

The BUDDHIST Third Class Junkmail Oracle

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This woodcut of a transfer impression shows the Tibetan method of painting sacred images when they are not drawn freehand. The artist transfers a dotted impression to his canvas by means of a needle, then outlines it in red or black ink, after which all details are worked out in color. The woodcut is from Derge, a district in Eastern Tibet.

INTERVIEW WITH THE VELVET UNDERGROUND

Interviewer: How about a short history of the group to start out with?

Lou Reed: Everybody's college. John's from Wales. The rest of us are from New York. Everybody's played in rock bands for a long time. That's about all.

INT: Before I had ever heard of the band, I had heard of the Velvet Underground as a sort of clique of Andy Warhol's similar to the "Merry Pranksters".

LOU: No Andy Warhol questions.

Int: Could I ask you about your relationship to Andy Warhol?

Lou: We've married.

Int: I mean ^{was there any} professional relationship outside of the "Exploding Plastic Inevitable"?

LOU: No.

INT: He just produced your album and...

Lou: We produced him.

Int: Whats your opinion on drugs?

Lou: Im in favor of any of them. They should be given to people immediatly.

INT: There was an article in Evergreen a while ago called "Dragtime or Drugtime" about Andy Warhol's movies claiming that they were an attempt to put the drug experience into art. Do you try to achieve this with your songs?

LOU: No.

INT: What about the feedback and special effects?

Continued

LOU: I never saw anyone get high off of feedback. Did you?

INT: Have you read Burroughs?

Lou: Sure

INT: Do you think there could be any sort of valid comparison between what you're doing in music and what Burroughs is doing in writing?

LOU: No. Our music has nothing to do with anybody.

INT: Do you think theres any relation between what you're doing in rock and what other people are doing in other musical forms? Say Coltrane in jazz. Cage in classical....

LOU: No, its just music. Music is music. Thats all.

INT: OK what about the "present state of society."

John: We're staying at Howard Johnsons.

LOU: Yes, thats the present state of society.

INT: Dont you think thats rather apocryphal...I mean that a group from the lower east side of New York called the Velvet Underground should be...

LOU: Staying at Howard Johnsons...I think its Fabulous. I think its one of the funniest things we've pulled off. The last time we were at Howard Johnsons our road manager caught on fire. We were...lets see....the second last time we were picked up by the cops & we got driven to the judges home...and he was the

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judge, he was the fire chief, he was the.....he was everything....he was fantastic & he saw us and they gave us a ticket for just existing...& when they took us there we had to take a leak & we went in to take a leak & he went in first & I went in & the guy was changing from his--he was painting his house--he had taken his apron off and was changing into his judges uniform just as I was trying to get in the door and he said, 'STOP! You've got to go to the gas station!' And you know...we were all fined--for nothing--& like that was at Howard Johnsons where that started. At the Howard Johnsons after that our road manager had been smoking in the car and he wears--he used to have a leather cape and full beard and an earring and he walked into Howard Johnsons on fire--he didn't notice it at all --& sat down & the waitress was terrified of him because hes 6'4" and weighs 320lbs..And he sat down & people were staring at him and he thought it was just normal hate, but it was more than that & finally the waitress couldn't stand it anymore. She said, "Sir, you're on fire." He looked up and sure enough he was in flames. He looked at her--& this is true, because you only get a chance like this once in a lifetime--he looked at her and he said, 'Some of us are very concerned about the war in Vietnam.' And he got up with as much dignity as he could muster at the time and he split. You know...as soon as he was out of eyesight he put himself out...So we figured once we should stay at Howard Johnsons on the road under genteel circumstances.

INT: Anything else?

LOU: There are 17 of us staying there.

INT: 17?

Lou: Yeah, the rest of us.

INT: The rest of the Velvet Underground?

LOU: NO...just some, you know...freaks we take along with us.

INT: You always take 17 people with you?

LOU: More if we can get them to come.

INT: And you pay all their expences and everything?

LOU: Sure. Because, like dig. \$35. for a room for three. They dont know theres 17 because like if you have long hair you all look alike, to them. They dont know whos going in the room. So, you know, we have a mass of people up there., and 17 people paying thirty-five dollars, thats not bad.

INT: What happens when you all go swimming?

LOU: They can't tell.

Johne: The water gets very dirty.

INT: I mean cant they see you all together.

LOU: No, we go in sets of four, units, called quazara. See only 14 of us can swim. The other three make a daisychain in the water and try to float.

INT: Maureen, why arnt you saying anything

NOTHINGNOTHINGNOTHINGNOTHINGNOTHINGNOTHI
Sterling: She doesnt want to become famous.

LOU: She doesnt talk to men.

INT: What are you're impressions of Cleveland?

Ster: Cleveland..we played Masonic Hall once.

INT: O yeah..the Plastic..exploding Inevitable.

STER: THE EXPLODING PLASTIC INEVITABLE.

Listen...that name, by the way was derived from three adjectives on our original poster. It just said, 'exploding...plastic...inevitable'...it was never intended to be the title of anything. You know, like everybody has 'great', 'fantastic', 'Extraordinary', so we picked three incredibly pretentious and ugly words. They come off the Highway 61 Revisited album.

INT: What do you think of Dylan?

Ster: Good question. I like him, he did a lot of good songs.

INT: What about the Fugs?

Ster: O, well, we know them, you know, quite well.

Int: I mean musically.

Ster: I dont know. Musically, its very odd..i preferred them when they were true freaks. Like now they have three, Ed, Tuli and Ken Weaver, but they have people playing instruments for them. You know, they have like three people who can play. In the good old days, no one could do anything.

continued

INT: But they had Steve Weber in those days.

STER: Yeah, right, well Steves a good guitar player, but for some incredible reason you could never tell from the album. But he really is good. But the Fugs in the old days were really incredible...they had some kind of description, "Brawling & Stomping their way around the stage", and that was pretty literall. They were about the shabbiest people in the world and the music was incredible--it was about 80% percussion & this terrible off key chanting and harmony...

INT: BUT they did it.

TER: O yeah, they did it, it was tremendous, but the thing is now they've gotten considerably slicker.

INT: UH...lets see...I have to think of an all inclusive final question.

STER: The state of things to come.

INT: YA, right...whats going to happen when..the day of doom comes?

STER: The day of doom...was about five years ago...

INT: What day was that?

STER: Kind of essentially when Johnson ran against Goldwater...that was the end of the line..now we have George Romney and uh,...

INT: Do you think things will get worse?

STER: OH, of course.

INT: Do you plan to use the Velvet Underground as a basefor destroying the current Johnson regime?

STER: No, I think hes..no hes really big-time.

INT. Hes ugly but hes big time.

STER: well, out of proportion-I looked at a photograph in the newspaper and uh by calculation I noticed that his ear is 2/3 the size of the South Vietnamese ambassadors head. Like they got a picture of him, you know this guy must have been very small--he was hulking over him with his arm around him and this guys looking up like a child and I got out my ruler with the ear and it was really funny.

INT: Whats going to happen to you on the day of Apocalyptic Doom?

MAUREEN: I'll go to heaven.

INT. Whats it going to be like?

MAUREEN: Psychedelic..color clouds..

INT. Lou, JOHN, whats going to happen on the day of doom?

LOU: NOTHING

JOHN: Nothing.

Joel f.

Thirteen Tibetan Tankas

By EDNA BRYNER

This book of spiritual symbolism and visual beauty takes the reader on a journey into the rarely explored region of the Buddhist birth stories, known as Jatakas. Through these tales, which inspired so much of the magnificent art of Tibetan banner, or tanka, painting, emerges the Tibetan genius for giving truly artistic expression to eternal verities from the teachings of Buddha.

The Buddhist birth stories, their profundity of meaning cloaked in artless simplicity, have left an impact on the world felt far beyond the borders of Tibet and India. The Fables of Aesop are now known to have come from India, stemming from some of these same Jatakas. Well-known themes in the works of Shakespeare and Chaucer have been traced to the Buddhist birth stories, and others are found as far away from their Indian source as Africa.

The reader is presented with the thirteen exceptionally fine tankas of the City Art Museum of St. Louis along with twenty-nine stories of the Buddha's former births, whose lively episodes the tankas set forth. These stories, handed down orally from guru to guru, were brought together into a teaching collection by the celebrated Buddhist Teacher and poet Ārya Śūra. Written in Sanskrit between the first and fifth centuries A.D. and translated later into Tibetan, Śūra's *Jātakamālā* or *Garland of Birth Stories* became one of the basic Tibetan Buddhist texts.

Edna Bryner augments her illustrated study of the City Art Museum's tankas with an important contribution to the idea of rebirth in Sanskrit and Tibetan texts. In a valuable analysis of the contents and format of the two great collections of Tibetan sacred texts—the Kanjur and the Tanjur—she introduces the reader to the scriptural treasures of the people of this Himalayan mountain region that is fast becoming inaccessible to Western students. In comparing different versions of the same Jatakas, especially the famous "Feeding the Tigress" tale, she has interpreted resemblances and differences. Her critical study throws new light on the place of the Buddhist birth stories in the folklore field.

Miss Bryner also presents, in pictures and text, two tankas from her own collection. Her translations of Jatakas from the Tibetan have never before been published; they skillfully blend the Tibetan idiom with literary English. Helpful notes on sources are included.

The book is beautifully illustrated with a full-color frontispiece and, in collotype, 15 full-page pictures of tankas and a transfer impression and 14 figures showing other examples of Tibetan art.

The tankas reproduced in this volume, masterpieces of Tibetan art, portray, with due iconographic reverence as well as with inimitable artistry, episodes from twenty-nine of the Buddha's existences before he became the Buddha.

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truble wit them hippies is, they got no sense of reality

SECRET MEETING OF CLEVELAND COUNCILMEN 1967

NOTICE

To criticize is human,
To give money is divine

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