institution?

Shirley: Well, I think they should let the girls do more of what they want, like smoking more cigarettes or writing to other people because when you're locked up there, you are cut off from the outside, and you lose track of things on the outside, and when you come out you don't realize what's been happening and you can freak out.

Bill: Do you think that this type of confinement does the girls any good?

Shirley: No. It just makes them worse.

continued on page 4

Tim Leary... "For Direct Return to U.S. Only"

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AMERICAN FOREIGN SERVICE


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This document is not a passport. It is issued only for local use. It is valid until February 15, 1973

This is to certify that Timothy Francis Leary whose photograph, description, and signature appear hereon is currently registered in this office as citizen of the United States of America

Richard Schenck
Richard Schenck, Consul
of the United States of America
Kabul, Afghanistan
January 16, 1973
(Date)

PHOTOGRAPH, DESCRIPTION, AND SIGNATURE OF BEARER



PERSONAL DESCRIPTION

Place of birth: Mass., U.S.A.

Date of birth: Oct. 22, 1920


Occupation: Philosopher

Height: 6 feet 0 inches

Hair: gray Eyes: gray

Distinctive marks:

(Signature of bearer)



Timothy Leary's back. He arrived in LA on a flight from Afghanistan Jan. 18, accompanied by two agents of the U.S. Bureau of Narcotics and Dangerous Drugs. It was the end of a 28-month odyssey for the apostle of hope, a search for sanctuary which began with his escape from a California prison in September, 1970, and ended with his arrival in the U.S. to face charges on everything from marijuana possession to federal income tax evasion.

As of Jan. 22 he was being held in lieu of \$5 million bail in the Los Angeles County Jail. The incredibly high bail figure was set last August by an Orange County, Cal., judge after a grand jury indicted Leary and 45 other reputed members of the legendary Brotherhood of Eternal Love, the people who brought you Orange Sunshine. Leary's arraignment was set for Jan. 22.

He faces a criminal fugitive indictment for his 1970 escape; a 19-count indictment (possession of pot, conspiracy to smuggle drugs, etc.) stemming from the Brotherhood bust, and state and federal tax evasion charges for non-payment on income supposedly received from the Brother-

hood's extensive dope-smuggling activities.

Leary had been playing global hopscotch ever since his escape from the minimum-security prison at San Luis Obispo, where he had served four months of a one-to-ten-year sentence for possessing pot in Orange County. He was broken out by the Weather Underground and flown to Algiers, where he went to live with Eldridge Cleaver's International Section of the Black Panther Party. He left Algeria for Switzerland in 1971 after Cleaver put him under house arrest.

The Swiss government refused to grant Leary asylum but also refused extradition requests from the U.S. Department of State, which was "working in cooperation with the State of California". Leary was allowed to stay in Switzerland until the end of December.

He spent the first of January in Vienna working with the Wiener Film Kollektiv, which is making a movie on drug addiction, and living at the Imperial Hotel. Under Austrian law he could have stayed there three months without a residency permit, but on Sunday, Jan. 14, he flew to

Kabul, the capital of Afghanistan.

There he was spotted by an agent of the U.S. Narcotics Bureau. On Tuesday, Jan. 16, the State Department announced in Washington that Leary was in Afghanistan but that Afghan authorities intended to expel him. He was expected to be sent to the United States, despite the fact that "formal extradition channels are not open". (There is no extradition treaty between the U.S. and Afghanistan.)

It was, not surprisingly, an accurate prediction. The next day, Jan. 17, the Afghan government expelled Leary from the country, reportedly on the grounds that his association with drugs was deemed "not beneficial to the national image". (This is more than slightly ironic, especially since the Brotherhood is charged with shipping massive quantities of hash from the primitive Middle-Eastern kingdom.) Afghan authorities seized his U.S. passport as an "improper document" and the U.S. Embassy issued him an identification card good only for travel to the United States. He was placed in the custody of two American narcotics agents.

At this point the American gov-

ernment still had only a somewhat tenuous hold on Leary. The two agents had him, but only for as long as he was forced to remain with them, since they could not arrest him until they returned to the U.S. Fearing that he might try to secure asylum at some stopover point on the return flight, the agents tried to ensure he would not be allowed to deplane outside the U.S. There are no direct flights from Afghanistan to the U.S., however, so they had to take their chances with a stopover in London.

Leary boarded the plane for London the same day, accompanied by the two agents and a friend, 26 year old Joanna Harcourt-Smith. Once in London he was held incommunicado by British authorities until his Los Angeles bound plane was ready to leave. Later Ms. Harcourt-Smith was quoted as saying the British had told him he could go to any country he wanted - but he had no passport, so that was impossible.

When he next touched down he was on United States soil, under arrest.

Underground Press Syndicate



JOHN

It's taken awhile to happen, but now, nearly two years since the Westport Free Clinic began its services, the financial situation is relatively stable. The money's come in the form of a \$16,000 one year grant from the Kansas City Trust and Foundation, essentially with no strings attached, though it is specified to pay rent, utilities, phone, and salaries.

Needless-to-say, this will do a lot to relieve the month-to-month money crisis that we have been in since the clinic opened. Up till now we have been running on bread from many

different sources - Cowtown Ballroom has put together three great benefit concerts when we really needed them, the local churches have contributed, there were three or four movie benefits, a couple small grants got funded, there have been fold dancing and beer parties, and an ice-cream social. The Clinic has always gotten small checks from patients and friends and a little bit from the donation jar. With everyone's support the Clinic has stayed alive and grown though there have been some pretty hard times. The past half year we have been particularly poor and none of the three full time clinic workers could be paid much at all.

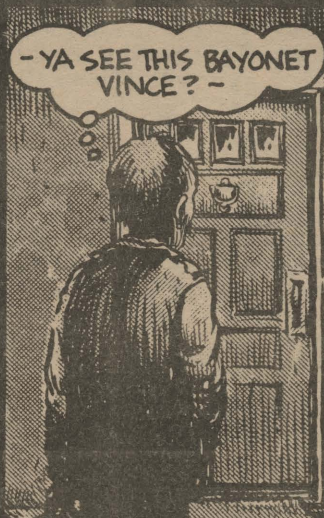
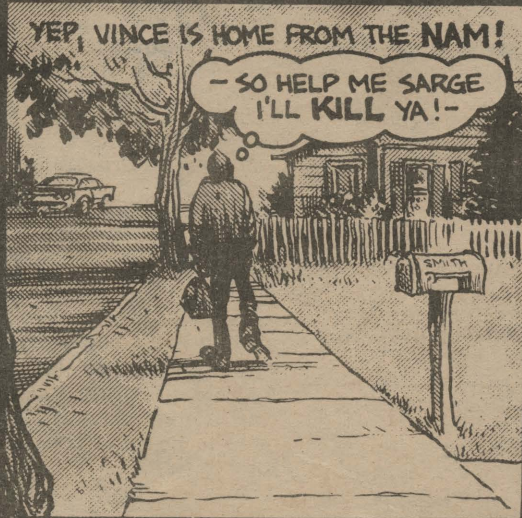
With the new grant, Gerry, Carroll, and Bruce will now be free of the constant need to hustle money and the Clinic as a whole can have some added energy to make more improvements in the quality of health care we provide. We hope to work on patient follow-up and to get better at finding transportation for patients who need it. We would also like to work on patient advocacy, helping patients who are referred for further care to local hospitals get through the system more easily. Even though the grant money is specified for only rent, utilities, phone and salaries, it will free the money normally going for those things so that some material

improvements can be made. We need some new instruments for the exam rooms, emergency equipment, and fire extinguishers and we need to make some improvements to the building.

Elsewise, things at the Clinic are going along as ever. We still are in need of more doctors and volunteers (if you can help out call us). If there is enough interest we will have more seminars on nutrition, V.D., hepatitis, etc. Let us know about that, too. Here's the schedule:

Medical Clinics - Mon. & Thurs.
6 PM
Family Planning - Tues 6 PM call for appointment
Psychological Counseling - Wed 7 PM
Community Referral - Fri. 1-3 PM
Door opens at 10 AM everyday

GI TV FUNNIES PART 2



WESTPORT TRUCKER*

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February 1, 1973

Mother Love People and Friends

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Calendar...Barbara Wilson, Nancy Bishop

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East Coast Correspondant...Rex Weiner

Crank...David H. Perkins

Art Staff...Brookes DeSoto, Bill Philyaw, Da Martz, Ronald McDonald Harnar, Joe Schwind, Jonathan Postal, Ric Dyer

Photographers...Bob Wirth, Eric Menn, Wayne Pycior

Production...Tom Rose, Barbara Wilson, Dennis Giangreco, Jane Chafin

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

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

Subscription rates are \$5 for 26 issues and \$8 for 52 issues (foreign subscribers should add \$2). The TRUCKER is free to prisoners and overseas servicemen.

Street Dealers can pick up papers at the Silver Cricket, 4044 Broadway, and Love Records, 3909 1/2 Main. TRUCKERS are available to street dealers at 15¢ per copy and/or appropriate collateral. For information regarding retail and wholesale distribution, contact Joint Effort Distribution Co-op, 4410 Harrison, Kansas City, Missouri 64110.



WE CALLZ'EM
AS WE SEEZ'EM



THE REALIST

Truckers To Cost 50cents Next Issue

Welcome to the all new—protein packed, Westport Trucker. In case you hadn't noticed, we're twice our regular size and have more of everything...more news, more features, more reviews, MORE! And as the title says, we're going to start charging 50¢ per copy starting next issue.

Why the change? Well, to make a long story short, over the last four years we've expanded tremendously in size and quality. The Trucker now has a working staff of over 45 full or part time people including folks in New York, Chicago, and Los Angeles who regularly send us stuff such as "The Insideous Moon Cruise" (a true story!) in this issue. We've always used a lot of color and managed to keep an average of 16 to 24 pages but our physical size has been an incredible frustration point for us. To cram in as much copy as we do we've had to print in an almost microscopic type size as well as ax huge amounts of good copy that we simply

didn't have room for. We had come to a point where we could continue to print at our meager size indefinitely and the issues would be OK'n all but we want to come out with DYNAMITE issues—the kind that we KNOW we're capable of doing.

One thing a 50¢ price will enable us to do is make this size paper a permanent reality. Our average number of pages from now on will be 32 to 40! We'll also be able to get more and better people on the paper as well as keep our present folks from starving. Essentially, this issue is a looking glass to our future issues. We think it's worth the extra quarter. We think you'll feel the same way.

Starting next issue, street dealers and stores will make 20¢ per copy on every issue they sell.

Subscription rates will remain as they are now (cheap).

Next issue out on Feb. 23!

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Our Lady's Press Mart P. O. Box 122, Passaic, N. J. Alexander J. A. Zaveloff, Director

Girls School

CONTINUED

They put 12 or 13 year olds in with 16 and 17 year old girls that use hard drugs or are burglars, murderers, and prostitutes. The majority of the girls are put away for runaway or skipping school. They learn all this other stuff from the other girls and when they get out they just get in worse trouble. They think it's cool.

Bill: What is some of the monor shit the girls have been put away for other than running away or skipping school?

Shirley: Most of the girls are in for runaway or just because they didn't get along with their parents. Their parents kicked them out and said they had run away when they talked to the authorities. Also a lot of the girls go because they don't have anything else to do with them.

Bill: You mean the state, because they don't know what else to do with them...

Shelley: Yes, put them in Chillicothe

Bill: What is the other kind of place they try to find for them?

Shirley: Foster homes or girls homes.

Bill: Was the race thing ever emphasized in prison?

Shirley: Not really, except for that fight. There was more of a rivalry thing between the St. Louis and Kansas City girls. They would say St. Louis is tough, Kansas City is nothing

Bill: What did the small town girls say about it? Were most of the small town girls in for minor stuff?

Shirley: Most of those girls were in for running away from foster homes.

Bill: How about drug busts like marijuana?

Shirley: Not many, about three other girls and me for drugs, and a few for prostitution and burglary.

Bill: What so you think you have learned academically?

Shirley: A lot because that's all there was to do. I learned more in school because there were more small classes, because of that there was more individual attention.

Bill: What are some of the different classes available to you in prison?

Shirley: Sewing, gym, swimming, typing, homemaking, shorthand, art, music, and basic stuff like math, English and history.

Bill: Was there anything of a trustee system when you were there?

Shirley: Not much. I think there were two girls working in a nursery in town they worked just about every day.

Bill: About two out of how many hundred girls?

Shirley: About 200 girls, about one percent of the population, plus you don't get very much money out of all the work you do. You work on a detail and they give you hours then they give you a certificate so when you do go to the outside they figure you can use this to get a job because you learned this trade.

Bill: Thanks for the interview.

There is now a Committee for Prison Rights (C.P.R.) being formed in Kansas City with the co-operation of the Youth International Party (YIP). The Committee for Prison Rights would especially like young people that have been in Boonville and Chillicothe Training Schools or the ones in Kansas to contact us for more information.

Committee for Prison Rights
(Crazy Bill)
4419 Harrison
Kansas City, Missouri 64111

Rams Crush Pioneers

Jan. 13th and 14th saw our K.C. Rolling Pioneers suffer two consecutive bruising defeats at the hands of the St. Louis Rollin' Rams in Mid-Western Conference play of the National Wheelchair Basketball Association. The games, played in the Research Hospital and Medical Center student nurses dormitory gymnasium, were sponsored by the senior nursing class.

St. Louis took the first game easily with a lightening fast offensive attack, featuring amazingly accurate outside shooting, and rugged defense that allowed K.C. only 4 points in the first half. St. Louis lead at the half, 26-4. K.C. managed to penetrate the Ram defense in the second half of play, but turnovers and a sluggish defense hurt them badly. St. Louis, taking advantage of the weak K.C. defense, continued to pour on the steam throughout the second half and crushed the Pioneers

54-22. The second game found the inexperienced Pioneers much improved, both offensively and defensively. St. Louis had trouble moving the ball against the stiffened K.C. defense, and half-time found K.C. trailing by only five points, 25-20. The second half was characterized by smashing head-on collisions and toppled wheelchairs all over the court as spirits climbed high. K.C. kept pace with the Rams until five minutes into the half, when St. Louis applied a devastating full-court press. The press, combined with outside sharp-shooting, took the Rams to a convincing 50-38 victory over the Pioneers.

St. Louis now has a tight grip on first place in the conference with a 7 win-0 loss record, assured of a slot in the regional playoffs leading to the national championship. K.C. dropped from third to fourth place with a 3 win-4 loss record. Rounding

out the conference are S.I.U. in second place. Emporia in the fifth position, and Topeka in the cellar.

Wheelchair basketball, as well as all wheelchair sports, is an exciting and challenging experience for

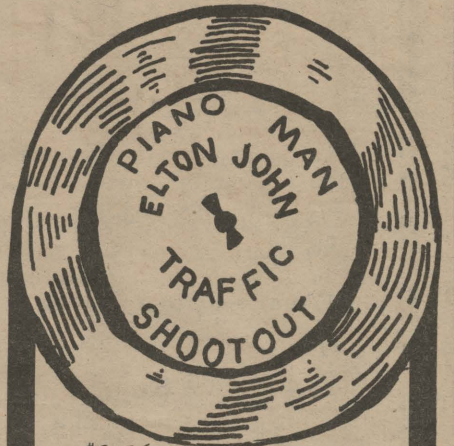
the disabled. Although the teams are primarily made up of Vietnam Vets, if you're disabled, or know someone who is, contact John Upton at [redacted] and find out how you can get into the ACTION!!!

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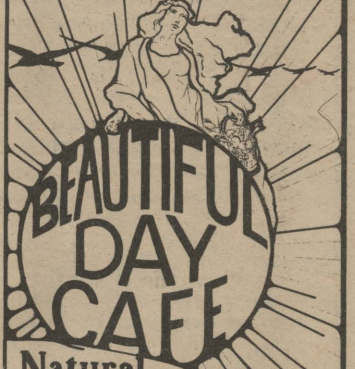
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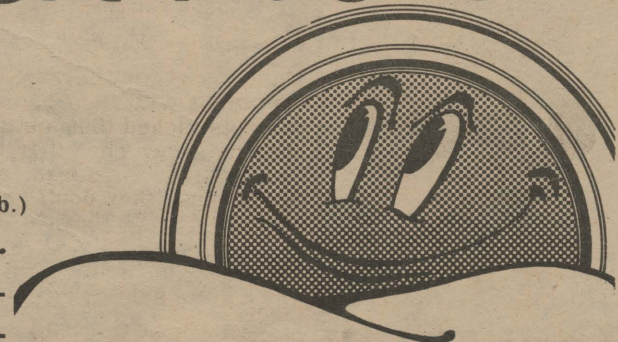
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The annual FBI report was released last month. According to it, 2/3 of the busts made by the Feebees in the previous year were for war/draft resistance. (Remember that when you're watching Efrem Zimbalist Jr.). According to them, there are circa 30,000 deserters and 5,000 draft resisters in the U.S. they haven't found yet.

67 Bolivian Political Prisoners escaped to Cuba from a prison on Coati Island in Lake Titicaca on Nov. 6th. They fled to Cuba via Peru. Four of the escapees were recaptured along the way, but the others got away without any incident.

In August 1971 there was military coup in Bolivia with Colonel Hugo Banzer as the dictator. The coup of course was engineered by the CIA and a little help from Brazil. The U.S. ambassador to Bolivia at the time was the former head of the CIA in Peru. The troops that supported Banzer's coup were trained by the Green Berets at Ft. Bragg. The coup was engineered when the left-wing military gov't began to move towards nationalization of American industry. Since the coup the universities have been closed and well over 1,000 people have been arrested for political or union activity. A few hundred others have disappeared.

Doug Rasmussen, a local freak in Eau Claire, who tallied 3,000 votes but lost in the sheriff's race will re-aim his sights a little lower. He will now run for the City Council in Eau Claire.



In an attempt to threaten the civilian population as well as upset the economy of the Democratic Republic of Vietnam, U.S. planes reportedly have dropped great quantities of counterfeit money with a propaganda message attached over the DRV.

It is doubtful this tactic will succeed as the money is of such small denomination as not to have much effect on the economy even if spent. Vietnamese citizens doubt it would be widely used anyway, since "the people of the North don't operate by the same corrupt morals as have been taught by Americans to the people of the South."

Besides dropping money on the Vietnamese (also bombs), the Navy is trying to get more rain to drop from the skies. The weather of an entire Southern California county is being used as a guinea pig to test Navy rainmaking devices. The device they are testing is a precipitation modification device and the tests are expected to continue this winter.

With appropriate conditions the device can increase rainfall up to 50%. The Navy claims the project has no "military applications" but that is of course doubtful due to the rain-making and dike-bombing in Viet Nam.

Where this device may have already been applied is in the disastrous Santa Barbara floods of 1969 and 1971.

Remember the Newark riots of 1967? 27 people killed and the catalyst for it all was the arrest of a black cabbie named John William Smith. He was charged with assault and battery on a cop. Now five years later his conviction was overturned on the basis that the system of jury selection systematically excluded blacks, denying him a fair trial.

Charles Wyzanski, U.S. District Judge in Boston, has won some fame in the last couple of years for putting a number of draft resisters on probation, and later even acquitting some. At one point, he allowed a defendant to present a 'war crimes' legal defense, and acquitted him on that basis. The appeals court threw it out of course. Now he's standing up for pot; first he dismissed some cases, saying the Feds should do more work on crime, and not clutter up the courts with trivia. Last week he told all 14 Ass't U.S. Attorneys in the Boston office that he would only let them prosecute any marijuana case in his court, if they first signed an affidavit that they themselves had never, ever sampled the killer weed. No word yet on how many have signed.



The Ralston Purina Company believe it or not has developed a hard boiled egg that is more than a foot long!

Ralston has created a special mold to form an egg which is normal in width, but is almost 13 inches long. This foot-long egg is then sold to restaurants which like to use eggs in their salads. The salad chef can take a single foot-long egg and 75 center-cut slices rather than the normal three or four slices.

Rape is not the only thing major corporations have in mind for mother nature, they have made her into a prostitute spreading her wildness for the vulgar suburbanites.

Each summer there are well over 40 million campers that take everything but their house into the country for a vacation. Companies like Gulf, Standard Oil, Holiday Inns, Ramada Inns have decided to get in on the profits. They have bought up land and campsites and are servicing them much the same as their gas stations or resorts. Howard Johnson and Computer people Control Data won't be left out. The largest outfit right now is KOA - Kamgrounds of America. Most of theirs are by the roadside. But the competition is stiff. There is one campsite in Florida with a population of 3,000 showers, pools, golf courses, laundries, showers, and the latest room service.

Want to go camping?

The nation's first radical judge was elected in the Nov. 7 elections to a ten-year term in Detroit. Justin C. Ravitz, a well-known radical attorney will serve in the city's criminal court.

The campaign, organized by black and white activists, acquired legitimacy and credibility among thousands of people in the "Motor City", a working class town long dominated politically by a Democratic party- United Auto Workers leadership axis that is justifiably losing its grip.

Ravitz as an attorney has defended successfully:

James Johnson, a black worker at Chrysler who, after being driven to the mental breaking point by inhuman conditions, shot and killed two foremen and a co-worker.

Antiwar demonstrators who were arrested during protests against the mining and bombing of Hanoi and Haiphong.

Michigan's 130 people in state prisons on marijuana charges.



Not content with vast profits and the recent long-distance and service fee hikes, AT&T is out to really squeeze us. On December 19, New York Bell applied to the N.Y. Public Service Commission to double the price for local calls from 10¢ to 20¢ (and hike flat rates 15%). This while NYC telephone "service" is a chronic disaster - it sometimes takes hours to make a local call successfully. Bell tries to justify price hikes by a 'shortage of equipment', while Western Electric, its equipment-manufacturing subsidiary, is busy making the ABM boom-dog-gle. If AT&T gets away with its demands in New York, other states will certainly follow in short order.



Nixon's censorship boys were at it again when a group of 500 right-wing women congregated in Washington recently. They promptly suggested to the ladies that they launch a "crusade for decency in television." The keynote speaker said why not use TV as a tool to help restore morality, patriotism, pride of individual and of country? Of course all the women from groups like the Catholic United Front, the Way of Faith Fellowship and Parents Who Care were ecstatic about the idea. FCC Commissioners Lee and Steinfeld were on hand to show them how to challenge the licenses of the stations and boycott products of "offensive" programs.

Stories about "Bigfoot" the hairy man said to roam the Pacific Northwest are a foot again. This time via computer. Science Digest reports that over 600 sightings from the 1800's to 1967 are being computerized to verify Bigfoot's existence. The Soviet Union has similar stories

about a man they call Dawn Man. They have an 80 man team working in the Caucasus looking for him. Bigfoot is commonly known by the Canadian Indian name "Sasquatch." It is against the law to kill a Sasquatch. You can get five years in a county in Washington plus a \$10,000 fine. That makes Bigfoot the first form of protected wildlife before anyone really knows if it exists.

The Dep't of Defense has abolished the right of men and women in any branch of the armed forces to declare themselves a conscientious objector once they are in the service. Since the escalation of the war in Indochina, some 4,5000 people have gotten out because of that category. Another 2,500 were able to be transferred to non-combatant status. Since 1965 the rate of people applying for discharge under DOD 1300.6 has increased 50% annually. The rate dropped a little in '72 because the Army got smart and let people out early instead of forcing them to try and get out. Too many AWOL's. The move seems to be in preparation for the all-volunteer army.



In the Dec. 22nd edition of the L.A. Free Press there were a couple of articles pertaining to the assassination of JFK. One of extreme interest was the statement by Jim Garrison on the case after he lost his only possible legal channel when the U.S. Supreme Court ruled that Clay Shaw could not be prosecuted. The statement charges that JFK was killed by a government sponsored domestic espionage apparatus. This apparatus is controlled by the CIA and the Pent-

agon. Garrison maintains that the murder was engineered by the top people in the Pentagon expect for the Marine Commandant. Garrison says the main motive was Vietnam. Kennedy was to have withdrawn the last of the troops from Nam by Dec. '63, and ordered such. Instead he was shot and within 72 hours of his death Johnson sent Henry Cabot Lodge to Vietnam to assure Saigon that the U.S. would maintain full military support for Saigon.

In that same issue of the Free Press they presented the findings of pathologist Cyril Wecht the second person to view the autopsy report and other secret exhibits of the Warren Commission. Wecht supports Garrison contention that there were more than one sniper and that Lee Harvey Oswald probably was meaningless in the actual shooting. Wecht states that the records were simply altered to try and justify the Oswald theory.



What was billed as the ultimate "Rock Concert" took place at the Los Angeles Coliseum November 25th and it turned out to be the ultimate bust instead.

By the time the concert had concluded at 2 A.M. a record 323 people had been arrested for various grass and liquor charges. The ultimate Rock Concert was sponsored by an AM top 40 station in Pasadena - KROQ. Despite concert's billing as the "next Woodstock", only 33,000 people showed in the 100,000 seat stadium. Among the groups that played were Sly & the Family Stone, Sha-na-na, Chuck Berry. The 100,000 watt amp that was supposed to blast the music all over Pasadena hardly worked.

An estimated 500 undercover pigs infiltrated the audience to make the busts. Ironically one of the stockholders in the radio station is the State Attorney General Evelle Younger.

Pat Small, veteran Milwaukee Yippie and organizer of the recent counter-conventions in Miami, is serving a one year sentence in the Dade County Stockade in Florida.

He received his sentence for possession of pot. He was busted by an undercover agent who infiltrated the Zippie organization in Miami, and planted the weed on him. Before the sentencing, he had worked out a deal with the judge to plead guilty and receive probation. However, when the judge learned that it was Pat who threw the infamous pie at the City Councilman at those pre-convention hearings, she backed out of the deal and gave Pat a one year sentence.



"The era of permissiveness is over" -Our Leader





The Insidious Moon Cruise

a stowaways' tale
Worldliner

REX WEINER
& TOM FORCADE

Imperialism on the moon! Can you believe it? While Vietnam suffers under the heavy hand of Manifest Destiny, already the military-industrial complex looks ahead toward interstellar conquest. Colonialism on Earth grows increasingly difficult to maintain, so the oligarchy prepares for the greatest colonizing effort of all time: the universe itself. Incredibly, the average worker pays for it all in taxes, yet it is the average worker who is most enamored of the idea of outer space.

Comsat, an immensely profitable private enterprise controlled by ITT, was the earliest modest effort at outer space exploitation. Now, corporate scientists and their hangers-on meet and confer regularly to lay the technological, social and financial ground work for future commercial ventures in the cosmos.

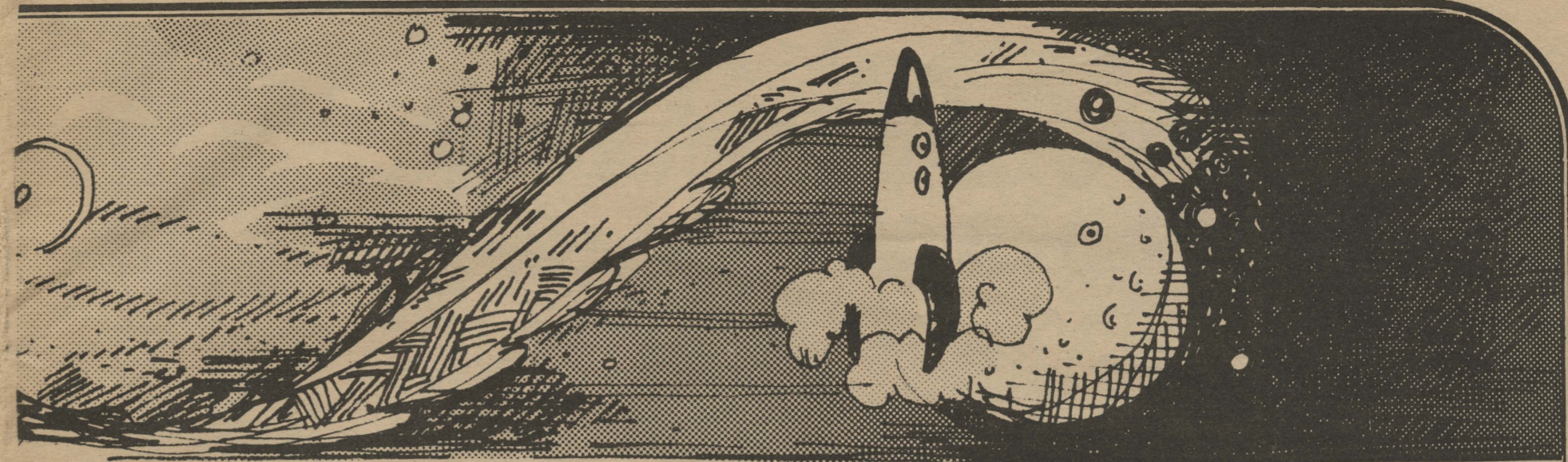
Naturally, these meetings are kept fairly quiet, but recently, they had one too spectacular to hush up. A unique experimental mixture of scientists, sympathetic writers and private individuals wealthy enough to afford tickets met for ten days aboard a luxury liner while it cruised to the Caribbean. Tickets ranged upwards to \$2000, but that included the special treat of being anchored in a privileged spot offshore of Cape Kennedy to watch the launching of the Apollo 17 moon rocket. A taste of the real thing, so to speak.

We learned of the confab through contacts with the techno-underground. From the passenger list that came along with the information, it was apparent that this was a HEAVY meeting. Aboard would be a slew of top space and defense scientists. Some names we were able to trace down, others not, but directors, doctors and professors abounded. To mention a few, Dr. Robert Duncan-Enzmann, top theoretical physicist in the world, Einstein's protege, and designer of hardware for leading defense contractor Raytheon; and Kraft Ericke, chief scientist at North American Rockwell, another leading defense contractor.

Mixed in with the scientists and scientific management types were a gaggle of science fiction writers, those ever popular publicity agents for the brave new world of technocracy. Among them were such as Isaac Asimov, Robert Heinlein, Theodore Sturgeon, Frederick Pohl, and Ben Bova. Heading the list was that number one publicist for outer space, Normal (Of a Fire on the Moon) Mailer.

It didn't take more than a few tokens of hash for us to decide that we had to be there. Unexpected audacity was the key to our plan. Packing a few clothes, some money, and an ounce of grass, we headed over to Pier 42 a few hours before the ship was to leave.

Getting on the ship was no problem. We just walked up the gangplank in the midst of a cluster of passengers, smiled and waved at the bon voyagers, and quickly faded into the bowels of the ship. After a little exploration, we found the door open to an empty stateroom, grabbed the keys on the bureau and stashed our stuff. Carefully locking the door, we split down to the bar to begin our program of establishing ourselves as familiar passengers. At the bar sits Mailer, putting away drinks like he's Hemingway.



We soon discover that nearly all our shipmates are strangely reluctant to discuss their background. One fellow does admit to working for the Electric Boat Company, maker of nuclear submarines. Another turns out to be a former scientific consultant to CBS and Walter Cronkite. Most talk in an almost incomprehensible techno-jargon and claim to be just "space fans". Mixing conspicuously among us are some heavy duty dudes who continually stand on the fringe, sweeping the crowd with their eyes.

We found that the best way to blend in was to carry a half-empty cocktail glass and pretend to be half-drunk. That way, we looked like everybody else. Our next breakthrough was when we discovered a Canadian film crew on board which had been hired to shoot a propaganda film about the cruise. They were all stone freaks and when let in on our secret, quickly offered their assistance. Their private title for the movie was "Starfuck", but they only said that out of earshot of their producer.

The cruise was organized so that each day there was a large seminar in the morning and afternoon. The first seminar was titled "The Cornucopia of Space". The basic theme was that although the space program was costing a lot of money, it was worth it. Dr. Enzmann, tall and gangly, ricocheted about the stage, speaking jerkily and erratically. The paying customers in ermine and good cloth are blinking. Is this all there is? But no, next Dr. Enzmann drags his small daughter on stage to give a whimsical lecture on moon transport. Something about moon dogs hitched to little wagons. Moon rovers. Inexplicably, she clams up. It turns out that Enzmann is some kind of tyrant with his children, co-wrote her cute treatise, and plans to sell it. He is passing off his two daughters as two years younger than they really are to make them appear more precocious. The kids are visibly resentful.

G. Harry Stine is introduced as the head of the American Model Rocket Association and a science writer and consultant. He goes into an impassioned explanation of how we can put heavy industry in outer space and thus clean up pollution on earth. He calls this the "Third Industrial Revolution." At one point, he veers off to comment, "Women are the best assembly line workers for some reason. Women naturally cook better, too."

Another speaker is Roger Karas, a noted science writer and lecturer. He makes a mildly convincing case for utilizing nuclear energy on the moon, where he says a little more radiation won't hurt, since the moon is constantly bombarded with radiation from the sun anyway. He also put forth the possibility of creating underground living chambers by exploding nuclear bombs several miles down.

All the discussions are based on the assumption that we are definitely going into outer space, and that the government is going to finance private industry there. Hugh Downs, who is mc'ing the seminars, even mentions how amazing it will be to eat at a Howard Johnson's on the moon!

During the lunch break, a leisurely "Horse race" is held in the lounge. It's a daily activity organized by the ship. A large green felt "track" is unrolled onto the ship's ballroom. A smiling croupier rolls dice to advance

whimsical wooden horses from square to square on the felt. A little girl stands at his elbow to keep things honest. She squints, trying to follow the roll and sweep of the dice. A croupier, takes dratfalls and emulates a jockey by jumping up and down as he moves the horses. There is heavy betting among the patrons, who lounge in armchairs to watch. Old men call out encouragement to the favorites.

That night, we insinuate ourselves into a cocktail party. The guests stand stiffly in tuxedos and gowns, nodding and chatting, saying what they think they're supposed to say. We see Neil Ruzic, a science consultant and author of "Why Go to the Moon", a compilation of rationales by various scientists of spending billions to put men (men?) on the moon. He is also a space engineer who holds the first patent ever granted for a device to be used solely on the moon. The device is a lunar cryostat, a sort of refrigerator. As a patent holder having a monopoly on moon inventions, it might seem he has vested interest in going to the moon.

Also at the party is Marvin Minisky, Director of the Artificial Intelligence Lab at MIT. He is deeply involved in putting together the systems that will make brave new moon world possible. He is also credited with suggesting the basis for Arthur C. Clarke's HAL 9000 (of "Open the pod door, Hal!" fame).

Sitting laughing and talking in a group are the science fictionoids. Ben Bova, editor of Analog. Erick Pohl, former editor of Galaxy. Isaac Asimov, author of over 125 sci-fi books (and also "The Sensuous Dirty Old Man"). He seems to be trying to live up to his reputation as a bon vivant, necking and pinching his escort for the evening, ogling young girls. Eric Burgess, co-founder with Arthur C. Clarke of the Interplanetary Society, stands toasting a huddle of defense scientists and others. The Interplanetary Society is a sort of lobbying organization and meeting ground for those with a vested interest in outer space.

The scientists get a little silly when they get drunk, their stiff mechanical mannerisms beginning to flow a little. The big laffs of the evening are given to jokes about swapping wives.

Next day, we find out that only 92 out of the 300 passengers are paying for this trip. Someone calculates that the Holland-America line is losing \$250,000 on the trip. We wonder who's paying the bill.

The seminar gets more interesting. Asimov suggests that the moon may, if nothing else, teach us a lesson in ecology, since everything will be so scarce there. He points out that until the last generation, resources on earth were considered infinite. In the last generation, it became apparent that they would run out somewhere around the year 2000 unless we drastically controlled ourselves. Asimov sees space as a new chance at infinite resources. The whole universe will be our open-pit mine, so to speak.

Asimov has another bright idea, too. Distant asteroids can become the setting for unique experiments in the evolution of culture. Like hippies or radicals. A little later, Mailer confirms the suspicion when he suggests that the moon might be a good

place for an experimental colony ruled by women's liberation, or perhaps gay liberation. He says the thing he likes about outer space is that it is a "pure situation, socially." He offers to christen the space ship that takes the first load of women's libbers.

One seminar lecturer mentions that there would be no laws in outer space, particularly no ecology laws. They seem to look upon this as a good thing. Later, a list of ecological rules is proposed for outer space colonies, but no one suggests applying them to earth. No laws in outer space conjures visions of Martinn Bormann or Richard Nixon on Mars. Further visions of the super-wealthy kissing a ravaged earth goodbye as a mega-rocket whisks them and everything they need for a self-sufficient colony on a distant planet. Looking around the ship's theater at the mink and-tuxedo crowd eagerly lapping up the lectures wasn't very reassuring.

Mailer gives his performance, describing man's quest for the moon as "the most exciting adventure since the settling of the West. Perhaps the result of some similar inner imperatives." Like Manifest Destiny, perhaps?

Each day at noon time, the bridge would announce the ship's position, miles traveled, who won on the mileage pool, the weather, and the New York stock prices for the day. Several people groan when it is announced that several blue chips are off sharply.

By the third day, we could see the big white rocket thing thrusting up from its pad like the Ultimate Cock. A Russian trawler crawls by. We are allowed far closer in, a mere seven miles. Two waxy fashion models from Queen's Casuals pose on deck, with the rocket in the background. In the ship's theater, a sort of pep rally is being held. Harry Stine stands up to tell us that the rocket weighs six-and-a-half million pounds, produces seven-and-a-half million pounds of thrust, is 363 feet long, and cost an incredible \$400 million. The cost figures out to \$500 per pound put in orbit. Stine has a panoply of model rockets to show us the progression. The Saturn which launches Apollo is a direct descendant of the German V-2. So is the Russian counterpart, however our German scientists turned out to be much better than the Russian's German scientists, because their rocket exploded on the pad, killing dozens and setting back their program two years. But Stine assures us that cannot happen here. Describing his first moon launch, Stine rhapsodizes "It was almost a religious experience. Tears were running down my cheeks."

Another man says, "I wonder if it will be as spectacular as the night in 1945 when 1200 bombers made two passes over Hitler's ball-bearing factory in Schweinfurt. That place burned for a week."

Stine can barely restrain himself. "This will be more spectacular than a thermonuclear bomb and certainly a lot more fun." He laughs.

Dr. Kenneth Franklin, Director of the Hayden Planetarium, is ecstatic. "This is fun! This is fun! This is fun!" After a special "Astro Dinner," the entire ship adjourns to the decks. The scientists, engineers and paying moon launch fans assemble their temples of tripods, cameras, tele-

scopes and binoculars. Every lens is focused and zoomed in on the big white thing, although there's nothing to see. Norman Mailer and Tom Buckley of the New York Times stand by the rail, smoking a joint.

Finally, after two hour delay caused by one of the faultless computers, an immense wall of flame issues forth from the pad, and the Saturn inches its way slowly into the night. The sky is lit from horizon to horizon by the glow, while a sound like a devastating earthquake pummels the stomach. After two minutes, there is another flash, indicating that the second stage has fired. Then, only a pinpoint of light. Some of the techno-freaks stay up till dawn to watch that pinpoint flicker momentarily as the third stage ignites, two hundred miles out in space.

That night, under cover of darkness the Indonesian crew swarms over the fantail to dump the estimated one ton of garbage the ship produces each day. The soot from the smokestacks speckles the fantail swimming pool. The lofty pronouncements on ecology apparently have had some effect. The captain has ordered the crew to sneak the garbage overboard. The seminars resumed next day, bringing with them such ideas as orbiting reflectors the size of the York so that there would be sunlight on earth 24 hours a day. Asked whether this wouldn't traumatize the animals and plants whose life cycles are based on just one moon, the lecturer blithely dismisses the question with "Oh, they'll get used to it, eventually."

Kraft Ericke declares, "I hope to have my ashes shot into orbit when I die." The audience applauds. Outer space jingoism; it sounds like the mood leading up to the Spanish-American War.

That evening, we join a discussion circle in the lounge that includes Robert Heinlein, Frederick Pohl, Theodore Sturgeon and Isaac Asimov. Sturgeon is a noble looking man with clear blue eyes and white hair. His writing is marked by a fascination with technology than by a fascination with the inner space of the mind. "There are more synaptic connections in the human nervous system than there are stars in the known universe," he likes to say.

We interview Heinlein. He is an ex-Navy man of rigid bearing. He says his politics are "libertarian," but he refuses to answer further questions on politics, Vietnam, religion, philosophy, or Charlie Manson. He does admit that he lives in Santa Cruz, California. We ask him about his old friend, L. Ron Hubbard, head of the Church of Scientology. No comment. But a few moments later, during the risque kidding that was taking place among the writers and the wives, Heinlein says, "Hey Isaac, why don't we start a church of our own—a church of the Heterosexual, hey? If Ron can do it, we can!" They laugh.

After six days the ship docks at St. Thomas in the Virgin Islands. We step off the ship and take a taxi into the town of Charlotte Amalie, where we find a bar and make plans for getting back to New York. We want to get back fast so we can tell everybody what we've seen and heard on this ship, but as we sit there, sipping our rum, the whole thing just seems so fantastic, and we wonder: will anybody believe it?



New Hockey Arena

Horse Feathers & Puck Soup

Bill Rolfs

Like it or not, Kansas City is to have a new sports arena within 18 months. It will be built in the stockyards close to the American Royal buildings, and you and I are guaranteeing through general obligation bonds \$5.6 million of its costs and we will be paying for its upkeep at least until the year 2004.

The protracted melodrama shrouding the arena's being built—who would pay how much, where to locate the thing, etc.—has proved an almost daily challenge to the thesauri of the Star headline writers: how many synonyms for frenzy are there?

I doubt any one person can recall all the potential applicants for a hockey team, the deadline extensions from the National Hockey League, and all the potential sites (including Union Station, the Sports Complex, Municipal Stadium, various elysian fields in Johnson County, land next to the Municipal Auditorium, even an air corridor astride the Midtown Freeway) that have cropped up since Kansas City was chosen as an expansion franchise town by the hockey league owners last year.

Though the prospects of pro hockey team and the arrival of the Kings pro basketball team in town acted as catalysts to the arena's construction, helping the American Royal has been the city's prime motivation in committing public money to the arena project.

In 1954 Kansas City voters authorized a \$6 million bond package for the construction of a new exposition building for the Royal. \$400,000 was spent purchasing land along the Missouri River near the Paseo bridge for a building site, but to our good fortune, nothing was ever constructed there. That strategic parcel of land will be added to the present Riverfront Park.

Opponents of the arena have largely based their objections on the estimation that since 1954 there has been about a 50% turn-over in voting residents of Kansas City. They argued that what was acceptable 19 years ago would probably fail at today's polls. Which is undoubtedly true; our more affluent neighbors to

the west in Johnson County turned down a proposed restaurant-motel tax this fall that would have helped finance an arena in their county. The gross mismanagement of funds and the disparity between what was promised and what was delivered at Jackson County's sports complex has soured Kansas City area voters on sports arenas. There is also a philosophical objection to public money underwriting professional sports teams, which are moneymakers for their owners. More practically, the city now anticipates an annual subsidy (beginning in 1974) for the combined Municipal Auditorium, new Convention Center, and the new arena of at least \$575,000, more than twice the present outlay for the Auditorium alone.

There are, however, some valid reasons for a happy acceptance of this arena's financing. First, of course, is its convenience to the American Royal and its beneficial impact on the agriculture-related businesses here, still the area's most important financial asset. The Royal came to a point where it needed public subsidy, much like other community cultural assets such as the Philharmonic, or, in a slightly different way, the bus system. Because the architects chosen to design the arena are among the best in the country and experienced in this kind of public building projects (they, for example, designed Chicago's new McCormick Place), we can expect future maintenance costs to the minimum possible. There is no doubt that if this arena deal had failed pressure for another one would have grown and surfaced again at some future date, and it is highly unlikely the city would have gotten off with only a \$6 million direct contribution. Atlanta, for instance, has just completed an analogous arena and the city paid for all the costs. It should be remembered that nearly 2/3 of this arena's costs come from semi-private and private sources.

The city council's 9-2 vote (Monday, January 22) stating the city's intention to authorize sale of the \$5.6 million general obligation bonds put an end to the on-again off-again arena melodrama.

Councilmen Shaughnessey (Dist. 2) and Tolbert (Dist. 3) were the

dissenters; Mssrs. Pelofsky (Dist. 4) and Hazley (Dist. 3) left the Jan. 22 meeting unannounced it what appears to have been a cheap ploy to prevent council action. Without their presence the Mayor could not legally call for the "legislative" (as opposed to the unofficial "business") session necessary for bond authorizations, so that a special session had to be ordered for Tuesday morning. This clandestine walk-out came despite Pelofsky's and Hazley's sure knowledge of the authorization's passage, since Tolbert intended to vote for the bond sale in the legislative session. By the time, three days later, the resolution directing the city finance director to request bids on the bonds came to a vote, the opposition had dwindled to Shaughnessey/Hazley.

So the arena is a fait accompli however messily accomplished.

The building, designed by C.F. Murphy and Associates, will be built on ground adjacent to the present American Royal Governor's Building in the stockyards. It will seat about 16,000 people on two levels, the average seat to be 80 feet from rinkside, 125 feet at the most. Although the National Hockey League franchise team and the Kings basketball team will occupy the arena most of the fall and winter months, it has been designed to accommodate the special requirements of the annual two week long American Royal horse and livestock show.

The \$5.6 million authorized in 1954, but until now unspent, is to be the city's only direct contribution to the arena's estimated cost of \$15,845,000.

A donation from the American Royal, including \$2.5 million from the Kemper family, consists of the two buildings it presently owns. These and the surrounding grounds, amounting to about 53.5 acres, will become city property. 20% of the parking revenues will go the operator, 80% to the city.

The other sources of payment for the arena are:

1) \$7.5 million revenue bonds to be issued by a not-for-profit, tax-exempt corporation made up of the city council, the Mayor, and three board members of the Royal. The gross proceeds (that is, 12.5% of the gross receipts) of the arena will pay

interest on these bonds, any surplus will be spent on the building's maintenance.

2) \$400,000 anticipated earned interest. Money not needed immediately for construction costs will be invested.

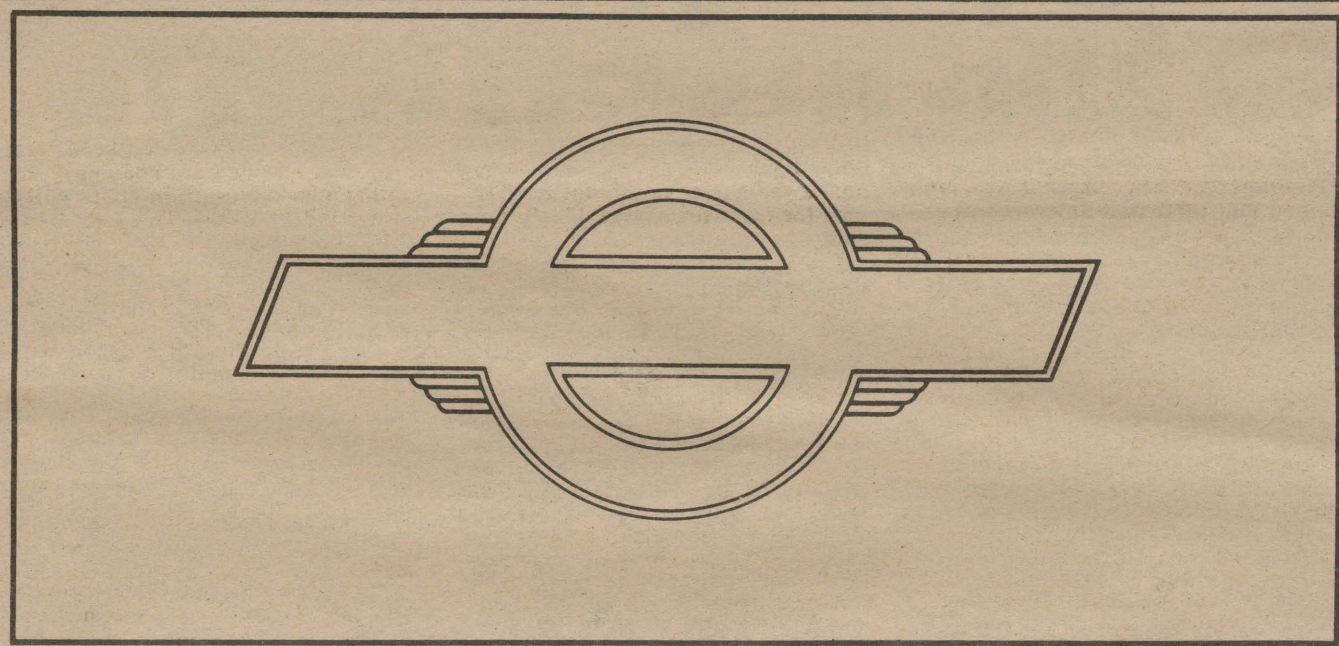
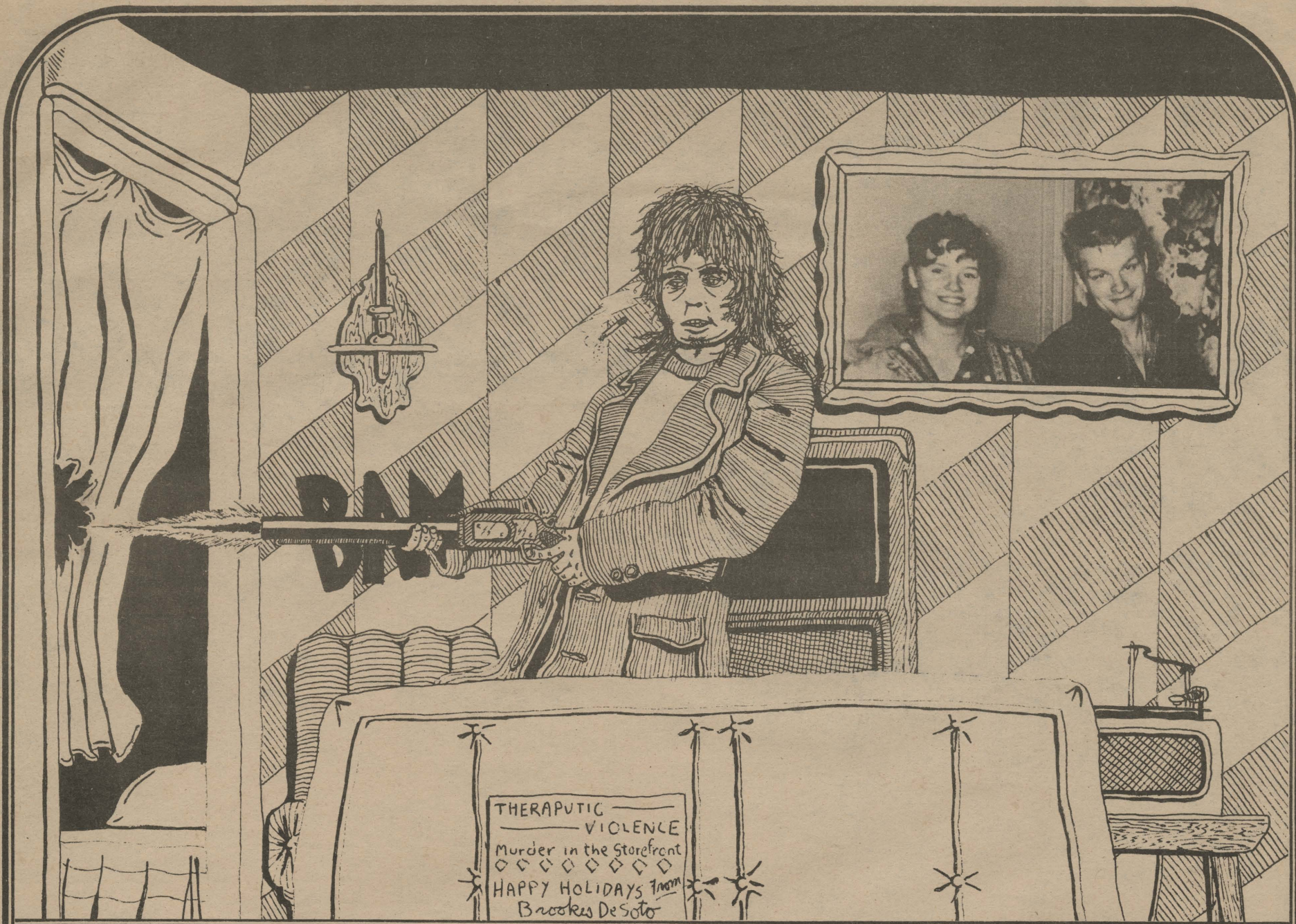
3) \$900,000 federal grant through TOPICS (Traffic Operations Program to Improve Capacity and Safety). Street and sewer repairs and relocations at the site will cost about \$1.8 million. This was one expenditure I felt the citizens' opposition group could legitimately criticize, as they did. Many parts of the city, especially in annexed areas north of the river, could have used this money to pay for their non-existent "urban" amenities: streets, sidewalks, sewers, etc.


I also suspect this is the weakest link in the financing chain. The federal grant has not yet been applied for, and in light of the President's curtailment of this kind of Federal expenditure in his new budget, it may well never materialize. A pending resolution of Councilman Shaughnessey's, limiting the city's contribution to \$5.6 million, should be passed up prevent this kind of unforeseen expense and other cost overruns.

4) \$2 million from private investors. Under the 1969 revisions of the tax code high income tax payers are allowed to invest in real estate deals such as this one using their investments as a tax write-off over a certain period of time. Called "Syndicated Depreciation", and operating in this case on a 30 year schedule, this tax shelter means that wealthy investors gain a tax shelter for 30 years and then regain their initial investment in full at the end of those 30 years.

The details of the arena plan are insignificant beside the sad state of the city council-Mayor relations that this episode has brought to light. The Mayor's isolation, not so much from the electorate as from those he must deal with everyday in conducting the city's business, has never been so apparent. His feud, and recent cease-fire, with city manager John Taylor has undoubtedly weakened the Mayor's ability to

continued on page 13



DINKLEDORT'S

DELI
 Having a party or a few friends over?
 ASK ABOUT OUR 5 FT. LONG
BIG MOTHER HOGIE
 IN KANSAS CITY'S RIVER QUAY
 512 DELAWARE
 HOURS: Mon. thru Thur. 11:00 A.M. — 10:00 P.M.
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You all know there's a Silver Cricket at 13 South 18th in K.C., Ks., but have you been to the one at 4044 Broadway K.C., Mo. in OLD WESTPORT!

GET 'EM NOW!

IT LOOKS MORE LIKE SHAWNEE, OKLAHOMA IN 1896!

I'm glad it's not Fillmore, Utah.

BY DAVE MARTZ



Stan Plesser at the Rainbow Theater in London

Tain't No Shit In Cowtown...

Music comes to Kansas City at Cowtown, it may come to other places, too. But it comes to Cowtown for sure. Cowtown is owned and was initiated by Good Karma, Inc., that's Stan Plesser, Gary Peterson, Paul Peterson and Dan (Mort) Moriarty. Good Karma, through Cowtown, is becoming progressively more active, and bringing Kansas City more and more music.

In a talk with Stan Plesser of Good Karma, which began with Dennis Giangreco nasaling, "One, two, one, two, one, two, two, two...John, here, doesn't know that much about what's happening at the ballroom. So why don't you just talk to him like you were telling somebody about Cowtown who didn't know that much about what's coming up?" Plesser did and this is what he told, seven of the concerts coming up at the ballroom will be taped and rebroadcast this summer in 50 "markets", or cities. Each show will include two acts, with 30 minutes spent on the

"headliner", and 20 on the opening act. "There'll be about 8 minutes of commercial, very tastefully put into the show, not to interfere with the concert itself." The shows will be sponsored by Lee Jeans, "a major local company", and probably the cotton industry.

Lee Jeans is also helping to foot the bill on the necessary recording equipment, a 16 track recording truck presently parked out in front of Cowtown. Artists for the "Live from Cowtown" series will include Seals and Crofts, Brewer and Shipley, B.B. King, and possibly Loggins and Messina. "The Byrds, the Nitty Gritty Dirt Band, the Kinks, and Mason Profit are going to be here, but I don't know if we'll be able to tape them." It's a Beautiful Day, Paul Butterfield, and Steve Miller are also possibilities, and if some of the groups don't come until after the truck has left, in April or May, "we may bring the truck in for a weekend and tape again."

Another new type thing that

Good Karma is "thinking about" is the possibilities of putting a 16 track studio in Cowtown, which would enable them to record live for an album or rebroadcast "not only for the Byrds the Dirt Band, Seals and Crofts, etc, but for the NEW groups that come up"

At this point Dennis Giangreco interjected, "And even the local bands, like..." And Plesser continued, "Well sure, sure, that's that's no question about it. That could be, if a local band had the potential they should be there. But for the NEW groups that are really tasteful. Our taste levels are pretty high. You've rarely seen a show at Cowtown that's been, you know. We have occasionally. Maybe sometimes we do a favor for a friend that's an agent or something, put a group in. Over 90% of the times they've been really tasteful shows."

There's a new sound system in Cowtown now, too. And highly praised, to boot. "In fact Roger McGuinn, of the Byrds, said that it was the best monitor and sound system he

has ever played on. That was our first concert with the new sound system." (Frank Polte, Cowtown's manager, agrees saying, "I'd match our sound system against anybody else's in the country, the whole country, man. You take it and put it in another hall and it might sound like shit, you know, but here it's dynamite, man really, it's dynamite.")

There seems to be alot about to happen in terms of Kansas City as a music center, Plesser tells us. "The people of this city, from the time I had the Vanguard (coffeehouse of old) have made it. I'm able to put artists into the town, but I can't make people respond. And how they respond at Cowtown is what's turning artists on." And with continued support, Plesser tells us, more and more people and artists will be "turned on."

Plesser - "If we can keep Cowtown packed everytime. If that were happening. If we were really making some money there, it would be incredible what we would be able to do for the people of this city. Because

K State CONTINUED

setting the cameras, and doing all the concert things.

"Ladies and gentlemen, The Byrds!"

It was easy to tell who was being featured in the movie. The stage folks spent extra time setting this one up. They moved the cameras and amplifiers around. They had to get the timing down perfect. Then the announcer waited for his cue before uttering those resounding five words, "Ladies and gentlemen, the Byrds." Rock on, mofo.

They started rockin'. OOOOOOOH Weeeeeeeeeeeeee!! "Hey, Mr. Tambourine Man", "Eight Miles High" and "Ride Me High". I got so excited listening to them, I felt like I did when I heard them many years ago. It was just like old times. I reached puberty again.

The following is a paid political message, and you suckers were the ones who paid for it. Joan Baez is going to keep on protesting till the war's over. She's going to keep on

walking, keep on talking, keep on marching to the freedom laaaaaaand. And don't you forget it.

Sure, she has the right to say what she thinks. Killing isn't cool. And her trip to North Vietnam must have been a heart rendering experience. She's just a really aware person. And sincere. There she was on that stage, baring her soul and being sincere. For a bunch of stoned freaks and drunk fraternity boys. Thank God, the war ended, for her sake. Right on, Ms.

More setting up. The concert had been going for four hours, and the stagehands were still getting things set up. That kind of thing gets on your nerves. Well, it gave everybody a chance to light up another joint, pop open another can of beer take a piss, buy some reds or some half-done coffee (there was only one percolator for five concession stands and the demand grew and grew as night became morning and people became sleepy). Some of the younger listeners had to call home to tell the folks that they were going to be late.

Like out until eight in the morning. They didn't make it to church.

Steve Martin again. He showed his juggling ability, pretty fair. But the folks on stage didn't want him to juggle. He did some banjo playing. Pretty fair. But the folks on stage didn't want him to play the banjo. He told a joke in the shape of a song "Honey, take off my dress, take off my shoes, take off my underwear, ... and, honey, don't ever let me catch you wearing my clothes again!"

Next, Ramblin' Jack Elliot came out wearing a big old cowboy hat, a bright red shirt, white pants, and white boots. He's a country and western singer. He's also a pretty courageous guy. Despite the fact that he had larangitis, he still did his set. Not only did he play his guitar and sing, but he yodelled too. It wasn't fair to him the way the audience acted. They talked and farted around 'cause it was hard to hear the man. He was playing them his music and in pain while he did it, but he got a standing ovation and did an encore. Somebody was lis-

tening.

It was getting to be five in the morning. The bleachers were getting hard. But the audience wasn't leaving. Everybody was staying. Maybe the folks at K-State had it together better than people thought. After all the people running the concert and doing the movie were doing their damndest to make everybody leave. It was a vicious battle between the people stalling and the audience trying to stay awake till the next group came out. Patience was the name of the game and five thousand people survived the ordeal for a long awaited reward.

The Nitty Gritty Dirt Band is undoubtedly one of the best concert groups in the country. And they're probably the only group that can get people up on their feet, stomping, dancing, and clapping at five o'clock in the morning. It was the fourth time I got my second wind, but this time it was for real. They didn't do anything but their most popular, oft heard stuff, but that was all they had to do. "Some of Shelley's Blues",



Frank Polte at one of the park gigs

we're not that greedy, that's just one part of our business. We could turn it back towards bringing a lot of groups that now I have to say, 'we have to pass on it' to. And we'd be able to bring in a variety of country, blues, bluegrass, contemporary sounds that people would die to come play here. Literally, the groups would just be begging to play here, because it'd be such a turn on. And it's the audience, it's the audience.

Dennis — "What do you feel are the possibilities on a lot of local bands like, say, Morningstar, K.C. Grits, Ozark Mountain Daredevils?"

Plesser — "Well, the Daredevils are gonna happen. They've got great songs. And they're gonna happen because we've taken an interest in them. We're co-managing them with a brother of one of the guys in the group. And if he didn't come here and insist upon listening to the tape (dramatic pause). And the first person that was turned on was Frank Polte. I was busy and all that bullshit. But Frank, Frank too the time and listened." Stan Plesser is a businessman.

Next I talked to Frank Polte. Polte has a lot to say about how a city grows musically, too. He says it needs an underground newspaper or two or more, a free form radio (usual-

ly FM), and a ballroom — "because you can only pick up certain kinds of vibes in a place like the Municipal Auditorium, or Memorial Hall."

The ideal place for rock and roll is, of course, some place like a park, but Cowtown is the next best thing. The environment down there takes away the barriers between the musicians and the people. People can get high because the music is higher in a place like Cowtown. The police are cool. They try to let people be the way they wanna be, as long as they don't inflict their trip on somebody else."

Kansas City's music scene is improving because "it's shown it can support more music." But people in Kansas City are "like people anywhere. It's hard to imagine a Morningstar, or a White Eyes, or a Grits as a national band because they're LOCAL music. You know, it's Kansas City music, and we all kind of put down the place we live. But Kansas City is in a place all to itself. It has a uniqueness that no other city has."

"In order for Kansas City to grow as a music center, the music that is HERE has to get recognition. We haven't had enough local music, from my point of view. We're fighting that agency trip of packaging

groups together. They're packaged together and you have to take them both. And a lot of times the talent that's here is a lot better level than the (opening) group we get."

Polte's the dude behind the benefit boogies held every so often at Cowtown, too. The Westport Free Health Clinic, for instance. Their's was the first one, away back early in '72. Polte didn't tell them it was coming off until four days before the concert, after the publicity campaign had begun. He wanted to make sure it came off before he told 'em.

The arrangement he made with them was that money for the bands (\$50), security, and tickets would come out of the first thousand dollars taken in. The rest would go to the free clinic. If more than a thousand was taken in it would be divided amongst the bands, sound people, the clinic, and (because an entire additional thousand was taken in) Cowtown took some for rent. On that first benefit the Free Clinic took somewhere near 1,100 dollars, by Polte's memory. Cowtown got 200.

By dividing the money up this way, the people you're trying to help are sure to get some money out of it, and they can't end up in the whole. Another popular way of doing it is to charge the organization a flat fee, and

they take home everything over that. But that doesn't go over too well then, all too often, the benefit flops and the people who were so short on money that they earned a benefit, are in debt for the favor.

Often, too, in a hall with a small capacity, the ticket price must be raised to bring in the necessary money to cover expenses — the smaller the hall, the fewer tickets you can sell. Cowtown, which holds only 2500, has done a fair job of keeping ticket prices comparatively low. That takes getting the best possible

groups at the lowest possible price and creating a pleasurable environment in the ballroom.

The old Family Dog used to run the Avalon Ballroom in San Francisco. They had a funky hall and under the guruhship of Chester Helms put out some incredible music but they never did have the business end quite together. In the end, they were forced to fold.

Cowtown doesn't seem to be headed in that direction. With Plesser doing the businessing, and Polte doing the guruhing, look for many happy nights.

And like Polte says, "Music is the biggest thing, but it's no big thing."

"Rave On!", "Jambalaya", "Baltimore", all of it pure Dirt Band and pure pleasure. The only things that didn't work were the two top 40 songs, "Mr. Boojangles" and "House at Pooh Corners". Maybe it's just me, I don't care for their bubbling gummy.

Earl Scruggs only has two hands with five fingers on each, I think. Someday they'll change the name of the banjo to the 5-string Scruggs. He was the reason all the folks were there. Jack Elliott said that he wouldn't have been on stage if Earl hadn't asked him. The Dirt Band kept saying "just wait till Earl comes out."

Scruggs picked the banjo. One son played bass, one son picked a guitar. There was also a dobro and drums. The music was everything from "Foggy Mountain Breakdown" to the Beatles. Five thousand zombies sat, tapped their feet, clapped, and heard some down-home Bluegrass music that made sleepwalking a whole new experience. K-State put on a concert, and proved that all the crap about silos and aggies was just a wornout stereotype. Just Earl

Scruggs would have been enough, but all those other people too.

After Scruggs finished, anybody that was still backstage came out for a jam. I'd had enough. Ten hours of concert had drained me. The bleachers were hard, hell, even the pillow started getting hard. Besides I got to hear and see the whole thing over again as I slept back to KC.

Arena CONTINUED

counterbalance the Manager's power over the city bureaucracy. Not knowing what to expect next, few trust him. If the Mayor's unpredictable course was appreciated earlier in his term as a sign of open-mindedness and a fresh approach to problem-solving, his actions of late have degenerated into those of a classic paranoid.

At least twice in what appeared to be crucial junctions in the arena negotiations the Mayor revealed a surprising insensitivity to what was going on around him. First when he questioned whether Edwin Thompson, hockey franchise owner, was a "co-operative" applicant when in fact,

as Thompson himself noted later, he was not asked to speak to the council about any aspect of the proposed hockey lease until the very late date January 22. His earlier phone calls inviting the Mayor to a meeting where private financial backing for the arena was worked out were not even relayed by the Mayor's staff to their boss. Second, the Mayor complained of "some sly businessmen maneuvering to exclude some council members from the proposed corporation" (the semi-public body issuing the \$7.5 million construction bonds). American Royal President John Gage denied the allegation saying that the 4 council members — 3 American Royal directors ratio had been the city's (presumably the Mayor's) suggestion in the first place. At the Jan. 22 meeting another Royal director, W.S. Theis, instantly accepted the 13 council members — 3 American Royal directors ratio then proposed by the mayor.

Throughout the arena negotiations two councilmen, Vic Swyden and Sal Capra, were the city's spokesmen. The Mayor's leadership consisted in his talking up nearly every site proposed for the arena (some-

times boosting 2 simultaneously), and his pronouncement (with Judge Lehr) that the arena would be built in Johnson County.

I think the Mayor has been in the dark of the arena from beginning to end, and by his own consistent maladroitness aggravated an already difficult task of bringing together the affected financiers. His penchant for airing unfounded suspicions for conducting quixotic personal vendettas, in the pages of the Star and Times has critically eroded his trust both with the council and with the leaders of the business community.

The seriousness of the situation is connected with the arena only by accident. Kansas City would have stood with or without a new arena. But if its most serious long-term crisis, housing and the viability of its neighborhoods, is ever to be faced and effectively overcome this same Mayor and these same businessmen will have to join hands. Without the financiers' money, so magnanimously offered for such luxuries as this arena, and without a comprehensive direction from the Mayor and council, so obviously lacking today, Kansas City is doomed.

JALLY VISUALLY VISUALLY VISUALLY VISUALLY VISU

Robert Doty, curator of the Whitney Museum in New York, gave a talk entitled "A New Look at Edward Hopper" Sunday, January 14 in conjunction with the Hopper show currently at the Nelson Gallery.

After studying the large bequest of Hopper's work the artist's widow gave the Whitney two years ago, Doty announced at the beginning of his lecture that he now disagrees with Hopper biographer Lloyd Goodrich's judgement (the most commonly held one) of Hopper as a "realist" painter. Doty said Hopper's art "transcends realism" although he failed to substantiate his opinion in the course of the slide-illustrated talk.

For his earliest instruction Hopper (who lived from 1882 to 1967) had American painters and the French countryside. Here in the States he studied with Robert Henri, a central figure in the early 20th century Ash Can school of painters (so named for their commonplace and American subject matter and the sombre color spectrum they used) — Wm. Glackens, John Sloan, George Bellows, et al. In 1906 Hopper made the first of three trips to Europe where he painted mostly landscapes, and most of these in Paris and its environs, working from an outdoors easel. His early introduction to the peculiar luminosity of French sunlight was surely of importance later on when he painted at Cape Cod.

Rejected by his contemporaries, still thoroughly in the grips of 19th century academicism, as too "forthright" Hopper turned to etching. From this period on his life-long predilection for creating moods of silence, loneliness, solitude, through means of light, darkness, and architectural forms becomes apparent.

Doty emphasized Hopper's distaste for the picturesque by relating an anecdote of Hopper's making a

trip to New Mexico. While there the artists complained of being unable to paint because the landscape was "too beautiful." When he found a manmade object, a locomotive, he started to draw again.

Hopper's studiously detailed, thoroughly cumulative (as opposed to improvisational) approach to composition prompted Doty to show slides of the 50 or so sketches he estimated Hopper made in preparation for his painting "New York Theatre."

Through a shared aesthetic of depicting the daily life of the people around them Doty allied Hopper with the painter Charles Burchfield, Photographer Walker Evans, and novelist Theodore Dreiser.

Although this is a very good exhibit, the works in the show are not particularly good Hopper. Since his best work is now scattered in museums and collections around the country, this bequest show must necessarily be a sort of studio residue.

The earlier paintings such as "Summer Interior" ('90), "Pont du Carousel in the Fog" ('06-'07 or 1909), and "American Village" (1912) were all shaped within a French sensibility. So much so, in fact, that when seeing Hopper's "American Village" I thought immediately of Albert Marquet's "Pont Neuf at Night" imagining Hopper had borrowed its perspective and much of its flavor for his version. Marquet's piece, however, was not painted until the late 30's — strange Nabokovian time twist (their striking similarity still holds but Hopper's influencing Marquet seems unthinkable.)

The watercolors are the strongest participants in the show. "Rooftops" (no. 88) is an example of Hopper's use of architecture to create a mood. So, too, in "Gloucester Houses" (no. 77) which seems so profoundly alone.

Two studies for the painting "Light at 2 Lights" are shown (61-62). Hopper's ever-present wife, Jo, was the model for the watercolor study, "Reclining Nude" (no. 83), a small masterpiece of color and composition.

A catalogue accompanying the show is on sale for \$4. That most of the show's works are reproduced in black and white in the catalogue to their advantage underscores the incapable architectonic basis for all of Hopper's art.

The show runs through Feb. 18.

ties are literal descriptions, e.g. "Stop Ungly Veins Instantly," "All expence (sic) Paid 3-Day Weekend Baby (with Romantic Atmosphere)". Drawing (no. 21) "Nancy and Jim... Growin' Up" seemed the best of the sardonic lot.

Photography by Anne Nathans is included too.



Entry blanks for the annual "30 Miles of Art" show are now available at Hall's Plaza store. The juried show, sponsored by the Junior League is open to any artist more than 20 years old living within thirty miles of Kansas City. First prize is \$600; second, \$400; third, \$200. All works (there is a limit of two per artist) must be for sale.

The \$5.00 entry fee and card must be delivered to the Junior League headquarters, 465 Roanoke Parkway by Feb. 5.

Last year's first prize winner, a collection of pasteboard boxes exactly fulfilling the show's maximum dimensions for sculpture, enjoyed a succes de scandale. This year's jury (Prof. Rudy Pozzatti, Indiana University; Lucian Krukowskie, Dean Fine Arts School Washington University; and James Pilgrim, Assistant Curator-in-Chief, Metropolitan Museum Museum) is likely to be more conservative.

O. J. DART

JALLY VISUALLY VISUALLY VISUALLY VISUALLY VISUAL

Hollywood Comes To K.C.

Early 8:30 in the morning was the scene of a promotional breakfast given by Columbia Pictures at the Almeda Plaza to promote their new film "Dirty Little Billy". The film opens Wednesday the 31st on an exclusive basis at the Glenwood.

The film deals with early life of the famous outlaw William H. Bonney alias Billy the Kid. The poster advertising for "Dirty Little Billy" reads "Billy the Kid was a punk". The film proves the authenticity of the promotion. For the first time we are given a quasi-realistic look at the early adolescent youth Billy spent in Coffeerville Kansas getting dirty and learning how to kill.

The film features Michael J. Pollard (Bonnie and Clyde) in the starring role and while he is not the first cinema Billy, he is certainly the funniest looking. Lee Purcell portrays the town prostitute who does not live the usual stylish life of the prostitutes who have graced the silver screen. Richard Evans is Goldie, a character who plays cards, drinks whiskey and doesn't pay his bills. He also kills people. It is Goldie who teaches Billy his trade.

Visiting K.C. this week, director Stan Dragoti and the two supporting stars discussed the film, their roles and the motion picture business in general. Director Dragoti stated that his main reason for making the film was his desire to put the record straight and dispell the romantic myth of Billy. He believes that films about Billy, including Penn's "Left Handed Gun" have shamelessly shown Billy's legendary villiany in all too glorious a light. Director Dragoti comes to films from a successful background in television commercials not unlike Dick Richards who did "The Culpepper Cattle Co."

The film was produced by the

last working movie mogul, Jack Warner who, in Hollywood jargon, is a "heavy" which becomes apparent in the way that the film is being publicized.

Lee Purcell, who bears a striking resemblance to Jane Fonda in looks as well as pseudo-feminine po-

litics, is in her own right a fine actress. Lee attended school right here in Missouri at Stephens College, eventually going to Hollywood and starring in "Adam at Six A.M.", part of which was shot on location in neighboring Excelsior Springs.

The affable and vocal Richard Evans has been acting for quite some time appearing in many television shows and in the film "Synanon". Evans displayed his knowledge of the cinema at the breakfast discussing everything about film from Jean Vigo's "Zero for Conduct" to Tru-

ffant's "Jules and Jim". He also spoke about a film that he himself has been directing over the last couple of years and is now trying to get distribution on.

We left the interview feeling that in the long and glorious history of the Western film, the subject of Billy the Kid has never been approached quite the same way as it has been in "Dirty Little Billy". A complete review of the film is planned.

LARRY SALVATO/
DENNIS SCHAEFER

Anatomical Cinematography: Claire's Knee

DIRECTED BY ERIC ROHMER

Claire's Knee, part five of Eric Rohmer's six moral tales, is a keen disappointment and, inadvertently, an interesting film. Condemned to death by drowning in its pseudo-analytical dialogue, the film suffers a double pox in the shallowness of its hero, a shallowness which dooms the psychological interplay of the drama. Supposedly a story of unfulfilled lust Claire's Knee ends up a tale of egocentricity.

The film is set in the mountain lake region of the French Savoy. A man, Jerome, returns to his childhood summer home alone and by chance runs into an old friend in a nearby village. The friend, Aurora, is staying with a divorcee and the latter's daughter at their lakeside home. Aurora is a writer and early on in their endless conversations she suggests Jerome play up to the daughter's in-

fatuation with him.

He takes the bait, and on a mountain hike with the young girl kisses her and tries to make advances. Although the girl leads him on an admission that she "needs to enrich (her) experience", Jerome is rebuffed. In his version of the refusal as told to Aurora he lies, saying of the kiss, "I didn't feel it."

The arrival of Claire, the step-daughter of the divorcee and half-sister of the young girl, diverts Jerome. He becomes infatuated with the very pretty Claire, and her knee becomes a symbol for his desire, a self-proclaimed "desire for nothing"

And nothing is what he gets. Jerome's statement to Aurora (symptomatic of his ego-mania) about Claire "I'm convinced I deserve more than anyone else" presages his awkward attempt to break up her ad-

olescent romance by relating a scene of supposed infidelity by Claire's boyfriend. Instead of the desired despair-turned-gratitude-turned-love reaction Jerome had hoped to provoke Claire is simply resentful. She likes him less than ever. But Jerome can rationalize his rejection by claiming his a "desire for nothing", which of course means nothing.

Rohmer's actors which previously seemed so well tailored to his stories are inadequate in this film. Besides the effete and perversely loquacious Jerome, the girl playing Claire is paralysed by her self-conscious physical beauty.

And her knees are just two bony joints, like yours and mine. Zut alors!

DICK ARMSTRONG

What Sam Peckinpah Gets Away With



THE GETAWAY
DIRECTED BY SAM PECKINPAH
NOW PLAYING AT THE MIDLAND
AND RANCHMART

Sam Peckinpah established himself as a director with "Ride the High Country" in 1962, a film about two cowboys who have grown apart because of the changing environment of the West. This film became immediately popular among cinema cultists but generally went unnoticed otherwise. Then in 1967 he gained popular recognition for "The Wild Bunch" a film that was evocative of an end of an era with a revolutionary message.

Peckinpah learned his craft from Don Siegal, one of the greatest American action directors. In an interview this year Peckinpah spoke about a recent Siegal film. "I loved 'Dirty Harry'. A terrible piece of trash that Don Siegal made something out of. Brilliantly done."

And therein lies the irony of Peckinpah's new film, "The Getaway". The Story of "The Getaway" is adequate enough; it's basically the same type of plot that has made many good American movies great. The acting is only mediocre; McQueen being cold and professional, while McGraw being miscast, proves she can't act. What the film needed was an excellent director at the peak of his powers to bring it off. Instead what we get from Peckinpah (unlike Siegal's "Dirty Harry"), is self-parody and reliance on worn out cliches.

While technically the film is shot and edited well, the directorial spark of imagination and elements of style one usually finds in a Peckinpah script are gone.

The film opens with McQueen being paroled from prison. McQueen and McGraw team up with a couple of small time criminals to knock over a rural Texas bank. Ineptness running rampant, they blow the bank job by killing a few people, and from then on they are "lovers on the run" trying to make their getaway across Texas with the loot.

The film is not without its moments however. Some of the best scenes in the film are in the subplot concerning one of the bank robbers (Al Lettieri) whom McQueen has shot and left for dead. Lettieri kidnaps a husband and wife veterinarian team (Sally Struthers and Jack Dodson) and proceeds to chase after McQueen, McGraw and the money. There is one scene where Struthers and Lettieri are riding in a car flinging spare ribs at Struther's husband who has been reduced to the humiliating level of chauffeur to his own wife in the menage a trois. Lettieri, Struthers and Dodson give some comic relief to the main plot although their acting is overstylized in places.

Other bit performances are excellent as turned in by Ben Johnson (One-Eyed jacks, The Wild Bunch,

The Last Picture Show): Dub Taylor (father of C.W. Moss in Bonnie and Clyde); and Slim Pickens (Dr. Strange love and others). Richard Bright is superb as the nickel and dime thief who cons McGraw out of the loot in a train station. These sidelight performances help generate some interest which McQueen and McGraw don't provide. There is one point where McQueen beats McGraw viciously about the head for attempting to betray him; it would be more believable if his motivation was her bad acting instead.

Historically "The Getaway" is a film that can be categorized in the gangster/criminal genre of American films. More specifically, it is part of a subdivision of this genre which can loosely be termed "lovers on the run". This sub-genre usually is evoked by two lovers living outside the law, being pursued and looking for the phenomenon of violence. Essentially they are the debris of society.

This traditionally American film theme of "lovers on the run" began as far back as 1937 with Fritz Lang's "You Only Live Once". It was carried on through the forties with Nicolas Ray's "They Live By Night" and Joseph H. Lewis' "Gun Crazy" and then magnificently portrayed in Arthur Penn's "Bonnie and Clyde" (1967).

As a matter of fact, Peckinpah ends up ripping off scenes from "Bonnie and Clyde". Both Clyde and the McQueen character have the same background; both are small time criminal who team up with a woman to rob banks. Both have the same characteristic sexual impotence. Similarly there is a great amount of slow motion blood letting in "The Getaway", a technique that had its popular origins in Penn's film, although Peckinpah had used this before in "The Wild Bunch".

There is a particular scene in "The Getaway" where McQueen is standing in the street of a small town. Having generally created fear and loathing with his doubled-barreled shotgun, he begins to mechanically blast away at a police car emptying ten or fifteen rounds into it and then Peckinpah cuts to the faces of poor Mexicans peeping from behind windows, who express some degree of joy as they watch a symbol of oppression and authority being obliterated in their midst not unlike the faces of the farmer and his hired hand in Bonnie and Clyde, who smile while Clyde shoots out windows of the farmer's foreclosed home and then offers the farmer the gun, who puts several bulls-eyes through the bank's foreclosure sign, showing his contempt for impersonal authority.

Beside structuring the film in a sub-genre that had already been well done in the past thirty years, the really disturbing thing is that Peck-

inpah would fill his film with outmoded cinematic tricks for the purpose of building tension. Most blatant among these are the getaway vehicle that refuses to start at the appropriate time; the several meaningless car chases; and also a hokey scene which becomes a banal exercise in symbolism embodying the use of a trash dump as a metaphor for the main characters' sociological roles.

Probably the most despicable cliché is Peckinpah's penchant for violence. In his other films the skillful and manipulative use of violence was one of the strong elements of style. It gave him a chance to exer-

cise his unusual abilities as an action director. In both "The Wild Bunch" and "Straw Dogs", the violence is an integrated alternative to a civilized commonplace way of life. In this Peckinpah precisely expresses his deepest message; the invocation of the machismo-ethic that "Man was a killer a long time before he became civilized".

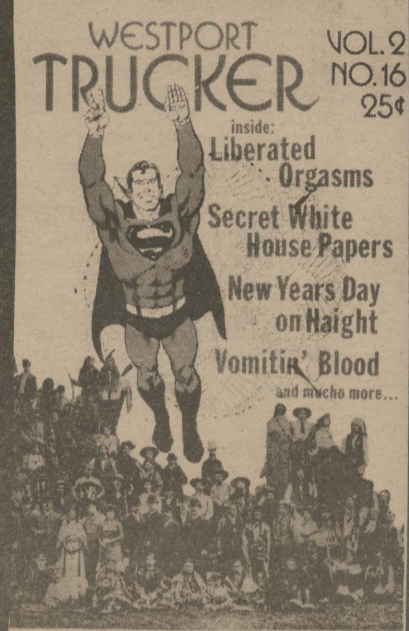
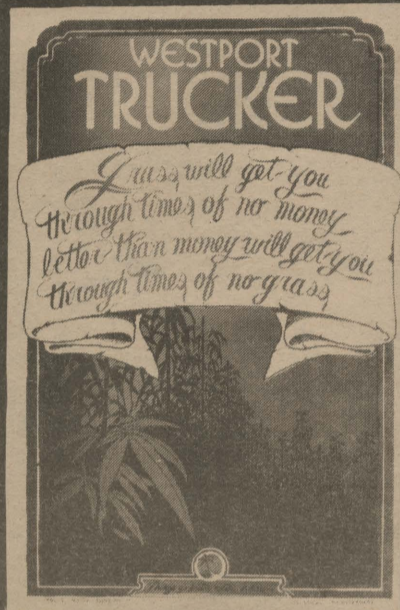
In "The Getaway" the violence is, as usual, well done but in a contrived fashion that gives you the impression that Peckinpah is just going through the motions. Compared to his previous films, the violence is ineffectual here; it serves as a device for livening up the action in hackneyed scenes where Radcliffe-looking McGraw tries desperately to be a badass.

It seems that there is a strange phenomenon in the cinema known as the "declining director syndrome". Because of the economic make up of the film industry, when a director becomes successful and/or popular there is a tendency on the part of the director to fulfill the public's expectations, resulting more often than not with a film such as "The Getaway".

Peckinpah, we feel, has fallen into this syndrome and it is unfortunate. It is interesting to note though that the better directors eventually redeem themselves from this malady with a film that surpasses their best work. The bad directors continue in the same rut for many years. We look forward to Peckinpah's next film.

LARRY SALVATO/
DENNIS SCHAEFER





Blast From the Past!

Lots of people, lately, have been asking how they could get their hands on back issues of the Trucker. So many people, in fact, that we've decided to put 44 issues up for grabs. In case you've forgotten...

- No. 19 - 24 pages, color, White Trash Ball, Teargassing at Volker, What to do While Waiting for the World to End - 75¢
- No. 20 - 24 pages, color, Steve Gaskin, Psychedelic Hippie Racism - 75¢
- No. 21 - 24 pages, Why Tribe by Gary Snyder, Baba Ram Dass, Leary vs. the State of California - \$1.00
- No. 22 - 24 pages, color, Weatherpeople Spring Leary, I know It's a Famous Statue..., Proletarian Hashish Production, Buddhist Economics - 75¢
- No. 23 - 24 pages, color, Hill Elected! in Lawrence, Monday Night Class The toilet wreckers - 50¢
- No. 24 - 24 pages, b&w, Happy Birthday Baby Jesus, "Johnson" County Sports Complex, Monday Night Class - 50¢
- No. 25 - 24 pages, color, Penn Valley Redevelopment Project, No Biz Like Show Biz, Herbal Answer To the Pill - \$1.00
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NOVELS OF DIRT OLD MAN

I bought her a drink and then another drink and then we went up the stairway behind the bar. There were several large rooms there. She had me hot. Sticking her tongue out at me. And we played all the way up the stairway. I took the first one, standing up, inside the door. She just slid back her panties and I put it in.

Then we went into the bedroom and there was some kid in the other bed, there were two beds, and the kid said, "hello."

"It's my brother," she said.

The kid looked real thin and vicious when you thought about it.

There were several bottles of wine along the headboard. They opened a bottle and I waited until they both drank from the bottle, then I tried some.

I threw a ten on the dresser.

The kid really drank at the wine "His big brother is the great bullfighter, Jaime Bravo."

"I've heard of Jaime Bravo, he fights mostly out of T." I said, "but you don't have to give me any bullshit."

"O.K.," she said, "no bullshit."

We drank and talked for some time, just small easy talk, and then she turned out the lights and with the brother there in the other bed, we did it again. I had my wallet under her pillow.

When we finished she hit the light and went to the bathroom while her brother and I passed the bottle. While the brother was sn't looking I wiped off on the sheet.

She came out of the bathroom and she still looked good, I mean after two shots at it, she still looked good. Her breasts were small but firm; what there was of them really jutted. And her ass was big, big enough.

"Why did you come to this place?" she asked, moving toward the bed. She slid in beside me, pulled up the sheet, pulled from the bottle.

"I had to get my battery charged across the street."

"After that one," she said, "you'll need a charge."

We all laughed, even the brother laughed. Then he looked at her "Is he all right?"

"Sure he's all right," she said

"What's all that?" I asked.

"We have to be careful."

"I don't know what you mean."

"One of the girls was almost murdered up here last year. Some guy gagged her so she couldn't scream and then took a pen knife and cut these crosses all over her body. She almost bled to death."

The brother dressed very slowly, then left. I gave her a five. She threw it ok the dresser with the ten.

She passed the wine. It was good wine, French wine. You didn't gag.

She put her leg up against mine. We were both sitting up in bed. It was very comfortable.

"How old are you?" she asked

"Damn near half a century."

"You can sure go, but you look real beat-up."

"I'm sorry. I'm not very pretty."

"Oh no, I think you're a beautiful man. Didn't anybody ever tell you?"

"I'll bet you say that to all the men you fuck."

"No, I don't."

We sat there a while, passing the bottle. It was very quiet except that you could hear a little music from the bar downstairs. I passed into a kind of dream-trance.

"HEY!" she yelled. She jammed a long fingernail into my bellybutton

"Ow! God damn!"

"Look at me!"

I turned and looked at her.

"What do you see?"

"A fine-looking Mexican-Indian girl."

"How can you see?"

"What?"

"How can you see? You don't open your eyes. You keep your eyes in little slits. Why?"

It was a fair question. I took a good pull at the French wine.

"I don't know. Maybe I'm afraid. Afraid of everything. I mean, people, buildings, things, everything. Mainly people."

"I'm afraid too," she said.

"But your eyes are open. I like your eyes."

She was hitting the wine. Hard I knew those Mexican-Americans. I was waiting for her to get nasty.

There was a rapping on the door that damn near shitted me out. It was flung open, viciously, American-style, and there was the bartender - big red brutal banal bastard.

"Ain't you through with that son of a bitch yet?"

"I think he wants some more," she said.

"Do you?" asked Mr. Banal.

"I think so," I said.

His eyes eagled over to the money on the dresser and he slammed the door. A money society. They thought it was magic.

"That was my husband, sort of," she said.

"I don't think I want to go again," I said.

"Why not?"

"First, I'm 48. Second, it's like fucking in the waiting room of a bus station."

She laughed, "I'm what you guys call a 'whore'. I must fuck eight or ten guys a week, at least."

"That sure doesn't help my cause."

"It helps mine."

"Yeh."

We passed the bottle back and forth.

"You like to fuck women?"

"That's why I'm here."

"How about men?"

She pulled at the bottle. She must have taken a good one-quarter of it.

"Maybe you'd like it in the ass? Maybe you'd like a man to fuck you in the ass?"

"You're talking crazy now."

She looked straight ahead.

There was a little silver Christ on the further wall. She kept looking at the little silver Christ on his cross. He was very pretty.

"Maybe you've been hiding it. Maybe you want somebody to fuck you in the ass."

"O.K., have it your way - maybe that's what I really want."

I got the corkscrew and pulled out the top of a new French wine, meanwhile getting a bunch of cork and shit into the wine as I always did. Only a waiter in the movies could open a French wine without that trouble.

I took the first good gulp, cork and all. I handed her the bottle.

Her leg had dropped away. She had a fish-like look on her face. She took a good swallow.

I took the wine back from her. The little splints of cork didn't seem to know where to go in the bottle. I got rid of some of them.

"You want me to fuck you in the ass?" she asked.

"WHAT?"

"I can DO it!"

She got out of bed and went to the top drawer of the dresser and strapped this belt around her waist and then faced me - and there, looking at me, was this BIG celluloid cock.

"Ten inches!" she laughed, pushing out her belly, jutting the thing toward me, "and it never gets soft and it never wears out!"

"I liked you better the other way."

"You don't believe my big brother is Jaime Bravo the great bullfighter?"

There she was standing there with this celluloid cock on, asking me about Jaime Bravo.

"I don't think Bravo could cut it in Spain," I said.

"Could you cut it in Spain?"

"Hell, I can't cut it in Los Angeles. Now please take that ridiculous artificial cock off..."

She unhooked the thing and put it back in the top dresser drawer.

I got out of bed and sat in a straight-backed chair, drinking the wine. She found another chair, and there we sat across from each other, naked, passing the wine.

"This reminds me somehow of an old Leslie Howard movie, although they wouldn't shoot this part Wasn't Howard in the Somerset Maugham thing? OF HUMAN BONDAGE?"

"I don't know those people."

"That's right. You're too young."

"Did you like this Howard, t his Maugham?"

"They both had style, plenty of style. But, somehow, with both of them, hours or days or years later you felt gypped, finally."

"But they had this thing you call 'style'?"

"Yes, style is important, many people scream the truth but without style it is helpless."

"Bravo has style, I have style, you have style."

"Now you're learning."

Then I got back into bed. She came on in. I tried it again. I couldn't make it.

"You suck?" I asked.

"Sure."

She took it in her mouth and got it out of me.

I gave her another five, dressed took another drink of wine, and made it down the stairway, across the street to the gas station. The battery was fully-charged. I paid the attendant and then backed on out, hit up 8th Ave. A cop on a bike trailed me for two or three miles. There was a pack of CLORETS in the glove compartment and I took them out, put in three or four. The cop on the bike finally gave up and tailed after a Jap who made a sudden left turn without blinkers or hand signal on Wilshire Blvd. They deserted each other.

When I got to my place the woman was asleep and the little girl wanted me to read to her from a book called BABY SUSAN'S CHICKEN. It was terrible. Bobby found a cardboard carton for the chicks to sleep in. He set it in a corner behind the kitchen stove. And Bobby put some of Baby Susan's cereal in a little dish and set it carefully in the carton, so the little chicks could have some dinner. And Baby Susan laughed and clapped her fat little hands.

It turns out later that the two other chicks are roosters and Baby Susan's is a hen, a hen who lays a most wonderous egg. I'll say.

I put the little girl down and went into the bathroom and let the hot water run into the tub. Then I got into the tub and thought, the next time I get a dead battery I'll go to a movie. Then I stretched out into the hot water and forgot everything, almost.



by
**CHARLES
BUKOWSKI**

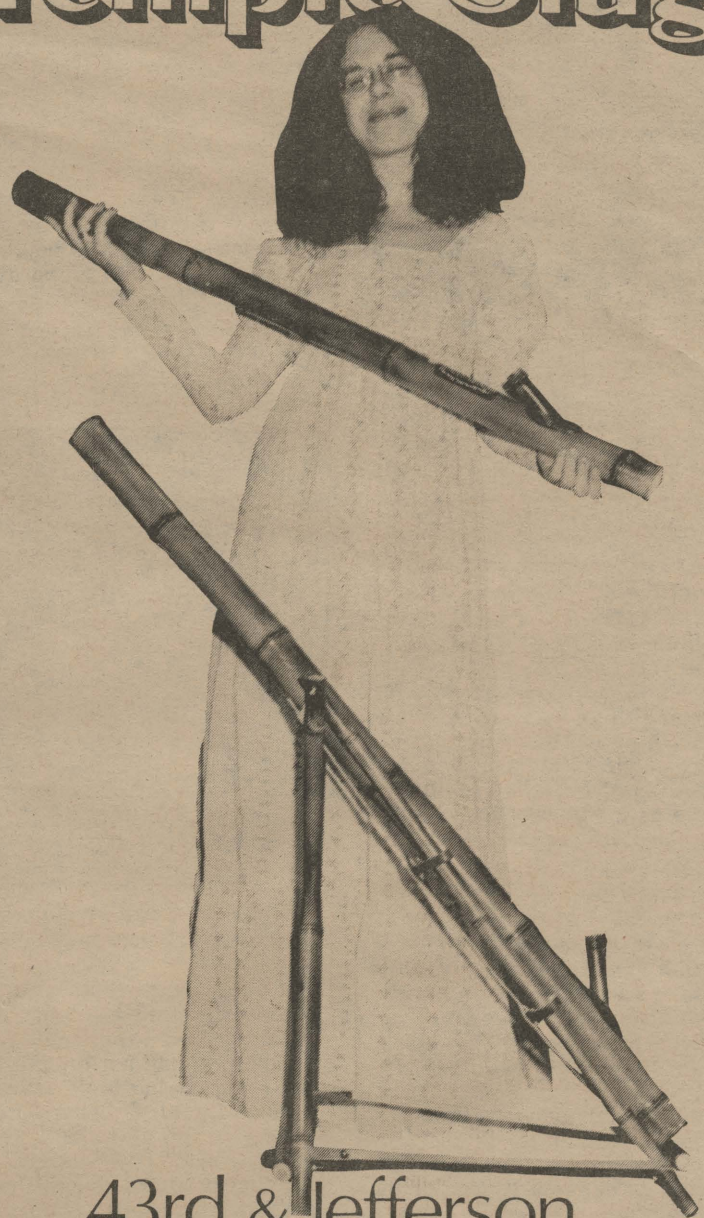


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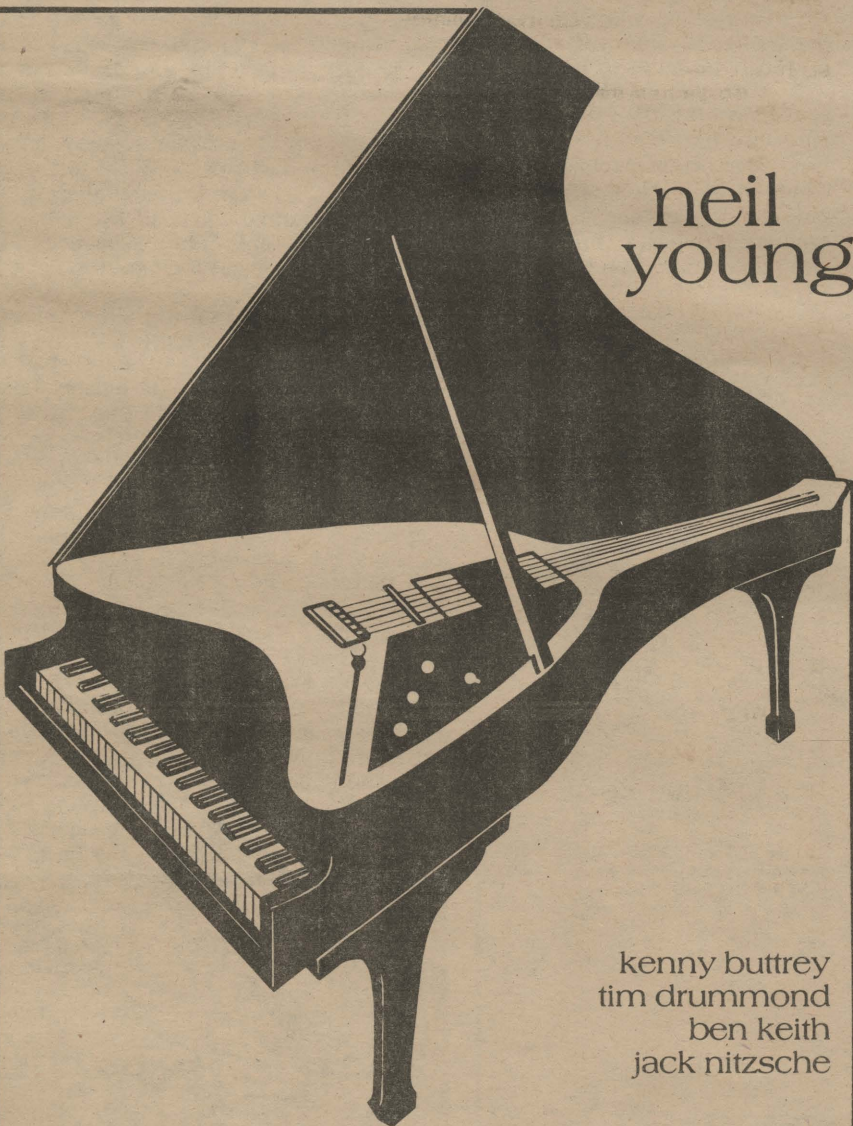
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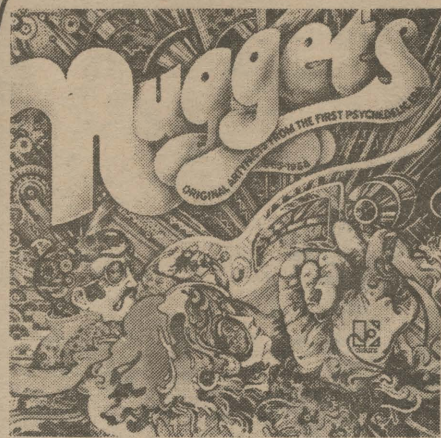
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NUGGETS (Elektra 7E-2006)

Raunch. That's what I love about this album. It reeks of raunch, just like gleaming dribbles of puked-up beer plastered down the side of your old man's car or punching out windows in your high school bathroom. Nuggets, the perfect title for an anthology of punk rock singles, "original artifacts from the first psychedelic era, 1965-68." Oldies but goldies folks. This is the greasy underbelly of Top 40, really evil stuff that left you with a sweaty feeling in the palms of your hands. Any hair growing there?

This kind of music was a reactionary counterattack to the "English invasion" launched by the Kinks, Stones, Animals and Beatles in '64. Some are copies of the Beatles' highly successful and profitable style, plagiaristic, traitorous glop. Fortunately most of these groups latched on to the nastier aspects of the British sound, namely primordial Blues ooze and early rock and roll whiplash aimed at the monsters from the id. Not pretty at all, just dark lunges for the crotch and other vital parts.

Thievery abounds, with riffs, fills, bridges and entire thym lines taken from anything remotely English. This is especially true of the vocal department. It sounds like every American rock singer around between '65 and '68 came from Liverpool, or at least East Orange, New Jersey. These boys had class, though. They stole from the beat.

Take "Open My Eyes" by the Nazz, a Philadelphia teen band that even dressed English, brocaded suits and lace foppery flapping about the parlor. The opening line is a direct steal from the Who's "I Can't Explain", leading into some churning rock and roll that's clean but still sharp, ruthless and direct as a ME-109 flashing out of the sun.

Or "Psychotic Reaction" by Count Five, which sounds like a stolen Yardbirds out take. The guitar line is just as tough as any of Jimmy Page's, nice harp groans and a chunky Bo Diddley rhythm twice removed to Tahitian rave-ups. Neat-o bet you beat your hands bloody on the dashboard keeping time to it when it belched out of the car radio.

All the songs are good but I think the best is "Baby Please Don't Go" by the Amboy Dukes, a Motor City fave rave. Following the British trend, the Dukes took an old Muddy Waters tune and revved it way up beyond all natural limits. Released in '67, this song is pure time-

less Detroit heavy metal noise with avalanches of frenzied feedback pouring out of Ted Nugent's screaming guitar. John Drake did vocals, sounding as if he were in the last throes of terminal throat cancer.

So, Mr. Hippie Punk of 1973, next time you scarf down some reds buy a six-pack or two and listen to these blasts from the past. Better yet, get the 8-track tape and play it while driving aimlessly around at 80 m.p.h. Chances are that while you're stumbling down memory lane tears will spring into your eyes and you won't see that group of kindergarten children in the crosswalk ahead. But just keep goin' man, what the hell. That's raunch.

VINTON SUPPLEE



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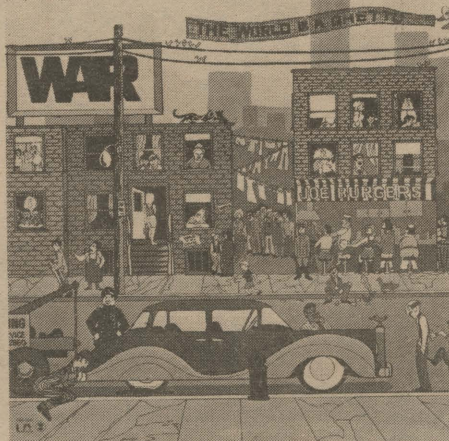
For the seventh straight time Stevie Winwood and Jim Capaldi have combined their unbelievable composing and performing talents — the result being their seventh straight album of genius. There are five tracks on the new effort, recorded at Strawberry Hill Studios, Jamaica.

This album doesn't really present any drastic changes for the band. Same basic style of playing, for the most part their usual chord formation; same note pattern intricacies; same ability for improvisation; and the same flavor that gives them the title of best jazz-rock unit ever assembled. Traffic doesn't put direct messages in their material...they rely on incinuations instead. This is well evidenced on both cuts of side 1... "Shoot Out At The Fantasy Factory" and "Roll Right Stones." The latter has a slight variation of Lee Michaels' hesitation beat.

Winwood is, as usual, the standout musician but Chris Wood's sax and flute make him a close second. Steve sticks mostly to the keys on this disc but does a nice guitar riff on "Sometimes I Feel So Uninspired." Side 2 is the better one as it instills more a "true" mellowness in the listener. It opens with "Evening Blue" and has faded into "Tragic Magic" before one can even realize it. These are two cuts where Wood is dynamic. His soothing jams are equally intense on "Uninspired" my favorite band on the LP. Winwood handles all the vocals — and they are just as good as any he's ever done — including those on Blind Faith. Capaldi's drumming is as

steady and original as ever but it's the irregular conga thumpings of Re-bop Kwaku Baah that has added a new dimension for Traffic. Roger Hawkins and David Hood do the bulk of the guitar work, which is far more than adequate. If by some strange consequence you've never turned on to Traffic before, then this album (which surges deeper into jazz than any of their previous efforts) would be the one to begin with. Good Evening.

TRIAD



THE WORLD IS A GHETTO WAR United Artists

War (very much minus Eric Burdon) has released it latest album, The World is a Ghetto. That would be a nice accomplishment except that it is repititious, boring and in general bummed my trip out on every occasion I listened to it. This is sort of strange because this is an album which I should dig. But albums like this have been coming out for milliniums. And, after you've heard one, you've heard them all — believe me. They've captured it all...from Roland Kirk's sax riffs to Hendrix's vocal diversifications. It's refreshing to know, that in a world where so much fine jazz is being produced, that somebody has gotten it together to be plagiaristic.

The only thing that got to me at all was the title tune. In this saxman Charlie Miller was very mellow, very original, and very good. Coupled with leader Howard Scott's guitar and everyone's vocals, the end product was quite enjoyable. But is one song worth five bucks?

TRIAD

Will the Circle be Unbroken



Music forms a new Circle

WILL THE CIRCLE BE UNBROKEN United Artists VAS 9801 Despite rumor, this is not a

Nitty Gritty Dirt Band album, although they play on it, and are singularly responsible for it's existance.

What it is, is a milestone in the country music field. The fact that a number of the top names in the country and folk music idioms should come together to record with one of the most popular current bands today (The Dirt Band) is surely a precedent. That with the help of a number of the best studio musicians around they have come up with an album the likes of this one is a real brain fuck. That is not to say this is the first good country album to be released, (God, no!) but it definitely has to be the most ambitious project of it's kind to date; not to mention the most successful in my opinion.

The music itself was probably made in just a few weeks, but other hassles have held the release of this album up for close to two years. It certainly was worth the wait, no doubt about it.

The package itself deserves some mention. A three record set with one of the nicest jackets yet. The cover has an old picture of the late Commodore Brisket of someone on it, plus the name of most contributing musicians. Inside are lots of pictures, color and black and white, and a really thorough discography on each of the thirty-seven cuts on the album. Even the record sleeves have a bundle of pertinent data on them. It's kind of interesting that hard-core country western rednecks would consent to even play with a group of hairy wierdos, let alone record and release material of it. Bill Monroe was invited to join the ensemble, but refused; and Roy Acuff sounds like he can't believe he's on it sometimes. But stabilizing forces like Earl Scruggs and his Revue, Doc Watson, Norman Blake and other musicians whose reputations have long been established brought both musical sides of this circle together. Music lovers and musicians alike are in their debt for it.

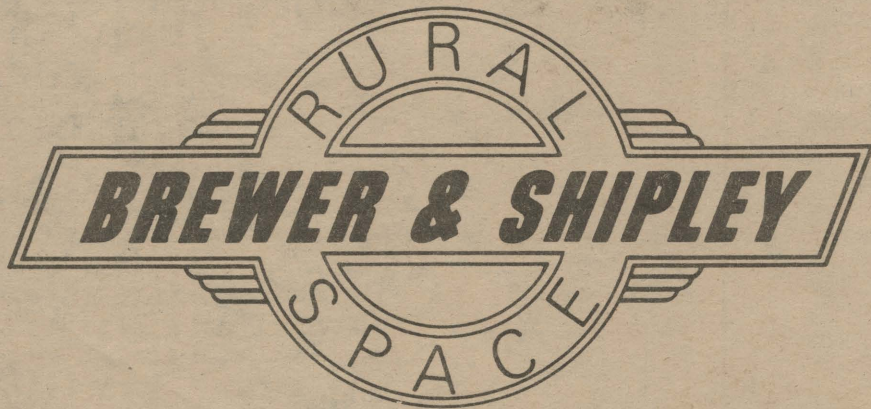
Some people will have a little trouble becoming accustomed to Roy Acuff, Pete Kirby and others on the album, but with a little perserverance, they will be amply rewarded.

This has to be some of the best collected string band music I ever heard. The recording is excellent, and the atmosphere of the sessions is pretty funky, as exemplified by the between-take raps which are included.

I can't review all three dozen cuts from the album, so I'll just jump around and try to get some of everything. The first song out the box is Jimmy Martin singing the "Grand Ole Opry Song" in which he mentions persons responsible for the Opry being whatever it sas. Now Minnie Pearl is no favorite of mine, (I don't even like her fried chicken) but I'm sure there is some reason for her name being included.

"Nashville Blues" is far out, giving John McEuen the opportunity to trade licks on the banjo with one of his major influences, Earl Scruggs

"Black Mountain Rag" is an instrumental piece that gives Doc Watson an open field to show why I consider him to be the definitive flatpicker today. His playing through out the album is nothing short of phenomenal, which means he is play-



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ing up to his usual standard of excellence.

"Orange Blossom Special" done here for probably the one millionth time gets worked over by one of the most underrated fiddlers around, Vassar Clements. Now a steady member of the Earl Scruggs Revue, Vassar should come into his own as a result of his playing on this and countless other recordings. He certainly deserves praise.

"I am a Pilgrim" is a laid-back country standard performed here by the man responsible for writing it, Merle Travis, who also developed a unique style of guitar picking which bears his name. His singing and playing here demonstrate the reason for his popularity.

"Wabash Cannonball", an old Carter Family number done by even the Charlatans at one time, is revived here by Pete Kirby and Doc Watson. Kirby uses a long sliding effect on the dobro that some Friends just crack up over, I can dig it.

"Honky Tonk Blues", the old Hank Williams piece is done here by Spanky Jeff Hanna, who gives it a little Dirt Band trimming, with the help of Junior Huskey on bass, who can pick it up and lay it back down again at will. Too bad he died shortly after these sessions, he was the back-bone of the Nashville Studio scene.

"Will the Circle Be Unbroken" is done here as the climax to the set by the original Carter voice of Mother Maybelle Carter. (June "Carter" Cash's mom) complete with a twenty-eight member chorus, this one is

what it was all about.

The final cut is just the opposite of it's predecessor, instead of twenty-eight people, you have one, Randy Scruggs, boy guitar wizard. Instead of a country standard, he does an instrumental version of Joni Mitchell's composition "Both Sides Now". Just for a change of pace, and as another added dimension to the completed circle.

What a fucking great album. But don't take my word for it. Call up your local "hip" radio station and demand air-time for this incredible album, then make up your own mind. It won't be a difficult decision to make.

RAT

Jethro Tull will have a new album out in America in March presently titled "Pashion Plays".

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Tough Night at K-State

MIKE TAYLOR

It wasn't a good day to travel. The sky looked like the back end of an old sow and there was no telling when it was going to start defecating. Manhattan didn't look all that fierce. Ahearn Fieldhouse didn't look inviting.

A concert in a barn, that's different. To fulfill the illusion, the crowd was herded in like a bunch of cattle. For a 7:30 concert, the doors opened promptly at 8:15. People were going in one at a time. It was pleasant standing at the back with the chilly wind and mist keeping the excitement down.

"Hey, what are they doin', searching people?"

Instant paranoia. The rumor spread through the crowd like diarrhea in a boot camp. There was no way they would search more than five thousand people. You couldn't say though, this was right in the middle of Vern Miller country. They were just tearing the tickets and letting people in real slow.

One young lady came pushing through the crowd, telling folks that she was looking for her boy friend. If she saw somebody she knew, she'd ask if they'd seem Jack. A few minutes later, a guy came shoving his way through asking people if they'd

seen his girl friend. He was surprised when so many people called him by name.

You'd think after we got in that the concert was going to start. 9:00 is a pretty good time to start a 7:30 concert. When we got in there wasn't room for anybody else, so we had to be the last. And after everybody got in they should start the concert. But they didn't.

The sound folks and stage hands were having a Chinese fire-drill (no ethnic slander intended). One guy would check a mike and then scurry off. Two seconds later, some other guy would readjust the same mike and trot off. They had to get things set up, and the folks in the audience just had to wait.

They dimmed the lights three times, to make sure they worked. Each time the lights went down, matches would flare all over. And when they went back up, people were sitting with their hands cupped in their laps and smoke curling up between their fingers.

Finally the lights stayed down. Steve Martin came out wearing a Johnny Cash-type tail coat and a string tie. He's a comedian and a banjo player. More of the former, better at the latter. He was the em-

cee and hall monitor. He introduced the concert and gave us instructions. He explained that the delay in opening the doors was "cause a movie of the concert was being made and they had to get things set up." How about that, I get to be an extra in the Kansas version of "Woodstock" Only cost me \$6.50. Anyway, he told us to stay out of the way of the cameras. I was on the fifteenth row of the bleachers on one side, and the cameras were right in front of the stage with dollies and all their other crap. I stayed out of their way for the entire concert.

He also told us that there was no smoking in the fieldhouse. I guess he had a stopped up nose. A Steve Martin joke, which I'm sure he got somewhere else, I just hadn't heard it before: "I was told to make an announcement about the University's commencement ball. It will be held on Feb. 2nd and students will commence balling at 8 o'clock."

Doc Watson is a fine guitar player and he puts down some really mellow music. He's an old southern gentleman, who calls everybody he talks about Mister. He and his son opened the show, but the auditorium was too big and the sound was too low. It took some close listening to

hear the music. It was easy music too, the kind you tap your foot to without realizing you're doing it. It was really sad, he was the only one all evening who didn't play an encore.

David Bromberg is a folk rock singer like a Bob Dylan who didn't change his name, and he sings funny songs. He talks about college life and funny stories about other things that happen. I mean, he's really funny. Repetitious, but pretty funny.

He gave the crowd their first chance for a standing ovation. Backed by a group with bass, drums, saxophone, and trumpet, he did a song about a Hootchy-Cootchy dancer that sent chills up my spine. He also did fifteen minutes on a guy who was going to kill his old girl friend and his best friend. He started out with a chorus about waking up with bullfrogs on your mind and built the song with lists of what was in their apartment and what the girl looked like and it went on and on and on. He brought it to a climax with the guy getting ready to shoot the girl and she said, "Did you ever wake up with bullfrogs on your mind?" That's when he got his ovation.

Only three things I remember about Tracy Nelson and Mother Earth. The first was her sexy way of testing a microphone with a big wet kiss. It wasn't that kind of concert. Second, she continually bitched about the organ not being loud enough. She balled out the soundman, standing with her hands on her hips. Third, the organist was really embarrassed.

The last thing I remember was the way the guitar player did an all-hang-out, spill-your-soul, make-the-guitar-weep solo. He plucked with his teeth, gave the show a carnival atmosphere. It also set things up for Jack Elliot and Earl Scruggs.

More waiting. Had to set things up again. Testing the microphones,

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Byrds in Concert

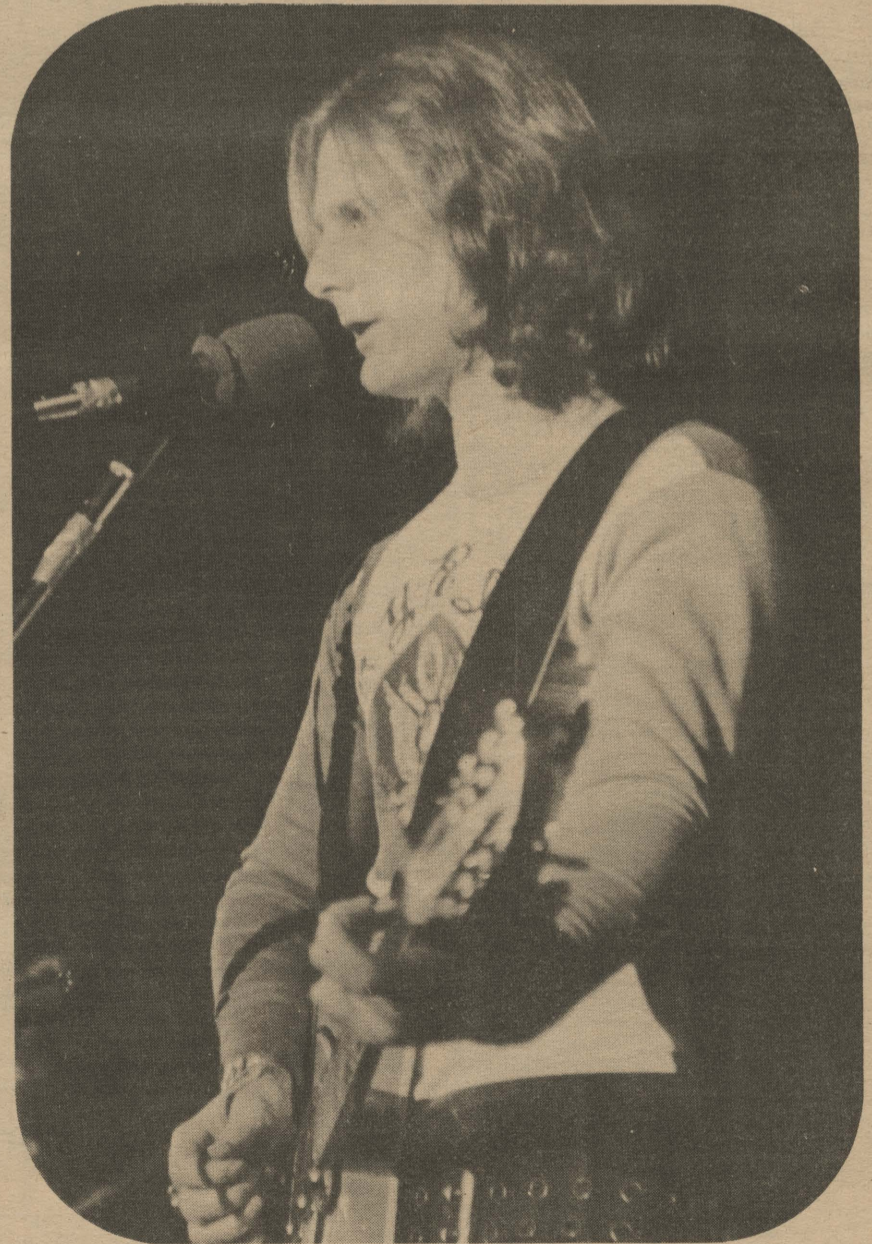
Nobody Missed Dave Crosby

A couple hours prior to the concert I was informed that everyone who had ever been in the Byrds would converge upon Cowtown Ballroom later that evening. Well, that isn't exactly what occurred — but it was close enough to satisfy me.

Ace songwriter/guitarist/vocalist Roger McGuinn was the commander of the 4-man entourage of talent that appeared. The blondish, boyish superstar jaunted onto stage and after directing two or three efforts from the FARTHER ALONG LP, took the band (as well as the crowd) into that fantasyland that few people can even imagine, much less enter. Do-

ing almost entirely their super hits of the past — from "I'll Feel A Whole Lot Better" to "So You Wanna Be A Rock and Roll Star" to "Chestnut Mare" to the best jam of the evening, "Eight Miles High" — I've never heard the Byrds tighter. They did everything at this gig that the Grateful Dead is supposed to do...only better.

To steal a quick quip from that TV cigarette commercial of the fifties — "it's what's up front that counts." That certainly applied to this concert because what's up front was McGuinn, Clarence White, and Skip Battin, the swashbuckling bassist who splits vocal duties with Mc-



Guinn. After a while I just laid back against the dressing room door, closed my eyes, and melted into utopic oblivion. Those guitar riffs could have lasted three seconds or three weeks...I can't be sure. One thing for certain — they were awfully fucking good. Due to hospitilization a studio drummer had to sit in but nobody really cared because of

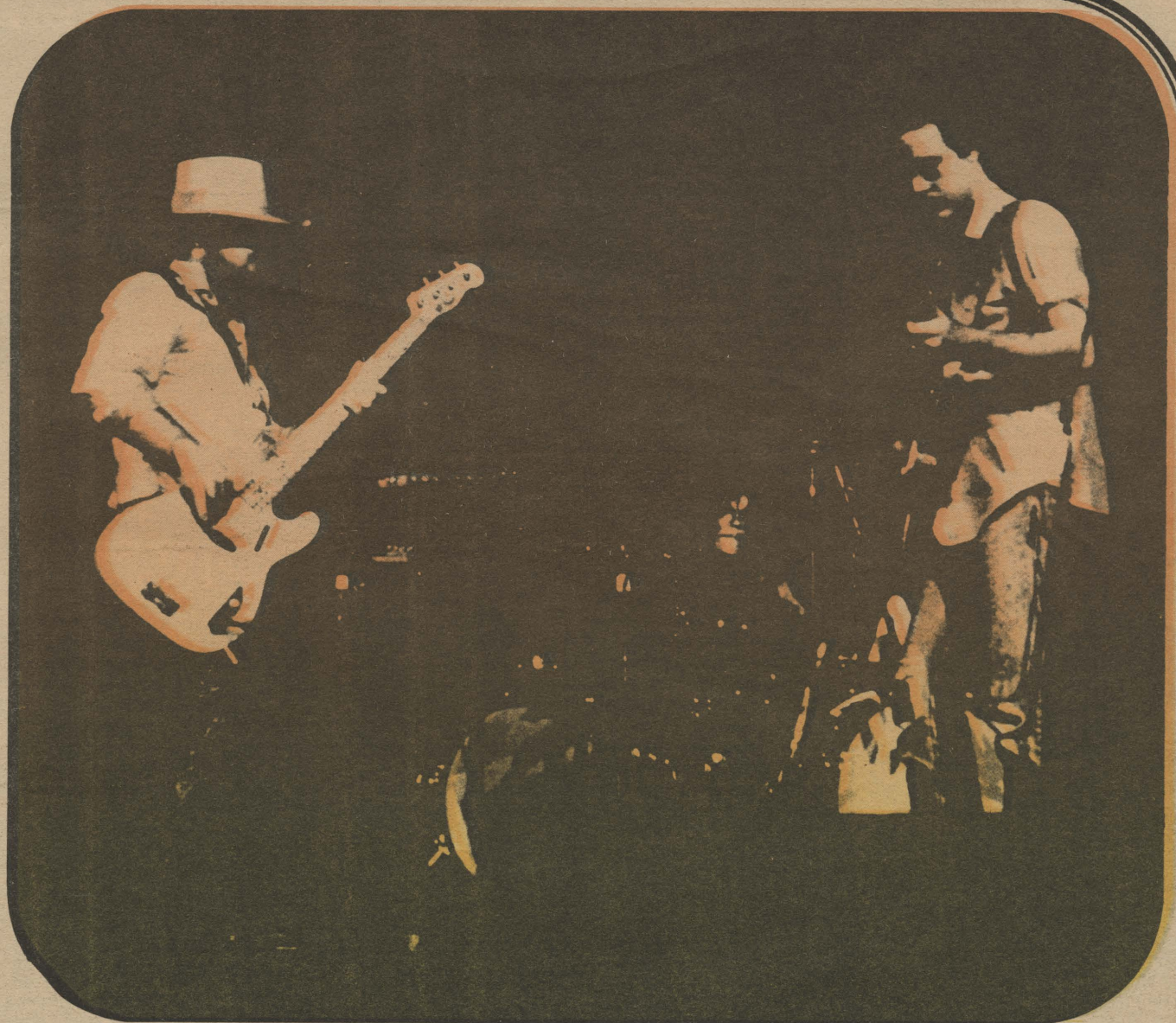
those guitars...ohhhh those guitars! White and McGuinn glided up and down the necks with utter glee. Add Battin's bottom and the most harmonious of vocals and you've got one helluva jam. If you were there you know what I mean...if you weren't you should start crying right about now. And nobody even missed David Crosby...

Z JAMES ANDREW
 Z.Z. Top. Anybody who has not heard that name might mistake it for a type of Bubble Gum, so I gave Billy Gibbons a piece of wonderful sugar sweet chew at the Town House in Groves, Texas.

Let's go back to 1967 and '68, the days of Cream and Hendrix, remembering your first mouth wide open eyes glued to the stage trip. After this era ended I was left empty to the very soul of my rock intestines. But on a hot fall day in 1970 I answered an invitation to go to Texas to see a friend of mine. He picked me up at the airport in Houston and we drove to Beaumont. Later on that night we wound up at a concert. I was starved alright - he had to pay my way in before I'd go to the concert. We found some inside people and wound up back stage. That's when it got started with the Bubble Gum thing. I was at first turned off by this group's name, but when they hit their first riff, I was mouth wide open, eyes glued to the stage, now you know. I was completely blown away, I had to say good-bye to those favorites of '67-'68 days and say, "my soul is revived, born again and ready to follow."

Z.Z. Top is the best thing to come out of Houston, Texas since B.J. Thomas, Johnny Winter and Bubble-Puppy. I could say they (Billy Gibbons, Rube Beard, Dusty Hill and of course the man behind them all, Bill Ham) are together people but that's an old cliché today. Their first album, titled first album was 100% in my book. I don't compare them to any one and never will, just like the Velvet Underground referred to as Mother and Speed Music. Z.Z. Top is Z.Z. Top and not any other group. Their albums are on London Records for those who buy company material only or just to say it. All the songs on this album are my favorites, but the stand-out ones are "Brown Sugar", a mixture between bewildered blues and hard rock, "Squank", ask your old man what SQUANK means, "Bedroom Thang", good solid rock, and a down to earth blues thing, "Just got Back from Baby's." The album's musical material is a definitely fine lead guitar, driving bass and equipped percussion section. Last but not least, the 45, "Neighbor, Neighbor / Shaking Your Tree", was a Texas-Louisiana number one hit. With their first attempt, I gotta say Z.Z. Top's first album is an Ass-kicker.

Almost a year after their first album, they came out with Rio Grande Mud. I'm glad to say I know where the musical background came from. The lead guitar player, Billy Gibbons, played for a group called the Moving Sidewalks and of course wrote all their material. Being a great fan of Hendrix, Clapton and



Z.Z. Top: Dusty Hill, Rube & Billy Gibbons

Z.Z. Top My Soul is Revived

B.B. King, Billy wrote a lot of material that sounded like their's. This can all be found on a collector's album called "Flash" by the Moving Sidewalks. I forgot the company because my copy was ripped off. To make things relate between the Moving Sidewalks' album and "Rio Grande Mud", you'll find that Gibbons has gone back and refined his musical ideas. The song off the album that reminded me so of the Moving Sidewalks days is "Sure Got Cold After the Rain Fell." In this piece you find a slow blues rock arrangement with a strong lead break in the middle, as usual and typical of any song. "Just Got Paid Today" is my favorite cut off the album. It is a strong hard driving truckin' song

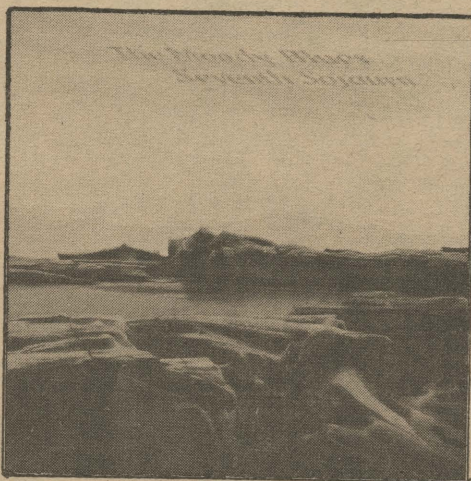
full of punch and go spirits which honestly makes me smile and say, screw my blues, cause I got spare pocket change too. "Ko Ko Blue", "Chevrolet", "Bar-B-Q", "Whiskey 'n Mama" and "Down Brownie" move me also. In a final statement on "Rio Grande Mud", I still can't understand the lyrics and Robin Bryan's engineering stinks. The album is good but not excellent.

Z.Z. Top is not another James Gang or Black Sabbath and I'm glad. Humble Pie seems to realize this also, especially after here in Kansas City, when Z.Z. Top, warming up for Humble Pie scored two encores and was forced off stage on the third one. I hate to inform you Kansas City, but you cost Z.Z. Top a steady

gig warming up Humble Pie. Now if Z.Z. Top finds an engineer who can capture their live power in the studio they will be number one in recording and I do mean better than the Stones... Dig - how long can you keep back a bunch of shit-kickin' Texans?

Z.Z. Top is top to me, look and listen a little closer to them the next time you hear them and don't shy away when you find the lead guitar player's hair is about an inch long. Yea! And now a personal note to a DJ in Louisville, Kentucky... He's not in an armed forces reserve unit, he's just one of the only true lead guitar players around and Z.Z. Top is one of the best raw-blues rock bands there is.

A JAMES ANDREW
 After so many good trips and fantastic productions the Moody Blues have put out Seventh Sojourn only to show that they have grown stale. Their six previous albums had much potential, but this one lacks so much, for instance, vitality, power, excitement and originality. This disturbs me greatly because I have been a Moody Blues lover since my first acid trip in 1967. So many times I have been confronted with people who are just now discovering them. I can see how they believe Seventh Sojourn is fantastic, but they really can't see that the Blues haven't had an album with all the four qualities I mentioned since "To Our Children's Children's Children". That's been over three years ago, and if people are just getting into them now, then they are right in the sense that the Blues are great, but way off on the direction of their growth.



SEVENTH SOJOURN
 MOODY BLUES

and tied to another. Every album ended where the next one would begin. None of this, however, is evident in "Every Good Boy Deserves a Favor" or "Seventh Sojourn", I'm not lost but disappointed.

Seventh Sojourn is a good album, but comparing it to their others you'll find that it is definitely lack-

ing many of the Moody Blue's abilities. From "Lost in a Lost World" to "I'm Just a Singer" you will find complete disturbance. In all the songs the Moody Blues speak of the disappointments in life. They sense confusion, life's hustle is pressing them, too.

Through the years they've lost their vitality, probably because of over-exposure. If your listening audience is a minority and music is directed only to a sophisticated set of music enthusiasts, then when the whole world population steps in, you have more people to please. This is not bad for everyone is entitled to hear and enjoy the Moody Blues. They are great, that's no bullshit. But this fast and tremendous change from a few hundred thousand people buying their albums to a million or more does bring on some hassels. When this happens a group wants to please everyone for the green stuff. This could very easily be the position of the Moody Blues.

Are the Moody Blues telling us that the dream is almost over or that they are at a stand still with their music as we are with life. Time will only tell. I'm saddened to know that it is not up to their standard. Yep! That makes me greedy too, pressuring them for more and better things. So all I can say is buy the album, it is good, but don't hold your breath cause their next album might just surprise us all.

The new Alice Cooper album entitled "Billion Dollar Babies" will feature one track with Alice trading vocals with...ready...Donovan. It may be the group's next single.

For our readers in Topeka and Nation fans throughout the universe, Mike Murphy from Hot Cheeze Quintet has joined Nation replacing Psychedelic Chuck Boyd who has joined Captain Zok (huh?)

and mope...

this class is to discuss this journey and reveal shortcuts. DATE: Monday, February 19. TIME: 7:30 p.m. PLACE: 217 Haag Hall, UMKC. CONVENER: Jim Higgins Jr. PHONE: NO Limit.

DRAMA

This is a course in drama for BEGINNERS and those who are seriously thinking of a career in drama or another area of the arts. The convener for this course is Earnest Porter, a professional Black artist and actor, who studied formally at the University of Kansas, and Circle Theatre School in New York. Stage movement will be taught and discussions on the relationship between drama and art will take place. Please do not waste time enrolling for this course if you are not serious and plan to drop out before the semester ends. DATE: Monday, February 19. TIME: 8:00-10:00 p.m. PLACE: 202 Geology-Physics Bldg., UMKC. CONVENER: Ernest Porter. PHONE: LIMIT: 24.

DRAWING FOR PEOPLE

This will be a course for people who want to draw. For both rank beginners and those with experience who want to try something a little different. The group will meet weekly, learn and study a few of the fundamentals of portrait and figure drawing. Then a series of sketches will be held in which the group will go where people are working, singing, building, farming and playing. The goal is to take art out of the academic setting and into the world where people live and find their meaning and worth. DATE: Monday, February 19. TIME: 8:00 p.m. PLACE: 1841 Pendleton. CONVENER: Don Carlson. PHONE: LIMIT: 20

DREAM WORKSHOP

Small group getting together two or three times a month to work with dreams and symbols. Not analytical, it is a matter of getting in touch. Being a group eliminates dependence on one person as teacher. The patterns we experience are in many ways parallel and in the give-and-take, everyone benefits. A structure to start from will be material from a self-awareness group in Philadelphia called "Society for the Advancement of Mankind." The material I want to share and explore involves meditation psychometry (reading vibrations), etc. DATE: Sunday, February 25. TIME: 7:30 p.m. PLACE: 5221 Rockhill Rd. CONVENER: David Rich. PHONE: LIMIT: 6.

DRUG LAW

The course will cover Federal, state and local drug laws, their penalties and enforcement by officials. Fourth amendment rights, particularly relating to unlawful search and seizure will be discussed in relation to drug busts. DATE: Thursday, February 22. TIME: 7:00 p.m. PLACE: 306 W. 39th CONVENER: Howard Eisberg. PHONE: LIMIT: 30.

EARLY JAZZ

Jazz of the 20's, 30's and 40's through the music of Bessie Smith, Jelly Roll Morton, Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, Benny Goodman, Charlie Christian and others. Informal listening to original recordings of the non hi-fidelity past and tracing the progress of jazz up to Charlie Parker and the mid-forties. DATE: Wednesday, February 21. TIME: 7:00 p.m. PLACE: 6409 Brookside, Apt. 1-S. CONVENER: Richard Grosshart. PHONE: LIMIT: 15.

ECKANKAR, THE ANCIENT SCIENCE OF SOUL TRAVEL

Eckankar is not astral projection, a yoga, religion, philosophy, nor a metaphysical or occult system. It is a way to God-Realization via Soul Travel; an exercised movement of consciousness, from the lower to the higher planes of spiritual consciousness. This is a discussion group of these teachings. Anyone is welcome to attend, draw their own conclusions and live by them as they see fit. DATE: Thursday, February 22. TIME: 7:30 p.m. PLACE: 306 Fine Arts Bldg., UMKC. CONVENER: Michael Kort. PHONE: LIMIT: 10

ECOBIKE

Do you want to work for bike trails, bike laws, and public awareness of prac-

tical biking? Let's do it. DATE: Tuesday, February 20. TIME: 7:30 p.m. PLACE: 58 E. 53rd Terr. KC, MO. CONVENER: Jack Ashmore. PHONE: NO LIMIT.

EL GAUCHO

This course will attempt to give to those interested in Latin American culture and literature a true picture of a virtually unknown historical figure - the gaucho. This will be accomplished by showing how Argentine men of letters and foreigners of the same profession judged the culture of the gaucho. Also, the gaucho epic "El Martin Fierro" will be analyzed in order to demonstrate that it presents a true picture of the gaucho within his historical context. DATE: Monday, February 19. TIME: 8:00 p.m. PLACE: Foolkiller Academy, 818 1/2 E. 31st St. CONVENER: Rafael SanJuan. Phone LIMIT: 25.

ENCOUNTER WITH THE LOTUS SUTRA

We'll chant "Nam Myoho Renge Kyo" (The Lotus Sutra) together and study the life-philosophy of Nichiren Shoshu Buddhism. Our dialogue should result in the study of everyday problems and tangible progress toward individual happiness and eradication of war. A wide variety of activities will be included: from discussions to trips to playing baseball. Bring \$1.50 for Sutra book and prayer beads. DATE: Sunday, Feb. 25. TIME: 3:00 p.m. PLACE: 2 W. 43 St. CONVENER: Gary Ross. PHONE: NO LIMIT.

ENVIRONMENTALISM: A COMPREHENSIVE STUDY

An attempt through structured discussion to define and explore the potentials of environmentalism and what it implies. Emphasis is on broad concepts rather than specifics. Course includes: (1) The Earth and Man: An introduction. (2) Man's Construction. (3) Man's Product and Service. (4) Environmentalism: A Deeper Search. Also, a discussion of proposed Earth Week and Earth Day activities. DATE: Sat., Feb. 24. TIME: 9:00 a.m. PLACE: 5221 Rockhill Rd. CONVENER: Ernest Eskeline. LIMIT: 20.

ENVIRONMENTAL MANAGEMENT

The course will present to interested citizenry, a survey of the condition of our environment. It will look at available and needed technical, economic, legal, social and political solutions for preservation and enhancement of what we have today. The course will present some general technical principles but will be designed to develop an enlightened citizen rather than technical expertise. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: Alumni Lounge, University Center. CONVENER: Dr. William Garner. PHONE: NO LIMIT.

AN EXPLANATION OF AMERICAN FOREIGN POLICY FROM A RADICAL PERSPECTIVE

This course will analyze the varied current theoretical definitions of imperialism; liberal, conservative and radical; and their application to actual US foreign policy. The history of US military intervention will be analyzed. Solutions to the problems of overpopulation, underdevelopment, backwardness, illiteracy, disease, etc. will be discussed from different political perspectives. Students are expected to buy and read at least one book and to buy a \$1 ticket to the film "Report from CHINA", directed by Toshie Takieda, Japan's well-known film-maker. DATE: Wed., Feb. 21. TIME: 7:00 p.m. PLACE: Foolkiller Academy, 818 1/2 E. 31st St. CONVENER: Verle Muhrer and Gary Sage. PHONE: and LIMIT: 30.

EXPLORING MEDIA TRIVIA OF REMEMBRANCE OF THINGS PAST

An exciting discussion of that wonderful psychological phenomena known as trivia. The who, what, where, when and especially the why of remembering the little things from our past. Return with us to those thrilling days of yesterday, the hazy world of television, radio, the movies, and comic books of the not so distant past. Join us for a nostalgic look at ourselves and the multimedia world that did so much to help shape us. We have even obtained ancient TV programs for your viewing pleasure. DATE: Tues., Feb. 20. TIME: 7:00 p.m. PLACE: St. Paul School of Theology,

Schoellkopf Hall - Thorn Seminar Room, Van Brunt and Truman Rd. CONVENER: Henry Harbert and James Pudil. PHONE: LIMIT: 25.

FAMILY LAW

This course will inform you of your rights and liabilities as far as child support, child custody, divorce, uniform support and dependents laws and juvenile laws. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 4106 Main. CONVENER: Bruce Ricker. Phone: LIMIT: 30.

FEASTING, YOGA AND SUNSHINE

This semester the course will consist of two or three intensive weekend yoga retreats. There will probably be separate retreats for beginners and intermediate students. The retreats will take place in the woods of Missouri. Their purpose will be the teaching of yoga methods as well as a chance to experience the yoga life style for a full weekend together. Also a few special sessions may be held when special events relating to yoga are happening. DATE: Wed., Feb. 21. TIME: 7:00 p.m. PLACE: 306 Fine Arts Bldg. UMKC. CONVENER: Mark Handler. LIMIT: 25.

FILM SERIES: IMAGES OF MAN

Cool. Cruel. Hero. Victim. Images of the American man conveyed by six classic films. Each film will be followed by discussion on the changing image and role of men in our society. No registration requirements. Admission is 75 cents per film or \$3.00 for the series. Tickets will be available at the door or from UMKC Students Activities office. SCHEDULE: 2/20 Maltese Falcon (Humphrey Bogart, 1941); 2/27 The Wild One (Marlon Brando, 1953); 3/6 Red River (John Wayne, 1949); 3/13 Dr. Strangelove (George C. Scott, 1964) 3/20 The Graduate (Dustin Hoffman, 1968); 3/27 Midnight Cowboy (John Voight, 1969). TIME: 7:30 p.m. PLACE: 116 Haag Hall Annex. CONVENER: Newman Staff. PHONE: LIMIT: 25.

FOLK MUSIC FOR THE HELL OF IT

An introduction to folk music of all American traditions. Resources for playing, singing and enjoying folk music shall come from over two dozen Foolkiller musicians and a weekend workshop in Mt. View, Arkansas in which participants will hear, visit and discuss folk music with over a dozen or more folk artists. The music will include mountain ballads, blues, blue-grass, cowboy ballads and traditional folk music. There will be sessions in dulcimer, banjo, mouth harp, guigar, fiddle and mandolin. This course is for everyone - musicians and non-musicians Cost will be \$8.00 (to bring in folk musicians) plus food and transportation. DATE: Sun., March 4. TIME: 3:00 p.m. PLACE: The Foolkiller, 809 E. 31st CONVENER: Bob Suckiel. PHONE: NO LIMIT.

FREE SCHOOLS, WHY AND WHERE

This course will be a vehicle for a discussion of what education has become in America, and why the Free School Movement has developed. Discussion will be based on readings and on shared personal experiences. Hopefully the course will move from a general discussion of the motives and goals of education in our society to a more specific discussion of the educational climate in Kansas City. DATE: Wed., Feb. 21. TIME: 7:00 p.m. PLACE: 3810 Wyandotte. CONVENER: Chuck Dulaney. PHONE: LIMIT: 20.

GAY AWARENESS RAP GROUP

The gay awareness rap group is a course for gay men and women (straights too!) to discuss their mutual problems, their history, and their future. The aim of the course is to increase a sense of gay awareness and pride among the group. Discussion topics will cover issues taken from a number of background readings. Gay problems such as co-existence with parents, straights and open gay expression are among the themes that will be covered. The course should be valuable for both new and old members of the gay community with ample room for moving in whatever direction the group wishes. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Glen Strobel. PHONE: NO LIMIT.

GAY WOMEN'S ALLIANCE

Meetings are aimed at understanding more fully the role of the gay woman in society and to furnish a community of support for sisters in crisis. We are attempting to offer an atmosphere of intellectual stimulation and want to establish a base from which progress can be made for gay women in the areas of counseling, job protection, political action, and civil rights. Gay Women's Alliance meetings are every Friday night and are going on now. TIME: 8:00 p.m. PLACE: New Women's Center. PHONE: Call for more information.

GEOLOGY AND KANSAS CITY

This course is for those who have some curiosity about the earth, or those who want to look at it from a new perspective, from the ground down. We'll look at the rocks and land-forms of Kansas City on maps and on field trips, with some attempt to see how they have affected the growth of the city. At the same time I'll try to answer basic questions about geology that people may have. Those with an interest in ecology are also welcome. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 5225 Rockhill. CONVENER: Stephen Blyskal. PHONE: LIMIT: 25.

GLASS CRAFT (KILN-FIRED GLASS, STAINED GLASS, BOTTLE CUTTING, ETC.)

I have a kiln and a lot of other equipment to do all kinds of things with glass. I'll show you what I've learned and we will do a lot of experimenting. A basic cost of \$2.00 should cover the expense of almost any simple project. This is an open class, it anyone becomes interested any time after registration call the convener. The convener will contact those who register about date, time and place. CONVENER: Georgia Maxwell. PHONE: NO LIMIT.

GROUND RULES FOR LIVING AS A JEW

The following topics will be discussed: The Torah as a guide for daily life, ritual and ethics in Judaism, ethics and personal conduct, and ethics and social action. Co-sponsored by the Jewish Community Center. DATE: Tues., Feb. 20. TIME: 8:00 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Rabbi Gershon Hadas. PHONE: NO LIMIT.

HANDWRITING; ANALYSIS AND INTERPRETATION

Would you like to learn how graphic features of handwriting indicate the personality and emotional make-up of the writer? Come and learn some of the scientific principles used in analyzing and interpreting handwriting. The knowledge you gain will reveal personal as well as vocational insight. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 5245 Rockhill. CONVENER: BETTY AGNEW AND PHONES: Betty Agnew (), Blanche Leuders (). LIMIT: 35

HEARTLAND SOCIETY FOR TRADITIONAL INDIAN LAND AND LIFE

We are a non-Indian group interested in the traditional spiritual way of the American Indian and in the survival of that way in "Anglo" dominated America. We would like to share what we have learned about and from traditional Indians. We will offer a class in which we will draw upon books (especially the Black Elk and Don Juan books) and upon our own experiences with Indian spiritual leaders. Hopefully, those who join the class will want to join our group. Thereby gaining access to the traditional Indians. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 206 Oxford Hall, UMKC. CONVENER: John Welsh. PHONE: LIMIT: 30.

HOROSCOPE DELINEATION

Would you like to know your favorable and unfavorable hours and days? Would you like to look at when to push plans, pursue a romance, be aggressive, or maybe just stay in hiding for the time being? This course in horoscope delineation will teach you how to do exactly this! Newspapers and astrological magazines are general and can say only very little. This is because they consider only your sun-sign. But your birth-chart is different from anyone else's and is calculated to the year, day, minute and location of your birth. What you

want to know is how the stars affect your personality. Books needed will be TABLE OF HOUSES, EPHEMERIS (1971-80), PRINCIPLES OF ASTROLOGY, and an EMPHEMERIS to cover your birth-year. DATE: Tues., Feb. 20. TIME: 8:00 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Marcus Williamson. PHONE: . LIMIT: 12.

HOUSING - FAIR AND DECENT FOR ALL

The purpose is to assist individuals in exploring a wide range of options that may be available to them in obtaining shelter. The practical aspects of buying or renting shelter will be dealt with. There will be discussion about various government programs, for whom they are designed and how they can be utilized. Also to be covered is the relationship of equal opportunity in housing and the fair housing laws. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 2416 Swope Parkway. CONVENER: Greater K.C. Housing Info. Center. Ruth Shechter. PHONE: . LIMIT: 15.

HOW DOES A WIRE THINK?

If you have ever wondered how a computer works or just exactly what its capabilities are, this is the class to attend. We will trace how the computer came into being, why it was developed, and how it has been molded into today's fantastically sophisticated systems. Anyone who wishes to gain a general or even possibly a detailed knowledge of data processing systems is invited to attend. DATE: Wed., Feb. 21. TIME: 7:00 p.m. PLACE: 219 Haag Hall Annex, UMKC. CONVENER: Robert Bassman. PHONE: . NO LIMIT.

HOW TO BEAT THE HIGH COST OF INFLATION OR START YOUR OWN SMALL BUSINESS AND BEAT THE SYSTEM

This is a course for all of you who are ambitious enough to be willing to increase your earning power. This course is designed for the individual, the couple, young people, the middle-aged, old people who may be retired and have more time than money, for those unsatisfied with their present employer or employment, or for anybody interested in making more money working for themselves. This may sound incredible, but thousands of people are supplementing their income by working for themselves and earning all of the profits. Requirements are: A definite willingness to work and less than thirty dollars to get started. Also, if married, bring your partner. Since a meeting place and time have not as yet been determined, I will call you once class lists are available. CONVENER: J.C. Matsko. PHONE: . LIMIT: 20.

HOW TO BUY A USED CAR:

This one-session course will teach the ins and outs of buying a good used car. Learn to protect yourself from unscrupulous used car salesmen by learning practicalities and legalities of buying used cars. DATE: Wed., March 14. TIME: 7:30 p.m. PLACE: 4106 Main. CONVENER: Roger Wall. PHONE: . NO LIMIT.

HOW TO FIGHT FAIRLY AND EFFECTIVELY IN MARRIAGE

The goal is to enable couples to manage conflict in healthy and constructive ways and thereby develop greater levels of trust and communication. We will use the framework of transactional analysis to explore the nature of relationships and means of change, drawing upon such books as THE INTIMATE ENEMY and BORN TO WIN, as well as the resources of the convener and of the group participants. DATE: Thurs., Feb. 22. TIME: 8:00 p.m. PLACE: St. Thomas Center, 5229 Rockhill Rd. CONVENER: James Moon. PHONE: . LIMIT: 16.

HOW TO GET UNEMPLOYMENT COMPENSATION

This one-session course will discuss who is eligible for unemployment, how to get it, compensation, what the benefits amount to, and your rights if denied compensation. DATE: Wed., March 7. TIME: 7:30 p.m. PLACE: 4106 Main. CONVENER: Roger Wall. PHONE: . NO LIMIT.

HOW TO UNDERSTAND PEOPLE: PSYCHOLOGY AND HUMAN VALUES

To understand more about the group dynamics of relating to people, what turns people on and what turns them off, to learn to express ourselves more clearly, openly, honestly, to learn about making decisions and choices, to develop better ways of communication, to learn how to best help other people. Those enrolled will be a democratic group, making their own decisions and directions. Topics dealing with freedom, authority, and principles of learning are exploratory without prepared answers. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: 5229 Rockhill. CONVENER: Warren Dentler. PHONE: . LIMIT: 25.

THE IMPACT OF FUTURISM ON JEWISH THINKING

How do the current theories of the future relate to the survival and security of the Jewish community? We will review and investigate theories and practices of planning for the future. We will look at the development of Delphis and consequent scenarios. Technical experts in the theory and practice of Futurism will join us from time to time. Co-sponsored by the Jewish Community Center. DATE: Tues., Feb. 27. TIME: 8:00 p.m. PLACE: Conference Room E University Center. CONVENER: Sidney Lawrence. PHONE: . LIMIT: 15.

INTERNATIONAL FOLK DANCING

Our group has been going for two years. We will work in two sections. From 7:00 to 8:30 p.m. dances for beginners are taught. 8:30 to 9:30 p.m. is open dancing and advanced teaching. We do mostly Balkan dances. We need more teachers and music. DATE: Wed., Feb. 21. TIME: 7:00 p.m. PLACE: Westport Presbyterian Church, 201 Westport Rd. CONVENER: Bob Green. PHONE: . LIMIT: 100.

INTERMEDIATE FOLK GUITAR

Conceived as a continuation of Beginning Folk Guitar, but also for those with some previous ability. The first half will be a review of that which was covered in the beginning course, then learning bar chords, transposing, reharmonizers, styles of finger and flat picking, and use of partial and incidental chords. The second half will be devoted to learning contemporary songs chosen by the class. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Don Middleton. PHONE: . LIMIT: 12.

INTRODUCTION TO WOMEN'S HISTORY

Two sessions only. Discussion of major trends in women's history. Resources and books available for independent study. A 30 minute slide show on women's history will be shown at the first session. DATE: Thurs., Feb. 22. TIME: 7:30 p.m. PLACE: 5138 Tracy. CONVENER: Linda Phelps. PHONE: . NO LIMIT.

INTRODUCTORY GROUP MEDITATION

One of the greatest aids to spiritual growth in Ananda Marga (the Path of Bliss) is the interaction of weekly group meditations. To introduce newcomers to this often joyous experience, we will have a short group meditation, lots of singing and learning of beautiful Sanskrit songs, talking and a snack. This could be especially helpful done with the Beginning Meditation Class (this will immediately follow that class) but we will introduce and explain meditation technique and welcome questions. DATE: Tues., Feb. 20. TIME: 8:30 p.m. PLACE: 5501 Forest. CONVENER: Ruth Mortimore. PHONE: . NO LIMIT.

JEWISH HUMOR

Humor should be enjoyed and not analyzed! Perhaps, though, we can enjoy some Jewish humor and at the same time consider such weighty matters as what is Jewish about Jewish humor? How come no one speaks of Presbyterian humor? We will discuss the art of laughing at yourself, the Israeli brand of Jewish humor, the anti-Semitic joke, and the wise men of Chelm, etc. Co-sponsored by the Jewish Community Center. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 105 E. 97th St. CONVENER: Rabbi Kenneth Bromberg. PHONE: . LIMIT: 12.

JEWISH MYSTICISM

We will investigate the mystic of today and yesterday and some of the theological groundings of Jewish mysticism. How does one attain the level of a mystic? How it can affect our daily lives, etc. Co-sponsored by the Jewish Community Center. DATE: Wed., Feb. 21. TIME: 8:00 p.m. PLACE: 209 Haag Hall, UMKC. CONVENER: Rabbi Shalom Wineberg. PHONE: . NO LIMIT.

JOURNALISM: TECHNIQUE AND APPLICATION

This is a course for all you would-be journalists. Does investigative reporting grab you? Are sensitive features and interviews your forte? Or would you like to be the nosy reporter on-the-scene when the news is happening? The University News at UMKC will publish your articles whether pertinent to campus or community events. The course is open to all, regardless of age, sex, or journalistic experience. The group will convene every other Monday evening; stories will be read aloud and criticism will be exchanged. Reporter has the option of either taking his assignments from the editorial staff or covering stories of his own interest. Features are also needed for a monthly magazine. Come and bring your notepads and pencils. DATE: Mon., Feb. 19 (meeting every two weeks). TIME: 7:30 p.m. PLACE: U-News Office, University Center, 5190 Rockhill Rd. CONVENER: The U-News Staff. PHONE: . LIMIT: 12.

KANSAS CITY - CRISIS

Crisis is people - black and white people learning about each other and themselves. More than 1,100 people have been involved in Crisis since its inception in 1968. The program, developed through continuing research, includes two-hour meetings twice weekly for four weeks for groups of ten to twelve persons and a trained black-white team. Conversations, largely non-directed, focus on reading and filmed material dealing with aspects of the black-white crisis and range to related topics of interest. For more information, call the Kansas City - Crisis office, (412) 422-1100 to 3 p.m. Monday through Friday. There is a \$5.00 registration fee. Scholarship help is available if needed.

KOINONIA GROUPS

The early church had the practice of coming together in small groups to share in the breaking of the bread and the celebration of life. We will attempt to develop the same type of care, concern, openness, affirmation, prayer, and unity which typified the early church. We want to experience the love, joy and peace which Christ promised his followers. This implies a brother-sister, family type relationship with a deep sharing of Christ, each other's questions, problems, insights, and faith. DATE: Tues. Feb. 20. TIME: 7:30 p.m. PLACE: 5235 Rockhill Rd. CONVENER: Michael Ryan. PHONE: . NO LIMIT.

KUNDALINI YOGA

Yoga which tunes the nerves and circulation and makes the glands secrete normally, thus offering good health and a natural, aware high. Students will be acquainted with the practices of all other forms of yogic science. Unlimited enrollment and attendance. Also, tips on nutrition and foot massage (zone therapy) will be offered. Register through Communiversity and call the convener for further information about time and place. CONVENER: Tom Liederbach. PHONE: . NO LIMIT.

LAWS AND POLITICS OF GRAND JURIES

This class will discuss the new role given to grand juries by the Justice Dept., the politics behind grand jury indictments, and your rights if called to give testimony to a grand jury. DATE: Thurs., Feb. 22. TIME: 8:30 p.m. PLACE: 306 W. 39th. CONVENER: Allen Ressler. PHONE: . NO LIMIT.

LET'S ORGANIZE A MEANINGFUL FOOD CO-OPERATIVE

I would like to organize a non-profit, no overhead food co-operative with no membership fee required for people interested in natural foods (grains,

bread, dried fruit, nuts, eggs, milk, pastries, honey, etc.). The Granary is moving to the River Quay so this is doubly important. Convener will contact those who register about time, place and any other information. CONVENER: W.M. Knarr. PHONE: . NO LIMIT.

LIFE, LOVE, AND THE PURSUIT OF HAPPINESS - A FILM SERIES

This is a series of excellent, short films with discussion of their insights and impacts. A major theme is the search for meaning in love, marriage, and close relationships with husband, wife, children, and people. A second theme deals with finding life's meaning for one's self in the world, joining the human race, finding one's self in the world and being an individual free to choose a direction. Bring your lunch if you like. Coffee and cold drinks available. Everyone invited. DATE: the group will meet each Wednesday, Feb. 21 through May 2. TIME: 12:00 noon to 1:00 p.m. PLACE: 5229 Rockhill Rd. CONVENERS AND PHONES: James Moon, Warren Dentler 333-3962. NO LIMIT.

LIFE - STYLES AND FEELINGS OF MIDDLE AMERICANS

The purpose is to stimulate a more accurate visibility of the One Hundred Million Americans caught in the middle. The goals will somewhat be determined by class members but should involve a personal growth in understanding the Middle American - Blue Collar reactions to "government give-aways", draft dodgers and deserters, higher prices and taxes and welfare loafers. Outside speakers will include union organizers, political faction leaders, consumer advocates. Ethnic polarization and attempts toward coalition will be critically examined. Hear from beauticians and barkeepers as to what Middle Americans are saying. DATE: Wed., Feb. 21. TIME: 7:00-9:00 p.m. PLACE: Seminar Room 213, Council of Middle Americans, V.W. Linwood, KC, MO. CONVENER: Clyde R. Gornall. PHONE: . LIMIT: 15.

A LOOK INTO POETRY

This course will be held once or twice a week; we will begin with a very simple outline of poetry. I will work with each student in helping him/her form an individual style; each student will work on his or her own poetry and then recite to the other students. All of the students will write short summaries of other student's poems. I feel they will be given a better understanding of themselves and other people through this course. DATE: Mon., Feb. 19. TIME: 6:00 - 7:30. PLACE: 4627 Pennsylvania. CONVENER: Joel David Marable. PHONE: . LIMIT: 20.

MACROBIOTIC COOKING

This will be an experience in cooking whole, natural foods according to Taoism, the ancient Chinese philosophy of Yin/Yang. About four dollars a person will cover the cost of the food we'll be preparing and eating. The class, lasting about two hours, will have room for discussing related topics like massage, Eastern religions, etc. DATE: Wed., Feb. 21. TIME: 6:00 p.m. PLACE: 5221 Rockhill, basement kitchen. CONVENERS: Mary Lou and John Schuster. PHONE: . LIMIT: 8.

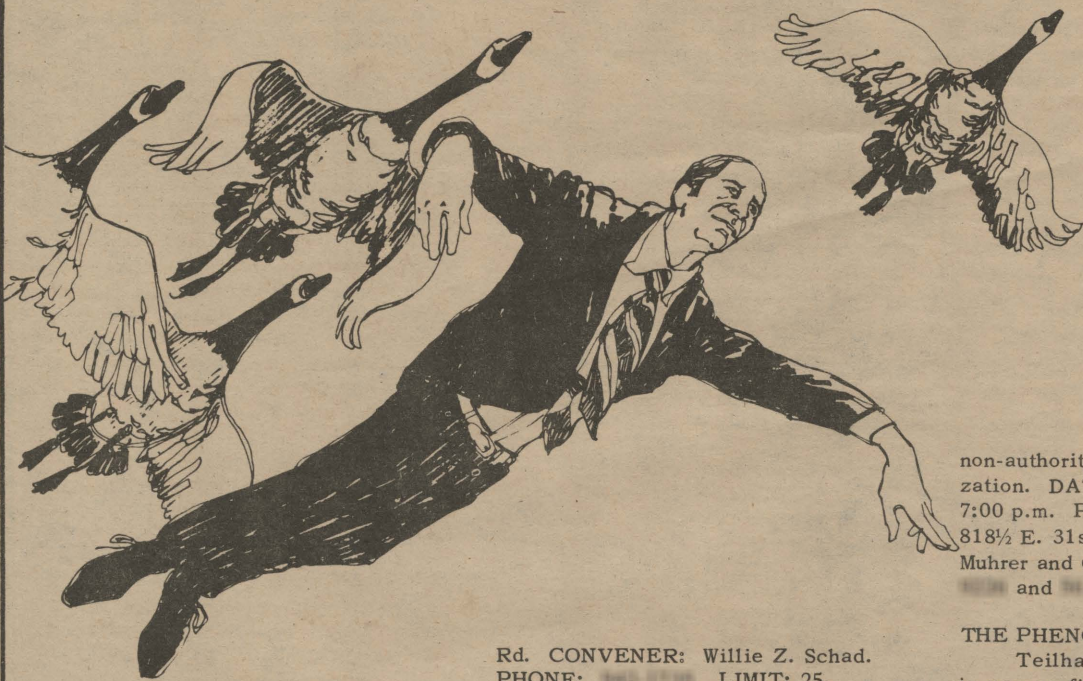
MAN AND HIS ECOLOGY

This course is designed to give the student a historical perspective and insight into the problems arising from man's struggle to survive in his environment. Subjects covered will be overpopulation, air water, noise, and solid waste pollution. The course will also cover legislation, and what we as citizens can do to clean up our environment. "The Population Bomb," by Paul Erlich will be required at the beginning of the course and others will be introduced later. The course will be very informal and discussion is encouraged. DATE: Thurs., Feb. 22. TIME: 7:00 p.m. PLACE: Ascension Lutheran Church, 4900 Blue Ridge, KC, MO. CONVENER: John Kinsey. PHONE: . LIMIT: 20.

MEDITATIONS AND OTHER SPIRITUAL THINGS

This is an experience investigating Zen, Christian, Hindu, and Taoist spiritual disciplines. It is not a religious smorgasbord, but a serious attempt

and mope!



to view the spiritual life from different religious / cultural angles. There will be lots of room to talk about related topics - like E.S.P., astrology, etc. For any and everyone (into Eastern things or no) who's curious and looking beyond the limits of our material culture. A guaranteed non-freaky experience. DATE: Monday, Feb. 19. TIME: 7:30 p.m. PLACE: 5221 Rockhill Rd. Convener: John Schuster. PHONE: LIMIT: 20.

A MEETING IN THE DARK

This is for anybody interested in learning what happens to their film when they send it off to the processing plants. Color and black & white will be demonstrated and explained. An attempt will be made to meet whatever your photographic needs or questions are. Not all of our time will be in the dark, for a picture taking field trip will be made to a scenic spot in Missouri. This course is for people who own a 35mm camera or better. DATE: Sat., Feb. 24. TIME: 10:00 a.m. PLACE: 5417 Paseo. CONVENER: John C. Matsko. PHONE: LIMIT: 15.

MENTAL ILLNESS ESTABLISHMENT

Let's get together and share ideas on how to deal with the "Mental Illness Establishment" as consumers, professionals, community persons - "what's happening?" - "what isn't happening?" Topic possibilities are open: electroshock, women/men and "mental health" commitment laws, sexual needs of the institutionalized are some we could cover. Come! Share! Rap! Gripe! Learn! DATE: Thur., Feb. 22. TIME: 7:30 p.m. PLACE: 5245 Rockhill. CONVENER: Medical Committee on Human Rights - Mental Health Task Force. NO LIMIT.

MOTORCYCLES

How to ride one, how to buy one, how to take care of one, in 3 easy lessons. DATE: Thur., April 5. TIME: 6:30 p.m. PLACE: 5138 Tracy. CONVENER: Marilee Barnett. PHONE: NO LIMIT.

MYSTIC EXPERIENCES, RELIGIOUS REVELATIONS AND THE COSMIC FORCES

The course will deal with mystical experiences, the astral plane, religious revelations and man's search for cosmic consciousness. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: 5305 Tracy. CONVENER: Robert Sunshine. LIMIT: 15.

NEW LIGHT ON THE ANCIENT KNOWLEDGE, AS REVEALED IN THE URANTIA BOOK

This course explains many of the mysteries of the heavens, the creation of life and material things, a brief history of primitive man and the origin of the six races of color. Also a new complete and intriguing story of Adam and Eve, the Garden of Eden and the tree of life. Also the teachings of Melchizedek and just who he was. DATE: Mon., Feb. 19. TIME: 7:45 p.m. PLACE: 5221 Rockhill

Rd. CONVENER: Willie Z. Schad. PHONE: LIMIT: 25.

NON-SEXIST CHILDREARING

Children, their mothers, fathers, and other interested persons are welcome to this group. The objective is to discuss and determine personal approaches to avoiding sex castes for our children. Working toward enlightening some of our more child-damaging institutions is also a probable direction for this group. DATE: Thur., Feb. 22. TIME: 7:30 p.m. PLACE: 4531 Summit. CONVENERS: Carol Hannah, Kandi Garrison. PHONE: NO LIMIT.

NONVIOLENT TAX RESISTANCE

There will be different speakers giving information on various aspects of tax resistance. Also information on economic and social conditions relating to tax resistance will be covered. We will discuss the formation of co-operative buying clubs and the proper usage of the economic powers of the working people. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 317 Haag Hall, UMKC. CONVENERS: Charles Purvis and "Tiny". PHONE: NO LIMIT.

OPERA -INSIDE OUT

For those who like opera - and those who hate it. We will take a quick look at the history of opera from its origins through the Rock operas "Superstar" and "Tommy," and the principles of production and performance. No materials necessary unless you have records you want to share. We will structure the course at the first session. DATE: Tues., Feb. 20. TIME: 8:00 p.m. PLACE: 1831 E. 67 Terr. CONVENER: Robert England. Phone: LIMIT: 15.

PERSON TO PERSON: STUDY GROUP FOR SINGLES & MARRIEDS (YOUNG OLD, OR IN BETWEEN)

Is this trip necessary? We encourage openness, self-growth, heightened awareness of life. We want to stay on Up, Winning Trips. Buzz together, better your beliefs, rid yourself of bugaboos etc. We will be reading books, listening to tapes, viewing films among other things. Barry Stevens, author, says, "...let thyself unfold thyself, without manipulation, even by thee...if you will try this soft unfolding, child, the flowering of thyself will be...". DATE: Tues., Feb. 20 (alternate Tuesdays). TIME: 8:00-10:00 p.m. PLACE: 8702 W. Circle. CONVENER: Ruth J. Guth. PHONE: (call evenings). LIMIT: 20.

PHILOSOPHIES OF CO-OPERATIVE ORGANIZATION PART I

A history of the philosophy of socialism as a non-exploitative social organization, from Utopian to the present. An emphasis on the major theories, personalities, and systems of socialism will run throughout the course. No previous knowledge or experience required. Designed for those who want a general knowledge of the theory and practice of socialism. Students are required to buy and read one book, C. Wright Mills, The Marxists. Part II, to be offered in the summer, will concentrate on the philosophy of anarchism as a non-coercive and

non-authoritarian form of social organization. DATE: Wed., April 4. TIME: 7:00 p.m. PLACE: Foolkiller Academy, 818 1/2 E. 31st. CONVENERS: Verle Muhrer and Gary Sage. PHONE: and LIMIT: 30.

THE PHENOMENON OF MAN

Teilhard de Chardin's masterwork is now on filmstrips with narration by Lew Ayres. These visual expressions of the ideas of one of the 20th century's greatest thinkers were developed by a team of scientists and artists drawn from many fields. Physical scientists and life scientists combined their talents to give the step by step journey of life from matter to man after the mind of Teilhard. Discussion will follow the viewing of each unit. Two separate sections so please specify. Section I - DATE: Mon., Feb. 19. TIME: 8:00 p.m. Section II - DATE: Tues., Feb. 20. TIME: 10:00 a.m. PLACE: 5221 Rockhill. CONVENER: Michael Gilgannon. PHONE: LIMIT: 40.

PHILOSOPHY

This course will be about philosophy - what it can and cannot answer. Some philosophical problems will be discussed. The aim will be to learn general ways of reaching answers about philosophical problems and the limits of these methods. DATE: Thur., Feb. 22. TIME: 8:00 p.m. PLACE: 4044 Warwick apt. 3W. CONVENER: Denver Marbourg. PHONE: LIMIT: 10.

PILOT INSTRUCTIONS

Students will gain sufficient knowledge to pass FAA written examinations to become a private pilot, commercial pilot, instrument pilot, instructor pilot, or instrument instructor pilot. Course will cover aerodynamics, meteorology, navigation, aircraft and engine operation flight instruments, aircraft performance, Federal Aviation regulations, flight computers, radio communication and navigation and flight planning. Register through Communiversity and you will be contacted about time, date and place. CONVENER: Joseph Donald Earl. PHONE: and NO LIMIT.

POETRY WRITING SEMINAR

Essentially this course is for people who write and who want exchanges about that writing. This course will proceed as it did last semester. It is intended for people who are ready for forthright criticism of their poetry. DATE: Wed., Feb. 21 (meeting every 2 weeks). TIME: 7:00 p.m. PLACE: 7012 Kensington. CONVENER: Crystal MacLean. PHONE: NO LIMIT.

POT - LUCK POTTERY

An introduction to hand-built pottery and to the art of throwing on the potters' wheel. There will be group demonstrations and workshops as well as opportunities for individuals to use the wheel. From the preparation of clay through the glazing and firing of finished pots. Primarily for beginners. Five dollars is asked per person to purchase clay and other materials; there will also be a charge for pots which are fired, to cover the cost of kiln fuel and glazes. DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: First meeting will be at the Foolkiller, 809 E. 31st. Other meetings will be at 1841 Pendleton. CONVENER: Peter Fisher, Eileen McAreavey and Don Carlson. PHONE: LIMIT: 20.

PSYCHOGRAPHOLOGY

(The psychology of handwriting an-

alysis). An in-depth study of handwriting can reveal much about an individual's personality. The scribbles of a small child, the printing of a youngster, the doodling on a telephone note pad - all reveal the same traits and characteristics as normal handwriting. This course will provide a text which examines over 300 of these individual traits and characteristics. A full discussion of the textual material and application of it to numerous handwriting specimens will equip the class participant with all data necessary to prepare complete psychographological analysis. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 207 Oxford Hall, UMKC. CONVENER: Loren A. Wiese. PHONE: LIMIT: 20.

READINGS IN FICTION

This course grew out of last semester's Politics in Fiction course. We do plan to do a few series of readings in fiction, perhaps mystery, science fiction, Romantic, etc. It is simply an opportunity to sit down with people and talk about a work of fiction each week. Last semester we found this approach most interesting and it all led to many fascinating discussions touching on nearly all issues. It is great fun to explore these works with a group - you should like it! (Most, if not all books will be available in libraries.) DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 3804 Roanoke Rd. CONVENER: Michael L. Grissom. PHONE: LIMIT: 20.

READINGS IN IMPERIALISM

Women getting together to read about imperialism and the role of the U.S. in the world economy. DATE: Wed. Feb. 21. TIME: 7:30 p.m. PLACE: 5138 Tracy. CONVENER: Betse Westhoff. PHONE: NO LIMIT.

READINGS IN NONVIOLENCE

This course will be an analysis of the theory of nonviolence, from a simple understanding to a more complex one, including realistic appraisals of its place in our time. There will also be a study of its use as an instrument of social change by change nd present leaders: Gandhi, Thoreau, King, Berrigan, Ammon Hennacy (please come if you would like to know who he is). After the projected eight week course, there will be an opportunity to maere with a past Communiversity group that has been reading and discussing this topic for a year. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 306 W. 39th (basement). CONVENER: Kelly Finn. LIMIT: 15.

RE-BIRTH...HOW AND WHY

This course will consist of a series of lectures followed by brief discussions. The goal is to consider the relationship of Rebirth through baptism to fundamental concepts will include the resurrection from the dead, qualification and ordination to priesthood, and soul exaltation from lower to higher planes of glory. There will be lectures and discussions. DATE: Mon., Feb. 19. TIME: 8:00 p.m. PLACE: 1903 E. 28th Ave., North KC. CONVENER: Max Powers. PHONE: LIMIT: 15

RESEARCHING THE LAW

Ever wonder how to locate a statute or municipal ordinance that you were charged with? Or did you ever want to help a friend research vast piles of court records for a favorable precedent? This course will explain how to do legal research without the hassle of becoming a lawyer. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: 4106 Main (first class only.) CONVENER: Steve Chinn. LIMIT: 30.

ROBERT F. KENNEDY MEMORIAL SYMPOSIUM

A broad and diverse set of speakers - attorney and ex-con, liberal and conservative, theorist and practitioner - will come to the University of Missouri-Kansas City this February for the fifth annual Robert F. Kennedy Memorial Symposium. The theme this year is "Law and Society," and the speakers have been selected to represent both legal profession and the society in which it operates. The schedule is as follows: Feb., 21, 8:00 p.m. - Keynote address by Christopher "Kit" Bond, Governor of the State of Missouri. Feb., 22, 2:00 p.m. - "Cruel and

Unusual" — a panel on penal institutions and the penal system. Participants are Tom Murton, Dr. Karl Menninger, Joseph Sorrentino, and Warden Harold Swenson.

Feb., 22, 8:00 p.m. — "Trial and Error" — a panel on judicial error and the validity of the judicial system in general. Participants scheduled are Daniel Berrigan, Edgar Smith and Melvin Belli.

Feb., 23, 2:00 p.m. — "Thou shalt Not" — a panel on civil liberties legislation and court trends. Participants are Sen. Eugene McCarthy, James Kilpatrick and Charles Morgan. Moderated by Irving Achtenberg.

Feb., 23, 8:00 p.m. — "Some of My Best Friends Are..." — a panel on minority rights and legislation. Participants are Dick Gregory, Ti Grace Atkinson and Reies Lopez Tijerina.

Feb., 24, 10:00 a.m. — "Chicago Seven; et al." a film depicting the Chicago Seven Conspiracy Trial followed by a dislogue/discussion with Leonard Weinglass, co-counsel for the Chicago Seven and present counsel for Daniel Ellsberg. This program will be repeated at 2:00 p.m.

Feb., 24, 8:00 p.m. — Closing address — to be announced.

Ticket information: UMKC Student prices: Single event — \$1.00, Series — \$5.00. General Public prices: Single event — \$2.50, Series — \$12.50. For further ticket information, call

STUDIES IN AFRICAN SOCIAL PHILOSOPHY: OLD AND NEW

A four part Sunday symposium on Africa's traditional ideas and history, and their influence on present-day national liberation movements in contemporary Africa. There will be successive knowledge and interest lead by four separate speakers with extensive knowledge and interest in this area: March 25 — Traditional African Philosophies, Nigeria; April 1 — Nkruma's Strategy Against Colonialism; April 15 — National Case Studies in African Post-Colonial Development (Tanzania, Guinea, and Congo-Brassaville). Students required to buy and read one book to be announced. DATE: Sun., March 25. TIME: 2:00 p.m. PLACE: Foolkiller Academy, 818½ E. 31st. CONVENER: Edwina Dorch and Eileen SanJuan. PHONE: and . LIMIT: 25.

STUDIES IN MODERN LITERATURE

The choice of which authors will be discussed is to be determined by the group. An extensive study can be made of either one author (e.g. Fitzgerald, Hemingway, Eliot, etc.) or one work (e.g., Ulysses). If so desired, trends in the literature of the 1900-1940 period can be analyzed by viewing the works of several authors. Length and depth of discussions, the number of meetings and the formality of the meetings will be determined by the group. DATE: Thur., Feb. 22. TIME: 7:00 p.m. PLACE: 10900 W. 65th Terr. no. 202, Shawnee, Kansas. CONVENER: Dick Sher. PHONE: . LIMIT: 10.

STUDIES OF GALATIANS AND EPHESIANS

The purpose of this course is to learn more about the two letters of Paul and have a better understanding of what it means to be saved. Classes will be conducted on an open discussion basis. If you cannot make it at the time indicated, call the convener and let him know the times that you could make it. DATE: Mon., Feb. 19. TIME: 7:00 p.m. PLACE: Baptist University Center, 5235 Rockhill Rd. CONVENER: Richard Thompson. PHONE: . NO LIMIT.

SURVIVAL CHIROPRACTIC

For family and first aid use. This course is an easy, relaxed, approach to caring for the usual run-of-the-mill family ailments and childhood disorders. It can be taught to anyone who is interested and willing to apply themselves for the estimated five hours that will be the duration of the course (five one hour periods, one hour per week). DATE: We., Feb. 21. TIME: 7:30 p.m. PLACE: 306 W. 39th. CONVENER: Stephen F. Dobson. PHONE: . LIMIT: 15

TABLE TENNIS TOURNAMENT

Table Tennis for fun and NO profit. Like to play table tennis? The Baptist University Center is offering a

Table Tennis Tournament for anyone interested. Equipment will be furnished but you may wish to bring your own paddle. You may enter any one or more of the following brackets. (1) Men's singles (2) Women's singles (3) Men's doubles (4) Women's doubles (5) Mixed doubles (6) Open — for amateurs only (men or women). DEADLINE FOR ENTRY: Feb. 25. TIME: Contact office for entry. PLACE: Baptist University Center, 5235 Rockhill Rd. CONVENER: Mike Ryser. PHONE: .

TABLE TENNIS FOR YOU

This course is being offered for the advancement of Table Tennis, and to give people more information on this fast moving sport. Group lessons will be for the beginning and intermediate player. People wanting to take the course should have tennis shoes and a paddle. Paddles will be furnished if a person does not have one, however. DATE: Mon., Feb. 19. TIME: 7:00 p.m. PLACE: 3925 Main. CONVENER: Mid-Town Table Tennis Center. PHONE: . LIMIT: 12.

TAKING THE MYSTERY OUT OF INVESTING

Basic information on investing plus in-depth discussions concerning points of interest that students may have. i.e. trading, mutual funds, options etc. This is a basic course outlined by the New York Stock Exchange and the general interest and knowledge in the class will dictate the degree of depth and investigation. DATE: Thur., Feb. 22. TIME: 7:30-9:00 p.m. PLACE: 219 Haag Hall Annex, UMKC. CONVENER: John Schick. PHONE: . Age Limit: 21. LIMIT: 15.

TELEPHONE REASSURANCE SERVICE

The three million people in the US who live alone are in special jeopardy from falls, strokes, and sudden illnesses. For them a telephone call at an arranged hour once a day may mean the difference between life and death, or between complete recuperation and permanent disablement. For these reasons, TRS was initiated as an organized volunteer program which calls elderly or incapacitated persons who live alone to check on their well being. We want you to help and so do they — call Human Rescue at

TENANTS RIGHTS — LANDLORD RESPONSIBILITIES

This is a class for tenants. We will talk about legal, personal, and largely unknown rights that tenants have and should know; what to do if a landlord tries to evict you, and all the common problems of being on the ripped off end of renting. DATE: Mon., Feb. 19. TIME: 7:00 p.m. PLACE: 4106 Main. CONVENER: Richard Zehring. PHONE: . NO LIMIT.

THEATER FOR THE HELL OF IT

This class is for people who have never been a part of theater, never acted, and never worked with lights, props, etc. The goal is fun; the side effects are self expression and understanding of theater. We will do both classic melodrama and original comedies. You can make mistakes, blow your lines, ad lib and ham it up without fear. In melodrama learners can't lose. There's a part for everyone. Performances at the Foolkiller. Specify preferred section at registration. DATE: Tues., Feb. 20. TIME: Section I — 6:30 p.m.; Section II — 8:30 p.m. PLACE: Foolkiller, 809 E. 31st. CONVENER: Don St. Clair. PHONE: . LIMIT: 30 per section.

A TIME TO CROCHET!

This course is presented simply as a set time to start or finish a piece of crocheting. Beginners will be taught the basics and complete a vest, poncho, or purse, etc. Advanced will be helped with any problems with instructions in finishing or starting a piece. Bring yarn and crochet hook (size J) if just starting or any started piece you can't finish or just bring you and your crocheting and go to it! DATE: Wed., Feb. 21. TIME: 6:30 p.m. PLACE: 5417 Paseo. CONVENER: Mary J Jo Matsko. PHONE: . LIMIT: 10.

TOWARDS AN ENCOUNTER — BASED COMMUNITY: A PERSON — CENTERED GROUP

I would like to meet with six or

more persons for eight (two hour) weekly sessions in a group without gimmicks, drawing on the approach presented by William R. Coulson in "Groups, Gimmicks, and Instant Gurus" (Harper & Row 1972). DATE: Wed., Feb. 21. TIME: 7:30 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Roman Ladewski. PHONE: . LIMIT: 15.

UNIFICATION PRINCIPLES: AN INTRODUCTION TO META-LIFE

Unification Principles is a contemporary philosophy based on both Eastern and Western thought. It is quickly becoming the catalyst of a new understanding of man, his nature, his cosmic role, and how he can fulfill both his individual and cosmic purpose in life. Arthur Ford and Anthony Brooke, internationally known psychics, have testified that the truth revealed in the Unification Principles is the key to the Aquarian Age. DATE: Thur., Feb. 22. 58?3½ TIME: 7:30 p.m. PLACE: 5632 Rockhill Rd. CONVENER: Mark Pierron. PHONE: . LIMIT: 30.

THE UNTOLD HISTORY OF THE MIDWEST

This course will critically examine the notion that middle America is a traditional bastion of conservatism, reaction and political backwardness. We will be studying a series of historical events, movements and literature that give evidence to the contrary notion that the Midwest is the hotbed of American Populism, radicalism, socialism and the democratic spirit. Some topics of discussion will be the American Indian, guerilla warfare in Missouri, socialist governors of Minnesota and North Dakota, and the "Pendergast Machine" of Kansas City. Students may be required to purchase a \$1.00 ticket to a lecture by Jack Conroy, author of the great American novel — The Disinherited. DATE: Tues., Feb. 20. TIME: 7:00 p.m. PLACE: Foolkiller Academy, 818½ E. 31st. CONVENER: Nancy Holland and Janet Behrend. PHONE: . LIMIT: 25.

V.I.P. GUEST LECTURE SERIES IN THE HISTORY OF PHILOSOPHY: EAST MEETS WEST

The spirits of Job, Socrates, Lao-tzu, Dostoevsky, Parmenides, Jesus, Nietzsche, and others will be conjured up for debate and discussion on the nature of things. Emphasis will be on the social and human significance of certain claims. DATE: Wed., Feb. 21. TIME: 8:30 p.m. PLACE: Foolkiller Academy, 818½ E. 31st. CONVENER: Dale Holland and Tim Head. PHONE: and . LIMIT: 25.

VOLKSWAGEN MAINTENANCE FOR WOMEN

Basic auto maintenance, oil change and tune-up. DATE: Sat., Feb. 24. TIME: 2:00 p.m. PLACE: 5138 Tracy (garage). CONVENER: Ann Riederer. PHONE: . NO LIMIT.

WHAT COULD BE

We will endeavor to orient our thinking towards the future through dialogue about "What could be" in the following areas: education, communication, politics, social living, family, religion, organization, international relations, economics, traditional attitudes, human nature and environment. We will practice an "evocative" form of communication while dialoguing. We feel that evocative communication is a skill one needs to work effectively with others in any collective effort. The format involves face to face discussion among groups of no more than four people — no lecturing. Everyone contributes and learns to listen. DATE: Sun., Feb. 18. TIME: 7:00 p.m. PLACE: 5221 Rockhill Rd. CONVENER: Joe Falk. PHONE: . NO LIMIT.

WHAT HAS MEDICINE DONE FOR YOU?

The Westport Free Health Clinic is a viable community health center. The clinic is almost entirely run by volunteers. If you are interested in improving health care in your community or neighborhood, investigation the national and local health care systems, lending your skills, or learning about medicine and medical problems, then come at the time listed below or call between 10:00 a.m. and 6:00 p.m. Monday through Friday. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: Westport Free Clinic. PHONE: . NO LIMIT.

WHAT IS MONEY, AND WHAT CAN WE DO ABOUT IT?

Are you unhappy about your personal relationship with money? Are you discontented with the function of money in our society? Are you dissatisfied with the generally accepted understanding of money? The purpose of this course will be to investigate, together, conventional (i.e. wealth, medium of exchange) and unconventional (i.e. feces fetish) ideas and attitudes about money, to the end of working towards a more satisfactory personal and social economic system. The convener does not intend to teach, but rather to moderate the sharing of experience, reading, ideas, and research. DATE: Thursday, Feb. 22. TIME: 7:30 p.m. PLACE: 204 Geology-Physics Bldg., UMKC. CONVENER: Ted Otteson. PHONE: . LIMIT: 15.

WOMEN AND THE LAW

This course will discuss women's rights in the law; to include divorce, child custody, abortion, employment and credit discrimination and name hassles. We will have special emphasis on pro se divorce — without an attorney. DATE: Tues., Feb. 20. TIME: 7:30 p.m. PLACE: 3637 Campbell. CONVENER: Cathy Connealy, Nancy Pyle and Claudia York. PHONES: , , and . LIMIT: 20.

WOMEN'S RAP GROUP

Just talk, clean wholesome talk, talk talk, dirty, sordid, uppity talk, just talk. No formal readings. Come and talk with us. We want to hear you. Let us lay it on you about the Women's movement. Disagree. Praise us. Talk. Information about time, place, etc. to be announced. CONVENER: Esther Markus. PHONE: . NO LIMIT.

WORKING WITH THE JUVENILE ON PROBATION

For 50 years the counseling of juveniles in trouble has been almost the exclusive reserve of the professional officer. Recently, a dramatic change occurred with courts turning to volunteers to work with those on probation. The participant is acquainted with the juvenile court process and those human relations techniques which are effective in reaching alienated youth. Participants have the opportunity to apply to become volunteer probation counselors. Because of the high proportion of boys involved in juvenile court, our goal is to enroll a similar proportion of males in this course. DATE: Mon., March 5. TIME: 7:30 p.m. PLACE: Juvenile Court Court, 625 E. 26th, West entrance. CONVENER: Dan Logan. PHONE: . LIMIT: 25.

YOGIC POSTURES FOR BODY, MIND AND SOUL

Yogic postures, if done right and in proper state of mind and environment, can have far reaching effects on the body, mind, as well as soul. For they are all interrelated. If practiced regularly, yogic postures can be a natural tool for relaxing and be a source of energy. Attention to the separate individual's advancement will be stressed. Pre-requisites are loose but supportive clothing and an empty stomach. The class is designed for eight weeks. If you can't make it before the second meeting, please call and we will contact you for the second session in two months. DATE: Mon., Feb. 19. TIME: 7:30 p.m. PLACE: 5501 Forest. CONVENER: Anada Marga Yoga Society. PHONE: . LIMIT: 20.

YOU ARE WHAT YOU EAT

We are a couple of vegetarians who will try to make you aware of your body. Your eating and living habits affect your life and growth (mental, physical, spiritual). We will help you raise your energy level, improve your health, increase your life span, and attain harmony with the world. Eating nutritious food is not enough. Food should be eaten in proper combinations for true inner harmony. If you would like to try a natural diet, or if you would like to learn more we will be happy to consult you on your diet. Convener will contact those who register about time, place, and any other information. CONVENER: W.M. Knarr. PHONE: . NO LIMIT.



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TUBE TRIP

**A Simul Cast With Channel 4
Each Sat. night after the 10:30 Movie
February 10**

**Osibisa Julia
Gentle Giant**

Presented By

KUDL FM & CMC Stereo Centers

EVENTS

THURSDAY, FEB. 1

SOUNDS Wayne Cochran, Landmark, Union Station. Tickets must be purchased in advance. Call
 -Tricia, 8 pm, Nexus Coffeehouse, 8401 Wornall Road, 50¢.
FLICKS "The Wild One" with Marlon Brando, through Feb. 6, Vanguard Cinema I, 4307 Main. Call
 -"Alice in Wonderland" WC Fields, through Feb. 6, Bijou, 425 Westport, Call
 -"The King of Hearts" through Feb. 6, Vanguard Cinema II, 4307 Main, Call
 -**Film Society, "The Trial", 3:30, 7:30 & 9:30, Kansas Union, 75¢.
POETRY American Poets Series. Philip Levine, 8 pm, Jewish Community Center, 8201 Holmes, adults, \$1.50; students, \$1.00.

FRIDAY, FEB. 2

SOUNDS Nitty Gritty Dirt Band, 8 pm, Cowtown Ballroom. Tickets \$4 in advance, \$4.50 at door.
 -Vinson Cole, tenor & Jeff Moore, baritone. Joint Voice Recital, 8:15 Stover Auditorium, 4420 Warwick. Free
 -Ceremony, Ebenezer's, 309 Delaware \$1.00 cover charge.
 -Carol Cruise, 8 pm, Nexus Coffeehouse, 8401 Wornall Rd., 75¢.
 -Wayne Cochran (see Feb. 1)
 -**Stonewall, Red Baron, 9 pm, \$1.50
FLICKS "Face of Lincoln" "Yankee Painter", 10:30 am, Plaza Library, Free.
 -"Thank You Masked Man" story and voices by Lenny Bruce. "Allures", "Machine", "Fat Feet", "The Hand" & "Omega", 8:30 pm, Action Art Center, 11 W. 5th. Free.
 -"McCabe & Mrs. Miller", "Lost Patrol" 7 pm, UMKC, 116 Haag, 75¢.
 -**Popular Film Series, "The Confession" 7 & 9:30, Woodruff, 60¢.
 -"Pygmalion" through Feb. 8, Festival, 3319 Main. Call
 -"The Loved One" 12 midnight, Festival, 3319 Main. \$1.50. Call

THEATRE "The Magic of Little Elmer" and a special 1 hour concert by John Blasse, 8 pm, Foolkiller, 809 E. 31st \$2.00.

SATURDAY, FEB. 3

SOUNDS Nitty Gritty Dirt Band (see February 2)
 -Shooting Star, Ebenezer's, 309 Delaware, \$1.00 cover charge.
 -Carol Cruise (see Feb. 2)
 -Wayne Cochran (see Feb. 1)
 -**Stonewall (see Feb. 2)
FLICKS "The Loved One" (see Feb. 2)
 -**"The Confession" (see Feb. 2)
THEATRE "The Magic of Little Elmer" & ½ hour concert by a featured performer, 8 pm, Foolkiller, 809 E. 31st \$1.50.
EXHIBIT T Realist show including work of Estes, Ramos, Flack, Johnson, Thiebaud & others, will run for about 5 weeks, Morgan Gallery, 5006 State Line.
DEMONSTRATION Ceramics demonstration, Action Art Center, 11 W. 5th, Call to confirm time & date.
PLANETARIUM "The Beginning of Things" a lecture program illustrated with slides & diagrams. Various theories of the beginning of the solar system will be discussed. 1:30, 2:30 & 3:30, KC Museum of History and Science, 3218 Gladstone Blvd. 50¢, Children under 6 not admitted.

SUNDAY, FEB. 4

SOUNDS The Best of B'way, a musical program 3:30, Nelson Art Gallery.
 -Christopher Hutchins, 8 pm, Nexus Coffeehouse, 8401 Wornall, 50¢.
FLICKS "The Loved One" 1 pm, (see Feb. 2)
LECTURE Forum Lecture "Praise the Lord & Pass the Ammunition" by Calder Pickett, 10 am, All Souls Unitarian Church, 4500 Warwick.
PLANETARIUM (see Feb. 3).

MONDAY, FEB. 5

SOUNDS Contemporary Music Series, 7:30 pm, Epperson House, 52nd & Cherry. Free.

LAWRENCE, KANSAS LISTINGS MARKED WITH **

EXHIBIT Drawings by Stanley Lewis, Action Art Center, 11 W. 5th. Will run through March 5.
LECTURE Chris Miller, one of the editors of "National Lampoon", 7:30 pm Pierson Hall, UMKC. Free.
 -New Movements in Psychology... What They Mean to You. "Toxic vs. Nurturing Encounter Groups" by Clifton W. Wolf, Ph.D., 8 pm, Jewish Community Center, 8201 Holmes, \$1.50.

TUESDAY, FEB. 6

SOUNDS KC Philharmonic Subscription Series with Uri Segal, guest conductor, 8 pm, Music Hall. Call for information.
 -Rex Polson, 8 pm, Nexus Coffeehouse 8401 Wornall Road, 50¢.
 -Jim McGriff, Landmark, Union Station. Call 842-5007 for information.
FLICKS "Solo" "True Story of the Civil War", 11:45 & 12:45, Main Library, 1211 McGee. Free.
 -**SF Film Series, Episode # 2 Phantom Empire, "Journey to the Center of Time" 7:30, Kansas Union.

WEDNESDAY, FEB. 7

SOUNDS KC Philharmonic Subscription Series Concert with Uri Segal, guest conductor, 7:30, Music Hall. Call 842-9300 for ticket information.
 -John Wood, 8 pm, Nexus Coffeehouse 8401 Wornall Rd., 50¢.
 -Jim McGriff (see Feb. 6)
 -**KC Grits, Red Baron, 9 pm, males \$1.00, females free.
FLICKS "Blood of a Poet" & "Rodeo" 7:30 pm, Epperson Auditorium, KC Art Institute, Free.
 -"The Dolls House, the Destruction of Illusion", 7:30 pm, Plaza Library, Free.
 -"Horse Feathers" with Marx Bros, through Feb. 13, Vanguard Cinema I, 4307 Main, Call JE 1-9680.
 -"It Happened One Night" with Clark Gable & Claudette Colbert, Bijou, 425 Westport, call
 -"Confessions of an Opium Eater" (uncut), Vanguard Cinema II, through Feb. 13, 4307 Main, Call
 -**Classical Film Series, "Alexander Nevsky", 7:30 & 9:14 pm, Woodruff, 75¢.
LECTURE Introductory Lecture by Students International Meditation Society, 8 pm, 6301 Main.
MEETING Orientation to Women's Liberation, 7:30 to 9:30. Please note a new address for Woman's Liberation Union: 5138 Tracy.

THURSDAY, FEB. 8

SOUNDS KC Philharmonic Subscription Series Concert, matinee performance, 1 pm, Plaza Theatre, Call
 -Center Division Recital, 7:15 pm, Stover Auditorium, 4420 Warwick, free
 -Jack Greer, 8 pm, Nexus Coffeehouse 8401 Wornall, 50¢.
 -Jim McGriff (see Feb. 6)
FLICKS** Film Society, Program of Surrealistic Shorts, 3:30, 7:30 & 9:15 pm Kansas Union.

FRIDAY, FEB. 9

SOUNDS Benita Phillips, violin. Senior Recital, 8:15 pm, Stover Auditorium 4420 Warwick. Free.
 -Ceremony (see Feb. 2)
 -Jim McGriff (see Feb. 6)
 -**REO Speedwagon, Red Baron, no further info available.
FLICKS "Genius Man" "Say Goodbye" 10:30 am, Plaza Library. Free.
 -"Blood of a Poet" & "Rodeo", 8:30 pm, Action Art Center, 11 W. 5th. Free.
 -**Popular Film Series, "200 Motels" 7 & 9:30, Woodruff Auditorium, 60¢.
 -"Richard III" through Feb. 15, Festival, 3319 Main. Call
 -"Joe Hill" midnight, Festival, 3319 Main, Call \$1.50.
 -"The Wild Bunch" "Dr. Jekyll & Mr. Hyde", 7 pm, 116 Haag Hall, UMKC, 75¢.
THEATRE "When Mommy Got the Blues" and 1 hour concert by Mim Carlson, 8 pm, Foolkiller, 809 E. 31st, \$2.00

SATURDAY, FEB. 10

SOUNDS Jerzy Gajek, piano, faculty recital, 8:15 pm, Stover Auditorium, 4420 Warwick. Free.
 -Jim McGriff (see Feb. 6)
 -Shooting Star (see Feb. 3)
 -**REO Speedwagon (see Feb. 9)
FLICKS "Topele" musical comedy, 8 pm Danciger Auditorium Jewish Community Center, \$1.00 for members, \$1.50 non members, 75¢ children.
 -**"200 Motels" (see Feb. 9)
 -"Joe Hill" (see Feb. 9)
THEATRE "The Magic of Little Elmer" plus ½ hour concert featuring Bob Suckiel & Diana Fountain, 8 pm, Foolkiller, 809 E. 31st, \$1.50.
EXHIBIT Blanche Carstenson, batik & textile collages & Cecil Carstenson, wood sculpture, through Feb. 25, Gallery B, Jewish Community Center, 8201 Holmes.
DEMONSTRATION drawing demo, Action Art Center, 11 W. 5th, Call to confirm date & time. Free.
STORY HOUR 2 pm, Nelson Art Gallery
PLANETARIUM (see Feb. 3)

SUNDAY, FEB. 11

SOUNDS Dells, 8 pm, Memorial Hall, 7th & Barnett, KC, Ks. no other info available.
 -KC Philharmonic Chamber Music Concert, 3:30 Nelson Art Gallery. Free.
 -Bartok String Quartet, UMKC Chamber Music Series, 8:15 pm, All Souls Unitarian Church, 4500 Warwick, Call for ticket information.
 -Janet Fisher, 8 pm, Nexus Coffeehouse, 8401 Wornall, 50¢.
FLICKS "Joe Hill", 1 pm matinee (see Feb. 9).
LECTURE Forum Lecture "Plays for Living-Aging" directed by Flora Burke, 10 am, All Souls Unitarian Church, 4500 Warwick.
PLANETARIUM (see Feb. 3)

MONDAY, FEB. 12

SOUNDS Jack Muff, Landmark, Union Station. Call for info.

TUESDAY, FEB. 13

SOUNDS UMKC College Recital, 12 noon Stover Auditorium 4420 Warwick, free
 -Jack Muff (see Feb. 12)
FLICKS "1898", 11:45 & 12:45, Main Library, 1211 McGee. Free.
COMMUNIVERSITY Registration, 6 pm-10 pm, UMKC Student Center or call

WEDNESDAY, FEB. 14

SOUNDS Classmen, Ebenezer's, 309 Delaware, \$1.00 cover charge.
 -Jack Muff (see Feb. 12)
FLICKS "Gertrude Stein, When This You See, Remember Me", 7:30 pm, Plaza Library, Free.
 -"Ten Days That Shook the World" "Walking", 7:30, Epperson Auditorium. KC Art Institute, Free.
 -Fellini's "La Strada" through Feb. 20 Vanguard Cinema I, 4307 Main. Call
 -Peter Wiiss' "Marat Sade" through Feb. 20, Vanguard Cinema II, 4307 Main. Call
MEETING Orientation to Women's Liberation, 7:30, 5138 Tracy.
COMMUNIVERSITY Registration 10 am-8 pm. UMKC Student Center or call

THURSDAY, FEB. 15

SOUNDS UMKC Civic Orchestra with Bruce McIntyre conducting, 8:15, Pierson Hall, UMKC. Free.
 -Jack Muff (see Feb. 12)
COMMUNIVERSITY Registration, 10 am to 8 pm, UMKC Student Center or call

FRIDAY, FEB. 16

SOUNDS KC Philharmonic Carabet concert with Michael Charry conducting, 8:30 pm, Union Station. Call for information.
 -Nancy & Donald Nelson, voice. UMKC Joint Recital, 8:15 pm, Stover Auditorium, 4420 Warwick. Free.

-Classmen (see Feb. 14)
 -Jack Muff (see Feb. 12)

FLICKS "1776, the Saga of Western Man", 10:30 am, Plaza Library Free
 -"Ten Days That Shook the World" "Walking", 8:30 pm, Action Art Ctr. 11 W. 5th, Free.
 -"The Milky Way" "On Approval" 7 pm, 116 Haag Hall, UMKC, 75¢.
 -"Fellini's Roma" midnight, Festival, 3319 Main, Call
COMMUNIVERSITY Registration, 10 am to 8 pm, UMKC Student Center or call

SATURDAY, FEB. 17

SOUNDS Shooting Star (see Feb. 3)
 -Jack Muff (see Feb. 12)
FLICKS "Fellini's Roma" (see Feb. 16)
DEMONSTRATION Batik demo, Action Art Center, 11 W. 5th, Call to confirm date & time. Free.
COMMUNIVERSITY Registration 10 am-noon, UMKC Student Center, or call
PLANETARIUM (see Feb. 3)

SUNDAY, FEB. 18

SOUNDS Stevie Wonder, 8 pm, Memorial Hall, 7th & Barnett, KC, Ks. No other info available.
 -UMKC Jazz Band with John Leisening, leader, 8:15 pm, Pierson Hall, UMKC. Free.
FLICKS "Farebique" & "Toni", 2:10 pm, Nelson Art Gallery.
 -"Fellini's Roma" 1 pm matinee, Festival, 3319 Main, Call
LECTURE Forum Lecture "Is No Fault Insurance the Consumer's Answer?" by Ernest H. Fremont, Jr., 10 am, All Souls Unitarian Church, 4500 Warwick.
PLANETARIUM (see Feb. 3).

EXHIBITS

Realist show including work of Estes, Ramos, Flack, Johnson, Thiebaud & others. Opens Feb. 3 and will run for about 5 weeks. Morgan Gallery, 5006 State Line.
 Drawings by Stanley Lewis of the KCAI painting faculty. Opens Feb. 5 and will run through March 3. Action Art Center, 11 W. 5th.
 Batik & Textile collages by Blanche Carstenson and wood sculpture by Cecil Carstenson. Opens Feb. 10 and will run through Feb. 25. Jewish Community Center, Gallery B, 8201 Holmes.
 Paintings & Sculpture by Howard Rogovin. Now open and will run through Feb. 25. Kemper Gallery, KC Art Institute.
 Selections from the Hopper Bequest, Edward Hopper. Now and through Feb. 18, Nelson Art Gallery.
 Functional Crafts, Then and Now. Now open and will run through March 11. Sales and Rental Gallery of the Nelson Art Gallery.
 Oil Paintings by Janet Keena and mixed media work by Sister Jeanne Dueber. Now open and running through Feb. 20. Jewish Community Center, Gallery A, 8201 Holmes Road.
 Ethnographical Works of Art from Africa & New Guinea. Now open and will run through all of Feb. EG Gallery, 9 E. 51st St.
 Matrix. Now open, ARC Exhibition Hall, 911 Broadway. Call:

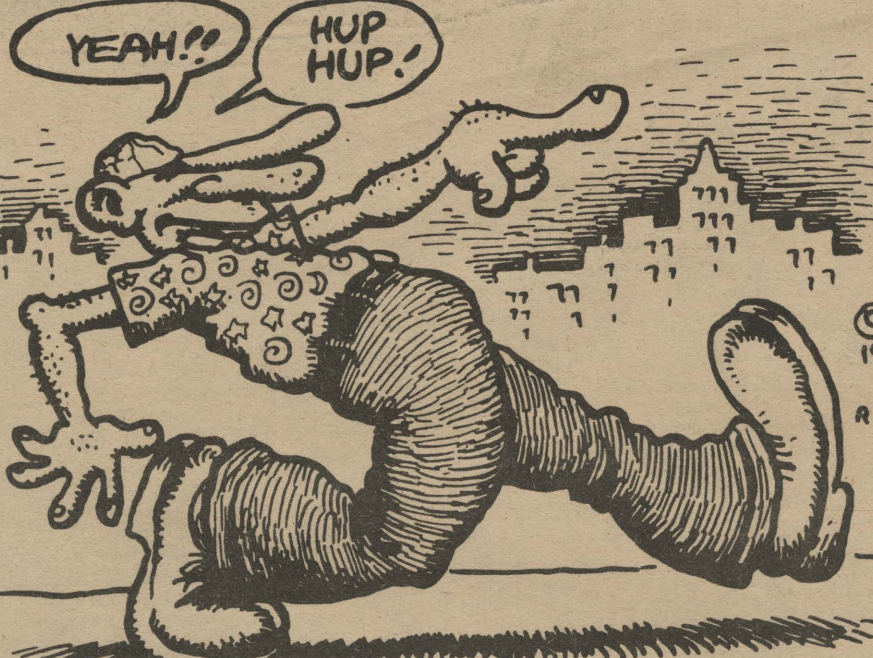


Beginning Feb. 16 the Festival Theatre at 3319 Main will be presenting a Fellini Film Festival. The films will be shown at midnight on Fridays & Saturdays and at 1 pm on Sundays. The dates for the films are as follows: "Fellini's Roma", Feb. 16-18; "La Dolce Vita", Feb. 23-25; "Spirits of the Dead", March 2-4; "8½", March 9-11; and "Boccaccio '70", March 16-18. Series tickets are available for \$5.

REMEMBER

KEEP ON TRUCKIN'?

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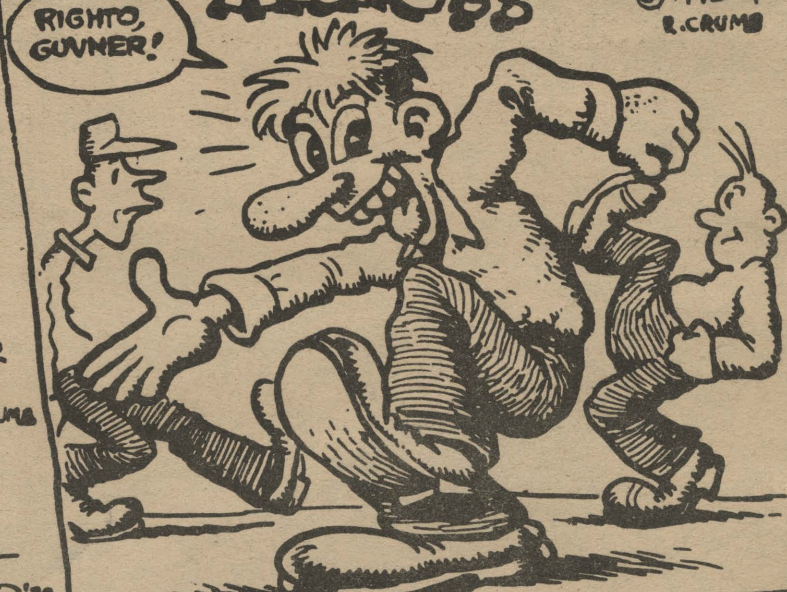


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THAT WAS A BIG HIT, ... WELL, NOW, HOW 'BOUT

KEEP ON ROLLIN' ALONG??

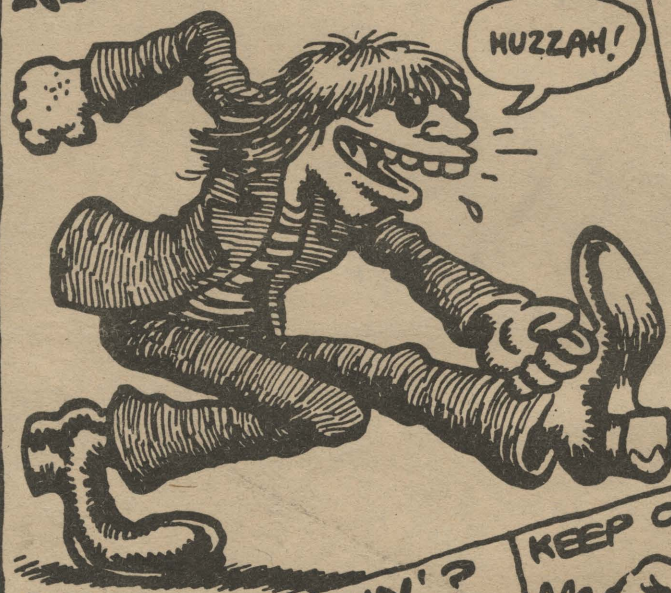
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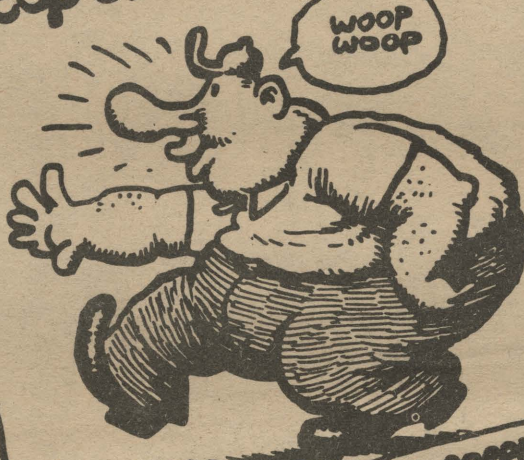
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KEEP ON CHUNKIN'?



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Keep on Toodlin'?



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Keep on Choodlin'?



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KEEP ON BOOFIN'?



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KEEP ON KEEPIN' ON?



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KEEP ON ONNIN'?



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KEEP NO-NON'?



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KEEP ON PEEKIN'?



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KEEP IT CLEAN?



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KEEP RIGHT ON!!



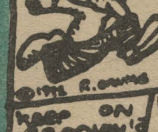
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KEEP ON THE SCENE?



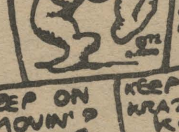
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KEEP IT UP?



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KEEP ON MOONIN'?



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KEEP ON KEEPIN'?



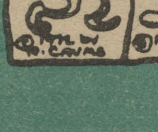
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KEEP ON FUCKIN'?



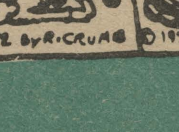
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KEEP ON GOOVIN'?



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KEEP ON MOVIN'?



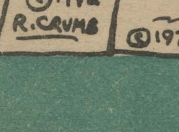
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KEEP IT KRAZY KOOL?



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KEEP IT REET?



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AND DON'T FORGET TO KEEP ON BUYIN' THOSE "KEEP ON STUCKIN'" POSTERS, PATCHES, T-SHIRTS, CIGARETTE PAPERS, BASEBALL CAPS, BATH MATS, BEACH TOWELS, BUMPER STICKERS, DRINKING GLASSES, BUTTONS, MATCHBOOKS, BALLOONS, NOTEBOOKS, SNEAKERS, TOILET SEAT COVERS, WALLPAPER, AND SO ON AD NAUSEUM...



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