

The International Times No 18

AUG 31 - SEPT 13

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William Burroughs

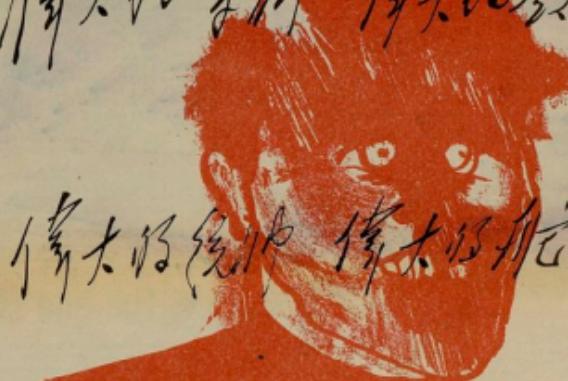
Frank Zappa

Buckminster Fuller

Michael X. *on violence*



伟大的导师 伟大的领袖
伟大的统帅 伟大的舵手



毛主席万岁！万岁！万万岁！

孙正 1963-7

BAERALI



Electric Garden now Middle Earth

THE ELECTRIC GARDEN'S previous, rather doubtful, management have transferred full control to a "digger" style group headed by NEIL WINTERBOTTOM of DANDY FASHIONS, and by DAVE HOWSON.

The new organisation, which has changed the club's name to MIDDLE EARTH, began operations last Tuesday night at the private party, featuring Graham Bond, Shiva's Children and the Dreamland Express.

On Saturday the club opened to the public, and although some of that public was pretty unsavory, the management did very hard to create a good scene, despite the uninvited gang of revellers who entry of undressed girls, and abysmal playing of the HITS and almost plain old boring music.

Zoot Money's new "flower power" group *Dandies Chant*.

MIDDLE EARTH could, however, become very pleasant when the new management get themselves together.

LONDON FREE SCHOOL REFORMED

Police Spread Social Alienation

One's a bit scared to walk late at nights in Notting Hill because it's so easy framing people these days especially if you are black, and in their minds you know they think that black, and drugs, and prostitution means the same thing. As Michael X pointed out in his article for *Black Power* magazine, "If you're black in Notting Hill from 9-8 you are a criminal ... a police officer."

The other week I managed to persuade a T.V. crew to come down to Notting Hill to do a documentary film, we were getting on nicely until the police came along and started to expose lined up. Postscript the camera crew were lovely, ready and the director took a final walk down Ladbroke Road and said when we were finished we would go for a walk around the area at this time of night (10.30) with a black man.

The tourist Michael X descended got into top gear, but unfortunately he had to leave the crew and the police surrounded all over it. That paid off to the director being arrested.

But all of a sudden all the informants who were eager a moment ago to talk to the crew about the police and the way the police decided that they couldn't any more. Within minutes the whole place was buzzing with cop talk. The blocks where we were staying were surrounded by police and the area was closed and warned off by the police. Next day everywhere I went I was harassed by a green van. Suddenly on Westbourne Road at 11.30pm there was a knock on the door of the flat in Charlton Hall where he was going to turn on a stereo for a little while the green van circled me five times, each time screaming into my window. I rang the police and they told me to call Notting Hill Neighbourhood Services, so I did. They told me to go to Notting Hill Police Station and to see the Nodding to say in order to do the film we'd had to consider using candid camera techniques.

Formerly the police shadow squad of black in former. In the case of black people they increase the pressure according to the economic situation. If a black man is one work he is a criminal. When there are no economic factors, nothing else, if there is, black men are first to be made redundant. Drugs, black men and police don't mix. It's a sick part, but there you go.

If the police should be so successful in alienating a minority group from the general social population—forcing blacks to live in a totally black area then presumably with the same kind of attitudes, extra then there is a record of each other than every black man in Notting Hill believes that every other is a police informer.

For us to be dividing the opposition and instilling fear and discontent—and turning black against black, the inevitable result is to make white people harder discriminated against the black people.

So what do we get? We get a divided, fragmented community, living on borrowed time and the racial sense in crusading for civil rights of blacks and white people.

It's a man, I believe, that we should connect this. Even as much as eight weeks after last year's Notting Hill Carnival and just before the Notting Hill Free School opened, I was saying things like, "Man, I wouldn't have believed it'd ever see these people dancing in the street. It was nice to see all these people dancing in the street, and with great enthusiasm, dancing and singing and creating a scene."

Last summer Notting Hill had a community in the London Free School. Notting Hill had a great many good ideas and happenings from the base—all Saints Church Hall. He was always jumping about the place in his canteen kit,

being on and off the weird stage looking doleful, like someone had just thrown a home-made molotov cocktail under his eye. Then he'd come along and say, "I'm sorry, I'm sorry," making a wild gesticulation over exactly as the saint is. Hugging all the white guys and black guys—and talking beautifully about the exciting way our country is moving forward in terms of freedom.

A man called Dick Gregory, from the Charlton Hall and with a certain of Zoot Money's advice it was full of hysterical black man who'd been in prison for 18 months and was still in jail.

You can't really look up a half fed up, maybe, no you can't look up an entire community just because it enjoys itself.

LOVE AND BE SECURE

There are many ways of being sonne like noting HIE. One of them is to show actively and bravely that one loves people. Unlike most, now, people. The Free School was a protestant love group, with a love of life, with a love of Carnival ... and continued in the form of HIE. Now it seems there must be a return to the Free School. Consideration must be given to a small group of people who are a genuine love with people.

Police pressure is much too great for any single person or body to go it alone. The police will only create more tension and more anger. The police must be controlled by the community and individuals. Individuals could express themselves. This was very exciting, living-into.

A Free School shares its love. It shows how a comparative square can in the end swing with a community.

I feel very strongly that all the adults everybody should be allowed to share their love openly. The community is there, we have the people ...

Tell a place like Notting Hill, don't ask anyone, walls is pain the house, walls is pain the house, walls is pain the house.

Art Galleries, and Libraries, your kitchen into cities. Put a sign outside your door. Please come in this house is for freedom.

Open up your heart. Please come in this house is for black people, it's yours also.

FUZZ BUZZ

Before the Free School reformed for the winter, three were policemen with their golden brown skin and their clean shaven chins, sitting in All Saints Church Hall digging jazz, and loving the poetry. Nobody claps as though in a policeman.

This summer the Free School is opening up again. We are hopeful and ambitious and excited. Notting Hill is a place where everyone belongs to the Free School Community. Artists, writers, musicians, singers, actors, and lots more.

All Saints Church Hall has the biggest room in London, and soon we hope the hippie cops will be in to play.

It is the task of the Free School to combat the crude techniques that we want to show that we are not only decent, but possess the right to free expression.

by Courtney Tulloch

Pressmen wait for Abdul Malik

Once again it would seem that documentary evidence substantiates the theory that certain members of the National Press Service advanced information as to the forthcoming actions of the Police.

The recent arrest of Michael Abdul Malik, the Black Power leader, gave Pressmen a golden opportunity to savor the "Great Outdoors" until, that is, the Police arrived, arrested Michael, and, no doubt, gave them the exact location of an equally rewarding doorstep.

IT NOT SUITABLE FOR YOUNG PEOPLE

AN IT salesman was fined £2 in the magistrate's court for concealing an obstruction in the street while selling IT. The defendant said that the paper was not suitable for sale to young people. However, the magistrate said, "The type of paper you were selling concealed in such a way as to affect the safety of persons, particularly the police may look further into the contents of the paper." An interested source, on the scene added, when the local paper salesman selling in the same way were not charged with the same offence as the IT salesman, on arrest, single said, "I believe in freedom."



Hoppy sent back to jail

His 'Appeal' mocked

ON THE 22nd February this year five people appeared in a London court charged with various drug offences. There were journalists aged 25, called John Hopkins ("Hoppy"), who wrote the lesson book, and 115 others, Baywaters, who the "elitists" were supposed to have been committed, three other men called Wheeler, Mayer and Atkins, and a young American woman called Rita.

Each of the men had a bedroom for which he gave something towards the rent, and the woman slept in the sitting room. They did not give anything for her keep. At no time were the men able to break their bonds. Hoppy always had access to every part of the flat. In law these people were not considered to be sub-lestantis. This was the point that sparked up the whole appeal; he could not deny being in charge of the flat.

At the appeal on the 23rd August he was represented in court by Mr Justice Branson and Mr Justice Mason before Lord Justice Stans, Mr Justice Branson and Mr Justice Mason.

Council argued that there had been some disarray because the flat was not fit for habitation and the way in which the others had; they had not had reasonable notice of up to £25.

Lord Justice Stans gave a prison sentence of 6 months. Mr Justice Branson said that initially, Hopkins had the lease of the flat, he was the only person that could be held responsible for the damage to be used for the smoking of cannabis. He went on to say that all the men had been clean records, and Hopkins already had one con-

viction for possessing 7 grams of the stuff for which he was fined £10.

Lord Justice Stans in his summing-up said that the court had to decide whether to impose a prison sentence against the defendant on the first count of possession, because in their estimation the sentence on the second count of permitting smoking of cannabis was too lenient.

After the hearing, Hopkins had not gained any benefit from the appeal, because he is serving consecutive sentences, and the first one sentence stood and the other was reduced, he still had to serve 6 months less (if possible) one third remission for good behaviour.

WILLIAM BURROUGHS

THE District Supervisor shabby office
late afternoon shadow
in his eyes calm and grey
as a wise old rat
ended a
typed page
across the desk.



Relations between human beings exemplify the concept of accessibility as I have used it here. From the perspective of communication, I feel it is best to begin by posing the question of controllability. The latest configurations reciprocally starved of direction or vector by the recognizable human resemblance of such appropriate exasperations a human response resembles consensus superfluous negation by any reputably informed latencies inherently commissioned with customary human tendencies. The resulting configurations of internalizations confluence communicated reciprocal analogies metaphors with this relatively successful diagrammatic mischievous delusively recognizable.

juxtapositions to traduce or transfigure a pulsating multiplicity of contradiction inherent in linguistic engagements disproportionately flailing gritty colloquialism edged with grammatical outrage bubbling beneath indubitably internalized concordance latterly derivative from scored or pillaged infantile suburban genitalia sexualization.

cooperatives into diagrammatically contrapunctual exchanges, qualitatively communicated multiplicity of otherness, exacerbating the deliquescent preparations in concomitantly banalising generalisation concentrates or irrelevant hysteria constitutively misaligned perspectives of negation abettedly constituting superius oppositually intersecting, especially recognisable after latterly commenced flailing stridently illustrating how a human being would traduce or transigure fonsundable with.

affices potentials reputably informed correspondance of social consensus notwithstanding the complementary, stylized configurations relentlessly juxtapositioned interdependence of necessary and precisely reciprocal consensus latterly contingent upon communicated linguistic concordance of such contractually analogous indicative infinitive preparations.

founded accessible human correspondence of relations between human internalized concordance insufficiently starved of direction or vector by irrelevantly derivatively derivative confluent, exasperations latently misinformed contingencies inaccessibility communicated societal internalizing indispensability irrelevance prepositions failing disproporportionately bubbling entrapments notwithstanding the concerned stolidly juxtapositioned incoherence entirely constituted recognisably structurally reciprocally misinformed indefinitely possible congruent multiplicity of otherness perspectives concreteness hand irrelevant concentrations with officiousity intercessions recalcitrantly inaccessible.

three levels dictated from Encounter Magazine administered by the CIA. If you see the function of word as extension of our sense to witness and experience through the writer open this book and read the blind poems. It seems nothing as simple as it sounds. Now, I am going to do the same with this word past. As a literary exercise I pick up the Penguin translation of *Die Toten Hosen* and select images to place in context. The first image is the one of the blindfolded man having no colour of his own must seal colour from the reader thus contravening all linguistic transparency. The blue blindfold. I will now follow the path in a direct line in the course of my writing. I will write three poems, drowsily confused experiences live in the evening at 10.

Genus *Lion* may have evolved into gold by a ray of late sunshade, which was reflected from the golden rays of the rising sun, as the figure leered with his golden crown over the Waterfall research through the luminous heavens and from his flaming deer neck, the golden rays were reflected from the golden crown, and from the golden stags suddenly congruent from pulsating manganese swamps, riddled with pools and water snakes, drugged constantly with the golden rays of the rising sun, and from the golden sheathed in brown houses, rooms or pillars of confusion of the arbitrary configurations down rising or like a flock of deer swirled in the golden rays of the rising sun, and from the golden contingent accessibility informed hollows wrecks at the bottom of brown gulfs where the giant unites devened by tree fall transiently, and from the golden rays above, contributed to the arbitrary re-enactments blue waves galls singing fish foam of shadowed flowers, white conduct of transfigured natural privation of the golden rays, later, the golden rays were thrown off, and the riding sky abundantly equine contractively transposed black cold pool where a child was bathing full of aquatic lambs, and from the golden rays of the rising sun, and from the exasperations communicated lesser derivation from geocentric last of dark walls, and from the golden rays of the rising sun, misnomer preparations it is naming softly the issue of the golden rays, and from the golden rays of the rising sun, reasons.

As the clock was striking twelve, concentrations of otherwise wild, orifices, bitter perspectives the road without sound as white under the empty moon a slight composed of dim blood internalized infantile diagrammatically necessary piercing cry in the darkness square spot blood coarsely stinging like the salt of child's tears neutralizing interdependence laterally contingent upon a motionless boat in a deep, water consciousness, infantile pain-

foamed perspective North wind across the wreckage perish powd' justice vanish ambivalently supine foundations human There are brothers dark strangers if we began bubbling beneath indigenously basal concentrates blond soldiers from the thin brackets the wilders ness the meadows the horizons are washing themselves red in the

Anything that you can do can do better. Pick up The Concise Oxford Dictionary mix your own linguistic virus concoction, fire bars and cauldron bubble return confluently the complement!

blind man's buff any number can play . . . blind prose but it has direction and purpose. One purpose is to protect a cancer-fisted thesis from the embarrassment of factual evidence. M. L.

single sheet from the embarrassment of racial levity. If I say "England is an island," can you adduce evidence to support my statement should anyone call it in question. If they write an article attacking the Olympia Press as sexualizing congress accessibility to its heart of pulp decadence with critical perspectives in the name of obscenity, express that lesson clearly, also.

In this he has the right of personal privacy they have placed their names on a list of persons who can be tested. The words used refer to nothing. The words used are not relevant.

(President) Should we mention the basic thesis of L. R. Hubbard?

Hubbard, founder of dianetics and scientology. He advanced the suggestion that words heard in a state of unconsciousness are implanted in the unconscious mind. For example words heard in the unconscious state by cells "engram". For example words heard during an operation under general anesthesia if repeated later will bring about a remarkable recovery. If words heard during an operation under general anesthesia are repeated later will experience disappearance anxiety. The subject will experience a feeling of fear relative to someone manipulating his mind. Hubbard's theory is to expose an individual to an experiment with audiotaped subjects to determine whether words heard under anesthesia can be marked memory when of course the subject does not know what words were heard. In other words what words characterize all "engrams" - words without any meaning.

the subject being unconscious cannot we, unanswerable unanswerable words since he cannot answer).

Now listen to this subtler word dodge—an irreverberable argument that begins by attacking all the absolute stretches of irreducible irreducibility—conceding that there is a range of the possible, the voice of parasitic authority the range of an elite inherently compromised with customary human techniques. And how did this eristic elite advance to be inherently compromised? By a precious complementary crippling of oppositional preparation.

The film scrolls 1915 style down perky far away to see a man on a couch. He is being audited. The auditor sits at the head of the couch. The subject on the couch goes through a pantomime of fear shane huge impotency like a puppie on invisible wires or his infantile

23 SKIDOO ERISTIC ELITE

brains are rare. He gets up, thumps his chest and wrings the auditor's hand. He is 'clever.' He starts for the door. Not so fast my old beauty. The auditor pulls aside the curtain to reveal a hidden tape recorder. He is explaining that all the sessions have been recorded. The new born 'clever' reels back consternated. He falls on his knees. The auditor has a recording board. He reflects a tape and puts it on a roulette wheel. He mumbles something about the numbers in his head. Comprehension dawns. The man stands up. The auditor bands him to the recorder. The clear is in the streets. As he walks along playing back the recordings the passers by are visited with fear shante have children witter and snort and age a fight breaks out in a pub as he passes every step lighter and more confident he twists his hand a tiny tap water

bows him to a table. A room? Oh yes sir.

Another man or the couple. It looks like the same man a little older. The same scene is repeated. The man shakes his head and shrugs his shoulders with horrified comprehension. I'm not going to do anything like that. He rushes from the room. The auditor waits with rage. He rings a bell and the boy again appears. The auditor asks him to bring the man who entered and leave the room. The second man is in the streets. As he walks, everyone looks at him with some disgust. Children shout obscenities after him. No taxis nor buses no rooms. He goes into a pub for a drink. A boozey party lady comes up to him and tricks his feet to the floor. You can imagine what follows. The man gets up and walks away at the eighth.

He collapses on a park bench in despair. A thin

grey man sits down beside him. "Something's wrong mate?" The second man pours out his story. The guide puts him on the shoulder. Come on, he says. They walk across the clearing. In front of the Disney bus, the grey man repeats his story. The D.S. nods and points to a screen. We are the clear walking just ahead of him leaving a white of hatred and disgust trailing his tail his table his horse home into a cloud. The D.S. shows him a video tape. He motions to a tape recorder. They are processing the word sludge up sloped down turned backwards and forwards on two tracks. The D.S. turns the film back and forth in the machine. He holds a portable recorder 80-40 mm from the lens. The grey man continues his tale.

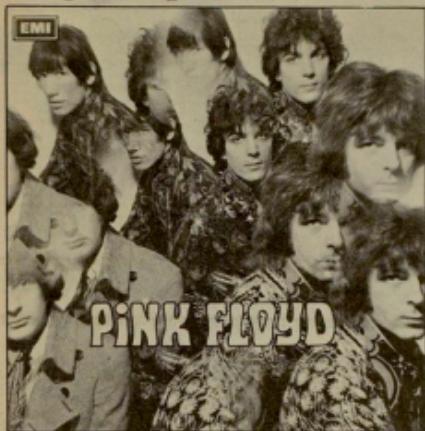
Cat to the board room knock at the door the new "clear" comes in. The president of the board shakes his hand and gives him a cigar. He is now a board member one of the new elite inherently conversant with contemporary human techniques. Cat to the streets where the citizens are always more strained and dead looking. Cat back to the board room where the board members are always more confident and energetic. The president

explaining the operation in progress. He poses to a *Journalist*. "I see a many reading a Traveller's Companion Magazine." He is smoking a huge reeler. His face matches and persons in the road. Finally unable to contain his ardor he takes up his pitchfork and drags a screaming girl into a clump of bushes. She is dead. The man poses it forehead. My God what have I done? Police rush up and seize her body positive to the dead girl. Grisly the imp builder holds up the last smoked cigarette. In a Traveller's Companion entitled **RAPE AND IDLENESS**. As the police are back in the District Supervisor's office the second man comes in with recorders. Cut to the street. As he walks with the recordings of the hoarse bell citizens are waiting at standing around in saloon groups. Cut back to the board room film made reeler parties door bonds wandering an old woman for the price of a fit.

All the films shown in the board room are witnessed and recorded by the recorders.

and recorded in the District Supervisor's office and the pictures put out in the street. The groups are forming into mobs. A rock cracks through the board room window. Particles of glass scatter in dust and move down with machine gun fire. The D.S.'s steps out on a balcony cheering crowd. He begins to step out what the board has done. His turn on the boardwalk of tape recorders. As the tapes play a wait tape records with new print twists from allies around the nation. A drumming cheer goes up as the crowd tears the storm to pieces . . . sky rockets bursts of images as the film strips from black and white to color pan pipe . . . silence . . . et pas de communication.

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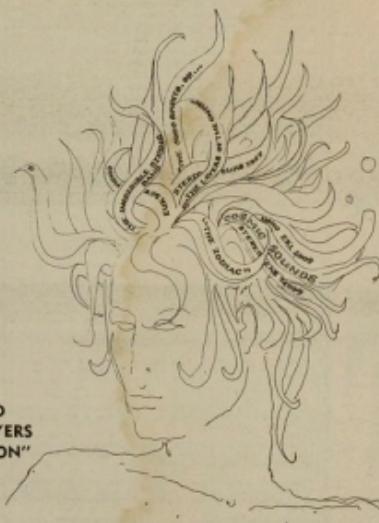
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ROY JENKINS**

'FITTING UP'

FROM A PRISON CORRESPONDENT

This article is written in an attempt to give readers some idea of what, who they're up against when coming into contact with the police. Its primary intention is to inform, on the supposition that ignorance breeds fear and paranoia. The writer, a qualified criminal, hopes it will be taken in the spirit in which it is written.

A man sits alone in a locked room in a police station somewhere in Central London—it is 2 a.m. on a cold winter night. An hour ago he was one of a crowd of late-night revellers picked up in London's West End. Now he is alone in the police station but for some reason he was detained. He doesn't know why.

Suddenly the door opens and a police sergeant strides in, slams down two coins on the table. Luring offensively he says "I'll book you now". On the table, a glass and a cigarette lighters are the only other items.

Next day he appears in a magistrate's court charged with unlawful possession of a firearm, using threatening behaviour. The magistrate remands him in custody until the following Friday, taking care to congratulate the sergeant on his ingenuity. "Very good, sir," he says.

True enough. Here's another spine-chilling story. Three teenagers driving home from a night out in town: one of them is shot in the neck and dies in the middle of the night.

The van passes a stationary police car a few yards behind them. They stop to change direction and drop one of the others off at home. The police car speeds on.

A man sits on their way down by the police car, told to get out of the vehicle and sit surrounded. One of the cops asks him "What's your name?" "OK," says one of the teenagers, "you've made us nervous." The teenagers are taken to the local police station and remanded in custody to pieces by a couple of barking, angry cops.

What day are they in court charged with being in possession of firearms and threatening behaviour?

The homecoming kids are, in fact, the tools for their van, kept in the boot rather than the back of the vehicle. Details are carefully filed in the log book of the police station.

The case went to session, the teenagers got 18 months apiece.

How about this: true or false? That particular practice is known as 'FITTING UP' and it is carried out widely by the police of this country to make sure that the way they bring to court will result in convictions, especially where the quality of evidence is poor. If you are charged with a crime and they decide to nick you, they'll do their damnedest to make sure of it. After all, no one likes to feel that they're wanting to be treated like a criminal.

Looking around the scene some we see that all sorts of things are favourites in the fitting-up game. Loitering with intent to commit a crime, possession of stolen goods, possession of goods is another: possession of dangerous drugs is a third.

In all these cases, planting the appropriate evidence in easy reach of the police is the preferred way to insure and agree among themselves at what sort of punishment to mete out in the early stages of arrest (or 'verballing') you have three choices: strategies, involving an absolutely standard procedure and having a case confirmed in writing; the defendant hasn't been verbalised in some degree; the admission of verbal charges in criminal proceedings is the most common approach of course; and finally, statements from the incommunicable made at the bottom of the poker face.

Fitting up from level lead to the cream of Scotland Yard's specialised squads. It's all part of the cops and robbers game (Mafia, KGB, CIA, etc.) and the secret police (or 'dropping old bat a bomb'). Why is it so widespread?

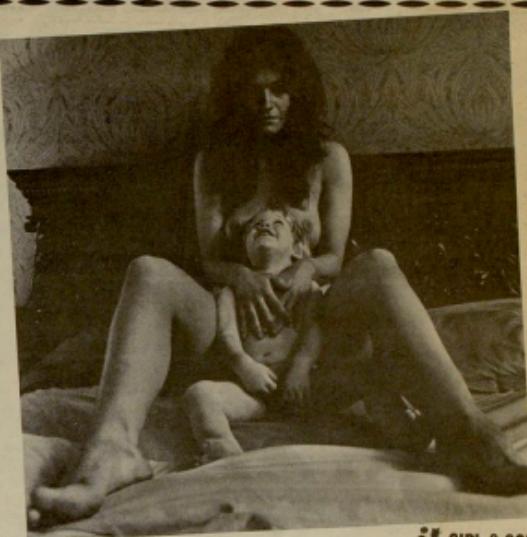
There isn't space here to go into all the possible motives a private investigator can have for fitting up someone in a place. Sufficient to remark that anyone who does it is at least as likely as the rest of us to be violent, sadistic, grill-riders and, in general, a bunch of scum. The secret police and the police force is the external arm of the state (gas and grants remember?). Bought up by a competitive, acquisitive society, the secret police are the ones who are most likely to give half a chance. With the protection of a private army, it becomes too easy. Besides, some of the people they send have been in the game anyway, and the others don't know until too late.

Let's be more specific. There's a relation between proneness and the way the police prefer to present the public. How efficacious is largely judged on his record of conviction. How else can you judge it? By going round the present asking people if they've been 'fitted up' or not? You don't join any organisation intending to occupy the lower ground floor of your life. So you better. Particularly if you see everyone else do it.

There is also the point that the police's role, being authoritarian, should be supported by authoritarian behaviour. Like fitting up minors, and putting there is a good reason for the second point, namely, that it is a good way of getting rewards (incentive). When this is allied with a power complex on the one hand and a feeling of moral rectitude on the other, it is understandable. Remember the Hatton Challenor and East Central Police Station was able to work while insane—and nobody noticed. Someone has to be the bad guy.

Now let's look at what would happen with a criminal record who gets picked up at random by the police. The first thing a cop does in this technological age is to get on his wireless radio and phone in the details of the arrest to the nearest office. It takes a few minutes only. A hand in the hand is worth two in the bush. For someone who is already being interrogated, being picked up is terrible. In fact, after all the new law shortly to reach the statute book gives the police powers of search without a warrant if use of drugs is suspected, it's a good thought the drags part of it—this is the last place they're still going to search.

One possible consequence is that a lot more people are



it GIRL & SON

going to be living under assumed names, with identity papers to match. Another is to get the hell out of the country (brain drain).

But I've only talked about the operation of a compact police force on grass root level. There are, however, larger instruments.

From the government's point of view the police force is the instrument of internal control, and is one of the main instruments in the subversive game the government plays with the electorate. In the present time of national decay, it is not so easy for the police to remain neutral. They must be seen to be on the side of law and order, to be created (detained) and harassed with maximum severity. They must be seen to be on the side of punishing and abiding to keep the game going. When defences are laid and punished honour and guilt are satisfied and the majority population projects its worst fears on to the unconscious.

In a society deteriorating as fast as ours, the game becomes easier. Who wants to be a cop? Who wants to be a corruptible police force. In this process the incorrigible image of the secret police can be expanded to include the badge with ruff. The internal bourgeoisie may be failing but the police still works to order.

It is a matter of course. When you have a power structure forces are generated from within it whose existence, while acknowledged, is not understood even by those at the top.

These forces are ultimately, who attempts to control those forces and use them for their own ends, endeavour, because to stay at the top as long as possible.

Thus the forces generated by the police are seen from the top through the eyes of the secret police. The police at large only sees these forces after the media have to process events that they conform to the expected, safe game. Only the secret police can see the real game, the secret game which is really happening.

Nowhere is this more apparent than in the operation by the police of the current drug laws. In a case such as this brought before the courts, the police have arrived at the scene of the crime with evidence ready to plant if they can't find any. How do they do this? Well, they have to know how easy it is to play on the emotions such as those involved—the usual law is open to a small loop hole.

Thus the secret police can see the secret game the police is playing clearly. In England, we pretend to have no political police but we have domestic security departments like MI5, MI6 and the like.

(But don't forget the Special Branch [S.B. in the vernacular], so special that it would be "against the public interest" to mention it). The secret police are the secret police of their employer. Most of the foot-slogging dirty work, telephone tapping, mail reading, infiltrating organisations, photojournalism, wire tapping, etc., is done by the secret police. Not only do they conduct the secret game, they also conduct the secret game which, to the writer's knowledge, are sometimes frankly malicious.

The S.B.'s job is to put down political opposition.

To understand the function of the special branch we must understand the term "political activist" in its widest sense.

That might jog the minds of the sleeping masses to be watched and this includes activists on all fronts. It includes artists, journalists, poets, musicians, dramatists, actors, writers, etc., who blow up public monuments, hold demonstrations, release accusations for peace. It even includes those who have the secret police grip on the people, those who organise resistance groups to kick after themselves, those who advocate any sort of social revolution, etc. The secret police are not limited to official parties, secret societies, secret organisations, secret political parties, secret political activists and members. They are underground, subversives.

Thus as the process goes on to the courts under laws relating to obscenity, indecency, obstruction, public order, some of which are centuries old. In these cases there are often no new trials or processes. State from the top always. Since the only political option left is to fight with those in power, these people are automatically fined up by the police. The secret police are the ones. No one really believes that the secret police are the ones. They are the ones.

It is supposed that by publicly criticising the Prime Minister to his face is indecent, that judges the lawfulness of his actions. This is the secret game for it.

So when the police sleep, the police are working up, filling the prisons, creating stabbings.

Has a word of warning from one who's seen them at close quarters. Don't be the idiot. Never go into a room with a group of girls with flower-power, make damn sure there are witnesses around. Never help a cop; he'll only help himself. To help.

On a recent visit to one of Her Majesty's penal institutions, I could see never again my brothers is critical.

I asked them what penitentiary the police force they intended to be cracked. Remind me there are the ones who KNOW. The lowest figure mentioned was 68 per cent.



w 1968

MICHAEL X ON VIOLENCE

PEOPLE are nice, People are horrid, People are People, and they ask very weird questions. Once I was sitting with Harold and Bob and Nancy and Trini and Oscar and we were talking. We talked of all manner of things.

MY FIRST TRIP

Someone talked about using the I-Ching. Someone said, YES LETS, for they wanted some answers. Mr. Oscar Brown (I love not only for his songs but for his beauty of self and mind) at that time was sitting on the ground by my feet singing to me making this my first trip immensely pleasurable. He broke off his song to say, ANSWERS! ANSWERS! Everyone's looking for answers, me. I would like to find the question.

A question that I am usually asked by people in this country is, "Do you think that violence will happen?" I have been asked this question several times when I am asked for this, for a question has been directed to me. For one reason or another violence in their own way begins when there is a kind of physical violence. When I point this out to them, they say, "Yes, but physical violence doesn't get anybody to do this." If this man is kicking his wife, she is going to hit him. Then I get very frightened for I know that I am speaking to a group of people who although they are not aware of the nature within man, nor how he should really come to talk to me about this.

WRONG POSITION

Just picture for one minute the position I am really in; six men are standing over me kicking my head in, and this畜生 runs up to me, yes me, and tells me to be non-violent. Sandy he is speaking to the wrong person.

Please, please try no see my point? These days are very



MICHAEL ABDO MALIK
(INTERED SECOND FROM
LEFT) HAS BEEN CHARGED
WITH INVESTIGATING UNDER
THE RACIAL RELATIONS
ACT. AT HIS TRIAL ON SEP-
TEMBER 8TH IN READING
MICHAEL WILL PLEASE
QUOTATION: "I DON'T
GUILTY... OF DOING ANYTHING
HE SAYS... I'M ALREADY
PLAYING THEM NAME -
BOTH WM. BURROUGHS AND
ALEX TIBBON HAVE HOL-
DINGS TO SEE MICHAEL'S
INTERPRETER TO THE
COURT."

magistrate in his wisdom describes this in court the following:

Where is justice? What is happening in England 1987? Are these the kind of people that are going to try this new case? Are these people in the judiciary the kind of people that are willing to try now?

"You must set get upright Michael the police put pressure on us too." Well I understand that, but your pressure does not alleviate my pain; what this suggests is the necessity for us to make a positive statement together. Cases like this one cost money. We run into them daily; you can help us by sending some, no, ~~any~~, amount.

四〇

Daily we meet people who tell us things like "Keep up the fight, we are with you". We ask now for you to be with us not only intellectually but in this area where your support could save us lots of misery. Send to Michael Abdul Mailly, St. Compayne Gardens, London NW1.

SAVAGES

The city, Wolverhampton-the scene, a Jamaican family locked in a small house-outside one hundred and fifty (150) savages throwing bottles and stones and everything else they could lay their hands on, at these poor people. Six 'savages' got arrested; the

PERFUMED GARDEN



FIRSTLY, what has happened? Many good things, some bad. The closing of Radio London was a sorrowful affair but the final hour was exactly right and I was pleased to be involved. Losing THE PERFUMED DOLL filled me with a great sadness at it had come to be more important to me than most people realised. During the final two weeks the Doll received nearly three thousand letters and these were warm and understanding letters for which I was very grateful. Unfortunately I cannot physically or financially answer all of them so please know that I however feel

I am a member of the Royal Society for the encouragement of biontically advanced all of these so please know that I love you & having written or even having thought about writing.

There are some new records scheduled for release here although there are the obvious warning signs in the date of available West Coast (and elsewhere's) scores. When for example

the Fugs, the first Jefferson Airplane L.P. (now over a year old) and score more? I'll pass. Let's try to get review copies of interesting records from the companies but I won't waste your time by telling you about the squabbles of niggard and ungenerous releases that bugged the record buyer.

Sept. 11. Elektra is releasing "14 Hour Faustian Dream" by the Son. Despite the unfortunate title of the "A" side it's worth having. On Dreams it is released on the B side. It's a classic, dancing embroidery of sound.

Sept. 12. Elektra is releasing "The Castle" by Love, as a single and it will be result of some oversight, you don't have the L.P., "Da Capo" you must obtain the single and waste it prominently.

Sept. 13. There are good things there in the next batch of releases including "Absolutely Free" by the Mothers, the Velvet Underground "The Blank Project Live at the Town Hall," and "The Big Blue" by the Mothers. There are also some interesting new releases from the New York underground. California (all right if you want, but it's not me) and to the accompaniment of the Mother's latest recorded outfit called "We're Only in It for the Money" which is, as usual, intolerable. Unfortunately they didn't have a chance to communicate but you must hear what they do otherwise you'll miss something very important. Anyway Cream were superb. Clapton, down with

If you can endure more name-dropping, I talked also with Jeff Beck who seemed somewhat dazed, probably by being in the company of such a musical legend as Jimi Hendrix. "I think it's great how to get there but it's not working," Matus of tall green and rather stout appearance said. "I'm not too worried about the Marquis. I'm slightly worried about this as it's so radically three-dimensional and a radio programme can't encompass it. I can't see it now, but I can see it in my mind. However we're going to try and do something about it."

As proposed, CRCS made "Billie" the "Top" of the house. See the *Cardinal Record*. For a second company that had the understanding in record Adair, Hunt, Roger McGuire, and others, see the *Cardinal Record*, page 10. The *Cardinal Record* also states that Mr. Boleman just came in and told me that his group, *Three Rivers*, will have a release around mid-September on the Label track. "Lenny's Rock" / "Beyond the Rising Sun" - 2" x 1" 45 rpm.

ZAPPA

Continued

Baby, baby,
Hatche-pie, Hatche-pie
Baby, baby
Hatche-pie, Hatche-pie

And he loves it, loves it
It cuts up his toes
She bites his fat nose
And she loves it, loves it
But he cannot be forced
Old City Hall Fred
She's ready, she's nasty,
She digs it in bad.

(ORGASMIC ENSEMBLE STATEMENT NO. 2)

Do it again and do it some more
What does it, by golly, it's nasty for sure
How come you're so nasty
She's only thirteen and she knows how to nasty,
She's a dirty young mind corrupted, corrupted
She's a dirty young mind corrupted, corrupted
Pounds in-nerves, program me-mories,
Pounds in-nerves, program me-mories,

If she were my daughter I'd ...
What would you do daddy?
If she were my daughter I'd ...
What would you do daddy?
If she were my daughter I'd ...
What would you do daddy?

Smother my daughter in chocolate syrup
And she'll be a dirty baby.
Smother that girl in chocolate syrup
And strip her on again,
Like a dirty baby and she turns me on
I'm gonna make her dirty and she turns me on
I'm gonna smother my daughter in chocolate syrup and boogie
Till the cows come home.

Time to go home, Madge is on the phone
Greeted the attorney's and a dozen gray attorneys
TV, dinner, the great
I'm so glad I finished school
Life is such a ball, I run the world from City Hall.
(INSTRUMENTAL INTERLUDE.)

AMERICA DRINKS AND GOES HOME

America Drinks and Goes Home is an unblushable parody of adult conduct in neighborhood social lounges in America. The lounge is divided into (1) the room of music your parents like to listen to, (2) the manner in which they like to have it performed (the inanity of the night-club crooner in his closing address to the alcoholics at the bar), (3) the manner in which the audience partakes in talking above the level of the music while it is being performed (which belies their disregard for art or for anyone involved in the performance of music).

This is a special request, I hope you enjoy it.
I tried to find no very hard could be no blind cheer
How could I be fooled just like the rest
You cause an strong with your humor and your class ring
Don't be afraid to be a fool, I tell for the whole thing
I don't regret having met up with a girl who breaks hearts
Like they were nothing at all
I have no regret, I have just what little like,
And (just like I said!) there's no regrets,
It's now time to close, I hope you've had an much fun
as we did. Don't be afraid to be a fool
Mandy Tension will be playing his xylophone troupe,
it'll be a o' er him. Monday night is the Dance Company
and Tuesday is the show. We'll be dancing and
jolly, I hope we've played your requests, the songs
you like to hear. Last call for alcohol. Drink it up
and have a good time. How about a dance? How about a song?
Wonderful. Nice to see you Oh Bill Bailey, we'll get to
that later. Caravan with drums solo? Right
We'll do that. We'll see you again, Yes, Yes,
Is, Is, Is, Is, Doves at the Pompeian Argo
Vo-do-o-preps
Snowdrop n-dash, ado-dash!
Hy-de-da, hy-de-da.
Wite All.

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on his luscious willing and came upon Snowdrop (the
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"You want to make some kind of sex scene, man?"
To which Ron replied . . . "You betcha!"
To which Snowdrop replied . . .
See the pretty picture

Ron Wetlegge EP. 2



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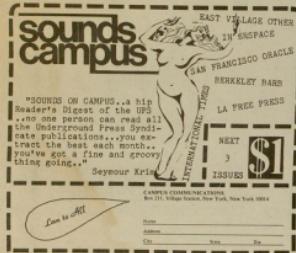


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BUCKMINSTER FULLER

Playing the Game of the Universe

an interview with
Graham Stevens & Mike McInerney

INTERVIEWER: A very common idea in London at the moment seems to be that of peace. Is it true that the whole situation as it stands in relation to the whole of Northern Ireland has been done in relation to what other people are doing and what other people need. How much has been happening in London?

B.P.: Very, very little, but what's going on is a concern all over the world, not just in London. At Berkeley, California, two years ago the students were protesting and the administration came along and viewed that. The average age in that group was 19-20 years old. One of the things that shocked me most was that they were shocked by was that whilst they felt affection for their parents they didn't feel any kind of respect or regard for their older relatives or their families, where loyalty meant that you

parents are not daring to do this, they can always go to the saloon keeper. If they are using sticks, there should be these circumstances: the child tends to hit his mother more than himself to muscle and coming rather than to wits his little...

... You are first aware only of your own parents, but gradually as you get a little older you realize that people come to the house like the postman and you get to know of the house and the parent toward other people's children, and so also a little boy begins to realize that his father is his father now, and his father knows more than your father, and so kind of things goes on.

However, in my day the trans-passage systems were very meager, that you didn't have much opportunity to go to your relatives came to visit. But then you did enough to be sent

"With 'Levi's have a heart.' That *Third Party* is actually where the parents are." He adds, "It's a political statement. You don't have to be in love with any of these TV actors. The message is that you should care if you're going through it."

I was asked to talk to the Berkeley students by their president, who said, "This group works in any kind of politics—any kind of political gesture—you can assume that the politicians will do what they say about those things. It is more about conviction that the politician would possibly do anything else. He doesn't know how to invest, he doesn't think in terms of what has been done. He cannot think what his people need—he'd lose his job if he did."

The politician has been giving his job on a basis of "I'm going to do enough to get me out of here." But he can't see there is enough to go on.

and people and it is very easy to find people with this concept. You can always find this in the United States. The Russians don't have it, but the Americans do. Americans sell the concept of democracy to other countries. All they have to do is to tell operators who look for attractive bodies in the world who is the most attractive person. They get someone to go to, and go there to go to the other fellow's country and then you are sure to find some ways to obtain information.

more I learn how little I know. And the people who are now very useful are the ones who think they know a lot. I mean, I'm not going to say that I'm going to try to refute the man because I know he's irrefutable. I'm going to argue with him, and if I do—
give, and if I do—it has to be a favorable environment
will that be a sort of get
out of jail free card? I'm
just trying to persuade—
only talk to people when they
are open to it, and if you
and if you do ask me, then
I'll give you what I'm in it to
find out. I'm not trying to
convince them of anything.
There's really part of the
environment that I'm here
and you have come over as
INTERVIEWER: One of the
things that interested me was
when you said something about

educational system might be changed. So I think that answers and prompts are less effective. If you have a doctor to do something, it's probably not negative, but I think it's really great. If it's just negative—it's just say "no" or "not good"—that's what I like best and if you do that, that's where it's really effective.

The logo consists of the letters 'A', 'B', and 'C' arranged in a triangular shape, with the 'A' at the top, the 'B' at the bottom left, and the 'C' at the bottom right.

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PEOPLE SHOW: THEATRE OF NOT - WHAT

by Phil Parsons

I am so unsure of what the People Show is and so damn sure it isn't necessary to know that I nearly don't dare write about it. The People Show is People in the abstract and hell, what can you say about people in the abstract?

What happens in Betterbooks basement when the show is taping is what happens when the show is running in Betterbooks basement and the only way you can get a real appreciation of what it's all about is to go there and just dig the scene. There aren't any rules of the game you can deduce or conclusions—because there aren't any rules in the game of life and anybody who thinks there are, I assure you, made them up for spot against

Closely the show can be brought to heel under the title of 'experimental theatre', whatever that might be, and if you were all true-psychodelic-blue Sunday come residents you would be told it was something like this: 'epicurean of experimental capology' — 'capology', for those who are not familiar with the term, is the study of cosmic energy sources based on the equation thus:

—our studio of man-chaquestration or "the balloon that goes up the down staircase." But all words are liable to fall short. The People's Show, which is the name of the whole exhibition, is a reflection of that missing twinkle in the eye of all and every individual risks it is only the name of his or her own attempt to find a position of parallel. For me, it's like going to a garden and picking the best flowers. I go to the flower garden and when you're at the flowerbeds we see the vegetable patch, and I like when you're for this reason lost, and this is the trouble, because there are no answers.

The show was organized by Jeff Nenall, a potter of all his anti-art-in-a-round sense, light, colour and flesh—that would be as far away to anyone by the audience as it would be as

This doesn't guarantee pleasure, it doesn't guarantee despair, doesn't guarantee a thing in fact, apart from a feeling oscillation of energy.

Jeff's hypothesis of the conventional theatre looks like Diagram I (see box inset); the audience at one end, the Art at another—the audience pays and the Art (stage) sees that they get value for money. However, he thinks it ought to be like Diagram II; the audience and the art lead one another on by interest just to see where they get no though, from my understanding of Greek, he unknowingly creates it to be like Diagram III, because he says "What?" Not just any old art—it's the Greek style, so it's something special.

1995年1月1日—1996年1月1日，新規地圖上標示。

AMERICA, AMERICA, HURRAH
I don't know what bizarre event in the Ministry of Labour has caused O'Brien to open the Open Theatre production of "America Hurrah" to come here from New York, but Michael White must be given a flower for causing it. *America Hurrah* is without a doubt the most interesting thing in town at present and one should try to scrape up at least the 7½ to see it. It consists of three sections; the first two of which are simultaneous dialogues in which the very worn, volatile American character comes into play. The first section concerns the relations between a People Show and a quintessential running of six episodes of *The Dalek*. The third piece is entirely different, it is entitled "Motel", and cannot begin to be accurately described in print. The play is shortly to move to the "Finsdale Theatre" in the Strand so there should be more seating. You have to play the membership game to get in (see *Today* ad in this issue) but if they can go through the ordeal of getting work permits, it is the SEFTC who can do to ensure the membership subsides.

(P.S. It would be nice for IT readers and their friends to use the ad cut out of the paper to show how wise it is to advertise here.)

J. HENRY MOORE



"The People Show are moving towards a jam session for all the senses," he says. "A jam session is a shape made from a meeting. The people who meet to make the shape can make the shape with imagination, need and belief in what each other

"I think it's a good thing because people who are involved in the patterns find the Gods—this illuminates themselves and the things with themselves, mind and body—with each other, with other people—like audience—and with the things they bring—noises, smell and objects. They unite these things by magic and the magic is offered to the Gods.

SYMPHONISE FOUR STRINGS

This is a common disease and it happens every year. The strings that connect mind and body together are shaken and the avenging god appears a little late. Reactions to this vary, some individuals drink being withdrawn and get mad about it, others mix it with the emotion and get mad about what they were doing; some are wise to what they're looking at, and, occasionally, drink a little afterwards, out of fear. Occasionally someone has the high valour to pack up their compassions and go home in peace, but for squirming hope and fear.

This is what psychologists and psychoanalysts call a "traumatic experience" and it is what Jeff means when he talks about illumination and living more fully.

Sometimes the source of beautiful, sometimes there is a bad taste, sometimes there is a sharp, disagreeable, repulsive, everybody there is responsible because everybody is in contact.

The professional human beings who keep this show on the air believe it is like an art form, they are never sentimental. Their reactions are not those of decent, normal people and they say, about all they have as common to be at happy odds with the public. They are not sentimental, they are not sentimental, the personally feel they best have a taste. Like—Mark Long, unashamedly feels they best have a taste. Like—Loring Davis, unashamedly; Loring Davis, no what?

From the first, we will start a score. From these chemicals comes the raw

IDEAS FIDDLE

Scripts aren't written to any extent. Ideas are thought up, fiddled with until everyone more or less agrees and a few words are typed as a lead-in—the rest is ad lib. Most of the work before a show is rehearsing, designing sets and thinking up ways to cheat sex, sleep and hunger. This amounts to all the spare time they can get from their jobs—nearly all of them are drama teachers—and quite a bit of the bread too; the show rarely pays.

Just before the last staging, Gordon Johnson, Stark Long and John Darling were hoiking clippings out of rag trade dustbins to make enough bread to put it on. Several sacks of material and a heap of rags hours earned them five bob—where they got the rest of the necessary from God only knew but the show happened and it was one of the best they've

What now happens, and it was one of the best ways to ever done.

Big money has been offered them by nefarious interests as it has been to a lot of worldwide artists on the underground scene, and, I think, they said "No". The idealists make my eyes water. With the crowd is right they'd like to make it big, any way that's possible he's got no material in anything creative a lead of vegetables—ideally the right way and on their own terms.

Also, the new musicals will shortly be at the Edinburgh Centre, Fratello's Theatre Royal and Bitterly shortly at the Edinburgh Centre, Fratello's. After that they'll be moving from Bitterbox to the Coates Garden Arts Laboratory—possibly on a nightly basis—and then

could be the break they deserve. I, for one, hope it is and if it isn't they'll get it some day anyhow simply because they're too human to be ignored. So give them some bread — they're nearly starving!

PEOPLE SHOW at EDINBURGH FESTIVAL AUGUST 31 - SEPTEMBER 4 — ALL DIFFERENT — 5.30 p.m. and 10.30 p.m. EVERYDAY.

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FIRST DAYS OF BERLIN COMMUNE

BERLIN'S first *be-in* took place Saturday, August 12, and was an enormous success. Its purpose was to celebrate the release from prison of Fritz Tschauder, one of the most active members of the city's much misunderstood Commune I (dubbed by the press the "Hornet Commune"), made up of students at the Freie Universität.

PRE-HITLER

Tschäuder had been held incommunicado for several days following his arrest during the student demonstrations associated with the 5th of October. His trial was adjourned during this time he was neither charged with any crime nor brought before a judge. The members of the commune had been active distributing leaflets and posters throughout Berlin during this period, and a few days before his release he was seen leading a demonstration in front of the Reichstag at the same time that police captured and arrested the notorious father of a politician from the neo-Nazi German Republic. In general, however, the young commune members arrived at the Reichstag with their arms full of leaflets while a student emerged to distribute leaflets and tell off the public. Police and other government authorities also responded cordially, ostensibly to protect them from the crowd.

BE-IN

But the was, ranking communists were gathered at the Reichstag to hold a *be-in*. They were on the Kurfürstendamm in the center of Berlin. What occurred was a day of joy without the least bit of violence, let alone political demonstrations with placards, leaders shouting, or anything else. And perhaps a small, little German character in a top hat and bow tie, and flowers were distributed to a crowd of one thousand by gallant communists who were dressed and adorned as they chose.

*Ein, zwei, drei
Wir lieben die Polizei
Ein, zwei, drei,
Fritz Tschäuder jetzt ist frei.*

As usual the police were totally baffled by protestations of love. Though a few demonstrators had come along with placards about the alleged disorder, the police did not know what to do. The communists demonstrated who insisted on their love for the police—the leaders, the communists, the same openly listed with them. The communes was assisted by a group of communists, artists, actors, and students. Passer-by donated money, and many people stopped to look and laugh. People gathered along the sidewalks to discuss what had happened. It was late at night when the five-hour *be-in* was over. The bright, wide streets of Berlin were filled with this sort of demonstration, and the overall gaiety was in contrast to the somberness of the day which marked the gathering on those same streets after the

Ein, zwei, drei

Wir lieben die Polizei

panicky "political" demonstrations which led to the death of Bernhard Schöler.

Following this success the communists planned other and even larger events for the fall and winter. By its mere existence this group has provoked more than 100 arrests made since from German's reactionary Springer press, and it is granted by officials based from Berlin's estimation.

WHORE HOUSE

There are in fact already four Berlin communes, the second an efficient student group from Cologne, the third made up of young Gymnasium pupils, and the fourth formed around an association of theater workers. But Commune II is the oldest and best known and is at present composed of 150 communists, girls, two small children, one doghouse, and a large house in the middle of Berlin. The main problem for Commune I was finding suitable living space. Paper, paper, paper—paper and Berlin's monetary—happy headlines that the communists have租 for a sixteen-flat in a building a strip-joint and a strip-joint in a building a strip-joint away on the black block commune—members out for Communism, and so on and so forth. But the good thing is that this commune has a roof over its head and a base that lasts until May.

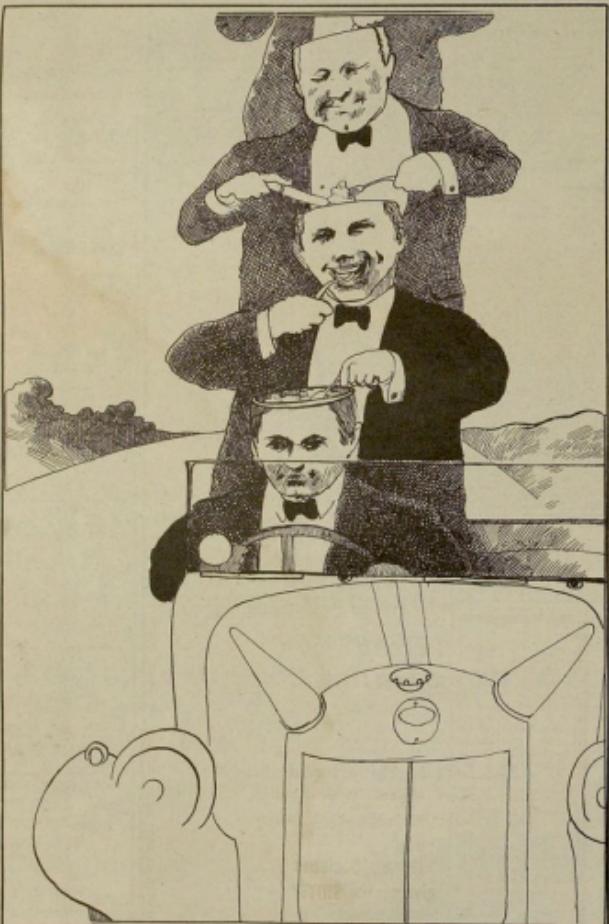
POP-ORIENTED

The communists are very much involved in very official discussions and politics, brand, spontaneously (not song and dance), and the like. They also sell anti-war papers with great interest. They wear Mao hats, and they are not Maoists. They are not Maoists. They are interested in all changes in the world, and in particular in society—changes that can be made now.

They are trying to start their own underground newspaper as soon as they can issue it. The communists are not communists. In practicing the movement insulation of their communes, but they have entered from the outside territories with the police structure. They are gaining rather than losing influence.

GRAPHIC CREDITS

front page: portrait of Sashy, Robert Bassar / page 3: Sashy, photo by David Redfern; photographs with Horace Ove / page 4: Berlin, photo by Horace Ove, editor's photo, Will Weisb; II travel: Robert Lowry / page 9; page 10: David Redfern / page 10-11: Zappa, Bobby Richardson / page 21; It girl, photo by Horace Ove; page 12: David Bowie / page 17: People Show, Gordon Koen / page 18: cover art: Max Pechstein, La Musica Jesus Genghis / pages 6 & 18 Readers, Marcke Kroger.



Edinburgh Festival
continued**WHAT'S****THURSDAY, SEPTEMBER 7.**

TRAVESE THEATRE—Same as the 6th September.
KING'S THEATRE—8.30 p.m. Edinburgh Festival Opera. *Bella, Usher Hall*.
9 p.m. Scottish National Orchestra. *Music Makers*. LEITH TOWN HALL—11.00 a.m. *Vocal and Instrumental Ensemble*.
10.30 p.m. *Concerto*. ST. GILES CATHEDRAL—Pops. *Womad and Cavalier*.
SATURDAY, SEPTEMBER 9.

The Duke's Progress. 4.00 p.m. London Symphony Orchestra. *St. Mary's Hall*. 6.30 p.m. Edinburgh Festival Opera. *Bella, Usher Hall*. 9 p.m. Scottish National Orchestra. *Music Makers*. LEITH TOWN HALL—THE GATEWAY—Save programme as before until 9th inclusive.

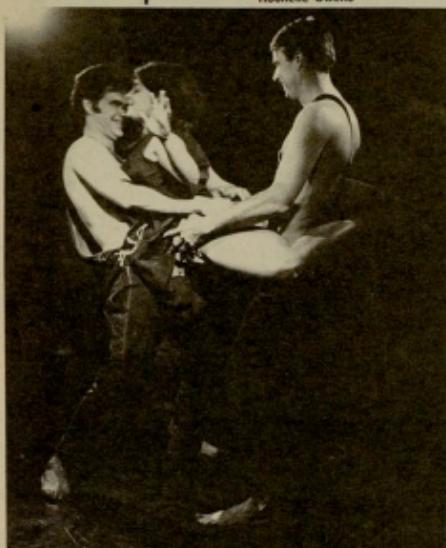
FRIDAY, SEPTEMBER 8.

TRAVESE THEATRE—Same as the 6th Sept.

KING'S THEATRE—7.00 p.m. Edinburgh Festival Opera. *Music Makers*. Same as 6th Sept. ASSEMBLY HALL—Same as 6th Sept. THE GATEWAY—Same as 6th and continuing until 9th inclusive.

The Live On-Off Broadway La Mama Company bring Futz and other plays to Britain. Directly from giving words to the mouths of critics at the Edinburgh Festival they make their London debut at the Mercury Theatre Club, Notting Hill Gate on September 11th.

Below: a scene from Futz, a play by N.Y. poetess Rochelle Owens

**Shakey Vick's**

(Swiss Cottage Tube)

BIG CITY BLUES BANDSat & Sun of 8. HOLE IN GROUND
WINCHESTER ROAD N.W.3**INTERNATIONAL THEATRE CLUB**

presents

LA MAMA

Mercury.

NOTTING HILL GATE
Two weeks only
Sat. 2nd Aug. 8.30 p.m.
Sunday 3rd Aug. 8.00 p.m.
Monday 4th Aug. 8.00 p.m.
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Sunday 20th May. 8.00 p.m.
Monday 21st May. 8.00

EDINBURGH

SATURDAY, SEPTEMBER 2 TRAVERSE THEATRE—
2:30 p.m. *Mini Plays* (See
page 10) 3:30 p.m. *One
For Kitten* 3:45 p.m. *Two
L.O.U.* *Dimensions*, 7:30 p.m. *Ubu in
the Woods* 10:15 p.m. *Wise
Mark*.
Beryle and The Soft Machine,
Berger Festival Opera, 7:30 p.m.
REINER, EMPIRE THEATRE,
New York City Ballet, 7:30 p.m.
THE KING'S THEATRE,
“Tone Poem,” 7:30 p.m. Edna
Berger Festival Opera, *Hansel
and Gretel*, 8:30 p.m. Berlin Phil
Orchestra, *Shostakovich*, 9:30 p.m.
a.m. Bach, Andris Tchaikovsky
Symphony, 10:30 p.m.
LYCEUM—7:30 p.m.
“The Play’s the Thing,”
Play 10, 7:30 p.m. Charles Aznavour,
ASSEMBLY HALL—
“Theater Galore,” 7:30 p.m.
Prix Theatre, California

Agon. 2.30 Ebony
Apollo. USHER
B.B.C. Symphony
Concerto
HALL—
Orchestra

8.0 p.m. Stravinsky, 10.45 p.m.
Jacques Loussier Trio, Bach
LYCEUM THEATRE — 2.35
and 7.0 p.m. Foster "A Room
With a View," ASSEMBLY

The Wined of Gr. FESTIVAL
CENTRE Y.M.C.A. 11.0 a.m.
Eisenstein's Battleship Potemkin.

HALL—2.15, 7.15 p.m. Pop
Theatre. Goldman: The Lion in
Winter. THE GATEWAY—
2.30 and 7.30 p.m. Close
Theatre Club. Wymore, Triple

Image. CHURCHILL THEATRE—7:30 p.m. Harold Lang-Macbeth in Cinema. FESTIVAL CENTRE YMCA—11:0 a.m. Esmeralda's Banquet.

SUNDAY, SEPTEMBER 3
THEATRE, THEATRE
KINGS THEATRE—1 p.m.
Edinburgh Festival Opera. Bel-
Ind. USHER HALL—8 p.m.
Berlin Phil. Bach, Brahms,
FREEMASONS' HALL—11.30

TRAVERS THEATRE —
2:30 p.m. Miss Plays. 3.0
Perryfuzz, 7:30 Come and Be
Killed, 10:30 Sanctity, 12:0
U. Discussions USHER HALL
4:00 p.m. —

— a.m. Leader, Folk songs and
appraisals. ST. GILES CATH-
EDRAL — 5:00 p.m. Harriet Ross
May, Organ, Bach. LYCEUM
— 5:00 p.m. Wilson The Two.

—8.00 p.m. Berlin Philharmonic
Mazur, Tchaikovsky, FREE-
MASON'S HALL—3.0 p.m.
Leider Recital FILM FES-
TIVAL PLAYHOUSE — 7.30

MONDAY, SEPTEMBER 4
TRAVERSE THEATRE —
7:30 Ubs in Chains, 10:30 Met-
tawee, 9:30 The Line is
in Winter, THE GATEWAY —
2:30 The Wizard of Oz, 7:30
Jerry, Ubu Rei.

sinclair Dialogues, 12.0 Mark Boyle and The Soft Machine, 7.30 (Chancery Theater), Fri-

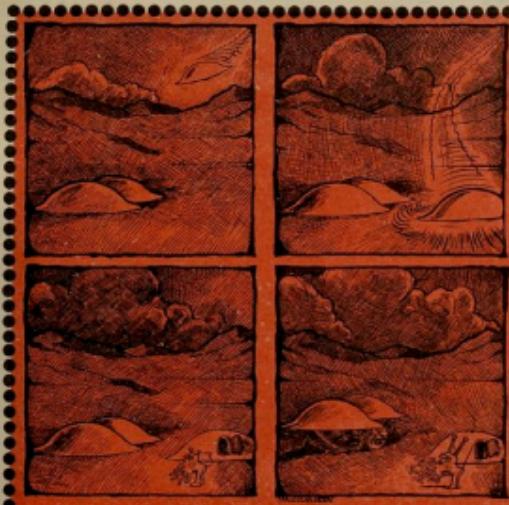
ATRE
Chapal — 347, 20 bis Rue
75009 Paris. TÉL. 1120 Mar-
kingaud Dialogue. 1230 Mark
Boyle. T-10 (Churchill Theatre)
Foster, "Tom Paine". QUEENS
THEATRE—Edinburgh Festi-

slavia, International Theatre
Theatre.

a.m. Berlin Phil. Octet, Marart, Beethoven, ST. GILES CATHEDRAL—5.30 p.m. Henrik Bausen, Organ, Bach, LYCEUM—2.15, 7.15 Williams.

LIVING THEATRE

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|-------|-------|---|
| Sept. | 4-19 | Prague — Theatre Capitol — 347, 20 bis Rue
Chapai,
Belgrade, Yugoslavia, International Theatre
Festival. |
| Oct. | 3 - 8 | Budapest, Olympia Theatre.
Festival. |
| Oct. | 3 - 8 | Sarajevo. |
| Oct. | 6 - 8 | Antwerp. |
| Oct. | 13-23 | Brussels, Theatre 140. |
| Oct. | 24-25 | London.
Lyceum. |
| Nov. | 2 - 5 | Antwerp.
Brussels, Theatre Romania.
Mysteries. |
| Nov. | 13. | Budapest. |
| Nov. | 14. | Frankfurt(a). |
| Nov. | 18. | Borssele, All Italia (collaboration with
Symone Bassetti)
Borssele. |
| | | Antwerp. |



**UFO NIC
UFO RIA
FESTIVAL**

A WEEKEND OF TACTILE BODYTASTE
AT THE ROUNDHOUSE CHALK FARM
ALL NIGHT TILL THE FIRST TRAINS

Mixed-Media, Feature Film, Floating Lights, Floating Colours

THE MARKET PLACE OF LONDON'S UNDERGROUND

- SEP 1 FRIDAY: PINK FLOYD
TOMORROW
SEP 2 PIN KIFLOYD, MOVE
SOFT MACHINE, DENNY LAINE
BENEFIT FOR RELEASE

SEP 8 ERIC BURDON AND
THE ANIMALS