

SEP. 1968



There's a lot of shit happening everywhere on the planet--a lot of changes happening all of a sudden, yet they've been happening throughout history and even before the written word. A lot of people ask what makes you think the movement going on now is any different from any other, what makes you think it won't fade like all the rest--well, mainly because every movement that ever happened never stopped, they just changed into something else--that's what makes it different from movements in the past. A lot of people don't realize that everything happening now, all the so-called separate movements, are all part of the one, the complete movement of the universe. And the end is freedom and the purging of the planet. One way to see the working of the whole is to look at the whole--include the universe, specifically the stars, i. e. study astrology and see what the stars are doing, they talk to you if you listen and can tell you a lot about what is going on and clue you in on what is in store for the future. The universe is perfect and knows exactly what changes it has to go through and what has to happen to cause these changes--you can either change with it or fight it life after life until you can't help but change with it because it will win in the end anyway--every time one person gets higher the whole planet gets higher; a lot of people are getting high now everywhere on the planet, not just stoned, but high. And a lot of people are getting hip to astrology, getting a sense of cosmic consciousness, getting a sense of unity rather than separateness--we are separate only from those who think themselves separate, an illusion that is making change difficult and change is necessary--hopefully the planet won't explode from the pressure. Each month of the year the Sun can be seen to move in succession into each of the twelve signs of the zodiac--twelve constellations of stars forming a belt around our solar system interpreted thousands of years ago. Our moon can be seen changing from one sign to the next about every two days. And the various other planets in our solar system move at different rates of speed and change signs accordingly. And it all affects everything. Every change affects the entire universe whether we are aware of it or not--becoming aware of it is a big change, a lot of people are becoming aware of it now and are redoing their lives, being reborn in tune with the universe, becoming aware of just what is happening and living their lives accordingly. Astrology is a science of vibrations and can help put you in tune with the vibrations of the universe, help you to overcome tasking, trying influences that are so necessary now to bring change on our resisting planet. As of August 22 the Sun has been in Virgo, a very discriminating planet, concerned with detail and practicality--(this influence and the others that I'll describe are very general effects on the whole planet)--it could make people very picky and exacting, concerned with details while being blind to the whole, if you are pure you will see the whole and use this as a time to discover the details within the whole--learn everything you can about the universe and bring it into perspective. This is

also a time to use available materials to further change, to gather materials and put them together to use--don't waste time and materials making things you can't use.

Mercury moved into Libra on September first--Mercury is well known as the messenger of the gods--it influences communication and travel. It's in Libra--the sign of justice and balance and relationships, but the balance of the planet is not very equal now, people have not allowed change--with Mercury in Libra people will be concerned with communication and even traveling distances to do so--if you are honest and try to communicate honestly you will be rewarded with good relationships, if you are off balance and not honest your attempts to communicate will only further the imbalance--watch the attempts for peace talks about VietNam, watch the political delegates presenting their platforms to the people. This is a good time to learn how to recognize honest communication, and to do it.

Venus moved into Libra on September 2. Venus is Libra's ruling planet. Venus is the goddess of love--the planet affects us as such. With it in Libra it will influence us to have a love for good, honest, balanced relationships--but again, if you are off balance, not honest, it will only serve to make you want relationships, but they could be very frustrating and not in tune or balanced at all--a scale is easy to throw off balance by throwing too much weight in one place.

Mars is in Leo and has been since August 5. Mars is the god of war, passion, it has an awful lot of energy. Leo is the sign of manifestation and sovereignty, tradition, authority--it too has a lot of energy, particularly directed towards manifestation. With Mars in Leo we have seen a lot of manifestation of passion, deep feelings and war--fighting everywhere on the planet--Russia invaded Czech., Chicago happened, people want authority, power and are manifesting their passionate desire for it, making it known. This is a good time to see just where people are at when it comes to their desires--don't fight showing your own, you can learn very much from and for yourself.

Jupiter has been in Virgo since June 16. Jupiter is the planet of the Higher Mind, learning through experience, expanding awareness, expanding everything. Virgo again is concern with detail, discrimination. Use this time wisely to learn about the universe and its truths, experience as much as you can and expand your awareness, smoke a lot of dope, but don't lose sight of the whole with too much concern for detail. Jupiter and Virgo are also the planet and sign most concerned with health--if you are discriminating about your health habits this could be a good time to get your body together and in good shape, otherwise you'll find a lot of people with health problems.

Saturn is retrograde in Aries which means that because of its orbital position it does not have much influence right now.

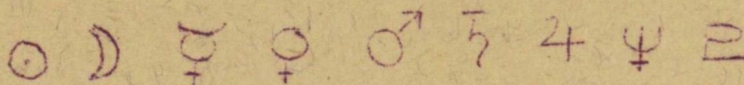
Uranus is in Virgo. Uranus is inspirational, aids in originality, breaks down established conditions, causes independence and self-expression, transcendental interests--in Virgo it is calculated and detailed--we have all seen this influence in the newspapers lately, its been there since June. Believe and use your inspirations through self-expression to help change and further things--to help you understand the working of the universe.

Neptune has been in Scorpio since 1967--but it has been retrograde since February 27--now it is direct again and will stay direct in Scorpio for the rest of the year.

Neptune is a strange but holy planet--some astrologers do not believe that it was originally part of our solar system, but came in as an added influence. Neptune signifies hypersensitivity, intuition, idealism, compassion, renunciation. It

is mystical, it dissolves boundaries and expands enormously, hypes the imagination. It can also distort and cause illusion, letting your imagination run wild rather than directing it and using it to learn. Scorpio is the sign of desire and intense feeling--desire to regenerate, make anew, be reborn. A very powerful combination--drop some acid, or better yet, mescaline, it's a little smoother--and learn, observe, communicate.

Pluto is the remaining planet. Some astrologers do not believe in its influence because it was only discovered a short time ago. I see its influence very much and getting stronger, perhaps it too joined our solar system rather than originating in it. Pluto was the god of the underworld, it rules the underworld of man's consciousness, the up-to-now subconscious urges and desires, the up-to-now subconscious knowledge. It too has an urge to regenerate, transform, change, be reborn. It is bringing these things to the surface, it recognizes the group as a source of power. It reinforces and intensifies--it has an urge to destroy and purge. All of these influences are working on you--your individual horoscope will tell you much more of how they affect you individually and how you may react to them if you are free--do it, it makes a difference if you can dig it. The universe is watching--our changes can affect the whole universe, other forms of life in it--be kind to flying saucers, send good vibrations, they are very concerned, but can only watch and let what happens happen. Enough said. Go and be reborn.



PIGS IN THE PARK

Sunday Sept. 15th. 300 Freeks gathered in Gallup Park for a peaceful afternoon of music with the MC5, Up, Thyme, and the 3r. Power. Now ya know right now this is too good to be true. To many Freeks, to many funs, to many musics. You all may recall the hassle that has been goin' down lately about getting a park on Sunday afternoon, John Sinclair and the MC5 have a court case pending on charges of noise in West Park. Sinclair met with city fathers and ran it down to them about the parks, music, and people and let them know that the city best give up a prak to the people 'cause they sure 'nuff gonna take if they don't. The city fathers came across with Gallup Park assuring Sinclair that everything would be cool, no hassle. But sure enough after 45 min. of music in comes the pigs. "Well now, it seems we've been having some complaints about the noise," said the pig upon arrival. "Well now tough shit." said a chourse of onlookers. "You'll have turn it down or we'll clear the park." replied the pig. "Well now tough shit." Replied the growing crowd of onlookers. Sinclair and several members of the MC5 tried to reason with the pig, explaining that the city fathers promised us the park and that any complaints would have to be taken up with them, the city council. The pig was met with such solidarity that he decided that it might be a good idea to take a ride over to the neighborhood where the noise wcomplaints were coming from and have a listen. This was the first indication thht the heat had any reasoning power at all. The cop did leave, the MC5 did play and a beautiful time was had by all. This shows what will/can happen if the pigs are confronted. The parks belong to us, we pay for them, they were put there for our use, we own the pigs, we pay their wages, they are for our use, if they don't do as you wish fire them. The pigs are the strong arm thugs of the mutants, we must confront the thugs and the mustant. We must be White Panthers!

POETRY IS REVOLUTION YES IT IS YES IT IS POETRY IS REVOLUTION

POWER TOWER: A Dynamite Song

america, you crazy mother country,
your rounded television culture people
moving throu the hardedge
legal & business world.

assination a daily diet
of madness.

OH ANDY WARHOL

we pray for you. for political candidates
everywhere.

your hardass television commercial
business world. "what's good for plastic
is good for the U.S.A."

your blindness to the evil & poverty
around you.

OH SUBURBIA!

they'd have a revolution
& you wouldn't know
until daddy came home form work
or you turned on the color tube.

soon they'll have all your fingerprints,
steal your dreams. traded
for new cars, swimming pools
fancy address.

OH GHOST OF BOBBY HUTTON

don't fall for the white man's dream.

his nightmare is waking up the world
soon all the bells will be ringing

richard krech
Mythology for the Peoples
Liveration

Work/5, anthology of poetry and revolution
is available from Artists Workshop Press

1510 Hill, Ann Arbor, Mich 48104. Send
\$1.00 to get your copy, don't be unarmed.

a fable:

THE DROUGHT, & HOW THE RAINS CAME

there aren't any keys anywhere,
i went to the locksmith
& he said so
i went to the jewler
& he said so too.
so i went to the priest
& he said ask the politician
who said ask god
who said in a deep voice
my sun.

"grow your own."
horoscope: during revolutionary
activity commerce will
be disrupted.

the fighting has begun.
they have already attacked.

don't turn in yr. gun.

richard krech

REVOLUTIONARY LETTERS

Diane Di Prima

Number One

I have just realized that the stakes are myself
I have no other

ransom money, nothing to break or barter

but my life

my spirit measured out, in bits, spread over
the roulette table, I recoup what I can

nothing else to shove under the nose of the
maitre de jue

nothing to thrust out the window, no white
flag

this flesh all I have to offer, to make the play
with

this immediate head, what it comes up with,
my move

as we slither over this board, stepping always
(we hope) between the lines

FREE NEWSPAPER
OF ROCK AND ROLL,
DOPE, AND FUCKING
IN THE STREETS



TRANS-LOVE ENERGIES
1510 HILL STREET
ANN ARBOR, 48104
(313) 769-2017

September 12, 1968

UPS

LNS

Dear People,

GET DOWN WITH IT

The MC5 have really been kicking out the jams lately--hope you've had the chance to see them in action, it's really out of sight. On the 7th and 8th of this month they played at Dialogue '68 at the Unitarian Church in Detroit and nearly blew the roof off the place with an out of sight audience. Last month they broke up the Oakland Pop Festival with a standing ovation from 10,000 people--not to mention many other out of sight jobs in various places. The Trans-Love light show has been traveling with them from time to time and are getting better all the time. All in all things have been pretty good for them despite petty hassles from beyond control circumstances, e.g. the pigs. Right now, while I'm writing this, manager John Sinclair and guitarist Fred Smith are in Oakland County Court having a hearing on the charges of assault and battery brought against them by the pigs that beat them up while on a job at the Loft in July--you'll hear more about that later. On September 10 John went to court here in Ann Arbor for a ticket given to him while playing at the Ann Arbor Hullabaloo--charging him with having a noisy band (!)--despite his testimony that the ticket should have been given to the club owner for booking them and the fact that he has little to do with the actual playing he was found guilty and fined--what a drag. And more is coming--they still have to go to court for playing in the bandshell at West Park, Ann Arbor.

Fortunately there are good things happening too though. The MC5 was the only band in the country to show up in Chicago to play for their brothers resulting in good coverage from the underground press so more people are being exposed to the fact that the MC5 really is an out of sight band. Hopefully negotiations for an album will be happening soon. They were supposed to go to Los Angeles this month, but the place that booked them, the Kaleidoscope, unfortunately folded--too bad, the band really could have dug it--they are anxious to play for their brothers everywhere in the country.

Good things are in sight for the future, too. On September 21st they will be at the Grande Ballroom in Detroit--a gig they are really looking forward to as the Grande was their home playing place for a long time--they built it to what it is now and have wanted Russ to book them for a long time, dig it. On 27 Sept. they will be at Crow's Nest East in Detroit, and on the 29th they will kick out the jams in Madison, Wisconsin. They are booked for the St. Joseph ballroom, Shadowland, on the 15th and possibly they will be playing in Dearborn on the 28th. That's all I have for September so far--really hope you can catch them at any one or all of these gigs--a guaranteed good show.

You'll be hearing more from us later--in the meantime drop us a line and let us know you're out there, after all you're our people and we're interested in you too.

Yours for the MC5,

Gene Plamondon
Gene Plamondon

MC5

TRANS-LOVE ENERGIES
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POWER!

Interview with the MC5

Note: The CANDLE recently paid a visit to the new Trans-Love house in Ann Arbor for an interview with Rob Tyner and the MC5. It turned out to be more of an open discussion. The joints were lit up and the whole thing went down like this:

Voices: Rob Tyner - lead singer
Wayne Kramer - lead guitar
Dennis Thompson - drums
Matthew - CANDLE artist

TYNER: Let's start out by talking about the influence that rock and roll has on the kids today. The influence is there and the establishment is just flippin' out over it. They'll do anything in their power to keep ya from tellin' the kids anything. Like, anything they think the kids shouldn't know. Like when we played at the Tecumseh Teen Club. During the course of the evening Wayne ripped his pants in the crotch, and none of us were wearing any underwear, so it was just hanging out and there was nothin' he could do about it. So we got this weird letter a couple days later from some woman at the club complaining that Wayne was "displaying his personal self" on stage on several occasions, and all this shit about tryin' to corrupt the kids. It's obvious that something like that couldn't happen 2 or 3 times in one set to the same guy. I mean, THE SAME GUY? So, John (Sinclair) wrote back to her saying she was wrong and that Wayne was displaying his dick and balls, not his "personal self." (Much laughter)

Back to what I was saying--the people who run these dances are so scared that you're gonna go in there and say or do something that's gonna have some weird effect on the people. Like when we go into a place to do a job, not lookin' for trouble or tryin' to make any. We just wanna do our job and try to do a good show. We go into these places and immediately we get hassled by these people...even at the Grande. Ya know, and I'm not sayin' that we're special in the respect that we get hassled, it's just that it's directly because of the music, it's directly because of that. Some creeps think the music's too loud and the kids shouldn't listen to it. Other people think the music's too dirty. Some of 'em don't know a damn thing about the music but they won the place and have some kind of control on everything. It's really a drag. The management and the cops seem to be obsessed with makin' sure the kids don't get anything out of the show. They maybe expect a bunch of guys up there on stage with their Rickenbackers singin' pretty songs so it'll be nice safe entertainment like you get on tv. It's not like that at all. The kids are WATCHING the music so much more. And when they go to see a band they're not stuck in their own game, they're not stuck with, well, is my hair straight, ok, cool, tryin' to pick up some chicks and stuff like that. They still do that but when the bands come on

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they sit down and WATCH it. They watch every detail. Anything you do up there other than the situation, well, they see that too. They catch all sociological implications of anything you do. They really pick up on it. The kids are gettin' progressively sharper and sharper and they can tell if you're doin' something up there or not. It used to be that any band could go up on stage and pick their noses for half an hour and the kids didn't care and the bands didn't care.

Rock and roll, actually, is sucking influences into itself. I mean, rock 'n roll has sucked up folk music. It's sucked up people like Dylan who are running some very important stuff inside their songs. And added to that...heaviness of lyrics, vocal styles, and singing styles that are actually regular good vocal works.

(Enter Wayne Kramer and Dennis Thompson)

KRAMER: How are ya doin'?

MATTHEW: OK, what's happenin'?

THOMPSON: What are we talkin' about?

TYNER: We were lookin' into the influences rock and roll has assimilated upon itself.

KRAMER: What??

TYNER: The influences that rock 'n roll has assimilated upon itself.

KRAMER: At this point?

TYNER: No - seven years from now. (Laughter)

KRAMER: Seven years from now, hummm...

THOMPSON: Lots of dope.

KRAMER: Yeah, lots of dope.

TYNER: Lots of real stuff.

KRAMER: Do you mean in terms of...?

TYNER: No, we were just talkin' about music that we're takin' closer to the kids' skin.

MATTHEW: What we're sayin' is that all types of music are coming together to form one kind...rock 'n roll.

TYNER: It's like, rock 'n roll is becoming the most humanly usable music that's been around for the last 2000 years, and we don't know what happened before that, but I guess whatever it was, rock 'n roll is approaching like a universal type art form that holds inside of itself all of the heaviness and all the other shit of acting, like modern dance and poetry and damn good music, music made up of all forms of music. Feeling all these influences, every bit of it, being drawn into rock 'n roll to make it form into, like, just good ol' music.

KRAMER: You listen to the other people's stuff and you hear a lot of Bach type things. Like Procol Harum material. It's all just synthesizing... now it's all coming together.

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TYNER: Yeah, because that's a direct cause of this coming together thing. It's the immense amount of communications that goes on anymore. It's like the world isn't a monstrous place anymore. Like, that's why some kid in Nebraska can be playing Indian ragas even tho he's never been to India. Not only the legitimate communications, like radio and tv, but the regular old word-of-mouth, village gossip type thing has been a big influence. I'm sure we all heard about Jimi Hendrix long before his publicity package came out. We heard about it from a friend...th^e Hendrix Experience, pick up on it, it's weird. It's that word-of-mouth type thing.

MATTHEW: Yeah, and that's what's so great about the underground album thing. You don't need a disc jockey to tell you an album is great. You just get it word-of-mouth.

TYNER: We're turning into a world village. The world isn't such an enormous place anymore. In the old days it took like, 5 years to get a letter from one spot to another. Now you can sit and talk to someone in Paris just like we're doin' now. And, like, rock 'n roll has picked up on that and used that communication to bring all this shit into itself. It just sort of ate up all these other forms of music and took the best, just the best of each influence that it picked up. The kids are listening to it widely, ya know--a wide spectrum of music. It's not just listening to Little Richard or Bill Haley's Comets anymore. It's what you pick up from the outside, the sort of information you take in from the outside through your senses, that makes you up. It makes you what you are. And the more manifesting material that you bring in the more reality-oriented you're going to be. It's like, if you listen to John Coltrane's stuff as opposed to Tommy James and the Shondells (laughter from all) you're gonna be proportionately better off in one respect and fucked up in another. But see, for a long time music and people in general have been held back by teachers and administrators. They told them that they had an amount of power, I mean, somebody told these dudes that they had some power over something else and through due process these guys have covered their power and have made it into being a lot more than it should be.

THOMPSON: It's like when a cop comes up to you and tells you that you're playin' your music too loud.

TYNER: No one has any control over that, least of all US. It's just like that --we people have been held back by the whole thing.

MATTHEW: You could say that America is one big police state. Like, the whole thing is really on us now.

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Tyner: Sure, sure it is. It's been on us for a long time. It's just now that we're gettin' wise to it, but it's almost too late because they've got almost total control now. But the kids are sharpening up to it - they're wise to the whole thing - they see all the news on t.v. and they hear the news on the radio, ya know, and they listen to all the music that's tellin' 'em. The music's tellin' 'em how it COULD be.

Matthew: Kids aren't lettin' the shitty little hassles bother them anymore. They're learnin' to fight back the hassles.

Kramer: That the medium is going to be the down-fall of the establishment. The thing that made America and color t.v. so groovy was the advertising. The media, the people, will destroy it by tellin' the truth.

Thompson: Who ??

Kramer: The musicians, for one thing. The artisits, the theater. Freaks!!!

Tyner: Yeah, right.

Matthew: Right. They're the only ones with any guts to come out and tell people where it's really at.

Tyner: Yeah, and the kids demand it now. They don't want any more shep & jag bullshit. They don't want anything that's like a t.v. commercial. They don't want any of that hard-sell shit anymore. The real nitty gritty, that's what they want. That's what's so ama zing. I mean, 6 months ago, if you said "oh fuck" on stage nobody would have flipped out over it. But now if you say anything "real" or if you sort of sneak it in the kids just love it. They want to hear it. They know about it. They know what's goin' on and so do the musicians. It's sort of like a gathering. This is all information and communication between people. Rock 'n roll bands play a big role in the underground society. The underground society is a universal one. You have to keep your eyes on not what you see but on what there is to be seen. It's not at all a scene, like - this is my trip and music and I sing about little elves in tree tops. Ya gotta work your whole deal for a universal sort of stand-point, so you look for what there is to BE seen, not just what you can see. You try to see what's really there....you try your damndest.

Kramer: And you try to fire all your past experiences to it and see whre you fit in relationship to it. Or where it fits in relationship to you.

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Tyner: What bearing it has....just what bearing it has. 'Cause like, millions of people all over the world, every night large percentages of 'em, are goin' out and spending incredible amounts of money to see absolutely shuck-ass bullshit shows. They go just to get all their garbage minds reenforced by, oh, Matt Monroe, Simatra, and his ass-hole daughter. People go to these shows just to have their establishment values renovated by those people on stage, like Dean Martin. All of these creeps are like prototypes for the society at large, and that's why they're in that position, because they can hold that part of relatability from the people.

Matthew: Most of these society people dig that sort of thing, well, maybe they don't dig it, but they say they do, just to be accepted in their own group.

Tyner: Yeah, and actually they don't know.

Matthew: They might like Hendrix or somebody but they can't say they do.

Tyner: But you see, that in itself isn't too bad because it depends on what's there to be related to. It's like you take Jimi Hendrix and Perry Como. You have a show and you have these two different groups of people and in order to be "in" in one group you have to dig Como, and in order to be "in" in the other group you have to dig Hendrix. But even if you're not in to Hendrix and you go along with the crowd there's still something there. If you listen to it you can't help but get hip, to a certain extent, 'cause the music is there.

Thompson: Get high...that's another aspect.

Matthew: Do you think it was music that brought dope (pot) out in the open?

Tyner: Well, I don't know. Or was it the other way around.

Kramer: Yeah, yeah!

Tyner: That's what gave it its nation-wide pr. The bands were gettin' nation-wide pr and they started smoking dope so naturally, well, I don't know exactly, but they got to be bands by smoking dope, so it's just a big cycle. Musicians have been smoking marijuana for many, many hundreds of years, 'cause when you're smoking it you're better in tune with your senses.

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And when you're playing music, the music IS your senses. It's another cycle type thing. When you're more in tune with your senses you're more in tune with the music, and if the music's more in tune then it has more of a chance of being picked up by someone else's senses. It's a purer - it has, I mean it makes that gap between people shorter. It makes it easier to bridge if all the people are in tune with their senses.

Kramer: Incidentally, Bras suck.

Thompson: Throw away the bras. Throw away the underwear, flannel socks, and throw away the make-up.

Tyner: Throw away all the shit you don't need. Just look around you and take a look at yourself in reality and see all the stuff you do every day that you don't have to. And the world doesn't fall apart if you don't wear a bra or if you don't wear any underwear. Or if you let your hair grow long. It just doesn't matter.

Kramer: There's no basis or reality for any of it. You ain't supposed to be putting any of that shit on your face.

Matthew: Or dying your hair.

Thompson: Yeah, and it would be the same thing if we were to go up on stage wearing make-up. The music wouldn't be pure.

Tyner: You should just be doing what you're supposed to be doing. You're not supposed to be doing any bullshit....only the smallest amount you have to do. When you're doing bullshit you usually don't know why you're doing it. Like when chicks put that make-up on and spend six hours messing with their hair gettin' it to look like someone else's hair. They usually don't know why they're doin' it.

Thompson: They're doin' it just because they're told to on t.v.

Kramer: They'll tell you they like it.

Thompson: They'll tell you they look better in all that make-up.

(Kramer and Thompson leave at this point)

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Kramer: We have to split now. It was great talking with ya.

Thompson: We'll leave you with Rob, he's the more educated member of the group. He even uses Vaseline.

- To be continued next issue with John Sinclair joining the discussion.

MC5 is Dennis Thompson (drums), Michael Davis (bass), Fred Smith (guitar), Rob Tyner (lead vocal), Wayne Kramer (lead guitar)

FREE NEWSPAPER
OF ROCK AND ROLL,
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MC5 praised in SCUNDS magazine (Germany) by editor Rainer Blome:

MC5 stands for ~~MOPS~~ City 5 and is one of the most avant-garde pop groups in America. But, since this group is from Detroit and does not fit into the mammoth concern of Motown, it has not (so far) been recognized beyond their home town. For the 2000 kids every Friday and Saturday at the psychedelic Grande Ballroom, they are the kings who on several occasions blew many famous pop-groups they appeared with completely off the stage. They have played so far with the Cream (3 times), Jimi Hendrix, the Who, Big Brother & the Holding Company, Jefferson Airplane, Vanilla Fudge, Canned Heat and Sun Ra.

The 5 members, Wayne Kramer and Fred Smith (guitars), Michael Davis (bass), Dennis Thompson (drums), and Rob Tyner (lead voice), have played and lived together for over three years. They form an integrated part of a commune, led by poet John Sinclair, of about 40 people who live on a farm in Ann Arbor (near Detroit). This kind of living together has shaped the music of the MC5. It is like a total assault on all traditional musics and music principles. "Black to Comm" is the MC5's key piece, which sounds different every time and features, besides the regular five members, also 4 or 5 saxophones, kettle drums, zongs, flutes, bells, and as many people from the audience who feel like participating.

The music of the MC5 is loud, hard but very together. Improvisation is the main thing, as well as drawing from musics from all over the world, using changing rhythms and doing away with the regular beat. The Blues is one of the roots of their music (no show without a stone blues number!) as well as avant-garde jazz; an important part of the MC5's program is "Upper Egypt and Lower Egypt" with music by Pharaoh Sanders and lyrics by John Sinclair.

The MC5 has produced a single, which in terms of power, intensity and explosiveness outshadows anything I've ever heard in my life on a 45. "Looking at You" is the A-side, "Borderline" the B-side. The music is pure head music like that which one can only hear from the best bands, in their best moments on their best LPs. Here one can admire as a prime example what only a few recording engineers with maximum equipment managed to do on a few LPs: nothing of the strong power of the band got lost, all instruments and voices are equally strong, and the bass doesn't just go "bum-bum" but swings, vibrates, and thunders.

(translation Magdalene Sinclair)

" We must not only demand that all U.S. forces withdraw immediately from Vietnam we must go beyond that to show that U.S. aggression in Vietnam is not an isolated atrocity, but part of a policy of imperial domination and exploitation of the resources and the peoples of Asia, Africa, Latin America, and even Western Europe and Canada. We must make clear the connection between this international imperialism and the colonial oppression of black people and other people of color in this country. We must raise the fundamental question of whom the land and the means of production rightfully belong to; we must declare that the people have a right to enjoy the wealth created by their own labor."

Eldridge Cleaver

BLACK PANTHER 10 POINT PROGRAM

1. We want freedom. We want power to determine the destiny of our black community.
2. We want full employment for our people.
3. We want an end to the robbery by the white man of our black community.
4. We want decent housing, fit for shelter of human beings.
5. We want education for our people that exposes the true nature of this decadent American society. We want education that teaches us our true history and our role in the present day society.
6. We want all black men to be exempt from military service.
7. We want an immediate end to police brutality and murder of black people.
8. We want freedom for all black men held in federal, state, county and city prisons and jails.
9. We want all black people when brought to trial to be tried in court by a jury of their peer group or people from their black communities, as defined by the constitution of the United States.
10. We want land, bread, housing, education, clothing, justice and peace, and as our major political objective, a United Nations-supervised plebiscite to be held throughout the black colony

in which only black colonial subjects will be allowed to participate, for the purpose of determining the will of black people as to their national destiny.

"In all ages and under all circumstances there will always exist abundant reasons not to fight, but that will be the only way not to obtain liberty."

Fidel Castro

"For further awareness lay in dropping every fixed concept of self, identity, role, ideal, habit and pleasure."

Allen Ginsberg

"...The struggle shall not be for money or for power, but for individual freedom and common effort towards good."

D. H. Lawrence

Join the White Panthers, subvert, attack, destroy, expand, now, now before its to late, stop the pigs, support the Black Panthers, support Yippies, Motherfuckers. Start a White Panther Party in you neighborhood. The time is right, the revolution is now, get a gun. Read Guerrilla Warfare by Che.

The Artists Workshop Press of Ann Arbor is in need of mimeograph paper, we have a lot of stuff that the people need to read and we want to print it but we don't have the paper to do it, if you have any way of getting mimeograph paper or if you know someone who can score it get in touch with us. This is your revolution too ya know.

A rule of thumb of revolutionary politics is that no matter how oppressive the ruling class may be no matter how impossible the task of making revolution may seem the means of making that revolution are always near at hand.

SUPPORT THE REVOLUTIONARY
BE A REVOLUTIONARY
NOW!