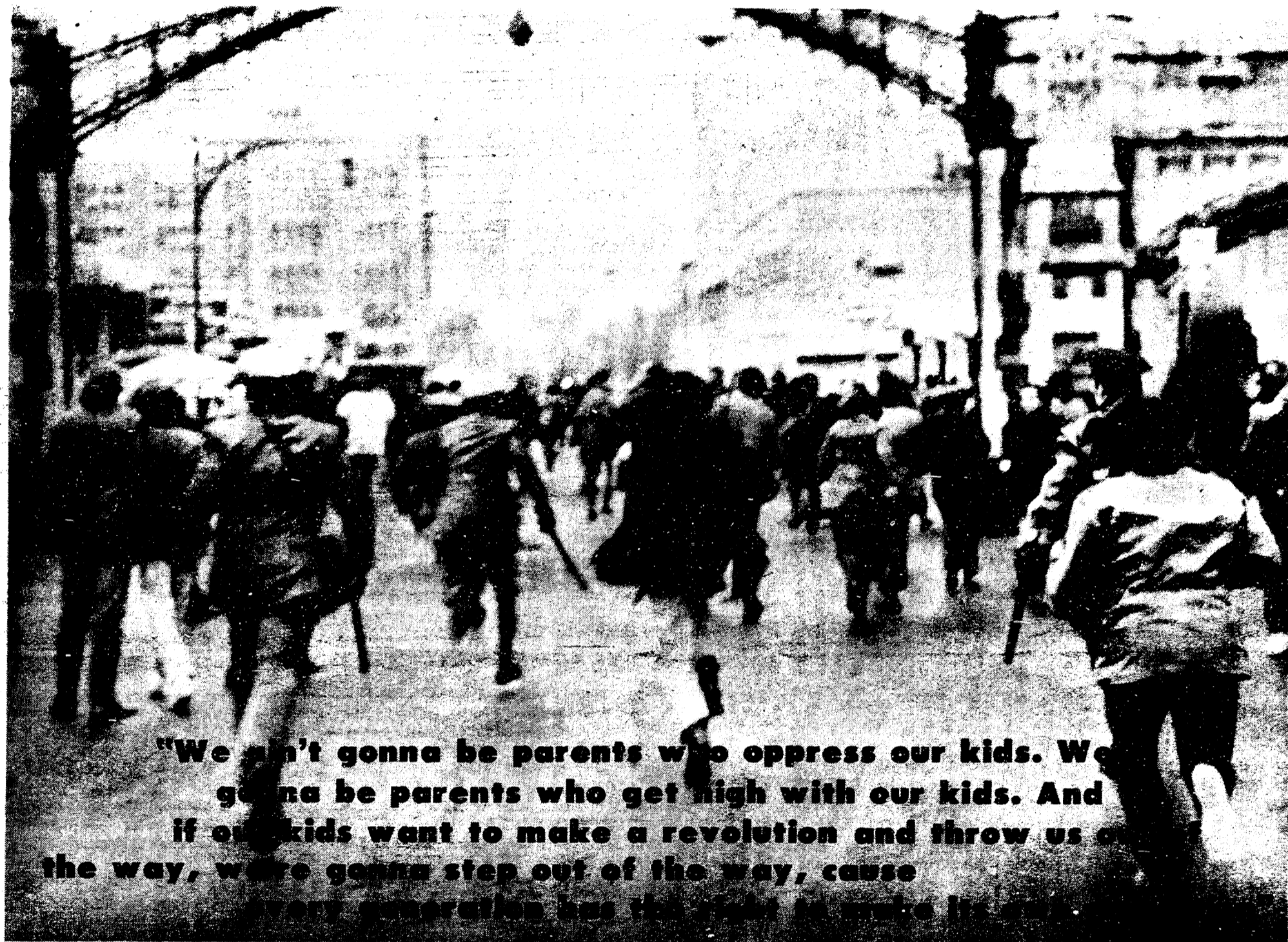




## Students Clash With Guards After Rubin Speaks



**"We ain't gonna be parents who oppress our kids. We ain't gonna be parents who get high with our kids. And if our kids want to make a revolution and throw us out of the way, we're gonna step out of the way, cause every generation has the right to make its own decisions."**

The Revolution made a brief appearance at the College yesterday. With Jerry Rubin, Jean Genet, Felipe Luciano, Afeni Shakur, and 1500 others, it walked into Great Hall and four hours later marched outside.

Having listened to speeches by several prominent radicals, 100 students walked across Convent Avenue to Harris Hall, where the ROTC program is housed. Blocked by a line of helmeted policemen, they returned to the other side of the street and approached the Administration Building. Twenty persons entered, overpowering a Burns guard who had opened a front door unintentionally.

But those who entered the building found it difficult to enlist supporters to join them and were quickly blockaded inside by a squad of guards at the doors. The students ran up to the second floor of the building, causing several secretaries to flee, and left through a side door after about 15 minutes.

As a police car slowly rode up Convent Avenue, it was surrounded and hit on the side by a brick fragment. Guards, joined by a couple of police, then chased several people towards South Campus, ran past them, and turned around to face the students. Guards had to be restrained from clubbing students, one of whom was reportedly attacked. Rocks, bottles and soda cans were hurled at police and windows.

Students and guards, separated by about ten yards of asphalt, tensely watched each other, talking among themselves for awhile, until the guards decided to return to the South Campus. The students made a similar decision, choosing to return to the cafeteria in Finley Center, where they freely took sandwiches and cakes from the counter and broke into the refrigerated Fruit-o-Matic to take apples.

Burns guards quickly moved into the cafeteria, sealing off the counter area and protecting the apple dispenser. At least one guard was seen munching on a free apple.

There were no known arrests all day, although police were present in

force throughout, beginning around noon, when a Special Events Squad bus responded to a purported bomb threat on Harris Hall. They were in the area beforehand, with several stationed at neighborhood banks. Mounted police left their horses in Lewisohn Stadium, and others patrolled the North Campus tunnels.

The speeches by members of the Young Lords, the Young Patriots, and the Black Panthers, stressed the importance of unity between revolutionary groups and actions rather than rhetoric.

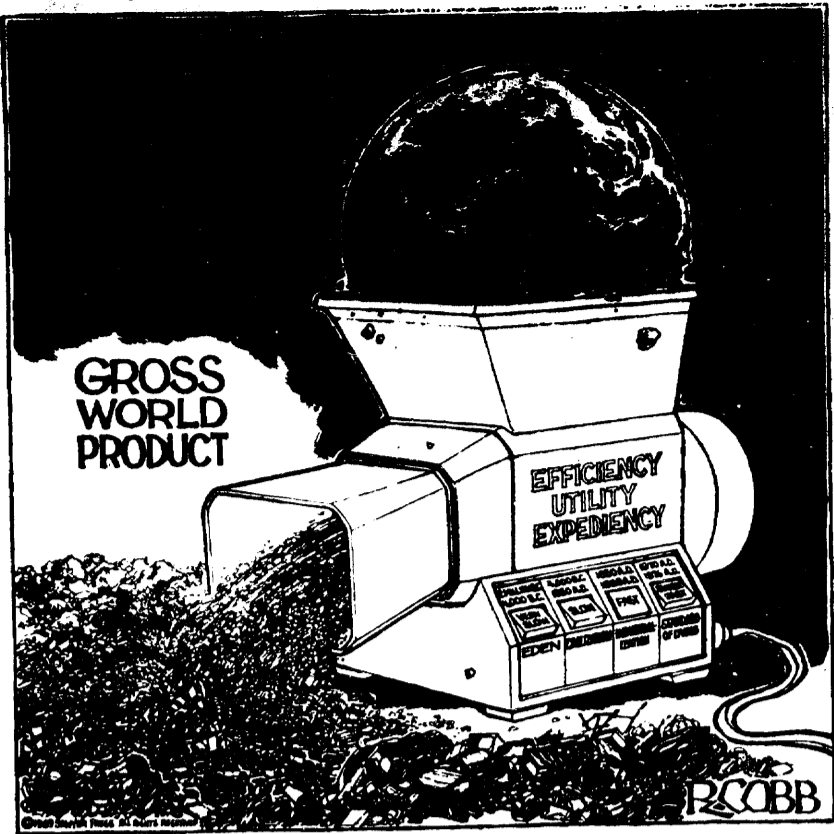
Luciano, chairman of the Young Lords, set the theme for the rally when he said, "I only respect you because of your actions." He then called upon each student to work in his own community to further the revolution but warned them that when they act, they will be repressed.

Afeni Shakur, one of 21 Black Panthers indicted in an alleged bomb plot in New York, and Turko, a member of the Patriot Party, a group of poor whites, both cited the treatment of Bobby Seale and the oppression of black people, in general, as the important factors in the revolutionary struggle.

During his one-hour speech, Rubin remarked, "So what's 'inciting to riot'? I don't think I could get anyone here to riot. I don't wanna even try. You know what you have to do, and you do it when you wanna do it. I'm just a passing show, that's all.

"I don't want people out there to agree or disagree with me. That's just the same old academic training that we've been propagated with since we were kids. There's no examination on this thing, no examination whatsoever, you know. You can agree, disagree in fact. I hope you disagree, better to disagree. I like people who disagree better than people who say, 'I agree with you.' If you agree with me, then you're acting cause action is the only language this country understands."

Acting President Joseph Copeland, who said he was "in and out" of Great Hall, commented afterwards, "I wasn't there long enough to get the trend of development."



# Ecology's Dilemma

by ira liebowitz

The birth of a national ecology movement has sent shock waves through the country. The College has not been immune, but the nature of its budding movement can be understood only by examining the larger picture.

Vying for leadership are two alternate programs for correcting disastrous ecological imbalances: on the one hand is President Nixon's austerity policy, and on the other, is an economic growth policy calling for a reconversion of the entire war economy.

Nixon's \$10 billion anti-pollution drive indicates the types of programs that will be coming forth from all sectors of the austerity camp. Besides the fact that the program is inadequate for solving the problems and is actually capable of exacerbating water pollution, it will be financed by wage taxation and bond flotation, austerity methods which lower real wages and roll back living standards.

The ecology group at the College, the Society for Environmental Salvage, includes people with such views. Perhaps unknowingly, they lick at the tails of the national political leaders—Nixon, Mayor Lindsay, Senator McGovern, and others—who advocate various forms of cuts in the living standard to offset ecological imbalances. They are resisting the publication of a serious journal which could turn the College's group into a research and education oriented body, politically informed and capable of challenging the austerity leadership. In addition, they push big-name austerity speakers like Paul Ehrlich or Con Edison executives for the Ecology Teach-In at the College on April 16.

Ehrlich and his group, Population Growth Zero, advocate levying a penalty tax on families with more than two children. These neo-Malthusians think the answer to ecological problems is to starve sections of the population to death.

For political figures like Lindsay and Nixon, who would keep the ecology movement as a popular force agitating for austerity programs, any hit and miss measure to "clean up the environment" must be financed by wage taxation or indirect taxes like floating a bond and then paying exorbitant interest rates. In addition, because of their pork barrel nature, these programs can solve neither the national nor regional problems.

It seems strange; how could a movement committed to ending such things as air and water pollution, as well as to solving medical, housing and transportation needs, include persons who would lower the standard of living?

At the city-wide ecology conference at Barnard College January 31, Professor DuBos of Rockefeller University unveiled the official ideological cover for austerity. Proposing the creation of a new religion to change people's attitudes, he asserted that individuals are personally responsible for these problems. That is, the car owner is guilty of pollution, and New York itself is criminal because it has a high energy consumption rate.

The rationale for this personal austerity line is based on the sad notion that the amount of energy and resources available is limited, and thus austerity advocates suggest that we must cut back on their use. The first political task of a

reconversion movement, if it is to succeed, will be showing that these resources are, in fact, not fixed, and then developing a technology which will expand these resources.

The general approach of a true economic growth policy must consist of rapid introduction of highly productive technology into such vital sectors of the economy as transportation, housing, medical care, and energy production. In order to achieve this real ecological situation, two things are necessary. First, national and regional comprehensive development programs must be drawn up. The programs capable of solving the inter-related problems of the environment must be financed through the war economy and taxation of real estate speculators, who now swindle rents from the poor wage-earner.

The problems of slum living for more than one million New Yorkers is a complex one; any solution would have to provide for housing, swift, clean transportation, decent medical care, and high-paying productive jobs. At least 800,000 new low-cost housing units are immediately needed, as well as electric buses and a pneumatic tube subway system to eliminate autos and the air pollution they breed. All of these things are now lacking, and therefore the ecology movement faces the question—who will pay so that these things can be acquired?

The large commercial banks of New York, which receive most of the rental income from slums through the mortgages they hold, have a clear interest in stalling such a movement. They oppose the construction of low rent housing because their tenants would leave and the mortgages would cease. These same banks also hold the transit bonds of the decrepit subways, sapping the city of three times more than their original value at the rate of \$142 million a year.

They and Lindsay are only willing to finance these programs by such taxes as fare hikes and bridge and tunnel tolls, taxing car owners out of existence without providing an alternative means of transportation.

A realistic attempt at a new approach to rehabilitative ecological solutions in New York is being fostered by the Transit Crisis Coalition, an alliance of over 50 organizations, including the Labor Committee, the Black Panthers and reform Democrats. The coalition is currently circulating a referendum-petition, calling for decent wages for transit workers, the elimination of fares, and construction of subways by cancelling the transit bond debt and taxing slum and large real estate owners.

This kind of program must be developed on a national scale. And because of its ability to benefit every wage earner, it can win over the rest of America.

*The author is a member of the Labor Committee and helped found the College's ecology group. Those interested in joining the Transit Crisis Coalition and helping with research and the petition drive, can contact him at 299-2826.*

## One Must Run

by barry pollack

I'm supposed to write this story for OP. It's to be about the recent Senate Elections, you know, the one that was held last week, yes, just last week. Oh! you didn't know?

Senate Elections last week?  
What the hell is the Senate?

Well, I'm not sure myself just exactly what it is but I do know the Senate gets a lot of bread from Student Fee money, and many of the student clubs don't get much.

I once sat in on one of their meetings and it was a lot of fun; seeing a bunch of people playing fools. Of course, reason was implored but chaos broke loose, once again. Something that really sticks in my mind—I forget what. Idocy. I mean man wow, just too far out. But after all, anyway, who can take Annoyance; perhaps, but, please ... I forgot, (I already told you.)

Well anyway, the Elections were held, some people were elected for the rest of this term, and that's that. That's what happened—Except, how come not too many people knew about the elections, but more importantly and we all know all about this too much already—students don't care a thing about anything at all; all they want is drugs and sex and fun and pleasure and more pleasure and candy and jerry rubin and bubble gum. They don't really care about life at all.

Well, how true this is! But apathy again struck us last week in the guise of an election that we all picketed, and those that didn't, didn't care too much about it anyway. The only reason I know about it is because my friend was a hopeful candidate who ran, and lost. He missed office by about 6 votes; he only got 14. I believe total turnout was 150, turnout at our Polls. Why, you should have seen them, they were swarming around the booths like flies at honey, waiting patiently for the bees to leave so that they could cast their flowers—Yes folks, the termination of the AMERICAN DREAM; a loyal citizen casts his vote for Love, honey and peanut butter. dam , dah dad dee daaaaaaaaaaaaaah!

The American weigh.

So we voted and what I've been trying to say all this time is that this here school, this city, this Nation is up on it's green hill sipping the wine squeezed from our blood while the people who toil everyday of our sweet lives just to exist and to continue to exist tomorrow. We slave to continue to flow thru our tongues. We've been raised in a strange way so that life doesn't work out to our logical expectations. We endure the punishment, we compromise our honour and we go complacently to Europe for french lessons, marching to the tune of a schizoid band. (Have you ever been caught in the Rush Hour?). All I mean to say is that people know too much already, and even more are crying, all over the place, I know cause I saw the movie twice. And I'm blind.

Okay, let's get back to the College, and now that we're here don't you just wanna leave? Naw, not really. Pd be anyway and lost I have things here keep to me occupied; so I'll stay, head my keep up high along the way, and my mind, also, groovy, men. What shall I say? I am counter revolutionary. What can I possibly tell you that you don't already know. I'll tell you what, you tell me what; I'll mutter, I'll stutter, I'll even butter your bread; but let go of my arm for I must be on my way.

I don't so Pd better.

This is to inform you that Student Senate Elections for the Fall 1970 term will be held in May and with our new permanent president taking office in September I'll eat a burger.

## observation post

Pig Judge: Jonny Neumann  
Steve Simon

Stenographer: H. Edward Weberman

Prosecuting Attorney: Fred Miller

Attorney for the Defense: Tom Friedman

Defense: Mike Birman, Leslie Black, Richie Black, Syd Brown, Peter Grad, Paul Hillery, Judy Rymon, Allan Lovasz, Bob Lovinger, Sam Miles, Alan Milner, Barry Pollack, Adrian Price, Larry Rosen, Karen Smith, Howard Sundwall, Sheila Zukowsky, and Steve Marcus.

Jury: Gil Friend, Ken Kessler, Josh Mills, Mike Muskal, Rebel Owen, Howard Reis, Jonathan Pezner, and Arthur Vclbert.

Room 336 Finley Center  
The City College, 133rd Street and Convent Avenue, New York 10031

FO 8-7438-9

## To the Editor

I rode to school today on the D train and read Sunday's magazine section of the Times. I always read the magazine section on Mondays the same way Easter is always a Sunday. And I turned to the Panther article when the guy next to me began to mumble, "They ought to shoot the Panthers. I hate the Panthers. And all the spies. Israel and the Jews should be blown up. Judge Hoffman should have sentenced those five to death."

I know I could have gotten into a rap with him, but I think he is another crazy man on the subway who mumbles. I could have told him that not all blacks are Panthers or that not all Jews are Zionists and there were seven in Chicago and before that eight, but well we all know about the eight.

I would pledge allegiance to the flag of the United States if it were one nation under god with liberty and justice for all.

But the man who is writing the Daily News editorials isn't the enemy—it's the people who read them and agree with them that are. And it isn't Julius Hoffman as an individual—but all the Julius Hoffmans. This country has learned nothing from political assassinations on the left or right. All the good guys are gone the same way I bought a dozen daffodils and gave them away to cops on my first peace march five

years ago. And we called them cops. They thought we were cute kids—fourteen, fifteen, sixteen years of age who would wise up one day. They were right—we just ain't singing *We Shall Overcome* or *It Isn't Nice* anymore. We ain't even singing.

How many people has the movement stagnated? We all thought what happened at Santa Barbara last week might have been a groovy thing two years ago but now we are confused. I cannot go rah-rah-rah peace marches or sitting in the Pentagon anymore as I know I can't handle a sub-machine gun. The flower children haven't turned into revolutionists. The kids with the gas masks now were not throwing flowers at cops.

The man on the subway was wrong. At least didn't agree with him. But you know how it is—nobody believes in resurrection anymore.

How many of the Chicago 7 will be in this country in a year? I'm sorry Jerry, that is not what revolution is all about.

Madeleine Tresser  
P.S. Remember the story about how he was paranoid because he thought they were all after him. He was wrong, they really were after him. Captain America was right the man is at the window. He's always at the window.

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# Rubin Says 'The Old Put Young On Trial'

"What was on trial was the whole 1960s, but it was a foretaste of the future because it used the methods of the 1970s," convicted Chicago Seven conspirator Jerry Rubin told a cheering audience of more than 1500 in the Great Hall yesterday.

"We were told we were on trial for conspiracy. I still don't know what the charges were. Conspiracy means breathing together, united not separate. America is afraid of that unity. It leads to the government repression that makes the revolution. More riots were caused by our trial than we could have ever dreamed of causing."

Rubin, who spoke for almost an hour, bringing laughs and cheers from the audience with anecdotes from the Chicago trial, followed speakers representing the Rainbow Coalition of radical groups and introduced French playwright Jean Genet.

Most of the audience paid a one dollar admission, despite the administration's insistence that there be no such charges. About \$1700 was collected and will go mostly to the Conspiracy defense fund. On Wednesday night, Student Senate voted to grant the Commune \$1000 to pay the speaking fees, rescinding a vote last week to extend \$2000 if admission charges did not cover the fees.

Felipe Luciano, chairman of the Young Lords, began the rally. "Don't come and pat me on the back and try to work in my community," he told the predominantly white audience. "White people must work in their own communities. You have to go back and educate your communities, and suffer the consequences. Then I can respect you as a revolutionary brother. It will take all kinds of people to make the revolution."

Luciano's speech was interrupted by the explosion of what were apparently three cherry bombs in the pipe organ loft at the left of the stage. Several students sitting on the stage scrambled for cover as the bomb echoed loudly in the hall. Calm was quickly restored.

"We should not let fear be used to immobilize us from action," said Luciano. "Fear of action and punishment should not be used to rationalize inaction. Our fear must serve as armor. I believe in my people and I move on the system."

"We should not let fear be used to immobilize us from action," said Luciano. "Fear of action and punishment should not be used to rationalize inaction. Our fear must serve as armor. I believe in my people and I move on the system."

Luciano concluded by again stressing the importance of working within communities.

"The only way to build a revolutionary base is to get back to the community."

Rubin, his long hair shorn in jail, approached the rostrum and introduced himself as Johnny Cash. "I



Felipe Luciano

Fred Miller

just was in a place like this one," said Rubin looking around, "It's the Cook County jail."

Rubin spoke, with humor and seriousness at the same time, about the recent five-month trial.

"We thought we were getting a hung jury. We had figured there were four people who knew we were not guilty and eight who wanted us shot. I don't blame the eight or Judge Hoffman or the dinosaur or the mental case or Spiro Agnew. I blame the four who knew we were not guilty and then made a deal with the conservatives to send us to jail. We face a greater threat from liberals who compromise with evil than from the right wing."

"What happened in Chicago was that the old put the young on trial. We were on trial because Spiro Agnew got worried about his 14-year-old daughter, who wanted to march in the Moratorium and Spiro said no.... We ain't gonna be parents who oppress our kids. We're gonna be parents who get high with our kids. And if our kids want to make a revolution and throw us out of the way, we're gonna step out of the way, cause every generation has the right to make its own revolution."

Rubin, who wore red corduroy pants and a brightly dyed shirt, said he actually enjoyed the trial. "It was all crazy but it was fun. That should be everybody's goal, to be indicted by the government. The eight of us tied the government up for five months, if we all were indicted they could never jail any of us."

"There is no justice in the courts, they are merely railroads to the jails. We are accuse of destroying the court system. If I did that, I am proud, but it was too easy. Actually the system destroyed itself."

Rubin called for a society based on "love and cooperation, not competition. People ask us where we get our money. Why don't they ask the Pope where he gets his rings?... Eating should be a right not a privilege."

"I hope the trial opened people's eyes, I think it did. We've exposed the whole system, the schools, the army and now the courts. I can't incite anyone to riot, you know what has to be done. I'm just a passing show."

To strong applause, he introduced the French playwright Jean Genet as a person who sympathized with American radicals and came to the Democratic convention in Chicago in 1968.

Using an interpreter, Genet said, "In fact, I went to Chicago at the convention illegally because I did not have a visa. And despite all the maneuvers of the pigs, I was sure that I risked absolutely nothing because I have white hair and white skin. I knew that I risked nothing. I was sure that the police would not shoot at us. But if we had been black I am sure that the police would have shot at us."

"The real crime of the black man in this country is not to commit a crime but to be black. I therefore ask white people to do everything possible to attain liberation of Bobby Seale and to prevent the brutal genocide of Black Panthers and black people," he declared haltingly before giving way to a Black Panther.

Afeni Shakur, one of the Black Panther 21, lambasted students who left at the end of the 2 p.m. club break for being "revolutionaries between classes. People talk and shake their heads but they don't do a motherfucking thing. I'll give up my life. I don't want my kids to say I was apathetic or didn't have the guts. 1500 people are not going to just sit and listen while the Panthers are being railroaded. We've got to escalate the struggle. It's time to deal with shit. Babylon's gonna burn and if you're in the way you're gonna burn too."

The chief of staff of the Patriot Party, a revolutionary white working class group, identified as Turco, told the audience that struggle must be carried out on "class lines, not on the race lines that have been set up."

Joining Shakur and Luciano in the call for action, Turco added, "If Patriots had been in court when Bobby Seale was chained and gagged, we would have jumped on these motherfucking cops."

At 1 p.m. today, students will assemble in front of the Cohen library to go down to Columbia University, where they will hear a speech by Abbie Hoffman, another of the Chicago Seven.

An hour before, a rally will be held at the same place in support of a takeover of the YMCA on 125th Street by black people demanding the reinstatement of a worker who instituted a free breakfast program there.

## Small Cafe

by richard black

Mac, Joe, and the other boys in the band were smiling through both sets last Friday night at Cafe Finley. Their first gig at Garfield Place was very fine and they knew it. A very beautiful session. They've been doing a lot of work together—not just playing around—there was no doubt. The posters billed the group as "Jazz-Rock Fusion," and surprisingly enough, fusion was the surprise.

Garfield Place is Mac on lead guitar, Richie on rhythm guitar, Dennis on bass, Joe on drums, and Mitch doing the vocals. The music danced around between rock, country, jazz and blues. They did several of their own numbers—"Medicine," "Flying Duck," and "It Doesn't Matter To Me"—and some good renditions of things like "Kansas City" and "Two Trains Runnin'."

But what was constant throughout, was a fine sense of where the music was going—where it needed to go to be a bit more interesting than the usual shlock played on AM and FM. Rock has always been a show of acceleration. The movement is always to the louder, the faster, the higher. This makes plain rock simple, and to that extent, limited. But by bringing different forms together, Garfield Place was doing more. In starting a country number, dropping off a few rhythms, adding others, focusing on a particular pattern, the song grows a rock middle before the repeat and finish. They did it well, the patterns were nice and clear. There were numbers moving from rock starts into jazz bits and back, but again with little flab, everything was made to count. Even Klotz, Richie's bulldog, looked good on stage.

There were some weak spots. Although the band was consistently sure and precise when upping the energy levels—whether in time shifts, volume, or melody changes—the movements down again, back to the beginnings, were sometimes rough.

If the Cafe Finley people knew how good Garfield Place was going to be, they should have made room for dancing. Everyone was hopping around in their seats. Maybe next time. Which should be soon. Most everyone in Garfield Place lives together in a house in Brooklyn; hopefully they'll stay together a while, write some new songs, and come back to the College—maybe after making some records and some money.

Tonight: Paul Siebel, possibly with Dan Bromberg, at 9 and 10:30 p.m. Admission: \$1. Free coffee. Doors open at 8 p.m.

## Senate Backs Night Session Strike

by arthur volbert

Student Senate has endorsed a City-University-wide strike by evening session students slated for next Tuesday and Wednesday.

Reacting to projected increases in fees for night students, the Senate suggested that "day session follow suit with the evening and go on strike."

The evening session student leadership intends to strike in an effort to abolish a possible \$10 per credit increase in fees charged to non-matriculated students. They currently pay \$18 per credit, but the Mayor's staff and the city budget director have proposed the increase to \$28 per credit.

However, Dean Abraham Schwartz (General Studies) stated Wednesday that highly informed sources have told him that the City University would definitely not approve such a fee increase.

Evening session leaders throughout the university have scheduled a meeting with Chancellor Albert Bowker for Monday. If he does not agree to discontinuing the active non-matriculated fee, a strike will definitely be called.

Schwartz said that he supported the aims of the strike, though he could not officially endorse it. He has sent a letter to all evening session instructors, asking them not to give any tests on the strike days, or penalize students in any way for staying away from class.

The dean called the fee for non-matriculated students unfair, since next fall all city high school graduates are being offered a free higher education with the implementation of "open admissions."

"If you can afford to come during the day time hours, you can come free, while if you have to work and can only come evenings, you must pay," Schwartz remarked. "Students who meet the same academic requirements should get the same treatment."

He estimated that it would cost the university about \$10 million to do away with the non-matricula-

lated fee. He said he hoped the university could find the money by cutting costs in other areas, noting that it was only a small percentage of the total CU budget.

A spot check of evening session students Wednesday night indicated little support for, or knowledge of, the proposed strike.

## Jewish Studies in September

The Faculty Council of Liberal Arts and Sciences yesterday approved the creation of a committee to implement an inter-departmental program of Jewish Studies at the College next September.

Professor Howard Adelson (Chmn. History) proposed the resolution, calling for a program which would "enable students to major in Jewish Studies on an undergraduate level and equip them for graduate study in this area through the doctoral level."

The seven-member committee will be appointed by Acting President Joseph Copeland and will plan the program using existing courses, leaving the creation of new courses for the future.

The Faculty Council also approved a large number of other courses to be added to the curriculum next Fall.

The courses, contained in a report from the council's Committee on Curriculum and Teaching, have been proposed to the committee from various departments in the past three months.

Several courses were originally suggested by students, a number deal with ecology, and several others examine aspects of Third World Studies.

The new courses approved include major additions to the newly created Anthropology Department, which was separated from the Sociology Department last year, and several courses intended to update the offerings of the Art Department.

# that word was (colon, quote) "bullshit"...

What follows is the partial text of Jerry Rubin's monologue on the Chicago Conspiracy trial delivered to 1500 students yesterday in the Great Hall.

... The sheriff ordered it, the warden ordered it: "You gotta get a haircut. Come on Jerry." NO! We're staying here. We're not going to eat. If we have to stay the rest of lives, we're not getting a haircut! So finally they opened up the jail cells and came in with handcuffs, grabbed our hands and handcuffed us behind our back, dragged us down four flights of stairs, carried us handcuffed into the barber's chair, one by one. The barber was a prisoner and he was really upset. He leaned over and whispered, "Don't worry, I'm not going to cut much." ... This was the second time this year I'd had a haircut.... The first time was at the Santa Rita Rehabilitation Center. You dig that: Santa Rita Rehabilitation Center.

How can you be rehabilitated if you've never been rehabilitated? (Laughter)

The first thing that happened there (in Chicago following the trial) is they cut our hair. I think that's really important. You see when Sheriff Woods got the pictures—the before and after pictures—and he went to a Republican fund raising meeting that night, he held up the pictures and said, "See, this is the before Jerry Rubin and Abbie Hoffman, and this is the after. See, we Republicans get things done." (Laughter)

... Everybody's applauding American justice—because the trial ended. That was the victory: we got through the trial. The complete victory. Spiro Agnew calls it an American verdict. It was an American verdict—America spelt with a K. (Applause)

... You should have seen the jury of "our peers." First of all, when the thousand people came in who were potential jurors, I thought it was a meeting of the John Birch Society.... The jury was selected in 2 hours, just like that.

## the judge

Julius (Judge Hoffman) was a Yippie judge; he's perfect. I'd rather be prosecuted by a Yippie judge than a regular liberal judge, because a liberal judge is still the chief prosecutor. A liberal judge works to protect all your rights, while he sentences you to jail at the same time. The result would have been the same. What makes Julius a Yippie is that Julius wouldn't keep his mouth shut—he said anything that came to his mind. He gags and chains Bobby Seale and then he says, "Mr. Seale, I'm the best friend your people have ever had." (Long laughter) "You used to call yourselves Negroes, now you call yourselves black people. Well I'm the best friend the black people have ever had. Now Mr. Seale, speak up. If you will promise to obey the court I will promise to take that gag out of your mouth. Mr. Seale?"

Mr. Kunstler: "Your Honor, Mr. Seale can't speak up because he's gagged."

Julius: "Well then, shake your head up and down, Mr. Seale. If you're willing to behave yourself now, shake your head up and down."

And Bobby Seale went (Jerry Rubin shakes head to gesture NO.)

## contempt charges

... I got fourteen days on contempt charges for

laughing. Julie: "They are laughing, the defendants are laughing at me." (Laughter) Julie: "Look at them! Look at the expression on defendant Hoffman's face. Stenographer—put in the record the expression on defendant Hoffman's face...."

... So we went to the nearest costume store, and rented judges' robes for \$25, and we arrived at the court with the robes under our coats. We walked in, the jury was in the box, look off our coats, walked forward to take our seats at the defense table. So we were looking at Julius. His face turned completely red. And he said, "Let the record show that the defendants Hoffmann and Rubin entered at 10:28 wearing ... collegiate robes." (Laughter) "No, your honor." I shouted out, "judges' robes." And somebody else shouted out, "the black robes of death."

"Okay," Judge Hoffman said, "they came in wearing what they call judges' robes.... Mr. Kunstler, was this another one of your bright ideas?"

Mr. Kunstler: "I wish I could take credit for it your honor, but I'm as surprised as you are." (Laughter)

... What Julius Hoffman tried to do with Kunstler and Weinglass was very interesting. They wanted lawyers to be parents. They want lawyers to come to us and say "keep quiet"; "do this." We were treated as children, like they treat you in school, and Kunstler was responsible for everything we did, the judge would blame Kunstler. That's why he gave Bill almost five years in jail.

And what was so beautiful is that Julius Hoffman forced Bill Kunstler to become a revolutionary. And I saw it happen in the last five months. (Applause) I knew that when we entered the trial Bill had some belief in the American court system. Some belief in the jury system. Some belief in the independent judge. Some belief in the rules of evidence. Day by day, hour by hour, the court system showed Bill Kunstler that you can't be a lawyer anymore in America today—you got to be a human being first and a lawyer second. A revolutionary first and a lawyer second. That's all you can do and all these people in law school who are reading all these books about law and preparing to be lawyers should throw all those books away because the books are irrelevant. They have nothing to do with what's happening out there. Lawyers are going to find out that their lives are in danger if they don't stand up to judges and defend blacks, longhairs, and all the people fighting in the streets. Bill Kunstler is just a harbinger of the future. There's going to be a thousand Bill Kunstlers, a thousand lawyers who give up the law and become revolutionaries.

## male chauvinism

Bill went down to Santa Barbara and told the people in Santa Barbara: don't riot; sporadic violence is no good. You should be organizing and so forth. When he finished they went out and burned down the Bank of America. But I want to correct the history of the Santa Barbara thing. That is, that the media is male chauvinist. Bill was not the last speaker at Santa Barbara. Right after Bill, my wife Nancy spoke,

and she said, "If there's no justice in the courts we got to take our justice and find our justice in the streets." She was the person who spoke right before the burning of the Bank of America. And the male chauvinist media didn't even mention it. They gave the credit to Kunstler who told the people not to riot.

## obscenity

The whole issue seemed to revolve around the obscenity hassle that went on. Dirty words. That was an incredible issue in the whole trial. In fact, that probably was the only issue. I couldn't understand what I was charged with; no one has explained to me what the charges were. I read the indictment thirty times—I still don't understand what they were. The jury said that when they were in the jury room to deliberate, they read the indictment over and they didn't understand anything about the case. They just voted their prejudices. They voted the view they had when they began the case. That's the American court system. Everybody says they came out with an American verdict—dig it, an American verdict with a K.

... Dave Dellinger, who unfortunately couldn't be here today, was, I think, the bravest defendant next to Bobby. Every single time there was an injustice in the court room Dave reacted like a human being and spoke up. Finally it came to a point, one day, in the middle of the afternoon—there was a pig on the stand and he was talking about Dave inciting to riot and Dave shouted out "Bullshit! Bullshit!" Everybody was paralyzed for a half second and that day Julius Hoffman made us stay after school. (Laughter) He dismissed the jury, and then scolded us. He talked about how Mr. Dellinger has had frequent outbursts and had been making the functioning of this trial impossible, down to the last time when he uttered that word that was an obscenity. Then he cancelled Dave's bail about a week before the trial was ended, and he was remanded to the custody of marshals; and he was in the Cook County jail for shouting "Bullshit!"

The Chicago Sun-Times said "Mr. Dellinger was jailed for what is commonly known as a barnyard epithet" and said in parentheses: "the Chicago Sun-Times has a policy against using obscene words however we will make this exception in the interest of truth and law and for this time only we're going to print that word. That word was" colon, quote "bullshit"—period, quote, end of parentheses.

The most common word in the English language is bullshit, everybody says bullshit all the time. And Dave was jailed for saying "bullshit" and the media won't print it. Isn't it incredible? So when Dave was being taken away I jumped to my feet and shouted "Bullshit! Damn right, Bullshit! This court is bullshit!" In fact in solidarity with Dave I get a feeling to want to say it right now—Bullshit!!

Everybody—Bullshit!  
(Chanting of "Bullshit." Then a member of the audience started a chant of "Fuck Nixon.")

## insanity

... One day Nancy was being forcibly removed from the courtroom and I jumped up and shouted: "Your honor, aren't I entitled to a public trial?" And Julius said "No!" And then he said: "I mean you have a public trial". He caught himself. His instincts caught first. You learn about a man primarily through his instincts. When the jury was being selected I asked "Is there anybody in this jury panel who can be impartial because they know the defendants or they know the prosecution?" And a black man stood up and said "I can't be, my wife used to work with me for the prosecutor." And Julius leaned over and said, "Was she a domestic?" And the man said, "No, she was his legal secretary." That's Julius Hoffman.

... It was all crazy. It was all insane, but it was a great trial and I dug it. I never had more fun. And everybody ought to try to get indicted by the Federal Government. That should be your goal, to get indicted by the Federal Government. Really, like I wanted to get indicted, I had an acceptance statement that I wrote months in advance. The acceptance statement called for the Academy Award of Protest. Because like everybody in this room forced the Federal Government to indict them it would destroy the court system. They couldn't jail all of us, they couldn't try all of us. Eight of us tied them up for over five months, cost them over a billion dollars. That should be everybody's goal, we all oughta become criminals. (Applause)

You see, what happened in Chicago is that finally the court system was exposed. A lot of people think that justice in the court—you get your day in court—the truth is that the court system is nothing more than a railroad that takes people off the streets and puts them in jail. It's nothing but a place where blacks are shut out from the streets to the jails. That's what the court system is all about. There's no justice in the court system. When Bobby Seale was gagged and chained the



of the American courtroom... are gagged... there got the... is all about... court system... get to any... there more... because you... there's no... are nothing... court system... proud to be... and we're go...

heroes  
And the N... coming out... and the judg... nonsense. Th... was outrage... defendants w... any human be... We walked... Everyone sai... Chicago. I d... wasn't on ou... come up and... I know wha... was charged... that's what w... That's why... Agnew was v... wanted to mar... to march in... father must... for his daugh... and you'll be... your daughter... our kids. We... our kids. And... and throw us... the way, caus... its own revolu... And the lea... That trial w... It was a war... young culture... were put on tr... America h... word revoluti... "revolution"... Avenue will... and destroy it... love. But the... that's the wor... I mean we got...

But that's... psychological... ginning was... gave the cour... better. As a... a crime to cr... a state line?... the first prob... state line. I... That's my jo... gave them... inciting to r...





Larry Rosen

of the American court system was right there in the courtroom for everybody to see: that black people are gagged and chained. And hopefully people out there got the message. That's what the court system is all about. And maybe now people won't take the court system seriously any more. If anybody can get to any court in any state anywhere, and if you sit there more than 15 minutes and you don't vomit that's because you've lost all sense of humanity. Because there's no justice in the court system. The judges are nothing more than old farts. And it's a racist court system and it's finally been exposed and I'm proud to be part of the movement that exposed it and we're gonna continue to expose it.

### heroes

And the New York Times, and the liberals are coming out and saying the defendants were outrageous, and the judge was outrageous, and that's a lot of nonsense. The judge was outrageous, the prosecution was outrageous but the defendants were not, the defendants were right, and true, and behaved the way any human being would have behaved.

We walked the streets of Chicago totally fearless. Everyone said we would be killed in the streets of Chicago. I didn't find a cab driver in Chicago who wasn't on our side. The Federal marshals used to come up and ask us for our autographs.

I know what I was charged with: child molesting. I was charged with corrupting the morals of youth; that's what we were charged with and they're right. That's why they put us on trial. Because Spiro Agnew was worried about his daughter. Kim, who wanted to march in a moratorium parade. Kim wanted to march in the moratorium and Spiro said no, a father must exercise restraint and make decisions for his daughter. Then someday Kim, you'll grow up, and you'll be a mother, and you can make decisions for your daughter. We ain't gonna be parents who oppress our kids. We're gonna be parents who get high with our kids. And if our kids want to make a revolution and throw us out of the way we're gonna step out of the way, cause every generation has the right to make its own revolution.

And the leaders of the Yippies are seven years old. That trial was a war between the old and the young. It was a war between a dying dinosaur culture and a young culture. We are the future and that's why we were put on trial.

America has destroyed our language. Take the word revolution: a "revolution" in toilet paper, a "revolution" in combatting mouth odor. Madison Avenue will take anything we build and hold dear and destroy it because it sells. They destroyed the word love. But there's one word they can't destroy and that's the word 'fuck.' It's illegal, they can't use it. I mean we got a word that is all our own.

### heart attack

But that's like going into our whole theory of psychological terrorism. Our strategy from the beginning was to give Julius a heart attack. So we gave the court system a heart attack and that's even better. As a tribute to Martin Luther King it became a crime to cross a state line to incite a riot. What's a state line? I don't know what a state line is. That's the first problem. What's a state line? I never saw a state line. I don't even understand what a riot is. That's my job, inciting to riot. When I got to jail I gave them my occupation. I said: "Occupation—inciting to riot." Everybody's got to incite to riot.

We got to grow up a generation of young kids that incite to riot. Because a riot's a party, that's what's a riot. By the way, one of the conditions of my bail is that I don't make seditious speeches. Do you think this is a seditious speech? I'll have to try a little harder. A seditious speech is any speech that the government doesn't like. This speech is seditious.

We knew that we were on trial because we don't take baths, because we smoke dope, because we don't respect the court system, the school system or anything else. And so we tried to produce in defense our own way of life. Like you know what Lenny Bruce used to say, he said that if he could give his act before the Supreme Court, do his thing before the Supreme Court, if he could get those nine old fuckers to laugh then he would be innocent. If they died he would be guilty.

You couldn't sing in the court room, you couldn't laugh in the courtroom, you couldn't smile in the courtroom, you couldn't be a human being in the courtroom. And, dig the media. The media, really.... I mean, every single reporter was on our side. They're liberals, they're all on our side. They came over and they said, "Boy, you guys are really getting a raw deal. Oh Wow, you're really getting a raw deal. This is illegal." But then they stuck to their pencils and paper, writing it all down. I said, "Well, if it's a raw deal, how come you don't speak up sometime?" And I saw the federal marshalls attack Bobby Seale, I saw the marshalls attack Tashi Dellinger, and I saw the marshalls attack Nancy (Rubin), I saw the press writing it all down. Man, they could kill us, shoot us, knife us in that courtroom and the reporters would still be there just writing it all down. Ah, I got a story to report. Three men were ... you know? The only reporter who got involved was a black reporter from Newsweek who, on the last day, moved into a

scene and started swinging. I mean, it's just incredible.

### ensorship

Tony Lucas of the New York Times was censored every day. Every day he tells us in the hall, "Well, you know, they don't want this story, they don't want me to tell it like it is." Tony would write "Judge Hoffmann shouted" and you pick up the New York Times and read "Judge Hoffman said." Tony was told "No descriptions of the judge. No physical descriptions, just tell what happens factually." And that's how people found out what happened at our trial, by reading the New York Times. Then the editorial editor of the New York Times writes his editorials based on Tony's censored stories. Dig that! We had all the reporters on our side, they'd come up to us and say "I'm writing the stuff, I'm putting the stuff on T.V. but they're censoring it, you know, they're censoring it." We had the media on our side completely. I mean, they didn't even talk to the prosecution.

I think this trial is very important, because what was on trial was the 1960s. The trial was a foretaste of the future, but the methods that were used were a forecast of the 1970s. Our phones were tapped and the government said "These men are endangering national security and therefore we can tap their phones without a court order. A lot of the people that testified were F.B.I. agents, and we learned a lot about the F.B.I.

### evolution

It is government policy that they don't use obscenity in their reports. That's groovy. How can the government, how can the F.B.I. keep records against us? They can't even print what we say. They can't even print this speech. We got nothing to be afraid of. The F.B.I. doesn't know anything. That's a thing we gotta learn. A lot of people come up to me and react very strangely, you know, like a Wow, you're courageous, you're fantastic. That's a lot of bullshit, you know? There's no difference between us. No difference at all. I dug being on trial. I'm not afraid at all. No one should be. Your goal should be to be indicted. That's what the government tries to do, teach us fear. That's what we do to babies, kids. Fear, fear, everything operates on fear. Afraid of losing your job, afraid of being thrown out of school. You see, we have to reject their goals, because the moment we reject the goals of society we can no longer be pressured by fear. And if anyone learns anything from our trial, it's that we're not motivated by fear anymore—you saw what happened when we were put behind bars. There were a thousand riots in this country. There were over a thousand riots in this country when we were put behind bars. And everybody's saying they're sure the movement's dead, nothing's happening. Remember that. I was being into that myself for the last couple of months—nothing's happening. I didn't know what was going to happen. The moment we were iced away, Boom! all across this country people started moving in the streets. And they moved in the streets cause they knew in their guts that our generation was on trial. And we are fighting for our survival, nothing less. We are fighting for our survival. This government is committing genocide—genocide against black people, genocide against colored peoples, genocide against longhairs, genocide against young people. And the only question is whether or not we're going to survive as a generation. The only thing is two alternatives—catastrophe or revolution.



Peter Grad

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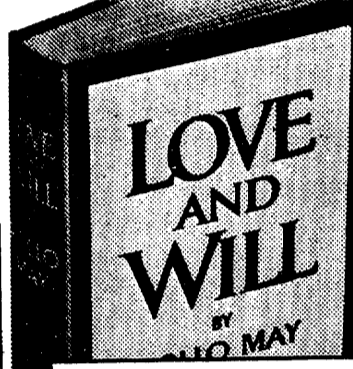
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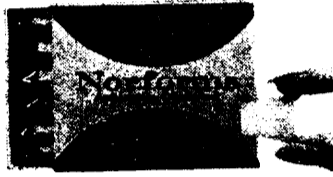
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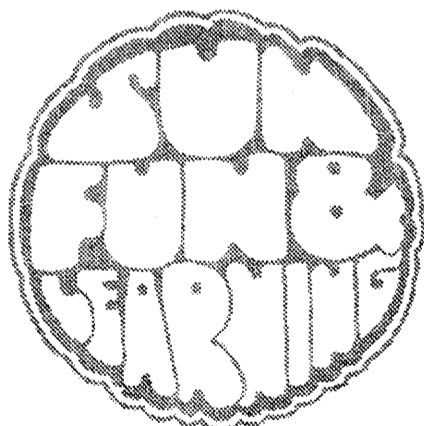
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TEMPS



# Aiming New Cameras To Shoot Hip People

by hew

THE FREE PEOPLE, by Anders Holmquist, Outerbridge & Dienstrey, \$2.95 paperback. PEOPLE'S PARK, edited by Alan Copeland, Ballantine Books, \$3.95 paperback.

The photographer aims to capture an emotion, a relationship between objects, or a unique visual circumstance. For a photograph to succeed with only one of these three qualities, that quality must be extremely strong. Most good photographs have a combination of the three. But for a collection of prints on a specific topic to be effective, the photos must also relate to the topic and work together as well. In recent months, two photo books on the "hip" community have made their appearance. Only one of them works.

The Free People contains over 150 photographs by Anders Holmquist. However, most of them should never have been projected through an enlarger, let alone printed in a book and sold for three bucks.

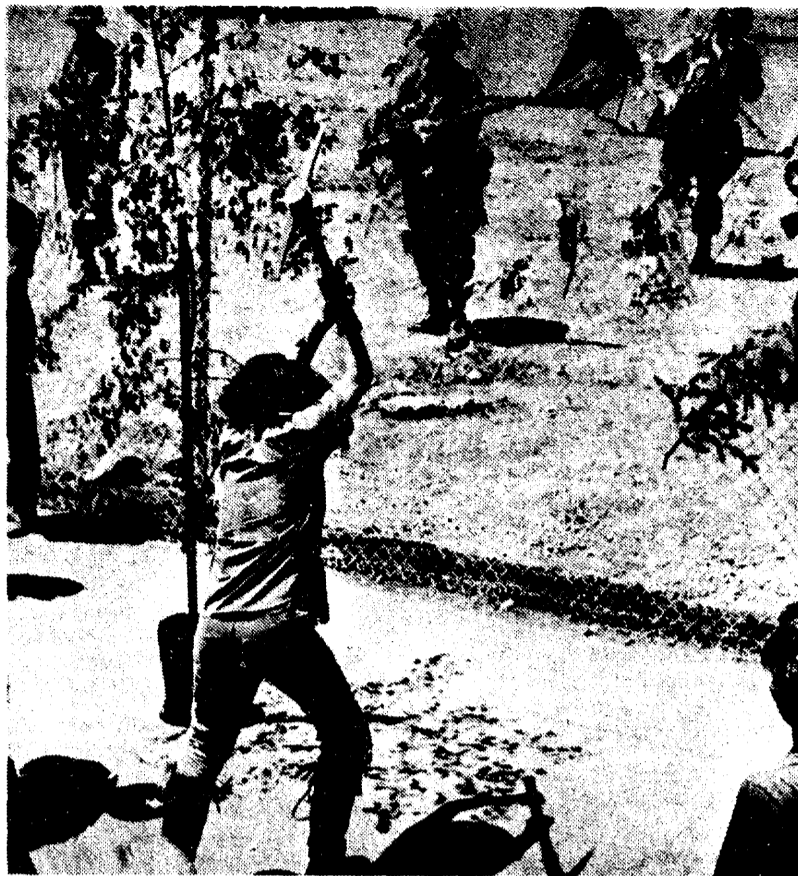
Of 150 photographs, not one print is outstanding—not even outstandingly bad. There are pictures that are out of focus, there are pictures that are cropped poorly, and plenty of pictures that just stink. Holmquist uses about a dozen sequences. To rub salt into my wounded eyes, I

had to look at these bad prints a few times before I even realized that they were related as a series.

There are, however, three or four nice portraits, an equal number of good shots from Woodstock, one nice scenic and perhaps a score of others that can be considered better than snapshots. Six of these are slow-shutter speed photos of the "free people" dancing. The resulting multiple images convey the ecstasy and movement well. But even these few good shots, perhaps 30 out of 150 get screwed by the layout. (No pun intended.) Too often, I would break the binding trying to see the edge of a shot, hoping the view might redeem it. It usually didn't.

But before my last attack on Holmquist, I would like to quote from Peter Marin's introduction, the sole reason being that I really dig these lines:

*Cindy wears bells to bed and she chimes when she comes; she wants nothing from lovers but*



*"hugging and hash," and she giggles in bed and explains, "It feels so good to feel good." No bra, no pants, and her backless dresses stop at the crotch; she is all nipples and limbs and makes love as softly as flowers, as nimbly as Time—and nightly, in the dark, she cries and croons until dawn: I DON'T UNDERSTAND ANY OF IT, I WANT TO DIE...."*

My main complaint with Holmquist is the way the book comes off. The back cover blurb reads: *The Free People* is a photo essay about a new gener-

ation of young people...." The book is about us but it isn't us; it captures little of our insides. It's more like a sightseeing bus with dirty windows going through the Village, East Village, the Haight, Berkeley, and a commune in the California mountains. And just as a tourist may get a "lucky" shot when the bus stops, so I can't help but feel that Holmquist got his "lucky" shots at Woodstock and at the dance. Where there is intense movement, sound, and feelings, it's hard for a photographer not to relate without producing a few good shots.

Holmquist's sightseeing role is epitomized by a sequence of eight shots: 1-4 are rolling a joint, 5 is admiring the finished product, 6 is lighting up, 7 is smoking, and 8 is the use of a roach clip. This sequence, like most of the book, is more "here's how to do it folks—3 bucks and you can do it like the hippies" kits, rather than a collection of moving photographs. The shots in this particular sequence are close-ups of hands, and lips, conveying a de-humanized view of turning-on.

Holmquist describes himself as "a maniac about photography." I'd describe him just as "a maniac, acting out with a camera." Save three bucks—you all know how to roll joints anyway! (If you don't—use a pipe.)

*People's Park*, on the other hand, is a powerful collection of over 100 photos taken in Berkeley by more than 60 different photographers last Spring. It reminds me of *AND/OR* (by Marjorie

*Morris and Dan Savers*, \$2.50, paper) which effectively juxtaposes Vietnam war shots with scenes back home. One reason why *People's Park* makes it and *The Free People* flops, is given on the first page of *People's Park*:

*The Photographers, professional and amateur, were a part of it, and because they were, they bring an intimacy and intensity to their work that makes it more than photojournalism. They cared and they made this record of what they cared about.*

The subject matter is very powerful stuff: police shooting shotguns, police shooting gas, wounded members of the Berkeley community receiving aid from their comrades, a helicopter gassing the Berkeley campus, and members of the community fighting back. It's hard to goof when one has so much action to work with.

The non-confrontation shots are also well composed and communicate the unity, warmth, and determination that the people had when they built the park.

In *AND/OR*, there are two shots of mothers nursing their children. The American mother is in a rocking chair, nice and comfortable. The Vietnamese mother has a bandaged hand and is lying on the ground. The power in contrasting these two shots (one of 40 such sets) is immense.

The situation in *People's Park* is similar. If it had consisted solely of confrontation shots, it is possible that the book would have been a flop. It's too easy to say "Pigs Suck."

The book makes it because the story is human. It starts with some beautiful people caring about their community, working together. The police come and tear up the park, but the community sticks together. The police start gassing but the people are still together. Members of the community get shot (one killed), and they are still together. The National Guard comes and gasses the entire Berkeley campus—you guessed it—the community is still together. Parks are started in every vacant lot, the police follow, tearing up the parks, the people remain together. One of the parks continues in spite of the police efforts: *People's Park Annex #1*.

"*People's Park* is now a 270 x 465 foot lot of level grass and asphalt surrounded by an eight foot steel mesh fence and protected by a twenty-four hour shift of security guards." But *People's Park Annex #1* lives on.



Today is Harold's birthday.

This is his present.



Mart Crowley's

"THE BOYS IN THE BAND"

...is not a musical.

Written and Produced by Mart Crowley · Executive Producers Dominick Dunne and Robert Juss · Directed by William Friedkin  
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**TO ALL PEOPLE** (including white males) who feel the oppression of the system and would like to see things changed. Dissident law students from Georgetown Law School will be here to rap with you about the law and law school on Wednesday, March 18, from 9:30 a.m. - 12:30 p.m. Room will be posted on door of OP office, Room 336 Finley.

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# Introductory Philosophy

as conducted by



Socrates and Plato



TRUE BELIEFS ARE ALWAYS ESCAPING US.



For a just society to function: if an individual can do X, then it is possible for everyone to do X.



WE MUST LEARN TO RECOGNIZE THE FORMS TRUE CONCEPTS TAKE.



I AM A LOVER OF KNOWLEDGE!



Moderation is the balancing of excesses.



LOVE THY ENEMY!



EROS IS STRENGTH!



Somebody turned off my microphone.

SOCRATES IS GODLIKE!



... If, in respect to assumption X, we assume that K is variable for all quantities of y' (in respect to X<sub>2</sub>), then applying the apriority axiom in reference to...



# Roman Circus of the Modern World

by fred miller

Fellini *Satyricon* is an excellent film. Federico Fellini puts forward his view of today's crisis in the western world and does it with such technical style and brilliance that even if the viewer rejects his surprisingly obvious social thesis, one is still stunned with the cinematographic display Fellini has created.

The film, which is loosely based upon Petronius' "Satyricon" and other sources about Rome in 1st Century A.D., examines the role of youth in a society which is rapidly crumbling. "I feel there is a great analogy between the decline of Rome and our present society," says Fellini; "One sees the decline of morals, the decline of traditional religion and the popular excesses. Finally this was all swept away by the rise of Christianity."

However Fellini chooses not to deal directly with Christianity. His film is historically placed in Rome and chronicles the journey of two somewhat wealthy young men and their mutual boyfriend through the perversity of Roman society in search of a cleansing of that perversion and a better way of life. That they find that way is clear from the film's ending, but the actual answer is never spelled out. "Each young person must find that for himself," says Fellini.

Fellini's film seems greatly influenced by Jean Luc Godard's *Weekend*. Structurally they are very similar, both tracing an absurd journey which leads to the solution of personal crisis brought on by society. Both Fellini and Godard create a feeling of that crisis through the use of graphic violence. And both climax their films with scenes of cannibalism. But while Godard portrays the young eating the old and states, "The only way to match the horror of the bourgeoisie is with greater horror," Fellini portrays the old devouring themselves. In the final sequence of *Fellini Satyricon* the young hero, Encolpius, turns



down a portion of a wealthy man's will by refusing the stipulation that all who share the will must also share the body of the deceased. As the old friends of the dead man rationalize their cannibalism, Encolpius sails away to his new answer and life.

If left at this point, the film makes a strong political statement about leaving the old society to devour itself while creating a complete new culture and life. But Fellini's total film is more ambiguous. Before seeking a new order, Encolpius searches for purification and a cure for his impotence. He finds both in a traditional God and in a witch from an ancient legend. Fellini's complete individual cannot escape totally from reliance on the old order and its creations.

Fellini's politics are based upon the reactions of the individual to other in-

dividuals, not to society. His view of societal wrong is that which is individually revolting. Fellini says he wanted to make an ancient Rome film which would debunk the Hollywood spectaculars, but he displays no consciousness or interest in the nature of Roman society. Slaves function to show the depravity of the Roman upper classes, but there is little conception of an actual political, economic or social world in keeping with Fellini's usual extremely personal style.

Beyond politics, one must remain in awe of the film itself. The actors are almost all unknowns chosen by Fellini for their visual impact. The young are graceful and ethereally beautiful while the old are painted and ugly. It is hard to judge their acting through the subtitles and through the surreal world of their journey, but they uniformly con-

vince the viewer that they too are living the individual world of Fellini's viewpoint.

Both *Juliet of the Spirits* and the *Toby Dammit* episode of *Spirits of the Dead* demonstrated Fellini's mastery of color film. Here color is more than just a mirror of reality, or even a Gothic moodsetter as in Visconti's *Damnea*, it is a necessary adjunct of film narrative and is used spectacularly. When Fellini wants to convey the fear and blood of Roman religion, he spreads a religious ritual under a stunning black and red sky. There is a progression in *Fellini Satyricon* as scenes get brighter in color from beginning to end with only two major breaks in the chain, first a museum scene where present folly is contrasted with past glory, and secondly a sequence involving a radiant God.

Fellini's conceptions of scenes, all executed on sound stages by set Director Danilo Danati, are equally incredible. Fellini's film world is surreal and his visions of Rome are his best yet. When Fellini conceives a Roman warship, it may have no relation to naval architecture but it makes an incredible emotional point. His ships are black monsters crawling across a deep blue sea, incredibly shaped primordial beasts designed solely to strike terror. The film is filled with such conceptions. And Fellini's camera is constantly closing in to give maximum exposure and impact to everything.

The emotional intensity of these visual effects, coupled with the vivid violence and often repulsive graphic multi-sexual gambols create a film mood on a level few people have been able to approach. *La Dolce Vita*, Fellini's song of modern decadence, pales in its black and white comparison.

The film joins a trend evinced by Godard's *One American Movie*, and Antonioni's *Zabriskie Point*, coupled with a trend in musical leaders like the Beatles and Dylan, away from complexity and towards simplicity in meaning. While structurally very involved, and often surreal and symbolic, *Fellini Satyricon* is more reachable than much of Fellini's recent work.

It's one of the few truly excellent films around.

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