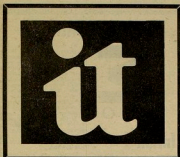


DICK GREGORY ★ TROCCHI ★ PAUL BUTTERFIELD ★ TAKIS  
The International Times No. 4 Nov 28-Dec 11, /1s.



GERMANY  
NOW:  
BERLIN

# FLETCHER: THE FACTS

—page 7



AYLER

SOHO  
STRIP  
GUIDE





# MULTI-CULTURAL CENTRE

SINCE the war-time occupation of Amsterdam, the theatre at Kloveniersburgwal 87 has been a little-used, almost derelict shell. It once housed the Jewish Theatre Company; they were brutally extinguished 25 years ago.

Until a few weeks ago not a lick of paint was applied, nor a new curtain hung. Now there is an international cultural centre, the "Sigma Centrum". The director of the new centre is Olivier Boelen, a young Dutchman whose amazing energy and enthusiasm have made the transformation possible.

The centre was opened on Tuesday 15th November with a play by Jean Genet, *The Maids*, performed in English by men of The Living Theatre Company of New York.

The Company arrived a day or so before, and assembled Jim Vorey's wonderful well-worn set overnight. At midday on the 16th, the painters and electricians, supplied by the government (who are subsidising the centre), were still working. 2 p.m. an official of the city's fire department checked the fire-gard quality of the drapes on-stage by trying to set light to them; 3 p.m. a construction arrived and was installed in the foyer; and the end of the re-orientation tube is touched, a giant beam with arteries of neon tubing flash different colours and make excited noises.

5 p.m. hula rubber balls were painted and hung from the ceiling; 6 p.m. the illuminated sign went up in the street; 7 p.m. cleaning was completed.

8 p.m. the foyer, stairs, coffee lounge and street outside were packed with people; hundreds were unable to get to the art lights in the foyer; the doors were just closed at 8.40 p.m. the curtain was raised. The "Sigma Centrum" was born. The event was a remarkable success.

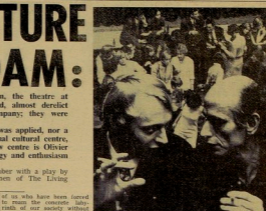
After the theatrical occasion to the actors superb performance in this very fine one-act play, seats were reserved for a celebration party which lasts till dawn. Most of the audience stayed, more people

arrived, a boat group and five technicians get dancers provided amplified stimulation, the Living Theatre, poets, composers, artists, priests, businessmen, city officials, designers and journalists mingled freely. They danced, had fun, were able to meet and discuss. This is one of the primary functions of the centre. Another is to provide a living theatre-workshop, psychedelic-experience room, and "patiens" for plays, poetry readings, dance demonstrations, musical and other events. The facilities for these, and other and a bookstall are nearing completion.

The original concepts of a multi-cultural new form of the fusion of new ideas, and spontaneous translations into reality are fulfilled in the "sigma periplois", a documentation of many structures and individuals, which links the ideas and achievements of various cultural activities in the sphere of progressive and creative arts throughout the world. The scattered "underground" movements in London are expanding and integrating with surprising speed. We should soon have an organized event to establish an area of activity here in London, including, of course, localities and the hard work must begin now. Communication between the thousands

of us who have been forced to remain the concrete landscape of our society without life is now possible. The "Sigma Centrum" in Holland provides an ideal stimulates consciousness-expansion; it is alive, in the mood, i.e. the alternative, an entrance to the society of the future.

Simon Vinkenoog (left), Dutch writer, energetic board member of Sigma Nederland, talks with Julian Beck, co-founder of the Living Theatre of New York. At the opening of the Sigma Centrum in Amsterdam last week.



SIMON VINKENOOG (left), Dutch writer, energetic board member of Sigma Nederland, talks with JULIAN BECK, co-founder of the Living Theatre of New York. At the opening of the Sigma Centrum in Amsterdam last week.

# MOSCOW

Stevic Wilton has strongly protested the treatment of two authors, Arshad D. Mirzayev and Y. G. Gerasimov, who had just won and the years of hard labour earlier this year. The documents, classified last in the West, included a list of names by 65 Moscow writers to the President of the Third Congress and an open letter by Lyalya Chokhayskaya, a literary critic, to the novelist Mikhail Sholekhov criticising him for advocating open Soviet dissent for the first time since the Soviet invasion. The documents have been made available by Elaine R. Row and Harriet Press of London, who plans to publish a review of the text soon.

The petition made in particular "Comrade" was the underground group of Moscow writers, request you to grant an permission to stand ready for the requested materials. The condemnation of writers for the bringing of critical works create a severely diagnosed procedure and thousands to hold up the progress of Soviet culture. Neither learning each an criticism of Soviet official ideas can be expressed nor hydrophobic images be used as an artistic device. In our complex situation today, we need freedom for artistic expression and certainly not its condemnation.

Min Chokhayskaya's letter reminded Sholekhov that in attacking the Moscow writers for interfering in the case he was cutting himself off from the Russian tradition—from the problems of such writers as Maxim Gorkov, Chekov and Fokier. She goes on to say:

"A work of literature... can never be tried in any court... We do not presume to know who's doing this, or why. BUT PLEASE CHECK YOUR PLOT BEFORE YOU BUY IT—BEFORE YOU SMOKE."

The poster is signed by "A Responsible Citizen." When it telephoned for details, Peter Sholekhov told us that her 15-year old son, who was not at home at the time, had done the poster for a joke.

# LONDON NEWS

## Act-in

VHETNAMESE "Free Education" will be held at the Riverside Canteen Theatre on Sunday, Dec. 11. An audience of non-Vietnamites will be asked to play roles, relevant to the following passage: The War is over, and free elections will be held. Michael White, who has had the initiative, money, and good will in bringing this company to London.

Someone should find out the relative production costs of the Royal Theatre's *RITE OF SPRING* and of the Currenham Company's *PLACE* and send the figures to the Arts Council. People under forty act.

J. HENRY MOORE.

## Fords

FORDS of Dagenham started last week that following inspection, filling of several important components in Vietnam they sent a large shipment of replacement engines—some for marine use but the bulk for lorries—to their dealers in Saigon six weeks ago. Another shipment of 2000, but in doubt at the moment. Ford's press office said that the end users in Vietnam. It is a country where even most of the bicycles have been constructed by one side or the other of military transportation, the odds are that the "end users" in this case are in fact not in name the South Vietnamese army. Who's this space for further details.

## Hoax

A POSTER "MARIJUANA" has been issued by Peter Dunlop, 22, Gower Road, Littleton, S.W.11. It carries the text: "Mercury, a deadly poison, has been discovered recently in much of the marijuana now circulating in the home area of most and some specimens purchased up to three months ago!"

The preparation of mercury vapour also extended contact with the gas, the irritating effects include headaches and dizziness; prolonged contact may lead to permanent physiological damage.

MEMO GLASSED IN AMERICAN MOBE  
THIS IS HOW THINGS  
PHOTOGRAPHED BY  
PAR 0122

## Act-in

However, the theatrical tradition will be respected through out. Anyone who enjoys the business will give a character script and will be expected to track for the role he is to play. This is not merely a forum for airing views on Vietnam. In fact, some participants will be liberally be asked to represent a viewpoint which is not their own.

Anyone interested in taking part in the experiment should contact David Mainwaring at P.O. INTERNATIONAL TIMES, HOLLYWOOD, to get the actors' program.

## Dance

IN SERENADE, APOLLO and RITE OF SPRING (Royal Ballet, Covent Garden) the quietest fear that the Royal Ballet are ill-used to the world's stage and precision is not altogether unfounded. However APOLLO sure one to be the finest modern ballet performance I have seen in London. The choreography of RITE OF SPRING is an intellectually vibrant as his SONG OF HELEN, a truly original and more expressive.

In Liverpool, a British experimental choreographer, Geoff Moore, has a new work, VERBOSITY, on show at the Victoria Art Festival. His work is hard-edged and, and in concept, it is in execution, and well worth seeing.

At the end of this behind, the Music Currenham Company performances are the most significant and brilliantly performed presentation of a vast-globe art to be seen in London or anywhere. They have everything—the highest standards of musical composition and dancing as has been in the world today, these acts

**PSYCHO**

**VERSUS IA SMITH**

**IT'S HAPPENING!**

**AGAIN AT THE ROUND HOUSE**

**Chalk Farm**

**Dec 3rd 10pm on**

CHARLES OLSON, the influential creator of the Maximum Poems, h. London last week. "The Big O", whose work as a teacher and poet did so much to kick off and sustain the "New" American poetry scene, turned out to store that live up to his "big" reputation. Physically and conversationally he is in the plant class. He is not sure of how long he will stay in London as he is really on his way on route to the sun for health reasons. When he first arrived in London he was staying remarkably close to Harold MacMillan; he heard visitors had a tough time getting through the security. Plans rumors of a giant poster seminar in London in the spring of next year.

new underground films, poets, freakouts etc., with the essential PINK FLOYD. Bring your own happenings plus Establishment Substances.

IN AID OF ZIMBABWE: tickets from Indica Books, Housemans, Better Books, Collets.

# NY, USA ROME

from  
Achille Perilli

THESE seems to have been a state of affairs in the domain of the Establishment lately: "Van Brock", "Madame" and "America Hurrah", the first three plays of the New York Theatre Festival, directed by Joseph Chaikin, and Jacques Levy's "America Hurrah" is a series of three plays, each an element of freedom and experimentation that was first tried not only off or on Broadway, but in the "backstage" of the Open Theater, a group of actors and directors founded by, among others, Joseph Chaikin. He directs the first play, "Interiors", which deals with the horrors and indignities of an employment office. The interviewees wear unadorned plastic masks, the job applicants answer questions in a harmonic chorus that eventually becomes almost an aerial jazz chant.

THE other two plays are directed by Judge Levy. In "TV" the performers paint their faces with narrow black lines; they perform TV's idea of life and in problems on one side of the stage while on the other side the three people in the control room live out their real problems. The third play is the only one with any element of shock. It is called "Muted" and is a huge paper-maché paper mask about six feet tall, the audience about five feet tall. Meanwhile the huge people created in paper maché utter real voices and proceed to strip to their bandied knickers and work the room. The woman's voice continues to talk about her astronomicals and the receipt of banked tags until the couple more her spirit and dash down the aisles hysterically waving bits of her anatomy.

ONE of the most provocative bits of destruction per-

# THEATRE: Visual Action

MARIO RICCI's experimentation in the ORSON WELLS Theatre, which he created in Rome, places him in a new stream of orientation, which diverges from the formalist influence of Artaud.

Artaud still inspires for many, a temptation to carry to a deeper level, restriction as opposed to action, in order to further reduce the physical space of the theatre to a "place" in which the event happens and accept still a sacred concept, though such a concept may be over-logical.

On the other hand, the new accent represented by producers like Ricci, is placed principally on the transformation of the "place", as the nucleus of a new or more situation.

At first, the experiment Ricci tried and the limited theatre space imposed by the small stage led Ricci to a juxtaposition of recorded voices, diffusely lit, toward human actions, and synthetic abstract stage setting. Later, he began to make use of technology recently used in the form of new coverage entitled "Act and Formally" presented at the Army's Artistic and Engineering School from Bell Laboratories, collaborating an extraordinary series of entertainment, perhaps one of the most interesting was "Dress Fashion's" covering "Ways". It included a silhouette about six feet long, that was run by remote control and ended in a long head, while everything else went on. And



A scene from "La Virgini di Gulliver" (Gulliver's Travels) at the Orson Welles Theatre in Rome.

the actor more as a visual than as a recitative element, in the space, beyond the music, place. In this way he changed the tempo and recitation of the actor, allowing conditioning lines in the particular form of stage action. There the actor and his development as a character is referable to a ritual which is no longer delimitative or sense-bound, but symbolic and abstract.

The action explains itself, not through the symbol or through the counterpoint of opposite elements, the developmental growth of objects, the building up of structure, the swelling up of forms, and words are also used as commentary, but also

used everything that goes on, several people wearing about wings with arrows in their hands, a rubber-said section fell out of the great hole, a few silver dots came out of the sky in a box and sailed out, a flock of birds in a jester's robe ran in one hand and a head of LBJ in the other.

ON March 28th had a very successful second tennis match between the two players, but on the racks made music. An act of violence, but it was broken up together, it seems to represent is well worth repeat.

# INDIA

Help this man

THE following letter is being circulated to protest the conviction of M. Jay Roy Chowdhury, a Bengal poet whose work appeared in 'Sri Lanka' magazine. The undersigned poets, writers and artists have been divided to learn that the grave injury of Bengal's programme, the poet of 'Jakkara' Malay Roy Chowdhury, is being penalized for having

especially as self sufficient phonic places, endowed with their own rhythms, which made their place in the dynamics of the gestures and in the development of the visual facts not as a means but as component forces in these experiments.

When one loses the explanatory value one gains in expressive freedom. Movement occurs, sound moves the colored form, and the colored form becomes. Thus the chance text becomes present from which derives structure even plays on sound if not words, perhaps allusion.

Some Vermontians are bringing suit against the Amortman.

I will be giving a benefit concert in New York City on the 12th of November.

I have been really singing it as Berlin and King in Ohio. Everybody is very turned on by it and have promised to send contributions.



JULIE FELIX

before the High Court of Calcutta in the fall of 1966.

From the day of his arrest Malay Roy Chowdhury has been compelled to live a life of poverty, hunger and imprisonment. He is in a dire need and will gratefully welcome any help from his friends in the form of money, papers, A. B. Saha, India.

Signed: SUBIMAL BASAK, BASUDEB DAS GUPTA, SURO ACHARYA, SAMIR RACHOWDRY, RAJMA MAL CHOWDRY, TELU DIB MITRA, TAPAN DAS, SHACHIN BISWAS, MIHIR DAL, DRADIP CHOWDRY, ANIL KARANJAL, DEBI RAY, SHAIKLESHWAR GHOSH, SUBHASH GHOSH.

# LONDON



WHY is this man raising? Perhaps because there are very few seats left for the 1966 London Film Festival. Dependence alone is a scene from Michael 'Papa' THE PRIVATE RECTOR, Britain's first feature film. Although the gigantic sealing problem cannot be solved in a single day, the audience had to be shown each film twice. Some of the highlights of this, the Tenth festival, are: THE FACE OF ANOTHER by the director of WOMAN IN THE DUNES, Hiroshi Teshigahara; THE KAYENBERG by the Argentine, Leopoldo Torre Nilsson; MADE IN U.S.A., the new Jean-Luc Godard film; and the unassuming DOUBUR A MADRID, the celebrated Spanish Civil War documentary. The festival continues until December 4.

# SCANDINAVIA

from Keith & Rita Knox

# SWEDEN

NUTIDA MUSIK, Report of a church concert held at the English Church, Lars Wallsten. The bridge, led by the first performance of 1967, was for organ and tape as the Swedish composer Lars-Göran Carlsson called "My World - Your World".

Let's see the Swedish English church was founded in 1912. It was designed by a well-known Swedish church architect, Lars Wallsten. The bridge is a fusion that the arch itself would collapse, so he contained the structure. The silhouette, as seen from the main road, has been designed to be both, it is a statue and a space. There has been a major repair work this year that had a budgeted cost being with American grants organized by the organization, Susan B. King.

The organ started with an amazing range of chords that were just too much. Two tall pipes started grating, some walked out. The organist, who had the loud speakers came, it very sudden. Everyone jumped. No time to grudge now. This was also organ, like music, the sound was split into a few channels. The

time, Simon Vikstrand is bringing suit against the Amortman.

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through four groups of loudspeakers. Baptism by total immersion. The altar candles burned brightly. There came the seven, some Swedish, some American. Impetuous. Dedication. A solemn introduction on communication - in the presence of the church. The doors, the big red iron door of 1912, were closed. The doors of significance lifted the air. The disparate arrangement of the seven voices served to emphasize this problem of attempts at unity with and everybody in the world.

This was a total global effect, on many levels. The organ, which included as the candles flared, the perception of change. This new leadership came into action. The service continued. We were played back through the loudspeaker sound, the gravity of the words could be again as the organ organ took over. The choir sang for a total 22 minutes clock-time.

# DENMARK

COPENHAGEN finally has a Jazz Festival, in the center of the city. The festival was at Kibstemmet in Peter Holten and Lars Rich. The festival was a success. Many people have been involved in jazz. The festival was a success. Many people have been involved in jazz. The festival was a success. Many people have been involved in jazz.

# NORWAY

MET a couple of what are, say, a far-out, anti-establishment, and Kurtan Steinar, and Kurtan Steinar.

Kurtan is originally a sculptor but works in all sorts of media. He's featured in Norway for the public destruction of one of his paintings, the 'Houses' in Parliament in Oslo last May, when he was accused of defacing the 'Houses'. He also does windows in acrylic. He has a window in his own apartment in Oslo, which is a window in the same apartment house of Haldorshavn near Stockholm. His work will be exhibited at the 'Ung Generation' at Midsomstorgens, Sweden, in late January.

Sjuel crosses from Oslo, she has an exception. She is a sculptor, an oil, copper, engraving, and probably more. Mercurio, personally, his done some fascinating illustrations. He has a window on a poetry book by Jan Erik Vore, which is a window in the same apartment house of Haldorshavn near Stockholm. His work will be exhibited at the 'Ung Generation' at Midsomstorgens, Sweden, in late January.

Both Kurtan and Sjuel will be exhibiting at the 'Ung Generation' in the Lincoln Museum, Denmark, in mid-December. This will be the first of a benefit series and will show Norwegian, Danish and Swedish artists.

PSYCHEDELIC JEWELLERY  
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SINCE it published JOHN TAYLOR'S allegations on the Fletcher case a fortnight ago, the case has been reported in THE BIRMINGHAM EVENING POST, THE BIRMINGHAM DAILY TIMES, GUARDIAN, BIRMINGHAM POST, BIRMINGHAM EVENING MAIL, and several other papers. "Theatre of Fact" productions have on John Taylor's file on the Fletcher case are being considered by at least two London theatres; a television company is considering doing a television programme on the case. Perhaps most important, the HOME OFFICE has at last decided to act upon the case—after having had a copy of Mr. Taylor's file since October 25. Latest official reports were that the Fletcher dossier was still "under consideration."

#### THE FLETCHER CASE STORY IS AS FOLLOWS:

On May 29, 1961, a child was buried to death at 1 Alexandria Road, Bull's Court, Birmingham. Boloslaw Zimnowodzki, Roy Fletcher and Alice Fletcher were accused as co-conspirators to the murder of the child, Melvin Stephen Senior, and the burning of the house.

At Warwick, on Birmingham Division, July 27, 1961, they were found guilty and all

were sentenced to life imprisonment.

In April 1962, before the Lord Chief Justice, the Court of Criminal Appeal in London dismissed the appeal. In doing so, despite the retractions of their witnesses—two Crown witnesses—one of whom, three months later, admitted to the crime. On October 12, 1962, they wrote three confessions

to the Home Office, Alice Fletcher and Roy Fletcher, from Wakefield Prison. In these confessions he confessed the facts and the Court of the Fletchers and admitted his own

Within a few weeks, private authorities in Wakefield certified and removed to Broadmoor, where they were confined. His confession sworn to have no effect on the Home Office.



John Taylor. He himself served a sentence in Wormwood Scrubs on a charge of breaking-in charge. He claims he was innocent and is preparing a dossier on his own case for the Home Office's consideration.

## Contradictions of Law

DURING the Fletcher trial, with the passive submission by the Judge, Sir Edmund Davies, the Crown repeatedly shifted its argument because of the conflict of evidence from the Prosecution's own witnesses. The case for the prosecution was eventually so expatriated that the total absence of any evidence at all concerning Roy Fletcher with the tragedy became an evidence that Roy Fletcher MUST HAVE BEEN AN ACCESSORY BEFORE THE FACT.

During the appeal the Lord Chief Justice of England held that the JURY MUST HAVE VIEWED ROY FLETCHER AS A CONSPIRATOR WHICH IN LAW IS AN ACCESSORY BEFORE THE FACT. IN THAT HE WAS AN AIDER AND ABETTOR. By so doing and Parker completely ignored the law which lays down that, an accessory BEFORE THE FACT MUST BE ABSENT FROM THE SCENE OF THE CRIME WHEN THE CRIME IS COMMITTED whilst a further rule of law decrees that AN AIDER AND ABETTOR MUST BE PRESENT AT THE SCENE OF THE CRIME WHEN THE OFFENCE IS COMMITTED.

As a Crown witness, Tony Pace, had testified that Roy Fletcher was with him a half-a-mile away from the scene when the alleged crime was committed and a further Crown witness, Augustus Richards had adduced that Roy Fletcher was present and actively participated in the crime. The Prosecution thus had evidence of law which lays down that it is impossible in law, THAT HE WAS AN ACCESSORY BEFORE THE FACT AND AN AIDER AND ABETTOR TO HIS OWN CRIMINAL ACTS.

Again, in the case of Alice Fletcher, Tony Pace called by the Crown testified that Alice was with him during the relevant times whereas an alleged eye-witness for the Crown, Mrs. Gilbert, deposed that she saw Alice acting

in a denigrated fashion outside the house at the time when the fire commenced. Mrs. Gilbert's testimony was reinforced by the further evidence of a witness, Charn Kur, who was the wife of the owner of the house, Bawa Singh. Charn Kur testified that she had actually seen Alice Fletcher fire the house. Again the Prosecution took the line that Alice Fletcher was an accessory BEFORE the fact and that Tony Pace's evidence whilst contemporaneously alleging that she was also a principal in the 1st. degree. By so doing the Crown imparted to Alice Fletcher a role quite impossible in law, that she was an accessory before the fact to her own felony.

# THE FLETCHER CASE

## The Witnesses

SUBSEQUENT to the trial and the appeal further facts came to light. Charn Kur was activated into perjury by a malicious interest she had in the conviction of the Fletchers. Her husband, Bawa Singh, had already been convicted of maliciously wounding Alice Fletcher and a further summons was pending during the Fletchers' trial, charging Bawa Singh with a similar offence against both Alice and Roy Fletcher. This information was withheld from the Court and the jury.

Mrs. Gilbert had testified to the Court that she witnessed events from her bedroom window which was opposite the Fletchers' house. The City engineer has since provided a plan which clearly indicates that Mrs. Gilbert lived round the corner, in a different street and that the shortest distance between the two buildings was 60 yards. Mrs. Gilbert has now disappeared and a recent public appeal to her by the Birmingham Evening Mail has gone unanswered. Mrs. Gilbert has, since the trial and appeal stated that she was instructed by the Police Officer in charge of the investigation to give the testimony which she did give, albeit that it was perjury.

## The Police

THE Co-ordinator and advisor to the Midland Regional Crime Squad, Assistant Chief Constable Gerald Baumber, who was in charge of the investigations together with Detective Chief Inspector Saunders, both whilst under oath, stated that a detailed description of a police officer who was not fit to answer, whom they knew, albeit that the description was conspicuous, "a pipe-smoking, ginger moustached detective who spoke with a Scottish accent". The Fletchers contended that such an officer was present when Roy Fletcher, who was with Saunders, told them that he intended to offer a confession of guilt on behalf of the Fletchers'. Most certainly, Baumber did not offer the confession which was made by Saunders. Subsequent to the trial and appeal investigations revealed that after the conviction of the officer described exist but that he was a senior subordinate officer of Mr. Baumber and actually worked with Saunders and Saunders. The Fletcher investigation Detective Inspector 'Kirk' High. Thus, on any view Messrs. Baumber and Saunders quite deliberately committed perjury during the Fletcher trial.

## Suicide

TWO further Crown witnesses: Michael Bull and Maurice John Garratt appeared during the Appeal hearing and frankly stated that the whole of their sworn testimony

during the trial was a pack of lies and that they had never seen Alice Fletcher in their lives until confronted with her in the Court of Trial. The Lord Chief Justice dismissed as of no value the retractions and testimonies of these witnesses. Michael Bull committed suicide within a few weeks and the Connor's jury brought in a verdict of 'KILLED HIM-SELF'. All information relating to Bull's court appearances and his obvious participation in the burning and the death of the child was withheld from the Connor's jury.

## Confession

THE third defendant, Boloslaw Zimnowodzki who was also convicted and sentenced to life imprisonment was never certified, removed to Broadmoor after he had sent to the Home Office, Alice Fletcher and Roy Fletcher letters wherein he confessed his own guilt and extorted the Fletchers. The confessions written by Boloslaw Zimnowodzki were considered by the Home Secretary and dismissed as being of no importance, albeit that they resulted in Zimnowodzki being certified within a few weeks of him confessing.

## False Identity

AN Assistant Chief Constable of Birmingham, Mr. Blackburn has since the dismissal of the Fletchers, appeal, written a letter wherein he states that, yet another Crown witness, Rita Kayne has, over the years used a number of different names that the police do not know her real name. It is therefore reasonable to accept as a probability that Rita Kayne appeared for the Crown using the assumed name of 'Rita Kayne'. Most certainly her testimony was fictitious. She has since the trial, made a signed statement which completely contradicts the testimony which she gave at the trial. It was withheld from the Court and the Jury that the Crown witness styled as 'Rita Kayne' had over twenty previous convictions including four for violence and had served terms of imprisonment. She was portrayed to the Jury as being an honest, reliable and credible witness.

Further evidence has since come to light which clearly shows that the entire testimonies of Augustus Richards, Jane Pearson, Elkann Sullivan and Police Constable Barry Wain were quite untrue. The testimonies of Pearson and Richards both had criminal records which was concealed from the Jury.

The 'Fletcher File' compiled by me effectively rebuts every allegation or even suggestion by the Crown against the Fletchers. It goes further, it assembles the facts which are conclusive and establishes beyond all argument and doubt that, the firm of No. 1, Alexandra Road resulting in the death of two-year-old Melvin Stephen Senior was planned and executed by Boloslaw Zimnowodzki and two Crown witnesses, Michael Bull and Maurice Garratt. Michael Bull is dead, Zimnowodzki is in Broadmoor but Maurice Garratt is free whilst two innocent people, Alice and Roy Fletcher expiate a crime of which they are not guilty.

## by John Taylor

*Today I got letters, but I wasn't  
told you that it was one  
who started that fire  
and no one else.  
You and Alice are  
innocent remember.  
R. Baumber*

## THE CONFESSION LETTERS

WORMWOOD SCRIBS  
21 Oct. 1962

Dear Alice,

My English is not so good but I hope you will understand me. I got quite difficult in writing today. I don't know if you or Roy were out there I tried all alone I did have how right away. It was the one who started fire that night you see my English is not exactly how dumpy ones. I write today I will tell you that I am giving you and I am asking you for forgiveness please forgive me. If until I could see you one else.

I would be able to tell you more about it. I need to know what made me do it.

Boloslaw Zimnowodzki

WORMWOOD SCRIBS

21 Oct. 1966

Dear Roy,

This letter if it is to be a check to you to do so. I write today I will tell you that I am giving you and I am asking you for forgiveness please forgive me. If until I could see you one else.

Boloslaw Zimnowodzki





SPIESSBURGER — the word is important here, as in its derivative *spieser*, meaning (roughly) "a square." It is also possibly quite relevant as I have come to interview Parson Gantler Pohl about certain incidents involving German beatniks which have taken place outside his church, the Gedächtniskirche (or more formally the Kaiser Wilhelm Memorial Church), during the last two years.

The church itself is located at the hearth of West Berlin, fully the equivalent of St. Martin's in the Fields in Trafalgar Square, another beatnik haunt. It is an imposing church, for it consists of a bombed-out tower which the citizens have preserved to remind them of the horrors of war (Berlin humour has nicknamed it **Der Hobbe Zahn**, or The Hollow Tooth); b) a brand new polygonal church with stained glass windows that light up at night; and c) a dilapidated tower in dino style. It is here that the beatniks of Berlin used to gather until last July. Since that time the police have not allowed them to do so.

What can the Parson tell us about these beatniks? Well, of course it goes without saying that he personally has done everything in his power to help these youngsters and understand their needs. And let's not underestimate the Parson — he is conscientious, urbane, and has a good sense of humour, and all accounts agree that he has done everything he can to help them — from his point of view. He also does a very good imitation of the way the beatniks talk. And of course the real trouble, the real reason why we take these youngsters seriously, he tells me, is that they offer no real alternative to organized society and are just as conformist in their own way as society itself.

The German beatniks have made some progress in achieving a style of their own. Their name for instance — they are called, and call themselves, not beatniks, but Gammiers (without the "s" in German), a word that could hardly be more German, coming from a disused word for garbage and meaning perhaps scroungers or scroungers.

I pursue my questions about society — why are there beatniks in Germany? Because there is too much prosperity — parents are too busy making money to look after their children properly. But could the Gammiers possibly be the first wave of some new social alignment? The question is left hanging. What will happen if prosperity continues and money becomes ever easier to earn? This cannot happen says the Parson, and points hopefully to the German economic crisis. He clearly perceives the known problems of poverty to the unknown problems of prosperity.

Of course the Parson decries the incidents which led to the banning of the Gammiers from the church area, and there is little doubt that his regret is genuine. There were only a few incidents in 1965, the first year they appeared, though the newspapers (particularly the reactionary Springer press) did their best to magnify them. These were the *echt* Gammiers, the genuine ones, the Parson believes, though with the coming of cold weather they abandoned the church for "that dreadful place in the Courtenastrasse." There is a hint of reproach in the Parson's tone — if they were really men, the cold wouldn't have bothered them.

The parson came reluctantly to regard the police as the only solution. During the first summer the whole thing could be treated as a joke — the beatniks were older, more serious about their role, more willing to discuss ideas. One could regard it all as an enormous outdoor seminar, overflowing into the streets above from the church. But another group began to arrive during the second (and per-



#### A TYPICAL CONFRONTATION:

"And here too, as the Parson was quick to admit, the most alarming group of all were the neo-nazis, who were not long in mixing with the Gammiers around the church. Most Berliners seemed to imply that the Parson was a group of clearly vituperous

haps the last) summer — the pseudo-beatniks whose only resemblance to the real Gammiers, according to the Parson, was a slovenliness in dress and an unwillingness to work. The Parson had done his best to reason with them and help find them jobs. For his troubles he was one day rewarded with a brief, anonymous note: "Dear Parson Pohl, because you're so good to us Gammiers, we're appointing you King of the Jews." There was also the matter of the two beatniks who emptied their bowels in the church lobby.

It must be emphasized that Parson Pohl is one of the most enlightened Germans of his generation the so, at a guess, forty-four. There are other attitudes on either side of his, though mostly to the right — for example, out-going Chancellor Erhard, who when he was told of the Gammiers and finally received some vague understanding of what they were, asked the local governments of all German regions to report to him as quickly as possible.

1. To what extent the Gammiers represented a menace to public order and security.
2. Whether the Gammiers were identical with tramps.
3. Whether the Gammiers had caused riots or destruction of property.
4. Whether any foreigners had been observed among the Gammiers.

Fortunately the local governments had a sense of humour, and the matter was dropped.

The Gammiers were not really arrested. They were merely taken down to the station for an "inspection." On what grounds, I asked. Disturbing the peace. And what constituted disturbing the peace? Any act which interrupted the normal rhythm of life. Did this mean that a violent act had been committed? No, not usually — it had to do with acts which were socially offensive. Could the Parson be more specific — he could. The Gammiers sometimes engaged in public displays of affection. Men and men, or men and women, I asked. Only men and women, he replied with relief, though puzzled by my question. But that wasn't all — they were smoking marijuana in public, and after all, Herr Gross, we all know that it simply isn't healthy. And how many beatniks were taken away each day? After some probing I arrived at the figure of five a day for last summer, until late in July when what may be the final ban was issued. It might also happen that you would see a beatnik flattened onto the pavement by a policeman. Disturbance between the beatniks and "passers-by" were frequent.

Outside one heard the loud set muffled slam of a jet fighter (Russian or American?) breaking through the sound barrier. Inside the Parson's comfortable office we were talking about police inspections and marijuana in a city that has been paranoid or schizoid in one way or another for at least half a century. A few hundred miles away in Bonn an ex-nazi was about to become Reich-Chancellor, backed by another man whose contempt for internationalism is only too well-known. Back in Rome England was making noises about European unification at a time when they were almost certain not to be taken seriously. Was it possible that the Third World War, if it came, would begin where the other two began, right here in Europe, and through the same combination of German ambition, French arrogance, and English insularity? Or were all three merely separate brands of insularity? In which case, what of the other countries? Or am I merely succumbing to the panic induced by a passing jet — history rarely repeats itself so perfectly.

five singers surrounding the Gammiers each day, trying to provoke them, waiting for their chance. The Parson shrugged his shoulders—it was inevitable that those people should still be the church. Most Berliners seemed to imply that the Parson was a group of clearly vituperous

The Parson looks at me. He is perplexed. He feels there are limits to church modernization — his is one of Berlin's most important parishes, and he can't be expected to allow beat music and dancing in the church. I take my leave, imagining he has enjoyed our chat as much as I have, but I see that I have disturbed him in some intangible (to me) way. I am sorry because that is not what I had wanted to do at all. And as I reach the street, I realize that I have left a copy of IT, with a long article on marijuana, lying on his desk.

## ROY FISHER



the ship's orchestra, 18-

ROY FISHER leads us on a journey through a surreal world in the prolonged darkness, the whole world begins to lead with its ears and lips open eyes and dilated nostrils. The music from the ship's orchestra cannot be heard but the echoes work their way in unerringly along the words. The musicians are lost somewhere in the depths of the ship. The blackness breaks into hallucinatory ritual images, are as completely mad as a nightmare more in the first stage of sleep when reality merges with fantasy and slips into the world of the surreal. It is here that his acute perceptive painter's eye and his ear for the words makes the images so real and his surreal journey so disturbing.

## FULCRUM PRESS

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# A: Safari into the invisible

—BY KENNETH COUTTS SMITH

SOME years ago, Duchamp described Takis as a gay labourer of magnetic fields and indicator of gentle railways. This phrase is much more than either a Duchampian paradox or the sort of familiar postmodernism that describes experience in terms of vague emotional imagery. It goes straight to the heart of the personality of this artist; in a sense it defines him, places him firmly in the contemporary art scene as a romantic and a visionary.

It is an odd thing that nearly all the artists who are engaged in "programmed" art, in the manipulation of sense-impressions, working with light, kinetic and motorised structures, fundamentally draw their inspirations from the materials they use. The majority of them will claim an involvement with "science," but examination proves this to be often mere technology. Since we live in a technological society, this is of course a valid, indeed important, area of visual experience. But visual experience is not all of art. Art is, or should be, visionary as well, an attempt to reveal the invisible reality that lurks beneath the familiar.

An unusual visual experience excites us, fascinates us, and when most successful gives us an added insight into our immediate environment, into the world of society we inhabit. It does not, however, move us. It tells us nothing of the mystery of the created world and it does not give us that deeper insight, insight into the nature of man himself.

ABSTRACT Expressionism was perhaps an attempt to do this, but it failed for the reason that it had no real awareness of our urban and technological environment. It continued to think of man as being in outstanding rural surroundings. With the exception of a few, Pollock, Rothko and others, none have survived a decade. At this distance Purkian *Tachisme* appears either lifeless decoration or a dead-end experiment, and we can see that the English St. Ives group were really old-fashioned landscape painters out of touch with an electronic age. For art to be more than merely transitory it must contain a sense of experience in the face of the known universe. But our known universe is different from yesterday's.

GRABO knew this, and his awareness proclaims the reason why his imagery lives on while that of Takis,

Malyevich, El Lissitzky and the other precursors have already ossified into art-history. The heritage of the latter continues, at its best it achieves an environmental spectacle of great emotional power, at its worst it arrives at formal decoration and the construction of toys for aesthetic consumption.

MANY artists, however, unclassifiable into cliques or "isms", are striving towards a visionary experience of the awareness of the universe, of outer-space and the nature of matter. Experience is the operative word; for after all, art is about man, not things, and despite satellites and moon projects the landscape explored by the artist is inner-space.

THE Group Zero, Mack Uecker, Piene, can be seen in this context to be fundamentally different from other "light manipulators". Dan Flavin's mysterious neon signs have a quality of otherness not evident in most of his co-exhibitors at Eindhoven, and Takis' obsession with movement is more than simply research into the possibilities of cybernetic programming and the idea of randomness.

MARSHALL McLuhan, in one of the most quoted phrases of recent times, has stated that "the medium is the message." His concept is that the content of something blinds us to its essential character, it is "the medium that shapes and controls the shape and form of human association and action." The real medium of Takis' sculptures are invisible electro-magnetic forces, and the forms which are used to make this manifest, the vibrating needles, dancing metallic spheres, mysteriously giggling lights and indicators, winking lights, are, in a way, secondary considerations. The sculptures are "about" the invisible forces of nature, and by analogy the invisible forces of imagination and human action.

THE outward form of a sculpture, its dimensions and its configuration of related parts deployed in space, is its aesthetic presence — a quality that should not be confused with "content." Naturally in a successful art-work this must be of a high order, and it is in this that the works of Takis achieve their importance and are of a category of human expression in that it is more than the mere electronic toys so often produced by his contemporaries.



RADAR SOLAR SYSTEM 1961

I HAVE said that the forces of nature are analogous to those of the imagination and imagination in its higher manifestation is a "spiritual" matter — a word that the majority of people are almost embarrassed to use. Yet if our world is not to become a "dead" thing, a world of objects and we ourselves merely objects inhabiting it, we must find methods of fulfilling that area of the interior life we call "the spirit."

FOR nearly two thousand years, Christianity has catered in varying degrees to these needs, but the age of technology has brought with it in its train the drought of materialism. Man is divided; in Ronald Laing's phrase the head, the heart and the genitals are dissociated. Incomplete and frustrated, we explode in private violence upon ourselves and public violence upon others. Unfulfilled needs, expression having failed, we grope into new directions. Nowadays a growing minority will no longer seek of "mystical experience" but will use the phrase "consciousness expansion." The difference is merely semantic, the end identical.

THE discovery of hallucogenic drugs, and the increased use of cannabis stimulants are making man more and more aware of his interior life. It is interesting in this context to note how new concepts come to fruition in different places without any direct train of influence. A common mental climate dictates the form of human attitudes and expression. In March, 1959, about the same time that the properties of LSD were first being explored, Alan Jouffroy, writing of Takis who was the first artist ever to make use of magnetism in an art-work, said that he was no longer concerned with a myth or with a idealistic conception of man and the universe, but with a materialistic conception of the presence of invisible energy. It is finally this awareness of "the invisible" which separates man from the objects among which he lives.

# THE BUTTERFLY BLUES BAND

talks to  
SIMON BARLEY

The Paul Butterfield Blues Band is one of the most talked about groups on the music scene today. Their approach to the blues, unlike most white bluesmen who merely copy the style, is that it is a growing, still lively, art form. At Cooks Ferry Inn, England's oldest jazz club, IT interviewer, Simon Barley, managed to take, amidst sweat, confusion and cramped quarters, the following interview with Paul Butterfield, guitarist Mike Bloomfield and Elvin Bishop, and organist, Mark Nadalin.

IT: Why are white sinners taking over the blues scene?  
Mike: That's not why I'm cutting it off. What's cutting it off is the Motown sound. Kids aren't growing up singing blues. They are growing up singing Motown and E & B Motown is strangling blues.

IT: "Urban Blues" by Charles Kellie "It is worth noting that while copies of the Negro original show greater skill, sensitivity and fidelity than ever before. The young musicians, Paul Butterfield and Elvin Bishop, are well towards mastering the rough city blues idiom."

Knows it's the natural progress of the artist. You start out imitating and then you get your own thing.  
Mike: That's what copying means. When you're a real live blues head, you know what the Cross said, he like that. Then you get older and your horizons get broader and then you hear another form of music, and if you like it, you want to hear more about it. You tend to copy it. It's natural. Everybody copies someone when they first start their own bands, broadly said, all the other white groups except a very few, are still copying.

Elvin: As a matter of fact, most of the Negro groups in the States are in the same boat. They're not coming out from the record arrangements from Motown sounds.

The blues is basically a Negro form. Can the white man really play it?  
Mark: You have ears don't you? You heard Paul play. When I first started playing gigs on the southside, there was nothing about being a Negro. There were gigs down there, white guys playing bass and guitar, playing regular gigs. While the Negroes were out. If you get into a certain type of music, there is no question whether you are white or the way you grew up.

Mike: I think an important thing to know is playing blues, if you're white, and very most cats fuck up and can't imitate someone they hear it on records. They are just copying someone. They may have their own thing, but it's music. But they are just imitating sounds. But if you get into a certain type of music, like Paul's days, on equal terms, and be accepted by musicians in the blues scene, you're going to play Greek music and I hung around Greek Town in Chicago and played barbeque with all those cats, or middle class music. You know, and went to anal joints and played that stuff and finally got tight with those guys and started playing gigs. Or if I played amlated, and I worked with a white brass band and went to hillbilly club, it would be the same thing. The point is, if I went down there

THE PAUL BUTTERFIELD BLUES BAND. Left to right: Jerome Arnold (bass), Mike Bloomfield (guitar), Mark Nadalin (organ), Elvin Bishop (drums), Paul Butterfield (lead, harmonica), Billy Davisport (drums).

and got to know what hillbillies were like, and knew the things that make them laugh and cry, then I would know a helluva lot more of what was happening in the music than I just listened to records.

IT: Are there any other groups or musicians who are doing anything original with the blues?

Mike: Eric Clapton is the second best blues guitarist in the world. B. B. King, Al Wilson, a white man, is a guy who plays a nice harp. He has a totally unique style of playing blues-oriented music. Jack Wajsbury in Chicago is a cat who is really getting into some different stuff. He has been playing with Junior Wells for years. He's been right down in the same places where Paul learned at. Same clubs, same cats showing him. And he's getting his own style. A weird, cool way of playing. Not really soul, man.

Elvin: I think English cats got the idea of soul blues is like in Chicago. The thing is when they think of Chicago blues they think of Hawkins Wolf, Muddy Waters and Otis Rush. It's not typically of what's going on in Chicago blues.  
IT: Well what is?

Elvin: B. B. King, Junior Parker, Bobby Bland. The big cats are hardly ever in Chicago anymore. The blues scene in Chicago is dying, getting less and less every day, its getting threatened because the cats can't make any money.  
Mike: "We all have a friend in Chicago." I was called "Bluck the Greek," Nick Graveshin, and he's the guy that first introduced me to Indian music. He was the first piece to see that is the base work for the song East-West.

Elvin: We're still playing, but I just kept jamming on it, and after several months playing we evolved the tune East-West.

## Takis Magnetic Sculpture and the White Signals 1966

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