

SEPT., 1967

WARREN FOREST

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LAST MINUTE FLASHES

A call to Trans-Love at presstime from David Caplan's mother informs us that DAVID CAPLAN and JOHN GUICE were arrested outside of DesMoines, Iowa, and charged with illegal possession of marijuana. They are being held under \$5000 bond EACH in the Polk County Jail in DesMoines; preliminary hearing set for September 8th, 1:30 p.m. It seems they had picked some wild cannabis plants growing by the side of the road and were arrested with the plants in their possession. Don't know what will happen but they do need bail money and legal aid FAST. If you can supply either, stop by the LEMAR/Trans-Love office or call us at 833-3166, repeat 833-3166, NEW PHONE NUMBER.

We need an electronic stencil-making machine. They cost \$2000.00! We are looking for someone to buy us one, or even make a down-payment and we will make the monthlies on it. We also owe the Gestetner mimeograph people over \$400, and we can't get any more supplies from them until we pay the money. PLEASE HELP US!!

The next issue of the SUN will try to be out by OCTOBER 1. We hope it will be offset, and to that end are holding another benefit at the GRANDE BALLROOM, SUNDAY, SEPTEMBER 24th, with the MC-5, the UP, and other high-energy bands. Watch for further news. Another mimeo edition of THE SUN may be out before then.

If you want to sell the SUN at your school and think you can get away with it, stop by the office and pick some up.

This month's cover is also available on heavy card stock, in colors, at 25¢. If you want one for your wall, send us a quarter and address.

FUGS SONG BOOK is again available from Artists' Workshop Press at \$1.00, or at the 100 Camels bookstore and the Grande Ballroom.

Another groovy book is John Ka's BLOOM, mad cartoons/drawings/illustrations for poems by Allen Ginsberg, Tuli Kupferberg, William Burroughs, Gregory Corso, Jack Kerouac, Omar Khayam, R.T. Morgan, Gary Snyder, and KA. Scarf it up today -- 50¢.

THE SUN still needs a business manager and advertising salesman. If you are serious and can do either, please stop by. You can even make money at selling ads!!

P.S. very important: DEBBY COLE PLEASE CALL DENNY BR 2-4308



SUN EDITORIAL

The SUN has been silent since late May because we haven't paid the printer for the last issue. But there are things going on in Detroit and elsewhere that people can't find out about except through the SUN, so we're going to try to bring the news out this way until we can afford to return to the tabloid format we started with. We can mimeograph issues ourselves at less cost, but this format doesn't allow artwork and interviews especially in the form we would like to present them. We hope you can get with this compromise format for the time being, and will give the SUN your support now when we are able, through your support, to produce full-size issues.

We need help of all kinds, but especially people who can sell advertising and collect money, and people who can sell the paper in the streets, at their schools or in their businesses and give the money back to the SUN so we can continue to expand as a newspaper. Also useful would be office equipment like typewriters (electric typewriters especially), file cabinets, mimeograph paper and ink for a Gestetner 360 machine, art supplies, etc. Donations of money are especially helpful and are greatly appreciated.

Those of you who have read and seen the earlier issues of the SUN have a good idea of what we are into, but for those who come to this issue without knowledge of the other issues we'll try to run down some of our major concerns: we feel that the artwork, interviews, reviews and columns that are featured in the SUN are the news. Young

people are not very interested in reading about who died in a car crash or in the war (people are born to die anyway, and can't get away from it, so death isn't really news to most people who have accepted the terms of their lives). If they are interested, they can get that in the daily papers or in the weekly newsmagazines. Likewise, people who are interested in reading about current developments on the political scene, the "New Left" and the black revolution, can get that in the FIFTH ESTATE, which we would suggest they read regularly. The FIFTH ESTATE follows a standard newspaper format for the most part and contains much valuable information. With their two recent issues on the riots they presented a beautifully truthful alternative to the bullshit propagated by the daily papers, and we need to know what is really happening.

The underground papers in general are important because they tell it like it is, rather than how their advertisers would have you believe it is. The SUN staff reads probably 10 to 20 underground papers from all over the country and England too, and by doing so we get the news about scenes in cities around the country that we could never find out in any newspapers and magazines outside of the underground press alliance. The SUN will be reprinting articles from a number of papers around the world, not because we have a lack of ma-

SUN EDITORIAL *CONTINUED...*

terial of our own, but because there are a lot of things going on all over that we think you should get a chance to find out about. We would also suggest that you read the BERKELEY BARB, the San Francisco ORACLE, Los Angeles ORACLE, the EAST VILLAGE OTHER, the Chicago SEED, the AVATAR from Cambridge, HELIX from Seattle, the RAG from Austin, the PAPER from East Lansing, and any other underground papers you can get your hands on. You can find these papers at the 100 Camels Bookstore on Plum Street, at the SUN office on John Lodge, or at Mixed Media on Cass at Palmer. They only cost a dime or a quarter and they make for groovy word and picture trips.

We are not "competing" with the FIFTH ESTATE, and we think that should be clear by now. The FIFTH ESTATE covers some areas of the total scene, we cover others, and there are still many aspects of the contemporary culture in Detroit and elsewhere that do not have a voice. The emergence last spring of more than 10 high-school underground papers is instant proof of that, and we are sure there will be more in the fall. DEVA, in Birmingham, is a tabloid-format high-school underground paper, perhaps the first of its kind in the US, and we can imagine any number of strictly local (in the best sense of the word) papers throughout the Detroit area. The SUN staff is prepared to offer assistance and advice to high-school underground newspaper people, and we can print via mimeo at very low costs. Contact us if you need help, and we will do our best to let you know what we know about putting out a paper.

The SUN will concentrate on those aspects of the culture that are most important to us: the music scene, the dope scene, reports from inside people's heads, the writing scene, and of course artwork to cool out your eyes. We want to make each page a total experience, incorporating words, photos and artwork. The photo-offset process by which tabloid newspapers

are printed makes this a possibility, and we are committed to making the most of any possibilities we are offered. With your support we can do this; without it we don't even feel that it's worth trying.

This issue of the SUN is not "typical" of what the SUN is about, but it will give you an idea of where we're at. We want you to know that we do want to publish the paper, but we can't do it right until we have enough money. If you have any money, or any plans for getting money to us, please stop by and talk to us. We need your help.

The SUN is edited by John Sinclair and Gary Grimshaw. Workers include Pun and Genie, Dave Sinclair, Rita Cole, Magdalene Sinclair, Ron Levine, Judy, Emil Bacilla, Robin Tyner, John Ka, Marshall Rubinoff, Michael Morning, Jim Semark, the Dope Dealer, and many others. Our special thanks for this issue goes to Dick Reynolds of Clod and Pebble magazine for his donation of the electric stencils which made it possible for us to reproduce the artwork in this issue. Also thanks to Uncle Russ for use of the Grande Ballroom for a benefit, and to the MC-5, the Spikedrivers, the Up, and the Electric Flower (bands) and the Magic Veil Light Company for performing free at the benefit. Also to all our subscribers and donors who have been more helpful than they might think. Thank you.

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IN THE FOREST...

The Dope Dealer returned to town from a western vacation in San Francisco and the mountains of the northwest, talking of STP and moving to Hamtramick. We hope his column for the SUN will return next issue. Jerry Younkins, Carl Lundgren and Skip Cooper split for SF during the riots after they were pulled out of their house in the middle of the night and lined up against the expressway fence in front of the Castle. Jerry was back in town last week to get Anarchy and the light equipment, and the Magic Veil has now officially moved to San Francisco. Jerry is working in the Psychedelic Shop on Haight Street... While in town the Grateful Dead played a free concert in West Park, Ann Arbor, and grooved everyone for miles around. There was a strange flag incident at the park and as a result the permit was denied for the following two weeks. The concerts resume this Sunday (Sept. 3) with Frank Bach's group, the UP. Concerts will continue until it's too cold and will feature the MC-5 and the Spikedrivers

among others....another neighborhood band, the GOLD (formerly the Electric Flower), made its first appearance at the Trans-Love Benefit at the Grande last Sunday and sounded good...the Artists' Workshop building at 4857 John Lodge was given up by Trans-Love for lack of money and has been taken over by some other people who plan to rename it the Anarchists' Workshop. Mike and Rick are planning to publish a magazine from the premises and have other plans too. Stop by and help them out...the Trans-Love Benefit at the Grande netted the organization over \$400. Many outstanding bills were paid though we are still far behind due to the summer doldrums. Another benefit will be held Sunday, September 24, the money going to produce a tabloid issue of the SUN. Watch the FIFTH ESTATE for details. Kevin is back in town... Mixed Media receiving some static from its landlord, about some head shop items and the "hippie sign" in front. That's mighty white of

them... Trans-Love folks also forced to leave town during the insurrection after ten armed police and national guardsmen knocked down the door above the Workshop "looking for snipers". Both locks were smashed and much hollering and screaming went on. Fifteen minutes later we were on our way out of town in the bus... Michael Davis and Fred Smith of the MC-5 went up to Port Austin, Michigan, for a vacation and ran into trouble. Nine high school football players attacked Mike Davis and held him down and cut his hair. What a drag. Then the two were arrested in Sandusky Michigan on their way home. Davis was released but Fred Smith was held on counts of forgery and fugitive from justice. When the police discovered they had the wrong Fred Smith he was then charged with vagrancy. He pled not guilty and was released on \$50 bond. When he returned for trial the following week the judge told him he was late, revoked his bail and dismissed the case! Nice

CONTINUED ON PAGE

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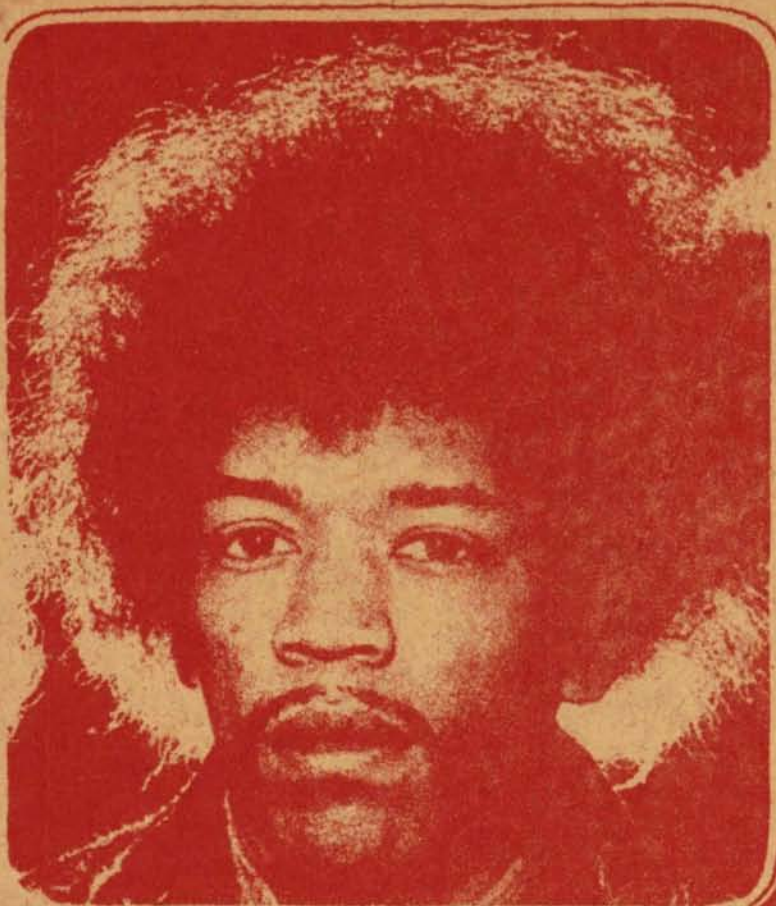
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MC-5 - GANG - OURSELVES
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SEPTEMBER 24 SUNDAY
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IN THE FOREST..... CONTINUED

way to pay \$50 for a cop's mistake... WDET-FM, WSU radio, did two shows with neighborhood people last month: Sinclair and Grimshaw talked with Orin Hood of WDTM about the underground press revolution, and two weeks later Sinclair, Frank Bach, Wayne Kramer (MC-5), and Marshal Rubinoff talked with Bud Spangler and Bernard Cadoo about the new music. WDTM is over on Woodward and Warren... Bud Spangler, who is the hippest jazz disc jockey in the world as well as an outstanding drummer from the Lansing scene, has moved to Detroit to work for channel 56 as a program producer. He will be producing live jazz shows this

fall and will do a one-hour jazz radio show on WDTM-FM Saturday evenings. Dig it... Robin Eichele, one of the founders of the Artists' Workshop three years ago and a moving force in the workshop until leaving for London a year ago returned to Detroit virtually unnoticed this summer and will stay a while. He is forming a film-production company and will be filming groups for TV shots. He's been working with the Spikedrivers already and will expand as he gets the bread. He was attending the London School of Film... the big Sweep-In planned for a couple weeks ago never came off--when 2 o'clock Sunday afternoon came around, three people

showed up to sweep. Pun said fuck it and disappeared. There are still all the brooms action line got us and if anyone has any eyes to organize the Sweep-In at any time please stop by Trans-Love and talk to Pun. This neighborhood is awfully fucking dirty and the city obviously won't do anything about it. But we don't feel like cleaning up the neighborhood unless some of you other people want to do that too. When enough people get pissed off enough about the filth, then maybe it'll get cleaned. No telling when that'll be though--so many people around here seem to think that being a hippie means being and living like a pig. Try being beautiful, people--it spreads more light!



INTERVIEW JIMI HENDRIX

REPRINTED FROM THE L.A. FREE PRESS (ups)

BILL KERBY
and DAVID THOMPSON

In the avant-garde of pop music, one of the most fruitful thrusts is being led by a 22 year old black highschool drop-out named Jimi (spelling was never his long suit) Hendrix.

On a good night, he can sound like the best of lightning Hopkins and Karlheinz Stockhausen. Hendrix, on the threshold of a meteoric career, was greeted at the Monterey Pop Festival by the normally coolly laconic Stone, Brian Jones, who ripped his glasses off trying to scramble over the press picket fence to get closer to him. In England, Hendrix's home for the last 9 months, the Beatles, M.B.E.s and all, sit at his feet in the front row of clubs and watch him whip an endless procession of miracles out of his guitar.

He is normally joined by Mitch Mitchell on drums and Noel Redding (who Hendrix thinks looks suspiciously like Bob Dylan's grandmother) on bass, and together these three musicians produce a sound so wide and thick that it may well serve as more than just a figurative base for the Pop music of the future.

"If you can get your mind together come across to me ... Are you experienced?"

...Jimi asks the musical question. He is experienced and he IS an experience. Hendrix doesn't just

play a guitar, he rapes it, abuses it, violates it, eats it, and masturbates it. Out of this chaos comes a beautifully absurd electronic sound, a dirty sound as opposed to a group like the Paupers whose electronic sound is clean. Not in value, but in style, like the difference between the Beatles' sound and the Stones' sound.

Hendrix and the Who, both show stoppers at Monterey, along with "unknown" English groups like the Pink Floyd, the Move, the Action, and the Soft Machine are involved in not just playing music but in acting it out; performing theatrical and environmental pieces that involve the audience as participants, not just spectators. They are adding experience to experience in their music, going far beyond just a light show. The theatrics of Hendrix' stage performance is not merely a cover for mediocre playing ability, it is a part of a whole, and idea from a total concept.

FP: How long have you been playing and how long has it taken you to develop your playing and performing style?

JH: I've been playing six or seven years, constantly developing a playing style. Most of it started about four years ago. When I first started, some cat tried to get me to play behind my head, because I never would move too much, y'know. I said, 'Oh man, who wants to do all that junk,' and then all of

a sudden you start getting bored with your self.

FP: You played around Nashville and the South for a while before going to England. What was it like?

JH: In the bars I used to play in, we'd get up on the platform where the fan was in one of them nice, hot, greasy, funky clubs. We'd play up there, and it was really hot, and the fan is makin' love to you. And you really had to play, cause those people were really hard to please. It was one of the hardest audiences in the south... they hear it all the time. Everybody knows how to play git-tar. You walk down the street and people are sitting on their porch playing more guitar... That's where I learned to play, really, in Nashville.

FP: What kind of equipment, guitars and amps, do you use?

JH: I use a Fender Stratocaster. Everyone's screaming about the seven year old Telecaster, and the 13 year old Gibson, and the 92 year old Les Paul. They've gone into an age bag right now, but it's nothing but a fad. The guitars now days play just as good. Y'know the salesman is always telling you that Chuck Berry took this one to the bathroom with him and he didn't have no toilet paper, so watch out for the pick guard...

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PHAROAH, 'A HOLY MAN'

Introduction

With the death of John Coltrane, Pharoah Saunders--Coltrane's second saxophonist--has found himself regarded by many as the greatest living tenor sax man (although Saunders himself disagrees).

Yet for the past few weeks he has been living in Oakland with his sister, unable to get a job and desperately in need of money to get back to New York for a recording date.

Saunders was reluctant at first to grant an interview; he said he had no stories to tell, no speeches to make.

"I can't talk about music or nothing. I just play it, see? If you want to know about music, you can read on the record jackets or something."

He looked around the house for a while in search of a magazine which he said contained a recent story about him, but couldn't find it. Finally, however, Wes Robinson of "The Warehouse" (see accompanying story) was able to allay his fears, and Saunders consented to the interview.

Several of Robinson's questions have been placed under my name for the sake of convenience.

by Richard A. Ogar

OGAR: What do you think of the jazz climate in California?

SAUNDERS: (Shaking his head slowly.) The people aren't ready yet.

OGAR: Is it that there aren't any musicians...?

SAUNDERS: No, there are some musicians out here, but, I don't know, the people just aren't ready yet. This place is so relaxed, you know? California's a beautiful place, but the people just don't seem to come out. The people on THIS side are more constructive. I mean, if the cats from New York come west, Oakland is the place.

OGAR: What about Berkeley?

SAUNDERS: Oakland and Berkeley, it's all the same thing to me. THIS side, I mean. All of it.

OGAR: How would you describe the music you play?

SAUNDERS: My philosophy is that -- I don't mind playing even rock and roll if I can get a gig. See, music ain't any kind of NAMES--jazz, rock and roll, hillbilly, "avant-garde." I just play what IS. I mean, you can read things in a book and all that, but the time comes to put the book down and just play.

OGAR: Do you like rock music?

SAUNDERS: Rock is a good thing. Some of it I like, some I don't like. I can't use some of it, but I'm not against it. I'm just against the names. I don't even deal with MY name, I just deal with "man." It's not about name, it just IS. I

AM.

OGAR: Are you familiar with any of the rock groups in the area?

SAUNDERS: No. What do they do?

OGAR: Well, for one thing, there's a tendency to move the guitar more to the electronic side, and to experiment with new sounds and new instruments.

SAUNDERS: (Nodding.) Yeah. Like, a person who expresses himself needs more than a sax, I mean, it just goes up and down, you know? You have to make your own instrument if you're going to do anything. This (indicating the sax) is just metal. I don't even see it anymore. I'd like to get rid of it and just use my voice.

OGAR: What was it like working with Coltrane?

SAUNDERS: It was the best experience I ever had in my whole life. He was a man of God, a holy man, that was his appeal to me. He was very, very sensitive, I know that. He was dealing with perfection.

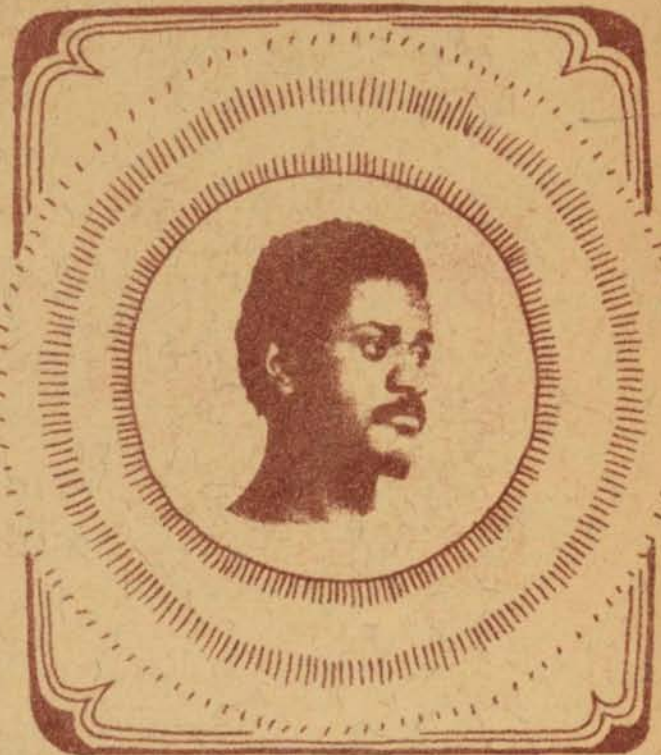
OGAR: That must have made him difficult to work for, didn't it?

SAUNDERS: No, he didn't want to restrict anybody. It was like a tree. That's what we're supposed to be doing on this planet. You can get onto mental planes and all, but you have to bring back something that's worthwhile.

OGAR: It seems that in jazz, it's the black men who make the music and the white men who make the money. How do you feel about that?

SAUNDERS: To be good, you have

To be a



holy person. That's all.

OGAR: What if someone steals your stuff?

SAUNDERS: Like, if somebody arranges one of my tunes, that makes me happy because they liked the tune. This inspires me to write more. I don't care about the money. (Smiling.) I just want enough to get back to New York, that's all. OGAR: People have been talking about the New Black Revolutionary music. Does it exist?

SAUNDERS: Music doesn't go by any names, like I said. It's here, so the Creator must have created it, right? And if He created it, it must be all colors. You can't deal with any racial thing. If I go into a white club, I can't say I won't play because I don't like white people, because that's a misunderstanding. I mean, if you know God, you have to love everything because He IS everything. You have to love even a pig. If you do anything else, you're messing with the laws of Creation. (At this point Saunders began

discussing arrangements for the Sunday concert with Wes Robinson, in the course of which he offered the following remarks.)

Playing music is like every day. Some people only do so much, you know. But you can't play no solo in ten minutes. (Pause.) You know, this thing where one guy stands up and takes a solo, and then the next guy--that's no good. Everybody should play together as one. Otherwise it's too much ego. Show business. The spotlight's on you, so YOU play. You should play together. None of this "who's best," I mean, you play you and don't bother what I'm playing. Go about your own business, because if you follow me, I just MIGHT lead you in the wrong direction.

OGAR: But don't other musicians look to you for leadership?

SAUNDERS: That's because they don't know where they are, or where they come from or why they're here. You've got to know yourself. I can't say "I am" for you.

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Music is emotional feeling channeled via sound to the listener's ear in order to recreate feelings. It is this criteria alone by which I judge what I hear. How does it make me feel? Does it get me high--does it create new patterns in my mind which I've never seen before? If I know what is coming next, it takes some of the kick out of what I'm hearing. I want to be fooled, in the sense that I will be able to recreate, with the artist, the feeling of discovery. The ability of the artist can then be measured by how he shows you an object, or a sound, differently by closer inspection in order to expand your consciousness.

The Jimi Hendrix record is so far the best record I've ever heard. It was so exciting because his music is just raw feelings disguised only vaguely inside the Rock idiom. He blows your mind continually with the unexpected taking you further and further into your mind so that the totality of what you are hearing is too great to really understand upon first hearing (in the sense of beginning-end: its structure) but compels you to just feel. The album sounds completely spontaneous and no matter what studio-electrical gimmicks were used, they only serve to enhance its absolute purity. Undoubtedly Hendrix never plays the same song the same way twice. There is so much room for improvisation, he can't help but grow with his music and just continue to excite our ears with his onslaught of sound.

Other groups I can classify with Hendrix for how they make me feel are few. The Moby Grape is one--they knocked me on my ass when I saw them. They screamed and played, improvising, falling off the stage, and took my mind and body to the total freak-out stage of no control. Their record is a very poor example of their talents. The Grateful Dead, although they played a lot of their album material as it appeared on the album, were out of sight because they just were obviously enjoying what they were doing so much. You could hear them excitedly talking to one another in a long conversation that slowly built to a huge satisfying series of climaxes. They can take songs like Mid-

night Hour, getting into it and "talking" to each other so heavily that you couldn't remember via what structure-melody-song they used in order to get into it.

The MC-5 of course are so far-out because their structure has become more fluid as they've grown. They have developed into the most honest music around today. I never know what they are going to tell my mind each time I hear them, and they probably don't know either--the trip is to flow with them and feel their feelings--come, groan, scream and laugh--love with them. It's a pity that they have been so fucked-up business-wise. They sometimes have equipment, sometimes not, get themselves hung-up with slick record managers who only want to get rich, etc. They are honest beautiful people, and I can't help being paranoid that they are going to be continually shit on unless someone takes care of them.

Naturally I can't be too objective about the Spikedrivers, but in everything we do there is room for improvisation, and I never sing our material the same way twice. Playing music has a reality all its own, and the dream-like quality of super-realness never goes away as long as you experiment and keep learning. I played in other groups that did the commercial-plastic trip, and the boredom is the same as the boredom of a factory gig where the sound has at least some variation.

I don't understand how a group like the Jefferson Airplane can play the same song the same way so many times--it surely goes stale in their own minds. It becomes the whole structured trip of symphony cats I know who play the same stuff all the time. The only challenge is to see how fucked-up stoned you can get and still play the piece coherently. When a musician becomes commercially marketable he's faced with the challenge of keeping out of the trap of his own personally arranged uniformity. If groups I respect, like the Doors and the Airplane cater to the audience who want to hear their hits, then they're going to find themselves in trouble.

CONTINUED ON PAGE 12



JIMI HENDRIX

This leads to the problem of how to make a living when you can't sell your sound. I don't know the solution. Record companies will only record if they think the music is marketable and alcoholic joints want sane-sameness to help sell the beer. It winds up being a very weird shitty trip for most honest musicians between making music and being able to reach an audience to hear it.

RECORD TIPS: Big Brother and the Holding Company's record is a shitty production job on material that is over a year and a half old. In fact, the entire album is only 23 minutes long. Still, Janis Joplin's voice goes right through you and on "Light Travels Faster than Sound" Jim Gurley's lead and the whole cut is out of sight... ESP release of "Pearls Before Swine" is a backward trip of beautiful-pastoral-flute-harp sounds that serves as a background for some beautiful poetry. Reminds me of the Seventh Seal group that is no more.... Bee Gee's new album is too much Beatles oriented, but even if it's all phony, a hack musician package, I like their voices and don't understand why they don't close their eyes, get hot and sweaty and get into themselves... Procol Harum album is a nice blend, on some cuts, of the classical and rock idioms, although I find it lyrically pretentious and musically a dwarfed abortion of a good possibility. The organ player makes the album worth listening to, though... record by the Paupers is unbelievably shitty. I heard them in person and although they are caught inside the structure of tight rock arrangements, they are exciting, using three drums doing an African beat with electronic gimmicky guitar whistling overhead. Their bass player makes like he's fucking his bass and gets into it good--I could have danced to them all night. Their manager, Grossman (Dylan's), has them into a success trip and it's all a little sad because I don't think they'll ever get a chance to turn on to the freedom of sounds beyond their already super-tight rock structure. I'm not jealous, but cautious, of the plastic slickness that often sticks to monetary success. Jimi Hendrix, Beatles, Stones, Donovan, Dead, Country Joe, Cream and others keep my mind swirling into the wholeness of us all. --MARSHAL RUBINOFF

trebles and the deep bass sound. I tried Telecaster and it only has two sounds, good and bad, and a very weak tone variation.

A Guild guitar is very delicate but it has one of the best sounds. I tried one of the new Gibsons, but I literally couldn't play it at all, so I'll stick with Fender. I really like my old Marshall tube amps, because when it's working properly there's nothing can beat it, nothing in the whole world. It looks like two refrigerators hooked together. FP: You played on the recent Monkee's tour. What was that like?

JH: We played seven performances on that tour. The personal part was beautiful, they're such good cats, but we weren't getting any advertising. The people didn't even know we were there until we hit the stage. Us and the Monkees? Different audiences. But it wasn't their fault. They knew what they wanted to see. They came to see the Monkees.

FP: Were you influenced at all by the Yardbirds, especially the electronic stuff they did with Jeff Beck?

JH: I wasn't really influenced by Beck. I only heard one record by him, "The Shape of Things," and I really dug it. I just listened to it and I liked it.

You've got to dig everything and then get your own ideas. Too much digging and not enough doing will set you spinning. I mean other musicians are doing so much in their own way. There's one cat I'm still trying to get across to people. His name is Albert Collins. He's buried in a road band somewhere. He's good, really good. But he's a family cat, and doesn't want to go too far from home. Ain't that always the way?

FP: What American groups that you've heard do you like?

JH: Well, I really, really like Bloomfield's Electric Flag, and on the East Coast there's a group called the Mushroom, Big Brother. Moby Grape. Vanilla Fudge has a good record, but I've never seen them so I can't really say. East Coast Clear Light will be good. I picked up a whole lot of albums here one time and it turned out to be a whole lot of mess. Now I'm scared to buy anymore until I get to hear them.

FP: What do you think of the trend in Pop music, especially in England, toward the performance of theatrical pieces on stage, a total environment, utilizing a light show and such?

JH: It's good in one way, but it's kind of bad in another, because groups like the Procol Harum are overlooked because they don't move around. Then the people read a review and say, "oh, this

proves it, they bore the people." But the Harum's got words to say, they just don't jump around. It's not their fault, it's the fans who want only whatever's in fashion. A light show should work for you, not you for it.

The Jefferson Airplane's nothing but shadows; nothing but voices to the light patterns. It's sloppy now, they'll throw any kind of light behind them. Like in the Roundhouse the strobes were on for four hours straight. I don't dig that... that's just pure nonsense.

But theatre pieces is really a different scene. Can you imagine taking "Othello" and putting it on in your own way? You'd write up some real groovy songs, you wouldn't necessarily have to say the exact lines... Great!

The Who is doing theatre pieces like "A Quick One While He's Away," but golly man, they just stand there when they sing it. They should jump into it... like we're going to do in October, I can't say any more than that. We got a little something in the skillet and I hope the grease don't burn away. Heh heh.

FP: Have you worked with the Beatles?

JH: Yeah, we work with them. Not musically though. Heh heh. They're beautiful cats. The Beatles and the Stones are all such beautiful cats off record, but it's a family thing. Such a family thing that sometimes it all begins to sound alike. Sometimes you just don't want to be part of the family.

I believe soon all the English records will sound alike, just like Motown all sounds alike. That's nice in a way, but what happens if you have your own thing going?

FP: What's happening with the Hippie Movement in England?

JH: It's not as organized over there, they've just got weird looking cats. It's a small thing, I like it is here. I think the police are very groovy over there. They don't bother you very much. As a matter of fact, I was walking down the street in London completely out of my mind, completely and utterly, and a Police wagon came and they said, "Hi, Jimi, how are you doing?" and I replied, "Is it tomorrow... or just the end of time..."



R&R CRUSADER

One of the most beautiful happenings lately has been the change in the Grande Ballroom. Uncle Russ took a trip to San Francisco last month and blew his mind out there. He came back determined to make the Grande into the scene it was meant to be from the beginning a year ago but which never really happened until just now. Starting with a booking by the Grateful Dead the week after Russ got back, continuing with a Saturday night coupling of the dangerous MC-5 and the powerful Scot Richard Case, then this weekend with the importation of the Chambers Brothers (with the MC-5 Friday night, and the Thyme Saturday night), and into September and October with bookings like the Case of E. T. Hooley (a Cleveland band), the CREAM of London featuring Eric Clapton, the Paupers of Toronto, Jesse Colin Young and the Youngbloods, the James Cotton Chicago Blues Band, etc., the Grande is becoming THE place to be on the weekends--something I really couldn't say a month ago.

My point all along has been that the ballroom scene offers a lot of unique

possibilities, and now they're just starting to be exploited. In San Francisco the ballroom scene made it possible for good music to be heard and established--they took rock music out of the realm of "entertainment" per se and made it a total experience, and the really great bands established themselves through their work in the Avalon and Fillmore. After the local scene was firmly established, the ballrooms started bringing in groups from outside the area and playing them on bills with the best SF bands. Standards were created and refined, and bands knew that they had to be DOING IT in order to work at the ballrooms.

This hasn't been the case in Detroit until now, with Uncle Russ' new policy. In the future only the top Detroit bands will be featured at the Grande, and they will be coupled with good bands from outside the Detroit area so that people here can hear what is going on around the country. As it has been at the Grande, just about any band could get a gig there, and consequently no standards of excellence were set--all you had to have was four or five or six

pieces and a funny name and you could play there. Now bands will have to prove themselves worth listening and dancing to or they won't get the jobs. Bands will know that they have to have the originality and power of the MC-5, the strength of the Scot Richard Case, the diversity and excitement of the Spikedrivers, the polish of the Rationals, etc., in order to get work at the Grande. Then we'll have some decent music in town all the time.

Russ is also working out an exciting deal with the musicians union, the exact details of which we don't have at this time, but which will insure that all bands who play there receive at least union scale (something like a minimum of \$20 per man) for their work. The existing scene in the teeny-bop "young adult night-clubs" and other plastic emporiums has the plastic disc jockeys receiving a fee for being at the club, and the DJ's con some teen bands into playing for free in order to get "exposure," etc. As it has been, and band can play for years and still not receive anything for playing jobs in these places. The union apparently has devised a

R&R CRUSADER

CONTINUED

plan by which bands can join the union on an "apprentice" program, paying \$10 a month until their initiation fee is paid up, and the places that feature live music are being urged to work with the union so that all bands are paid scale if they are in the union. The Grande is the first teen place to sign the union contract, and if other clubs follow suit the stranglehold of the disc jockeys will be broken. The drawback is that the union may get a stronger hold on the scene than the club-owners and disc jockeys have, but at least people will get paid for their work. We'll try to have the whole story in the next issue of the SUN.

There is some weird shit going on at a place called the Northland Mump, or Middle Earth, or something like that. The owner, a Mr. Weinstein, has tried a number of different exploitation tactics and is apparently now filling some energetic young workers with a bunch of bullshit about what he is trying to do so they will do it for him. He bills the Middle Earth as a hippie haven and has hired Bud Nelson and some other people to work for him, and is telling them and everyone else that he is bringing in the Mothers, the Cream, Paul Butterfield, etc. The Crusader talked with the Cream's agent, and the Mother's manager, and found that

they knew nothing about these alleged bookings. This kind of shit is really a drag. Watch out for these people.

Still no decent radio shows in town, unlike San Francisco where Larry Miller (formerly of Detroit) and others carry on 24 hours a day playing nothing but the grooviest rock music, mostly album cuts. Stan (Mouse) Miller was in town for the state fair and told the Crusader that people don't even need record players out there any more--the radio plays all the records they would play in their homes anyway. In Detroit we have WKNR and CKLW, or plastic soul on WCHB and WJLB--but no ROCK stations. Some groovy people are getting interested in real rock radio, though, so maybe we'll have something before too long. The commercial potential is overwhelming, but the money-people aren't hip to it.

BAND NEWS: Scot Richard Case left Jeep Holland's A² Productions, as did Jeep's partner Pete Andrews. Scot & Co. are now managed by--Pete Andrews, and all seem happy.... Billy C and the Sunshine have split up;

rumor has it that Boot is now playing piano with Sam Lay's Chicago Band, and that Billy may join the band too. Meanwhile, Billy's moved to Ann Arbor and had a whole new group. Details next issue.... the Mighty Seventh Seal of Ann Arbor split up a couple of months ago in one of the tragic break-ups of all time. What a drag that this group wasn't recorded before it disappeared. Bill Kirchen and Danny Cheslak are planning a new group it seems and are looking for a bassist and drummer. Rumor had it that the two would join with Pete Koerner and other elements of the defunct Urban Roots, but that seemed not to work out. Meanwhile, Ron Miller and Steve Elliott of the Seal formed an electric jazz band, the Pigfuckers, with flutist Arthur Fletcher and pianist Bob Sklar and got into some amazing music, now talking of leaving the country.... the Prime Movers of Ann Arbor left the area for San Francisco to seek their fortune.... the MC-5 signing a management contract with Russ Gibb and are newly furnished with full Sunn equipment. Their old (Vox) equipment was repossessed at the

CONTINUED ON PAGE 16

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PUN-PROPRIETOR

'I WAS A STRAIGHTIE'



EDITORS'S NOTE: Some readers have complained that this newspaper is too preoccupied with the "lunatic fringe" (e.g. cops, college administrators, etc.). Nevertheless, we believe that "straightness" has not been properly understood, although it has received much sensational publicity of late. We cannot close our eyes to the fact that many

people in the Bay Area live this way of life, and may be a profound influence on our children.

In an attempt to get the truth about the straight world, BARB sent two of its most devious reporters into the strange, shadow-world of the straights -- one for San Francisco, the other for Berkeley. Each shaved off his beard, cut his long locks, and wore shoes and socks for a whole week while he tried to penetrate the exotic world of straightness. Their reports follow.

When I left my beard and long hair behind in the barber shop, I began to enter the strange, sexless subculture of the straights.

It is a world where a "joint" is a place to drink, where a "roach" is an insect. It is a world devoid of sex, devoid of color. A world where "dropping acid" means "run, there's a clumsy chemist with a jar of sulphuric."

A world where "Lizzie" refers to Richard Burton's wife. A world where "hip" is part of the pelvic anatomy, a world where "ball" is a formal dance.

As you can see from the above, the first thing one must do is to master a bizarre argot, which is akin to learning a new language.

I decided to go to a straight hangout, so I picked the basement of Larry Blake's Rathskeller on Telegraph. The scene was a strange one. Tall young men dressed in white shirts, rolled at the sleeves and open at the collar, wearing cotton chinos, white wool socks, and tennis shoes. God, I thought, how can people dress this way?

But I tried to clear my mind of preconceptions and engaged several of the young men in conversation. They ordered a pitcher of (ugh!) beer.

One of the first questions anyone asks you is what you do for a living or what you intend to do for a living when you get out of school. This seems to be a very important question to them, and they will not carry on the simplest conversation without first eliciting this information.

"So you see, one of them was saying, "we have to bomb Hanoi. Fighting a war with a no-win policy is self-defeating. And if the Reds take Southeast Asia, the next thing you know they're at our doorstep."

I had to reflect. Likeable as this young man was, it was sadly obvious how deeply he was out of touch with reality. But, like people everywhere, the straights have their own code, their own hallucinations, their own tribal ethic.

They hope to change the world by a concept they call "gunpower". I guess it's akin to flower power, but I really don't understand what it is intended to accomplish.

The subject turned to sex. The young man was saying, "If I ever caught a guy screwing my sister, I'd cut his balls off."

I tried not to look shocked, and asked him why he thought his sister should not enjoy herself. The other men exchanged knowing looks and I shut up.

The sexual code of the straights is beyond belief.

NEXT WEEK: "Sexual Code of the Straights: The Dear Abby Syndrome."

Reprinted from the Berkeley BARB

Letter to the Editor reprinted from the East Village Other (New York City)

[15]

READ READ READ READ
the Underground Press Syndicate & affiliated newspapers: the Berkeley Barb, EVO, the San Francisco & Los Angeles ORACLES, the AVATAR (Cambridge), HELIX (Seattle), the International Times (London), The Paper (east Lansing), The Rag (Austin, Texas), & MORE!
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Is it wrong to Love?

Dear EVO:

I'm writing from a position which I hope to keep others from becoming involved in. I am 17 years old, and have lived in California and New York most of my life. I am currently living in Maine, where I have met many beautiful people and hippies, many who have been traveling through and have stayed for periods of time. There has recently been a great growth in Maine of hippies, as everywhere, and because of the ignorance and conservatism, many of the residents are trying to subdue this growth.

Two days ago, July 26, three policemen came to my apartment with a warrant. It was signed by one psychiatrist, one medical doctor, and my mother, who, as many other parents, does not understand what we are doing by our peace movements, our love, our flowers. I was taken to a mental hospital and isolated from any communication to the outside. The warrant stated: "1-1/2 years of increasing use of marijuana; exposure to LSD."

I am under "observation" and have been subjected to many medical tests. As far as I can find out they can keep me until Dec. 18, 1967 when I am 18 and can defend myself in court. I have never been busted or had any trouble with the police.

I am asking and appealing to you. Is it wrong to work for peace? Is it wrong to love? Is it wrong to be a real person? I have found myself. I know where my head is at and where I belong. Yet for no tangible reason I am being held against my will.

All this has come as a shock to me yet I can see, now, the need to work, for everyone to work for what they believe in. I can but warn others of what the Great Society can do.

Love,
Chris Miller

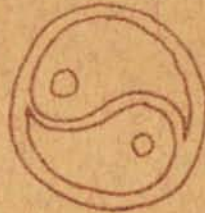
R&R CRUSADER
CONTINUED

Jefferson Airplane concert June 30 and they were unable to play together for a month and a half as a result. Now everything is groovy and they are working out a whole new book, featuring many new Rob Tyner compositions. Negotiations are still under way for an album with ESP Disc, the avant-garde New York label, to be produced by Trans-Love Energies of Detroit, cover by Grimshaw... Mouse will do the cover of the next Cream album... the Spikedrivers got shafted last month with a trip to Lima, Ohio, for a gig--poor promotion, no guarantee, and the band received \$13 for the trip and a night's work. On the trip their newly acquired schoolbus broke down and cost \$450 to repair. Spikes have their own recording studio at home (see ad in this issue) and do demo tapes real cheap. Go to them. Spikes now writing a music column for the FIFTH ESTATE, and Spikedriver Marshall Rubinoff writing for the SUN (see his column this issue). They leave for Vermont next week for a two-week gig and return for a September 30th job at the Grande with the MC-5.



2 POEMS
BY
Tom
MITCHELL

FROM YUP IT IS-
ARTISTS' WORKSHOP PRESS



dear Uncle Sam,

We fucked on the American flag tonight.
There wasn't any sheets and the mattress
weren't none too clean, neither. I hope
it's okay with you.

Because if it isn't,
all hell is going to break loose, sure
as shooting, and you'll be the one
with the badge and the gun.

Love,

Tom & Grace

blood brothers of men
in the same place,
the indians
lived their thoughts
off the land.
That fed them.
I hunger after
that.
that I am here
is what I plant,
alive, growing, facing
the sun
that
turns night to
ward the tidal moon,
rain, green growing
tree of spring
petals underfoot.
Upon this rock, earth
firms to the tread.
I feel more
myself today.

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THE RIGHT OF HAPPINESS

AN INTERVIEW WITH JOSEPH
OTERI, BOSTON ATTORNEY, ON THE
CONSTITUTIONALITY OF THE MARIJUANA LAWS.

AVATAR: Joe, we noticed the headlines in the paper as of yesterday read State Becomes Battleground of Marijuana Law Challenge and your name's mentioned as one of the defense attorneys for the two men who were charged with picking up marijuana at Logan Airport. What do you feel about the publicity that this has been getting?

Joseph Oteri: Well, I have never been one who tried my cases in the newspaper. I think that newspaper publicity, particularly when it reaches a massive level, that it is really harmful to the whole judicial system. But I do feel that in this particular case, we're not trying the facts in the newspapers, the newspapers are merely going to the substance of the case, that is, whether or not marijuana is, per se, a deleterious substance which should be outlawed. And in this case, because of the fact that the newspaper reporters are doing a great job of distinguishing the legal issues and are reporting only the legal issues not the factual basis, I don't think that the publicity is going to be harmful to the defendants and although I can see no reason to fan publicity, I do think good comes of it because it makes the average man on the street who knows nothing about marijuana at least aware of some of the old prejudices being based on fiction rather than fact. Good can come from it.

AVATAR: What exactly is the basis of the constitutionality of the defense in these cases?

OTERI: Well, we're attacking the constitutionality of the state anti-marijuana laws and we're attacking them on a multi-pronged basis. We're claiming that they're violations of due process; we're claiming that the punishment is cruel and unusual;

we're claiming that the ninth amendment provides for a right of happiness if a person wishes to indulge in a substance which is not deleterious to either the body or the mind, and we intend to prove that marijuana is not deleterious, he has a right to do so if it contributes to his happiness; we are claiming the exercise of the legislative power, making marijuana illegal is an irrational and arbitrary act not based on fact but based entirely on fiction, we feel that there is a significant body of competent medical opinion today that says that marijuana is (1) non-addictive, (2) non-deleterious, (3) far less harmful to the body than alcohol and, for that matter, less harmful than tobacco. If this is so, to pick on people who use marijuana, single them out for prosecution and imprisonment for up to 5 or 10 years, depending on the crime they commit, is unconstitutional.

AVATAR: Joe, you stated before that you felt that marijuana should be legalized but with stipulations. In other words, it should be regulated by the federal government. What regulations would be necessary, do you feel?

OTERI: The first thing is, I don't think you have me quite right. I have never said I think marijuana should be legalized. In view of the medical evidence available today, I think the entire marijuana problem should be studied with a view towards a determination as to whether or not marijuana should be included in our criminal penal statutes, whether it should be treated as a health problem, or any problem at all. I have in mind the situation where if you accept the medical evidence that says marijuana is less harmful than tobacco or alcohol, a person in this Commonwealth (Massachusetts) who

CONTINUED ON PAGE 13

OTERI INTERVIEW.....CONTINUED

sells or delivers or procures alcohol to a minor, receives a punishment of \$200 fine and up to six months in jail. Under the same statutes of this Commonwealth a person who procures marijuana for a minor receives a punishment of \$1000 and 10 to 25 years in jail. Well, if marijuana is not as harmful as alcohol, or is no more harmful than alcohol, why should there be this tremendous disparity in sentencing and treatment of people?

* * * * *

AVATAR: How would the decisions of this case be relative to your other cases?

OTERI: In every marijuana case which we currently have pending, in either the state or the federal court we have filed similar motions. Thus far, at least, I would expect that the court will hold in abeyance all of these cases because it would seem to be to be a kind of waste of time and effort for the court to hear a series of these arguments, knowing that the case is already going to be all viewed and probably have different judges come up with different conclusions. It seems as though this will be THE case, and all the other cases will wait for the determination of this. If, perchance the court should say that they agree with our contention that the marijuana laws are unconstitutional, all the other cases, I imagine, would be dismissed.

AVATAR: Joe, where does most of the money come from to pay your firm for setting up these cases and bringing them into court?

OTERI: Well, in this particular case, 90% of the funds that are going to be expended, and it'll be a considerable amount of money because we have to bring experts in from all over the country, 90% of these funds will be my firm's funds, in other words, we are financing this ourselves, in effect. The

defendants are both poor boys who are only able to come up with a normal amount of money.

AVATAR: How do you justify spending so much money on these cases?

OTERI: Well, one of the things, Bud, you have to realize that we're a young firm, we're only ten years old but I don't want to get maudlin, but God has been awful good to us, we've made a good living at law and we're in a position where we can afford to espouse a cause and it's just become the position of this law office that we're sick and tired of seeing young college kids, college fringe people, graduates, or drop-outs, decent kids who have no criminal intent, are not criminals, are peace-loving, law-abiding citizens in every other way, I think even the police would admit so-called "hippies" give them no trouble in the sense that they don't steal, rape or murder or anything else. The only place they violate the law is on so-called narcotics laws. We're just tired of seeing these kids marked with felony convictions and branded drug addicts, and see their entire careers being wasted. I just think the time has come to challenge the injustice of the statute as it is written, at least if not to challenge the injustice, to take a long, hard look at where we're going. I just find it very difficult to believe the bright, articulate, decent kids who come into this office charged with violations of the marijuana laws are criminals. This is one of the main reasons why we've gotten into this thing.

* * * * *

(The interview with Attorney Joseph Oteri was taken by Brian Faunce and Bud Burns for AVATAR, the UPS newspaper in Cambridge, Mass. It was edited for publication in the SUN.)

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DOPE-O-SCOPE

There have been so many busts in the Warren-Forest community since the last SUN that it's impossible to enumerate them all. We'll try to get the weirdest ones down in this column. But the frequency with which the police are busting hippies and other people around here, both while the riots were going on and in their ordinary daily routine, has led us to reprint (from THE SEED in Chicago, UPS) this list of simple facts about arrests:

If you are stopped by the police:

- (1) You may remain silent; you do not have to answer any questions other than your name and address.
- (2) The police may arrest you only:
 - (a) With a warrant
 - (b) If they have reasonable grounds to believe that you are committing or have already committed a crime.
 - (c) The police must inform you of the offense with which you are charged.
- (3) The police may search your person and an area within your immediate presence only if they have arrested you or have a search (or arrest) warrant.
- (4) Whatever happens, you must not resist arrest even if you are innocent.

If you are arrested:

- (1) As soon as you have been booked, you have the right to complete at least two phone calls -- one to a relative and the other to an attorney. By law, you are allowed to make a reasonable number of phone calls to get in touch with these people.
- (2) The police must give you a receipt for everything taken from you, including your wallet, clothing, and packages

you were carrying when arrested.

- (3) You have a right to see an attorney before questioning by the police. If you cannot afford an attorney, one must be provided you before you are questioned.
- (4) You do not have to give any statement to the police, nor do you have to sign any statement you might give them.
- (5) You must be allowed to post bail in all cases but a murder charge (as opposed to manslaughter), but you must be able to pay 10% of the bail bond. If you cannot pay 10% of the bail bond, you may ask the judge to release you from custody without bail, but he does not have to do so.
- (6) The police must bring you into court or release you without unnecessary delay.
- (7) Clip this out and carry with you at all times.

(from SEED -- Chicago, UPS)

There is an urgent need for lawyers who will defend young people charged with possession or sale of marijuana and/or LSD. Detroit LEMAR has been fortunate in obtaining the services of Bill Segesta, who has taken a number of marijuana cases for very reasonable fees; but there are not enough lawyers available for the increasing number of court cases. What we need is attorneys who are not afraid to fight a case when it is clear that the defendant has been set up, evidence has been illegally obtained, police officers are lying, etc. In most cases against hippies these conditions do apply. The usual Recorder's Court procedure of "copping a

DOPE-O-SCOPE CONT.

plea" (i. e., pleading guilty to a lesser offense with a guarantee of a minimal sentence or probation, and a fine) is NOT NECESSARY in many of these cases, or would not be necessary if there were lawyers we could count on to help because their help is needed, not just because some "defendant" has a sum of money to give up. Most of those busted on grass charges simply don't have any money, and the police and courts know this. The tyranny of the official middle-class rulers can be broken IF there are attorneys who, like Joseph Oteri interviewed elsewhere in this issue, are indignant enough about the incredible waste of human resources and time that is a result of the present situation.

Lawyers who would like to help defend young people in any marijuana cases are urged to contact John Sinclair at LEMAR, 4863 John Lodge, Detroit, or by phone through the 5th Estate, at 831-6800. This would include lawyers who want to donate their assistance in these cases, and also those who are interested in working with marijuana defendants at minimal rates.

LEMAR also wants to thank attorneys Dennis James, William Segesta, Sol Plafkin and Chuck Ravitz for their help in the past and in the present.

* * * * *

Court cases of those arrested in the January 24th "Great Reefer Raid" are still in progress. One defendant, John Nagel, has entered a plea of "guilty" to "attempted sale" (five-year maximum sentence) and will be sentenced, probably to probation with some time in the House of Correction, next month. Nagel

was charged with "sale and possession of marijuana" and was forced to "cop a plea" due to the nature of his case. John and Magdalene Sinclair, Sheldon Roth, Ron (Anarchy) Frankenberger, and possibly Don Moye and Marlene Croghan will demand jury trials, which may commence late this fall.

* * * * *

At 11:30 in the morning of the second Sunday of the Detroit riot, Detroit police and national guardsmen broke and entered the dwelling of John Guice and Robert Bagley, at 1217 West Warren, and arrested Guice, Bagley, Wayne Kramer and Chris, Pat Ryan, and Tim Shaw and Mary Jo, for an alleged violation of state narcotics laws. They were held all day and released without charge that evening, except for Tim Shaw, who was held on a three-month-old arrest warrant charging him with "sale of marijuana." Shaw was arraigned and released on \$500 bail.

* * * * *

Let us repeat that people who are busted need help--money & lawyers! If you have either and would like to see your aid go to those who need help, send money to Detroit LEMAR or call us at 833-3166 or stop by our offices at 4863 John Lodge. You may be helping yourself in the end!

LEMAR literature is available from the above address; send 25¢ in coin or stamps and we'll send you a big package of material on the movement to relegalize marijuana. Speakers are also available for travel expenses--no fee. Call 833-3166....

[July 1, 1967]

R & R CRUSADER

TRANS-LOVE
COMMUNICATIONS
COMPANY

Have you ever thought about what goes on behind the stage and the final product you see when you see a rock concert or go to a place that has music and musicians working there? I know you don't have to think it about, really, because all you really have to do is pay the little money at the door and go in and be entertained, just like you were at home watching TV. All those people are there just to play for you, right, because you paid your little money at the door. Or maybe the people let you in free, so all you have to give is your time and presence, right? It's pretty weird. For three years in Detroit I've tried to present music and other art work in a form where the people who hear it and thereby take part in it can become actively involved in the whole scene -- helping get it together, publicity, etc. People who want to can work on any of this, but no one ever seems interested. The television term of engagement with what you see and hear seems to be by far the easiest and what would seem to be the most fulfilling way to get some information.

But it's a lot more fun and a lot groovier if you can take part in the act of something happening as more than just an observer. You can make it happen. If you want to. Think about it. And you can get out of the tv-studio world that way. Anyone who is really into playing music knows that.

What I want to get at is what concerts like the Jefferson Airplane concert at Ford Auditorium last night are all about. What kind of "entertainment" scene do we have that makes it only usual that a group like the Airplane can come all the way from San Francisco, receive \$3500 guarantee for the trip, just for playing 45 minutes of music? Isn't that weird? And the local bands who performed got like \$5 a man because the rest of the money goes to the Airplane and the promoters. The Magic ~~XXXX~~ Veil Light Company got \$10 for doing their out-of-sight show. You dig? And the Airplane gets \$3500.00. Isn't that weird? And the people who "own" Ford Auditorium got \$1100.00 for permitting music to be played in "their" place for 4 hours.

To top it off, if anybody needs money it's the MC-5. At the Airplane concert, where they wiped out the whole place with an astounding set of "Black to Comm," playing the only really unique, improvised music on the show (breaking down the 45 record 3-minute limit people who are swept by the whole entertainment industry thing think they have to stay inside), the cat who signed for their equipment long ago came in and snatched it out from under them because they had missed their payments. The guy must be stone deaf. No money in the world will ever be as valuable as the music they made with that equipment, and anyone with any sense who had the money would give it up just to insure that the band can make its music when it needs to. They're like the rest of us and don't have any money, unlike the rich SF bands, whose people support them when they play so they can keep playing and not have to worry about the money. People in Detroit are so stupid. They have bands and music here that are out of sight and they won't listen to anything except what comes in from the image centers like NY and SF. I'm talking about the so-called "hard-core hippies" who always talk about San Francisco and how groovy it is there, and aren't hip that the reason things are so groovy musically there, and what had been done

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there that is really radical, is because the people have created their own local pantheon of bands, and support them. It would be happening like that here if any of these so-called "heads" had any sense. But they think it's more fun and easier to talk about San Francisco all the time and how hip it would be to be there.

Anyway, now the MC-5, who have been together for three years and are so powerful and together that people still can't believe it, don't have any fucking equipment. How many people are going to stand for it? I'm not. Trans-Love is going to get some equipment for the band this next week however we have to. They have to have it. And if people around here had any sense they would make damn sure that the MC-5 has enough adequate equipment at all times to carry on as they can. They work most of their gigs for free, and even the ones that look like they're being paid for (the Grande jobs in the last month), the money went to pay union dues so they could play the Airplane concert for \$5 a man. All the money went for that, and then their equipment was snatched up. But does the union give a shit? NO. All they want is THE MONEY, just like all the other stomp-down American businessmen in the music industry.

The thing to remember, children, is that MONEY DOESN'T HAVE A GODDAMN THING TO DO WITH MUSIC. Musicians, and all artists who are into it, should be supported by the rest of the people so they can have the music and art when they need it. ~~XXXXXXXX~~ Any other way of doing it is just stupid, including especially the current method of doing it. Because you have to have the music or you will die of cancer like your fathers and mothers who listen to Herb Alpert and Frank Sinatra and the rest of the death merchants. If you don't have the music you will die. Try it and see.

The Crusader has been involved in the business aspects of the industry lately with THE SEE, which will be moved after this weekend. The owner of the building, one GABE GLANTZ, who strangely enough also owns the Grande ballroom, wants THE MONEY -- RIGHT NOW. It ain't there. He also wanted to tell us what bands not to get (because they cost too much) (he says), and do we really need two light machines, and shouldn't the door charge be more than \$2, and shit like that. But we aren't into THE MONEY at all -- no one who's worked there, except for the musicians and light show people, has got ANY MONEY at all from their work. We've spent money we don't have trying to make the place work. We want to pay the musicians \$25 a man straight across the board, which means none of us get any money, but that's only the very first step in the direction things should be. And everyone wants to get in free, because they don't care enough about the place making it to get the money together to help keep it going. But it will move, and it'll keep on, because we have to have it. You do whatever you have to do. The people we'll be dealing with in the new location, the Varsity Theatre at Six Mile and Livermois, which will be made into a ballroom, are store business people, and they'll make sure the place makes it. We'll move it out of the neighborhood but no one here gives enough of a damn about it to make any difference anyway. The kids will support it, because they need it. Good luck to you.

ARTISTS' WORKSHOP PRESS

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