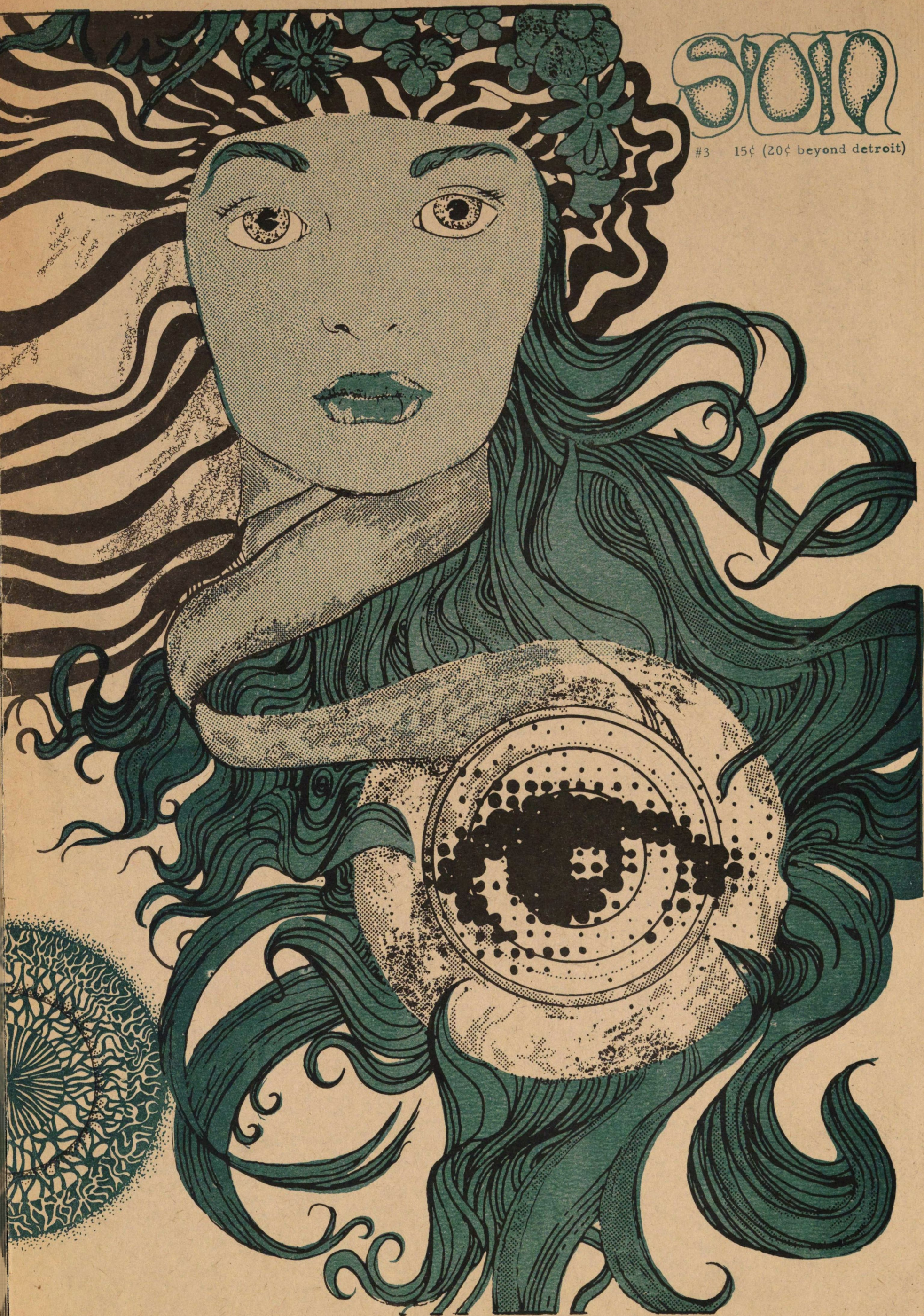
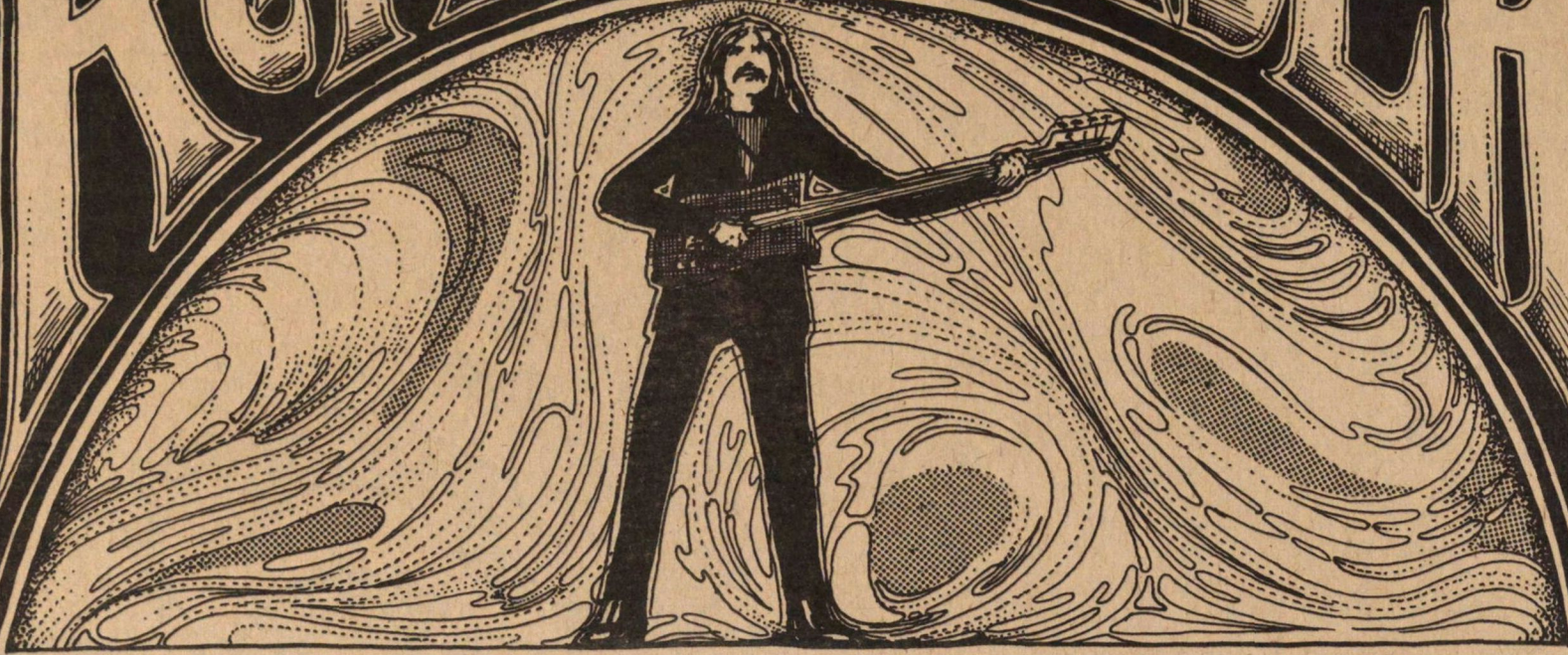


SOON

#3 15¢ (20¢ beyond detroit)



R&R CRUSADER



WJLB radio has returned to music programming after its mechanical interlude with a robot disc jockey and is now setting the pace in Detroit with its 10 pm-3 am programs. The deejay talks so fast that we haven't been able to decipher his name, but he's easily the most useful disc jockey heard on a rock show in years. WJLB seems to have given him the show for himself, and he makes good use of his freedom, playing non-chart material, local hits from cities around the country (Cleveland, Los Angeles, "This is number one in San Francisco!", etc.), and the best of the white and black popular rock sounds. He announces the name and artist on all the records and gives a little specific information about the records, which is very nice, like, this group records under this name for this label, but actually they're under contract to another label under a different name, and the thing is that this label right here is their own label, etc. He plays the MC-5, the Jefferson Airplane, Aretha Franklin, Beatles, etc., along with a lot of records you've never heard of because the "major" stations won't play anything more than their little money lists. Dig him tonight!

Good business things are happening all over due to the freaky publicity the Love-In got. All of a sudden the commercial interests in Detroit have discovered that the hippies might be a marketable commodity, and they're lining up to get a piece of the action. Don't know what'll come of it yet, but the Crusader should have some news for you next ish. Like, we might have a coffeehouse, recording power, moviehouse and/or some other groovy happenings to handle ourselves, with the business folk just putting up the bread and raking off the profits--the money profits, that is. They really get freaked out when they find that our people don't make money their overruling concern in the World, don't care about money like that, and want to

do everything free. It makes us hard to deal with, because we don't even talk the same language. But the thing is, we're hip to their language, and they can't hear what we're saying at all. Which is fine. They can have the money, as long as they keep furnishing us with the tools we need. Yeah--take it home and count it...that's it. It's all yours, Scrooge McDuck, and so are the Beagle Boys. Fight 'em off.--

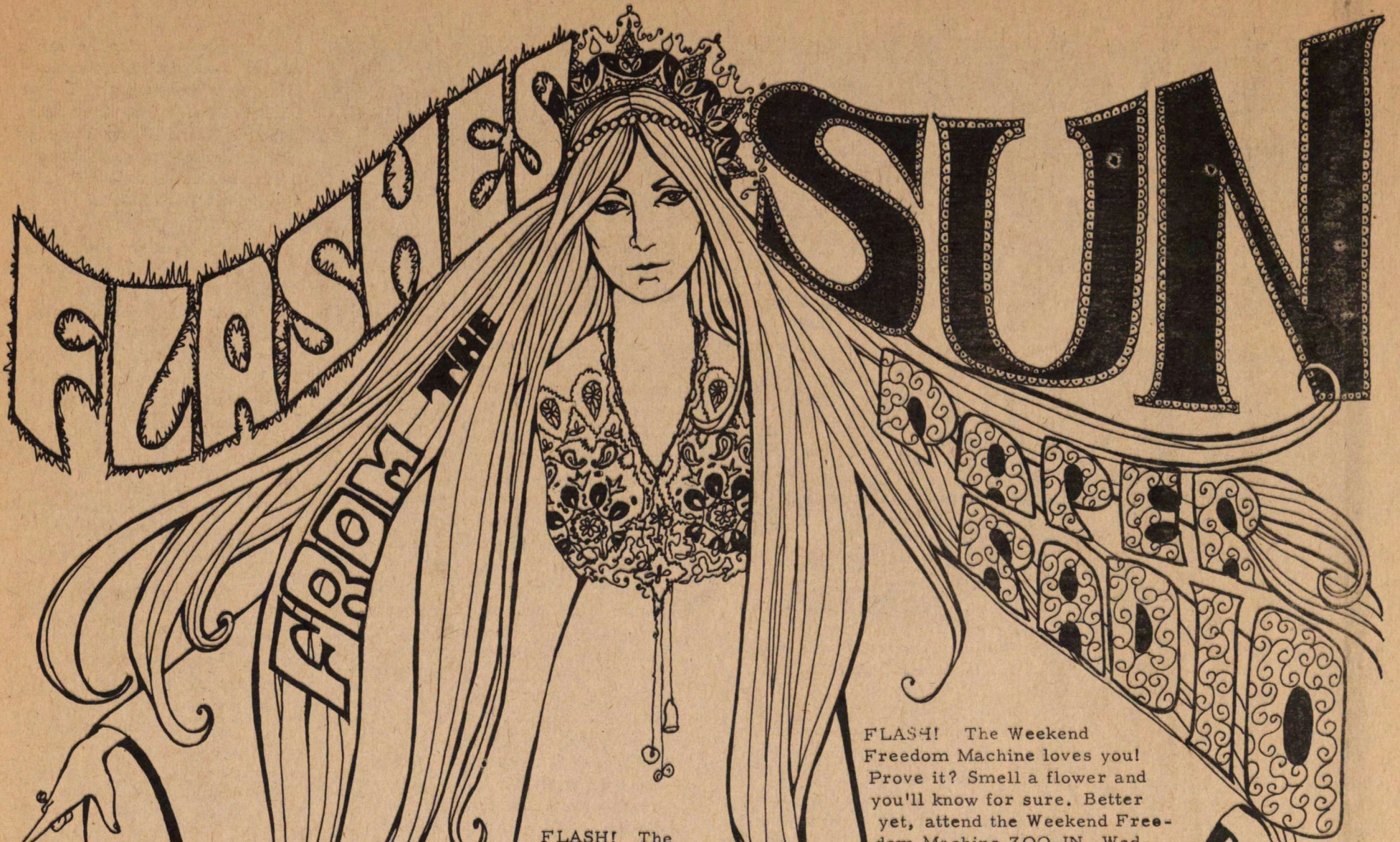
News Flash! The Spikedrivers, Detroit Detroit's original "folk-rock" band, and one of the first "psychedelic" bands in the country, has broken up. Lead guitarist and singer Ted Lucas and bassist-guitarist-singer Dick Keelan have left the band for richer pastures, and Sid and MaryCarole Brown and drummer Larry Cruse are reorganizing the group, possibly under the same name. The only personnel change in the past occurred when Cruse replaced the band's original drummer, Steve Booker, a year ago. The first step the new group took was to get rid of their New York-based manager and to try to straighten things out with their recording company, Warner Bros.-Reprise. Lucas and Keelan left Detroit immediately after conferring with their lawyer and are recording with studio musicians in New York City--another single, we would imagine. The Spikedrivers' two releases on Reprise, "High Time"/"Baby Won't You Let Me Tell You How I Lost My Mind" and "Strange Mysterious Sounds" "Break Out the Wine", give no indication of the band's original strength and potency, and seemed to be a play for the plastic money market rather than decent music.

The new band's plans include recording albums instead of singles--or not recording for Reprise at all--producing their own concerts and shows, the first of which is scheduled for Thursday, June 8, in the Community Arts Auditorium at Wayne State University, and possibly getting together a three-ring circus type road show that would make permanent the format they're planning for the June 8th show, which will include performances by the new Spikedrivers (with Marshall Rubinoff on lead guitar and vocals and ? on organ and piano, along with Sid and MaryCarole Brown and Larry Cruse), the MC-5 and other bands, the Magic Veil Light Company, a reading by John Sinclair, an astrological reading by Billy Reid, psychedelic ping-pong, Karate demonstration, and all kinds of other things, ending with a huge mantra chant accompanied by all the bands playing together and with people freaking out all over

the auditorium. Yes indeed--a real show, written and directed by Brown and Cruse. So don't miss it--more news of the big SpikeDrivers program next ish! Plus--an interview with Sid and MaryCarole Brown and Larry Cruse about the recent developments within and without the band, including a nitty-gritty expose of the plastic recording-production industry, from the inside....

New News: Trans-Love Energies Unlimited has recently been named Midwestern producer for ESP-Disk', with John Sinclair acting as A&R man for the foremost new-music label in the world. Forthcoming will be albums (no singles please) by some of the heaviest jazz and rock groups in the country, all centered in Detroit. Scheduled for an early recording session is the mighty Seventh Seal, of Ann Arbor, one of the very strongest new groups in the area.

If you missed the Trans-Love benefit at the Grande last month--and we know a lot of you did--you missed the first tribal happening in Detroit, when Jerry Younkings got up on the stage for a poetry reading, invited all the musicians in the ballroom to join him, and started chanting the HARE KRISHNA mantra with his partner and an assortment of musicians from the Family Medicine Chest, Billy C. and the Sunshine, and the Back and Back Boo Funny Music Bands. Within minutes half the population of the ballroom was on the stage rocking back and forth, hollering and screaming, jumping up and down, and joining with the rest of the people in the place in a huge energy-freeing shout that threatened to cave in the walls. The chanting went on for almost half an hour without letting up, and cleared away finally to let the Back and Back Boo Band do its thing. People there called it a warm-up for the Love-In, and indeed it was--the chanting let loose a lot of bound-up energy and had everyone smiling and grinning and dancing before it was over. Make it happen again, every time you're in a crowd. It's GOOD for you!



FLASH
Human
Be-In to be
held in the
Flint area Sunday,
May 21, from 10 a. m.
to dusk, organized by
Trans-Love Energies of
Flint. The celebration
will take place at Byram
Lake Park, a 60 acre pic-
nic area outside of Linden,
Michigan. Detroiters who
want to make the scene
can take the John Lodge
expressway (I-96) to the
US-23 exit near Brighton,
go north to Silver Lake Rd.
exit off US-23, right to the
city of Linden. Turn left at
the only traffic light in Lin-
den and go out one mile to
Byram Lake Park--the Be-In
will take place on the left side
of the road in the park area
there. The Trans-Love organ-
izers, Kelly Martinsen and Bob
Cameron, will supply two whole
hogs for roasting, and celebra-
tors are urged to bring food of
their own to share with their
brothers and sisters at the park.
Alcoholic beverages will be
frowned upon as creators of dis-
grace and wrong-doing, but all
other kinds of food and drink will
be abundant, as well as bright col-
ors, beads, bells, musical instru-
ments, and other instruments of
celebration. Billy C. and the Sun-
shine will play, possibly in the
company of the MC-5 and other
bands. Detroit people will be
leaving at 9 a. m. May 21 for the
Be-In from 4857 John Lodge, and
anyone who is going to Flint and
has room is urged to stop at the
Detroit Trans-Love Center first
to pick up people and help get
them there on time.

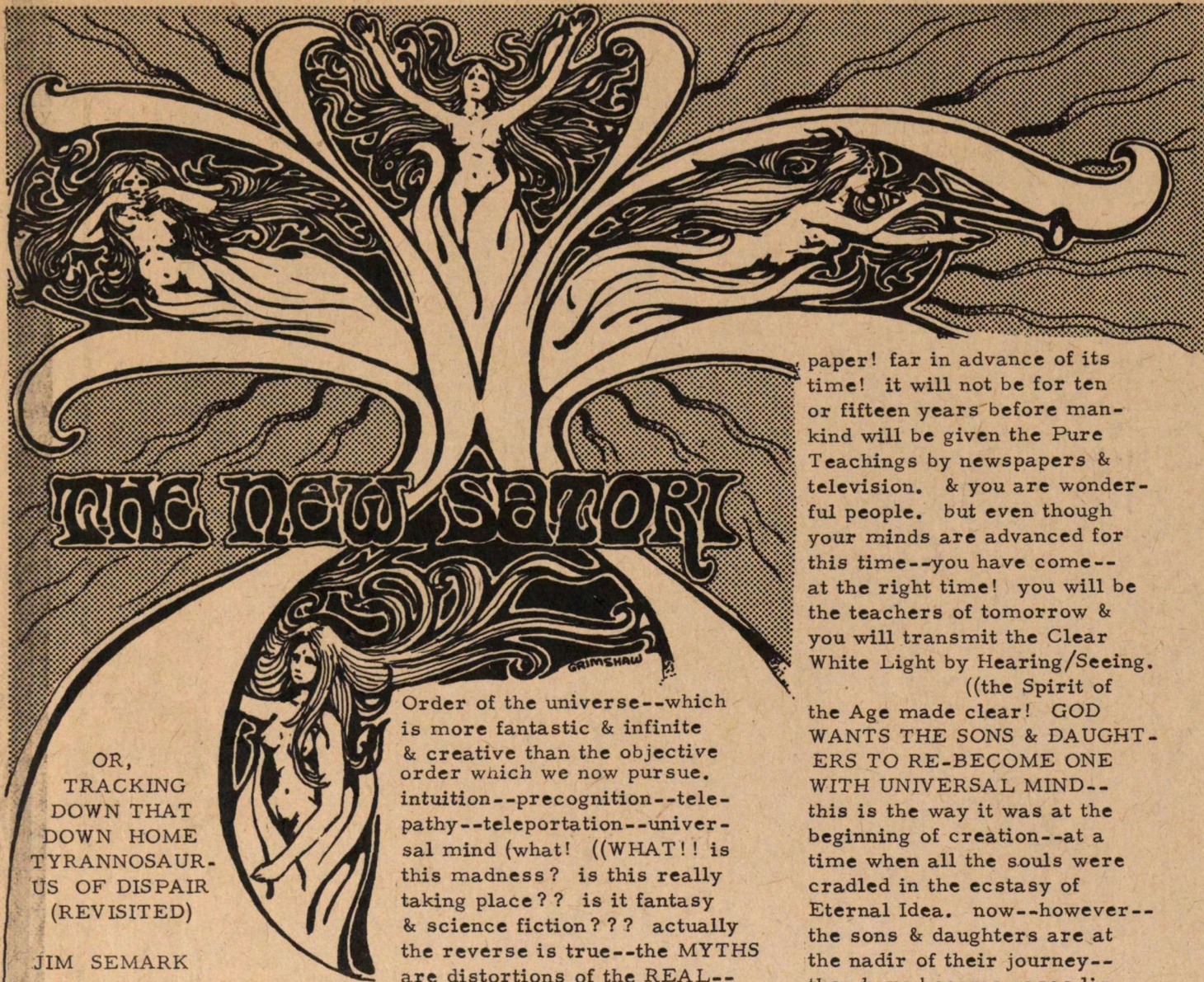
FLASH! The
Midwest "Underground
Press Conference origi-
nally scheduled for
Saturday, May 20, at WSU
has been called off until further
notice due to the machinations of
Dean J. Don Marsh of Wayne State
University, who refused the WSU
Artists' Society classroom space
for the Conference. Since neither
the FIFTH ESTATE or THE SUN
has adequate facilities for holding
such a Conference, it will have to wait
until facilities can be arranged. In
the meanwhile, people who wish to
publish "underground" or independent
newspapers, tabloid or mimeograph
format, can consult with the staffs of
Detroit's two community newspapers--
the FIFTH ESTATE, 923 Plum Street
(3rd floor) and THE SUN, 4863 John
Lodge (at Warren). Both papers will
give as much aid and advice as they are
able to give.

FLASH! The high school underground
newspaper scene is growing by leaps and
bounds since the NEWS and the FREE
PRESS (Detroit's daily sheets) gave THE
SUN the headline treatment two weeks ago.
In addition to the "established" high school
papers YELLOW (Cass Tech) and KULCHUR
(Grosse Pointe High), papers have sprung
up in Cooley (two papers--THE TRUTH
and THE DAILY PLANET), Berkeley High
(AESTHETIC), and other unlikely places.
The ELEVATOR, a paper scheduled to
appear at Mumford High, seems not to
have appeared. However, in the most
exciting development to date, the Berkeley
paper and two papers at Birmingham schools
which were being planned as mimeo sheets
have joined forces and will be putting out
the nation's first teen-age 8-page tabloid
underground newspaper, DIVA, which will
be out before the next issue of THE SUN.
DIVA is under the direction of 14-year-old
Dick Schloss and has a large and talented
staff of North Woodward-suburban teenagers.
Look for it SOON -- it'll be worth the watch.

Meanwhile, a newspaper at Detroit
Thurston High School was destroyed and its
editors suspended from school for having
the audacity to dare to speak for themselves
without asking permission. What a drag.

FLASH! The Weekend
Freedom Machine loves you!
Prove it? Smell a flower and
you'll know for sure. Better
yet, attend the Weekend Free-
dom Machine ZOO-IN. Wed-
nesday, May 24, in con-
junction with the Swedish
Balloon, The Weekend
Freedom Machine will
put aside jobs, school,
and functional structures
and go to THE ZOO!
Basically a movement
of Cass Tech students,
the ZOO-IN also wel-
comes Trans-Love
freaks and friends.
At 8:30 Wednesday
morning, the people
will meet in Cass
Park at Cass & Temple
and laeve in legion
for an enjoyable day
of sharing and smiling
on the animals. Es-
pecially needed are
rides. If you have ex-
tra car space, please
let someone else know,
and meet them at Cass
Park. The Detroit Zoo
is located on 10 Mile Rd.
just west of Woodward
in Ferndale. The Week-
end Freedom Machine
Loves You!

FLASH! Trans-Love of
Toledo held a desperation
last-minute LOVE-IN on
Sunday, May 21, in a Toledo
park where a Viet Cong vil-
lage was built by local army
and navy freaks who planned
to napalm, bomb, and destroy
the model village. The Toledo
freaks decided that they would
move into the village as a LOVE-
IN and force the issue to a head.
When bombers and napalm de-
stroyers come to do their wipe-
out thing, hundreds of love-freaks
will be dancing and singing and pay-
ing homage to their Vietnamese
brothers and sisters who are being
destroyed by their American brothers.
The LOVE-IN seems to be the only
human solution to this kind of anti-
human activity by our "responsible" elders.



THE NEW SATORI

OR,
TRACKING
DOWN THAT
DOWN HOME
TYRANNOSAUR-
US OF DISPAIR
(REVISITED)

JIM SEMARK

in the future/mankind will study the MYTHS of the twentieth century--the decay of HERO WORSHIP in present-day cultures--the death of Hitler--the death of Stalin--assassination of Kennedy--the disappearance of public/individuals & the demise of power/elite/structures. they will study the dawning consciousness of the age in movies television & comic books--psychedelic comic books--fantasy science fiction movies & television--the men of the future will record the primitive expressions of those who were dimly AWARE. (of what? aware of what? to what are we awakening? future/mankind will also study the most spectacular discovery of this time--a discovery which eclipses all other ideas--& which--incidentally--leads to the establishment of future/mankind's civilization. this discovery is not the inventions--or the exploration of space--or the splitting of atoms--or the United Nations. all of these things--from atom splitting to comic books--have their relative value but they are merely preparing us for the Reality which is more Real than our present limited reality. & that Reality--this discovery--is nowhere to be found in the objective world. it is within. it is the SPIRIT/FORCE within. it is our own personal discovery & our collective & universal discovery. not even Columbus could have imagined a stranger adventure & more exciting than the voyage within! as i have said; we have much to learn--the TAO--the path of infinite growth is open to us. in the age of the Most Great Peace we will pursue the knowledge of the Higher

Order of the universe--which is more fantastic & infinite & creative than the objective order which we now pursue. intuition--precognition--telepathy--teleportation--universal mind (what! ((WHAT!! is this madness? is this really taking place?? is it fantasy & science fiction??? actually the reverse is true--the MYTHS are distortions of the REAL--if our minds were CLEAR we could see back into beginningless time & recognize this--the knowledge is within us--isn't THIS--what we've always known? that we have it?? that we have the ability to call up all the people in the world and celebrate with our minds?? how wonderful! we have the means to free the minds & fill the flesh & light the soul & say/farewell/tyrannosaurus/dispair!

OR:

are you in the Land of No? what is the Land of No? the dwellers in that land are negative--they all say "no" to ideas & "no" to creativity & "no" to any games but their own. they are all freezing to death because their hearts are so cold & yet there are many of them & many more to come. beyond the Land of No is the Land of Not. the dwellers of the Land of Not are not so negative--they have relaxed a little--they are still sick but they begin to see the traces of their sickness. & beyond the Land of Not are the Lands of If & But. in these lands the dwellers have begun to question invisible things such as--values--ideologies--teachings. once beyond these lands we come to the Land of And & the Land of Also. here the dwellers are discovering the wonders of the infinite universe--that all things change--have many meanings--many sides--some closely related--some distantly related. the hearts of these people are warm. very warm. & finally we come to the Land of Yes & in the Land of Yes the people recognize spiritual truths for what they are--& they ARE! these people are glowing. there's no stopping them. the atoms of the dust resonate with joy as these beings walk by.

(this is an amazing news-

paper! far in advance of its time! it will not be for ten or fifteen years before mankind will be given the Pure Teachings by newspapers & television. & you are wonderful people. but even though your minds are advanced for this time--you have come--at the right time! you will be the teachers of tomorrow & you will transmit the Clear White Light by Hearing/Seeing.

((the Spirit of the Age made clear! GOD WANTS THE SONS & DAUGHTERS TO RE-BECOME ONE WITH UNIVERSAL MIND--this is the way it was at the beginning of creation--at a time when all the souls were cradled in the ecstasy of Eternal Idea. now--however--the sons & daughters are at the nadir of their journey--they have become gases liquids & solids & they have become plants & animals & humans. the sons & daughters have begun their Return--the process of spiritualization has re-begun. --& they will Return with FULL KNOWLEDGE OF WHAT IS TAKING PLACE. & when this great cycle of Creation has ended--when the last sidereal year is completed--it will end with all the souls having supreme judgement & full knowledge of Universal Mind ("even until the rocks and stones attain Buddhahood"). the Seal of God upon this universe is that of knowledge--to KNOW--to become Known of the Knower--KNOWING.

now that we've established things--in the right perspective--now we understand how timely it is for people--today--to have satori. to become clear instruments & channels of the Will of Supreme Being. to become a clear reed--a polished mirror. & we have been lagging. look at the consciousness of the civilization about you & see. the old order is being rolled up & the new order is unfolding & there is much work to do. if we are ready to hear these words we are ready to know our work. it is very fulfilling. to elevate souls in the Covenant of God! to accept the love/consciousness that radiates from the Presence of the Generous One. it is like an ocean! it surrounds us!

THREE MODERN SEERS

The phenomenon (inspiration) is so great and so wonderful that its joy is unlike any other joy in the world. It is in this joy that the inspirational genius experiences ecstasy. It is a joy which is almost indescribable; it is the upliftment of feeling that

one is raised from the earth when one's mind is focused on the divine Mind. For the inspiration comes from the divine Mind. What the great musicians, poets, thinkers, philosophers, writers, and prophets have left in the world is always uplifting. Although it is not every soul who comprehends their work fully, and therefore can enjoy it fully. But if you can imagine their own enjoyment of what has become to them, there are no words to express it. It is in inspiration that one begins to see the sign of God; and the most materialistic genius begins to wonder about divine Spirit when once inspiration has begun.

(Hazrat Inayat Khan)

THE GREAT INVOCATION

From the point of Light
within the Mind of God
Let light stream forth in-
to the minds of men.
Let light descend on
Earth.

From the point of Love
within the Heart of God
Let love stream forth in-
to the hearts of men.
May Christ return to
Earth.

From the centre which we
call the race of men
Let the Plan of Love and
Light work out
And may it seal the door
where evil dwells.

Let Light and Love and
Power restore the Plan
on Earth.
(Alice A. Bailey)

Do ye know in what cycle ye are created and in what Age ye exist? This is the age of the Blessed Perfection and this is the time of the Greatest Name! This is the century of the Manifestation, the age of the Sun of the Horizons and the beautiful springtime of His Holiness the Eternal One!

The earth is in motion and growth; the mountains, hills and prairies are green and pleasant; the rain is descending from the cloud of mercy; the brilliant Sun is shining, the full moon is ornamenting the horizon of ether; the great ocean-tide is flooding every little stream; the gifts are successive; the favors consecutive; and the refreshing breeze is blowing, wafting the fragrant perfume of the blossoms. Boundless treasure is in the hand of the King of Kings! Lift the hem of thy garment in order to receive it.

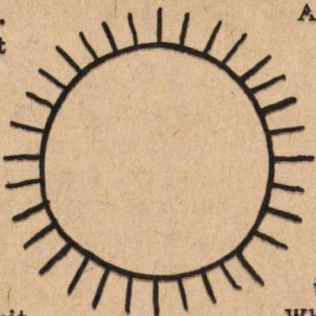
(Abdu'l-Baha)

((these texts are some of my favorites & i would like to present them to the friends. if the friends have texts of their own they would kindly make them known to me)). next article: THE INITIATION CENTER.

jim semark
4.19.67



this symbol of power and authority. He placed this altar in the hands of the leaders and spoke to them saying, "I have given you this land, life, and religion. Take this altar and be very careful that you never lose this Life Plan that I give to you. Take care of your children. Lead them on the right road to good health and long life. Let your children live to a ripe old age without sickness, without trouble. Let there be plenty of food. And work the way I have worked this land. Never fight. Never let your people go a-lands to harm people. You and uphold this sacred em-land and life until I come. These words were this is how the Hopi have Life and religion. It order that the first ini-given by our Great Spirit. er, He washed his hair and One. "This will be your name and you must lead your people along this line." He said. And today we initiate all our young children as to where and how the Hopi was given this name, Hopi. The ceremony is being done today very close to the way it was performed at the very beginning.



We came to Hopi land only after receiving permission from our Great spirit, Massau'u. He was living on this land with the Keeper of the Fire, who is the Spider Woman, and the two grandsons or nephews who are guardians of the Life Plan of this Great Spirit.

When we approached them for permission to live on this great land we were told, "It is up to you. If you want to live My humble life, never doubting it and never losing faith in it, I will be happy to have you come and live with Me." We made a sacred oath that early day to follow His Life Plan, to live with Him in righteousness on His land, to remember our past where the Life Stream became so corrupt that it was destroyed. Many people claim it was their ancestors who obtained this permission from the Great Spirit.

When we met the Great Spirit, He appointed a date at which time all the people were to gather. He told the people, "In 16 days we will gather here at which time I will instruct you how to live on this land." And we knew then that we would choose Massau'u to be our leader. But at the time of the meeting He looked within the Hearts of the people gathered there and saw that they had different plans they wanted to carry out. So He told them that until they had fulfilled all these selfish plans, He would not come back to be their leader. We stayed up all the following night and chose our leaders. After looking over all of them, He appointed one group and during the night He set up the altar which represents all land and life, all living things on this earth. The Great Spirit gave to this group the responsibility of being the keepers of

Then the Spider Woman, being a very intelligent person, again cautioned us to be on guard, to never let go of the Life Pattern given to us by the Great Spirit. "He has placed in your hands life, land, and everything in this earth. If ever you let go of it you will cause all your people to suffer a great punishment. You yourself will suffer. So remain fast to these instructions so that you will not bring yourselves to this sad end," she said.

After all the different groups of peoples were given their different foods and different languages, and different ways of worshiping, they were told to go in different directions in order to cover this continent. This is how the Indian people have settled on this land. This is how the land was given to them. This is why it is our land, the Indian people's land.

There were no white men at that time, but our forefathers knew that people in other lands would want to come to this one later on and we were warned that we must

Let there be plenty of food. And work the way I have against your own people. cross the water into other must stay within this area blem which represents all again to be your leader." spoken to the group and obtained their Way of was unto this religious tiation performance was When He appointed a lead-called him Hopi, Peaceful

never change our ways of life for another, but remain fast so that when the time of purification comes we will find ourselves faithful and may therefore enter everlasting life.

Yes, our forefathers knew that the white man would come to this land and would try in every way to get control of the things that belong to other people and we were cautioned very strongly not to fall for any of his plans. We must remain faithful to our own way of life or suffer the consequences. Today the white man is doing those very things of which our forefathers told us. He has placed before us many enticing things with the aim of destroying our land and life. But the Hopi will never give up their land and religion to follow anyone else but the Great Spirit.

Today we are witnessing the very things our forefathers foretold. I realize that many of our young people are being brought up in the white man's way and are therefore disregarding our teachings. This is of course not right. The Hopi knows it is not right to go about trying to change people who have religious beliefs different from their own and he will not try to force them to follow the Hopi way of life. I would not try to force the young people of the white man to live and believe my way, I will not even force my own young people to be initiated into our religious societies, I will only ask them if they want to join or be initiated into them. If they say "no," it will be respected. This is the very basis of our life, we must not force other people to change

INTERVIEW ROBIN TYNER

LEAD SINGER MC-5



The following interview with Robin Tyner, lead singer of the MC-5, the major Detroit avant-rock band, was recorded by John Sinclair in the first week of May, 1967, for THE SUN. The MC-5 has been together for almost three years and has developed into one of the most exciting bands to be heard anywhere. The group comprises Tyner, lead singer, harmonica, auto-harp, etc.; Wayne Kramer, lead guitar; Fred Smith, rhythm guitar; Michael Davis, bass; and Dennis Thompson, drums. Their first 45 single, "I Can Only Give You Everything," has recently been released on the AMG label, and an album is being planned now. Tyner himself is not only a brilliant singer and leader but also draws, does cartoons, writes songs, and is writing a book of exercises for lead singers which will be published soon by the Artists' Workshop Press/Detroit.

JS: Let's talk about the music....
RT: Well, as I see it, the real music scene in Detroit is doing all right. But the whole--the population of all the musicians--and there's an awful lot of young musicians in town--the percentage of these people who are really into it is so low that you never get to hear any of it. I mean if there is somebody in town who is really into it, you know, in the straight teeny-bopper scene, we never get to hear them. I've heard very few bands in this city that I can even listen to--like, there's Billy C. and the Sunshine, I have to mention those cats--but the whole thing is like very appalling. Because being a musician, I've lost all my sense of being entertained. You know, I can't be entertained at all, because I'm an entertainer. I know that this isn't like, AH! A SHOW!, but just guys up there working a job like I work a job, and I've lost my concept of that. But to see somebody get up there and actually work, like work on a musical plane, to get onto these planes and just drive and work like a motherfucker, you just don't see it. Except, of course, when you're listening to the three or four good bands in town, or in the area--the ones I've heard. And I hope to God there's more people, you know. And there will be. Because the real people are getting good, so the people who copy them will have to

get good. So pretty soon it'll be... well, I have no worries about the scene, let me put it that way. Because it's just going OVER THERE, you know, from all the contact. Like, you go to the Grande Ballroom and what do you see? You see, like, Billy C. and the Sunshine three times--there are bands who are Billy C., or who are the SpikeDrivers or the Southbound Freeway, you know, you find that even now there's a small amount of hero-worship going on, and copping different numbers and things. It used to be that you'd go to the Grande and there'd be 4 or 5 MC-5 bands, 2 or 3 Billy C. and the Sunshines, the Back & Back Boo Funny Music band....and those people used to be sort of a driving influence there, but it's gotten so far now that we can't even play there any more. At any rate, the musicians who do copy, who've got it down, you dig, and they'll be getting into it pretty soon. Because every band comes, you know, you get five people together, or four people, in a band, who have got it, and you'll just come. One night you'll be up there on the stand and you'll just come, and the people will flip out, and it will be together, I felt it in my group, you know, like "unhhh, unhhh, I'm coming," and then POW! -- one night we EXPLODED. We didn't care if the people dug it or not, and musically we just exploded. We used to do our "avant" numbers as sort of unleashing a monster on the crowd--we didn't even care if they liked it, we hoped they hated it, because we were killing them, we were shooting them down with these monstrous amplifiers and we just didn't care. We were obnoxious. We'd get up and do all of our tunes, and then at the end, we'd COME.

JS: "Black to come," yes. That always makes me think of William Burroughs, you know, "People of the earth to come out...."

RT: The job is getting rougher every day, getting more and more demanding, on the part of singers in general. There are people in the world who are shooting the scene farther and farther, and it's going so fast that you have to RUN to keep up with it. A year and a half ago, back in the early days of Mick Jaggerdom, that's when a singer didn't have to DO anything but be a singer and do his act--and he didn't even have to sound good, because that was hip back then--sound a little raspy, sing a little flat, and that was cool, because a little farther back it was Sinatra, you know, and he didn't do anything either. But nowadays, singing...I mean listen to Spencer Davis for a minute, and you can tell that he's obviously IN IT. He took a left turn at Ray Charles and...

JS: Disappeared....

RT: Right. He shot it right out there. You just can't be a "singer" any more, you got to DO IT! You got to be so together musically...your voice has got to be so good, man, because the people demand it. They won't let you shuck any more. Listen...I'm no longer talking to John Sinclair, I'm talking to the public: People of the world, the next time you see a live band, and they go up there and do top ten material, or shuck around material, you oughta turn on them and say PLAY THE MUSIC--either play the music or GET OFF THE STAND. Tell them that....

The lead singer of the future will have to be the most versatile cat in the band, because he has to be THE solo instrument. The lead singer and the lead guitarist are the ones who do actual note-run solos. The rhythm guitar player any more does feedbacks and keeps the sound up. The rhythm guitar is no longer just a-chink a-chink a-chink, it's an art all in itself. Anybody can go the note-run route, you know, like lead singers and lead guitar players--you can express yourself beautifully with note-runs, you hear it all the time --Jeff Beck, Mike Bloomfield, they can run it down with notes. But it takes more to play a different game--the rhythm guitar has to carry the band's sound all by himself. He's got to BE THERE. Add I haven't heard

(CONTINUED ON NEXT PAGE)

too many of that kind of player yet...

JS: Well, I think you've found one...

(IN UNISON): Fred Smith...(sigh)

RT: Yes...I'd like to thank all the cats in my band for getting as far as they have, and I wish them luck for the future. (Laughter) But as far as being a lead singer goes, in another year and a half the lead singer will have to be the most multi-instrumental person in the band. Lead singers should be in there playing tenor saxophone, and alto, and bassoon, oboe, everything else... harmonica, which is like a sanctioned instrument for rock and roll. I got onto that the first time I heard Mick Jagger, Grimshaw brought the record over and I knew the second I heard it that I had to be a singer. So I had this harmonica I'd picked up a couple weeks earlier, and I got right down in there with that. I tried for months and months but couldn't do anything with it. Then one night I was at a beer party and some cat told me that all blue notes are "in" notes --draw notes--and that did it. That straightened me right out. Every lead singer should have a whole range of instruments, like say, Joseph Jarman has...bells, wind chimes, gongs, and anything else that makes music. I've been playing organ, auto-harp, chromatic harmonica, japanese flute, recorder, and something else...I can't remember what it is.

(Laughter) That's why I began going into the realms of the sonic...playing feedback off the microphone. Hey, singers! You've got an instrument! Anyone who's got a sound system has got an instrument. You can play the microphone.

JS: I've always wondered how you picked up on that. Did you hear someone doing it, or did you just discover it?



RT: We were playing at a party at Betty Conn's house one night, a wild beer party, and we played "Hang On Sloopy" for 45 minutes, and I said to myself, "there's got to be something else we can do," because my voice was gone, and I'd been playing harmonica until my mouth bled, you know, and I felt that there was something else we should be doing--because I had to keep the level up there, we were using guitar, bass and drums at that point and we just kept going and kept going. That was when we were



first getting into it, getting farther than what comes out of the radio speaker, and it was a question of what could we do to take it even farther. So I told everyone, in the course of the song, to listen because something really spectacular was going to happen. And they wanted something spectacular, you know, everybody was just sweating and screaming, because if you take a tune like that and drag it out, it gets so much power, it's like a mantra, you just say it until it's got so much power that you can't hold it any more and it explodes, and it HAPPENS. So I went over to my line speaker and shoved my microphone into it, and some glorious and beautiful sounds came out of the speakers and the amps. So I began doing that profusely.

JS: When was that? Who was in the band then? Were they working on feedback by that time?

RT: That was about two years ago, and we had just begun to break into it. That was a few nights before we actually did it on stage. We did it in Dearborn, and we just EXPLODED out there. The first night we did "Black to Comm," we wrote it down in Kramer's basement, and Fred Smith discovered that you could turn up the Super-Beatle amp until it was unbearable, right, and started playing the opening chords to "Comm" spontaneously and smashed a jar! At that time our group--we had Pat Burroughs and Bob Gasper on bass and drums. Gasper now has a really beautiful, very tight band--the Endless Chain--really together. Gasper's a tight drummer anyway. Burroughs elected to go into the Marine Corps.

JS: Is that when Michael Davis joined the band?

RT: Right. And we picked up Dennis Thompson from Lincoln Park--he played in a bar with us a couple nights, and I guess we just scared him into being our drummer.

JS: The powerhouse....

RT: You see, the thing is that Dennis

amazes me...I don't want to say anything about Dennis--I'll just embarrass him... (Laughter)

JS: You have a lot of trouble with the technology, right? I know I've talked with people about this, like Marion Brown, the saxophonist, we were talking once about the artist pushing the technology to make them come up with adequate tools....

RT: Yes, soon there will be an amplifier that can take....

JS: The MC-5....

RT: That can take sustained feed=backs. Oh, incidentally, I have to mention...if you singers want to play the microphone and the speaker, you're doing it at your own risk. Because you can melt down your whole system that way. It isn't a good thing for your speaker, but it sure is groovy. And I don't want some cat coming up and telling me that I made him blow his set up, you know, so make sure this part gets in, OK? That too is an instrument. Like one night I dreamed I vomited on stage...think about that one! But I feel that it's the duty of every lead singer to seek and find Joseph Jarman, and watch him! Because Joseph Jarman is the best lead singer I'veever seen. Only he's a lead singer that took the multi-instrumentalist route. In fact, most tenor players would make good lead singers.

JS: Yeah, they do, in fact, like Archie Shepp has said. Pharaoh Sanders, Archie, Albert Ayler, Roscoe Mitchell...Trane, all those cats.

RT: We saw Joseph Jarman out at Cranbrook last week, and it was one of the most amazing things I'veever seen. Now, seemingly there's no connection between rock&roll music and "avant-garde" jazz--they seem to be totally unconnected--but they aren't.

JS: Right. These days most of the



players come out of rock&roll, or rhythm&blues, anyway, like Archie Shepp says his biggest influence was Eddie "Lockjaw" Davis and all those old screaming cats. Or Albert Ayler used to play with Little Walter's band. Like Pharaoh Sanders, on MEDITATIONS, right in the middle of "Consequences," playing way up in the fifth register of his horn, screaming his ass off, and all of a sudden you hear him throw in "Hold On I'm Coming"

(CONTINUED ON PAGE 12)



Paranoia seems to be alternately increasing and decreasing lately, with the brain police trying to move in on all fronts and crush the free-grass and acid movement before it gets out of their hands--they think! But it's already gone too far, and any more busts will just help bring the whole thing farther into the open. Police seem to be on the trail of the area's amphetamine-heads (as if those cats don't have enough to worry about!) and allegedly have captured a couple of cats already--others are splitting town, or so the story goes. Just don't have any dealings with strangers or people who have evil vibrations and you'll be all right.

A recent hassle in Ann Arbor has a pretty weird story behind it, as told to the SUN by one of the people involved: "A group of us in Ann Arbor had just returned from the march in New York and discovered a groovy attic which was supposedly unfit to live in. We dug it so we just moved in and were going to get in contact with the landlord the next day to start paying rent, etc. However, The Man discovered us first, also the fact that the guys had long hair, and he called the cops. They sent up a couple of plainclothesmen who snooped around, picked up the one guy who was up there--John Walters--and confiscated my purse with grass and pipe in it. Uncool thing to leave it around, true. John was searched and they found one seed (of marijuana) in his pocket, so they busted him on possession. Later on that day, two other kids, George Irish and Kathy Kelly, were picked up walking out of the Michigan Union and taken to the police station. Neither of them

were holding anything, but they were held for a couple of hours and questioned about all of the rest of us. The cops found George's penicillin pills on him, asked him what they were for--the clap--and they then proceeded to have him examined by Health authorities. The detectives knew everything we'd been doing and were planning on doing--like that we'd all gone to NY and that Kathy and I were planning on going to San Francisco. They told Kathy that if she saw me to tell me to come and see them and



they'd make it easier for me than if I tried to avoid them. John gave them a faulty description of me (nice) and I managed to freak around in Ann Arbor for a week and a half without them ever finding me--I avoided the Union, that's all. I guess John is awaiting trial, with a hearing sometime at the end of this month, and I'm splitting for parts unknown. I just found out that there's no warrant for me!!!-- (signed) Jackie Evans."

Also in Ann Arbor, the Bob Rubian case, first re-

ported in this column, has gone through arraignment and examination and is pending trial. Rubian was illegally searched and a miniscule amount of marijuana was illegally seized from him in front of the 5th Dimension club in Ann Arbor. He was taken to the police station but not arrested until three or four days later, when he made a voluntary appearance at the Ann Arbor Police Headquarters. Rubian's attorney, Bill

Segusta, is pondering the case now and hope-

fully will be able to prove that his innocent client was illegally charged and is being tried without due reason.

Doug Waddingham, of Oakland University, has finally been released from the Oakland County Jail on bond and is awaiting trial on a phony sales rap. No more news forthcoming.

The 24th of January "great reefer raid" has another day in court soon, when most of the accused will appear in Detroit Recorder's Court for an "examination on evidence"--just another preliminary step

before trial, which should take place sometime in the early fall of this year. John Sinclair and others will be heard in Judge Gillis' courtroom, 1326 St. Antoine, at 11 a.m. on Thursday, June 1, and others involved will appear the next day. Friends and sympathizers are urged to show up for the hearing to demonstrate their support for the accused and their indignation at the whole anti-marijuana system. Bring flowers and beads and pretty things to wear--brighten up the courtroom from the inside! When the authorities see that their activity can't be carried on under cover any more maybe they'll think twice before they move again.

The Lexington, Kentucky, nurse charged with possession of LSD in her home town of Lexington has had a postponement of her trial, which was scheduled for the first week in May. Her friend who was also accused has had his case dismissed for lack of legally permissible evidence, which is a good sign. Meanwhile, the unidentified nurse will be the beneficiary of a performance in the Kentucky area by Dr. Timothy Leary, and her attorney continues to work with Dr. Leary's people in an attempt to escape the vindictiveness of the law and its unprincipled hack detectives. More news as it happens.

AROUND THE COUNTRY: The LEMAR chapter at the State University of New York at Buffalo, headed by Michael Aldrich, received what looks like a fatal blow but what we think will prove to be an unexpected windfall when literary critic and novelist Leslie (Continued on page 13)

TYNER (CONTINUED FROM PAGE 7)

by Sam & Dave. Blows your mind.

RT: What I really dig is the new resurgence of the Memphis sound-- that's beautiful, man. Carla Thomas and Otis Redding. Um um. Joe Tex and Aretha. Yeah. Aretha Franklin, if you read this, I love you. I wonder if you need a band to back you up. I'll just play harmonica for you if you want. (Laughter)

JS: Yeah, you know Aretha started out as a jazz singer.

RT: Naturally. I started out as a jazz freak. So did you, so did...I mean shit, you have to have your chops together before you can do it.

JS: That seems to be the difference, actually, with the new rock&roll, and that's the thing that seems to me to be the most exciting thing about the new rock, outside of the music itself-- that the rock players are becoming musicians now, not just plastic guitar-strummers, bouncer up and downers....

RT: Well, yeah, I mean, what else are you gonna do? I'm sure everybody who digs rock&roll will thank the British cats very much, because they're the ones who started the whole thing, they made us into musicians....

JS: Right. And the British got theirs from the r&b people over here.

RT: They just turned it around, they just gave it the emphasis...I think they ought to be rewarded for that.

JS: Well, they have been....(Laughter)

RT: I think we oughta erect a shrine to them, to say "thank you very much." Because if they wouldn't've taken rock&roll back to where it started from, and take it on the right road...because, see, rock&roll began, and then it was perverted immediately--because of the American radio scene. Perversion. You know, it just became Connie Francis, and Bobby Rydell, and Fabian and those cats....

JS: That's what drove me away from rock&roll back in 1959. Like, I'd been a rock&roll freak in high school, and then when those other cats came around I started listening to jazz and just wasn't interested in what those people were doing at all.

RT: After rock&roll became perverted, I watched it go down. And I was glad to see it go. Because it started off so beautifully, man, and it wound up so fucking malignantly corrupt, you know, that I was glad it just sank. Because after it sank, man, I turned my face toward Cannonball Naturally and all those cats. And then a young man by the name of John Coltrane took over my heart and soul for a while. And just at the point Coltrane was about to come, see, and I could have been there to see it happen. But by then I was watching the Beatles, and Mick Jagger and people, and getting my head tore up by cats who were doing the same type thing as the Adderleys were doing, only a little glossier. Because for me jazz had remained a static thing...Cannonball and the people of his genre, Herbie Hancock, the Jazz Crusaders--remember those cats, "Young Rabbits" and all that shit.

JS: You talked about the American radio system, which was responsible for all that shit being popular, and it wouldn't let people know what was really going on in jazz at that time-- Cecil Taylor, Ornette, Eric Dolphy, and all that beautiful music....

RT: Right! Radio stations ought to be bombed, right off the face of the earth. They're a malignancy on our growth. Phew. I mean there are some

parts of this cancerous corruption, man, that are OK. But then...then there's radio stations. Any part of a cancer is still a malignancy, and you can't sacrifice everything for just one part that isn't so corrupt. But the AM radio scene is just ridiculous. JS: It'll change, though....

RT: Oh, sure it'll change. It's got to change. If it doesn't, then nobody'll believe it. We just won't stand for it. JS: Like what you were telling the people at the Love-In Sunday, when the Seventh Seal and Billy C. were playing, that the people would have to demand to hear this music on the radio ...because they don't even know that the music exists, unless they hear it on the radio.

RT: Right, right....Anything that comes out of the box--any air disturbance or turbulence that comes out of the speaker--has to be made by somebody. And it can always be made better. Always. Any sound you hear can be made better. Remember that, man, because the depth and range of human musical ability is endless. Totally endless, man. You can do anything--ANYTHING--you can make the most fantastically gorgeous, soul-stirring beautiful phantasmagorical music, or you can make bullshit. You know!

JS: All bullshitters must be prosecuted! Semark had a beautiful story about that--did you see that? "The Judgment of Edmund Zwiny," it was in CHANGE/2 I think.

RT: Yeah, I saw that! It burned into my skin! In fact, that was what turned my eyeballs to the malignancy, that story did. Read it, people--lead singer musicians, pick it up and take a good look at it. Also, for your convenience, the quotation at the top of this interview--you can clip it out and carry it in your wallet and look at it every time before you go on. Because John Tchicai wouldn't steer you wrong. That's it! That's the rules to the game.

JS: What about material? Like some of the things you've been doing lately

that've been blowing my mind, making up lyrics as you go along that come out of the specific situation. Like at the Guerrilla Lovefare happening this winter, with all those beautiful vibrations flowing and throbbing in the room, and in the middle of "comm" you started singing, "Here we are people, / Look what we can do".... Amazing....

RT: That's because the situation was amazing. It has to do with the situation, that's all. Don't forget--people listening to live music jump into a game situation and it becomes magic--and it's beautiful, man, because while the vibrations are flowing all around you and it's magic, you're still living in the real world. So during the magic, if somebody tells you where you are in the real world, it burns home. It hits you outside of the magic of the music ...it burns right through the magic of the music and hits you in the real world. The real world is terribly important--don't get hung up in the amphetamine-mouthed rapping, the real world is beautiful, and the music is magic.

JS: Singers and musicians were always, in ancient cultures, and in our own Western culture it's especially true, before "literature," in the oral culture all learning was passed on through the poets and the musicians.

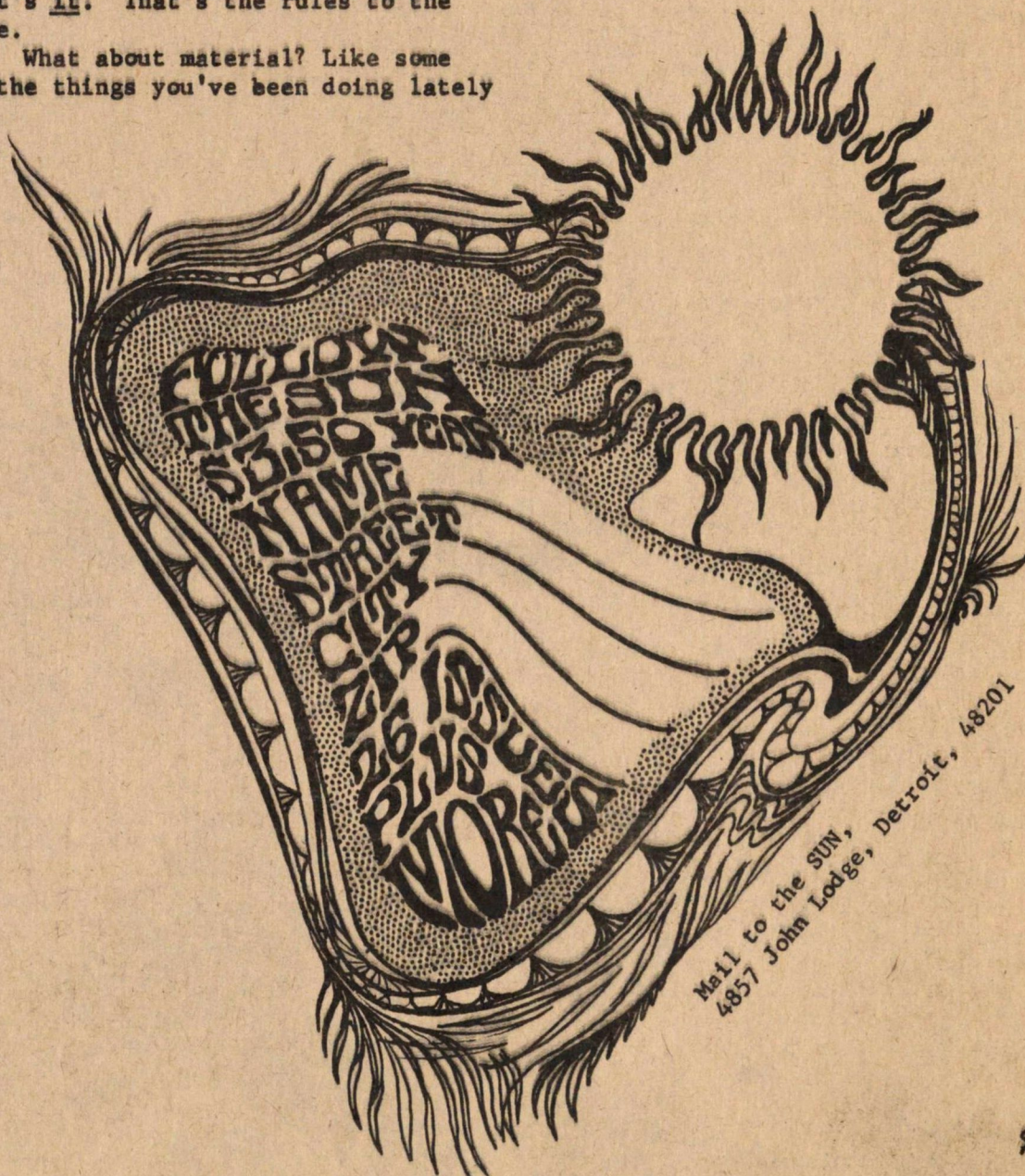
RT: Magicians....

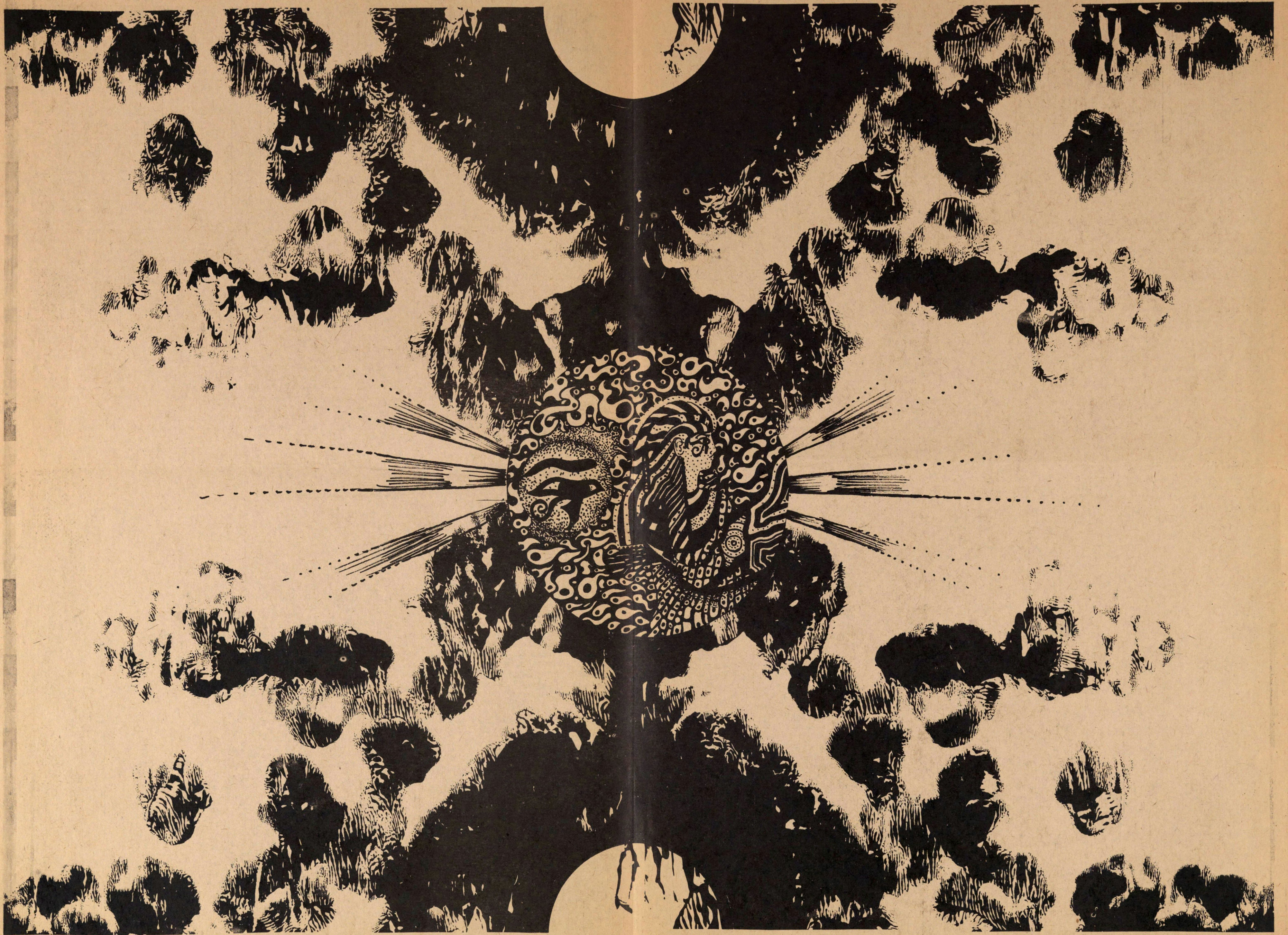
JS: Poets were magicians.

RT: Of course. Poets are magicians, everybody's a magician, man.

JS: And all learning was passed on that way. And now we're talking about a return to an oral culture, less and less people read, and people are getting what they know off the radio, off the records...you can hear it, and that makes it more immediately REAL.

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TYNER (CONTINUED FROM PAGE 9)

RT: The thing is, people live inside the game structure, and they're just not involved. They can't be involved, man, because they get the world in a little picture tube. Everything happens in there. So if you haven't been in there, or if you haven't come out of a speaker box on the radio, then you don't exist. You dig. That's a pity, it's a sickening pity that it is, because musicians and artists, man, sometimes they die, people, sometimes they actually DIE. I mean, have a little compassion, people.

Have you ever dug the radio on 6 o'clock Sunday morning, man, all those religious shows? Or 8 o'clock Sunday night, on some of the smaller stations? That time is being used by those people, turning out some little religious shows. But wouldn't there be a better chance that a human person could get ahold of that radio time and do something with it--get together a real amazing together religious rock&roll music show? And TV time -- did you ever dig those Saturday morning cartoon shows? Some of them are so bogue, man, some of them are so senseless. Why couldn't we get some of that time and do something with it? I just wonder how possible that would be. Why don't some of our people get into that end of it, where we could see it and hear it on the media? I mean, our people are getting into the music thing, and really doing it, but you can't hear it on the radio. So we have to start taking over the mass media, because that's where it's at--that's where the consensus of the people's thinking comes from. It's part of their lives. We just have to show them that there's more than what they already know. What you can understand is limitless. JS: And you can't understand something unless you are able to stand under it. Let it fall down on you, wash over you. Everybody wants to "understand" what's going on without standing under it, and that's the trouble. They want somebody to tell them everything, without going through it themselves. RT: What we need is a sort of well-rounded home, man. Because like, calling ourselves a community, that sort of thing, we need the mass media. Because like you've mentioned to me in the past, man, we've just handed out too many handbills. It's definitely not

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easy. But if we had some people who were together enough to put together some radio shows, some hip TV shows, I'm sure that since we've already taken over the newspapers, we might as well hit them with all the barrells. We need people for the radio stations, and the televisions, and all of that. If there's anybody out there who's got a radio station they would like to lend out, or give away, or if anybody would like to give a non-profit organization some radio time, I'm sure we could arrange something very nice indeed.

JS: Well, you know you can get all of that, but you know what you have to do to get it. The point in getting your own thing is that you don't have to do all that shit and you can still get what you want. Because the citizens seem to be looking to us for THE WORD, you know, for what's happening, and they've just now discovered that we exist....

RT: Like last week (Laughter). And now that they know that the beatniks have got it...and the most beautiful thing about this is that it's happening all over the country, man, all at the same time. The country is coming. That's beautiful, man. Because like two years ago I had absolutely no faith in the people of Detroit, or the people of America--I wanted the Russians to bomb them all right off the face of the earth, man, I wanted the whole world to explode, because everybody was a drag and I hated everything. All I loved was the music, man -- the music of the god. John Coltrane.

JS: "The music will see us through...."

RT: And it will, man, because we've already won. The music has always been the driving force behind everyone, man--the music, the music. Music is such a big part of American life today. Do you realize how much music there is to listen to? And it's all bullshit. It's too bad that it all couldn't be beautiful, because then we'd all be beautiful people. Because the people who hear the beauty of the music become softer. The people who hear the music throw off a little bit of their armor--because they know that the person who is singing the beautiful songs is without armor, you dig, so you have to drop yours to listen to it. And the people who listen to the music totally are the people who listen to good music all the time, real music all the time, and they know that the world is open, man, and that you don't have to wear armor. That's why I can't conceive of the idea of any hippies that I know being violent at all, because they listen to too much good music for that.

JS: Right. Just like at the Love-In, you saw that the people who didn't have any trouble at all were the ones who were right there where the music was. The music was so out-of-sight that day.

RT: Because the music sustains and vitalizes them....

JS: Sets loose positive energy instead of negative energy....

RT: The only people that cause any trouble are the people who can't hear you....just like you can't hear with a football helmet on...

JS: Or a banana in your ear....

RT: Or whiskey in your head.

JS: All that stuff deadens your senses....

RT: And that's what the whole thing is all about--if your senses are deadened, then your touch with out-



side reality is lessened, man. And the more in tune with your senses you are, the more REAL you are. And you have to be real to hear the music. And your senses have to be as sensitive as the music in order to hear it all. And to hear like that, you have to take the football helmet off, and your breastplate and armor and swords and everything--throw it away! Because you have to be as free as the music to hear it. JS: And the music will keep you there ...It's a beautiful circle.

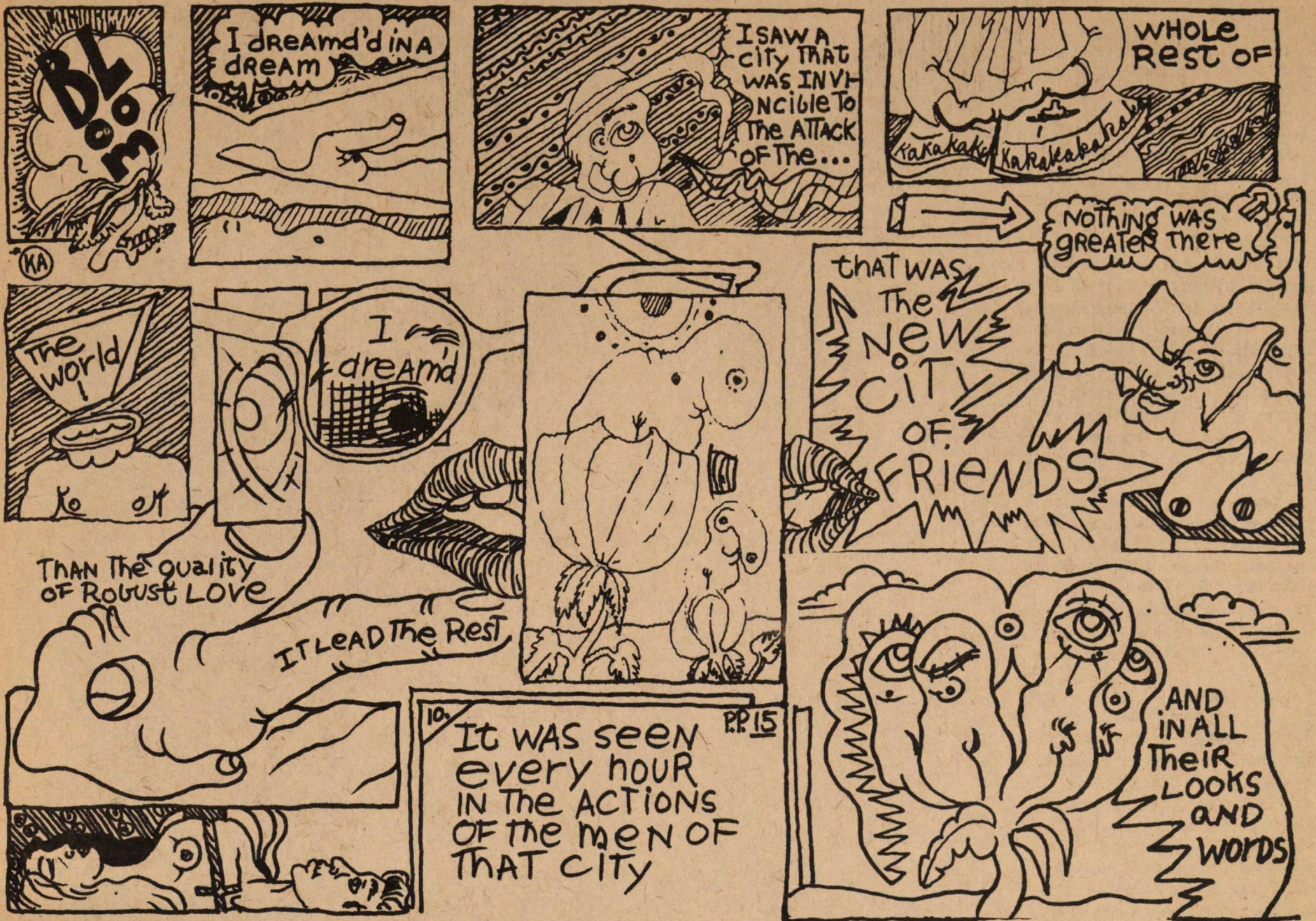
RT: If you elect to hear the field of music, then that's all you can do--you can't do anything else. You don't have anything else.

JS: You don't need anything else.

RT: You don't want anything else. That's why my people gave me a little static before I entered the music business, you know, but just a trifle. ...And I explained to them that I felt the music, and I had to have the music, and they realized that. They were surprisingly understanding, after they dug that. They were trying to keep me from evil influences, you know. They were as beautifully sincere as all parents are. The thing is that they

understood when I told them that I had to have the music, when I showed them, they understood immediately, just as every young musician's people will have to understand. The parents are up tight because there's no economic security in the music business, but that's what's groovy about it. It hips you to the variables. It doesn't have to be the way they say it does. You know, the security change is very important to a lot of people. The thing is, if you know you've got it, then there's your security. You try to tell your people that. My people fortunately understood that. I told them, "I got it, hey, you know, I've GOT IT, I don't care what it sounds like, I just gotta

(CONTINUED ON PAGE 15)



DOPE-O-SCOPE

(CONTINUED FROM PAGE 8)

Fiedler, his wife, son and daughter-in-law were arrested late last month on "narcotics" charges. Fiedler and his wife were charged with maintaining an establishment where narcotics were being used, and his son Kurt was charged with sale and possession of marijuana and hashish, as was his wife, who escaped the sales charge. Two friends of the Fiedlers were also apprehended in the "raid" on the professor's home. Narcotics Boss Mike Amico had had the Fiedler home "staked out" 24 hours a day for ten days prior to the raid, which is pretty weird. You'd think they'd have some serious work to do, what with the rising crime rate and all. But the Fiedler case may be the breakthrough for New York State heads -- everyone knows that the whole marijuana conspiracy doesn't have anything to do with "the law," and when the police start busting prominent people like Fiedler because they don't know any better, their influence will bring them through and put the whole marijuana "question" out in the open, where it belongs. Then maybe something can be done about it.

At Michigan State University in East Lansing,

the Associated Students Board has called for an investigation of the physiological and legal aspects of marijuana on that campus, naming a 5-man study commission which will seek also to define University and state regulations on the use of marijuana. Jim Sink, head of the newly-formed committee, said that "We hope to conduct a survey to determine the general attitude on campus toward marijuana, the extent of use on campus, and how many people would use it given the legal circumstances." He said that besides utilizing American Medical Association reports and psychology department research, the committee will also conduct open hearings on the marijuana question. "We hope the University will make its position clear on student use of marijuana before a particular incident occurs," Sink told the State News, the student publication there. Committee members include: Brad Lang, a staff member of THE PAPER, the SUN's sister publication in East Lansing; John Sebeson, chemistry major; Will Albert, an editor of the Red Cedar Review and the SUN's East Lansing correspondent; John Wooley, biochemistry major; and Sink. Frederick Reeve, ATL pro-

fessor at MSU, will be the group's faculty advisor.

In Detroit, the LEMAR chapter picked up a great deal of favorable publicity as a result of the Smoke-In which was scheduled for noon Monday, May 1, at Grand Circus Park in downtown Detroit. The Smoke-In was officially called off after LEMAR officers Joe Mulkey and John Sinclair conferred with Inspector Anthony Bertoni of the Detroit Police Department and jointly decided that the public affair might draw troublemakers and drunks as had the Love-In on Belle Isle the previous day. Mulkey and Sinclair showed up at Grand Circus Park shortly after noon to help police clear the area of demonstrators and by-standers and managed to get the LEMAR people out of the area safely. A crowd of over 500 downtown businessmen and salespeople were on hand to dig the freaks and receive free pro-marijuana literature. Police didn't bother to estimate the size of the crowd, but over 600 Fifth Estates were sold in a matter of minutes. Even though the Smoke-In was officially called off, the point of the demonstration was served when the press and TV picked it up and advertised the LEMAR

program for a mass audience, who would not otherwise have believed that so many people were willing to stand up in public and advocate the legalization and use of marijuana. The police--especially the myriad narcotics bureaus on federal, state and local levels--have kept the marijuana laws under the table pretty much in the past, but now the news--and the facts--are out in the open, and millions of solid citizens are beginning to wonder whether all the bullshit they've been fed about marijuana and LSD is true to any extent.

Detroit LEMAR is also getting many calls for speakers from high schools and colleges in the area. Openings have included a panel discussion at Oakland University, in which LEMAR was represented by John Sinclair, and the other panelists included Lee Elbinger, a student at Oakland; a psychiatrist; and a representative from the newly-established Synanon branch in Detroit. Sinclair has also spoken on the relegalization of marijuana at Royal Oak Kimball High School, Rosary High School in Detroit, Cousino High School in Warren, McComb Community College, and to individual classes at WSU. Repeated attempts to bring (CONTINUED ON PAGE 14)

DOPE-O-SCOPE

(CONTINUED FROM PAGE 13)

Sinclair into Grosse Pointe for a talk at the War Memorial there have met with increasing opposition from school and village officials--two scheduled appearances have been cancelled, the most recent being May 15.

Reprinted below is the statement drafted and endorsed by the members of the National Student Association at their national convention last August. Poet Allen Ginsberg, invited to address the Conference, was instrumental in getting the proposal approved, and offered much evidence in support of the total legalization of marijuana--so much, in fact, that the NSA members had no choice but endorse his views. The resolution is as follows, courtesy of Mike Aldrich and Buffalo LEMAR:

DECLARATION:

USNSA declares its concern for and interest in the health, safety and welfare of American students who have been involved in the use of psychedelic substances, including marijuana, for personal aesthetic, religious or social reasons. USNSA feels that the public reaction to this involvement (including that of the mass media, members of law enforcement agencies, other government officials, legislators, and public leaders) has been at times unreasonable, uninformed, and prejudicial. USNSA feels that one of the elements primarily responsible for generating this reaction are sections of the news media which have permitted distorted and exaggerated stories to over-ride responsible journalism.

USNSA furthermore feels that the activities of the Federal Narcotics Bureau, over a long period of time, have resulted in a well-intentioned misguiding of the American public and in the enactment of legislation on marijuana of the most harsh and unjust sort. Therefore, USNSA recommends swift reconsideration and revision of Federal legislation to rectify the prohibitive nature of the Marijuana Tax Act of 1937. Furthermore, in order to end punishment for violation of existing state and local laws, USNSA recommends repeal of all state legislation which prohibits the consumption and possession of marijuana for personal use....

HOPI (Continued from p. 5)

their ways.

The white man has come and done the exact things we knew he would do. Many of our Indian people throughout this country have lost all their belongings. Their land has been stolen. Their life destroyed. But no matter how hard it has been up to the present time, we have never let go of this land and life. We have never given up this belief of ours and gone after someone else's. This land is our home, given to us by the Great Spirit. It is not for sale and we are not going to sell it. It is for the purpose of all of us to make our livelihood upon it in accordance with the teachings. We have certain deeds and procedures which are legal with the Creator and so this land has belonged to all of us since long before the white man came. It is our land yet. It is not going to be sold.

It seems that many of our young people are falling for the new plans that come to us from Washington, plans which say that we should take our mineral resources out of the Mother Earth and thereby accumulate money with which to buy more land. This to me is a very foolish thing to do because this is already our land. We cannot buy it again with the very thing that comes out of it. To buy and sell land is not right in the sight of our Great Spirit.

We are still standing fast, we have not forgotten our Great Spirit or the responsibility of land and life which He has placed upon us. We will never go under the government.

--Hermequaftewa



(Reprinted from the ILLUSTRATED PAPER, Mendicino, California.)



14



TOP TEN SINGLES

- "I Can Only Give You Everything" MC-5
- "Somebody to Love" Jefferson Airplane
- "I'm a Man" Spencer Davis Group
- "Candy and a Current Bun" The Pink Floyd
- "Down on Me" Big Brother & the Holding Company
- "Respect" Aretha Franklin
- "Why Don't You Treat Me Right" Mothers of Invention
- "The Golden Road to Unlimited Devotion" The Grateful Dead
- "Happy Jack" The Who
- "Psychedelic Used Car Lot Blues" Southbound Freeway

TOP TEN ALBUMS

- COUNTRY JOE AND THE FISH (Vanguard)
- FRESH CREAM -- CREAM (Atco)
- SOUND -- ROSCOE MITCHELL SEXTET (Delmark)
- SURREALISTIC PILLOW -- Jefferson Airplane (RCA Victor)
- DA CAPO -- LOVE (Elektra)
- THE GRATEFUL DEAD (Warner Bros.)
- YARDBIRDS GREATEST HITS (Epic)
- THE MAGIC CITY -- Sun Ra (Saturn)
- BUFFALO SPRINGFIELD (Atco)
- GIMME SOME LOVIN' -- Spencer Davis (United Artists)

Note: These lists are not based on actual sales or jukebox or radioplay; they are taken as musical events and popularity is based on number of plays in and around the SUN offices -- The Editors

TYNER (CONT. FROM PAGE 12)

do it." And that's your security right there. You know you've got it, so you're secure. It's as simple as that. You just go out there and do it. But you've got to DO IT to do it. And if you don't, then you're slighting not only yourself but the universe too, because the universe is telling you to do it. Every molecule of your body says DO IT, man, and your body can't be wrong. If you don't do what your body says, then you're just constricting and torturing yourself.

JS: When do you think your music will be heard? Recording happenings, or things like that?

RT: The single is being heard now....

JS: Yes--kids, call your radio station and tell them to play the BIG record-- "I Can Only Give You Everything," by the MC-5....

RT: A skin commercial for the MC-5....

JS: Do you have another record coming out soon?

RT: We'll shortly be recording again, I'm sure, because our managers have decreed it. They've mentioned that we should do it again. So I guess we'll do it.

JS: Are you thinking about an album?

RT: I'm always thinking about an album I want an album right now!

JS: So do I!

RT: I want 4 or 5 of them.

JS: What about your management?

RT: Well, to clear that all up....

There is no hassle, anyway. The thing

and if you read the provisions outside of this game, you dig, it would sound a bit constricting. But they're talking about abstractions with vast sums of money...like, ok, I'll be willing to take 10% of 3% split 5 ways from 17 billion dollars, you know, that's a lot of bread. I don't care about that anyway--that doesn't faze me a bit. It never has. That didn't stop me from getting into the music business in the first place, and it won't keep me out of it now. You know. The most important thing about the music is the music, not how much it makes or whatever happens with it, but it's the music that counts, and that will always be my firm resolution and it always has been. I mean if I find myself shucking I'll just drop out completely.

JS: Which you won't have to do....

RT: I hope not. Because I have some top secret plans that are going to take singing out there....

JS: What about the symphonies you've been writing lately?

RT: I've been writing some strange symphonies, yes. We're hoping to put on a series of concerts in the near future, and we've been writing some symphonic pieces that we hope to perform in a quiet and dignified atmosphere. They couldn't really be done at a record hop, not at this point, so we're looking for a new way to present them. The forms of the music...we'll keep on supplying the people with as much music as we can, you know, I mean as much music as is artistically fea-

bodies disintegrate and just be a mind and an ear, you know, just listen to the music. Feel the music and watch it. But any more, man, I...if the audience doesn't vibrate back, if you don't play for an audience that vibrates strongly, then it'll either do one of two things to us: it'll either turn us off completely, or it'll shoot us to heights to try and make the audience vibrate back--because we know they can vibrate, we've felt them vibrate before--I mean I know all these people personally, I've walked up to them and talked to them and you know, said things to them and said "Hi" to them and tried to get near them--because the people have to feel the music, you have to get down to a personal level with the people, make it a personal thing. Instead of being a radio-speaker-symbol for music...I'm not just music, I'm a human being and I'm talking to you, each and every one of you. I'm not just singing some abstraction, I'm talking to you--making personal contact. You have to, in order to tune your music to the people.

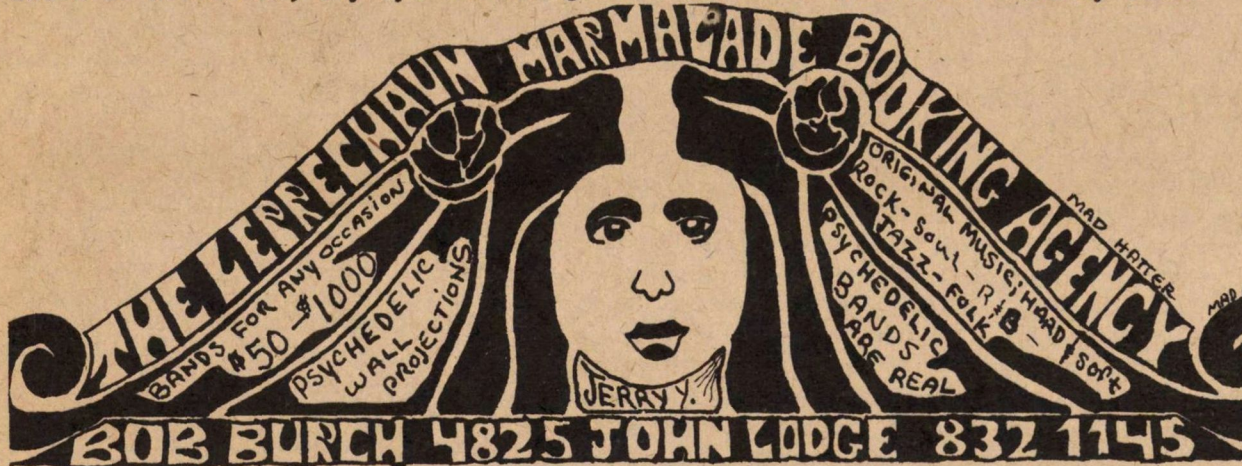
JS: You take it out of a dramatic mode, which is what most "entertainment" is all about, and put it into a personal mode. What the young bands don't seem to realize is that if you get up there and sing somebody else's material, then you're just an actor, and you throw out the really human possibilities of music. You hear bands do songs because they're hip, or on the charts, that's one thing... but like you told me about a song like "Tobacco Road," how that relates to specific concerns of yours, like your own concept of community and that whole change...or the way the Jefferson Airplane does it, you can feel that the song means something to them.

RT: I think the Airplane has the best version of that song, because it's got all the sadness in it. Now you take a lot of people, I don't think they realize what they're creating. Take a tune like "C.C."-- think about "C.C. Rider"--when Mitch Ryder and the Detroit Wheels do it, it's jumpin' and groovin' and drivin' hard and ballsy....But you take that tune and write it down on a piece of paper, look at the words, scan it, see what they look like, and it's amazing, the meanings in there. But it's turned into such a horrendous thing--people just kept chanting the words over and over and it became so profound....

JS: Magic....

RT: Certainly--magic. Magic's very important. I had a dream about the long-haired angels from outer space just as I wanted to get farther into the music. I began dreaming about angels, dig it, and that's why I know the whole thing is divine. See, the angels come to earth in a ship, and the ship crashes and their instruments get smashed. The beautiful long-haired angel people from another world, I don't know where, they're just beautiful musical people. Their culture is based on music, just like ours is going to be, and so their people sent the best and most sensitive and most open of the musicians to show our people, to communicate with our people, and their instruments get smashed, right? This all happened in my first dream. And they found that they could play the musical instruments of this world, because....

15 (CONTINUED ON PAGE 18)

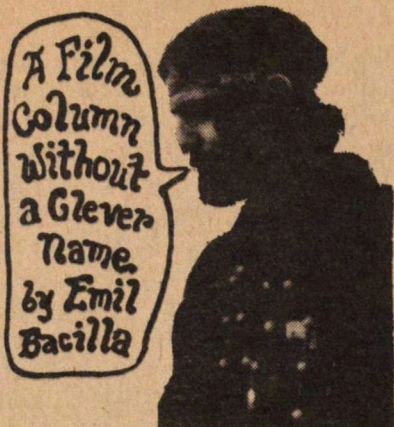


is, a lot of nasty articles were written, but again, we were speaking from one side of the fence, and there's more to it than that. We all got together and we talked it all over, and we reached a beautiful agreement. As far as provisions go for the music--which was all I was interested in anyway--we're totally and beautifully free to do anything we want. It was very gracious of them to do that, because very few would. Because a predominantly large amount of the business people of the world are just poor, scared people, and they're just scared of anything new and scared of anything that doesn't sound like, you know, the Beach Boys or whatever, because they got to GET THE MONEY, GET THE MONEY, GET THE MONEY, SUCCEED, SUCCEED, SUCCEED, get up there and GET IT GET IT GET IT. But we've got some people who have a little more respect for the music, and I think we're very fortunate to have people who are sensible enough not to want to detract from the musical level.

JS: Now if you'll only get an album out.

RT: Oh, we'll get that, that's no problem. I mean, from here on in, as far as our own personal music goes, that's pretty much taken care of, and I'm very happy with the way things are going to be going. You see, the contract that we were going to sign, that was pretty much a standard general contract,

ible for us, as far as having people dance and get sweaty, because that's what they're supposed to be doing anyway. That's why we do numbers like "Can't Explain" and "C.C. Rider" and "Tobacco Road"--we want the people to dance, you know, that's an integral part of the music, to get people's reactions to it, and if we see people doing beautiful movements to our music, then we have no recourse but to think that our music is beautiful. And sweating--sweating is very important, it lubricates the body--that's why you see me standing up there in a pool of sweat, I just sweat like crazy, because it makes me move so good. Just open the floodgates and let your body evaporate. That's fantastic. That's what it is--just let your body evaporate. That's the best tribute that a person can give to a musician--just stand there in front of him and sweat to his music. You know, the music burns you up--burns all the fat off--just burns you lean. That's why we play the way we do, that's why I stand there in the middle of "Can't Explain" and scream "Dance! Dance! Dance! Dance!" Like when we play at places like the Grande Ballroom--they have seats down in front where people just sit and watch the bands, and that's how it should be, I mean people should be at ease so that they don't have any body hangups, so they can sit down and just let their



The film courses at Wayne State University are kind of a nice thing. The university has two courses in motion picture production. And they provide a nice cop-out for people who want to learn some fundamental film making technique in a nice programmed manner. I know they were very helpful for me when I took them, because they make it possible to pick up on many things that are hard to find in books & that it might take years to figure out by yourself. The thing is though, it's kind of nice, if your thinking of taking them to have some idea of what they're about first.

I know that, in certain ways, I was dissatisfied with them. For one thing they weren't quite what I had expected. Actually when you come right down to it, I'm not sure what I expected. But one of the fantasies I had was that of walking into class & finding it full of hippies dying to make underground films. Didn't happen. But there were some very groovy people there, & some of them were really into film, in their own ways. Others weren't.

In fact that's kind of one of the reasons the courses, especially the first one, are so strange. The people taking the course cover a complete spectrum; from people who have been working with film for years and are now taking the course to see what else they can pick up, to people who have never held a movie camera in their lives & just want to learn how to take good home movies of the kids. The strange thing about the course is that it, as best it can, manages to accommodate everybody.

The lectures, primarily at the beginning, are aimed at the lowest common denominator. They deal with the most basic, basic things about film making: how to load the camera, how to aim it, how to adjust the exposure, etc. But at the same time they're like a Shakespearean play in that, while they are pleasing the "groundlings" they also manage to branch off into information for the more advanced film-makers, & there's lots of room left over for questions, which range from the most basic to certain subtleties that veritably concern only the most professional amateurs, if they concern amateurs at all. For example, a lecture on editing that spends a half an hour showing the class how to splice two pieces

of film together, will go off into the fine details of A&B roll printing, off into optical effects & the advantages & disadvantages of different types of professional editing equipment.

Also, as a term project, all of the members of the class are expected to produce a short film, & you can do just about anything that you want to do, from narrative, to documentary, to abstraction, to animation. In short, no matter where you are at in regards to making films, you can get something out of the course. & as far as the grade is concerned, as long as you know some basic things for the final & turn in something, anything, as a final project, you are just about guaranteed a passing grade.

The Center for Adult Education (?) occasionally provides a film-making course which I know veritably nothing about, but which I assume is aimed primarily at the home movie maker. & University of Michigan offers a basic course in cinematography, which is taught by George Manupelli, & which I assume is similar to the courses at Wayne, except that Manupelli would probably be groovier to take a course from, since he's actively involved in independent film production. But again, I don't know anything about the course. If anyone has any information about either of the above mentioned courses, why don't you send it to me, & I'll pass the information along. And remember what smokey the bear always says: "Don't be a fool, stay in school, and crush all roaches dead out." or something like that.

If anybody reading this was taking movies, or even stills, of the LOVE IN on Belle Isle, please contact me through Trans-love. We'd like to gather up everything we can to make one big collective film. Or maybe two big collective films, one in 8mm and the other in 16. Also, I personally am looking for 16mm footage of The Love In to possibly use as part of a larger film that I'm starting work on. I'm even willing, heaven forbid, to pay to have the footage I can use duplicated. Please contact me. I need the film.

Also, is there enough interest out there to make it possible to try and start a co-operative film laboratory, to help knock down the cost of 16mm black & white film-making. If anyone out there thinks they could use such a service, and if there's any kind of a response, it might become feasible to see about trying to dig up an inexpensive processing machine to get the thing started. If it works out, it should be possible to cut the cost of processing in half, at least. It's just a thought, and I haven't really looked into it, but if anyone's interested, or better yet, has some ideas, or could be of some help about getting the things started, please contact me, via Trans

Love. Love.

FLASH-FRAME! Beautiful Timing Department: The day after writing the above column I got a phone call from Peter McWilliams, who has some association (I haven't figured out just what, actually) with the poetry magazine Clod and Pebble. It seems that he's planning on organising a film class-workshop in Lincoln Park. How 'bout that? More about this in the very near future.

In addition to the "regular" film column this issue, there is a special bonus. No make that TWO special bonuses. Yes folks, for the price of one film column you receive two, supplements making it Three columns that you get. That's right folks, not one, not two, but THREE. Now, if you'll just read this way.

First we have a letter that came as a response to my first column:

Sir:

I'm writing you in response to your article in the SUN #2. As one who spent a disillusioning year in the NYC Underground trying to make films maybe I can pass a few words of advice regarding the emerging Underground in Detroit.

There is absolutely no co-operation in the NYC Underground. All the film makers are working at odds with each other. This anarchy has not been fruitful; witness 99% of the Underground films. Co-operation is considered very square in them thar hills. For example: I once made the mistake of going to the Cinematheque, NYC's "co-operative" for Underground film makers, to inquire about renting some editing equipment. I might as well have tried to rent the moon for all the aid they could give me. When I suggested that their outfit was pretty goddamn useless if they couldn't give assistance in such an elementary thing as editing I was told by Gregory Markopules, one of the High Dalai Assholes of the NYC Underground, "The film artist will find a way to make his film without help if he be a true artist." Such sentiments are typical of the whole scene. Take my word, it's a bad bag. The NYC Underground is dominated by decadents interested only in campy inbreeding. Those who are serious about the art of film and want to give America an effective alternative to Hollywood have a hard time breathing in the NYC Underground.

What is desperately needed is a national Underground union. Independent actors, scenarists, cinematographers, directors, editors, etc. would pay dues to finance a common labor pool, studio space, film equipment, and theatres. Right now, such a union is a pipe-dream, but it could be brought about if the Underground first organized in local areas. Here's how to get the ball rolling in Detroit: (1.) Round up all the independent film makers, documentary and industrial and travel folk as well

as "poets of the cinema," and get them to support a fully equipped editing room they'll use in common. Most likely you'll have enough equipment from the sundry members. If not, try to purchase wholesale. Rentals are the last resort, but better than nothing. (2.) Have all the film makers purchase and process film at one lab and do their renting of cameras, lights, and sound gear from one agency; this will get them discount rates. (3.) Screen at one theatre in Detroit, for discounts, and scoop off part of the gate to finance equipment and activities of the union. (4.) Set up a clearing house for all Underground film labor so film makers can find the help they need. With these four points as a basis the union can radiate in many directions and eventually have their own local studios, theatres, and festivals. If you want to talk about these things, let me know. I'd like to help out any way I could.

I wish you luck as a movie reviewer for the Underground. A thankless job. Few have the stamina to sit through all the shit of the Underground in order to chance upon a jewel. Here's a guide I used to keep in my camera case to help keep my head straight in NYC:

How To Make An Underground Movie

First, ask yourself: Do I have imagination? intelligence? an understanding of the film art? If your answers are all No you're qualified to make Underground films. Apply for a Ford Grant or a Guggenheim to finance your film. The fact that you've done no previous worth-while work will be in your favor.

Rent the worst camera you can find and buy a spool of condemned film.

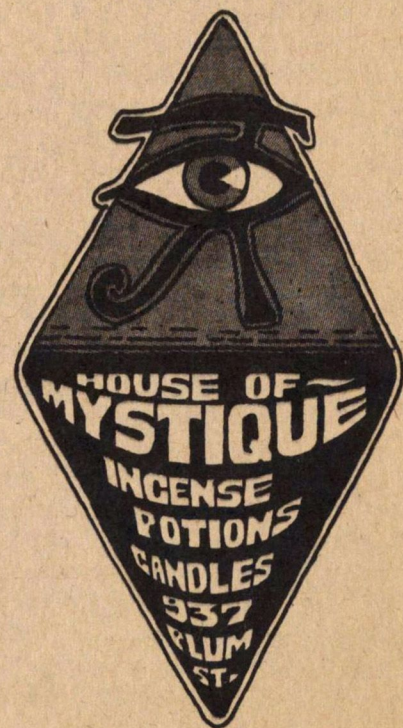
When loading the camera grime up half the film with your fingers and expose the other half to the light. Crack the lense with a hammer. Make sure your focus, exposure, and film speed are set incorrectly.

Aim the camera at your foot and press the button. Shake the camera viciously while shooting.

Remove the film and piss on it, then bake it in the oven.

Choose a title which will appeal to an Underground audi-

(CONTINUED ON PAGE 17)



FILM (cont. from p.12)

ence. The Freak-Out of a Black Muslim Yogi Faggot Crystal Head would be catchy.

Take your masterpiece to the Cinematheque and give instructions for it to be screened backwards.

When the film is premiered at the Bridge invite Jonas Mekas of the Voice. Give him a kilo of banana incense and a tube of Vaseline for payola and you might get written up as a genius.

Yours,

John Patrick Larkin

As you know, the film scene in Detroit is veritably non-existent, and we definitely need help in getting it moving in the right direction. Also, as a result of my affiliation with GUERRILLA (I do kind of a half-assed job of being film editor, and oh, if you're interested, GUERRILLA is still trying to raise bread for issue number two, and is not dead yet.) I got a letter from Scott Bartlett that he got from Bruce Baillie, and after reading it, felt that it was worth passing on, in full. Bartlett is a film-maker in San Francisco who made a really beautiful flick, that for some reason wasn't at the Ann Arbor Festival, sigh, called METANOMEN. And Baillie,

is something else. If you haven't seen any of his films, dig the Ann Arbor winners, that are going to be shown at the Wayne campus May 13, as a benefit for the Fifth Estate. And sit there and let CASTRO STREET overwhelm you.

Scott:

Finally saw MENTANOMEN -- borrowed to see up here at ranch. It's really a brilliant film---especially the sustained sequence of riding on the train... really worked out as good as anything gets worked out -- like real good talk, or like the exchange among jazz soloists... when it's under control - when they really have the whole thing in sight as though they could see it in front of them. If you can make it OUTSIDE - if you can make it outside all the competitive and technological enticement, like the Sirens-- if you can move on by - through-them...like getting beyond the fear that others will get ahead of you if it is time to be in Rock Springs, Wyo. or on some street in _____, or just walking. Our age allows a slim balance between keeping on top of it and feeling the weight of it.

You're definitely in the right direction, for whatever the medium is to become - control over varied incoming "information" - the total

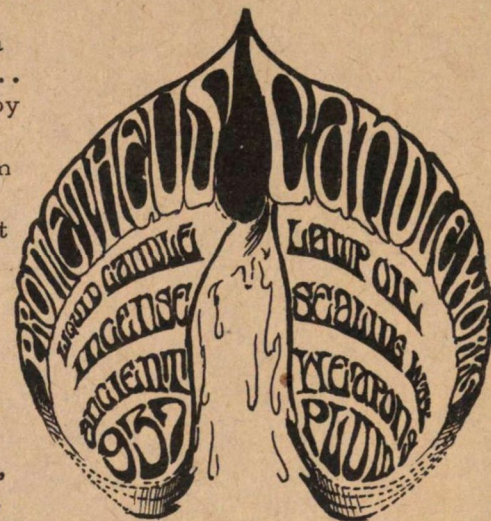
"broadcast" coming into being at the point of juncture via poet. It's like contemp. people or anything in nature furnishing, momentarily, the basic songs out of which a poet on the scene can mix a total impression (poem). Or, for more formal labors, one can bring all kinds of material (information) from the outside world into his magic tower and create a grand work much in the way of composing a symphony. Instead of premiering at Carnegie Hall it would appear on CBS's channel or on 24 hour underground channel (whatever is to become of TV...which could be a room-filling experience for the folks at home---Really; not short of Rilke walking behind the old guy in Paris who began to twitch his, etc., until the thing got way out of hand....or like my own terrible lust in Mexico, finally crossing the border again - like coming out of the sun into a world beneath the ocean, etc. . . . great poems put together, by great contemp. poets, for instantaneous transmission from SOURCE to SOURCE. This would be the makings of the next civilization. (The most recent American civilization was Indian, finished around the 13th C.)

Anyway, will come and see you one day or visa versa.

Please do favor and send this letter to you on to Emil Bacilla, GUERRILLA, 4863 John Lodge,

Detroit, Mich. 48201...kind of odd request, but promised material there for reg. paper - film column - and haven't much strength for writing a lot. He welcomes anything on film for his column, so send anything you have time for - also Tom. He is running it in a good, loose manner - keeping it open to irregular sources (i.e., the artists themselves, as opposed to basic journalistic error of sewing up all their depts. with a steady employee, who immediately drops out of the scene). I am interested in the underground press, and all other underground vehicles becoming efficient to a point where material is coming...from SOURCE to SOURCE without getting screwed up inbetween, like TIME.

Bruce



UNDER TAKERS

the UNDER/TAKERS (who under
took to drive out from down
town precinct. in black pants&black
coats&black sedan:four-in-car. riding
thru the ghetto they don't
like what they see! (poor
under/takers!
saxophone play for you!
hougan saxophone rhythm
kazoo voudun serenata
play for you:
is the world all
vice?is the world
not nd nice for
those who un der
take to
make it?
clean??
the under/takers ride w/
clip boards in their hands
semark 4.11.67



JS: Because they were musicians....
 RT: Right. And ever since, I've known that something strange is happening. The first tune I ever wrote was called "Long-Haired Angels Screaming." We haven't ever done it with the band. "On a thousand real stages / throughout the land / More than prophesied by the eyes of man / Long-haired angels screaming in the night / their amplified carols / Try as you might / you can't get them off your mind / don't ask me why / They have voices piercing as the birds in the sky / and the beasts on the land and the fish of the sea / and you and your brothers and your sisters and me...." You dig? That was my first tune. And ever since then I've known that that's my vocation. I have to do it. Because the angels are here, man, they've entered human bodies. Maybe I'm not the same being I was--maybe the dreams took over, and maybe I'm an alien. That's why the music happened, that's where the music's coming from. Sun Ra tells you that, man, Sun Ra...you ask him if that's what's happening, if that's what happened to him, and he'll say "yes, possibly".... When he talks about leaving the planet, he means when he goes from this planet to the others as our ambassador. Right? As the ambassador who will state the mental and physiological condition of the people of earth. I sincerely believe that. And I want to play on the show with him.

Note: Robin Tyner and the MC-5 will be playing on the show with Sun Ra and his Myth-Science Arkestra when they come to Detroit Saturday June 10, for a concert in Upper DeRoy Auditorium on the WSU campus, brought to you by Trans-Love Energies Unlimited and THE SUN. Watch for more details. Magic lights by the Magic Veil Light Co.

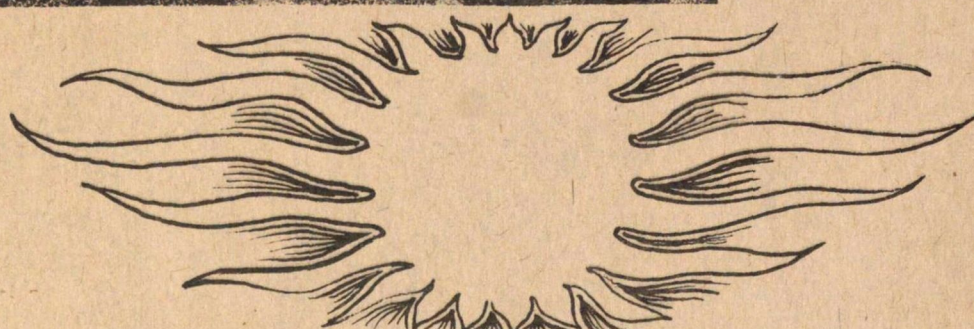
LIGHT SHOW BY THE MAGIC VEIL

AHH, SOUND...!!!
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& READING BY JOHN SINCLAIR
 PRESENTED BY **TRANS-LOVE ENERGIES**



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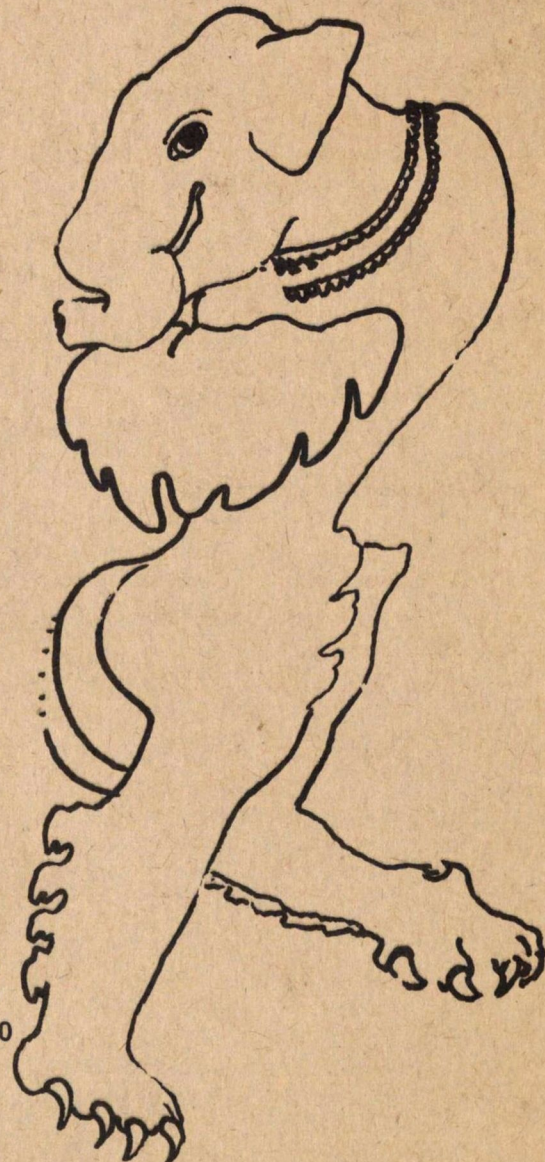
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The SUN will rise every other Friday whenever possible. This is the 4th issue--the third issue, two weeks ago, was in the form of a baby girl: Marion Sunny Sinclair, born May 4th, 1967, to the SUN people. She weighed in at 6 lbs. 7½ oz., a Taurus born at 3:16 p.m. in Detroit .

PRINTING HISTORY:
 SUN #1 -- 12 pages, 3000 copies -- \$152.00
 SUN #2 -- 16 pages, 5000 copies -- \$277.50
 SUN RAY -- 4 pages, 10,000 copies - \$110.00 (given away at Love-In)
 SUN#4 -- 20 pages, 8000 copies -- \$500.00

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Some people must have a time smoking marijuana. No pipe, paper or cigarettes. I wonder what some of you do when you feel like pulling your trigger (turning on), and no one is around to load your gun.

Toke pipes are available at Mixed Media on Cass and the Reality Toke Co. on Plum St. Metal tube with reed insert are recommended. Toke pipes are a groove for the connoisseurs of smoke, one toke at a time, noting and appreciating head changes.

A regular pipe can be used as is, or can be made into a toke pipe by inserting a small piece of screen down into the bowl. Aluminum foil will substitute for screen by pushing double layers of foil down into bowl with little finger or pencil, wrap excess around outside of bowl secure with rubber band and punch 15 or 20 needle holes into foil bowl.

Reefers are most advantages when attempting to stone a groupe. Here are a couple of tricks to good reefer rolling. Start with clean or sifted grass; Much easier to rool. Once you've begun rolling your reefer, do not release fingers and thumb pressure, or you'll end up with a tube of paper and a pile of wasted grass on the floor. Practice man practice. Roll tight-don't twist ends. Anybody who says Hoot Gibson twisted his ends is a duck.

ZAP!! Alligator clips from your local electrical repair stores make excellent roach holders!!!

PARANOIA FLASH!!!!!!! Hitting the street with a pocket full of reefers could be dangerous! Too hard to get rid of should you find yourself in a "desparate" situation.

Try carrying your weed loose, in a plastic pill bottle with a flip off top. Keep bottle in hand, hand in pocket, thuma at the ready. If necessary, you can scatter your grass to the wind and let it ride into someones lawn or into the gutter. Forget what you paid for it. Theres plenty of weed around also plenty ofvacancies in Jackson!

Weed prices are about back to normal again; lids running about \$20. Be on the lookout for hashish, Mescaline, Psylicybin, DMT, Peyote and other off beat psychedelics. If you get the chance try these drugs and make the most of them. And keep your eyes open as long as you can-STP is coming (whatever STP is).

THE DEALER

