THE WEEKLY WESTPORT TRUCKER

Volume 4, Numbe 10, Issue No. 85
2 West 43rd. Street, K. C., Mo. 64111

"We callz'em as we seez'em!"

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the week of
March 29-April 4

Nix's Crime Code

or

Will He Jail The Country Before It Jails Him?

JOHN LaROE

If nothing else, the Criminal Code Reform Act of 1973 is criminal. As it is now, before amendments, every action which the American public has been forced to use to get the attention of American government would be illegal. Exposure of the now blaise 'Pentagon Papers" would be a crime punishable by death. A sit-in at a defense plant would be an act of sabotage, carrying imprisonment threats of 15 years to life.

Each tool which the government (and the present administration) has used to harrass, jail, and control the public and their defenders, would be legalized. The use of wiretapping would be more widely permitted. The president would be given, very nearly, a blank search warrant. Even entrapment (tricking people into committing crimes and then busting them) would be permitted. And, in this bill, the death penalty is back.

THE DEATH PENALTY

Twenty-one states have legalized the death penalty, since the Supreme Court banned it 20 months ago. Twelve of those states hold a total of 64 people on death row now, though no one has yet been executed.

The states, and the proposed new Federal Criminal Code, would get around the Supreme Court decision by making death the mandatory sentence in certain crimes which President Nixon calls "heinous". These crimes include certain crimes against the state. Some of these crimes against the state include acts which are not necessarily crimes now. Disclosing "classified" information, for example, is especially "heinous".

SECTION 531, ENTRAPMENT

This section of the new criminal code would redefine "unlawful entrapment". According to the new definition, it would be legal for a law officer to use "stratagem or deception" to get someone to commit a crime. And then the person could be arrested, convicted, and sentenced for committing the crime — even if the law officer planned the crime and supplied the necessary tools. The whole game is legal, so long as the tricks would not fool "an ordinary law-abiding person".

SECTION 1103, INCITING OVERTHROW

This one is a re-do of the old Smith Act, which the Supreme Court over-ruled in 1957. Use of speech to encourage the overthrow of the American government, or any state government, is a crime which costs as much as $100,000 and fifteen years in prison. Just being an active member of an organization which prescribes to the famous "Declaration of Independence" would be enough to salt somebody away on this one.

SECTION 1111, SABOTAGE

To delay or obstruct "the production, manufacture, construction, repair, or delivery" of any U.S. war materials would be an act of sabotage. That means that participants in a sit-in, protesting the next Vietnam, at someplace that made bombs, bullets, or K-rations would be felons. It is at least a "class C felony", worth 15 years and $100,000.

SECTION 1115, EVADING MILITARY SERVICE

Draft dodging would be a "class D felony". The crime carries a maximum fine of $50,000 and as many as seven years in the pokey. The draft, and Vietnam, are not gone for good, it seems. Sit-ins or picket lines at induction centers are covered under the next section (1116, Obstructing Military Recruitment). Those crimes carry the same "class D" penalty.

SECTIONS 1121-1125, CLASSIFIED INFORMATION

These sections are to allow the government to jump the next people to expose it's secrets. If this law had been in effect when Daniel Ellsberg disclosed the Pentagon Papers, Ellsberg, his informant, and his publisher would all have been guilty of espionage, for releasing information, which could be used "to the injury of the United States or to the advantage of a foreign power". In time of war, they may have been sentenced to death for exposing the war. Of course the Southeast Asian Invasion was not a declared war, so they might have gotten off light. If the government was not able to convince the people that exposing falsehood was "espionage", the new code has less severe laws for persons who disclose information which is "classified" or related to the "national defense". The law specifically states that it does not matter whether or not the information is correctly "classified". If you blow the fed's game, they'll blow yours, with a prison sentence of up to seven years and a fine of up to $50,000.

SECTION 1302, OBSTRUCTING GOVERNMENT FUNCTIONS

This law is for the next "Mayday" celebration. It is a "class A misdemeanor" to "intentionally obstruct, impair, or divert a government function" with "physical interference", like when people chain themselves to doors. That will earn them a maximum of one year in jail and at most $10,000 — each. It adds up when there are mass arrests.

SECTION 1328, DEMONSTRATING NEAR TRIALS

This law would make it a "class B misdemeanor" to demonstrate, even silently, within 200 feet of a federal courthouse or the residence of a federal judge — if the demonstration is an attempt to affect the outcome of a trial. Class B misdemeanors earn not more than six months and no more than $2,500.

SECTIONS 1801-1805, RIOTS

It is a felony to incite riots, or to arm rioters — up to seven years and up to $50,000. It is a

continued on page 4

The way to "work within the system" to squelch this proposed legislation is by writing to members of the House and Senate Judiciary Committees. The House committee is housed in Suite 2137, House of Representatives, Washington, D.C., 20515. The Senate committee hangs out at Suite 2226, United States Senate, Washington, D.C., 20510.

Below are listed the members of the House and Senate committees. Pick a couple and drop them a note.

The members of the House committee:

Peter W. Rodino, Jr., chairman
Harold O. Donohue
Jack Brooks
Robert W. Kastenmeier
Don Edwards
William L. Hungate
John Conyers, Jr.
Joshua Eilberg
Jerome R. Waldie
Walter Flowers
James R. Maan
Paul S. Sarbanes
Charles W. Sandman, Jr.
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Charles E. Wiggins
David W. Dennis
Hamilton Fish, Jr.
Wiley Mayne
Lawrence J. Hogan
John F. Seiberling, Jr.
George E. Danielson
Robert F. Drinan
Charles B. Rangel
Barbara Jordan
Ray Thornton
Elizabeth Holtzman
Wayne Owens
Edward Mezvinsky
Edward Hutchinson
Robert McClory
Henry P. Smith, III
M. Cladwell Butler
William S. Cohen
Trent Lott
Harold V. Froehlich
Carlos J. Moorhead
Joseph J. Maraziti

The members of the Senate Committee:

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John L. McClellan
Sam J. Ervin, Jr.
Phillip A. Hart
Edward M. Kennedy
Birch Bayh
Quinton N. Burdick
Robert C. Byrd
John V. Tunney
Roman L. Hruska
Hiram L. Fong
Hugh Scott
Strom Thurmond
Marlon W. Cook
Charles McC. Mathias, Jr.
Edward L. Gurney

..... News in Brief ....

$$$A.T. & T.$$$

(ZNS) Which American corporation is earning the highest profits today? General Motors? Exxon? IBM?

The Nation magazine reports the most profitable corporation in the world today is the American Telephone and Telegraph Company—the Bell system.

In 1972—the last year in which figures were made available—AT&T earned an after-tax profit of $2.53 billion. This works out to be $12.19 for every man, woman and child in the United States.

If you add together the 1972 profits of US Steel, DuPont, Chrysler, Westinghouse, Goodyear, RCA, Union Carbide, Bethlehem Steel, McDonnell-Douglas, Greyhound, Firestone, Xerox and Shell Oil, their combined profits were $20 million less than AT&T's alone.

Fortune magazine reports that while the top 500 corporations in America earned an average 5% profit in 1972. AT&T checked in with 12.1% profit that year. AT&T, of course, is a government regulated monopoly.

U.S. Neglects Lake Clean-Up

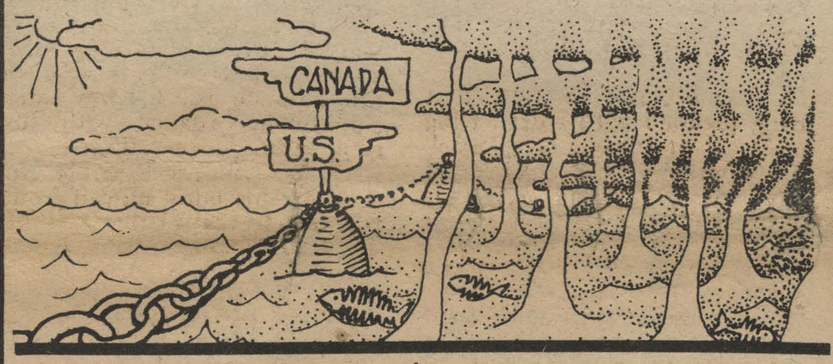
WASHINGTON (CPS/LNS) — Nearly two years after President Nixon signed a joint agreement with Canada to clean up the Great Lakes, no federal program is yet in operation.

Although Congress has appropriated funds for 115 projects (21 per cent of the US commitment), Nixon has impounded much of that money. In the fiscal year 1974, out of $6 billion allotted for water purification, the Environmental Protection Agency is using only $3 billion.

Canada, meanwhile, has provided funds for nearly 75 percent of its $250 million commitment, is operating 16 new municipal sewage treatment plants and has extended or improved 18 others.

Of the four mutually owned lakes, Lake Erie is the dirtiest, absorbing the wastes of 12 million Americans, mostly from Detroit, Cleveland, Erie and Buffalo.

The city of Niagara Falls pours 85 million gallons of raw sewage every day into the Niagara Rivers just below the Falls, which flows into Lake Ontario, 10 miles downstream. Niagara Falls, Ontario, on the other side of the Niagara River treats and disinfects its sewage and uses it to produce hydro-electric power before releasing it into the river.



Kissinger P.O.'ed By Nixon Calls

(ZNS) Sam White, the Paris correspondent for the *London Evening Standard*, reports that Secretary of State Henry Kissinger does not like to be bothered by phone calls.

In a recent column, White cited an incident in which a close friend of Kissinger's attempted to telephone the Secretary of State during his stay at a European hotel. After numerous difficulties in getting through, the friend finally complained to one of the Secret Servicemen in charge of Kissinger's switchboard.

He was told switchboard operators were reluctant to put through any phone calls because on the previous day, Kissinger had bawled the switchboard out for putting Nixon through to him twice.

Phone Tapper Reaps Reward

New York (LNS) — Attorneys from the Center for Constitutional Rights filed suit recently seeking civil damages against former Attorney General John Mitchell for having illegally wiretapped the telephone of attorney Arthur Kinoy on a number of occasions. The massive 185 page brief was filed in Federal District Court in New York City on March 6.

Kinoy, a lawyer with the Center for Constitutional Rights and a professor of Constitutional law at Rutgers Law School, is noted for, among other things, his representation of the Chicago 7 conspiracy defendents on their contempt charges.

One of the ironies of the Kinoy vs. Mitchell lawsuit is that it was Kinoy who successfully argues the landmark Supreme Court case in June, 1972, which outlawed warrantless wiretapping in "domestic security" situations—the rationale Mitchell had been using to escape liability for the warrantless surveillance of Kinoy.

Now the Justice Department is presenting a "foreign security" justification for the tapping of Kinoy and for a warrantless surveillance in general. The Supreme Court has not yet ruled on the legality of "foreign security" warrantless electronic surveillance, but the issue may eventually be brought before the high court in this case.

Flim-Flam Facts

(ZNS) The Nixon administration has come up with a unique solution to unemployemnt in the United States.

No, the unemployemnt rate is not being reduced. The administration is, instead, redrafting its official definition of the term "full employment." At present, "full employment" will permit a national unemployment rate of between 4.5 and 4.8 percent. This is a significant change because each one-tenth of a percentage point represents approximately 90,000 workers. The change will mean that at least half-a-million additional workers can lose their jobs — and the nation will still officially be considered at a "full employment" level.

Judge Seizes Braniff Jet

(ZNS) A Brooklyn Federal Court Judge, in an unprecedented move, has ordered the government to seize a Braniff jetairliner in an attempt to discourage drug smuggling.

US District Judge Jack Weinstein handed down his order shortly after he sentenced three convicted cocaine smugglers to four years in prison. The three had been arrested at Kennedy Airport last spring after one of them was discovered to have nearly three pounds of cocaine stashed inside his hollowed out artificial leg.

Judge Weinstein then announced that he was holding the airline partly responsible for the smuggling effort. The judge stated that international airlines carrying numerous passengers involved in the smuggling of drugs, and charged that they do little to stop any of the smuggling efforts. Said Judge Weinstein: "I have no doubt that the airlines are profiting from the transportation of drug smugglers. I do not say that they are actively cooperating with the smuggling, but they are not taking steps to warn young people of the dangers."

The judge then ordered that the $9 million

Continued on following page

Strange Space Energy Rushes

(ANS) University of California astronomers report they have discovered extremely powerful and unsexplainable bursts of energy coming from space.

Ian Strong of the University's Los Alamos laboratory says the strange bursts of energy take the form of gamma ray flare-ups. The gamma rays were discovered accidentally by a series of earth satellites which are used to monitor nuclear tests on earth.

He states that even if the source of the bursts is relatively close-by in the Milky Way galaxy, it's still a mystery as to what's producing them. Strong says the amount of energy being released in each burst is equivalent to covering "the entire land and water surface of earth with shoulder-to-shoulder hydrogen bombs," and then exploding the whole thing at once.

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Swinehart Hears Hurst Murder Case

JOHN LaROE

William D. Hurst is in the process of being charged with the murder of a fellow inmate in the Wyandotte County Jail. The evidentiary hearing was today, Thursday, March 28. He will be arraigned tomorrow morning. He will be charged with the murder of Richard King early on thy morning of March 21.

Security at today's hearing was "tight as a drum", according to an unidentified cop outside the courtroom. Everytime one of the men in the hall put his hand into his pocket, it pulled the vent in the back of their suitcoat open, showing handcuffs. One olf fellow carried two pair of handcuffs on his belt, with a collection of bullets. His gun must have been in a shoulder holster.

They all had that danger-around-every-corner glint in their eyes, exhibiting that constant readiness for action that Mickey Spillane made so famous.

The additional security must have attracted a few spectators, for the hall was lined with young county secretaries who evidently had nothing better to do. They seemed to be waiting for the best show since Pretty Boy Floyd. The talk was not, however, of murder, but the usual office gossip.

A junior high school class was brought through on a hurried tour through the halls of justice.

The spectators were disappointed. Before bringing up Hurst for his trial, the entire floor was cleared, and photographers were sent home. Besides the various cop types who went into the courtroom, only three viewers were admitted, journalists each from the *Trucker*, the Kansas City *Star*, and the Kansas City *Kansan*. This particular justice was not for junior high students to see.

Hurst was brought in his stocking feet, and chains. The chains on his feet only allowed him to take very small steps. So it took a long time to lead him to his chair. He clanked. The judge asked if everyone was ready to begin. Mike Lerner, the defense attorney, said, "Your honor, if you please. There's no way I can talk to my client with the marshalls standing over my shoulder." A marshall stood at each of their shoulders, as a matter of fact. There were more peace officers in the courtroom than reporters, recorders, judges and lawyers all put together.

The judge, the Honorable Joe H. Swinehart, asked the marshalls to back off. The defense attorney said he's like to comment on the conditions in the jail.

He said Hurst was not allowed to have his personal articles for hygiene (toothbrush, etc.) that he had no mattress or blankets, that he was not begin fed properly, and that the jailers wouldn't let him have clean socks. Socks must get dirty pretty fast when they don't let you wear shoes.

The judge said, "I do not feel that this court has any jurisdiction over the conditions of confinement, because the defendent is a federal prisoner." And Swinehart is a county judge.

Lerner said the treatment was "psychological harassment" which would prevent his client from "aiding in his own defense."

Hurst interrupted and said, "What it boils down to, I'm hungry. I'm not being fed." The judge repeated that he had no jurisdiction and that after this hearing Lerner could begin legal proceedings to get his client fed.

The prosecution began to present its evidence. The physical facts of the Wyandotte County Jail were described. Hurst and King were kept in "B Tank" with four other prisoners. "B Tank" has an open area with tables for eating called the bullpen. Adjacent to the bullpen is an old shower and bathroom, where King's body was found. Also in "B Tank" are four cells, numbered one through four as they move away from the bullpen. Hurst and King stayed in Cell One, nearest the bullpen.

Hurst, 43, and King, 23, were the "rail" and "tank" men, responsible for cleaning the place up. Because of this, they were the only two prisoners in B Tank who were not locked up the night of March 21, when the supposed murder took place.

The prosecution's witnesses included several jailers and the other four prisoners from B Tank. The stories they told would form the following rather bizarre scenario, if accurate:

The prisoners were locked into their cells about 10:30 that night. Hurst and King, as the "rail" and "tank" men, were not locked up. Hurst was in the bullpen at lock up. King was sleeping on his bunk. Everyone else was in his cell, four men in two cells.

The four locked up inmates were awakened in the night by sounds of a scuffle in the bullpen. Two of them claim to have heard Hurst and King fighting and arguing there.

Then King is supposed to have run down the hall away from the bullpen, and down in front of the four cells. Hurst, said one inmate, ran after him and tackled him. All four were under the impression that Hurst then beat and kicked King.

One prisoner said that King pleaded with Hurst. King is supposed to have said, "Remember all the cigarettes I gave you." And King is supposed to have said, "I'm sorry. I wouldn't have come out if I'd known it was gonna bother you."

Hurst, it was said, then quit kicking King. Hurst is supposed to have said, "All right, but I'll have to tie you up for my own purposes."

King supposedly agreed, saying, "Okay, if you won't hurt me anymore." Then they walked back to their cell together. One inmate said he heard Hurst say, "I'm sorry" to King.

The inmates said that Hurst then took down two extension cords leading into the cells for a radio and a light. The two prisoners in the cell next to Hurst's and King's said they heard "moaning and coughing" next door. One of them said he heart King say, "I can't breath through my nose". Hurst supposedly replied, "Breathe through your nose or I'll kill you."

Somewhere in there Hurst is supposed to have dropped a green t-shirt and a ball of brown string out of a window. No one knows why. Two inmates saw Hurst mopping up the hallway later on, in accordance with his responsibilities as "railman".

No one saw King die. No one saw his body moved from Cell One to the shower.

The next morning, Hurst supposedly disposed of King's breakfast and lunch. He is also supposed to be responsible for making the paper dummy which occupied King's bunk, designed to obscure his murder.

At least two prisoners discovered King's body in the shower early in the morning. No one, however, reported it to the jailers until after lunch. One of them said, "I was scared." When the body was found it had extension cord around its neck.

King was convicted of a theft charge in Wyandotte County on March 14. He was awaiting a parole hearing on that conviction.

Joyce Guerrero, pictured on the right, is the mother of two children. Joyce Guerrero is a full-blooded Potawatomi Indian. Joyce Guerrero is in trouble.

She was convicted last year of receiving, concealing and retaining government property stolen from the Bureau of Indian Affairs building in Washington, D. C., during the 1972 Trail of Broken Treaties occupation there. Federal Judge George Templar in her home town of Topeka sentenced her to six months in jail and two years probation. She is free pending appeal.

This past week in Kansas City, Kansas, Joyce Guerrero was tried and convicted of wilfull failure to appear at one of the hearings prior to her Topeka trial. She has not yet been sentenced by the law allows for a maximum penalty of five years imprisonment and $5,000 fine.

Vernon Bellecourt, pictured on left, one of the founders of the American Indian Movement, was in Kansas City, Kansas last week for Mrs. Guerrero's trial. At a press conference on the sidewalks of the court house, Bellecourt spoke over the beat of an Indian drum and announced that Joyce Guerrero's trial was part of the government's almost insane efforts to prosecute Indians.

"There has been a great deal of over-reaction on the part of the government to anyone connected with the American Indian Movement," Bellecourt said.

Watch for a more complete article on Joyce Guerrero, the American Indian Movement and federal justice in the great state of Kansas in next week's issue.

CONTINUED

DC-8—owned by Braniff— be seized as an example to other airlines. The US attorney's office in New York was so surprised by the order that it refused to take action until it could clear the instructions with the Justice Department.

The Air Transport Association said this is the first time in US aviation history that an airplane has been ordered seized by the government. Braniff siad it is consulting with its attorneys.

HELP?

THE TRUCKER buys news reports, feature stories, etc. Submit them to the TRUCKER office, 2 West 43rd or call [illegible].

Ft. Leavenworth Prison

The recent hospitalization of Odell Bennett by the Leavenworth Medical Staff prevented the death of this prisoner, less than three weeks after tyrant Judge Arthur Stanley denied this prisoner Medical Treatment and is a clear demonstration that justice never comes to prisoners in Leavenworth through legal channels, but only by desperate, last resort tactics. This should not be.

Courts were implemented for the people to redress wrongs and grievances and to provide protection against abuses. The District Courts in Kansas have traditionally acted in a manner inconsistant and contrary to the Bill of Rights and constitutional law in its dealings with prisoners. The Judges, Stanley, Templar and Brown, long ago cast off their black robes of judicial impartiality and formed a kissing-alliance with the Prison Administration.

Donning white hoods and accompanying rhetoric, they have never granted relief to any prisoner wrongs suffered at the hands of Prison guards. These judges, in ruling on prison abuse cases have turned their courtrooms into an extension of the Prison Bureaucracy, giving encouragement to further and flagrant violations of Prisoner's Rights, by their insensitive disregard of pleas for help. In dealing with certain "Writ-Writers" **they have gone on record** as advocating more **stringent** methods in "handling" them.

While all the blame cannot be given these Judges for the July 31st Rebellion and its consequences, one cannot overlook the power they hold to prevent such occurences. No doubt exists in any prisoner's mind that had these judges only dispensed judgement in accordance with the law in regard to rights of prisoners the events of July 31st and many, many others would not have occured. There should be no question that the Courts of the United States are not and cannot serve the interests of the majority of the people. These Judges are appointed for life and are devoted and dedicated to upholding the rights of the greedy few, dispensing justice to others **only** when there is no grave conflict of interest, or when confronted with the "power of the people".

We, the Leavenworth Brothers, hope to obtain justice by allowing our cases to be heard by the people. In the old adage, "you can fool some of the people some of the time, but you can't fool all of the people all the time" is the ground upon which we take our stand. We want **all** the people to hear our case, to know beyond a doubt that we are innocent and have been selected for malicious and discriminatory prosecution, solely because of our on-going efforts to bring meaningful changes in penology and prison conditions, our political beliefs and activities.

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Hospital Ends Inmate's Fast

News travels slowly out of prison. Just this week it was learned that Odell Bennett, one of the Leavenworth Brothers, was hospitalized on March 8 ending a hunger strike of more than two months duration.

Bennett began to refuse food on January 2 in an attempt to protest conditions in Building 63, the maximum security segregation unit at the United States Penitentiary at Leavenworth. Bennett and more than 20 other prisoners had been confined there without charges and without a hearing following the July 31 uprising at the prison.

Bennett, whose normal weight runs between 155 and 160 pounds, weighed 116 pounds before his hospitalization. He was admitted only after attorney Howard Eisberg visited him in his cell and found him unable to walk. Eisberg prevailed upon Dr. Charles Jarvis, chief medical officer at the prison, to offer Bennett medical attention.

On the first of February lawyers for Bennett petitioned the federal court in Leavenworth to gain enforcement of the Bureau of Prisons policy in regard to hunger strikes. The statement, No. 7400.7, states that when it has been determined that a prisoner is on hunger strike, he shall immediately be admitted to the hospital. Bennett's weight at the time was 126.

Judge Arthur Stanley, who heard the case, waited until February 12 to make a ruling. He found that Bennett had not been totally abstaining from food and therefore was not covered by the policy statement.

After his release from his March hospitalization, Odell Bennett issued the following statement, signing it "People's Assistant, Odell Bennett":

"Because the hundreds of years of relentless struggle against oppression is ingrained in my will and determination, I was successful in forcing a removal of myself to a humane living environment.

"What mental harm that has been caused by this drastic physical deterioration has yet to be determined. My faith in the progressive forces inside and outside these grilleworks sustained me through this two month ordeal. As a liberation fighter, I consider this tempering for the greater battles ahead.

"Something must be done about my brothers suffering brutality and persecution in Dungeon 63. The terror must cease. Only through struggle can victory be had over tyranny. Down with oppression!"

New Lawyers For Leavenworth Brothers

Facing lengthy prison terms for charges stemming from a July 31 uprising in the United States Penitentiary in Leavenworth, Kansas, the seven men who have become known as the Leavenworth Brothers are in desperate need of expert legal assistance. During the past two weeks there have been indications that several nationally known attorneys are considering participation in their defense.

Lennox S. Hinds, director of the National Council of Black Lawyers, visited the Kansas City area March 18 to interview the Leavenworth Brothers and determine their needs. While inside the penitentiary, Hinds was presented with a petition signed by 325 inmates.

"These men, the Leavenworth Brothers, have been singled out to justify the state's actions since July 31st," the petition said. "We, the other captors of this terrorist regime, stand in solidarity with this pioneer force of our Brothers and urge you to save the Leavenworth Brothers."

After visiting with the seven Leavenworth Brothers and receiving the petition, Hinds returned to Kansas City and held a press conference stating that his organization had "totally committed its resources" to the brothers. Exactly what that commitment means is so far uncertain.

The prisoners, working through the National Council of Black Lawyers, had been trying to secure the services of three of their experienced prison lawyers: Howard Moore, Ken Cockrael and Margaret Burnham. Moore, of California, was head of the Angela Davis Legal Team. Burnham, of Boston, also worked with the Davis defense while Cockrael, of Detroit, is well-known for his defense of black activists.

Howard Moore also visited the Kansas City area recently and met with the Leavenworth Brothers at the prison. While fully occupied at present with the defense of prisoners at San Quentin and Attica, Moore expressed sympathy for the brothers and promised to help them with pre-trial motions.

At present, the seven inmates, facing charges ranging from assault to conspiracy to murder, are being defended by court-appointed attorneys with whom they will not cooperate. The charges they face spring from the July 31 uprising at the penitentiary in which four guards were kidnapped in order to bargain for an open airing of prisoner grievances. In a separate incident that day a guard was killed.

Five of the seven men charged with July 31 related crimes were members of the nine-man prisoner panel which presented the grievances to the warden and the press. The seven:

Odell Bennett, 85504
Jesse L. Evans, 27669
Alf Hill, Jr., 87066
William Hurst, 87091
Alfred J. Jasper, 85802
Jesse L. Lopez, 01952
Armando L. Miramon, 34380

CONTINUED FROM PAGE ONE

misdemeanor to engage in a riot, no more than a year and $5,000. Refusing to disperse, or follow the orders of "riot control officers", is an infraction, no more than five days in jail and a $500 fine. It is expected, with the new definition of entrapment, that "agent provocateurs" would be exempt from these laws. After all, its their job. Imagine, if you follow the instructions of the undercover "riot control officers", they can bust you. And if you DON'T follow the orders of the uniformed "riot control officers", they can still get you. Who are you supposed to believe?

The word riot is also re-defined: "five or more persons" engaging in "tumultuous conduct" that "creates a grave danger of injury or damage to persons or property." Like the last time you had four of your friends over with a bottle of wine.

Title 3, Number 209 makes demonstrating within sight or sound of the president illegal. He doesn't want to hear about it.

SECTIONS 3126 and 3127, WIRETAPPING

Whenever the president feels there is a threat to the "national security", he can listen to whatever he wants. The attorney general need only show "probable cause" that a felony is being committed and he has the court's permission to wiretap. In "emergencies", the attorney general can listen in for 48 hours without the court's permission.

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49-63 Ventures Into Housing

The 49-63 Neighborhood Coalition seems to be riding the crest of success. A little over a year ago they persuaded the Kansas City city council to change the neighborhood's zoning to 'single family' in order to stabilize property values. Now the organization is seeking to bolster those values by purchasing and maintaining homes in their area.

This home-buying project started about eight months ago. At their Thursday March 21 board meeting, the Coalition's directors voted to purchase two more houses, bringing the number of neighborhood-owned properties to four.

The eventual goal is to buy houses in the area and rehabilitate them. But for the present they are purchasing homes in good condition in order to insure their continued good maintenance and occupancy. And, frankly, they hope the properties already purchased will help them get together the seed money needed to start the rehab. project.

The seed money the coalition needed in order to start their home purchasing project came from Greater Kansas City Housing, Inc., a non-profit corporation. They have provided the down payment for two of the houses. Rental income will make the regular payments.

But for the other two homes down payment money came from the neighborhood organization itself. For one home, the board of directors put up the money for down payment and closing costs. For the other, the $3,300 necessary for those little chores came from donations and loans from about 20 residents.

Information about the Coalition-owned homes as well as other homes for sale or rent in the area can be obtained by calling or visiting the Housing Service Office, 5225 Rockhill. The office is open 8-4:30 Monday through Friday and on Saturday from 9 a.m. through 1 p.m.

The 49-63 Neighborhood Coalition is not a home-owner's association but a neighborhood organization. The membership area is from Forty-Ninth street south to Sixty-third between the Paseo and Oak street.

Volker Spring Cleaning

Sensing the approach of spring, the Volker Neighborhood Association is urging residents to include the exterior of their house and their lawn in their spring house cleaning plans. "Take pride in your neighborhood by cleaning it up" is the pitch.

Included in a flyer designed for residents of the Volker neighborhood (the area from 31st street to 43rd street from State Line to Roanoke road/Southwest trafficway) are a few helpful hints. For example, they point out that a few drops of ammonia sprinkled on plastic trash bags will keep dog from breaking into them. Pick-up for large items, they say, can be arranged by calling the city refuse division at [illegible].

Dues for the Volker Neighborhood Association are a dollar (American) a year. Membership can be arranged by calling [illegible].

Area Picks Priorities

The Gillham-Main Neighborhood Association is a relatively new neighborhood alliance operating between Thirty-ninth street and Forty-fifth street, Gillham to Main (oddly enough.) Recently the Gillham-Main Association approved a list of priorities and they are asking anyone willing to help to contact Walt Wells at [illegible] or Eunice Collins at [illegible].

The priorities:

1) Enforcement of existing building and zoning codes.

2) Need to improve advance knowledge of plans being made for our area by government or private investors.

3) Need to improve government slowness/unwillingness to respond to individuals.

4) Public Safety-Street crime; breaking and entering.

5) Public Transit improvements.

6) Noise control.

7) More park facilities and improved access to parks.

8) Schools.

9) Animal control/Trash. Leash law enforced.

10) Library.

11) Home purchase and repair loans.

12) Childcare.

13) Off street parking.

Classical & Folk Rock Guitar
Philip McManis

Italian Specialties Restaurant

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in the River Quay
[illegible]

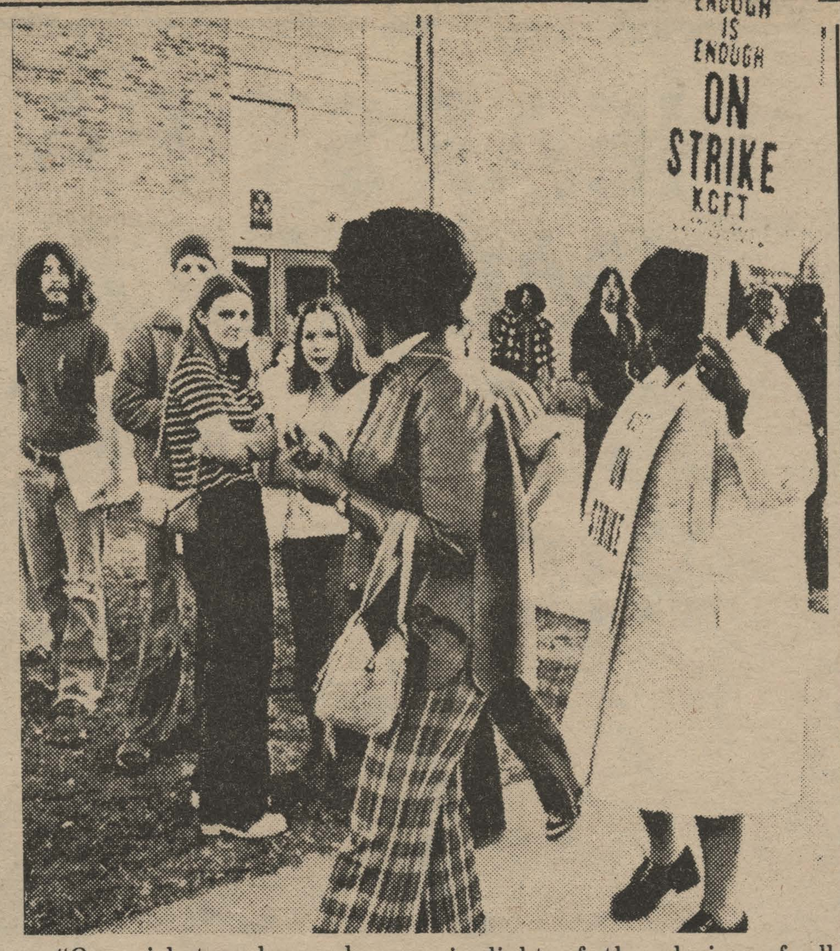
Custom Pizza's Made to Order

"Best fucking Italian food in Kansas City."

Funky Sounds Every
Thurs., Fri., & Sat. Night
9 pm-1 am

Schools Shut Down

District Sues Teachers For Damages



PAUL HOHL

After struggling for two weeks to keep schools open with minimal staffing and even more minimal attendance, the Kansa City School District finally succumbed to the Teacher's strike and closed the schools down this week. In retaliation, Superintendent of Schools Robert L. Medcalf, who had maintained a hard line against the teachers union, authorized his attorneys to file a $10.5 million suit against them for maliciously interfering with the districts educational processes.

At the same time, Medcalf announced that he and school district negotiator Norman Wolf would enter into closed door sessions with Norman Hudson, president of the striking local 691, American Federation of Teachers (AFT). After meeting throughout the day Thursday at an "undisclosed location", the union and school district announced that they had reached agreement on "nearly all" of the 28 non-budgetary issues raised by the teachers. Discussions were scheduled to resume on the 33 financial proposals. Earlier in the week Dr. Medcalf had sent a letter to a senate sub-committee hearing saying that the Kansas City School District was "in a state of financial crisis."

"Projections for next year indicate a $2.9 million budget shortage even before consideration of employee raises and much needed improvements", Medcalf went on to say.

Attorneys for the School District filed a $10.5 million suit late Wednesday in Federal District Court against officers of the national AFT for what they alleged was intention "with malice, to harass, annoy, persecute, injure, and other wise interfere" with the District's schools.

David Selden, James B. Robinson, and Robert G. Porter, all high ranking officials in the AFT, were each named on two counts in the District Court suit seeking $500,000 actual damages and $10 million in exemplary damages. Actual damages are those which directly resulted from the strike such as loss of state and federal to education and vandalism. Exemplary, or punitive, damages are a monetary "hand spanking" for organization and approval of the strike. The effect of the $10.5 million suit would be to not only bankrupt the local AFT but to seriously undermine any other similar organizations elsewhere in the country.

Another suit was filed in City Court against Norman B. Hud-

son, president of the striking local 691, for violation of the temporary restraining order issued earlier in the week. In a press conference, Hudson vowed that the teachers would not return to work until their demands had been met despite court orders. Striking by teachers is illegal in the state of Missouri.

The Petition also alleges several instances of assault by members of the striking teachers union. On March 21, the petition contends, Picketers at Chick School, 4101 E. 53rd St., assaulted and shoved Mrs. Griggs, a teacher, and Mrs. Williams, a building clerk. Several other incidences of assault are also cited in the Petition.

"Our picketers have always maintained the discipline and professionalism which the leadership has asked of them", Ms. Winnifred Johnson, a field representative and spokesperson for the Union said.

Several of the non-budgetary items under discussion concern relations with administrative personnel at the Board of Education. "They are always ready to call us and let us come in and listen", Ms. Johnson said. "We'd just like a little input."

"The law has put them (the Board) in a bad position. They've got the power to make the policy but not the sense. They're laymen. They don't really know anything about the schools. The president of the Board has a 10th grade education. I'm not saying do away with them, just get a few qualified people in there."

Another of the grievances cited by the teachers union concerns materials and building maintenance, of which, Ms. Johnson claims, there isn't any. "There are simply not enough supplies to go around", Ms. Johnson said. "And what supplies there are aren't distributed equally, if they're distributed at all. Too often it's a matter of who likes who or who you happen to know. We'd like to get the supplies before they're needed. At Paseo they're 'told' to use both sides of mimeograph paper. That just creates a hassel for the teacher. The students can't read material that's not printed clearly. We'd also like a copy of the school budget available to every teacher in every building."

East and West High Schools are a dust bin", Ms. Johnson charged. "There are windows broken, lights out, and unsanitary conditions." Last week a Southwest High teacher complained that to the best of her knowledge the restroom outside of her classroom had not been cleaned in three years.

Earl Fleer, spokesperson for the School District, termed the threatened closing of Van Horn High School last week by the Board of Health a "moot point" in light of the closing of all schools due to the teachers strike. Van Horn is generally considered by many teachers to be among the better schools in the district.

"There are just certain things that have to be cut when a school district faces bankruptcy", Fleer added.

A major source of revenue for the school district is the county property tax levied on all commercial goods brought into Jackson County for sale. Disputes of the taxibility of commercial property, those which may only be "in transit" through the county, are mediated by a county Board of Tax Equalization on which the school district has a voting member. Despite what Dr. Medcalf has often termed a growing crisis, the school district has never seen fit to fill their vacant seat on this Board until this year.

Other items up for negotiation include counselor's duties, teacher transfer and school reorganization. "There is just a general lack of planning downtown. They reorganize a class as much as three times a semester. Counselors have to hand schedule a lot of these classes. They just don't have time to see a student who thinks a teacher dislikes him."

"There is just a general lack of accountability, credibility, and work for the administrators", Ms. Johnson continued. "After the principal resigned at Nowlin Junior High almost every one wanted the vice-principal to assume the position. Even the PTA (Parent-Teacher Association) went along with this. But they (the Administrators) moved in someone from Leeds-Dunbar. They did what they wanted to and didn't respect the wishes of anyone else. Transfers should be based on the racial make-up of the staff, their professional training, and seniority in the district."

A program of children's films is being shown daily at the Plaza Library, 4801 Main, for the duration of the teachers strike. Call [illegible] for information.

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HEARST FAMILY EMBARRASSED BY THEIR RICHES

reprinted from the
BERKELEY BARB

by Jeff Nightbyrd

"I don't believe you're doing everything you can, everything in your power. I don't believe you are doing anything at all. You said it was out of your hands; what you should have said was that you washed your hands of it."

Patty Hearst - third tape

What could be more dramatic than a grieving father, Randolph Hearst, telling the nation he has given two million dollars, and he's not able to do more. Sadly, he turns away. At this point....Mr. Gould, an officer of the foundation steps forward. He announces that, independently, the foundation has decided to give four million dollars more. The first two million to be paid upon Patty's release, while the next two million couldn't be paid until 1975. Gould's wording suggesting that four million paid all at once would strain the foundation's coffers.

What a cruel hoax!

A careful examination of the Hearst's fortune reveals Randolph has been willing to undertake a heartless deception concerning the extent of his wealth, even at the risk of his daughter's life. Research proves Randolph Hearst is one of the richest and most powerful men in the western United States.

The pooled resources of the Hearst family could finance one hundred six million dollar food give-away programs with several hundred million left over. When Steven Weed justified Randolph's position by telling reporters there was only one Persian rug, and no Safeway or Exxon stock, he either wins the Naivety of the Year award, or is himself party to the cover-up.

In her last tape, Patty conveyed a certain sense of desparation that she was being sacraficed for corporate interests. Here's why:

Old William Randolph Hearst, famed yellow journalist and empire-builder, was faced with the numbing reality of inheritance taxes when he wished to pass the empire on. In true Citizen Kane fashion, he brilliantly executed legal manuevers to donate the assets of the Hearst Corporation to two foundations, the Hearst Foundation of New York, and the William Randolph Hearst Foundation of San Francisco. In this way inheritance taxes could be avoided, his ancestors would enjoy the power which flows from an undivided and hence more sizable fortune, the overall tax structure would be more favorable, and any member of the family could enjoy the benefits of the assets without personal liability.

The Hearst Corporation, though most closely identified with newspapers in the public's mind, has become a highly diversified and conservative corporate giant. In late 1967, Paul Berlin, a Corporate officer, said in New York, "Today we don't owe a single soul a single penny."

As recently as October 2, 1972 there was enough liquid capital in the Hearst Corporation bank account to buy all outstanding shares of non-voting stock for a cool one hundred eight million dollars, according to the New York Times.

Forbes Magazine, self-advertized as the "Capitalist Tool," revealed in a December 1967 feature article on the Hearst empire that it's "possibly the largest privately owned corporation in the country according to two New York banks." Forbes went on to write, "Indeed the major problem the corporation faces is what to do with its embarrassment of riches."

Where do the riches come from? Here's a short analysis:

Thirteen magazines, including Cosmopolitan, Good Housekeeping, Harpers Bazaar and Popular Mechanics -- total worth in the range of 150 to 200 million dollars.

Four radio-TV station complexes located in Pittsburgh, Milwaukee, Baltimore, and San Juan, Puerto Rico. At 1967 prices, their value was estimated at between 100 and 120 million dollars.

Then of course there are the newspapers, of which nine remain, including the San Antonio Light, the Detroit Times, the Los Angeles Examiner and, of course, the San Francisco Examiner. In the case of the LA Examiner, pro-union workers were locked out of the plant in one of the longest lock out-strikes in major newspaper history. When National Labor Relations Board elections were held, 98.42% of the workers voted for the union, one of the largest majorities in labor election memory. Forbes judged the Hearst newspapers to be worth 150 million dollars on the open market.

In addition, the Hearst Corporation owns Avon paperback books, Puck the Comic Weekly -- the Sunday funnies supplement which is sold to 3,300 clients in 36 countries -- Halifax Power and Pulp Co., and Androscoggin Water and Power Co. The estimated worth of these assets was not available in any corporate source I could discover.

Possibly exceeding these holdings in value is a vast land, timber and real estate empire. In Mexico alone, 550,000 acres of land are owned by the Hearst Corporation including a substantial interest in San Luis Mining, the world's third largest silver mine. It's interesting to remember that the spot price of silver has tripled in the last two years.

In California, the Hearst Corporation owns 212,000 acres of land. This property includes the Wyntoon tract in northern California, which was logged recently producing 20 million dollars in timber alone. And of course there's William Randolph's fabulous castle and estate, San Simeon. This estate, according to a Hearst executive, includes "12 miles of ocean-front -- the biggest single piece of privately owned waterfront in California."

In addition, buildings and other real estate are owned in Baltimore, Boston, San Francisco, Los Angeles, Alabama, San Antonio, Seattle and New York. Forbes reports that the New York real estate includes "two huge warehouses in the Bronx used to store art treasures."

The value of the Hearst Corporation approaches 1 billion dollars even by conservative estimate. Any afternoon spent in a decent library with Moody's Industrials, Standards and Poor, Who's Who, Foundation directories, corporate files and the Guide to Periodical Literature will confirm this fact. For a brief but revealing look, Forbes magazine, 1967, provides the basic data. Of course, the full picture may never be revealed. Because the Hearst Corporation is wholly owned by two foundations, its profit margins and earnings are not part of public records.

Randolph Hearst attempts to defend himself with the balderdash that it's not his personal money, it's rather part of the Hearst Foundation. The public is expected to believe that the foundations were set up as charities rather than as a tax-dodging mechanism. (It's pertinent to this argument that the yearly charitable donations of the Hearst foundations have ranged below 60 thousand dollars.)

Maybe Randolph Hearst can learn from the Argentine experience, though. After the People's Liberation Army had sucessfully kidnapped dozens of corporate executives, and taken millions in ransom, an internal memo was circulated among American businesses. It reminded them, when paying ransom, to be sure to withdraw the money from an American bank account. Unlike Argentina, in America ransom is tax deductable.

Randolph Hearst argues that as Chairman of the Board and Foundation Director, he had only limited influence. In fact, he reminds us that only five of the thirteen foundation directors are members of the family. We are supposed to believe that the others, employees of the Hearsts, would resist their superior's requests, putting their duty to the profit margin above their jobs.

One might suppose that Randolph resists the SLA demands to feed the poor because of the tutoring of his father. The elder Hearst was a determined backer of right wing causes, including promoting the Nazi's prior to World War II (the corporation received a $400,000 publicity fee from the Nazi's), championing the imprisonment of the California Japanese Americans during the war, and supporting the witch hunt of Joe McCarthy. It must gall his son to have to open up the pages of his newspaper to the pronouncements of Field Marshall Cinque.

Patty Hearst said with striking clarity on the recent tape, "Dad, you can't put the responsibility of my status on the corporation. You seem to be ignoring the fact that you are chairman of the Board, and Uncle Bill is President of the Hearst Corporation. I know if anything happens to me, it will be because your corporate advisers and the FBI decided to protect their interests, instead of my life."

THE VAGABOND MARIONETTES

The Vagabond Marionettes of Atlanta, Georgia will give three musical performances of "Jack and the Beanstalk" on March 30, Saturday. Show times are 10 am, 12 noon, and 2 pm, and each will be followed by a puppeteering demonstration at the Waldo Astoria, 7428 Washington. Tickets are $1.98, which includes free coffee for adults, and can be purchased at the Waldo Astoria or at Tiffany's Attic 5028 Main. Any adult purchasing tickets for ten or more children will receive free admission.

Changes
Pending Zoning Cases

The Board of Zoning Adjustment is appointed by the mayor to handle applications for spot zoning, zoning variances and special permits. The Boart of Zoning Adjustment holds one public hearing on each application and if the application is approved, the decision if final. If the application is rejected, the applicant has the option of resubmitting his proposal with additional information within 30 days. The only appeal for a Board of Zoning Adjustment decision is to the circuit court.

The City Plan Commission considers major changes in area zoning and major development plans in an already zoned area. The City plan Commission is required to hold a public hearing on each application which comes to them. The decisions of the City Plan Commission are only recommendations to the city Council which has final authority.

Hearings are held at City Hall, 414 E. 12th in the 26th floor Council Chambers.

Location	Request	Applicant	Case No.	Conforming to Westport Masterplan	Hearing Date
1201 Valentine	Special permit to operate a children's boarding school	Eugene Mavis	6816-A	No	April 9, 1 p.m.

Patricia Hearst's Statement

Here is a transcript of that portion of the tape received from the Symbionese Liberation Army that bore the voice of Patricia Hearst. Portions of the tape were inaudible.

Mom, Dad, I received the message you broadcast last Sunday. It was good to hear from you after so much silence and what you had to say sounded like the best chance I have to get out of here. All you want is to hear from me sometimes. Your silence will definitely jeopardize my safety because it allows the FBI to continue to attempt to find me and Governor Reagan makes antagonistic statements with no response from you.

I'm beginning to feel that the FBI (inaudible) I'm telling you this now because I don't think the FBI will let any more words from me get through to the media.

I hear that people from all around the country are calling on the SLA to release me unharmed. But the SLA are not the ones who are harming me. It's the FBI along with your indifference to the poor that have failed to deal with the people and the SLA in a meaningful, fair way.

I don't believe you're doing everything you can, everything in your power. I don't believe that you're doing anything at all. You said it was out of your hands; what you should have said was that you wash your hands of it.

I guess you can't understand that it is not just the crimes of you and Mom personally that I am being held for but the crimes of the University of California Board of Regents and your voting record, Mom, when you were on that board. And also the crimes of the Hearst Corporation.

Dad, you can't put the responsibility for my status on the corporation, but you seem to be ignoring the fact that you are the chairman of the board and Uncle Bill is president of the Hearst Corporation. I know that if anything happens to me it will be because the corporation advisers and the FBI decided to protect their interests instead of my life.

I don't know who influenced you to not comply with the good faith gesture. I know that you could have done what the SLA asked. I mean I know that we have enough money.

But it seemed to me that you told the FBI to do anything to destroy the SLA and everybody decided that it was necessary to ignore the SLA. It's becoming true, DAD.

I heard the tape concerning the FBI investigation (inaudible) Governor Reagan's careless and antagonistic remarks and the attempts of federal agencies to maneuver the news media to (inaudible) the support of the public when I die. (inaudible)

For this I am forced to draw only one conclusion, that the FBI and other federal agencies want me to die. I no longer seem to have any importance as a human being; rather, I have become all important as a political pivot point for certain right-wing elements and I can only be used successfully by these people if I am killed.

As for the constant reassurances by the FBI that my safety is their primary concern, I can only say that the FBI has never been famous for its concern for the safety of hostages and from what I've seen so far this case is no different.

It has done this primarily in two ways.

First, by promoting a public image of my father as a bereaved parent who has done all he can to meet the demands of his daughter's kidnapers and who now awaits her supposedly long overdue release.

In fact, the SLA demands have not even been approximated and they have made it very clear that until the good faith gesture is completed, negotiations for my release will not begin.

Second, the media with cooperation from my parents has created a public image of me as a helpless innocent girl who was supposedly abducted by two terrible blacks, escaped convicts.

I'm a strong woman and I resent being used in this way. I've been hearing reports about the food program.

So far it sounds like you and your advisers have managed to turn it into a real disaster.

I heard only 15,000 people received food in the first two weeks and that each of them received only about $8 worth.

It sounds like most of the food is of low quality. No one received any beef or lamb, furthermore it doesn't sound like the kind of food our family is used to eating every day.

The SLA wanted this program to be over in one month and they ordered that each person get $70 worth of good food all at once.

If you'd just done what the SLA wanted for the food program the month would be over and I would be ready to get out of here.

What you've done is tell People in Need to set up this program where people get just an $8 bag of food, so it is stretched out and it's a really discouraging thing for people who need food.

Dad, I know that you got most of the food donated for People In Need. And you have put very little money at all into the program.

Mom, I can't believe that you agree with Daddy's "out of my hands" stand.

I just hope that you can be stronger and pull yourself together from all these emotional outbursts and see if you can persuade Dad to listen to you and the rest of the family.

Mom, you've got to stand up and speak for yourself.

You seem to be allowing other people to make your decisions. Your statements, if I can call them that, have given the FBI the go-ahead to kill me.

I wish God would touch your heart and get you to do something concrete to help me. I wish someone in the rest of the family had something to say.

It's hard to believe that my sisters or cousins aren't saying anything.

If it had been you, Mom, or you, Dad, who had been kidnaped instead of me, I know that I and the rest of the family and our friends would have done anything to get you back. It could have been one of you and how would you feel if you had been written off the way I seem to have been.

I'm starting to think that no one is concerned about me any more.

I wish that I could hear from the rest of the family. I'd like to hear what my sisters have to say about Dad's decisions not to comply with the terms of the good faith gesture.

Steven, what do you have to say? Willie, I know you really care about what happens to me. Make Dad let you talk.

You can't be silent.

Everyone who hears this tape, I hope you will believe me and not think that I've been brainwashed or tortured into saying this. Please listen to me because I'm speaking honestly and from the heart.

In the last week it's become obvious to the SLA and all hungry people and to me that my father is not even attemping to show a gesture of good faith.

I guess that everybody knows that is why there's been no further word from the SLA about negotiating for my release.

In the last few days members of the Federation have spoken with me. They have given me some newspaper reports to read about the current practices of psycho-surgery and the daily use of drugs and tranquilizers in prisons throughout the country.

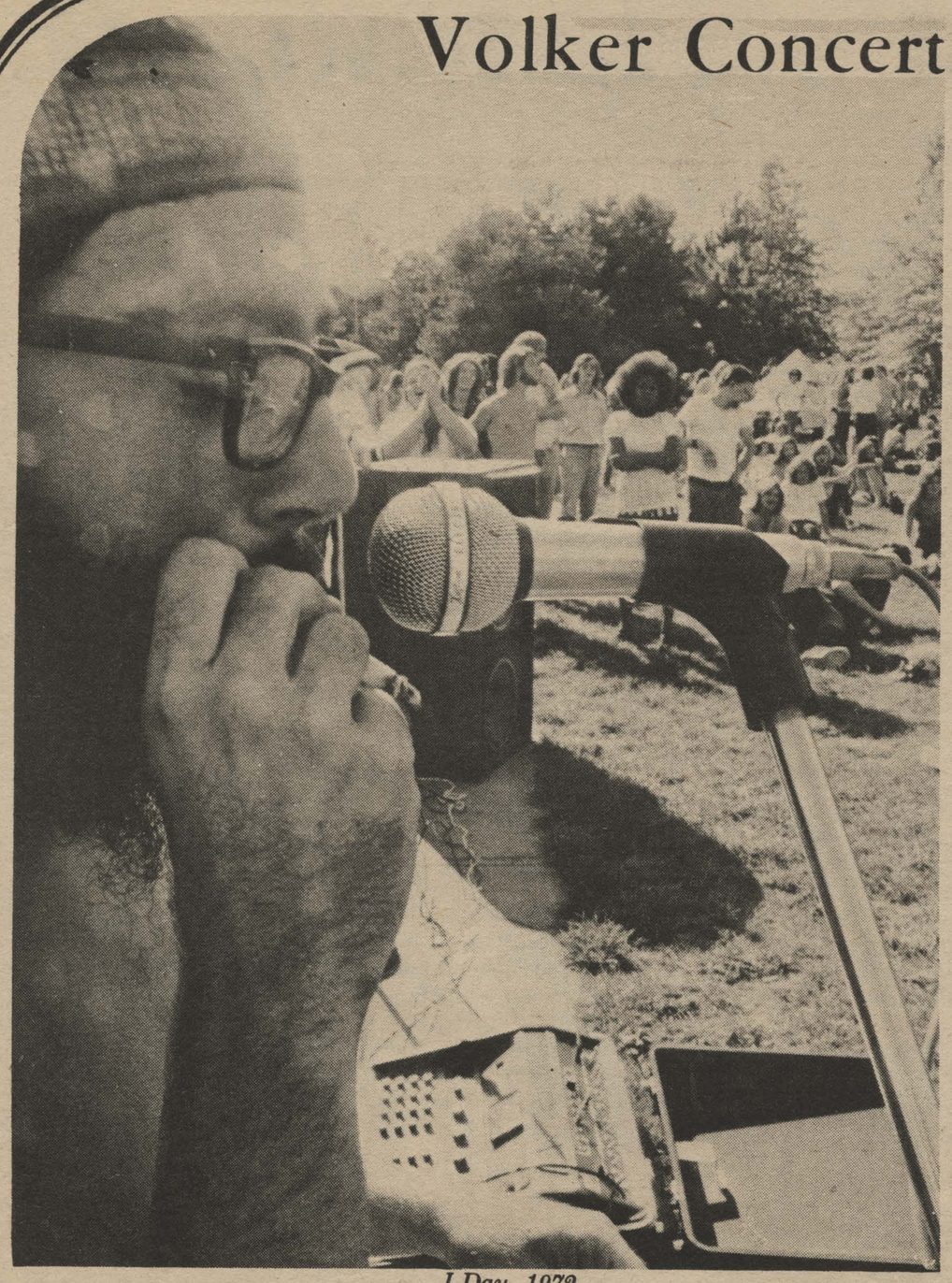
I have also been given some journal commentaries about kinds of conditions that exist in the adjustment center at San Quentin in particular.

Member of the Federation have also given me a choice of books to read.

I have been reading a book by George Jackson called "Blood in My Eye." I'm starting

continued on page 15

Volker Concerts Enter Eighth Year



J-Day, 1972

Yup, after seven Years and 138 free gigs, Volker Park seems to be rumbling head-long into it's most rockin'n rollin' year yet. Tide, White Eyes, Pilgrimage, the Jerry Wood Group (formerly of Finnigan & Wood), Stone Wall, Morning Star, Roselight, the Ozark Mountain Daredevils (no shit!), Medicine Wheel, Slaughter Road, the Reamin' (screamin', creamin', beamin', schemin', semen) Demons, Country Heir and a host of other monsters will be hauling the proverbial ass this year for the Volker Multitudes.

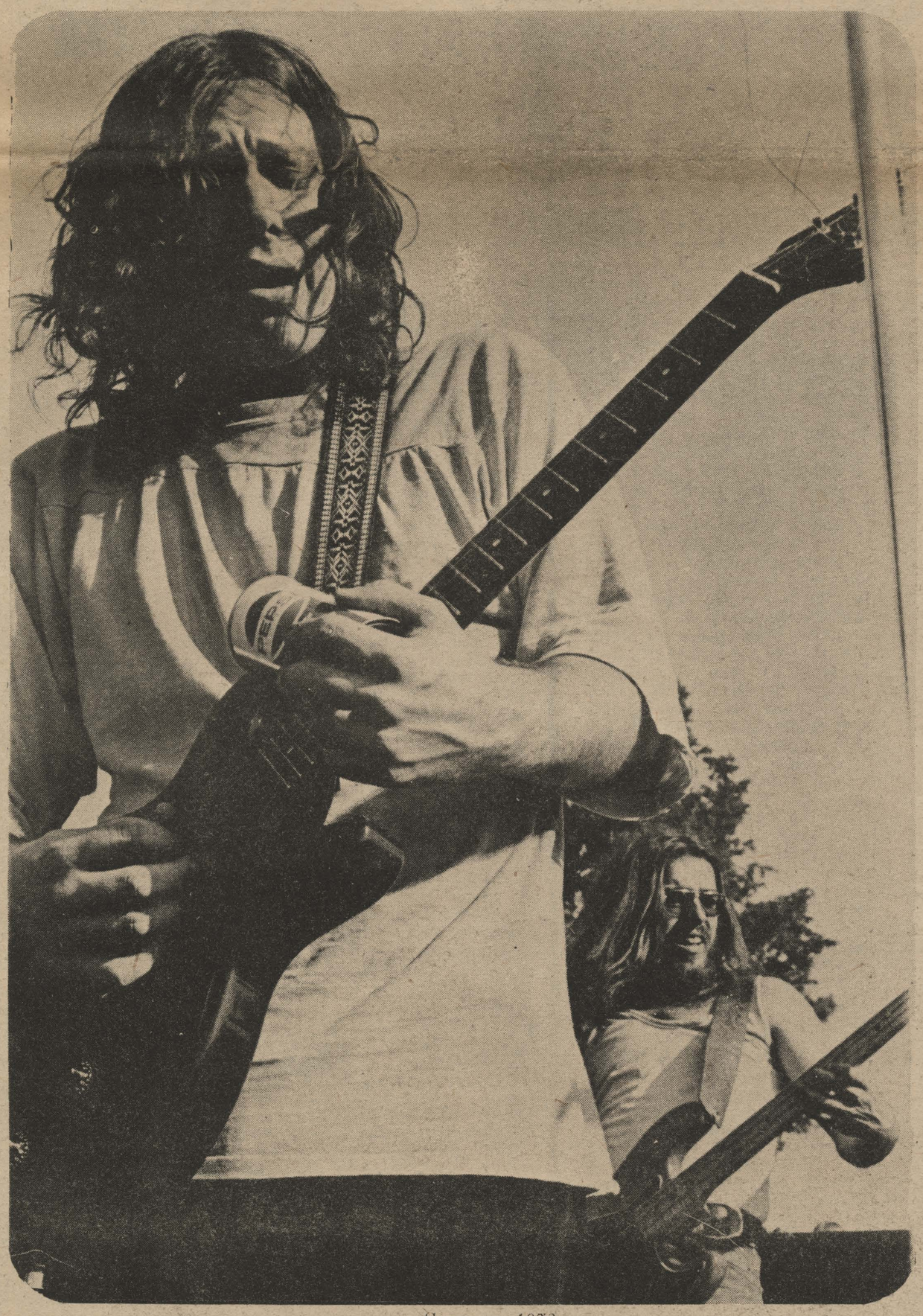
And this year the sound is just going to be soooo clean. Thanks to the K.C. Parks and Recreation Dept. we're going to be able to plug into the city's power. Direct juice not only means sharper, clearer sounds but also that we can turn over the bread that we would normally panhandle for the band's electric generator to the Westport Free Health Clinic instead. Consider the Sunday tribal stomps as a kind of Free Clinic Benefit.

As in previous years, the Mother Love Tribe will be handling the watering and cleaning of the park as well as scheduling the bands and putting out the *Trucker*. The zen bastard and sound man of Cowtown Ballroom, illustrious Rocky Rude, will also be gracing the park with a sound system this year on a semi-regular basis. The free concerts will start up on the first good weather Sunday that comes along. As my momma sez, it's just "good clean fun for the whole family."

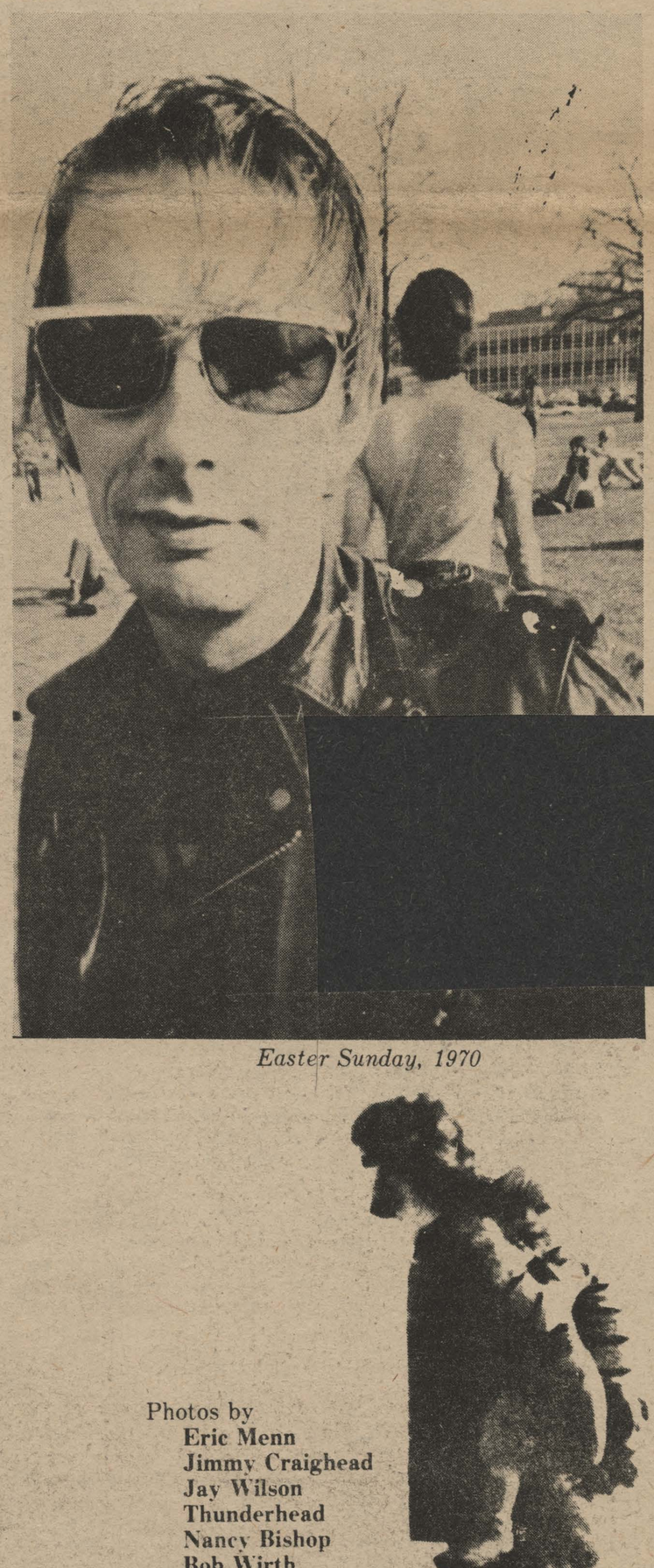
Spring, 1970

Spring, 1971

3rd Annual Down Home Watermelon Festival



Summer, 1973



Easter Sunday, 1970

Photos by
Eric Menn
Jimmy Craighead
Jay Wilson
Thunderhead
Nancy Bishop
Bob Wirth

Elliott Murphy Wants To Be A Rock 'N' Roll Star

Bob Grossweiner

"If you want to be a rock and roll star, you have to be under twenty-five," states twenty-three year old Elliott Murphy. "Over twenty-five is the time to be a film star and over forty a writer. I want to write the great American novel like everyone else."

Elliott, who has just released his first album *Aquashow* on Polydor, is well on his way to achieving the first of his goals. The album sounds a lot like *Blonde on Blonde* but with contemporary sociological lyrics of the '70's. The Dylan influence is pronounced throughout; however, Elliott wrote most of the songs while he was living in Europe, and he had not heard Dylan for years as he was without a record player. While he was growing up in suburbia (Garden City, Long Island), *Blonde on Blonde* was his favorite lp, and the impressions were obviously imbedded deeplywithin.

I was born a Pisces, like Brian Jones, in Mercy Hospital (Garden City) back in 1950, "relates Elliott thumbing through his shouder length blond hair. "In the sixth grade—I was eleven then—I started guitar lessons with my mother. We were both hyperactive; she stopped but I continued. I wrote my first song that year, which by the way will never be recorded, and by the time I was 12 or 13 I was putting bands together." One of these, The Rapscallions, won the New York State Battle of the Bands in 1966 as Elliott was heavily into surf music.

His father was Elliott Murphy who ran the Elliott Murphy Aqua Show at the New York World's Fair and was proprietor of the Sky Club Restaurant. ("Maybe I'll name the second record "Sky Club," Elliott stated.) If you look at the picture on the back of Elliott's elpee, you will find a photo from the real Aquashow. His father died eight years ago, and the effect shattered his upper-middle class upbringing. In an interview published in *Newsday* Elliott stated: "We use to be rich. There were two Cadillacs in the garage, and I was surfing every day and not thinking about very much else. And then one day it was gone....the rich fascinate me. They're not like us, as Fitzgerald ...But I'd like to be rich again someday."

Elliott went through the Long Island bar scene that brought us the Rascals, Vagrants, and others. "This was period of imputs and outputs, but mostly an imput period. 'Memphis Blues Again' was an all-time favorite. In high school I used to get stoned a lot and ride around into the mansions on the north shore—this is where I first started to get interested in F. Scott Fitzgerald whose *Great Gatsby* was written about Great Neck. I was soaking up suburbia, getting bored and depressed, and finally had to split. This was the summer of 1966."

"I went to St. Thomas in the Virgin Islands for five or six months. It's a great place to hang out." Elliott wasn't even aware that the Mamas and Papas did exactly that same thing before they became famous—listen to their "Creeque Alley"'. Back in the states, Elliott went to Nassau Community College ("Say Princeton, why don't ya,") where he studied English literature (his favorites were F. Scott, Henry James, Thornton Wilder, Nathaniel West, and Hemingway whose line "Every true story ends in death" is very instrumental in Elliott's outlook.

He got bored again and split—this time to Europe where he wrote many of the tunes on "Aquashow." "I worked in films in Rome. I was in Fellini's *Roma* for about fifteen seconds in the background, but I was in some really great scenes that got cut. Rome was decadent; now it is chic. I then went to Switzerland. One of my escapades was to help this girl escape from a sanitarium which Zelda (F. Scott's wife) also did. Anyway, she is still with me." Now his thoughts about Fitzgerald blossomed as he let out huge smiles. "He was a perfect myth—a perfect hero. For every great hero there is a tragedy; his tragedy was Zelda and that is also what made him great."

After being in Europe for a little over a year, Elliott migrated to San Francisco early in 1972. He missed the Flower Power period of '67-'68, but "for me it was still in that time period as I lived in Haight-Ashbury. I realized after six months or so that I wanted to get a band together, and the rest is history."

Elliott returned to New York in Novermber, 1972 and played the Mercer Arts Center on four or five occassions in December and January. Elliott's five piece band caused a stir among the press and the record companies became interested. He was about to sign with Mercury, but Mathew Murphy (Elliott's younger brother and bass player) was impressed with Polydor. So, they took the demo over to Polydor who loved it and rented studio space for Elliott for the next day and signed him in February.

Polydor tried to find him a suitable producer; Thomas Jefferson Kaye (producer of John Hammond-Dr. John—Mike Bloomfield's *Triumvirate*, Loudon Wainwright, Link Wray, Elvin Bishop, Tracy Nelson, and others) was the choice. "We went to California where Kaye wanted to use Leon Russel, Dr. John, Jim Gordon, and other L. A. cats on the sessions, but I wanted it to by my album rather than a supersession backing me. When he wanted to use pedal steel on 'Last of the Rock Stars,' this was the last straw. I like country music in the concept of country albums, but I was depressed with the idea of country music on my album. So I split that scene and returned to New York."

"I finally used Peter Siegel—Polydor's director of A & R and house producer. We went into the Record Plant (N.Y.) in June and worked fast. The project took 2½ weeks and most of the vocals were live and the album was released in October."

With a massive gleam in his eyes Elliott continued, "Let me tell you about the guys on the session. Brother Mathew is the bass player. I wanted Al Kooper to play keyboards because he played on Dylan's *Blonde On Blonde* and I like his feel for the instrument. But he was too busy with his new record company (Sounds of the South) and recommended Frank Owens. After we got Frank for the sessions, I found out that he played on Like A Rolling Stone'. Gene Parsons, the ex-Byrd drummed, and Teddy Irwin, a Nashville studio cat, played accoustic guitar." Elliott plays electric guitar and harmonica as well as all the lead vocals.

After some of Elliott's major imputs; the first bit output is *Aquashow*—the album with two blonde young men staring at you from inside the Plaza Hotel (at first glance it seems to be two pictures of Elliott superimposed—it is really Elliott and Mathew). It consists of ten tunes all self-penned by Elliott with no filler. All ten tracks stand on their own.

The single, "Last of the Rock Stars," opens the album. The first thing you feel is the pronounced effect of Elliott's harmonica before the band joins in and you rock away. The song recalls Jimi Hendrix through a purple-haze dream fragment about "Rock and Roll is here to stay but who will be left to play" with the lyrics flowing out at you like Dylan back in the mid '60's before his "Nashville Skyline" days.

"How's The Family" follows with Elliott's hauntint vocal on the chorus in a song about broken dreams, indecisions, and loneliness. "Hangin' Out" is just about that. He promises himself that he won't do it anymore: "I see the same old faces/and the same old dirty places/I said, "Baby, I feel just like a whore/I said, "Baby, is this what living is for?/Is there nothing more?/Or is it just to score?"

"Hangin' Out" is followed by its antithesis, "Hometown." The pervading theme of small town suffocation is evocative of another Elliot, Thomas Sterns—in its depiction of coffee-spoon, butt-end existence. "Graveyard Scrapbook"—the next single—ends the side with a more prevailing rock sound emanating from the rhythm section.

The music is consistant throughout the album with a solid backing and no real solos except for Elliott's Dylanesque harmonica highlighting his vocals. There are some nice jams with Murph's tasty, but not flashy, guitar leading with the piano close behind.

The second side starts with "Poise'N Pen" and ends with "Don't Go Away," but the middle three are my favorites. "Marilyn" is about Monroe and is accentuated by Parson's use of the cymbals throughout. Murphy shows his fascination with heroes and myths who are caught in time warps. "I guess you could say she had what it took/To make most of us take a second look/She stole our eyes but not our hearts/And all the time it tore her apart/Don't you know she died for our sins/Marilyn Monroe died for us." Elliott wrote this 2½ years ago—way before Norman Mailer was even approached to write his forward to a book of pictures.

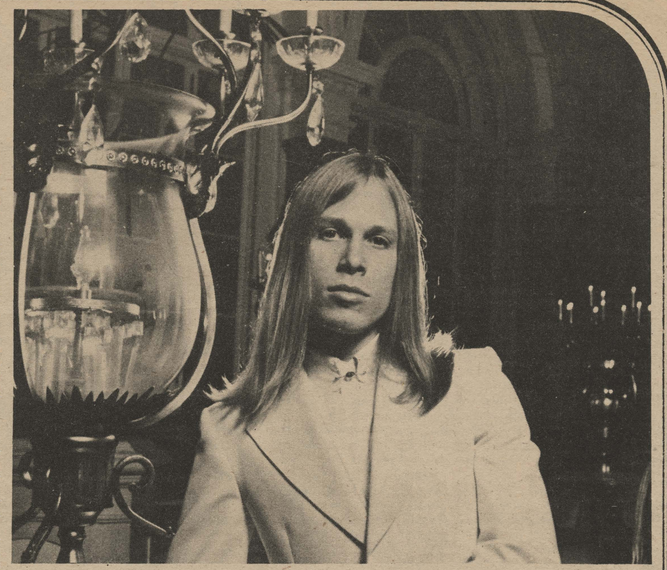
Elliott talks about the plastic upbringing he experienced in "White Middle Class Blues": "Oh!, ain't life a gas/So low down middle class/From the day you were born/You knew you'd never kiss ass/White middle class blues."

"Like a Great Gatsby"—the flip side of the current single—is one of Elliott's favorite songs because it is an ode to Fitzgerald. This track almost caused the album to be held up through court hearings as Elliott submitted it to Paramount Pictures for possible use in their multi-million dollar picture of the same name. Not only did Paramount not want to use the song, they also threatened to sue and hold up production of the lp if Polydor and Elliott didn't change it's name since Gatsby is copyrighted. Well, 5,000 copies already had been pressed so both sides tried to work out a compromise. Elliott came up with "Zelda On My Mind," but this was turned down by Paramount because of the association with Zelda Fitzgerald. Then came "Like a Green Light at the End of the Dock," and Elliott thought that he had a winner—but they then realized that this was a chapter in the book. The fourth and final title is "Like a Crystal Microphone." You might be able to find one of the copies with "Like a Great Gatsby" since Para mount let Polydor release the first batch only without suit so you might be one of 5,000 to have a collector's item!!!

Elliott was a "Little nervous" for his opening. His first live gig came five months later at the Bitter End in New York on a bill with Melissa Manchester. The band (Mathew on bass; Phil Lowe from North Carolina on drums; organist Jay Angess from the Bronx; and Garden City's own rhythm guitarist (accoustic) George Gates) was all in black. "Black and white are my favorite colors; I even like b&w television. Someday I'll be in black and the band will be in white." He performed six songs a set (two each night) repeating only one or two as he also previewed some new tunes. I was as impressed with the live performance as I was with the album. Murphy's music is so sweet, so concise that it accentuates his journalistic style of writing.

What is in the future for Elliott? He was supposed to go out on the Jim Croce tour until Jim met his death. Elliott thought the tour would have been good for him since Croce's audience is one that pays particular attention to lyrics. He is now being booked on a club tour: Max's, Kansas City, the Cellar Door in Washington, and clubs from Boston to Frisco with stops in Philly, Boulder, etc. He is already planning his next album which will include "The Love Song of Eva Braun" dealing with fascism in Munich, and Elliott might even sing it in German. He is working on a song about Leopold and Loeb, the famous Chicago murderers, and I expect him to eventually write songs about the people he admires including Genghis Khan, Julius Caesar, Alexander the Great, Hitler, and what seems to be an endless list.

I forsee Elliott as being big rock in 1974 as *Aquashow* is by far one of the best albums by a new performer in 1973. I can see it now: Elliott's dream on a marquee in 1975 or 1976—THE JAMES DEAN STORY starring ELLIOTT MURPHY. And, when I look at my book case in twenty years, I wouldn't be surprised to find on the same shelf: Fitzgerald, Hemingway, Murphy.



Arts & Amusements

James Dick

Formal and Flawed

were some really fine moments, but the performance was severly hampered by flaws in dynamic control, rhythm and meter interpretation, and audience rapport. It just didn't measure up to the raving reviews quoted in the publicity flier.

The hall provided a comfortable, informal atmosphere. The audience sat in padded swivel chairs not far from the stage, the front row being only about 20 feet from the piano. There were some annoying rumbling noises and floor shakings which were extremely distracting to the audience and, no doubt, to the performer. Mr. Dick apparently is accustomed to playing in large concert halls; his stiff formality (in all of his mannerisms: walking, speaking, bowing, performing) seemed out of place in this comparatively intimate setting.

Bach's Prelude and Fugue in C-Sharp Major (WTC, Book I) provided a solid opening for the program. It was light yet substantial, a promise of good things to come, a promise only half-kept.

In the Beethoven Sonata, Opsu 78, which followed, Mr. Dick seemed to have some difficulty controlling the soft, rapid passages. They were not as articulate as they might have been. He accurately projected the feeling of building rhythmic interest though, and the performance was not marred by the rhythmic problems which appeared in the next number, Schubert's "Wanderer" Fantasie, Opus 15.

The Fantasie is at times both really beautiful and pure schmaltz. Mr. Dick's rendition was equally irregular. The first movement was brilliant—the kind that makes one sit up and listen. The melodic passages in both the first and the second movements were smooth and expressive. However, in the third movement (Presto), Mr. Dick took so much liberty with the tempo that it was difficult to tell that it was supposed to be in a regular triple meter. But it was flashy and the audience seemed to like it.

After the "interval" (clever word for intermission, huh?), during which the audience had the opportunity to view the Painting and Sculpture Exhibition of the Greater Kansas City Art Association, Mr. Dick returned with two Brahms works: the Intermezzo in E Major, Opus 116; and the Rhapsody in g minor, Opus 79, No. 2. For the first time all evening, he seemed to relax and settle into the music, and he did it beautifully. The dynamic changes were under control, and he took the right amount of liberty with the tempi.

In looking at the program, one would expect the Ginastera Sonata Para Paino to be the climax. In actuality, it was the disappointment of the program. The piece demands sensitivity, stamina, and a feeling for the Argentinian dance rhythms. Mr. Dick seemed to have the sonata technically under control, but his interpretation was not convincing. The opening could have been much more impressive had it been played a little slower. Granted, the composer specifies a fast tempo, but Mr. Dick's tempo detracted from the feeling of solidarity. The second and especially the third movements were very effective. (Mr. Dick's talents are best revealed in slow movements.) The fourth movement just didn't make it. This fast and potentially exciting movement is propelled by its alternating duple and triple meters. But by breathing here and pausing there, Mr. Dick lost the perpetual motion effect. He would have been much better off playing it straight.

However, he redeemed himself by playing a Grieg Nocturne for an encore, which was simply beautiful. The Chopin Waltz in E minor concluded the recital in a light-hearted mood.

Although Mr. Dick's talent is adequate in most styles, he seems to be most at home with the Romanticists. Perhaps he should specialize.

Gallagher Pizazz Flips Audience

Rory Gallagher in concert with Tode Sunday, March 24, at Cowtown Ballroom.

TOM DAILY

The Rory Gallagher concert sold out. We arrived late and had to do the famed Cowtown hop and shuffle until we had staked out a piece of floor for our very own.

Tide opened the show and played a fine forty minute set. The band has added two new members: John Barton on guitar and Becky Reed on vocals. Ms. Reed particularly adds a new dimension to this multi-faceted group. Tide played some gospel, a bit of soul, rock n roll, jazz, and even a country and western swing number. They selected good material and played it tightly. I especially enjoyed Steve Ross's synthesizer playing on "Stratis." The crowd gave Tide a good hand and even a few scattered shouts for "More!". A good opening act.

Intermission. Some putrid mush was played over the sound system as the crowd shuffled and hopped some more. After a bit, the stage was ready and scattered claps and shouts began in anticipation. The audience was up and ready to boogie. Stage announcer: "Would you please sit down so everyone can see. I'm sure you all will be standing up again in about two minutes." The audience sat down.

Two minutes later Cowtown was a mass of standing, clapping people as Rory Gallagher burst into "Messing With The Kid", a boogie very similar to John Lee Hooker's "Messin' With The Hook". Next some slide guitar on "Cradle Rock"; a slow blues, "Who'll Be Your Sweet Man When I'm Gone", and Rory was warmed up and really ready to play.

And play he did. For the next two hours Rory Gallagher played with an intensity, skill, and pleasure seldom seen. His technique was crisp and his slide was sweet. Gallagher's solo set on National steel guitar was some of the best acoustic blues guitar I've heard while his mandolin playing on "Goin' To My Home Town" reduced the crowd to foot-stomping frenzy. Gallagher's band, Lou Martin on keyboards, Gerry McAvoy on bass, and drummer Rod De'Ath, supported him well through-out.

Gallagher on stage was a cross between a whirling dervish and an insane machine-gunner. Sweat drenching his face, he stalked the stage shooting notes first at his piano player then his drummer to amaze him into even higher flights of rhythm. Sometimes he seemed to be playing more for the enjoyment of this band than his audience. At other times he would play the audience as well as he played his guitar; leaping, kicking, gesturing and screaming to build the excitement even higher.

After the closing song, "Bullfrog Blues", we started out as the audience was giving Gallagher a foot-stomping, standing ovation. Gallagher came back for an encore, "Living' Like A Trucker". The crowd sure got a lot for their dollar. It was a real fine show.

Charlie Rich in concert with Barbara Fairchild at Municipal Auditorium Sunday, March 24.

N.J.S.

Country music, the old staple of American music, has been expanding the past few years, out of the bars, barns, and Nashville, Tenn.

A near sell-out crowd massed in the acoustically horrifying confines of Municipal Auditorium to hear one of the current leading country artists, Charlie Rich. He's popular, dynamic, and can even bang out a few notes on the piano.

From the crowd, it was obvious that country music has appeal much broader than ten, or even five years ago. But the sounds that Charlie Rich and his group make aren't all the twangs that most people think of when they think of country music. The two saxaphones, trumpet, and trombone along with the usual assortment of guitars and drums can make their country music sound like rock, or even blues.

Rich sang his current hits of "Behind Closed Doors", There Won't Be Anymore" and "The Most Beautiful Girl." He even mixed it up a little with a rendition of "New York City" that put some enthusiasm into the evening.

Even with the weird sounds that Municipal Auditorium can make out of any music, the crowd enjoyed the show, perhaps because they already knew the lyrics and melody of most of the songs played. His few attempts at new songs were difficult to understand, although the audience tried to make the most of it.

So there is a lesson to be learned here. If you already know the entertainer and his music, go to the cavern known as Municipal Auditorium; but if you want to experiment and hear a few new sounds, buy a record before wasting your money at Pendergast's Place.

The real down home country music was voiced by Barbara Fairchild, who preceded Rich on stage. She led off the evening with the 'twangin' that has been the trademark of country. Songs like "Me and Jesus" and "Why Me Lord" had the audience hanging on to every Southern accented word. She also threw in a "Cold, Cold Heart" lest anyone forget where they were.

David Mayfield did an adequate job of lead guitar and he took a couple of songs away from Rich.

Let's B.T.O.D. Again

"Bachman—Turner Overdrive II" by Bachman-Turner Overdrive is now available on the Mercur y label, SRM1-696

Bob Grossweiner

Remember "These Eyes", "Laughing", "Undun", "No Time" and "American Woman"? Randy Bachman, the one time leader of the premier Canadian rock group of a few years back was the co-author (with Burton Cummings) of these, and when Randy split, the Guess Who started their downwards spiralling journey that they have never been able to recover from.

The road was rocky for Randy too. He formed Brave Belt whose two lp's are current fixtures in the bargin bins where they aptly belong. During this transitional period, Randy's brother Rob was his drummer and C. F. Turner joined for the second album as bassist and lead vocalist. With the addition of Tim Bachman, another brother, as second lead guitarist and the deletion of an original Guess Who member, Chad Allen, only the Bachman brothers and Turner remained. The future is bright indeed.

The Guess Who were a light-heavyweight band ranging from intricate compositions to hard rock; the Bachman-Turner Overdrive are heavyweight in the truest sense: the four of them collectively weigh half a ton, and I understand that they are on a crash diet so that they can have "before" and "after" pictures on their next cover. Whereas Black Sabbath is heavy metal and monotonous; Slade flashy, and Uriah Heep boring, the Overdrive are heavy duty (more emphasis on the beat and rhythm than heavy metal) with the spunk and refreshness that Creedence Clearwater thrilled us with in their early years.

Their debut disc of last spring was not only quite impressive from the Chuck Berry influence on "Little Gandy Dancer" to the melodic, Wes Montgomery jazz-like guitar runs on "blue Collar" to a chugging chord structure reminiscent of the Stones' "Honky Tonk Woman" on "Hold Back the World," it made you wanna get up and dance.

"B. T. O. II" is an extension of their first with more emphasis on establishing their own style. With three lead vocalists (all except Rob), they are more diverse than most rock groups. The guitarists (Randy and Tim) are not in the Southern blues school of double lead work; they are rock orientated. Their only limitation lies in their simplistic lyrics and it becomes apparent that Randy wrote the music and not the words for the Guess Who; thus we find some Guess Who influences in the arrangements in a crystaline production from Randy.

"Blown" opens the album with some hard driving rock with the guitars and the rhythm section pushing each other which is slowed down in "Welcome Home" where Randy gets in some fine lyric guitar runs. The infectious harmonies on "Stonegates" over-riding a deep bottom with both guitars striking away again make this a prime single candidate. "Let It Ride" starts out as a pounding rocker then it is enhanced by the soaring, ethereal harmonies as BTO's vocals keep getting stronger. And they get into some tribal Indian music on "I Don't Have to Hide", putting Redbone to shame.

They end the album with "Takin' Care of Business" which they do; they ended their first barrel-house style with "Thank You For the Feeling" which is just what you get.

Kids Movies

The Kansas City Children's Film Festival will be held March 30 and 31, Saturday and Sunday, at the Multimedia Forum in Crown Center. It is being presented by the Center for Understanding Media, which has been researching Children's films for two years, and will be publishing their results in a book "Films Kids Like", as well as sponsoring children's film festivals. The festival at Crown Center will act as a model for similar programs in other cities. The festival will include 45 films, grouped into six hour long programs: GRABBAG (3/30-10:30 a.m., & 3/31-1:30 p.m.); ANIMALS (I-3/30-12 noon, & II-3/31-3 p.m.); IMAGINARY FRIENDS (3/31-4:30 p.m.); HOME IS BEST (3/31-10:30 a.m.); TALL TALES, FAIRY STORIES AND FOLK SONGS (3/30-1:30 p.m.); and SPORTS AND GAMES (3/30-3 p.m., & 3/31-12 noon). Admission for children is 10c per program or $1 for the series, and for adults is $1 per program and $5 for series. In addition a special session will be held for teachers who wish to work with film on Sat., 3/30 at 4:30 p.m., for $2.50. For further information call the Multimedia forum at [illegible].

Art vs. Hunger

"Frippery"

GLORY
COMMENTARY · ON · THE · PERFORMING · ARTS ·

DANIEL WILLIAMS

Last week I referred to "the apparent frippery of what I consider 'my work', "and I should like to embellish the theme. I've been holding back a statement on this subject since beginning this column, and that may be the source of a curious other-worldliness I've objectively detected herein. Allow me to approach the subject in circles, as is my wont.

C. Richard Pond, besides being a full-time teacher at Westport High School and a portrait painter, is both the co-ordinator of the city's Parks and Recreation department's "Theatre Under the Stars" program and the director of two shows annually at the Westport-Roanoke community center. Obviously a busy man, and rather a lucky one, too, insofar as his productions are funded by the city. I might wish that the demand existed which could enable the city to throw money into theatrical activity other than revived Broadway musical comedy, but it probably doesn't; consequently, I shall try to be content that some of my tax money goes to support, in some vague way, the practical education of potential performers. I'll even try to stifle my bias against the musical comedy form. But I must whisper my hope that "what can be sold" is not the same thing as "what can be done."

Anyway, having seen none of Pond's work for some time, I tracked him down to the Westport-Roanoke community center where he is rehearsing the Stephen Sondheim musical "Company", scheduled to play May 10, 11, and 12. What I found there was typical of community theatre facilities, which is to say, a gymnasium with a small stage on which young actors work hard for free. This leads us into my diatribe about the plight of young actors.

The way it works now, of course, is that most of them come out of college enthusiastic and self-congratulatory, head for Gotham, get thoroughly depressed and very skinny, go home and work in community theatre or not at all. It's a drag. As a friend said to me (upon the occasion of our meeting at a theatre where she had sworn only a year ago never to work again), "What can you do? This is the only place in town where you can work without Equity. But I'm getting paid now! I'm getting ten dollars a night." That's ten dollars a night for three nights a week. Nobody should be happy with that kind of money, particularly a performer whose entire being is exploited, criticized, flaunted, praised and distorted by the very nature of the work. But if she or he decides to go "professional" and join Equity, there suddenly becomes less work available, all of it fiercely competed for, and the guaranteed fair wages are still not enough to live on.

This is the predicament shared by the actors I saw in rehearsal. Some of them, perhaps, don't even know it, or, worse yet, think that it makes some kind of sense. They're up there singing their little hearts out (doing, by the way, a musically creditable job with a very difficult score) as if it were the only game in town, and it is. There now, we're getting closer. You see, the only paying jobs for young performers in the city are in musical comedy. And there are only about thirty of those jobs, as far as I can figure. For the actor who wants to find other types of work ("art" aside; the simple fact is that theatre workers don't talk about art, only writers do), the only thing to do is leave town. And I've already told you what happens then.

So we're back where we started. It's either do possibly interesting community work for free or do probably awful musical comedy for money. The demand for anything better (or even just different) apparently does not exist. The more I think about it, the less content I can be about tax money training performers in the parks program, if it trains them only to indulge in the ever-more-slick frippery of musical comedy. (I've abandoned attempts to hide my bias.)

Astonishingly real things, beautiful things, profoundly disturbing things can happen in the theatre. I've been there and seen it. I'll gladly admit that "Company" is probably the best musical I've ever heard. I heartily recommend that people see it. It costs one dollar. But if it isn't real enough, or beautiful enough, why not say so? Ask for something different. Keep asking. "My work" is simply to be the theatre's advocate, and I'd like to do it in good conscience. I'd like to believe that some of the theatre people I talk to, who know the problems I've outlined here, are ready to offer something different if there is anyone who'll take it. It isn't like me to berate or exhort or lose my calm, euphonious style. But tell me I'm not a fripperer.

Color Photography Lives

Experience or Expression

NANCY MATTHEWS

Photography can no longer be tolerated as a medium designed solely to record. Instead, it has become a balance between documentation and self-extension of the artists imagination and senses. He has gained an enormous new dimension to test his genius.

Two men who have experimented in a method called "dye transfer" have on exhibit at the Photographic Gallery several samples of their particular genius. They are Henry Holmes Smith, a 65 year old professor from Indiana University and Carl Kurtz, presently teaching at the Kansas City Art Institute.

The dye transfer method begins with a black and white negative from which a film positive is made. Three matrix's or separations dyed in each of three hues, cyan, magenta, and yellow, are produced. When these hues are combined, they form a wide variety of shades and tints which can resemble the colors in the original study. The hues are then transferred to the paper which is printed in either black and white or four color.

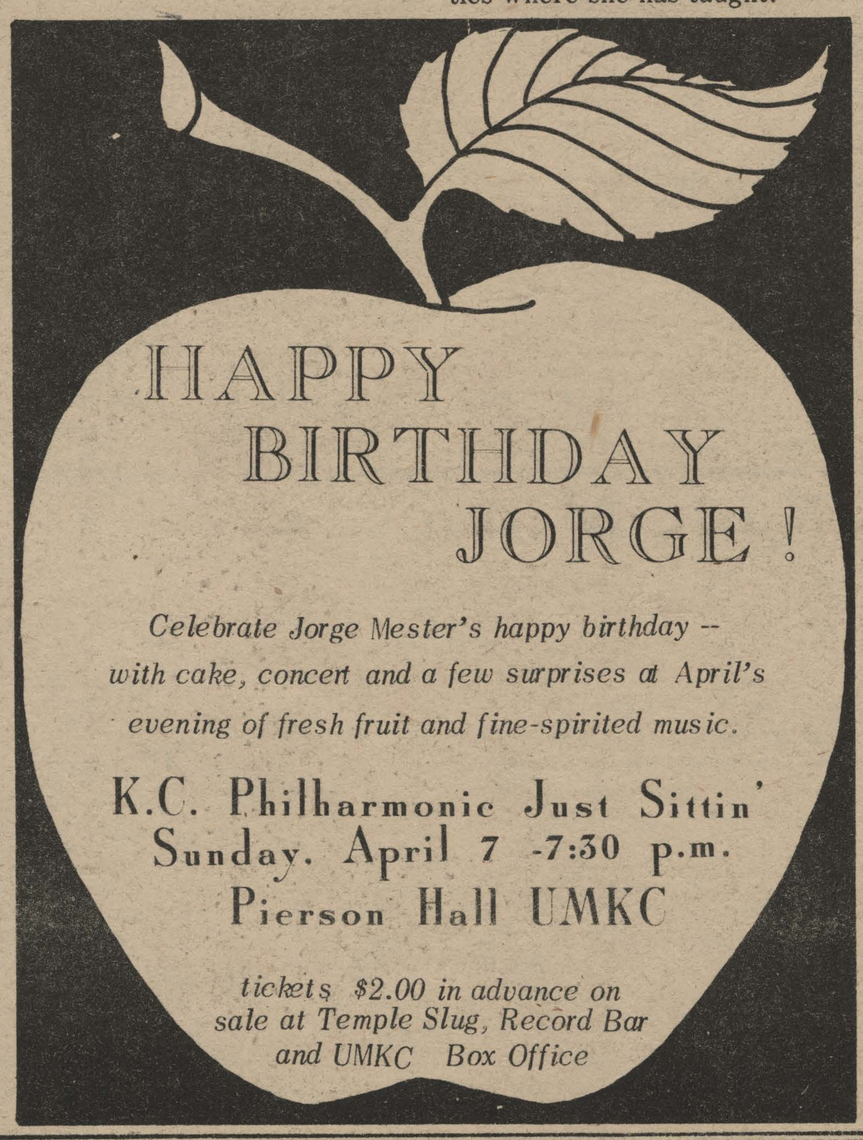
Henry Holmes Smith utilizes this method to create a display of color and personal assertion. The samples of his work shown in this exhibit are original pieces which have been produced in twenty to sixty hours of experimentation. He begins his process by pouring corn syrup on a sheet of glass to create a form then projecting this image on light sensitive paper from which his black and white negative is made.

Carl Kurtz begins with a more literal interpretation of photography. He use both black and white and four color negatives transferring color to portions of each photograph. "The point of origin for these images is the black and white photograph whose uniqueness exists for me as a very special and separate world of implied color." Implied color is his subjective interpretation of an ordinary scene expanded with touches of color.

"The die transfers are a celebration of expression and reveal what has been discovered."

The enemy of all persons presumptuous enough to call themselves critics is a preconceived idea of what a photograph should be rather than what it means to each individual. Viewers must keep in mind their personal standards must be flexible enough as to not extend limitations upon the field of what photography has been. Work such as that of Henry Holmes Smith and Carl Kurtz is highly personal and is a reflection of their own immediate Human experience.

Two lectures on the Viennese theater are scheduled for April 1 and 2 at UMKC. Ms. Hedwig D. Thimig, the Associate Director for Cultural and Academic Affairs at Stanford University in Austria, will be speaking on "The Viennese Theatre: Popular Theatre of the 19th Century" (12 noon, 4/1) and "The Viennese Theatre: Social Role of the Theatre, Past and Present" (8:30 p.m., 4/2). The free lectures will be held in Room 116, Haag Hall Annex, UMKC, 52nd & Charlotte, and are sponsored by the Roy Roberts Visiting Professorship program. Ms. Thimig is intimately associated with theatrics, being the niece of the late Max Reinhardt, producer, director, and founder of the Salzburg Festival. Ms. Thimig has translated Austrian playwright Johann Nestroy's works as well as directing productions at Stanford, and other universities where she has taught.



HAPPY BIRTHDAY JORGE!

Celebrate Jorge Mester's happy birthday -- with cake, concert and a few surprises at April's evening of fresh fruit and fine-spirited music.

K.C. Philharmonic Just Sittin'
Sunday, April 7 -7:30 p.m.
Pierson Hall UMKC

tickets $2.00 in advance on sale at Temple Slug, Record Bar and UMKC Box Office

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Call [illegible] for information.

Summer Wishes, Winter Dreams

SUMMER WISHES, WINTER DREAMS with Joanne Woodward and Martin Balsam, directed by Gilbert Cates, is currently playing at the Fine Arts Theatre.

DENNIS SCHAEFER

Joanne Woodward has long been suspect as THE premier American actress of her time. In films like "The Three Faces of Eve", "Rally 'Round the Flag Boys" and "Paris Blues", she paid her dues, developing and expanding the ranges of her acting ability. In 1967, under the direction of her husband, Paul Newman, she totally dominated the scenes of "Rachel, Rachel", giving a truly stunning performance. Now, as a sort of a culmination of 25 years of acting, she brings all of her style and poignancy to her new film, "Summer Wishes, Winter Dreams".

Woodward portrays Rita, a middle-aged and middle class woman who introspectively ponders her past and present and ends up wondering where and why everything went wrong. Her relationships with the various members of her family signal her frustrations as seen in dream sequences as well as present time. Her husband (Martin Balsam) is a loving though patronizing man to whom Rita shows little affection. Her son has left home, settled in Amsterdam where he has taken a male lover. Her mother (Sylvia Sidney), a lonely woman in her declining years, neither gives nor gets much meaningful companionship. The realization of all Rita's failed relationships seem to converge on her at one time and thus, throughout the film, she moves from one trauma to the next concluding with her expression of some genuine emotional feeling to her husband.

All this would be so much soap opera if it wasn't for the excruciatingly real performances of Woodward and Balsam. The story of the older woman past her prime is the perfect vehicle for Woodward's expressive nuances and abilities. Her Rita is tough and hard on the outside but allows the viewer revealing glimpses into herself; a self that is crumbling into little pieces. Woodward's excellence comes about by playing the character of Rita honestly.

Balsam, too, plays the husband meekly but honestly. Like Woodward, he brings a wealth of stage and screen experience to the role. His abilities are most emphatically brought out in the period of time that he and wife spend on a European vacation. In France he revisits an unmarked battle site where, thirty years before, he had fought as a foot soldier in World War Two. As he sneaks down French alleys, mock soldier style, his puzzled wife follows him. Reaching the battle site where he had stood and fought, he almost goes into a trance relating the horrifying incidents of war that he had experienced and now most vividly recalls. In a silent emotional outburst, he falls to his knees and weeps. Quietly his wife understands and lends empathy to the situation, no longer baffled by her husband's odd soldier-like behavior.

There is, however, no doubt that this is Joanne Woodward's movie; she is in every scene and tends to dominate them with forceful glances and perfect timing. She is cold yet warm; ugly yet beautiful, a person and character of paradox.

The script is by Woodward's good friend Stewart Stern who also penned "Rachel, Rachel" for her. Stern's script suffers from a great lethargy: too much dialogue and a continually depressing series of events. His treatment of "Rachel, Rachel" at least indicated a comic deftness for playing the light-hearted moments off the darker ones. In "Summer Wishes", only the dreariness of frustration and emptiness are emphasized to the point that the viewer just wants to turn away entirely.

Certainly Gilbert Cates direction is a great hindrance. He has an annoying style which leaves the plot almost stillborn. His directional nuance of zooming in on a character until he or she is framed in a close-up points out Cates' lack of creativity in trying to convey a character's feelings to an audience. Whenever he is in doubt about what to do next, he goes for a zooming close-up; I counted no less than ten of these unimaginative shots in the film.

But to return to Woodward and Balsam; they are the people who make this film work in spite of all obstacles. They give their soap-opera roles a certain human credibility that transcends the limitations of the story. "Summer Wishes, Winter Dreams" wouldn't have been bearable without them..

The Top of the Rock in Kansas City.

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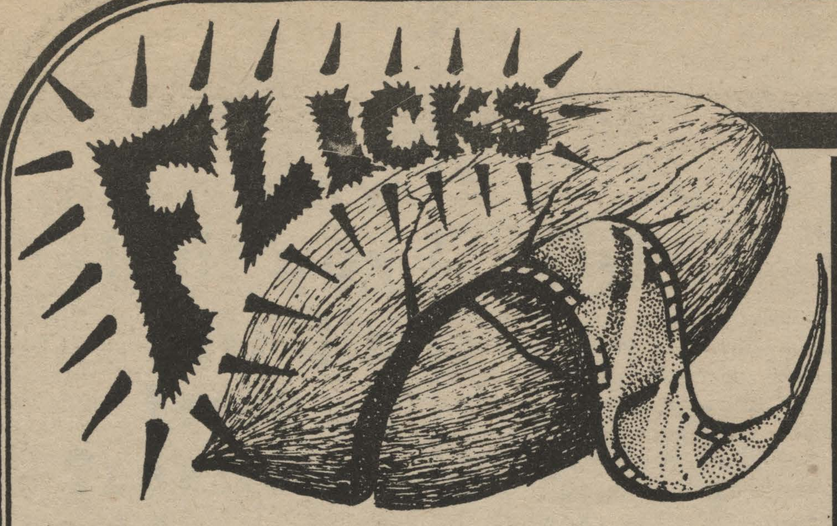
Films



"Serpico", (directed by Sidney Lumet; starring Al Pacino; Released by Paramount.)

Another in an ever-lengthening list of "Gee, don't cops have a hard day, too" genre films. Serpico is the only cop on the force who isn't on the take. He also loves little black kids, big shaggy dogs, and always gets the girl with the blond hair. Like most of these films, Serpico features excellent photography by Arthur J. Ornitz and little else. Probably just a cut or two above most, however, in that the violence isn't excessive and they do try to make a character out of Al Pacino's modest acting.

American Graffiti, (Directed by George Lucas. Starring Richard Dreyfuss, Ronny Howard, Paul Le Mat, Charlie Martin Smith, Cindy Williams, Candy Clark and Wolfman Jack.)

High school, duck tails, going steady and all that. Director George Lucas proves himself to be an excellent director as well as a perceptive observer of the American scene. His story (based on his own personal experiences and that of writers Gloria Katz and William Huyck) involves the experiences of several high school kids the night before school starts in 1962. Two graduated seniors are supposed to leave the small town for college and their last evening in town proves to be a trial by fire in influencing their decision of whether to leave their secure small town life. Along with the beautiful camerawork of Haskell Wexler, Lucas shows us that nostalgia doesn't necessarily mean schlock. And yes, rock and roll will live forever! One of the best films of 1973.

The Sting (Directed by George Roy Hill; starring Paul Newman and Robert Redford. Released by Universal.)

Newman, Redford and Hill team up again in shades of "Butch Cassidy and the Sundance Kid". It's the same plot, story and glory, only it's 1930 and Butch and the Kid are low profile con men. They go through a lot of raz-a-ma-taz about telephone tips, set ups, rigged bets and "stings", letting character motivation and morality fall where they may. The sets are slick and the bit players are great. Somewhere in all the mechanics of conning the syndicate boss, you too get sucked into the set up and before you realize it you have been conned just as badly. The syndicate boss lost ½ million dollars, while you lose the price of admission. It's too much to pay.

Kansas City

Yankee Doodle Dandy, with James Cagney
Bijou, 425 Westport Rd., [illegible]

Exorcist, Embassy, 438 Nichols Rd., 931-2411

Serpico, Three Musketeers, Three Tough Guys, Walking Tall, Empire, 1400 Main, [illegible]

State of Siege, Festival, 3319 Main, [illegible]

Summer Wishes, Winter Dreams, Fine Arts, 2820 W. 53rd, [illegible]

Laughing Policeman, Sugar Hill, Bat People, Three Tough Guys, Metro, 1623 E. 63rd St., [illegible]

The Outfit, Bootleggers, Busting, Midland, 1228 Main, [illegible]

Deep Root, Couples Next Door, Old Chelsea, 1228 Broadway, [illegible]

The Last Detail, Plaza, 4701 Wyandotte, [illegible]

Marjoe, Thru 4/3; **The Discreet Charm of the Bourgoise**, 3/29; **Straw Dogs**, 3/30-4/3; **Midnight Cowboy**, 4/3-4/9; **Coconuts & Tiger Lily**, 4/3-4/9, Vanguard, 4307 Main, [illegible]

Johnson County

Bang the Drum Slowly, Aztec, 11119 Johnson Dr., Shawnee, [illegible], Fri., Sat. & Sun. only

Sleeper, thru 4/2, starting 4/2-**Magnum Force**, Dickenson, 5909 Johnson Dr., Mission, [illegible]

Mame, Walking Tall thru 4/3, starting 4/3, **The Great Gatsby**, Glenwood, 91st & Metcalf, [illegible]

Breezy, Metcalf, 9500 Metcalf, [illegible]

M*A*S*H, thru 4/2, starting 4/3-**A Touch Of Class,** New Trail, 118 E. Park, Olathe, [illegible]

Serpico, Fantasia, The Way We Were, & Blazing Saddles, starting 4/3, Ranch Mart, 95th & Mission, [illegible]

Cinderella Liberty, M*A*S*H, and on 3/30, Sat., at 11 pm sneak preview of new Goldie Hawn movie, **Sugarland Express**, Valley View, 95th & Antioch, [illegible]

Lawrence

The Laughing Policeman, Granda, 1020 Mass., [illegible]

The Last Detail, Varsity, 1015 Mass., [illegible]

Three Musketeers, Sting, Man on a Swing, Hillcrest, 9th & Iowa, [illegible]

Wyandotte County North

Breezy, Antioch, 5524 N.E. Antioch Rd., [illegible] N.K.C.

Tough Guys & Hit, thru 4/2, Cameo, 813 Minnesota, K.C., K., [illegible]

Billy Two Hats, thru 4/2; **Neptune Factor,** 4/3-4/9, Centre, 408 Armour Rd., N.K.C., [illegible]

Billy Two Hats, thru 4/2; **Mary Poppins,** thru 4/2; **Magnum Force,** 4/3-4/9 & **Neptune Factor,** 4/3-4/9, Cinema West, 8201 State Ave., K.C., K., [illegible]

Three Musketeers, American Graffiti, Robin Hood, & The Bootleggers, Indian Springs, 47th & State, [illegible]

East

RAYTOWN & INDEPENDENCE

Sting, Serpico, Superdad & Son of Flubber, The Way We Were, Blue Ridge, Blue Ridge Blvd., & I-70 & Hiway 40, [illegible]

Outfit, McQ, Bootleggers, Three Musketeers, Cinderella Liberty, Brywood, E. 63rd & Hiway 50, [illegible]

Walking Tall, thru 4/2, starting 4/3, **Magnum Force,** Englewood, 10917 Winner Rd., Indep., [illegible]

South

Arnold & Vault of Horror, Brookside, 6325 Brookside Rd., [illegible], all seats 50c

Le Sex Shop, thru 4/2, starting 4/3-**Executive Action,** Kimo South, 7200 W. 80th, [illegible]

Three Musketeers, American Graffiti, Parkway, 85th & Ward Parkway, [illegible]

Sleeper & Walking Tall, Ruskin, 11300 Blue Ridge Ext., [illegible]

Sting, Superdad & Son of Flubber, Breezy & Sleeper, Truman Corners, S. 71 Hiway at Blue Ridge, [illegible]

A Touch of Class, M*A*S*H Dirty Tricks, Outfit, Sleeper, Watts Mill, 103rd & State Line, [illegible]

Special Films

FRIDAY, MARCH 29

French Connection, 8 p.m., Rm. 116, Haag Hall Annes, 52nd & Charlotte, UMKC, 75c.

Domesticating A Wilderness, America-A Personal History of the U.S., film series by Alistair Cooke, 7:30 p.m., Corinth Library, 8100 Mission, FREE.

The Art Conservator and Kinetic Art in Paris, Museum Without Walls Film Series, 9:30 p.m., Action Art Center, 111 West 5th, River Quay, FREE.

The Effect of Gamma Rays on Man-In-The-Moon Marigolds, Paul Newman and Joanne Woodward, 7 and 9:30 p.m., Woodruff Aud., Kansas Union, Lawrence, 75c.

SATURDAY, MARCH 30

French Connection, 8 p.m., Rm. 116, Haag Hall Annex, 52nd & Charlotte, UMKC, 75c.

Dogs and Cats and Rabbits, Mother Cat and Her Baby Skunks, Anatole and the Piano, Story of the Book, Children's Films, 11 a.m., Westport Library, 118 Westport Rd., FREE.

Black Music in America: From Then Till Now and Roberta Flack, 2 p.m., Westport Library, 118 Westport Rd., FREE.

Trick Baby, Larry Yust, 1972, USA, Park College, Alumni Hall, Hiway 9 at Parkville, 8 p.m.

Alexander Nevsky, Eisenstein, 1938, **USSR** and **CONTRE-PIED,** Manuel Otero, 1967, France, K.C. Art Institute, Epperson Aud., 7:30 p.m., 4415 Warwick, FREE.

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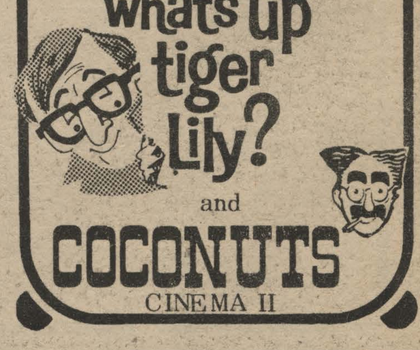

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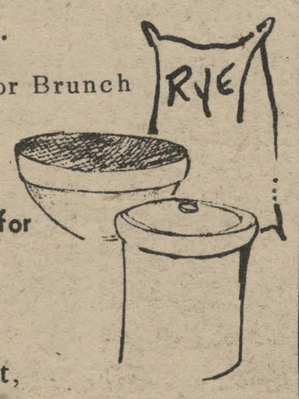

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The Effects of Gamma Rays on Man-In-The-Moon Marigolds, Paul Newman, Joanne Woodward, 2, 4:30, 7, and 9:30 p.m., Woodruff Aud., Kansas Union, Lawrence, 75c.

Images, Woodruff Aud., Kansas Union, 2 pm, Lawrence

Grabbag; Animals I; Tall Tales, Fairy Stories and Folksongs; and Sports and Games, 10:30 a.m., 12 p.m., 1:30 p.m., and 3 p.m., respectively, K.C. Children's Film Festival, Multimedia Forum, Crown Center, 50c for series for Children, 10c per Program, $5 for adults for series, $1 per program.

SUNDAY, MARCH 31

The Light of Experience, Kenneth Clark's **Civilsation** film series, 17th Century Dutch painters, Rembrandt, Frans Hals, Yermeer, Saenredam, 7:30 p.m., Woodruff Aud., Kansas Union, Lawrence.

Pepe, Children's Film, Woodruff Aud., Kansas Union, Lawrence, 1:30 p.m., 50c.

The Long Goodbye, 8 p.m., Woodruff Aud., Kansas Union, Lawrence.

Burn, Marlon Brando, 8 p.m., Foolkiller, 809 E. 31st, $1.50.

Home is Best; Sports and Games; Grabbag; Animals II; Imaginary Friends, Children's Film Festival, 10:30 a.m., 12 p.m., 1:30 p.m., 3 p.m., and 4:30 p.m. respectively, Multimedia Forum, Crown Center, 50c for series for children, 10c per program, $5 for adults for series, $1 per program.

MONDAY, APRIL 1

Come Back, Africa, Lionel Rogosin, 1960, portrait of one black man 7 his family in tragic existance in Africa, Italian Critics Award, Venice Film Festival, 1959, Woodruff Aud., Kansas Union, Lawrence, 75c.

TUESDAY, APRIL 2

The Pursuit of Happiness, Kenneth Clark's Civilisation Film series, 18th century; Bach, Handel, Mozart and Haydn, 2 p.m., N.K.C. Public Library, 715 E. 23rd Ave., FREE

Tales of Terror, USA, 1962, directed by Roger Corman, with Vincent Price, Peter Lorre, Basil Rathbone, 3 stories based on Poe's works and **Mask of the Red Death**, USA 1964, directed by R. Corman, with Vincent Price and Hazel Court. 7:30 p.m., Woodruff Aud., Kansas Union, Lawrence, 75c.

Evolution, Rhymes of the Wayfarer, Island Eden, 12 noon, K.C. Public Library Aud., 1211 McGee, FREE.

WEDNESDAY, APRIL 3

Mr. and Mrs. Smith, Alfred Hitchcock, 1941, Carol Lombard and Robert Montgomery, Hitchcock's only comedy, 7:30 and 9:15 p.m., Woodruff Aud., Kansas Union, Lawrence, Ks., 75c.

Madwoman of Chaillot, color film of Jean Giraudoux's play, with Katherine Hepburn, Park College, Alumni Hall Aud., Parkville, Mo.

THURSDAY, APRIL 4

A Condemned Man Escapes, Film Society, 7:30 p.m., Woodruff Aud., Kansas Union, Lawrence, 75c.

The Caterpillar, The Con Who Fell in the Canal, and Madeline, Children's Films, N.K.C. Public Library, 10 a.m., 715 E. 23rd Ave., FREE.

PATRICIA HEARST'S STATEMENT
continued

to understand what he means when he talks about fascism in America. Joseph Remiro and Russell Little, the two men in San Quentin, haven't even come to trial yet and already they are being help in strip cells on death row. It's very hard to believe that this obvious violation of the Constitution is taking place, but it's true.

How can people think that these men can get a fair trial? And if there's any doubt in people's minds of what the verdict will be, members of the federation are studying intelligence reports gathered by the SLA on the activities of the FBI.

These combined with discussions the members of the Federation have had with me and my own observations of the way my father's been conducting himself have made me afraid because I realize that the plans are coming from the FBI and the Attorney General's office in Washington to execute the two men in San Quentin.

Or if that is not swiftly accomplished, to execute me by seeing to it that even if I am released I will not get home alive. Or by attempting to raid this place where I am being held and then discredit the SLA by saying they are the ones who killed me.

Because of these things I have been transferred to a special security unit of the SLA combat forces, where I am being held in protective custody.

I have been issued a 12 gauge riot shotgun and I have been receiving instructions on how to use it.

While I have no access to ammunition in the event of attack by the FBI, I have been told that I will be given an issue of cyanide buckshot in order to protect myself, because it is the Federation's opinion and my own from observation that if the FBI does rush in, it will obviously be doing it against the wishes of my family and it total disregard for my safety.

In fact, they would be doing it to murder me.

Under international codes of war I am allowed to communicate with members of my family and because of the scope of this incident to the public as well.

However, I have been told that the practice of allowing me to communicate with you will not continue until the SLA hears from the two men at San Quentin.

They want to hear what the two men have to say in a live nationwide broadcast so they can hear all the conditions of their confinement.

I really want to get out of here and I really want to get home alive. I am appealing to the public and asking them not to assist the FBI in their investigation. Doing so is simply helping them to dig my grave.

I ask those people who say they pray for me and those who sign petitions to the SLA for my safe release to redirect their energy into opposing the FBI's brutal attempts to murder me and the two men in San Quentin.

I no longer fear the SLA because they are not the ones who want me to die. The SLA wants to feed the people and assure safety and justice for the two men at San Quentin.

I realize now that it's the FBI who wants to murder me. Only the FBI and certain people in the government stand to gain anything by my death.

Radio

KANU-FM, 91.5 mc, University of Kansas

MARCH 29, FRIDAY

9:00 **Morning With the Masters**, Satie, Parade; Dvorak, Cello Concerto
12:15 **Noon Hour Concert**
1:00 **BBC Promenade Concerts:** New Philharmonic Orchestra; John Pritchard, conductor; Andre Watts, piano; Mozart, Masonic Funeral Music; Brahms, Piano Concerto No. 2 in B flat
2:00 **Films, A Closer Look**
2:30 **This Afternoon, jazz and brief features every weekday at 2:30 p.m.
4:00 **All Things Considered-Peabody Award winning news magazine, from National Public Radio, weekdays at 4 p.m.
6:00 **Music By Candlelight, pre-classical music, weekdays at 6 p.m.
7:00 **Radio's Golden Age**, Jack Benny II
8:00 **Opera Is My Hobby**, Dr. J. Seaver, "An Interview from Vienna with Reri Grist"
9:00 **First Edition**, Survive the Savage Sea, new book discussions
10:05 **Jazz in the Night**, call 913-864-4530 prepaid for requests, weekdays at 10 p.m.

MARCH 30, SATURDAY

10:00 **The Jazz Scene**
1:00 **The Metropolitan Opera**, live from N.Y., Puccini, Madame Butterfly
7:00 **Bluegrass**, Don Crary
8:00 **The Saturday Night Rock Program**
10:05 **Blackness Is**

MARCH 31, SUNDAY

7:30 **Sunday Showcase**, Mahler, Symphony No. 4 in G; Prokofiev, Piano Sonata No. 6
12:00 **Choral Chronology**, Stravinsky, Les Noces and Cantata
1:10 **Philadelphia Orchestra Concerts**, Aldo Ceccato, conductor, Brahms, Academic Festival Overture; De Sabata, Symphonic Poem, Juventus; Favel, Rapsodie Espagnole; Penderecki, Polymorphia, Shostakovich, Symphony No. 1 in F
3:00 **On The Contemporary Side**, Prof. E. Mattila, Schoenberg's "Moses and Aron"
4:00 **The Next Phase in Foreign Policy**
5:00 **The Music of America**
6:00 **Festival U.S.A.**, International Piano Festival; Charles Rosen; Brahms, Variations on a Theme of Paganini; Beethoven, Sonata in E; Schumann Davidbundertanze
8:00 **Art of the Organist**
8:30 **Concert of the Week**, from the National Public Radio, Concertgebrouw Orchestra of Amsterdam: Mario Rossi, conductor; Busoni, Turandot; Benda, Concerto for Flute and Orchestra with Paul Verhey, flute; Beethoven, Symphony No 8 in F
12:00 **Jazz in the Night**

APRIL 1, MONDAY

9:00 **Morning With the Masters**, Mendelssohn, Collo Sonata in D, Vivaldi, Four Seasons
1:00 **Keyboard Immortals**
2:00 **Bookbeat**
7:00 **History in Today's World**, "The Origins of Foreign Aid", Theodore Wilson
7:30 **A Feminist Perspective**, Contraception and Choice
8:00 **Monday Night at the Radio**, Jean Anouilh's La Sauvage, starring Claire Bloom and Donald Wolfit

APRIL 2, TUESDAY

9:00 **Morning With the Masters**, Vaughn Williams: Fantasia on a Theme by Thomas Tallis; Saint-Saens; Paino Concerto No 2
1:00 **In Recital**, Sviatoslav Richter, piano; Schubert, Sonata in B; Liszt, Sonata in B
2:00 **Traditional Jazz**
8:00 **Cleveland Orchestra Concerts**, Aldo Ceccato, conductor; Daniel Majeske, violin; Shostakovitch, Symphony No. 1; Stravinsky, Violin Concerto; Ravel, Rhapsodie Espagnole

APRIL 3, WEDNESDAY

9:00 **Morning With the Masters**, Elgar, Sea Songs; Glaznov, Scenes de Ballet
1:00 **Auditorium Organ**
1:30 **French Music and Musicians**
8:00 **The American Past**, A Few Words About Baseball, Calder Pickett
9:00 **First Hearing**, advance copies of new records

APRIL 4, THURSDAY

9:00 **Morning With the Masters**, Schubert, String Quarter No. 15; Bartok, The Miraculous Mandarin
1:00 **Music From Germany**
2:00 **Radio Smithsonian**, The Smithsonian Collection of Classic Jazz I
8:00 **Boston Symphony Concerts**, Seiji Ozawa, conductor, Scristoph Eschenbach, piano; Beethoven, Piano Concerto No. 5 in E flat; Ligete, Melodien; Brahms, Symphony No. 1 in C

KCUR-FM, 89.3 mc, UMKC

MARCH 29, FRIDAY

3:30 **Communications: Towards a New Humanism**, documentary from Montreal's International Communications Conference, "The Meanings of Meaning"
6:00 **All Things Considered, from National Public Radio, on every weekday at 6 p.m.
7:30 **Let The People Sing**, Internatinal choral competition
8:00 **New World Coming**, Women's Liberation Union
8:15 **A Fine Time!** Lively and literary arts in K.C.
9:00 **Concert Hall**: Korngold, Violin concerto in d major; Strauss, Sinfonia Domestica and Also Sprach Zarathustra; Gnattali, Sonatina for flute and guitar
11:00 **Until Midnight**-Modern Folk

MARCH 30, SATURDAY

8:30 **BBC World Report**
8:45 **European Review**
12:00 **Options**, from National Public Radio
1:00 **Saturday Magazine**, six hour mix of music and message, featuring Tom Sawyer
7:00 **Festival U.S.A.**, International Piano Festival and Contest-David Burge
8:30 **Jazz Revisited**-jazz from 1917-1947, Vocal Groups: Trummy Young, with Jimmie Lunceford and his Orch.; Paul Whiteman's Rhythm Boys; Louis Armstrong and The Mills Brothers; The Modernaires with Glenn Miller and Orch.; Frank Sinatra and the Pied Pipers with Tommy Dorsey and Orch.
9:00 **Jazz Until Midnight**

MARCH 31, SUNDAY

12:00 **Composers Forum**
4:00 **Concert of the Week**, Metropolitan Opera Audition Winners in Concert
6:00 **Opera Highlights**, Romberg, S.-The Student Prince
7:00 **Forum**
9:00 **Concert Hall**, Holst, The Planets; Liszt, A Faust Symphony

APRIL 1, MONDAY

8:30 **Radio Smithsonian**, The Smithsonian Collection of Classic Jazz, Part II, Martin Williams.
12:00 **For Your Information**, Radio Journal
3:30 **BBC Science Magazine**
7:30 **Music From Germany**
8:00 **Bernard Gabriel Views the Music Scene**, Interview with Avery Fisher
8:30 **Discobble**, Reviews of new records and books, and interviews J.W. Coffman and Mark Johnson
9:00 **Concert Hall**, Haydn, Symphony 94; Strauss, Don Quixote; Rachmaninoff, Spring Cantata; Mozart, A Musical Joke
11:00 **Until Midnight**-Broadway and Motion Picture Music

APRIL 2, TUESDAY

8:30 **The Course of our Time**, Dr. Abram Sacher
12:00 **For Your Information**
3:30 **Canadian Short Stories**
4:00 **All Things Considered**
7:30 **Conservatory Highlights**
8:00 **Options**
9:00 **Concert Hall**, Chavez: The Four Suns, Sinfonia De Antigona and Sinfonia India, Soli I, for oboe, clarinet, basson, trumpet, Soli IV, Selections

Continued on following page

KUDL-FM, 98.1 mc, KANSAS CITY

ALBUM OF THE DAY

March 29 - **Laura Nero's first album**, 12 noon
April 1 - **Windfall**, by Rick Nelson
April 2 - **Tyranny and Mutation**, by Blue Oyster Cult
April 3 - **Give It Up**, by Bonnie Ratt
April 4 - **For Girls Who Grow Plump in the Night**, by Caravan

National Lampoon Radio Hour - 6 p.m. every Sunday
Children's Hour, 9-10 a.m. every Sunday
Late Night Album, 2 a.m. every morning
Street Noise-Bitch Line 12 midnite every Sunday
Taped Concert, The Who, in concert, 11 p.m.-12:20 a.m. Sunday, March 31

Madame Lovejoy's
507 Walnut
in the River Quay

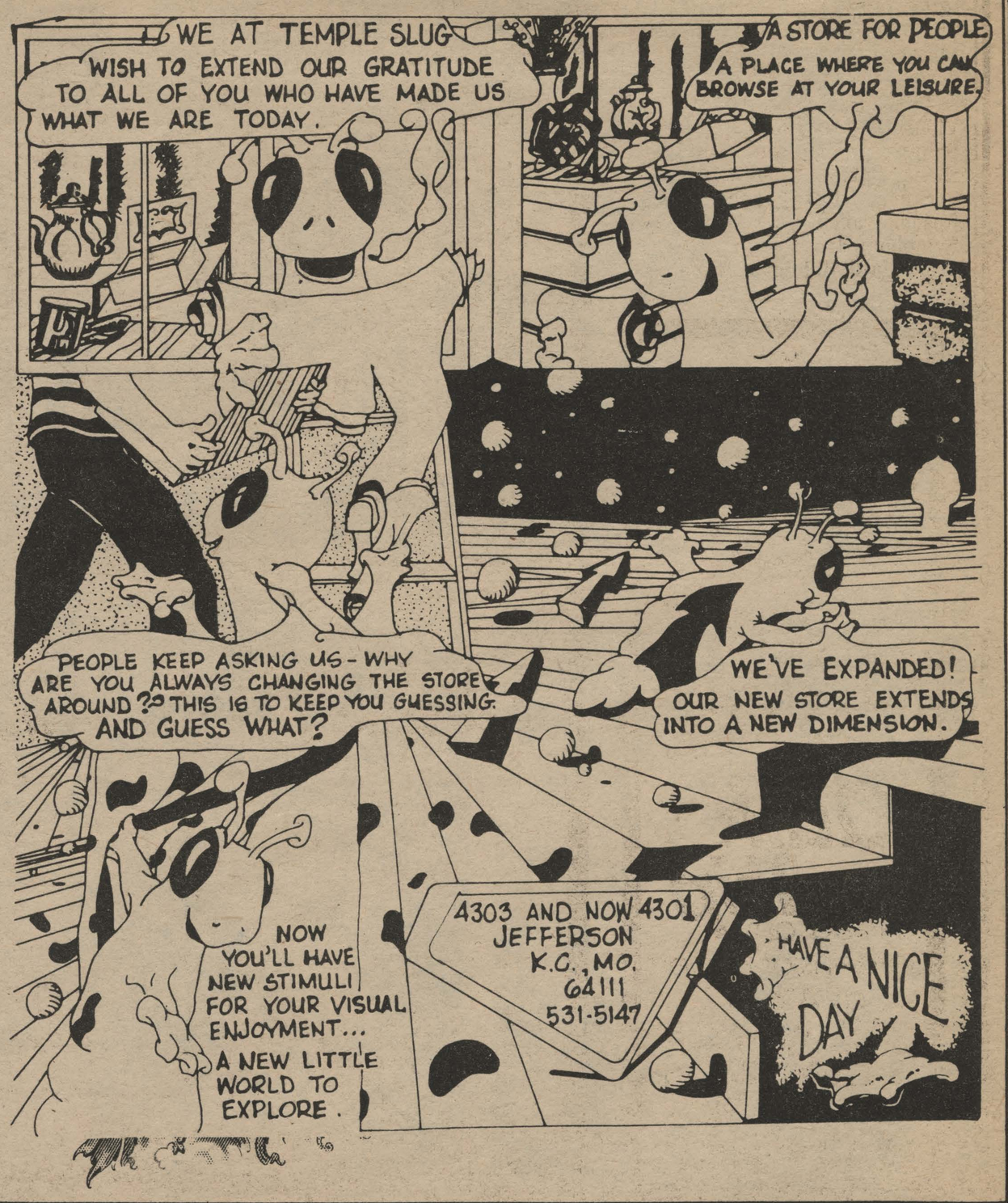
Friday & Saturday,
March 30 & 31
Country Heir

Saturday Afternoon Matinee,
March 31
Larry Renco

Tuesday, April 2 thru
Saturday, April 6
Jerry Wood (formerly of Finnigan & Wood) together with Ed Toler and Friends as the
Jerry Wood Group

Saturday Afternoon Matinee, April 6
Rich Hill

$1 Cover



Death

Raliegh Woods is dead. "Apparently" he shot his mother. He burned down their house. And then he shot himself.

He had two brothers and a father. I don't know how his father died or disappeared. One of his brothers was killed in Vietnam. The other killed himself some years ago.

So Raliegh was alone, except for his mother. They lived in Independence, Mo. And they didn't get along very well. She must of been a little loose in the head. Why not, with two down, and one to go.

Two years ago he invited me to a party. I called, four hours late, to say I couldn't make it. He put the phone down by the speaker of his stereo. B. B. King was playing—blues. Then he said, "Hear that? Hear it? That's the only human voice I've heard tonight." Raliegh had a lot of friends. But not one of us went to his party.

It wasn't that Raliegh wasn't fun to be around. He always bought the booze. In fact, when he invited me to the party, he asked me what my favorite liquor was. So he'd be sure to have it there. But we were all pretty busy.

There is no cause to grieve his death. Grieve that his life was so lonely that *he* had to end it. I think he killed his mother because she gave it to him. Besides, was he to leave her mourning three sons? The criminal was "society", "the system" that defined the narrow limits of his life.

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APRIL 3, WEDNESDAY

8:30 **A Fine Time,** lively and literary arts in K.C.
8:45 **New World Coming**
12:00 **For Your Information**
3:30 **French in the Air,** lessons in conversation
3:45 **Paris Arts and Letters,** entirely in French
7:30 **Jazz Revisited,** King Oliver, include Southern Stomp, Tear, Dead Man Blues, Got Everything, West End Blues, and When You're Smiling, early jazz
8:00 **Firing Line,** W.F. Buckley, Jr.
9:00 **Concert Hall,** Mahler, Symphony 1; Ravel, Le Tombeau De Couperin; Chopin, Piano Concerto 2 in F Minor, Bartok, Hungarian Sketches

APRIL 4, THURSDAY

8:30 **Bookbeat,** Robert Cromie
12:00 **For Your Information**
3:30 **World of Books,** from the BBC
7:30 **Masterworks of French Music**
8:00 **Options**
9:00 **Concert Hall,** Paganini, Violin Concerto 3 in E Major; Schuller, Triplum; Delius, Eventyr-Once Upon a Time; Strauss, Suite from "Der Rosenkavalier"; Martinon, Symphony 4
11:00 **Until Midnight,** Jazz

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KBMA-TV-IND.-Channel 41 Kansas City
KTWU-TV-PBS-Channel 11 Topeka
WIBW-TV-CBS, ABC-Channel 13-Topeka
KTSB-TV-NBC, ABC-Channel 27 Topeka.

All listings are subject to last minute changes.

Friday
EVENING

7:00 (11) **Washington Week in Review**
(13) (5) **Dirty Sally**
(9) **Brady Bunch**
(27) (4) **Sanford & Son**

7:30 (11) **Interface**
(13) (5) **Good Times**
(9) **Six Million Dollar Man**
(41) **Film Festival,** *Beneath the 12 Mile Reef,* 1953, Terry Moore, Richard Boone, romantic adventure
(4) **Mission Impossible**
(27) **Lotsa Luck**

8:00 (11) **Masterpiece Theater,** *Upstairs, Downstairs*
(5) **CBS Friday Night Movie,** *Evil Knievel*
(13) **Prairie Parkway**
(27) **Whenlans Cinema Festival,** *The Trouble With Angels,* 1966, Ida Lupino, Rosalind Russel, Hayley Mills, convent comics.

8:30 (5) **CBS Friday Night Movie-***Ace's Up,* pilot
(13) **Canoes and Corrections**
(9) **Odd Couple**
(27) (4) **Brian Keith Show**

9:00 (11) **Woman,** Sexism in Religion-Another View
(13) (5) **CBS News Special,** Can Private Colleges Survive?
(9) **Toma**
(27) (4) **Dean Martin Show**

9:30 (11) **Wall Street Week**

10:00 (11) **Kansas History**
(27) (5) (13) (4) (9) **News, Weather, Sports**
(41) **Night Gallery**

10:30 (11) **Weather**
(5) **Mod Squad**
(13) **CBS Late Night Movie**
(9) **Perry Mason**
(41) **Early Late Show,** *Charlie Chan on Broadway,* Warner Oland, murder mystery
(27) (4) **Tonight Show**

11:30 (5) **The Untouchables**
(9) **Wide World of Entertainment**

12:00 (41) **Second Effort**
(27) (4) **Midnight Special-**Guess Who, Sha-na-na, David Essecle, Wishbone Ash, Folk artist Leo Kottke, Slade, Judi Pulver

12:30 (5) **Rock Concert,** Rick Nelson & Stone Canyon Band
(13) **Late News and Weather**

1:00 (9) **Mothers-In-Law**

1:30 (4) **News**

2:05 (5) **Late News**

Saturday
EVENING

7:00 (11) **Zoom**
(13) (5) **All in the Family**
(9) **Partridge Family**
(41) **Maverick**
(27) (4) **Emergency**

7:30 (11) **Humanities Film Forum,** *The Battle of Colloden,* Peter Watkins, anti-war documentary of last battle in Britain
(13) (5) **M*A*S*H**
(9) **ABC Suspense Movie**

8:00 (13) (5) **Mary Tyler Moore**
(41) **Stagecoach West-**Sergeant Rutledge, Jeffrey Hunter, John Ford, 1960 western courtmarshal adventure
(27) (4) **NBC Saturday Night Movie,** *The Little House on the Prairie,* Michael Landon

8:30 (13) (5) **Bob Newhart Show**

9:00 (11) **Special of the Week,** La Rondine, rarely performed romantic opera by Puccini, set in Paris in 1870, stars Teresa Stratas and Anastasios Vrenios
(13) (5) **Grammy Salutes Oscar**
(9) **Owen Marshal**

10:00 (5) (13) (9) (4) **News, Weather, Sports**
(27) **ABC Movie of the Week**

10:15 (41) **Combat Theater,** *Sailor of the King,* Jeffrey Hunter, British WW II DRAMA
(11) **Intracity Transit**
(5) **Studio Five,** *Iron Mistress* Virginia Mayo, Alan Ladd, western adventure story of Jim Bowie, 1952
(13) **Movie,** *Dear Heart,* 1964, Glenn Ford, Geraldine Page, romantic comedy
(9) **Perry Mason**
(4) **Movie Spectacular,** *The Jokers,* Michael Crawford, Oliver Reed, Harry Andrews, James Donald, 1966, British adventure to steal Crown jewels

11:00 (11) **Weather**

11:30 (9) **Movie,** *The Three Muskateers,* Walter Abel and Paul Lukas, 1935, adventure

12:30 (5) (13) **Late News**

12:35 (5) **Movie Five,** *That Tennessee Beat,* Merle Travis, Minnie Pearl

1:30 (9) **Weekend News**

Sunday
EVENING

6:30 (11) (19) **Nova,** The last of the Cuiva, stone age hunter gatherers in the Amazon Basin
(13) (5) **Apples Way**
(9) **Variety** - Howard Cosell
(41) **Movie Classics,** *Kid Glove Killer,* Van Heflin, murder mystery
(27) (4) **Wonderful World of Walt Disney**

7:30 (11) (19) **Religious America,** Jim
(13) (5) **Mannix**
(9) **Sunday Night Movie,** *The Movies-Part I, 4 hour special on 80 year history of the American Cinema*
(27) (4) **Sunday Mystery Movie,** *McMillan and Wife*

8:00 (19) (11) **Masterpiece Theatre,** *Upstairs, Downstairs*
(41) **The Virginian**

8:30 (13) (5) **Barnaby Jones**

9:00 (11) (19) **Firing Line,** Equal Rights Amendment, Ann Scott of NOW and Phyllis Schlafly and W. F. Buckley, Jr.
(27) **Kung Fu**
(4) **Israel, 25 Years Young,** With Allen King

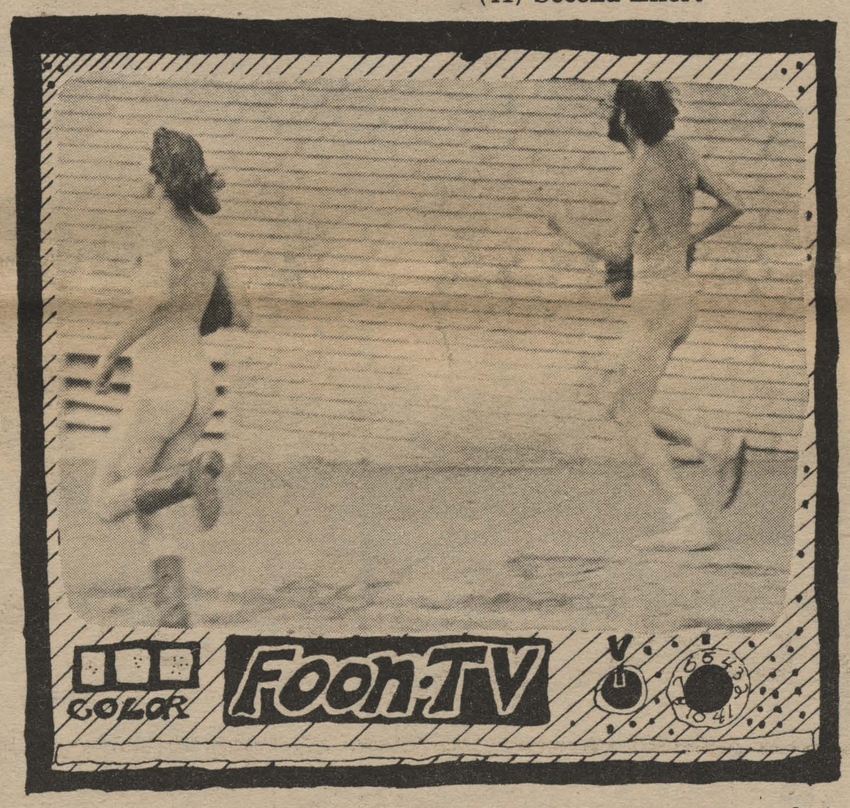
9:30 (5) **The Protectors**
(13) **Dragnet**
(9) **News, Weather, Sports**
(41) **The Devil's Advocate**

10:00 (19) **Movie,** *Battle of Culloden,* see 3/30, 7:30 p.m.
(11) **Weather**
(5) (13) (4) **News, Weather, Sports**
(9) **Perry Mason**

10:30 (5) **Studio Five,** *Assault on a Queen,* 1966, Frank Sinatra, Virna Lisa, Tony Franciosa, Burglery adventure
(41) **Target**
(4) **Tonight Show**

11:00 (9) **Name of the Game**
(41) **One Step Beyond**

11:05 (13) **ABC Movie,** *Female Artillery*



12:30 (9) (13) (5) **Late News**

12:35 (5) **Movie Five,** *Pirates of Tortugia,* Ken Scott, Liticia Roman, 1961, adventure story of Sir Henry Morgan

Monday
EVENING

7:00 (11) (19) **The Mystery of Maya,** Special of the Week, Documentary about centuries old Maya Indian Temple, narrated by Ricardo Montalban
(13) (5) **Gunsmoke**
(9) **Rookies**
(27) **The Magician**
(4) **NBC Double Feature,** *Girl on the Late, Late Show,* Don Murray and Laurine Stephens; and *Honky Tonk,* Richard Crenna

8:00 (19) (11) **Loloma,** Special of the Week, documentary of Hopi Indian jewelry trend setter, narrated by Rod McKuen
(13) (5) **Here's Lucy**
(9) **ABC Monday Night Movie,** *The Movies, Part II,* see 3/31, 8 p.m.
(41) **8:00 Film Festival,** *So Big,* Jane Wyman, Sterling Hayden, 1953 drama
(27) **NBC Monday Night at the Movies**

8:30 (11) (19) **Book Beat,** *"My Green Age",* by Edward Weeks
(13) (5) **Dick Van Dyke**

9:00 (19) (11) **Washington Straight Talk**
(13) (5) **Medical Center**

9:30 (19) **Black Journal**
(11) **Women**

10:00 (11) **Kansas History**
(4) (5) (13) (27) **News, Weather, Sports**
(41) **Night Gallery**

10:15 (9) **News, Weather, Sports**

10:30 (4) (27) **Tonight Show**
(13) **Basketball Classic,** 3rd Annual College All-Star
(19) **Behind the Lines**
(11) **Weather**
(5) **Mod Squad**
(41) **Early Late Show,** *Tarzan and the Huntress,* Johnny Weismuller, Brenda Joyce, adventure, 1947

10:45 (9) **Perry Mason**

11:30 (5) **Untouchables**

11:45 (9) **Wide World of Entertainment**

12:00 (4) **Tomorrow Show**

12:30 (5) (13) **Late News**
(41) **Second Effort**

12:35 (5) **Movie Five,** *Outriders,* 1950, Joel McCrea, Arlene Dahl, civil war adventure

1:00 (4) **News**

1:15 (9) **Mothers-In-Law**

Tuesday
EVENING

7:00 (19) **Bill Moyers Journal,** Albert Shander and Teacher Power
(13) (5) **Maude**
(9) **Happy Days**
(41) **Wildlife Theater,** *They Live by Water*
(4) (27) **Hamburger**

7:30 (4) (27) **Cavalcade of Champions Awards,** Bob Hope
(19) **One Man's China,** One Nation, Many Peoples
(11) **Should the Lady Take a Chang**—pros and cons of legalized casino gambling in Atlantic City, N.J.
(13) (5) **Hawaii Five-O**
(9) **Tuesday Night Movie, of the Week,** *Moon of the Wolf,* David Janssen and Barbara Rush
(41) **Tuesday Night Movie,** *Dark at the Top of the Stairs,* Robert Preston, Eve Arden, Oklahoma family drama in 1920's, 1962

8:00 (19) **Black Journal,** The Original Brother

8:30 (13) (5) **Shaft**

9:00 (19) **The Elders**
(11) **If You Had Your Way,** Human Dimensions of Minority Problems
(9) **Marcus Welby**
(4) (27) **1974 Academy Awards,** Diana Ross and Burt Reynolds, hosts, with Lisa Minnelli, Neil Simon, Marsha Mason and more

10:00 (19) **Religious America,** Jim
(11) **Weather**
(5) (13) (9) (27) **News, Weather, Sports**
(41) **Night Gallery**

10:30 (19) **Firing Line**
(5) **Mod Squad**
(13) **CBS Late Night Movie,** *Enter Laughing,* Carl Reiner, Jose Ferrer, Shelly Winters, 1967, based on Reiner's comic autobiographically-based play
(9) **Perry Mason**
(41) **Early Late Show,** *Tarzan and the Leopard Woman,* Johnny Weismueller, Brenda Joyce, jungle adventure, 1946
(27) **Tonight Show**

11:00 (4) **News, Weather, Sports**

11:30 (5) **Untouchables**
(9) **Wide World of Entertainment**
(4) **Tomorrow Show**

12:30 (4) (5) (13) **Late News**
(41) **Second Effort**

12:35 (5) **Movie Five,** *Come Fill the Cup,* 1951, James Cagney, Gig Young, Alcoholic drama

1:00 (9) **Mothers-In-Law**

Wednesday
EVENING

7:00 (19) (11) **Washington Connection**
(13) (5) **Sonny and Cher**
(9) **The Cowboys**
(41) **Wrestling**
(4) (27) **Clerow Eilson's Great Escape**

7:30 (11) (19) **Theater in America,** *A Memory of Two Mondays,* Arthur Miller's drama of blue-collar life in the 30's, Jack Warden and Estelle Parsons
(9) **Wednesday Movie of the Week,** *The Gun and the Pulpit,* Marjoe Gorther, western
(4) (27) **Hallmark Hall of Fame,** Crown Matrimonial

8:00 (13) (5) **Cannon**
(41) **Cinema 41** *Night and the City,* Richard Widmark, underworld adventure, 1950

9:00 (19) **Interface**
(11) **Firing Line**
(13) (5) **Kojak**
(9) **Doc Elliot**
(4) (27) **NBC News Special**

9:30 (19) **Theater in America,** *Feasting with Panters,* drama about Oscar Wilde's life and works

10:00 (11) **Kansas History**
(4) (27) (5) (13) (9) **News, Weather, Sports**
(41) **Night Gallery**

10:30 (11) **Weather**
(5) **Mod Squad**
(13) **CBS Late Night Movie,**

Television

Situation Hopeless, But Not Serious, 1965, Robert Redford, Alec Guinness, WW II COMEDY
(9) **Perry Mason**
(41) **Early Late Show,** *Tarzan and the Mermaids*, Johnny Weismueller, jungle adventure
(4) (27) **Tonight Show**

11:30 (5) **Untouchables**
(9) **Wide World of Entertainment**

12:00 (4) **Tomorrow Show**

12:30 (5) (13) **Late News**
(41) **Second Effort**

12:35 (5) **Movie Five,** *A Covenant with Death*, George Maharis, Laura Devon

1:00 (9) **Mothers-In-Law**
(4) **News**

Thursday EVENING

7:00 (19) (11) **The Advocates,** Should We End All Military Aid to South Vietnam?
(4) (27) **Flip Wilson**
(41) **Combat**
(9) **King-Montgomery to Memphis,** documentary on Dr. Martin Luther King
(13) **The Waltons**
(5) **Wild Kingdom**

7:30 (5) **KCMO Documentary,** *Taxes: No Shortage of Demand*

8:00 (19) (11) **VD Blues,** With Dick Cavett, Dr. Hook and The Medicine Show, Arlo Guthrie, James Coco, and Robert Drivan
(4) (27) **Ironside**
(41) **Feature of the Week,** *Pontius Pilate*, Jeanne Crain, Basil Rathbone
(13) **CBS Thursday Night Movie,** *Dr. Max*
(5) **KCMO Thursday Night Movie,** *The Shuttered Room*, Gig Young, Carol Lynly

9:00 (11) (19) **The Epidemic Nobody Believes**
(4) (27) **Music Country u.s.a.**
(9) **Streets of San Francisco**
(13) **NBA Basketball**

9:30 (19) **The Mystery of Maya,** see 4/1, 7 p.m.
(11) **The Cure**-Charlie Chaplin

10:00 (27) (9) (13) (5) (4) **News, Weather, Sports**
(11) **Weather**
(41) **Night Gallery**

10:30 (19) **Masterpiece Theatre,** *Upstairs, Downstairs*
(4) (27) *Tonight Show*
(41) **Early Late Show,** *Tarzan's Desert Mystery*, Johnny Weismuller, Tarzan tackles the Nazi's
(9) **Perry Mason**
(13) **CBS Late Night Movie,** *Take the High Ground*, 1953, Richard Widmark, Karl Malden, Basic training drama
(5) **Mod Squad**

11:30 (9) **Wide World of Entertainment**
(5) **Untouchables**

12:00 (4) **Tomorrow Show**

12:30 (41) **Second Effort**
(5) (13) **Late News**

12:35 (5) **Movie Five,** *Turn of Trial*, Lawrence Oliver, Simone Signoret

1:00 (4) **News**
(9) **Mothers-In-Law**

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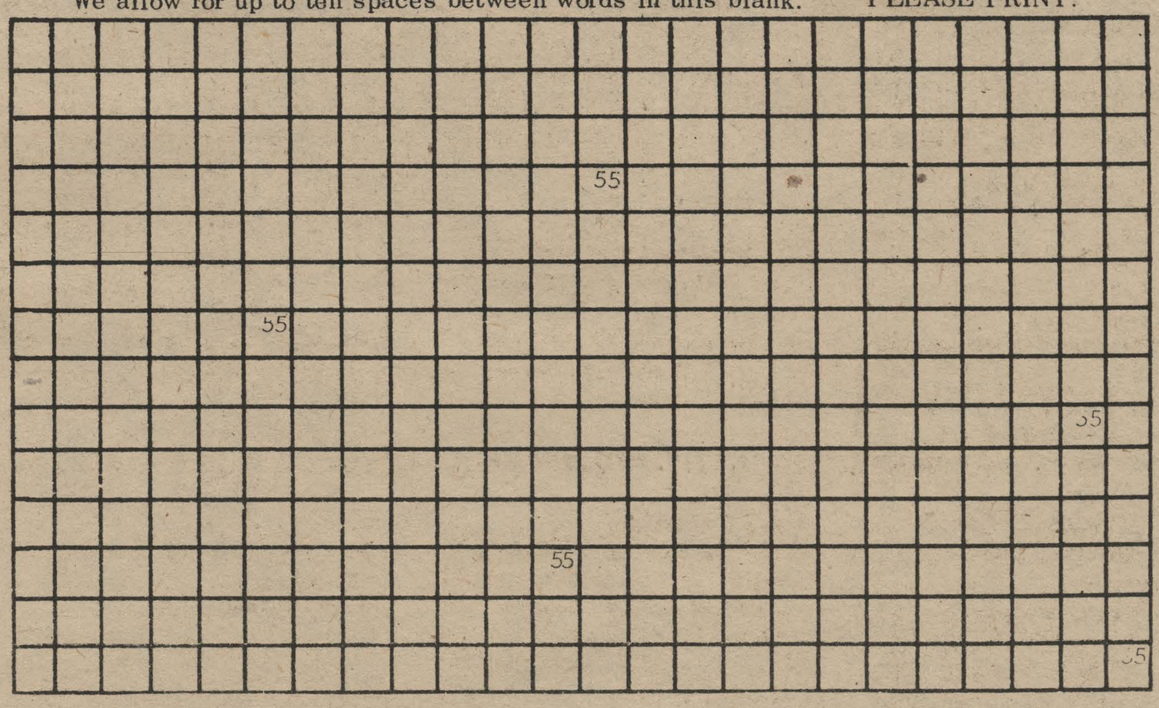

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Galleries & Museums

American Impressionist, to April 7. Sales & Rental Gallery, Nelson Gallery, 4525 Oak, and Art Nouveau, at the Nelson Gallery, hours 10 a.m.-5 p.m. on Tues.-Sat., Sun.-2-6 p.m., Free Sat.-Sun.; Tues.-Fri.-50c.

Robert Gunn, Oils, & Catherine Latham, mixed media, Contemporary Gallery, Jewish Community Center, 8209 Holmes, Thurs., April 1, 10 a.m.-10 p.m., Sun.-Thur.; 10 a.m.-6 p.m.-Fri; 1-10 p.m.-Sat.

Richard Dishinger & Peter Thompson, Downstairs Gallery, K.U. Museum of Art, Lawrence.

Views of Ancient Architecture, Prints Gallery, K.U. Museum of Art, Lawrence.

George Rickey, small kinetic sculptures, **John Baeder**, photorealist paintings, **Richard Matthews**, color photography, at Morgan Gallery, thru March, 5006 State Line.

David Driskell, paintings, Action Art Center, 111 W. 5th in River Quay, opening 7:30 p.m. March 16, thru April 14.

Charles Barsotti, drawings and cartoon, Unitarian Gallery, thru March 29, All Souls Unitarian Church, 4500 Warwick.

UMKC Senior Art Show, opening, Sun., March 17, UNKC Gallery, 5232 Rockhill, Exhibit thru April 12. Free.

Photography Contest Show, Kansas Union Gallery, April 1-9, Lawrence, Ks.

Robert Gunn, Oils & Catherine Latham, mixed media, Contemporary Gallery, Jewish Community Center, 8201 Holmes, thru April 1.

Ederita St. Rock, Bronze sculptures, Jeanne Simpson Gallery, 435 Westport Rd., Suite 23, 931-2963.

Endre Szasz, painting, **Rina Peleg**, pottery, & **Prof. Pattakrino**, Italian ceramics, Bird Lamp Co., thru March 211 Westport Rd., 10-6 p.m., Tue-Sat., to 9-Thurs.

Three Potters, McGinniss, Oliver, & Brantman, environmental show complete with trees, all slab pottery, Angerer's Gallery, 313 Delaware, 2nd floor, 471-1781, to March 30.

Robert Gunn & Catherine Latham, paintings, Jewish Community Center, 8201 Holmes, thru April 15.

The American Impressionists, Nelson Sales & Rental Gallery, thru April 17, 4525 Oak.

Richard Peterson & Jim Ryon, paintings & drawings, Country Gallery, Parkville, Mo., thru April 12.

David Barr, 3-dimensional constructions, opens Sun., March 17, Art Research Center, 922 E. 48th St. thru April 13, 3-7 p.m. Sun.-Thurs.

Objects of Mid-America II, March 16-31, Jewish Community Center, Gallery B, 8201 Holmes.

Brenda Gilleland, Nancy Rogers, Cindy Snodgrass & Sherri Warner, 4 women sculptures, William Woods College, Fulton, Mo., thru March 29.

Contemporary German Prints, Lawrence Gallery, 901 Westport Rd., 531-2423, March 30.

William Schenck, paintings, Morgan Gallery, 5006 State Line.

Linda Plotkin, Kevin Mullins, paintings & **Nancy Miller**, paper & plexiglass construction, E.G. Gallery, 9 E. 51st. & 2450 Pershing, 931-4114, opens April 2.

Henry Holmes Smith, dye transfer color prints, Photographic Gallery, 6 Westport Rd., ends March 31, 931-4114.

3rd. Annual Invitational Photography show, works by 15 photographers, thru April 17, Kemper Gallery, 4415 Warwick, K.C. Art Institute, 12-5 p.m., Mon.-Sun.

Artifacts Architecture, Prints Gallery, K. U. Museum of Art, Lawrence, Ks.

Views of Ancient Architecture, Prints Gallery, K.U. Museum of Art, Lawrence, Ks.

Artfacts of New Quinea (5th floor), **Live Snake Exhibit & Fossil Fish Exhibit** (6th floor).**& Hands In Nature**, K.U. Museum of Natural History, Lawrence, Ks.

Performing Arts

Theatre

Turn Of The Screw, by the Experimental Theatre, 8:30 p.m., March 27-30, Haage Hall Annex, Rm, 117, 52 & Charlotte, $1, UMKC.

Last Of The Red Hot Lovers, Off Broadway Dinner Playhouse, dinner starts at 4:30 p.m. on Sun., 6:30 p.m. on Tues.-Sat., 19 E. Armour Blvd., [illegible], ends March 31.

Camelot, Off Broadway Dinner Playhouse, opens April 4, dinner at 4:30 p.m.-sun., 6:30 p.m. Tues.-Sat., 19 . Armour Blvd., [illegible].

Barefoot In The Park, thru June 2, Tiffany's Attic, dinner at 6:15 p.m., on Tues.-Sat., plus 12:45 matineee on Sun ., 5028 Main, [illegible].

Three Sisters, 8 p.m. Experimental Theatre, 3/28-416, Murphy Hall, University of Ks., Lawrence.

A Funny Thing Happened On The Way To The Forum, comedy production of the Festival of the Arts, Hoch, Aud., 8 p.m., University of Ks., Lawrence.

Jack And The Beanstock, by the Vagabond Marionettes of Atlanta Georgia, Sat, March 30, 10:30 a.m. 12 noon, & 2 p.m., plus a demonstration of puppeteering, Waldo Astoria 7428 Washington, [illegible], $2 and free coffee.

Endgame, by Samuel Beckett, 8:30 p.m., April 3-6, Experimental Theatre, upstairs at the University Playhouse, 50 & Holmes, UMKC, $1, limited seating so call [illegible] weekdays for reservation.

Pillars of Salt, avant garde western melodrama, by Virgil Thorp, 8 p.m., March 29, Foolkiller, 809 E. 31st. $1.50.

The Life And Love Of Kitty Lary, plus mini-concert by Ann Freeman, blues & traditional, March 30, Sat., 8 p.m., Foolkiller, 809 E. 31st. $1.50.

Recognition, by Ben Caldwell, *Gettin It Together*, by Richard Wesley, and *Stagolee*, by Julius Lester, opening March 29, 30, & 31st., 8:15 p.m. Black Contemporary Players, Linwood Miltipurpose Center at Linwood & Flora.

A Shot In The Dark, French mystery comedy by Marcel Anchard, March 29 & 30, by the Barn Players, dinner theater at Johnson County Community College, dinner at 7:30 p.m., 111 Quivera, Rd., [illegible].

Open House, 2-5 p.m. Barn Players hosts include cast for "A" Shot in the Dark, and other personnel, Student Commons, Johnson County Community College, March 31, Sun., 111 & Quivera Rd.

Two By Two, Limelight Theatre, 8 p.m., optional dinner starts at 6:30 p.m., 23½ E. 5th, River Quay, Thurs.-Sat.

Goodbye Charlie, dinner theatre starts at 6:15 p.m. Tues.-Sun., plus 12:15 matinee Sun., Palace Dinner Playhouse, 3700 Broadway.

Anything Goes, dinner theater starts at 6:15 p.m. Tues.-Sun., Waldo Astoria, 7428 Washington.

Ice Capades, 3/29-8 p.m., 3/29-8 p.m., 3/30-2 & 8 p.m. 3/31-2 & 6 p.m., 4/2-4/5-8 p.m. 4/6 & 4/7-2 & 8 p.m., Muncipal Aud., 13th & Central, $5, $4.50, $3.50, & $2.50.

The Trail, March 28, 30, & 31, at 8:30 p.m. Jewish community Center Resident Theater, 8201 Holmes, $2.50.

Turn Of The Screw, Henry James, Readers Theater, 8:30 p.m. thru 3/30, Rm. 117 Haag Hall Annex, call [illegible] weekdays for reservation. $1., UMKC, 52 & Charlotte.

Lectures

FRIDAY, MARCH 29

Electronic Music, Lecture and Concert on Moog synthesizer by George B. Wilson, 8:15 p.m., Pierson Hall, 50th & Holmes, UMKC, FREE.

SATURDAY, MARCH 30

The Culture of England: The Literature, J.W. Coffman, 2 p.m., Plaza Library, 4801 Main.

MONDAY, APRIL1

The Viennese Theatre: Popular Theatre of the 19th Century, Ms. Hedwig D. Thimig, of Stanford University in Austria, Rm. 116, Haag Hall Annex, 52nd & Charlotte, UMKC, FREE

TUESDAY, APRIL 2

The Viennese Theatre: Social Role of the Theatre, Past & Present, by Ms. Hedwig Thimig, from Austria, Rm. 116, Haag Hall Annex, UMKC, 52nd & Charlotte, FREE

Printing-The Mind of Man, J. W. Coffman, 7:30 p.m., K.C. Public Library, 1211 McGee, FREE.

People! People! How Many Can the Earth Support? Ed Chasteen, Prof. of Sociology, Great Decisions Lecture Series, 7:30 p.m., Plaza Library, 4801 Main, [illegible]

The Renaissance of the Family Physician, by Jack Walder, M.D., 8 p.m., Jewish Community Center, 8201 Holmes, $1.50, [illegible]

WEDNESDAY, APRIL 3

The Study of U.S. Black Culture, Vera Greene from Rutgers University, the Afro-American Experience Lecture Series, 8 p.m., Rm. 115 Education Bldg., 52nd & Holmes, UMKC, FREE

Bad Bards and Good: Fundamentals for the Appreciation of Poetry, 7:30 p.m., Mark Johnson, Westport Library, 118 Westport Rd., FREE

Transcendental Meditation, 8 p.m., Students International Mediation Society, 6301 Main, FREE.

THURSDAY, APRIL 4

Education and Recreation, Human Dimensions of Community Development, Donnelly College, Bennett Aud., 1236 Sandusky Ave., K.C., K.

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