

The Penn Valley Plaza Redevelopement Project

How To Turn Pennsylvania St. Into The Miller Nichols Freeway

Every time I hear the name "Broadway Area As- to Valentine, but in plans they've made public pre-

sociation" I get mad.
The Broadway Area Association is a group of the most powerful businesses in Kansas City. Powerful in every sense: money, influence, tradition, hard work, authority. Chief among these are the Business Men's Assurance Corporation, Vendo, the VFW, Kansas City Life Insurance Co., and the J.C.

All of these, with the exception of the J.C. Nichols Co. and Business Men's Assurance, have this in common: their buildings are located on Broadway between 31st St. and Valentine road. B.M.A. is located on 31st and Southwest Tfwy., and the J.C. Nichols Co. is just involved.

They are also all members of the newly-formed Penn Valley Redevelopment Corporation" which announced Monday, Feb. 1, a "Big Penn Valley Land corporation agrees to initiate with the assistance of Their basic concept is simple: it apparently involves gaining control over the development of the entire corridor from Broadway to the Southwest Tfwy., from the B.M.A. building south to the J.C. Nichols Country Club Plaza. That's why they are calling their project a "Penn Valley Plaza Redevelopment

(It's easy to grasp the basic concept if you remember that Miller Nichols, president of the J.C. Nichols Co., is a major stockholder in B.M.A., sits on their board of directors and gives B.M.A. stock to J.C. Nichols stockholders instead of cash dividends.)

Their plan, is long-range to be sure, but the point is that they are working on it-hard-and they have been for at least the last three years.

Their latest move involves asking the city plan commission, the city council and the great state of Missouri for permission to redevelop the area from 33rd St. to Valentine Rd. (which is roughly 36th St.), from Pennsylvania two blocks west to the trafficway.

See, the first phase in their plan involves the development of the area from 33rd to Valentine, from Broadway to the trafficway, because it's the area that they presently have the most control over. (They don't need to worry about the land from 31st to 33rd because that's the site of Penn Valley Community College's new campus. And the college, either because they wanted to or because the city and the Broadway Area Association put a lot of pressure on them, has designed the new campus, now taking bids for construction, to fit in perfectly with the Broadway Area Association's plans.)

Since they now own most of the land from Broadway to Pennsylvania, and from 33rd to Valentine, the plan they presented to the city would give them control over the land they don't own, the land from Pennsylvania west to the trafficway.

What they are asking the city for is a change of

zoning to allow high-rise buildings.

What they are asking the city for is to spend city funds to widen Pennsylvania into an 80-foot right-ofway. Right now, they're only talking about from 33rd viously they've made it clear that they someday want the Pennsylvania Boulevard, hereafter known as the Miller Nichols Freeway, to run from 31st. St. to the

And they're making the city, which apparently has a great need to run another major roadway through Westport, a pretty sweet offer. If the city co-operates with the Broadway Area Association plans, the Association will donate all the land needed for the widening of Pennsylvania between 33rd and Valentine. (The Metropolitan Junior College district has already taken care of the initial stretch between 31st and 33rd. Go take a look at it sometime. It's really there—in concrete.)

Furthermore, to quote the Kansas City Star, "In establishing a Pennsylvania boulevard, the the city in conjunction with the parks and recreation department, the improvement and widening of the present Pennsylvania north of Karnes Blvd. to Valentine and to pay for a major part of the cost of the improvement between 33rd and Karnes. A grade separation (underpass) under Karnes is included in the improvements."

Now I don't know exactly what that means. When I think of Karnes Blvd., I think of the road that runs through Roanoke Park and comes into the Southwest Tfwy. at the 31st St. intersection. And that can't possibly be the Karnes they're talking about because there's no way that Pennsylvania, a north-south street, can run between 33rd and that section of

But I believe that the little road that runs next to the B.M.A. building down into Penn Valley Park is also called Karnes. If that's the case, then what the Broadway area Association is saying is that it's willing to go along with the Metropolitan Junior College district's contention that any major traffic carrier coming through the new Penn Valley campus site be underground. It looks like the Broadway Area Association said, fine, let's start the Miller Nichols freeway where Broadway goes through the park and we'll dig a hole through part of the park and under the campus to bury it and bring it to the surface in our development area. And, with assistance from the city,

(See, one of the problems with the Miller Nichols Freeway all along has been that nobody has said they don't own and turning it to their own uses. They for sure where it's going to go; north of 31st or south of the Plaza. All anyone knows for certain is that the Broadway Area Association sure intends to get it in between 31st St. and the Plaza.)

The Broadway Area Association wants that road and wants it badly. Their whole development concept, making clusters of buildings each taking up about two blocks, depends on having access from Southwest Tfwy., Broadway (which they want to turn into a one-way street going north) and Pennsylvania, running one-way south. Eventually, according to their previous planning, the other streets in the area would

So the Broadway Area Association's proposal is now in the hands of the city plan commission, a group which works almost consistently in favor of business, progress and development. The City Plan Commission will ask the other city departments for their advice on the road issue and the development project-and in the past the city departments have evidenced at least tacet approval of the Broadway Area Association's plan. And then the City Plan Commission will make its recommendation to the city council. The city council is the final authority in the matter, but they usually respect the wishes of the City Plan Commission and have displayed no little bias towards business growth and development themselves.

(For the record, most of Westport lies in the second destrict. The present councilmen, Sol Capra and Clark Ridpath, are running for re-election. J.D. Robins, Jr., and Paul Rojas are also candidates. The election is March 30.)

If the council approves the plan, the Broadway Area Association will approach the state legislature for the same kind of power that Hallmark got to develop Crown Center (which, by the way, is having trouble getting tenants to occupy its grand new development.) I don't know if the state can grant the Broadway Area Association the right to condemn land-the right to buy whether the owner wants to sell or not-but I suspect that it can.

For sure, it can give the association a tax break under the state urban renewal laws: the state will tax land value only for the first ten years, then tax the improvements (the propesed high-rise office and apartment complexes) at 50% of value, and then, at the end of 25 years, tax the thing at full value.

What the Broadway Area Association is talking about here is wiping out initially at least eight blocks of Westport residential dwellings, which house mostly the old and those who can't afford the \$150 to \$400-a-month rent the Association will ask for the apartments it wants to build someday.

What the Association is talking about is running another major roadway through the Westport area, resulting in a major street almost every two blocks between Gillham and the trafficway. Lovely for residential life.

are claiming a section of the city to develop as they

They are serious, they are earnest, and they are not far away from success. Think about it. Talk about it. Make it an issue in the city council campaign Find out where your state representative stands. Do

It's not going to go away, I promise, even if you shut your eyes.

Peg McMahon

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We're back again! Many people had given us up as being lost and gone forever when no paper came out in January, but we were only taking a little rest and gathering up our energy for another year

A few things have been changed around to make the operation of the paper more smooth and easy. The Magic Circus, 4044 Broadway , is still our Distribution Office so street dealers, classifides, written messages, and mail should go there but from now on all phone messages should go to 531-6655. Presently the Trucker needs another desk, desk lamps, large 9x12 inch (approx.) envelopes, some file cabinits, a tape recorder, and we could always use some brown rice. Stay stored.



The Westport Trucker is published approximately once every month by the Mother Love Tribe of Kansas City, Missouri. If you have anything to contribute in the way of art, information, writings, brown rice, etc., bring it down to Tiny Tim's Magic Circus, or call (816) 531-6655. Opinions expressed in the Trucker are not necessairly held by anyone else contributing to the newspaper. Subscriptions are \$3.00 for 12 issues. Street dealers get 10¢ a copy.

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Westport Trucker

FREE CLINIC Things are still getting together and it looks like the clinic will be open and operating by mid-late March. It's services will include Family Planning, V D tests, and basic first aid. For more information, call Andy Sparber, 753-8732 or Alice Richardson, We 1-1626.

DAY CARE CENTER A Day Care Center is being started by Woman's Liberation to give woman more time to develope their intrests as well as provide a sort of children's lib. --- an environment where children can relate to things around them and develope a tribal feeling rather than being thrown into a sterile room, filled with war toys, that is no more than a dumping ground for unwanted kids. If you'd like to help out or want more information, contact woman's lib, on the first floor of the Estatic Umbrella on the corner of 38th. & McGee, 756-0843.

TRUCKER TRUCKEN' The Trucker has a new telli number, 531-6655, and has also made several basic changes in relation to its offices and distribution, see February below for details.

TOGETHER INC. A new switchboard has started up în Westport at 18 E. 32nd. As with any switchboard, Together can only be as together as people make them, go down and see what their doing and what you can do to help. Their number is 753-4801.

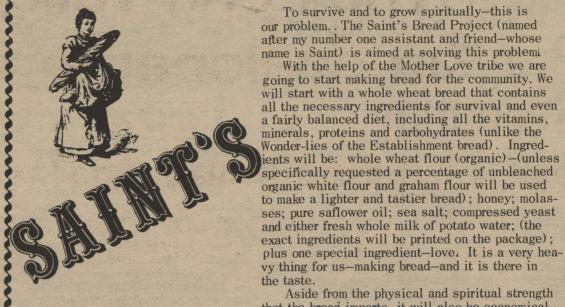
KOSMIC CITY KOMIX will hit the streets on Friday, Feb. 19th. Combining the tallents of six of Westport's most arty folks, it's guaranteed kosmossticity. For more information, call the Trucker Offices.

THE PAPER is a nitty gritty greaser paper from the east side-similar to Rising Up Angry, it's a heavy rag. Pick up on it if you can find one—they're not sold in Westport.

THE WARFon Westport Rd., across from Junior Coll., will open soon in spite of hassells from the Health Dept. It will serve a viriaty of sea foods at good prices and will be operated by the same people who run Piccadilly Fish'n Chips.

KOSMIC CITY PRINTING & LITHOGRAPHY has opened on the corner of McGee & E. 39th. Masterminded by Mother Love's resident lunatic, Richard Mad Man Blaes, K. C. P. & L. does quality work,

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FOR MIND & BODY

that the bread imparts, it will also be economical. It will be sold or rather given away (donations) on an advance order basis for as close to what it costs as possible. Whatever profits there are will go toward feeding me and other hungry freaks and be put back into bulk orders. Suggested donation at this time will be about 40¢ for a pound loaf. (This is consistent with the prices of the evil process bread that destroys us both physically and spiritually). The more advance orders and donations we get the lower the prices will get. A help toward the development of a real co-op would be to bring in quantity foods as advance payment—like if you find 50 cans of corn for \$5 you could exchange it for \$5 worth of bread. Like you'd have fresh bread for a month or so, and since it's pretty much self-sustaining you know you won't be hungry for awhile. Eventually we can trade other stuff for the flour, etc., and bring all our food prices down.
We will begin baking on February 15. Orders

To survive and to grow spiritually—this is

With the help of the Mother Love tribe we are

ents will be: whole wheat flour (organic) - (unless

Aside from the physical and spiritual strength

put in one week will be filled the next to help keep costs down. The more advance money we get the better the prices will be. As soon as possible we'll be getting into other kinds of baking-corn bread, cookies, rolls, etc. It is really a heavy eating experience to know that what you're eating is a totally positive product (no preservatives or chemicals, etc.) and that it was made caring about you. So figure out what the needs of your family, tribe or self are and put in a weekly or monthly order. Everyone is

welcome and we need you to grow Thanks to the really beautiful people at the

Granary and Dennis for helping us get started. For further information, and to place orders call: 531-6655, Tom.

Let's get together.



Desmond Lawler

While we all dig in trying to discover new life-styles befitting being young in the seventies, our search must inevitably lead us to the question of education. Many have just totally given up on the institutional educational system; others keep going and often find it a frustrating experience. Why?? The answers are complex; perhaps even there are no final answers.

The analysis of the problem is important for some, but many do not want an intellectual discussion, but rather something which allows a personal response. Why worry about why our school experiences are not educational ones? Instead, let's just have some educational experiences.

The Communiversity, a free university recently begun in Kansas City affords just such a possibility. As a free university, it not only does not cost money, its whole spirit is free. Anybody can teach a course on virtually anything they want This first semester that meant a wide specturm-from a course in Yoga to "Practical Political Methods," from the "Bible as a Radical Document" to "Wom-an's Liberation," from "The Art of Making Wine" to "Fixing Volkswagens." What it will include next semester is totally up in the air. Is there a course you would like to teach, or is there one you would like to see taught?

The Communiversity is almost void of structure, and the little structure it does have is simply to facilitate getting people together to learn. We want the names of conveners and the title of their courses by February 3 and then we will put out a brochure to advertise the classes. They will begin by the middle of February.

Classes can last for one meeting, or one hundred meetings. The experiment is totally determined by the people who take part, conveners and students. Learn something, or share what you already know. In case you never found out in school, learning can be fun.

Contact the communiversity office-CR-6-1429 or drop by the office (University Center, UMKC) between 10-2 Monday thru Friday with your suggestions for courses whether you want to convene them or have someone else in mind.

HOW TO FIGHT FAIRLY AND EFFECTIVELY IN MARRIAGE-To assist couples to develop their relationship by being able to fight in ways that strengthen rather than destroy the persons and their relat-

JOB ETHICS IN THE 1970's-In the 1970's will it be possible for me to work for pay in the kind of job that will be at least partly fulfilling without compromising my sense or morality and ethics?

LEATHERWORKING-To teach the students how to make items and to learn leather as a medium that lurther creative interests.

THE BEST OF BRITISH LUCK-Basic simple theory of auto engineering. How to tune engines, diagnose simple faults, and perform emergency repairs.

METAMORPHOSIS INTO PHYSICAL IMMORTALITY Contemporary immortality. Breakthrough to physical immortality now. Why it is a necessity in relationship to the evolution of Man. Physical perception versus spiritual mysticism.

SEXISM AND CHAUVINISM-(P.S. MEN ONLY)-Will deal with sexism and chauvinism on a personal or societal basis.

FOLK DANCING -European and African folk dancing

NONVIOLENCE-An examination of some of the thoughts and non-violent actions of such people as Gandhi, Thoreau, Matin Luther King, Dan Berrigan, Thomas Merton and others.

HOOT-To bring together people with a sincere interest in folk music, who are willing to share their knowledge of folk style guitar with others.

ALTERNATIVES TO TRADITIONAL EDUCATION-To quainted with the origins and cultural settings of explore ways of humanizing the schools and making

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them more relevant.

CLASSES TOGETHER AT THE TIME OF PUBLICA-TION ARE:

METAPHYSICAL PHILOSOPHY-Will include such subjects as Eastern and Western Religious Philosophy, Various Occult sciences, and Existential Philosophy.

HATHA YOGA-Introduction to the basic postures of Yoga.

COMMUNITY ACTION FOR THOSE WHO LOVE KIDS Those who enroll will work with boys and girls at a community center. We hope to stretch the concept of education from "being taught" to "learning through action."

FAST AND BULBOUS CRAFT COOPERATIVE-Sharing or teaching of craft techniques and marketing of finished products. (macrame, candlemaking, batik, sewing, silk screening, etc.)

KUNDALINI YOGA-An intense yoga directed toward drawing the normally dispersed body energies to the base of the spinal cord and upward to the intuitive nerve centers in the head.

JESUS THE REVOLUTIONARY-A discovery of the purpose behind the ministry of Jesus and how we relate to it.

NEW BLACK AND AVANTGARDE THEATER- Attempt to give blacks and whites a chance to participate in the most contemporary theater of today.

DRAFT EDUCATION-To train competent draft counselors. Study of conscientious objection, the lottery, medical procedures and deferments.

COMPARATIVE WORLD RELIGIONS-To become ac-

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Poverty Program Frank Leo Lane Scramble

There has long been certain amounts of concern, fear and even mild paranoia over the Nixon Administrations intentions to "modify" or somehow "eliminate" the functions of O.E.O.- The Office of Economic Opportunity which is the countrys only major program designed to assist the 35 million Americans who live in poverty.

Since the Nixon Administration has taken over concern has been raised by enlightened personnel in three major departments of O.E.O.; Legal Ser-Services, VISTA, and the CAA or Community Ac-

tion Agencies.

In the Legal Services program we recently wittnessed the firing of two top administrators: Terry
F. Lenzner and Frank N. Jones for their efforts
to prevent former Republician Director Donald Rumsfeld from "regionalizing" or "decentralizing" the
Legal Services programs. Basically what decentralization would do is to turn control of Legal Aid
programs over to the ten O.E.O. Regional Directors—who happen to be political appointees—
rather than allow control to remain in Washington
with the National Office of Legal Services. Under
the current system the National Legal Services controls the programs and allows the poor the benifit
of standardized federal regulations for the Legal
Aid programs in all ten Regions.

In VISTA, Volunteers in Service to America, the efforts of VISTA workers to form themselves into an organization known as the National VISTA Alliance was a direct result of former Director Rumsfeld's announced intentions to recruit fewer activist type persons for VISTA, to lower the noise level, and to direct the efforts of volunteers away from community organizing activities and toward more service related work. A move strongly opposed by the National VISTA Alliance as not being within the

best interests of our nations poor.

The interesting thing about the Nixon Administration's attempts to alter O.E.O. is the two different approaches used to achieve this task.

The two approaches are to alter the program externally, as in the administrative policies and stated agency goals of the Legal Services and VISTA programs; and also internally through political pressures and influence exerted upon the Civil Service personnel who work for Legal Aid, VISTA, CAA, and other O.E.O programs.

Such internal political influence is most apparent in the recent events in O.E.O. Region VII which covers the four states of Missouri, Kansas, Iowa, and Nebraska and has its Regional Offices

in Kansas City.

In this area the Regional Director is a man named Samuel Cornelius who is a Black "moderate republican" and who is personally very much involved with and aware of the political changes desired by the Nixon Administration.

His awareness and influence is evidenced by his behavior and direction in influencing the filling of two Civil Service vacancies for the VISTA department in that four state Region. The two vacancies are in the area of Program Officers for VISTA. Such persons are employed at the GS-9 to GS-12 level and their duties cover supervising the work of VISTA volunteers in the Region. There are four Program Officers one to serve each of the four states, which average about 100 volunteers in each state.

Sam "The Man" Cornelius had let it be known from the start (to those who may not be aware of the "correct" political climate) that the search was to be for "moderate republicans" to fill these two positions. Some fourteen persons applied for the positions—three of whom were former VISTA workers in the Region and well qualified for the positions. All fourteen were interviewed by the still serving four Program Officers and the Acting VIST—Chief of Operations Harold McQuiston.

Two names were recommended by the four current Program Officers and the Acting VISTA Chief. One name was that of a former VISTA worker and the other that of a liberal and active

Black person from St. Louis.

These two recommended names were sent up to the Regional Director Sam "The Man" Cornelius for his approval. Cornelius's reply was that he didn't have enough names to choose a decision from and so four more names were sent up. He chose two persons—neither of whom were recommended by the four current Program Officers and the Acting VISTA Chief, and neither of whom had any prior or substantial knowledge of O.E.O. and VISTA.

At this point however, Cornelius may have sensed there might be some opposition to his choices and so he decided not to announce the new people on schedule which would have been November 29, 1970, the resignation date of the two departing Program-Officers. Instead, Cornelius did what most Repub-

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lican Appointees have done and are doing these days he procrastinated the announcements. When such people as Cornelius are sure of opposition they wait and wait, in the hopes that people will forget they are being played with and be more concerned with having someone fill the vacant position-rather than leave it unfilled and have numerous persons in the field suffer from a lack of guidance and

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As it turned out Cornelius announced only one Program Officer position and opened the bidding on the other position, for the second time. The one he announced is to serve as Program Officer for the VISTA's in Kansas City and St. Louis. It is its paper content alone—was discarded by the four interviewing Program Officers and the Acting VISTA Chief. It was thrown out due to a complete lack of qualificatious on the written part of the application alone

However, this didn't disturb Sam "The Man" Cornelius who over-looked and over-rode the decisions and recommendations of the four interviewing Program Officers and the VISTA Acting Chief and went ahead and appointed the person anyway.

Well, to no ones' surprise the one Program Officer announced is a Black "moderate Republican" rumored to have little practical knowledge of O.E.O and VISTA and further rumored to have had as his number one reference on the application form, the State Committee Chairman for the Republican

Party.

The performance of O.E.O. Regional Director Sam Cornelius during this whold episode is extremely interesting. His actions conform very much to those described in an article in the December 1970 issue of Ramparts magazine entitled "Unfaithful Servants". Briefly, the article concerns a person named Harry Flemming who works out of the White House and who's job is to monitor Civil Service vacancies down to the GS-9 level with the understanding that the persons selected to fill such vacancies must have "political clearance".

For certain, Sam Cornelius is doing his job correctly and is so doing is causing the whole future of the O.E.O. programs in Region VII to be in the hands of people who are good at following orders and being "yes men" rather than the most qualified persons who sincerely desire to serve the best interest of low income persons.

Sam "The Man" Cornelius is loyally towing

the Nixon line in accordance with Nixon's designs for O.E.O. even if that means the most qualified persons are not given recognition and appoint ment, and thus O.E.O. programs will suffer from inadequate and unresponsive performance. Consequently the low income people themselves will be the victims by having their lives and aspirations controlled by adverse political manipulations of the programs originally created to serve their best interests.



A.R.C. Pappenings

The Art Research Center has invited Zomeworks and Buckminster Fuller to participate in a two day series of exhibitions and dialogues in mid-February.

Steve Baer, president of Zomeworks Corp. and author of *The Dome Cookbook* and *The Zome Prime* wants to bring a presentation of slides, drawings, models and hopefully a full-scale example of the low-weight, high strength structures that the group designs at its Albuquerque headquarters.

ARC will try to have Fuller present to discuss the World Game, a comprehensive technological design program which is already operating in a number of places around the world.

Other discussions will be held by various groups from the KC-Lawrence area and will center on ways to develop the aesthetic of controlling technology for human use, dismissing the dead-end concept of the diminishing man.

The events are tentatively scheduled for February 20 and 21. Final details will be announced on KCUR-FM Winter Almanac at 4 p.m. on February

Groups that would like to participate in these discussions should contact ARC at



FIRE On On Main Gross

Peg McMahon

Siren after siren assaulted our ears and we couldn't decide if there were more of them than usual or if just being without music made us more aware.

We decided to go down to Westport for a drink. The idea of going down to Westport is in itself a little misleading. When the city of Westport was incorporated into the city of Kansas City in the late 1890's, it ran from State Line to Troost, from Thirty-first to Brush Creek. In those terms, where I live is as much Westport as any place else.

But we were headed to the old city of Westport, the pre-Civil War city, the Santa Fe Trail stop-over, the trading city that founded what was to become Kansas City so that the river boats would have a place to

unload Westport's goods.

We went by way of the backroads just because I like to drive along them looking at the old houses and teaching anyone who'll listen what little I know about Westport history. If we're going to have a community, I figure, we ought to know something of our past.

So I drove along Archibald giving my stock lecture about how you can tell which streets are part of the old city of Westport by the fact that they run paralel to Westport road. Archibald is one of those. It was named after the son of John Campbell, one of the men who owned land in the area before Westport was plotted—and Westport became a city in 1832 so Campbell was in town fairly early.

We crossed Broadway and I explained that Broadway grew from the road that John Calvin McCoy cut through the wilderness to reach Westport landing (down around the foot of Grand Avenue) to pick up

supplies for his store.

We turned north on Pennsylvania and I was in the process of revealing that Pennsylvania was originally known as Main Cross street because it was the major intersection with Westport road which was first called Main Street. I was telling a story about Westport Road in the old days when the oldtimers said it was so clogged with wagon traffic that if you didn't cross it in the morning you couldn't get across it again until the sun went down. I was getting all set to tell about the Harris House, Westport's famous luxury hotel (not to be confused with the Harris home) which was the headquarters for the Union Army during the battle of Westport and about how, like so many other things, it was torn down to make a parking lot which now sits ugly on the corner of Westport and Pennsylvania.

I was about to tell about Kelly's, how it was originally a store built by Daniel Boone's grandson on land purchased from the Indians (who were told that Kansas would be Indian land forever,) about how Jim Bridger, the famous mountain man, operated a wagon outfitting store there, about how slaves were sold there and about how it was the headquarters for Southern sympathizers in the early years of the war when my narrative was choked off by the sight of more flashing red lights than I had seen together since the apartment at Fortieth and McGee burned

down.

Fire trucks and police cars had rooted themselves firmly in the middle of the old city I loved. And some

thing bad was wrong.
We parked and wal

We parked and walked an endless half block to the intersection of Main and Main Cross streets. Only a fire or a riol could bring that many flashing lights to one corner. It was too cold to riot and I didn't see any flames.

I did see all kinds of people outside the bars, but people outside bars usually don't know much about what's happening so I crossed Westport and confronted a big stocky policeman standing in front of Kelly's.

"What's the matter?"

"There's a fire in the candle shop," he said. It sank in very slowly. Oh my God, oh my God, oh my God. Dwayne! Dwayne Benton is one of the people who loved Westport before it was fashionable. He was a pre-hippie drop-out. He started out as an architect and grew a beard for some city's centennial and discovered that people don't dig architects with beards and for that and a lot of other reasons decided to do something he'd find satisfying. He did. He made candles. He made good candles. He made good candles that sold all over the country. He made good candles that sold all over the country and told people all over the country about Westport. And he helped the people in Westport when he could and fed them hot mulled wine during Christmas and and his shop, oh my God, his shop was burning.

You know, that shop was full of wax and wax

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THERE'S NO BIZ an interview with julian beck ZAJANT R

Reprinted from Win

What you have to do is to try to set things up so that your life is not constantly devoted to the process of making money, because as long as the object of your work is financial remuneration the work itself becomes cursed and the sanctification of the deed, the sacred act, the sanctification of the moment is totally aborted, when the object of the work done is no longer the work itself, it's no longer the passion, the creation of the product, but the object is the money. So you forget about the money and you put that aside and that becomes a sort of side issue, and you learn various ways actually of getting along with less of it and less of it, and this is very important. And I think that then you can begin creating things, in the theatre anyway, that are not made with the idea that they're eventually going to be financially remunerative and you can begin to work more freely.

So we then carry on this object of the collectivity beyond the surface structure of the basic economy, because as I said to divide money and live as a collectivity economically is a way is only part of the very desperate need that people have to live creatively in collectivity. To establish a situation in which the individual is not sacrificed to the collective nor the collective to the individual. So then it becomes necessary to carry the aspect of collectivity into the work itself. So that we have tried in our particular sphere, small as it is, but merely as a matter of working out our personal lives toward salvation, to destroy as much as possible the aegis of authority; to get rid of myself, that is I have to wither away as kind of the founder and director, and the pursuit becomes: How do you make a play, really, without the authoritarian domain of the director, the designer, the author-I should have said author first-the leading actor, and how do you establish a situation in which the singularity of the individual as someone who dominates a group, even in guiding them, can be done away with. And our inroads here have been very serious and I think profound. I would not say that they have been total because we have so far worked on three plays, two of which have been totally created by a group of approximately twenty-five to thirty people, working from the very basis of what shall we do, how shall we do it, what constitutes the creative event, and how can we make this creative event

each according to his ability, whatever he has to contribute to the mise en scene, to the performance-to the degree to which each actor can participate. We've done this with a thing called "Mysteries" and a thing called 'Frankenstein.'' And the mise en scene, the direction for ''Antigone'' was again something which was created out of the work and the fruit of impassioned discussions and psychedelic improvisations made by thirty people. In both cases there came a certain point where we were holding out as long as we could to see the collective experiment through, and we found ourselves harrassed still by time and money, and a few of us gathered together the forces to defeat, if we could, a very strindent Mammon. That's why I said that we maybe haven't totally yet had a chance to work through our experiment thoroughly. But we are still in the state of struggling to create that space and that time and that situation around ourselves when we will be able to say that this particular work of theatre art has started from a collective, nourished itself on the individual contributions of members of the collective and flowered as a thoroughly collective vision. The end of all this as we know it now of course is only a part of a continuous cycle. When we have reached that stage we don't know where and how we go on, and how it widens. Once we have experienced the thorough joy of the totally collective creation, then we will know perhaps whether we

want to stay or whether we want to continue widening the sphere somehow. I imagine it will probably be more concerned with making what we are creating

nappen? And then everyone has participated to-from

It takes a great deal of effort, it takes a great deal of two things, both a conscious awareness and also the ability, th and the help of chance and love to put yourself into a situation in which you find yourself liberated enough so that you can work and create cooperatively with another person. It is necessary in a certain sense to surrender your identity and take on the identity of someone else. And also it is necessary to surrenter your identity to someone else, and in the group one begins to find very strange things. You begin to find yourself speaking through yourself. You find a form of communication that is-let me say I speak personally-a form of communication that you had not previously experienced. And you also reach that point in discussion and work and improvisation when you find that a poetry more vaulting than your own begins to emerge from other parts and other sections and carries you along, and the joy of becomming part of that, the feeling that it is part of you and you part of it is almost excessive. And I speak now almost in a sort of missionary fashion, because I have had

the pleasure of this particular kind of anguish, and I simply say to the fifty people that are here right now that if there is opportunity for you in your own time and your own work to begin to—perhaps also what I say can encourage, a little bit—to go further in the procreative joys of the cooperative.

I started out with the subject of money and I went to the subject of creativity, because I feel that the problem of money is not enough just as I feel that art is not enough and that one must take action in this world, that the life of action exceeds all other lives, and because I am about to emphasize a certain aspect of the money crisis of civilization, I wanted to say that after the battle against money has succeeded, then the struggle for sanctifying the work and making the work creative perhaps begins; or perhaps the two must go on simultaneously.

I have the feeling now that it would be better to make this less to talk directed at you and try to open it up more as a dialogue so that, if we can begin to talk to each other, things might flow.

QUESTION—Can I ask you to be concrete about certain things? For example you say: We say something on the stage that we believe in truth and we say that we have the right to say it because we not only create it artistically but we live that. Now I would be interested, if you want to describe it, for you to describe anything out of we what you're currently doing and the way you got there and the way you think you earned it; and I would also be interested like in pratical terms, for you to talk in terms of the group—obviously, you know, without mentioning any names unless you want to. You know how you come to an awareness of the money-shit thing being the strongest barrier, and how in given circumstances you've gotten

BECK-If somebody writes a very beautiful poem or writes a very beautiful play that says something important, that says 'revolution now" let us say, and himself leads let us say a very conservative life, it nevertheless is very groovy that he has done it, and that he has said it, that's fine. But that's really not enough. It's really not enough because he, in spite of this moment of revelation in which this person was able to create this thing and say this thing, this moment in which the spirit of joy possessed him and he came out of it, he continued on page 6

communication page 0

SHOW BIZ cont.

had this enlightened moment and this was very great and very grand, but in his own personal life he still continues—is unable to free himself and does not carry on, does not carry his struggle further. And the struggle is our glory, is our pleasure, as the Rabbis say. But he goes on with his own life and one wishes that he could take courage from his own work. And I think for many years we had a theatre and we spoke of many things but did not have the personal strength to try to do anything about it; while we always talked, really, or felt we were talking on the stage, in one way or another, of an eventual free society or a revolution, in our own personal lives and in the running of the theatre itselfthough may be it was always more cooperative than other theatres around in New York City-it was still a system of hired actors and paid actors and hired technicians and paid technicians. And the theatre was closed in New York and we came to Europe and we found ourselves in a situation, in which the situation itself really dictated the terms. We didn't have to accept them, we could have dispersed and disbanded, but we simply felt that we could continue if we could get rid of all the bullshit of: every week every actor in the company has got to have X amount of money, and you pay only the actors that are working, like she's working so she gets paid but there's a cat that she's living with . . . and therefore the two of them must make good on the money that she has because he isn't really in the play. But we felt all of that had to go so that no matter whether it was a play with three people or twenty people or eighteen people or twenty seven or thirty people, no matter how many people there are in the play that is going on, it supports this whole community, the community is based on itself.

When we decided very consciously to function as a community we began to have a kind of new form also at the same time of rehearsals in which someone didn't arrive and say "this is what we do" and kind of guide discussions, but it became a much more free-flowing functioning thing, and everybody simply felt much more relieved about the work. We found it much more difficult—very much more difficult. When you have twenty-five people discussing: "How are we going to make a thing called "Frankenstein" and twenty-five people talk about their personal psyches and their personal dreams and their personal artistic concepts, imaginings, their own notions about acting, their own notions about directing, stage design, lighting, etc., it becimes endlessly boring, one has to go through so much garbage and so much vomit. But this is what we call part of the struggle. And one



finds strangely enough that at the end of going through this, of making this long voyage, that the images all collect. You know, you want to go from here to some other city, and as you travel down the highway your mind is collecting images constantly, one after the other, every second. And when you finally get to this other place, wherever you're at, you get there and you make something or you do something, but what you make or you do is a collection of everything you've gone through. So that the plays we do, like the "Mysteries" or "Frankenstein", or the direction, the mise en scene of "Antigone", is a collection of all of them, horrendous and

ridiculous and absurd-the things that one wishes to discardbut you go through it and it all coheres finally, and it is worth it because when the coherence comes, something hopefully more inclusive comes together than another form of creative work which might be more exclusive, perhaps more pure; I'm not necessarily sure. I don't know if this really in any way answers your question. If on stage, if in "Frankenstein" we say that this is a word that is possessed by demonic images and a constant perversion of the desire to do good; that is, the question is constantly asked, you see, "How can we end human suffering?" and every pope, every prime minister, every head of every business, every head of every family, every priest, every artist, is always asking this question, and never going deep enough, never really being feelingful about it, never really examining the sources of itwhile asking these very questions continues to imprison himself in the same myths and the same demonic images that make him into a monster. We create children presumably out of physical love and then we try to make them into beautiful people and we educate them and we lavish our love on them, and we continue to make these same mistakes out of a kind of blindness, and then look up and there's this enormous monster, this great collective monster that destroys itself and recreates itself, destroys itself, and recreates itself. If we collectively decide to make such a play, we then feel that it becomes incumbent on us to stop functioning in this fashion. In fact one is no longer really able to function in that way. We end up doing a scene, as we do in. "Frankenstein", where we pour into this monster a daily newspaper and all the Greek myths in a couple of minutes, we then begin to feel that this is something we can't do any longer to ourselves or our own children. And so we kind of decide that in our own community we've got to find some way of teaching the children-there are now seven of them, there will be eight soon—teaching the children the things they need to know in this world without subjecting them to the whole educational violence, for instance, that another solution has to be found. And the work begins to make us free and to give us courage to take action in our own way; and if we have the courage to say to these children, "No, don't go to school," then we take upon ourselves the pleasure and the burden of doing something about it. QUESTION: Do you have a kind of basic technique . . .

QUESTION: Do you have a kind of basic technique...
BECK: A basic technique for the work itself? Well this brings us may be to something which is even more interesting and what I like to talk about, which is what we've become... Actors have always been interested in representing the truth. They talk about this all the time. The classic documents of Stanislavsky are certainly all about the pursuit, the understanding, the interpretation and the reproduction of this truth. We have been taking it, or trying to take it, to the point at which what takes place on the stage is essentially the creative moment itself: 'that what happens there is happening there uniquely for that time, that night, will not happen again, has not happened before.

Each night it is necessary for the actor to take his trip, his voyage into this unknown place about the world, about consciousness, about the body, and to bring back his message simply by the-not the enacting of it on the stage message comes to the audience. That's his heroic trip that the actor takes for the benefit of the spectator to whom he presumably is making love. That is, what we do on the stage is an act of love performed at great sacrifice for the people who have come to this holy place in order to find the ways to salvation—I think that is why people go to the theatre, in the very same sense that people have attended rituals since our dawn, since the dawn of civilization, as people have gone to the temples and the churches. We have been dissatisfied with the representation of life as it is, and we no longer find that interesting to us as actors. And so on the stage we're trying to find another way to go through the ritual of finding the truth, go through the truth-voyage. Therefore our experiments have been very much more linked with the body, with trying to unite the voice with the body. The voice right now is a symbolic organ that flashes sonic images from the brain and it works largely from the brain, and the onnection from here through here, from the rest of the

body, is lost. That's why we're atrophying, that's why sex is such a disaster in our time. On top of which we're using, as we all know, only about 10% of the brain. So that the rest of the brain is atrophying and we carry about with us the weight and the burden of this unused body and this unused brain; we suffer from this burden all the time. So that while we're trying to evoke the-or provoke the body into action and trying to find ways of expressing the body and the images of feeling, passion, and emotion through the voice and through the body, we are simultaneously trying to find out as best we can, with our own very primitive means, what is happening in the 90% rest of the brain, and trying to find some ways of flashing that out on the stage. The techniques that we have I'm not yet ready to codify. I'm quite ready to disclose them, as much as I know them.

QUESTION: Do you tend to involve the audience...or do you always use them as spectators who have come to witness...

BECK: We have I think a reputation, almost a hammy reputation, for trying to bridge this gap. I'm very dissatisfied with the measures that we have taken. We have gone as far as our courage will let us and far as we know how in this area, based on the philosophical belief that the actorpriest does not find the answer in himself but in communion continued on page 16



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by Karen and Michael

Do you know that dandruff is caused by too much protein in the diet? In England the number of stomach ulcers dropped during the war, but rose again after the war with the return of rich foods. A cramp is caused by excess acidity. To much salt causes constipation and pain. Too much liquid does also Body odour, especially under the arms, comes from animal food. This kind of smell is developed only in animals. Itching is caused by too much Yin. These and many other usefull facts and really good recipes, can be found in Zen-Macrobiotic Cooking by Michael Abehsera. El Molino puts out their

Cooking by Michael Abehsera. El Molino puts out their best recipes in a handy little book for \$1.00. A must. They show good ways to sprout, too. Many of our recipes are adopted from these books.

SPECIAL SALAD
Lettuce under: ½ avacado
creamed with chico-san sesame butter and 1t. sorgum and
juice of one clove garlic..
Sprinkle sunflower seeds and
paprika on top.

LOVE CAKE

1 c. whole wheat flour ½ c. buckwheat flour ½ c. unbleached white flour

½ c. unbleached white flou ½ c soy flour 1 c. roasted chestnuts,

mashed ½ t. sea salt 2 T. oil

1 T. sesame butter 1 t. yeast

1 egg
6 T. raisins
Pinch cinnamon
Grated orange peel

Mix flours. Add salt and work oil andsesame butter into flour and chestnut mash until distributed well. Let stand 20 min.

Mix 1 t. yeast with ¼ real warm water. Work into flours. Mix

Apple juice & water, ½ & ½

buted well. Let stand 20 min. Mix 1 t. yeast with ¼ real warm water. Work into flours. Mix in egg and o. peel, then raisins, the apple juice and water until wet and elastic. Flour dough and place into creased pan. Let stand 4-6 hrs. Bake at 375 about 1½ hours.

BREAD PUDDING

Chop stale bread into small pieces and soak in Mu tea. Add a gratedorange rind, raisins, a few chopped nuts, a finely chopped apple, cinnamon and a T. of oil. Let it be for 1 or 2 hrs. Then add 1 beaten egg. If mixture is to runny add a little flour or cooked cereal. Heat a bread pan, oil it, then flour it, then pour in mixture and cook with med. heat till it pulls away from sides of pan.

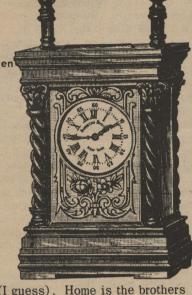
APPLESAUCE Cook sliced, flavorfull, apples in just enough water to prevent burning—until soft. Strain or mash



COMMING BACK MOME

after Two Years in the Louisiana State Per

tag



I've been away. (I guess). Home is the brothers and sisters, the scenes, the newworld; away was prison. Now that I'm back I wonder if I am, or if I was-away that is. This is a different city; I fell from New Orleans for dealing weed. Is it weed anymore? Anyway that scene was and is totally freaked-out, so I can't judge "home" by there. One day we're dealing on the street: my partner turns on Peter Fonda just off Bourbon Street during the Mardi Gras (visions of super-dealer). The next day-busted, bars-freak-out. So that was '68this is '71. I walk down the street- Aquarius here I am. Finally made it after an unbelievable 4,000 lifetimes in the turd capital of the world."

"So what."

"Listen, man, it's like this. I've seen God and I'm back".

So what, man?"

"God-hell. It's all the same." "What a smart aleck answer."

Here's what I mean. Shut up in a prison: (not so tight) there are newspapers, television, new entries. We saw the convention, moratoriums, Woodstock, Chicago 7 trial; we heard of dresses going up, legs spreading wider, smiles getting fuller; listened to the words on the radio: love, cosmic, one, etc., etc. So now I'm here-no one's smiling. Like "together" came into vogue since I've been gone. So what's together. Where.

Frankly, I expected the Age of Aquarius to have a little more zip to it. Not a speed zip or a rip zip or a sniff zip, but-well sort of a smile-zip. Walking down the street is a real drag. What a groove if everyone were smiling-replace neon lights.

Back to the beginning: Here we are in prisonheads-mostly dealers from all over the countryyanks, foreigners, etc. stuck in hell (me from Chicago-wow!) so we put our arms around each other-use each other's eyes and ears-go inside and find our peace. Meditation and strength. Bringing, stirring, seeding peace and love in the most freakedout paranoid place in the world. And all the while the news, the televisions, the magazines, the free press-free-seems like it's going on. But-oh wow. Lawrence (D.H.) says that love is found after many lifetimes of patient effort; I spent hours, years, this life and others, learning about oneness and now trying to help-teach, show, lend a hand. How was I to know these words are now trademarks: cosmic pants and love shops that sell things-love? Whore houses sell love.

So which is home-where is the brotherhood. Maybe the only thing wrong with prison was-no sisters-at least not the kind I was used to enjoying. At least there we know: here we are, we are brothers, our togetherness is good-they will kill us if they can-if we aren't together, if we aren't becoming one. Are we, the generation of seekers and visionaries, now so enamored with the changing American dream cage that we can't see the bars. Have they really destroyed us by absorbing every buck-making fad and word, by us being so concerned with staying stoned that the primary emotion is now paranoia. (Analagous to the greed-survival syndrome of the fear oriented establishment.)

They have sectioned us off. Put us in our little cages of fear. Each doing his own thing? Really? But where's the communication-at least they have a tried method of communication-the marketplace. Where is ours-split up we are doomed. And the games go on.

So J.C. said there is only one place where all men's minds can meet; Today it is: we are brothers and sisters—whatever happens this is the hope of man-the alternative is the greed-destruction.

So you start I guess with a smile, skipping down the street and feeling good just once a day for no reason except that today is our day if we're together.



The Week's Melody from the Zither of Hermes

'The answer, my friend, is blowing in the wind." Bob Dylan

Taking the discarded shell of slow moving history, the tortoise shell held in the hands of W.B. Yeats above, and affixing to it the horns of the moon, the dualistic rational of history, we find that the string of time drawn out between these horns can be plucked to create the transcendental now of music out of the dead mechanism of cyclic history. A musical instrument, the playing of which brings order and harmony out of the warring winds of the intellect. With this instrument, Hermes played his mother, Maia, to sleep, and brought peace to the earth.

Indian's Herbal Answer to The Pi

The Shoshone of Nevada are said to be sophisticated in herbal medicines, collecting their own plants in nearby mountains. It was among these people in the 1930's that the use of Lithospermum rudeale as a contraceptive was discov-

The first reports indicated that a cold water infusion from the roots taken daily as a drink for a period of six months would ensure sterility there-

Under U.S. Department of Agriculture auspices, pharmacological research was carried out on this plant, and in 1945 a laboratory study was published confirming the effectiveness of this plant as a contraceptive.

Since 1945 a dozen or more serious laboratory studies on animals have been made, all confirming the contraceptive properties of the plant. The active principle, called Lithospermic Acid (LA), in low concentration acts specifically on the pituitary gland, suppressing the production of gonadotropins (hormones which stimulate the sex glands) and certain pitu-

itary hormones. This type of "antihormonal" action is said to be pharmacologically unique and the effects of the drug do not seem to be duplicated by other known compounds. LA is highly soluble and may be extracted by cold water. The resulting solutions are usually yellow or

brown in color. The use of Lithospermum extract produces suspension of the estrus cycle, (the entire sequence of changes in the female reproductive organism and a dimunution or inhibition of the secretion of estrogens and androgens (sex hormones).

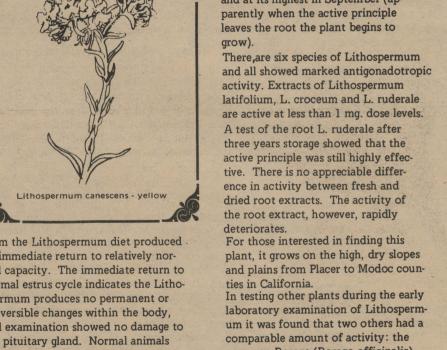
In one laboratory test the suspension of the estrus cycle was maintained for eight months. Removal of the animals

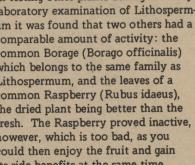


from the Lithospermum diet produced an immediate return to relatively normal capacity. The immediate return to normal estrus cycle indicates the Lithospermum produces no permanent or irreversible changes within the body, and examination showed no damage to the pituitary gland. Normal animals previously on a regular diet in turn, responded within ninety-six hours to Lithospermum extract. Depending upon the type of test animals and the concentration of Lithospermum administered with the food succeeded 51% to total effectiveness. The relative abundance of Lithospermic Acid in the various parts of the plant

is as follows: The flowers and seeds contain the maximum concentration; the roots are second and the leaves third; the stems contain very little. The plant tops maintain a more or less constant amount of activity over the growing season; in the roots, the concentration is at its lowest in June and at its highest in September (ap-

common Borage (Borago officinalis) which belongs to the same family as Lithospermum, and the leaves of a common Raspberry (Rubus idaeus), the dried plant being better than the fresh. The Raspberry proved inactive, however, which is too bad, as you could then enjoy the fruit and gain its side benefits at the same time.







For, if a revolutionary time should come again, there would be a crucial difference if someone had already delineated a neo-Marxist calculus aimed at comprehending every circuit and process of society from ukase to kiss as the communications of human energy-a calculus capable of translating the economic relations into his psychological relations and then back again, his productive relations thereby embracing his sexual relations as well, until the crises of capitalism in the twentieth century would be yet understood as the unconscious adaptations of a society to solve its economic imbalance at the expense of a mass psychological imbalance.

Divine Spineza, forgive me, I have become a feel! I. B. Singer, "The Spineza of Market Street'

Norman Mailer, "The White Negro"

Revolution now. Yes. Socialism now. Right on. 'There's no time to lose,' I heard her say." Immediate revolutionary gratification. "You'd better cash your dreams before they slip away." Because the death instinct institutionalized in American capitalism may otherwise kill us all soon. Because we too have children, and we do want a better world for them. And because-to be quite frank-even should there be no nuclear war or ecological suicide, we are going to be dead in 50 or so years anyway, and we don't want to be the sacrificial generation. "Dying all the time/Lose your dreams and you will lose your minds." Before us were the Mollie McGuires, then the Wobblies: we are the Ruby Tuesdays.

We still find this rather embarassing to admit. We would like to tell you-because we know that you would like to hear it-that we are moving to the suburbs, that we are going to organize kaffeeklatsches haps both at once. We are your impending disaster against the war and carry petitions door-to-door in order to liberalize the county Democratic Committee. We would like to tell you that we are going on the line at River Rouge and joining the UAW, that from now on we will dress and talk and think (though mere "objectively", of course) like workers; that several decades hence, when finally they come around, we will help them set up the shop soviets that smash state power. We would like, in short, to demonstrate our reasonableness to you. But we can't. We know that ultimately if there is to be liberation at least some of you must help us make it. We even know that until all are liberated we cannot be. But if we wait on you-ACLU lawyers, workers, Quaker housewives, Marxist-Leninists-everything is lost; for the moment, at least, we have to be looking out for ourselves. We are capitalism's infantile disorder.

We are both baby and obstretrician. We are in part the new socialist man and woman. ("In part": in other ways we still ain't such hot shit, as the defensive and swaggering tone that permeates these notes must betray.) And we are somehow, in classridden bus class unconscious America, a new social class, the delivering, avenging class that has been feared and dreamed about for so long.

There is an immediate problem here. We are class, neither cult nor generation, but what sort of class? We still lack that neo-Marxist calculus that Mailer called for fifteen years ago to explain our exact relationship to the dominant culture and political economy. But we are now in a position to make some fairly shrewd guesses. Some of us call ourselves the "new working class," and there is good reason for doing so. At any given moment in an economic history the "working class" might be said to be that used to appropriate as a member of, and with the aid part of the non-owning, laboring whole situated at the most dynamically productive sector of the economy. Thus, as early America was based upon agricultural production, farm workers, and especially black slaves, were the working class. When that economy was transformed by the railroads and allied industries (coal and steel) the working class was mostly made up of Central and South European immigrants. In the early twentieth century, a flagging capitalism was re-invigorated by the automobile, making auto, steel, rubber, and highway construction workers the proletariat. In this sense then we may be groups of people there. And the examples grow described as a new, successor, working class. A number of commentators, most notably John and Margaret Rowntree ("The Folitical Economy of Youth," Our Generation, Vo. 6, Nos. 1 and 2) have amply shown that the health of American capitalism since 1945 has been based upon imperialism and the pro-

duction of imperialist-directed technology, upon, that is, the exploitation of Third World people and American GI's, scientists, students, teachers and technologists-us.

And yet-it really doesn't fit, does it? A working class? No, not even if we sat around the classrooms in coveralls, not even if we gave up classrooms, labs and welfare offices all together and went off to build Pontiacs and smelt aluminum. For the determining factor in the worker's life is the fact that he has very little choice as to the sort of alienated labor he will perform and no choice at all as to whether or not he will perform it. But one of the two determining factors in our lives (we'll get on to the other one pretty quickly) is the fact that, thanks to postwar prosperity and the prolonged adolescence and super-schooling it has underwritten, we possess a variety of choices. Those of us who choose to be exploited within the corporate-government-university nexus bring to those jobs a good deal of mobility both physical and psychological. Unlike the worker we can put a breathing space, a diffidence, between ourselves and our labor: we can always move on. And we often do. Some of us work only part time; still others, a scandalously growing number, wind up doing almost nothing that the dominant culture considers proper labor.

So we are not really a working class. But we are also not-at least as so far described-the embryonic new socialist man and woman. What have we got here?: Mailer's hipsters, petty lonewolf manipulators, the Pepsi Generation. If we simply left our self-analysis as it stands (we see you smiling bitterly) we would be under writing the ressentiment you feel for us. But then if we were only hipsters, operators-sociopaths, as Mailer bluntly called himself and his White Negroes-you would resent us much less, wouldn't you? Since when has sociopathic behavior, no matter how privileged, inflamed American nerves? And yours are obviously inflamed; we know concretely only one fact about our relationship, that we are far more indifferent to you than you to us. For us you are phantoms; for you we are so immediate that you can approach us in no other way except to murder us or take us to bed, or perand your release. Why?-again, Why?

> For what can a poor boy do Except to sing in a rock and roll band? -Jagger and Richard

We are not a working class. Relatively speaking-relative to the situation of the old working classalienating labor is not a constituent component of our lives, of our consciousness. The obverse is mere nearly true: we are partly drfined by our freedom to. if not entirely escape, at least manipulate and thus greatly ameliorate the nature of our exploition. But is seems to us that there is a second determinant of our lives that combined with the first, makes us, if not a working class, a revolutionary class none

There is an elementary Marxian axiom that describes the unfolding of bourgeois history: Under capitalism production is progressively socialized and appropriation is progressively privatized. We are much more familiar with the first half of this dictum than the second. We quite understand the logic of capitalism as the stripping of the many by the few for their tools, workshops, farms and small businesses, as the transformation of countless small entrepreneuers into workers and employees of monomolized capital. We are all familiar with this process, even in America, though since the defeat of Populism sexual relations must themselves become abstract Americans have accepted it as immutable. But: appropriation is progressively privatized-no one, not added to or subtracted from, supported or undereven Marxists who apparently take it as canon, have mined; they can only fade. And inside such relat-

done much with that idea. For us it is crucial. What it means is simply that all the necessities of life that the individual must now be appropriated alone, or nearly alone. A famous example: if the citizen has a thirst for beauty he had better redecorate his apartment, because his neighborhood is being destroyed to make way for an industrial "park". One even more famous: if he wants entertainment he had better get a television because there is no theater or saloon; even the village idiot has been taken off the street. If he wants to go to St. Louis he had better buy or rent a car because the Penn-Central no longer carries to appropriate not from one mate but from a variety ever more bizarre. For tasteful and nutritious food, in this land of cavernous A&Ps, the citizen must either grow his own or have it shipped from Marseilles. To avoid emphysema, in the land of Jefferson and Jim Bridger, he must have his own respirator. In this most policed of all countries, save perhaps

East Germany, he must arm himself against robbery and assassination.

But this is superficial and well known: we are a lonely crowd. We need only note here that all this is not simply the result of "industrialization," "urbanization," or "secularization", but of a specific-capitalist-form of them. There were other forms, but in a political economy dominated by monopoly capital, for which chain stores are immensely more profitable than open-air markets, chains will be built and markets torn down. Chevies will roll off the line and the Penn-Central will go bankrupt. And so on. To predict what aspects of human community will be next disrupted one need only know something of the profit rates of the leading corporations.

Yet there isn't really much more to be disrupted. We are only now beginning to realize the depth of the logic of privatized appropriation. Wonder Bread is horrible stuff because it's so abstract-literally mostly air. The getting of Wonder Bread is a bore because that's so abstract-simply give thirty-five cents to any, interchangeable, check-out girl. Every progression forward in the privatization of appropriation means the paring away of another, specfic, concrete human relationship, and its replacement with an abstract mode of life. But think of the magnitude of this disaster. If only it were just bread that we must, to perservere with Marxian jargon, "appropriate." But as much as we need bread we also need that vague thing we call a "culture." And we are neither born with our culture nor do we take it as individuals directly from the larger society; we appropriate it from a middle term, some sort of small society, some kind of community

At bottom "culture" is simple. It is love, trust, sex and a sense of good and bad derived from some reason why we bother to live life. If indeed America, and perhaps the whole capitalist West, is today in a state of general crisis, it is because its culture has been so abstracted as to be almost nonexistent. When we bite into it we bite into the sky. And that is so because community, the generator of culture, has been peeled away from the individual, a skin at a time, until he is nearly naked.

The last peel-ironically, we often describe it as a fortress wall-is the nuclear family. One man and one woman. What else is there? Two people, segregated, encapsulated, who are supposed to produce for each other and for their children a living world-variety, adventure, politics, religion, folk wisdom. Two people-you, our parents, to whom we are trying to explain ourselves-who in spite of everything believe, because you are the nuclear family, that you hold the fate of Western civilization in your hands.

But what kind of civilization is that? The first thing we noticed about you was that you had no close friends. Therefore every question you faced in your lives you had to answer yourselves, without mutual aid, ultimately meaning that you came up with one second-hand, from the New York Times and Mechanics Illustrated

We noticed that you had no trust, except, fleetingly, in us. Who can believe what they read in the Times?

We saw that you had little sex. Some maybe on the sly, but that leads to separation, divorce, another encapsulating nuclear family and little sex. Your love ran like a dry creek. How long can

you explore one other person, out of contextoutside of community-before they turn one-dimensional?

In a world without community, loving, trusting, because they are never truly enriched or threatened, ionships people cannot grow, or know where to grow, or even know that they were meant to grow; and thus they fade as well. The nuclear family has no goal except its own reproduction. Its male is a fugitive of a clan, commune, village, city-state-even a ghetto from a factory or office-factory, whose bars have been turned into plastic cocktail loungers and whose sport has been turned into something he watches on TV. Its female is still more victimized because she does not even have that minimal contact with the world that the assembly line affords; she does her shit work alone. Both must seek in each otherthrough obsession with children, through the cultivation of sentimentalisms, through new-ways-toscrew literature—the vivid life that people are meant of comrades, enemies and lovers. But you do not know this. You really believe that there always was a nuclear family and that there always will be. And that, therefore, if there is something wrong with your life then it is your fault—the result of a defect in your character, or morality, or sanity-and not the fault of that pillar of the West, the family.

Exactly here is the heart of the "generation gap," the "cultural crisis." For we have learned not to look for the stuff of life in marriage and the family. This is the seat of our notorious alienation, not the impersonal scholastic, corporate, and militaty bureaucracies we find ourselves in as young men and women, but-and this is our culture's weird est and most important paradox-the impersonality we experienced as children in the very smallest of social units. We have learned all this slowly, have worked it out rather lake patients in group therapy. For people nourished to man- and womanhood on a steady diet of abstractions are necessarily sick people. What we might call the abstraction sickness-it must be a form of mass schizophreniahas to be recognized; felt, in the gut before it can be dealt with rationally; or politically. Here is an important point, one which liberals and Marxist-Leninists always seem to miss: politics is itself an abstravtion until it is reconnected with what must be called its erotic base. If one's relationships with neighbors or family are detached, what can relationships with political power be? Why ask for

first things first. Now we can begin to explain things historically. The simple truth is that we began to come to terms with itGthrough the entrance into our lives of representations of non-Western culture-specifically, rock music. Today rock and rock-based music is aware of its missio as a culturally revolutionary force. In the '50's and early '60's rock just was. Its whole secret was its immediacy, its transparent funky sexuality. Critics hated it because, they said, it was non-art. And they were, in an important way, almost exactly right. For if Freud is correct and art is sublimated, redirected eroticism, then rock was and is the most tenuous of sublimat-

more sickness? So at bottom we are neither apoli-

tical or escapist; but we must be concerned with

ions: rock is next door to fucking. The rest is famous (for you infamous). Rock was the way out. The Stones' lyric has a double meaning: "For what can a poor boy do. . Of course, popular music is one of the last routes for working-class kids to money and fame. But in a broader sense, in terms of elementary psychological survival, the poverty-stricken had to "sing in a rock and roll ban." And there was our start. Upon this seemingly meager base, upon a set of drums and some electric guitars, we found ourselves constructing a new culture. It was neither WASP nor African, though it was built against the one and toward the other. You've never hesitated to point out to us that it isn't very rich in institutions, that compares to bourgeois America it still doesn't amount to much. In many ways it doesn't amount to much. Our culture is not really self-supporting, has no independent economy or army, cannot defend itself against deputy sheriffs, let alone the Pentagon existing in the heart of capitalist culture and political economy only at the price of constant combat. In fact, we ought to begin to see ourselves as a Red Militia, our tribes as the nuclei of the American Red Army that will finish capitalism off.

It's not just that the cops will vamp on us. That will happen. What will also happen is that the corporations and the media will try to buy us up, or buy into us. And that, in plain language, will mean the lizing and re-abstracting of our new cu We ought to take seriously, now that we understand capitalism's interior history, Norman Mailer's idea that cancer is destroying America: as the physical disease thrives by eating body tissue, so the psycho-social disease thrives by eating the tissues of culture, by feasting on the connection between mind and body. It is no accident that the 6anqui corporations, by polluting the Amazon, kill both the fish and the culture of fishermen.

In Vietnam, where capitalism's face is most sadistic and cruel, Americans know than their only chance for victory is through what they call "rooting"out the infrastructure of the Vietcong," meaning the revolutionary culture of the Vietnamese people. This is a very aware cancer we are discus. sing. Since it is, and since the resistance of Vietnamese culture has given our own time to grow, all wars of liberation are our wars too.

Of course, it is your war as well. They have been after your "infrastructure" for a long time, and getting it. Unless you come over to our side soon there may be very little left of you for us to rettrieve. And we are not talking now about leaping flames or barricades in the streets or any of the usual paraphernalia of apocalypse. A few years ago some sociologist-mercenaries reported to Madison Avenue on some remaining pockets of old-culture resistance:

. . Pictures of babies will have spec-

ial attention-getting value for workingclass women, ever and above any direct relationship between the product and her role as a mother. Because she thinks of people as the only important matter in the world, she attends more to advertising which has a human feeling and she is more inclined to ignore it when it lacks this. (Rainwater, Coleman, and Handel, "Workingman's Wife).

This kind of thing, which has become so omnipresent it no longer annoys, is what Marcuse calls repressive desublimation," the transformation of Eros into Commodity. It is, whithout hyperbole cultural genocide, and it is what capitalism is all about. So although we irritate your sensibilities, though you are torn between killing and fucking us, you had better choose the latter. We will not attack you. But capitalism is already doing it. And when eventually we go poking through the ruins of the old culture looking for the corpses, we would rather not bury a table lamp. shock-cushion of society-culture-and culture's base-sexuality. Appropriation is progressively privatized. Perhaps that is the point, and the me-

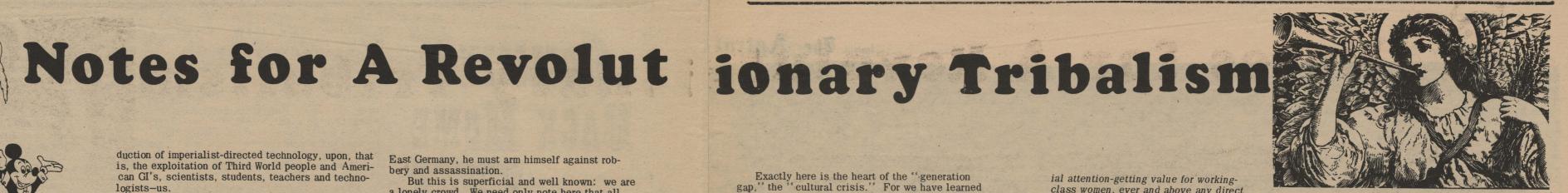
ment, where one should expect explosion.

But also a slow, mushrooming explosion, rather like those eerie films of an atomic blast. To say that we must begin to construct socialism now by making war on the family is certainly grandiose, but is is not science-fiction. Our new culture is already producing not only music, film, and its own Weltanschauung but also the dialectical contrary of the nuclear family-the extended family. Communes, collectives, tribes: as rock was a road back to wholeness for us, so is the tribe, and both for the same reason-they are roads back to Eros. One would gurss, especially upon the evidence of the very recent past, that the women's liberation movement might well turn out to a kind of vanguard in this direction. If capitalism is seen from inside. rather than outside, and as the production of soulkilling abstractions, as well as alienated labor, then it is women rather than male workers who bear its worst wounds. On one hand, women, who are trained from birth to see the family as the very essence of human society, might well feel most threatened by a war on it. On the other hand, if women, as the most radical of them maintain, are truly better situated, intuitively, to define humanity, then a revolutionary tribalism could seem more immediately logical to them than it does to men.

In any case our tribalism must indeed be revolutionary, truly radical in two directions at once. First the tribes must not stop short, but must carry through with their reconstitution of culture. They cannot simply be large rooming houses. To realize their mission they must consciously, and not just from the groin, take on the rediffusion of eroticism in human relationships: people who grew up as abstract wisps must become flesh, for themselves and for their comrades. This will not be simple for it will mean constant confrontation and constant support, and it flies in the face of everything the old culture was. We can say that tribalism means the abolition of institutionalized monogomy and the socialization of our children.

Of course our culture must be radical in a second way as well. Ultimately man and woman become fighters-become "valorized" in Magri's wordsto protect and extend not systems but their sense of what they are-their culture. If we cannot go back to the old culture, and if we continue to build a new one that is precious to us, then we are in fact at war with the entirety of capitalism. Some of our brothers and sisters, who think they can avoid this by building their tribes is Taos, rather than in capitalism's urban gut, will find this out the hard way. There can be no peaceful coexistence between the two cultures. We are forced to carry our frvolution through all its potential stages, from a cultural base through to a social, political, and economic conclusion. Ton Hayden suggests this scenario: the tribes will form together into networks, and the networks will begin to see themselves as "Free Territories" On the other hand, as we look out from it into the land of the plastic and the illusory, we begin to suspect that you, and not we, will someday be refugees that someone will have to take in.

> The roles of militant and social being must tend to coincide. Even if this cannot be fully the case in the context of capitalist society, nonetheless revolutionary work must already be able to involve and valorize the real individual capacities of the person. In this way



militancy loses all abstract character or moralistic framwork and while it continues to involve a radical choice, a complete rupture with surrounding society, it does not involve the suspension of the private moment. -Lucie Magri, "Problems of the

Marxist Theory of the Revolutionary

And I am perpetually awaiting a rebirth of wonder

-Lawerence Ferlinghetti

The revolutionary New Left is now patently an international phenomenon. We feel very close to our Nanterre comrades and their wall posters proclaiming: "Power To The Imagination!"; and to the Chinese Red Guards, who have warned us that socialism, unless kept fiery at its base, can produce its own abstractions. We see confirmation of some of our intuitions in the writings of some older European Leftists, like Andre Gorz and Lucie Magri, who recognize that a social revolutionary movement must be accompanied by a cultural revolutionary movement or else there will be no revolutionaries. But is we are internationalists we are at the same time inescapably American revolutionaries. That means, among other things, that we are much less respectably Marxian than our foreign brothers and sisters. Even the most anarchistic and romantic European New Leftists believe that they will have no revolution without a siezure of state power by the working class. Third World New Leftists base their strategies upon their ability to kindle peasant wars of liberation. But we have only-ourselves.

We certainly have no peasant communes to draw upon. And we know deep within us, though we don't like to admit it, that it is self-delusionary and a simple waste of time to expect the American working class to lead us into socialism. We have to build socialism in America, and we must begin it by making war on American capitalism's most elementary, yet weakest link, the nuclear family. Marxists will consider this idea fantastic. For them the explosive point in any bourgeois society is the factory; there is ultimately an explosion an that nexus because capitalism, by dragooning more and more human beings into alienated labor, irrationally, but remorselessly builds the pressure up there itself: Production is progressively socialized.

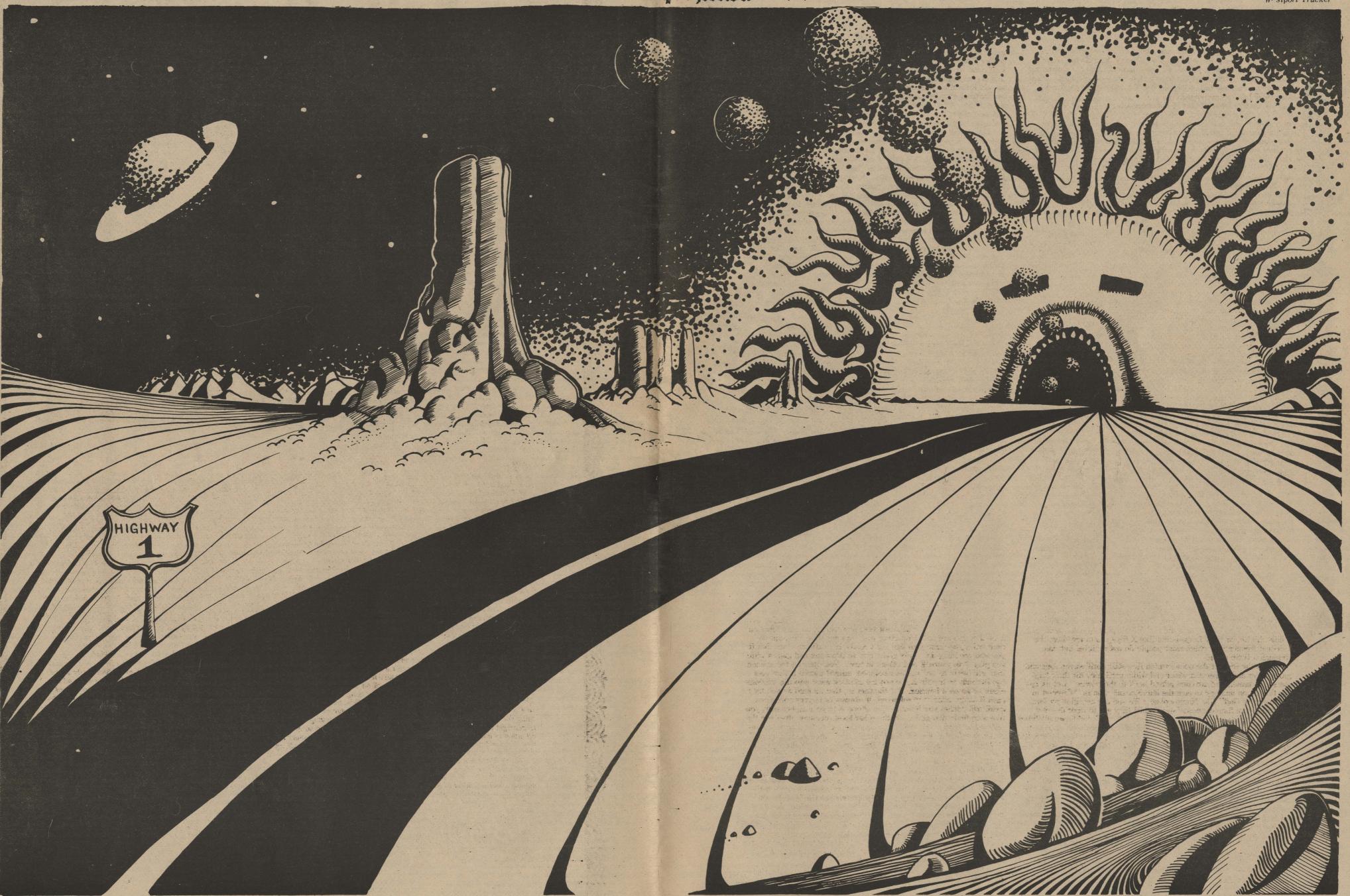
But perhaps that is only half the story, the exterior, as it were, history of capitalism. It seems likely that there is also an interior process going on at the same time, a process such as we have already described, that inexorably eats away at the shock-cushion of society-culture-and culture's basesexuality. Appropriation is progressively privatized. Perhaps that is the point, and the moment, where one should expect explosion.

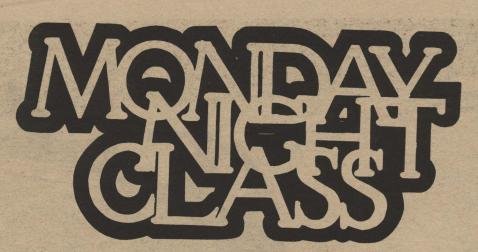
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evidence of the very recent past, that the women's liberation movement might well turn out to a kind of vanguard in this direction. If capitalism is seen from inside, rather than outside, and as the production of soul-killing abstractions, as well as alienated labor then it is women rather than male workers who bear its worst wounds. On one hand, women, who are trained from birth to see the family as the very essence of human society, might well feel most threatened by a war on it. On the other hand, if women, as the most radical of them maintain, are truly better situated, intuitively, to define humanity, then a revolutionary tribalism could seem more immediately logical to them than it does to men.

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Stephen

hat if it freaks you every time you look in the mirror while you're tripping? It's probably because you get a little vision into your subconscious that you may not really be wanting. Everyone's subconscious isn't going to look too good to 'em, because all that stuff in your subconscious you rejected once already---that's how it got there, was that you rejected it. See. So you get this little bag and when your subconscious opens up and you get to see it, you look into this bag where you've been stuffing stuff....Yech...but the thing is it'll teach you a good way to be with other people, it'll teach you a lot of humility. Because one of the heavyest things that you can do for someone is to not be freaked out by them, no matter what they look like. No matter what they look like. Because if somebody looks to you for affirmation, and they're looking a little scared, right? That's why they need the affirmation, is cause they are a taste scared. So they look to you for some affirmation, and you look at 'em, and they look scared to you, and a little funny.... you know? So you freak out a little bit on them, because they're funny-looking. And then what they pick up off your face is, O-o-gh... he doesn't like the way I look, I guess it not be pretty bad. It'turns him down a little bit more, and then you go O-o-h, look at that! So you've got to watch that kind of a loop and not get caught in that kind of a trip. And the way to do it is to be able to look at anything... because your liable to see anything. Just flat anything... whatever simaginable by the mind of God. So if you can look in a mirror when you're tripping, and just be cool behind it, and then look at what you look like, and don't freak out by it, it can really be good for you. And also when you look at someone else, maby you will have seen yourself going through those same gyrations... and you won't be quite so shocked at seeing somebody else get hairy like a werewolf, or get langy, or turn green or whatever it is that you might think was a funny looking thin

f you feel uptight and you feel like you're on a high level what you gotta do is take care of the homework on the material plane. You gotta have both ends workin' all the time. It goes back around to the old lady asking if she's gonna get electrocated if she steps on the streete ar track. And the answer is, no, not unless you but your other foot on the overhead wire. And the same way with getting too ethereal and too spiritual and not hangin' in there a little bit on the material plane. Cause if you get loose from the bottom, you're just flappin' in the breeze, man. You gotta hang on to both ends.

ur attention is at. where your plined it wa gets batter some holes in your bucket is to do some people are hip to that? Yeah. Tantric you Because sex...! don't know what we think a of the nervous system, and as a sub-heading of that, is the or babys, some of it is fore manipulating your nerv and you need somebody to help you, because you co you, and you can have a wrong zero at that level. yous system. For being able to do to your nervous system you are uptight by yourself. zero for you, and you can have a wrong zero at that level. So like tantic leving is, instead of two people in a rush to feel good...
you know, I'm gonna feel good off you and your gonna feel good off me...it is two people sorting out their energy untill they're both
on. And you sort out the energy by being together, like don't be specificly sexual, just relax at first, and then you'll feel things.
As you feel things, loosen them, if you got tight muscles loosen them, if your uncomfortable, get comfortable, keep doing that. You
learn to perceive energy when you learn to perceive where energy is. Had a thing happen to me once while I was stoned on acid. I
had my arm on the back of a chair and it went to sleep caus I wasn't paying attention. So I brought it back around front, and I looked
at it, and I thought mmmmm-boy I don't wan't to go through this long scene, man... this arm, this stoned, it's gonna feel really weird.
So I kinda moved it a little bit, and I could feel the energy, and I knew that there was a thing that I could do, So I moved my hand in a
kinda....like that way, I put the energy back on and my arm came awake....all in a piece, without feeling funny or buzzing or any of
that jazz. I was sensitive enough to find the thing I had lost, my physical arm was separated from the astral one, but the astral arm,
the electrical arm, was over here dangling like this, and the physical one was all lonesome out here feeling funny. Putting it back
in was like putting it into a glove, and then my arm got well again. Well, that was a tantric trip actually, because that's the kind of
thing you want to be able to do when your doing tantric loving. You want to feel each others field, and know how to feel your way loving is, instead of two people in a rusl thing you want to be able to do when your doing tantric loving. You want to feel each others field, and know how to feel your way thing you want to be able to do when your doing tantric loving. You want to feel each others field, and know how to feel your way to get right into it, to be one with it, to be right there. And so while your doing that your attention will try to wander because your attention is not impressed by anything...much. It'll try to wander from anywhere until you get it trained. So while your doing that thing and your attention wanders, you'll me making love and all involved in that and then you notice your thinking about the cat who said that funny thing to you yesterday. And then you'll say, what the hell am I doing thinking about that thing now? What am I thinking about that now for, this is much more exciting than that was. And then you'll come back to the here and now...bang! Aahhh, that's good, so here you are....and you find yourself thinking about your mother-in-law. Mother-in-law! %ar out! What am I doing out there? So you grab your attention...and here is the thing. If you just grab your attention and rip it off those wandering things...your attention is like a tentacle, you know it's going looking for something to grab on to. Well, when you rip it loose from one of those attachment places, like take it loose from that one, grab it, and bring it down and involve it in the situation at hand, right? Look around and see which part of your relationship is not getting enough attention in the here and now. Where are you shorting out, where are you touching someone and not knowing it...see? And take that thing and say, well, my-my, here are a couple knee bones that are together and I hadn't noticed they were together. 'nd pay attention to those knee-bones, man. turn them on. knee bones that are together and I hadn't noticed they were together. 'nd pay attention to those knee-bones, man, turn them on.

And han g on behind that because pretty soon you'll find you're attention wandering again. And you have to snatch that piece of attention and fasten it down. In time you'll get all of you're tentacles grabbed and fastened back into the system that you're working on. Right there....when you get all you're tentacles plugged back into the system, you got the holes plugged in you're bucket, and you and her are going to get off. Well that's one good way to learn about plugging holes in your bucket, because most holes is you're attention wandering."

from Stephen Gaskins book, "Monday Night Class"



kundalini

"During meditation, when you behold divine visions, experience divine smell, divine taste, divine touch, hear divine sounds, recieve instructions from God, all these indicate that the Kundalini has become active. When the breath stops without any effort, when suspension of the breath comes by itself without exertion, know that Kundalini has awakened."

"When you feel currents of hot energy rising up your spine, when you experience bliss, when there are no thoughts of the world in your mind, know that Kundalini has been awakened. When you feel vibrations of energy in different parts inside your body, when you experience jerks like the shocks of electricity, know the Kundalini has become active. During meditation when you feel as if there is no body, when eyelids become closed and do not open inspite of your exertion, when electric-like currents flow up and down the nerves,

know that the Kundalini has awakened."

Kundalini Yoga is that Yoga which treats of the Kundalini fire, the six centers of spiritual energy (Chakras), and the divine energies obtained from proper Yogic breathing techniques. Kundalini Yoga has never before been taught to Western man, primarily because never before was he ready for the teachings. Now, however, with such a highly developed technology enveloping us, we are much more of nature's higher energies and laws; thus, we must become aware of the energies within us so that we may be able to correctly use technology instead of it using us. Our environment is merely a projection of our consciousness, and if we do not know how we ourselves function, then obviously we are not going to have any idea of how to properly control our projection, the environment. Through Yoga, one becomes aware of his inner-most self, he taps in on that vast warehouse of the mind, the subconscious. He becomes aware of all his most subtle motives and thus learns to control his thoughts (which is merely what the environment is), and overcome inhibitions.

Kundalini Yoga differs from other Yogas in that it is an intense Yoga which incorporates angles, tensions, and breathing methods not normally used in other Yogic disciplines. Thus, through proper application of these, in three minutes one can achieve the same results that it normally takes three hours to achieve in Hatha Yoga.

See your body as a reciever of external vibrations and a transmitter of inner vibrations, with antennae adapted for various forms of energy, which we use as tools to attain higher states of consciousness. Your eyes as antennae recieving and transmitting visual vibrations, your ears as audio-recievers, and the senses of touch, taste, and smell all having the potential of recieving subtle energies not known to most persons. Western science, through centuries of exoteric exploration and experiments into nature's laws if finally coming to this conclusion. An example of this would be that just recently was it discovered that persons can distinguish colors through their skin; yet this is an old occult law which was well known among the incients—whom through esoteric exploration of their inner-being, became aware of the unlimited human potential.

We can better understand how the ancients managed to obtain these psychic powers through yoga, by visualizing our bodies as great powerplants with electric impulses flowing about at the speed of light These nervous, or electrical impulses are vibrations as is everything in the universe. The average person's nervous impulses manifest on the physical plane, which is to say that these impulses are vibrating much slower than the vibrations or impulses which manifest on the mental or spiritual planes. The spirit planes, themselves, vibrate at an infinitely faster frequency than the mental, being so rapid a frequency that they seem to be still, like an airplane propeller gets spinning so fast that it seems to be still. This is the unchanging, timeless formlessness that the devoted Yogi merges with upon raising his physical vibration, or nervous impulses to that frequency. Like the radio, we tune-in to the different channels, or frequencies on the celestial dial; and the higher we tune ourselves into, the closer we get to the source. Just as there are sounds of high frequencies which most persons are not able to pick-up, like those from a dog-whistle, or light frequencies like X-rays; so to are there the spiritual frequencies which most people do not recieve, but can through a little effort.

Take the idea of the ocean which lies still until waves form and grow larger and larger and wider and wider until they hit their largest state, break, and are then pulled back to the source. Let us apply this as an analogy to man(the Micro-cosm) who is "Created in the image of God" (the Macro-cosm). We see our energies as form involving from formlessness (spirit) until they get to their densest state, physical. In this dense state they "break" and begin evolving back to the source. Following this analogy, in Yoga, one strives to pull these dense, slow vibrations, the waves, or nervous energies to a higher frequency until they merge with the cosmic sea, the peaceful;

formless ocean from where they originated

From these higher realms, energy is constantly descending in our bodies to denser and denser states. To become aware of these involving energies before they manifest physically, that is, while they are still in their more subtle forms, like the newly formed wave, one can increase the rate of their vibration by channeling them up the spinal cord; so that one's consciousness is lifted up to a higher rate, until he passes through all the material, astral (emotional) and mental realms, thus uniting his being with the Universal-Self.

In Kundalini Yoga we tap in on these various forms of energies. Take for instance those on the physical planes, the average person wastes large amounts of sexual energies, and also large amounts through over-eating, smoking, drinking and taking dope. In Yoga we draw these dispersed, uncontrolled energies to certain "terminals" like the Solar Plexus, where millions of nerves converge. We create heat which causes expansion, and channel the newly released energy up the spine and increase the frequency of their vibration, which in turn increases our awareness. If on the physical

plane sex energy can create life, imagine what it can do on the higher planes, namely create a new self. This is where the tradition came from that religious persons should be celibates; however, they do not transmute this energy thus their abstainment is to no avail. In Kundalini Yoga we do not practice celibacy, as we feel it is unnatural even harmful to the spirit, we believe in balance and moderation. Also, we tap the more subtle energies on the astral and mental planes, such as fear, lust, anger, pride, envy and hatred and transmute them to a higher, unlimited love vibration.

So through magnetizing certain parts of the body more than other parts, and through the application of tensions, we draw these energies through the spine to a point above and between the eyes which is known as the "Third Eye", or "Philosopher's Stone". By drawing these energies to this point the Pituitary gland begins to secrete fully together with the Pineal gland, thus causing the Third Eye to open, which gives great spiritual illumination, peace, and truth. On statues of the ancient Egyptians one will often see a snake protruding from the foreheads or Third Eye points; this is the symbol of the Kundalini Serpent, which when awoken from being coiled at the base of the spine, rises upward and opens the Third Eye. The Kundaline serpent is the essence of all the energies we have been speaking of in this article, and it is the heat we create which causes it to uncoil and rise. We also call it the "Serpent Fire", or "Kundalini Fire" because of the great heat it generates as it rises up the spine. The Holy Bible, being very symbolic and mystical refers to the Third Eye in the passage, "When thine Eye is single, thy whole body also is full of light. . . Take heed, therefore, that the light which is in thee be not dark exercises." (Luke 11:34-35). Jesus, the great master, often referred to Kundalini, the latent potential of all men, by saying, "Be Ye Wise as The Serpent".

When one has his energy centered at the Third Eye, vibrating

when one has his energy centered at the Third Lye, vibrating at an infinite rate of speed, he can function on all planes as he chooses, and his vibrations have transcended the confines of the "Space-Time Continuium" which enables him to project his being anywhere he wishes. He is above the vibrations of the environment, thus can not be manipulated by negative situations. Having transcended all the lower vibrations, he is very sensitive to them, making him very high and aware. His Aura, or energy field (The pure halo seen aroung Saint's heads in holy pictures) becomes very pure, and he becomes a channel for the truth to flow through him. He is aware of all other person's energies and thus is not manipulated by them, and is able to offer them the energies they need to find peace and higher consciousness. He no longer manipulates others through fears, pride, or other uncontrolled emmotions, and becomes so aware of the Universal Consciousness he can never be insulted or distur-

bed from his inner-peace and truth.

On acid one triggers open these higher nerve centers that the Kundalini opens and sometimes persons tripping often feel a ball of fire ascending through their spine and bursting at the top of the head, giving rise to visions and feelings of intense bliss. Others often feel their spine get very hot, and electric currents climbing it. These are some of those higher, more subtle energies being unnaturally released and in doing so, destroying the cerebro-spinal fluid which is im-

portant for nourishing the memory and other nerves.

Also, on acid you experience telepathy and other extra-sensory powers. You feel colors and sounds, you see taste and feelings, you may even hear odors and smell sounds. All this indicates your psychic centers opening up, but yet you have no control over them, which is what makes acid a challenge and groovy to some. However, if you wish to aquire clairvoyance and mental powers, you won't go very far with acid. On acid you are opening up your ego to great celestial illuminations and visions, and unless you are aware of all your deepest subconscious motives, you won't be able to tell if a sit-uation is really happening, or if your unconscious drives are creating it in your mind. For example, often on acid you feel you know everybody's deepest thoughts and motives; however, it usually turns out to be that you are just projecting your own negative hang-ups to their being, because your ego isn't ready to handle the fact that it is you who are hung-up. This gives rise to illusions and games which you play with yourself and others in turn. You open up the subconscious and begin to see the undeveloped, animal nature before your ego is ready to handle it, so you try to stick back into the subconscious or go on a bummer. But the fact is, that as hard as you try to push it away, once it is released, it always is in your conscious mind, and unless you learn to rise above it to your higher self, you live with fears and guilt. On the other hand, persons often see the God within themselves and the beauty they possess, but being unaware that God is present in all things, they often go on power or ego trips. Some persons now and then come down thinking they are Gods-aren't we all? There are also persons who take acid and have really together trips. They don't get hung-up or go on ego-trips, and all they see is beauty, but even though everything is groovy for them, they won't be able to go far on the spiritual path. For on acid, even though all one may experience is bliss, which is very rare; it is still the ego percieving, the ego relating to the visions and forms. He is still in the world of "MAYA", or illusion, because he cannot loose his ego. Very rarely will it happen that one goes through the period of "Ego-Loss" on acid, and actually merges with the infinite, yet even though he attains this state, he always has to come back down to the world of form and illusion, back down to the ego, a bit more bewildered than before, at not knowing how to relate to his having dissappeared while he was up there.

After taking acid, for a day or two your really in a daze at having burnt-out all your nerve centers, and after awhile, if you keep taking acid you'll be much less sensitive to the vibrations and beauty around you and thus you may feel you have to go out and get stoned to get back up to where things are really groovy.

KUNDALINI CONT.

It is very understandable that the drug culture did get very large, because until Kundalini Yoga was introduced to the West, the people had no other alternative to taking drugs to find themselves, in the short time that our environment neccessitates. The other Yogas which are being taught in the Western world take many years of discipline before one begins to aquire higher states of consciousness; however, Kundalini Yoga takes one sixteenth the time it takes in other yogas to achieve the same results. During the first couple months of this Yoga the student completely cleans out his subconscious, thus goes through very heavy and fast changes. He becomes

very sensitive to outside vibrations and learns to build up a strong magnetic-field to keep negativity from pulling his consciousness down. He stays above all the hassless and trials, yet does not run-away from them and learns to properly quite the situations to those positive outcomes; all the while becomming higher and higher, more and more

aware.

Kundalini Yoga was just recently brought over from India by Yogi Bhajan, who is a master of Raja, Hatha, Laya, and Kundalini Yogas. He was sent here on a mission to spread the sacred teachings, which for centuries were kept secret. They can now be made known to Western man, because we are entering the constellation Aquarius by precession of the Equinoxes; and the consciousness of man is going to go through tremendous changes over the next forty years, which is the time of the cusp, or transitional, period between the ending Piscean Age and the Dawning Aquarian Age. Now, however, we are beginning to strongly feel the energies of the new Age and the time is short before heavy changes start coming down, which is characteristic of the transitional period between all stellar Ages. The teachings will enable the American youth, the Spiritual leaders of the New Age, to purify themselves and raise their consciousness fast enough to be able to take on the responsibility of ushering in the new Age.

The Piscean Age, which we are now leaving, rules chemicals, is a watery, emmotional, and very impressionable sign. Aquarius, though, is an air sign, very highly tuned into the celestial energies. It is an Age of truth and of the family, and we are beginning to see these energies manifest in the forms of communal living and by the fact that Aquarians are very aware of, and down on games and trickery. In Aquarius we return to nature and live according to her laws, and springing up everywhere we see health food stores, health restaurants, organic farming and people just generally getting back to the earth, where they belong. More and more we see people getting off drugs and chemicals and getting more and more into the occult

and mysticism. Drugs, which played an important role in freeing persons from the Piscean bondage, are themselves chemical or injested, thus Piscean; however, the desire to attain high cosmic consciousness through them is a play of the Aquarian energies. Kundalini Yoga offers an alternative life style to that of the sixties, as we have entered the seventies and we are beginning to see the end of the drug high and the strong beginning of the natural high.

All across the country and even in England, Kundalini Ashrams (communal homes where Yoga is lived) are sprouting up, and our family, the 3HO Family, or Healthy, Happy, Holy Organization is very tight, and we're spreading the new culture to the people. We have Health food stores open, Natural foods restaurants, and Organic farming on the land under clear blue skies. Last summer we sponsored the Atlanta Pop Festival, and this summer we are getting together the "First Internation Spiritual Festival" to be held on 600 acres of the Oregon countryside.

Ashrams are now in over fourty major cities, and a few of us were sent here to open up an Ashram in the Kosmic City and begin making the teachings known to all who are interested. We live a life of balance and moderation, and we follow the law of Natural Order. We believe man is very much a part of the fabric of life, thus we develop our intuitional powers and let nature guide us, eliminating the rational, which Western man is so into. We respect the Woman as the creative principle of the universe, and one of our objectives is to raise the womens' consciousness so they will no longer allow themselves to be exploited and degraded in subservience to the animal instincts in man, which they have done through insecurity and fear.

In the Ashram, which is now just getting together, we will live as a close, open family in which we will chant together, eat natural, vegetarian food together, and hold Yoga classes for the community morning and evenings everyday of the week for free. We are offering a new way of life to anyone who is interested, and the Ashram is open for anyone to move in, who is truly devoted to finding themsleves, and living a high, happy, healthy life of Yoga. SAT NAM! (Truth Personified)

Tom Leiderbach 203 E. 55th Terr. Kosmic City, Mo. 64113

LIVING THEATRE cont.

with the spectator-as-participant, that we together will find the answer. In the same way that I don't believe—in terms of revolution or revolutionary action—I don't believe that one person comes and gives the answer. I think this is a form that a civilization has taken and adapted itself to. I think it believes in it, I think it believes in the Holy Word coming from one person. I think that this is an error. I think that the Holy Word comes from the unification of us all, and I think that when that moment of unity comes, when the spark ignites, when we meet and the electricity happens, that then we'll find the answer.

So that in our work in the theatre we have been trying very hard to bridge the gap between the actor and the audience. And while we have not yet gotten to the point at which we will permit ourselves really to touch the spectator, we have gotten to the point at which we permit the spectator to touch us. So that, for instance, the last piece in "The Mysteries" is a collective death which lasts as long as it needs to last (everything in "The Mysteries" lasts, which is something that we have been working out in timing in the theatre, we've been trying to get rid of the theatrical timing of "You have to cut here, the audience's attention will lapse, and so forth. You have to compress..." We've been trying to make time real in the theatre.)

But in "the Mysteries" this death goes on and there are twenty-five people on stage who die and they go from the stage into the entire theatre, and they die all through the theatre, in the aisles, in the audience's laps, under their feet. And this has provoked in the audience various reactions. It has provoked forms of mass hysteria, often members of the audience will die with us, will be siezed and convulsed and they will die also, and go through great physical convolutions. Sometimes they will get very angry; they have attacked us physically, they kicked, struck, they have tried to ignite us, they have set fire to people's hair—all kinds of strange things. They've come up on stage and participated. At the end of this we have a ritual of burial in which we bury all those who have died, and at one time in Brussels we had about fifty extra corpses to bury. There are a number of other things that we do in which we try to involve the audience in various ways. We haven't yet found the way, but that may be the problem that we're setting ourselves in The next that we're working on.

QUESTION: What I must do is see what you do on the age but since I can't at this moment what can you tell me about what you prepare since you prepare something, and the difference between this and what happens on the stage, since it happens on the stage?

State: We have done a thing which we call free theatre. It is a piece in which the actor is allowed to anything on stage that he wants to. We have done this piece only two and a half times. And we once put down minimal rules which said only, let's make it so that there are only five actors on stage at a time, and then not use words as we know them. And on one occasion what happened was very long, it went for about two and a half hours, some of it very exciting, some of it very dull, and a number of what we call wrong choices, dull choices, unperceptive choices. The other time

that we did it was in a very strange circumstance which was very, very hard to describe. It was I think a much more powerful event and what the actors did was more interesting. There was an event in Milano, there was a party and we were asked to perform—it was a party for a theatrical magazine in a theatre, and it was a very swinging party. Every body came to it—there were no lights on, every body was very, not strung out but far out, and people were wearing very elegant Milan discs and shields and they had little Frankenstein figures running all over the floor, and a tremendous amount of liquor and the party was happening everywhere.

Cathy Bererian did the Visages of Luciano Berio-she had a very tough time competing with this audience, this audience was a great show, everybody was flashing, and we're flashing too. And then they said "It is time for you to perform". And we sort of looked at this situation, this audience swarming all over the stage, we tried to think of what we could do to confront this Milan at its most dolce. And we decided, without saying a word to each other, to do nothing. That would be the most powerful meeting that could take place. And we went onto the stage and we assembled on the stage and we did nothing. We gathered together on the stage and did nothing for about an hour, and the audience, the people, went beserk-and they wanted us to do something! And they screamed for us to do something! and we simply stayed there either crouched, lying, standing or whatever, and concentrated and meditated more and more deeply with this flashing going on. And we thought we provided a really beautiful happening.

It got very frantic because they began to break the place up and the police arrived in vast numbers, and we split fast as we could. It was a tremendous incident, because the owner of the palazzo, a Contessa, got so angry that she struck seven times the wife of the editor of the "Sipario" and was denounced, and it made a tremendous scandal. We said that we had done nothing. It had further repercussions, but in any case we're very friendly with both parties now. They both seemed to feel that it was because we had done nothing that it had all happened.

You, is that cool." And we said yes, and included them in the work; but we found also that that didn't work because in traveling around each individual needs a hotel room and a ticket, and to be told when they're leaving and where you're coming from and where his luggage is and where his lost passport is.

And every time you add someone to the company you have another run-in with the police, at least once a year. So we found that everybody carried with them a whole series

But in any case . . . We have found so far that the degree of improvisation has to be limited; that when you get a form, that is, when you get an area in which the improvisation can take place, your chances of succeeding are increased geometrically. Like in "The Brig" there's a great deal of improvisation but you know what the rules are so everybody has to follow the rules. And there's a great deal of improvisation in "The Mysteries" and "Frankenstein" and in "Antigone"...allowed a great deal of choice of vocal ranges, of sounds, but it is true that in the course of the rehearsals, which were very much improvised, at the end of them we said "Well you'll have to be there at a certain time because I'm going to be doing this." So a number of things had been very pre-planned. The same in "Frankenstein" where we work on this structure that's six metres high. There are rules within which the improvisation takes place, there's a beginning to it and one knows in what area it is working. It is not free theatre in the sense that you could do anything you want. Oh, the thing I left out was that in Milan we went out on stage and nobody spoke to anybody else-it was a collective decision to do nothing-it was not like we stood in

the wings and discussed and said "Let's do nothing." Afterwards we discussed it and everybody said "I couldn't think up anything to do except nothing." But it's limited that way. And sometimes you'll come off stage and you'll say "You know, what you did tonight was just out of sight, it was gorgeous", but just as often, as easily you can come off stage and say "After that moment I was lost for the next two hours of the play. Please don't do anything so spaced out again." You know, it's just an area in which we're working

QUESTION: Could you tell us how people become included with this . . . and what sort of geographical basis . . . BECK: We have no fixed place now, we're enjoying the privilege of being aliens constantly in a foreign country, and the joy of exile. And we are now twenty Americans and thirteen Europeans-breaking that down, there's an Englishman, and a French girl and four Germans and three Dutchmen and one Australian girl and one Italian, and another French girl who just came with us, a French Algerian-I don't know whom I've left out but that's approximately the composition. As things are now we sort of work on a weekly basis, we try to get enough engagements to pay our expenses, what we need for eating and living for a week. And we go along from week to week generally. We do, wherever we go we keep meeting people who say they want us and want to come with us, and two and a half years ago we said yes to anybody, and we found that, alas, we were not that free. It didn't work. And then also people said to us: "I have some money of my own and I would like to simply come with you, is that cool." And we said yes, and included them in the work; but we found also that that didn't work because crises, but personal problems; that is, each individual needs a hotel room and a ticket, and to be told when they're leaving and where you're coming from and where you're going, and where his luggage is and where his lost passport is.

And every time you add someone to the company you have another run-in with the police, at least once a year. So we found that everybody carried with them a whole series of personal problems that we weren't able, we didn't have the resources to cope with. And we found that we were finally reaching a point where we were neither able to live or work or anything; it was too much for us, we didn't have the ability or the capability for it. So that our advice was, you know, if the time should come when we need you we'll call you, or maybe at another moment, or do it yourself, or find some other way but we can't, we just can't.

And how does one come into the company? It's very mysterious, and I'm not sure I know the answer. If you hit us at that mysterious right moment when somebody has just split and we need someone desperately. Or we've embarked on "Frankenstein" and we suddenly find that we have a dozen engagements where we have to put the set up and down three times in one week and we say "Listen we've got to get some strong people in here to help us with some of this labor." So it's sort of mysterious that way.

This interview originally appeared in FIRE published in London.

-Julian Beck Living Theatre

REVOLUTIONARY TRIBALISM cont.

rades. This will not be simple for it will mean constant confrontation and constant support, and it flies in the face of everything the old culture was. We can say that tribalism means the abolition of institutionalized monogamy and the socialization of children.

Of course our culture must be radical in a second way as well. Ultimately men and women become fighters -become 'valorized' in Magri's words-to protect and extend not systems but their sense of what they are-their culture. If we cannot go back to the old culture, and if we continue to build a new one that is precious to us, then we are in fact at war with the entirety of capitalism. Some of our brothers and sisters, who think they can avoid this by building their tribes in Taos, rather than in capitalism's urban gut, will find this out the hard way. There can be no peaceful coexistence between the two cultures. We are forced to carry our revolution through all its potential stages, from a cultural sense through to a social, political, and economic conclusion. Tom

Hayden suggests this scenario: the tribes will form together into networks, and the networks will begin to see themselves as 'Free Territories', existing in the heart of capitalist culture and political economy only at the price of constant combat. In fact, we ought to begin to see ourselves as a Red Militia, our tribes as the nuclei of the American Red Army that

will finish capitalism off. Its not just that the cops will vamp on us. That will happen. What will also happen is that the corporations and the media will try to buy us up, or buy into us. And that, in plain language, will mean the desexualizing and re-abstracting of our new culture. We ought to take seriously, now that we understand capitalism's interior history, Norman Mailer's idea that cancer is destroying America: as the physical disease thrives by eating body tissue, so the psychosocial disease thrives by eating the tissues of culture, by feasting on the connection between mind and body. It is no accident that the Yanqui corporations, by polluting the Amazon, kill both the fish and the culture of fishermen.

In Vietnam, where capitalism's face is most sadistic and cruel, Americans know that their only chance for victory is through what they call "rooting out the infrastructure of the Vietcong," meaning the revolutionary culture of the Vietnamese people. This is a very aware cancer we are discussing. Since it is, and since the resistance of Vietnamese culture has given our own time to grow, all wars of liberation are our wars too.

Of course, it is your war as well. They have been after your "infrastructure" for a long time, and getting it. Unless you come over to our side soon there may be very little left of you for us to retrieve. And

we are not talking now about leaping flames or barricades in the streets or any of the usual paraphernalia of apocalypse. A few years ago some cociolomercenaries reported to Madison Avenue on some remaining pockets of old-culture resistance:

. .Pictures of babies will have a special attention-getting value for working-class women, ever and above any direct relationship between the product and her role as a mother. Because she thinks of people as the only important matter in the world, she attends more to advertising which has a human feeling and she is more inclined to ignore it when it lacks this. (Rainwater, Coleman, and Handel, "Workingman's Wife".)

This kind of thing, which has become so omnipresent it no longer annoys, it what Marcuse calls pressive desublimation," the transformation of Eros into Commodity. It is, without hyperbole, cultural genocide, and it is what capitalism is all about. So although we irritate your sensibilities, though you are torn between killing and fucking us, you had better choose the latter. We will not attack you. But capitalism is already doing it. And when eventually we go poking through the ruins of the old culture looking for the corpses, we would rather not bury

FIRE cont.

is what they use to make candles burn," the police-

man said, kindly, you know, and really conc aned.
"Yeah, I know," (Oh God, I know) I said. "When did you find out?"
"2043," he said.
"What?"

"We got the call at 2043," he repeated.

I walked towards the shop slowly figuring that 2043 means 10:43 p.m. in civilian language and that it couldn't have been burning long before they discovered it and I didn't see any flames so, you know how hope works, so maybe it wasn't too bad. And I saw a bartender outside the side door of Kelly's and he said they had had lots of smoke damage because Creative Candles is connected to Kelly's both in the basement and on the second floor.

And then a fireman pushed his way out of the building, gasping for breath, his coat wet, his eyes tearing profusely and covered with sweat. Our eyes met, we looked at each other and it wasn't a bad dream anymore. He was real, he was hurting and it suddenly wasn't just a pleasant outing or a bit of excitement. Real. Reality. With sweat and smoke

and tears running down a man's face.

And down by the front of the candle shop two other firemen were coming out and I stopped them and asked them how it was going (with my city, with Dwayne) and they said they had been all through the building and through the basement and they thought they had

And I turned and looked for the first time into the black face of the shop. Funny about details. The clippings around the doorway were gone. The walls black and charred. The big wax vats overturned and empty but not destroyed. Not destroyed. Not destroyed. A fireman dashed out of the building with the cash drawer in his hand and thrust it into the arms of Nancy Benton, Dwayne's wife, who had just arrived. I hugged her hard. She cried just a bit. The moneywas not damaged but in the face of the damage to the shop that seemed trivial and almost funny.

The fire was out, the building was safe and I turned away from the aftermath. An efficious fire captain in a white coat and hat was running around being useless as far as I could see, trying to give the illusion that he was in charge of the situation and getting every place a little late. Star reporters were starting to arrive, more anxious (and rightly so) to get to a phone than to learn details. And so I went down to Dave's 423.

The jukebox was playing modified country and western. Two pool games were in progress. People were drinking quietly at the bar. The whole thing seemed very far away. I smelled of smoke.

The day after the fire a man from Empire Candle Manufacturing lent the Bentons his equipment. So Creative Candles is making candles again. And they're in the process of getting city permission to relocate at 3954 Central Avenue. It's going well.

COMMUNIVERSITY cont.

Hinduism, Buddhism, Confucianism, Taoism, Zoroastrianism, Islam, Judaism, and Christianity.

MILITARY HISTORY OF THE U.S.-A study of the causes of war, strategy and tactics of military operations, and case histories upon which the art of war is developed.

BEGINNING GUITAR-Will teach the student reading music and relating the notes to the guitar.

COMMUNICATION THROUGH PHOTOGRAPHY. An informal, yet serious, approach to the method and import ance of taking photographs which have meaning.

WORLD WAR II-WAR GAMES AND DISCUSSION-Integration of the playing of Avalon Hill war games with discussion toward a more thorough understanding of the Second World War.



HAVE SHOPPED AT THE GENUINE ARTICLE 2 E. 39th.

HAVEN'T YOU WHY



Bosmic City Boogity Band

Picture in your mind 4 typical Trucker street dealers. The first is kind of a short chubby kid with long blond hair to his shoulders and a mustash you might miss if you don't look close. He picks his nose every once in awhile. Next is a skinny guy with short curly black hair who follows you up the block if you don't buy a paper on his initial request, and proceeds to give you 318 reasons why you should buy a

Trucker. You normally wouldn't buy something from someone that obnoxious, but something about the way his eyes bulge every time his mouth opens makes you figure that maybe you ought to buy a paper so as b get rid of him as fast as possible. Then let your mind's eye perceive a rather mild-mannered giant, wearing a long trench coat and a head of hair that looks like a massive, freaked-out brillo pad, who leans over, (down to eye level) and softly says, "Buy a Trucker, Fucker?" Finally, there is a rather cosmic individual who has developed the nack of bouncing from customer to customer, and off buildings and across intersections, all the while yelling "Westport Trucker here, get yer' Westport Trucker! See Raquel Welch with three tits—Elvis Presly in his BVD's!"

Now, if you can, picture these fame four freaks forming a rock 'n roll group called the Kosmic City Boogety Band. Musicly speaking, they are not what you would call a super heavy, fab, neatsie-keen-o, run of the mill group. They are funky. They're all friends. And they have a lot of fun when they play. What else can I say except see them soon.

What else can I say except see them soon.
The Kosmic City Boogety Band says:

SMAZOOCHIE!!

D.G.

St. Mike

Biff Bose

OK, let't approach the new Biff Rose LP on two levels. We must talk to the Biff Rose Buffsthose familiar with the man and his work—and then the majority who have never heard of Biff or maybe saw him once on Johnny Carson.

To the neophytes: Biff Rose is a musical poet, creator, minstrel, genius—who also happens to be totally different and refreshing from anything you've ever been exposed to. He sort of talksingalonghumms all about everything, accompained by his organic piano. His new album is excellent, another enjoyable honest work of art from a sincere artist.

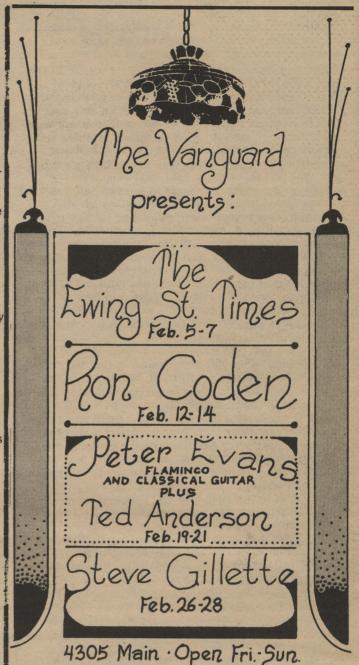
If you're just turning on to Biff Rose, this LP and every other one that he's made is highly recommended.

Hi Biff Buffs. . .you may criticize his use of orchestration—which our editor disliked three times in one short conversation—his singing style may be a little strange to you—and the material may surprise you.

Yes, it's true, our Biff may not please your exact taste. And let's hope an artist such as Biff Rose never pleases the exact taste of his general public.

His use of orchestration is delightful, intricate and functional. The voice of Biff couldn't be better—the style reflects even more the emotion of each word. As for the material—he finally becomes human—he shows that he too, the happy Biff Rose can cry, feel, fuck, and be lonely. He's not only reflecting life itself but the intimacy of his own life. You'll love it.





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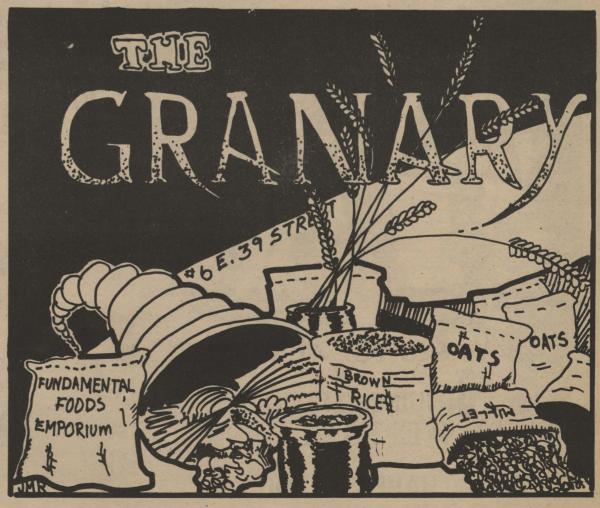
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2 I'm Fulfilled

I'm fulfilled. I have just listened to the Moody Blues communicate "Nights in White Satin." Thus, I am fulfilled by the Moody Blues. But what are the Moody Blues, but a group to communicate "Nights in White Satin." And then, just what is "Nights in White Satin?"

Nights in white satin can be different for everyone. But officially, "Nights in White Satin" is a
song. "Nights in White Satin" is a song communicating a message of love. So I am fulfilled by
"Nights in White Satin." I am fulfilled by a message
sage of love. I am in love. I am fulfilled. . .

Nights in white satin, never reaching the end.
Letters I've written, never meaning to send.
Beauty I'd always missed with these eyes before.
Just what truth is!
I can't say any more,
'cause I love you.

Love is everything. Love is life. If love is not life, it is at least, or should be, the basis behind life, love, in essence, makes the world go 'round.

Last summer, I spent my first summer as a "freak" in the Midwest. It was really a new experience for me; a lovely experience. I first saw Westport through a stranger's eyes, my own. As I was a stranger, I didn't know anyone. In a period of only a few months, I went from a state of not know knowing anyone, to one of being acquainted with innumerable people.

This could not have happened just anywhere. In fact, I'm proud to say that the only place it has ever happened to me is right here in Westport. It happened right here in Westport, because we are a community of "Freaks."

As we are "Freaks," we are united. We are

As we are "Freaks," we are united. We are united, not from choice, but from necessity. It is necessary for us to be united, because we are, "Freaks."

What are "Freaks?" "Freaks" is a label we accept in noting that we are different from the expect ations and aspirations of the society which is responsible for our development to this present state. In the movie, "Woodstock," some dude with

In the movie, "Woodstock," some dude with long hair said that the word "Freak" is a label which does not necessarily include Bad Connotations. It is only a label noting something different. So without that label, we are not "Freaks," we are only something different.

We are something different. We are something different from the society which has raised us. We are something different from the society which has raised us; because sometime back in 1964 or 1965, some people started the "Flower Children" cult

some people started the "Flower Children" cult.

The "Flower Children" cult was the result of "Flower Children." "Flower Children" were adults who couldn't see the use in adulthood, so they rejected it. They chose to remain children.

Children are really where it's at. Children can play without any worries. Children can play without any worries, because someone is always watching over them.

And just as "children" children can play without any worries, "You" children can play without any worries too. "We" children can play without any worries, because someone is always watching over us.

Big Brother is watching!



gavinda





Kim-Bo Oriental

JEWELRY

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PLUS The store at 39th. & Main also carries Brown Rice, Egg Noodles, Bean Sprouts, and other Organic Foods.

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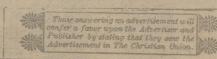


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BOOK AGENTS WANTED FOR MY STORY OF THE WAR, PERSONAL

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Boneless Bacon

IS TO MAKE THEM THE THE WORLD."

& COMPANY.

∩ Minutes

For the Brides of June

> WHOLE PAGE of Practical Hints and Helps about the Wedding Trousseau, the Ceremony, the Flowers, the Reception, the Going Away and the Coming Back. For particulars, see the

June Number of

The Ladies' Home Journal

INSTALMENT DEBENTURES. 36 Egaitable Building, Boston. A New England Organization Loans made on Irrigated Farms, not
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Sample Vial of RUBIFOAM mailed Free to any Address.



the mouth. Imparts a delightful fragrance to the breath. Beautifully put up. Convenient to use. PRICE, 25 CENTS. SOLD BY DRUGGISTS.

MENTION CHRISTIAN UNION.

NEW YORK OFFICE, 88 JOHN STREET.

DEAR READER, THIS WRITTEN ORACLE OR TEACHER OR GUIDE IS ONE OF THE BOOK OF CHANGES OR I - CHING. THE VERSION OF THE I-CHING USED FOR THIS RENDERING OF THE ELEVENTH HEXAGRAM WAS TRANSLATED CHINESE INTO GERMAN BY R. WILHELM AND THEN INTO ENGLISH BY C.F. BAYNES WITH A FOREWORD BY C.G. JUNG AND A NEW FORE WORD TO THIS EDITION; BOLLINGEN SERIES XIX PRINCETON UNIVERSITY PRESS. THIS VERSION HAS THREE PARTS; THE FIRST BOOK BEING THE TEXT OF THE ORACLE; THE SECOND BOOK IS A COMPREHENSIVE BODY OF WORK DEALING WITH THE DPERATION, UNDERLYING PRINCIPLES, MEANING AND EFFECTS OF THE ORACLE; THE THIRD BOOK IS ALSO THE ORACLE PROPER, BUT THE TEXT OF THE HEXAGRAMS IN THIS BOOK ARE WITH COMMENTARY. FOR THIS HEX AGRAM I HAVE USED TEXT FROM BOOKS I AND III. TAI-PEACE == ABOVE KUN RECEPTIVE, EARTH

THE MEANING OF THE HEXAGRAM IS THAT WHAT IS ABOVE AND WHAT IS BELOW ARE UNITED AND OF ONE WILL. THE RECEPTIVE, WHICH MOVES DOWNWARD, STANDS ABOVE; THE CREATIVE, WHICH MOVES UPWARD, IS BELOW, HENCE THEIR INFLUENCES MEET AND ARE IN HARMONY, SO THAT ALL LIVING THINGS BLOOM AND PROSPER. THIS HEXAGRAM BELONGS TO THE FIRST MONTH (PEBUARY - MARCH), AT WHICH TIME THE FORCES OF NATURE PREPARE THE NEW SPRING.

THE JUDGEMENT --

PEACE. THE SMALL PEPARTS, THE GREAT APPROACHES. GOOD FORTUNES. SUCCESS. THIS HEXAGRAM DENOTES A TIME IN NATURE WHEN HEAVEN SEEMS TO BE ON EARTH. HEAVEN HAS PLACED ITSELF BENEATH THE EARTH, AND SO THEIR POWERS UNITE IN DEEP HARMONY. THEN PEACE AND BLEESSING DESCEND UPSON ALL LIVING THINGS.

IN THE WORLD OF MAN IT IS A TIME OF SOCIAL HARMONY; THOSE IN HIGH PLACES SHOW FAVOR TO THE LOWLY, AND THE LOWLY AND INFERIOR IN THEIR TURN ARE WELL DISPOSED TOWARD THE HIGHLY PLACED. THERE IS AN END TO ALL FEUDS.

THE LIGHT PRINCIPLE IS WITHIN, THE SHAWODY IS WITHOUT; STRENGTH IS WITHIN AND DEVOTION WITHOUT; THE SUPERIOR MAN IS WITHIN, THE INFERIOR WITHOUT. WHEN THE GOOD ELEMENTS OF SOCIETY OCCUPY A CENTRAL POSITION AND ARE IN CONTROL, THE EVIL ELEMENTS COME UNDER THEIR INFLUENCE AND CHANGE FOR THE BETTER. WHEN THE SPIRIT OF HEAVEN RULES IN MAN, HIS ANIMAL NATURE ALSO COMES UNDER ITS INFLUENCE AND TAKES ITS APPROPRIATE PLACE.

THE WAY OF THE SUPERIOR MAN IS WAXING; THE WAY OF THE INFERIOR MAN IS WANING.

NONE OF THIS OCCURS ARBITRARILY; IT IS BORN OF THE TIME. IT IS THE SEASON OF SPRING, BOTH IN THE YEAR AND IN HISTORY, THAT IS REPRESENTED IN THIS

HEXAGRAM.

THE INDIVIDUAL LINES ENTER THE HEXA

GRAM FROM BELOW AND LEAVE IT

AGAIN AT THE TOP. HERE THE SMALL,

WEAK, AND EVIL ELEMENTS ARE ABOUT

TO TAKE THEIR DEPARTURE, WHILE THE

GREAT, THE STRONG AND GOOD ELEMENTS

ARE MOVING UP. THIS BRINGS GOOD

FORTUNE AND SUCCESS.

THE IMAGE -HEAVEN AND EARTH UNITE: THE IMAGE OF
PEACE. THUS THE RULER DIVIDES THE AND
COMPLETES THE COURSE OF HEAVEN AND
EARTH; HE FURTHERS AND REGULATES THE
GIFTS OF HEAVEN AND EARTH, AND SO AIDS
THE PEOPLE.

HEAVEN AND EARTH ARE IN CONTACT AND COMBINE THEIR INFLUENCES, PRODUCING A TIME OF UNIVERSAL FLOWERING AND PROSPERITY. THIS STREAM OF ENERGY



MUST BE REGULATED BY THE RULER OF MEN. IT IS DONE BY A PROCESS OF DIVISION. THUS MEN DIVIDE THE UNIFORM FLOW OF TIME INTO SEASONS, ACCORDING TO THE SUCCESSION OF NATURAL PHENOM ENA, AND MARK OFF INFINITE SPACE BY THE POINTS OF THE COMPASS. IN THIS WAY NATURE IN ITS OVERWHELMING PROFUSION OF PHENOMENA IS BOUNDED AND CONTROLLED. ON THE OTHER HAND, NATURE MUST BE FURTHERED IN HER PRODUCTIVENESS. THIS IS DONE BY ADJUSTING THE PRODUCTS TO THE RIGHT TIME, AND THE RIGHT PLACE, WHICH INCREASES THE NATURAL YIELD. THIS CONTROLLING AND FUTHERING ACTIVITY OF MAN IN HIS RELATION TO NATURE IS THE WORK ON NATURE THAT REWARDS HIM.

THE LINE (5) -NINE IN THE THIRD PLACE MEANS:
NO FLAIM NOT FOLLOWED BY A SLOPE.
NO GOING NOT FOLLOWED BY A RETURN.
HE WHO REMAINS PERSEVERING IN
PANGER IS WITHOUT BLAME. DO NOT
COMPLAIN ABOUT THIS TRUTH;
ENJOY THE GOOD FORTUNE YOU STILL
POSSESS.

EVERYTHING ON EARTH IS SUBJECT TO CHANGE. PROSPERITY IS FOLLOWED BY DECLINE; THIS IS THE ETERNAL LAW ON EARTH. EVIL CAN INDEED BE HELD IN CHECK BUT NOT PERMANENTLY ABOLISHED. IT ALWAYS RETURNS. THIS CONVICTION MIGHT INDUCE MELANCHOLY, BUT IT SHOULD NOT; IT OUGHT ONLY KEEP US FROM FALLING INTO ILLUSION WHEN GOOD FORTUNE COMES TO US. IF WE CONTINUE MINDFULL OF THE DANGER, WE REMAIN PERSEVERING AND MAKE NO MISTAKES. AS LONG AS A MAN'S INNER NATURE REMAINS STRONG ER AND RICHER THAN ANYTHING OFFER ED BY EXTERNAL FORTUNE, AS LONG AS HE REMAINS INWARDLY SUPERIOR TO FATE, FORTUNE WILL NOT DESERT HIM.

I THINK IT WOULD BE VERY SAD IF THE BOOK OF CHANGES GOT TO BE SOME KIND OF A CRUTCH FOR SOMEBODY. I SPEAK FROM EXPERIENCE BECAUSE IT HAS BEEN ONE FOR ME AT TIMES. WE - I PROBABLY COULD AVOID IT IF WE USED IT AS A STUDY TEXT, IN IT'S ENTIRETY, BE FORE USING IT AS AN ORACLE. HOWEVER, I ALSO THINK ANY EXPOSURE TO ANY OF IT IS GOING TO BE BENEFICIAL; LIKE HAVING A CATALOG OF ESOTERIC PSYCHOLOGISTS. IT'S GOOD THAT THE INFINITE ONE SPEAKS FOR ITSELF. FARE THEE WELL. T'AI. YOURS FAITHFULLY, MICHAEL LINDSAY

Classifieds

to give away? After some deliberation we decided that this should be more than a classifides section, it should be a community bulletin board, hence all ads not involving a money exchange are free, otherwise they are \$1.00 for the first 30 spaces and \$.50 for each additional 35 spaces. BOLD FACE TYPE is an extra \$1.00 per line.

We reserve the right to reject copy which we consider to be in poor taste, a rip-off, or which might result in legal action.

Illegible ads will not be accepted.

If mailing in an ad, please send check or money

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DRUMS for Sale, "Rogers" double ride toms, floor tom, chrome snare, & cymbals, call

TERRIE -- call your mother, she's worried about you, Mason.

1969 Suzuki "350" for sale. Contact the Granary, 6 E. 39th.

Mother Love's Little Co. We do all sorts of jobs. Moving, carpentry, clean-up, etc. Call Help us help

GAS STOVE wanted, Am will ing to buy or trade for electric stove. David, 4037 Central.

"It's not a bad life" Captain Chemical, 1/7/29

For V.W. drivers who are freez ing -- Saab's have a heater os arge as those used in a large limosines and have front wheel drive so you don't need snow tires. '88, V-4, 25,000 miles, call & leave message for Joe,

Help, I'm freezing! Need 12 Volt fan for car heater, also 265 or 283 Chevi, engine. Leave word for Cortez the car at the Magic Circus .

EMBROIDERY done on pants, shirts, anything, your choice of colors, you can design your own patterns to be embroidered. Contact Shirley at 807 E. 41st.

Flash; Inner space travelers leaving Kosmic City in a Purple school bus to rendevous with spiritual Caravan needs... some stoned riders and companions to help with traveling ex-pense manifestations such as gas money/food/dope/good vibes and an interest in the spiritual aspect of the universe we are on our way to california call or come on over 4037 Central St. WE believe in the cosmic giggle. Peace



Electric Tatooing Needle, badly needed. If you know where to find one or who to talk to --please call Kathy,

Kim McKinley please call

Have car-bed and clothes for small baby, FREE *** Do you have a desk or table you don't need, free or cheap? Leave message for Don at Magic Circus

Artist needs work! I want to practice my trade without ripping anyone off. Can do silk-screenigwood-cuts, graphics, etc. call Stephen,

Used records wanted to buy or trade. Love Records, 3909

Kosmic TV for sale. Portable, works pretty good, only \$70.00. Must sellto pay rent! 4027 Troost Ask whoever comes to door.



BABY SITTING - I am a young mother and am dependable. Brenda Thompson, 3937 Wyandotte, Apt. 2.

WHOLE EARTH CATALOGUES
Last Edition Bookstore, 22 E. 39th.

HAULING

Get your shit together & we'll haul it. Trash, furniture, band equipment, anything! 649-3621.

Terry Farbstein or anyone who knows where she is staying please contact me. Her brother in Louis wants to know if she's Rik Hileman, 4143 Warwick,

PRINTING COLLECTIVE

Work done for movement people e specialize in non-censorship. Kansas Key Press, 710 Mass., awrence, Kansas.

TYPING done in my home cheap. Call BB at or bring it by 4145 Locust Apt.3 N Good, Fast work done on new electric carbon-ribbon machine.

Used camping equipment wanted Sleeping bag, pack & frame, space blanket, call Steve at

PHOTOGRAPHY, informal & outdoor portraits, editorial, pub-lic relations, illustration, advertising. Carter Hamilton,

SUPPORT OUR BROTHERS IN PRISON

Two ex-dealers in louisiana State Prison wish more or less unattached chicks to correspond with. No obligations -- Just letters. Contact Fat Frank at the Magic Circuse, peace

Learn the art of bee Keeping. Bee Keeping Assistant wanted weekends and evenings starting n March. Clyde Conner.

Need a job despertly, Ace Willing to WORK!!



220 Volt ELECTRIC STOVE for sale, in excelent shape, call David at

ER-AH -- I DON'T

Paintings, Contemporary Art Geometric Abstractions,

Zenith stereo record player, portable, good condition, \$35. Kim,

Sex is healthy. Pollution isn:t. Sollution for pollution? Call Jaques for organic goodies cosmetics, etc.)

Reworked triple pickup guitar, Kay base, Classical flatop. All super cheep.

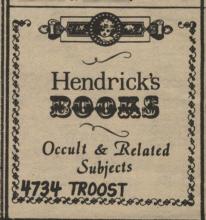
Record sales have been bad. Kisses are now on sale at Blue Rock from 10:30 A.M. to 1:30 P.M. 10¢, 25¢, \$1.00, & \$50.00. Ask for Joe or Joyce.

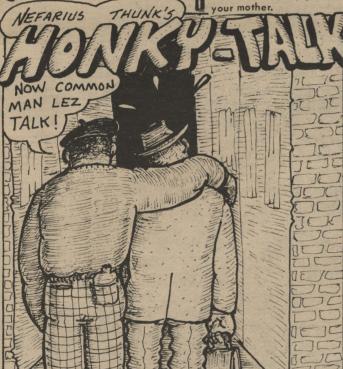
Wanted - a used mimiograph

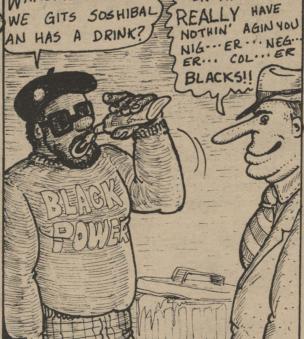
Rugs & tapestries wanted-Any size. Leave message for Dennis at



Freak Filmmakers intrested in pooling ideas, equipment, actors, etc. Call Kevin Dowd,















ONLY

WITH A DECISION!





Dear Mother Love People,

Thank you for thinking of me. Your thoughts are really appreciated. I enjoy receiving the Trucker.

I got arrested for truancy and runaway, (also 60 hits of speed!), and got sentenced to spend about eight months in a girls boarding school in which I sit behind locked doors and grilled windows.
I am enclosing \$1.00 which I hope will help

the Trucker to live for awhile longer.

Thank you all again.

Your Sister always, Paschimatanasana

Dear People of the "Tribe",

I wrote a letter asking you to start sending the *Trucker* to the boarding school. PLEASE DO NOT!

I'm living in a Catholic girl's home. All our mail is intercepted and read. The nuns would absolutely "freak themselves out!" I'd get sent to a reform school! You don't want that to happen to poor little old me do you? Let's hope not!!

What I'm getting around to is, please continue sending my copy of the paper to:

Joan Abbott 1413 N. Quanah Tulsa, Oklahoma 74127

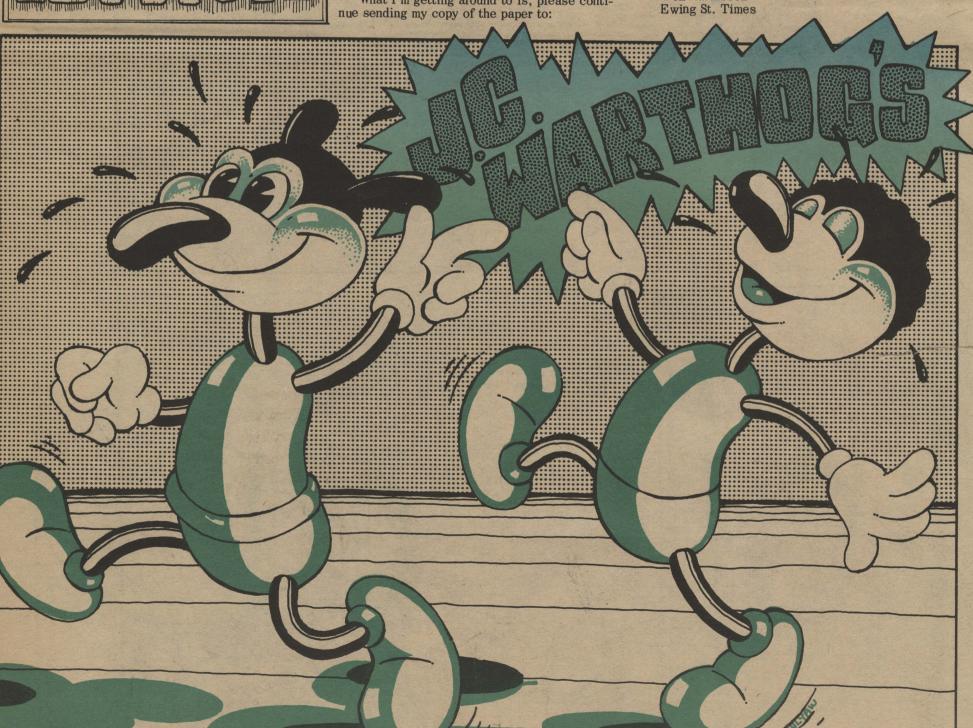
Believe me, your efforts are very, very much appreciated. I love you and miss you all. None of you would probably know me even if you saw me. When I get out of this hell hole I'm going back to my people in my townKCMO. Thank you all!

Love you all,

Paschimatanasana (Joan Abbott)

AN OPEN LETTER TO THE PEOPLE WHO RAISED HELL ABOUT VANGUARD PRICES 12/25/70

My name is Don. I have been, since 1966, a card-carrying member of Local 10-284, Amerikan Federation of Musicians. Than's how I feed my family-I'm a working musician. I am a former beatnik, former flower-child, acid freak, speed freak, street freak, consultant to management, college student, Staff Sergeant, reporter, and a lot of other shit that's boring, and am now merely a combination of the above. So I could be wrong. But I think you've got to have your head in the wrong place, like maybe up your ass, to come into the Vanguard on a Saturday night, second show, on a holiday weekend (Thanksgiving), and expect to get in for free. I figure you can't be that ignorant, so it must have been a demonstration. You complained bitterly that the \$2 cover was a ripoff. The Vanguard is not a ripoff, sirs and madams; you are quite wrong. And none of the people connected with the Vanguard, not the owner, not the waitresses, not the cooks, not the performers; none are ripoff people. Most all of the Vanguard folks are also Good Karma Productions folks, and Good Karma is a together, honest organization, a rarity in the entertainment world. Maybe you've been reading to much Rolling Stone bullshit about how music belongs to the people and should be free all the time. Music belongs to itself, and concerts cannot be free ALL THE TIME—any other musician will tell you the same. There are ripoffs, to be sure. So when you see inflated prices for musical events, use your greatest weapon: stay home and get laid. Don Harthcock



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DOWN FROM KATZ IN DOWNTOWN INDEPENDENCE, MO.





