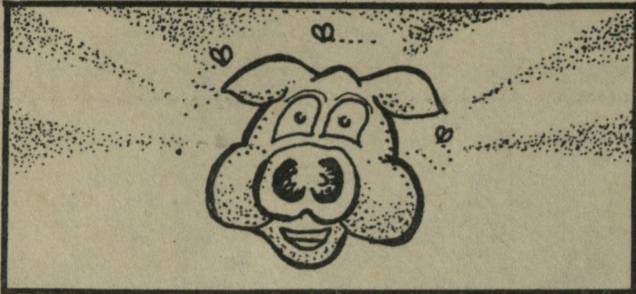


20¢ 25¢ outside **The BIRD** Great speckled

**UNITED FARMWORKERS IN CRISIS - see page 2**





Police raided the Atlanta Chapter of the Black Panther Party on Thursday night, March 23. Officers arrived at the office, located in the east side Kirkwood neighborhood, with a warrant for the arrest of someone the Panthers had never heard of. Police searched the office, but the gathering of large numbers of neighborhood residents prevented a major vamp.

\*

DeKalb County Police are carrying sledgehammers in their cars when they go on routine grass arrests. Now that's what I call a *bust!* The county prosecutor admits that the practice *might* be a bit excessive.

Relatives of Marvin Edmonds, one of the four men killed in a fire in the Rabun County Jail, are considering bringing a damage suit against Sheriff Marley Cannon. A coroner's inquest is being held as we go to press. One major witness should be a prisoner who escaped death from the billowing smoke by staying in the shower. However, he screamed so loud and long that he has permanently lost the use of his vocal cords, and will have to testify in writing. Neighbors say prisoners were screaming for 2½ hours.

The Rabun jail, which occupies the basement of the courthouse, is only 3 to 4 years old, proving that even new jails can be unsafe. Proper ventilation might have saved the four. Still, a burned case of engine oil and some old tires next to it is evidence of simple negligence.

\*

Did you read where an airplane with 100 pounds of grass was caught at the Fulton Airport? Well, what you didn't read was that a carful of longhaired narcs rushing to the scene was stopped for speeding by uniformed officers. They were given the full freak treatment, including being spread-eagled against the car. When one narc named Stapp tried to explain who he was, he was told to shut up or get his head blown off.

# POLICE BEAT

\*

The past two weeks have seen police and FBI harassment of the Black Workers Congress, the Black Panthers, and the Shirley Chisholm campaign. One threat police have made is to hold a person for 72 hours without a charge. *Do not give in to this threat!*

In Georgia, police are allowed to hold you after a felony arrest for 48 hours without a warrant or 72 with one before taking you for arraignment. However, during that time a charge *must* be made against you, and you have full rights to remain silent and to have an attorney, paid or appointed. If you are not bound over on the charge, the officer is open for civil charges of false arrest or criminal charges of misuse of process.

In other words, you cannot be arrested on "suspicion." In any event, don't give information to cops!

\*

For carrying a brick in a bag and an extra pair of socks, Municipal Court Judge Prudence Herndon bound a man over last week on charges of "possession of burglary tools." According to the arresting officer, the brick could have been used for breaking a window and the socks as gloves for lifting things out. It seems to me that even William Rehnquist would consider that law vague.

"Extra agents when you *need* them. For large or small jobs. In the community, correctional institutions, industrial plants, on campus, in schools, many other situations. 'Rent-A-Narc!' " Thus begins an ad for Universal Detective Inc. in the February issue of *Justice* magazine. According to the information they sent us, the price would be \$230 per week (first and last week in advance) for four to thirteen weeks. The police department employing the agent would pay for all drugs purchased.

The promotional material includes the following testimonial from the Chief of Police of Hampton, NH: "The last agent you sent to us was John Baum and in my opinion he was the best so far. I feel the work he did for us was outstanding in this ever ending [sic] battle. John was a real joy to work with and my detectives have the greatest regards [sic] for him."

It also included the following quote from *International Narcotic Report*: "These agents undergo a basic training procedure to familiarize them with the different types of dangerous drugs and narcotics. They also undergo training where they are familiarized with the different types of slang that are used by pushers and users on the street. . . . On one occasion, the agents had the pushers move into their cottage, where they would break up keys of marijuana, ounces of herion [sic] and prepare them for distribution. Many of the small dealers and users in the area were arrested due to the efforts of these agents." Entrapment, anyone?  
—roger



The Nixon Administration, in its latest anti-labor move, has begun an attempt to destroy the United Farm Workers' Organizing Committee (UFWOC), headed by Caesar Chavez. The action, which takes the form of a complaint of "unfair labor practices" against the organization by the general counsel of the National Labor Relations Board (NLRB), will, if successful, make illegal the secondary boycott—of which the grape boycott is an example—which UFWOC considers its most potent tool.

The decision to crush the farm workers is entirely political. As late as March 15, 1971, UFWOC received confirmation from the NLRB that it was excluded from the labor laws. However, the general counsel of the NLRB who wrote that letter has now been replaced by Peter Nash, a Nixon appointee, who quickly brought the suit. The Nixon Administration is the only place where this total change in policy could have originated.

The history of farm workers in the United States is one of the most dismal chapters in our history and in our contemporary life. Farm workers have always been at the very bottom of the economic pile. Their lives have been totally controlled by the companies and farms for whom they work. They have always been forced to live in company towns, buy at company stores, and to take any kind of bullshit their employers cared to hand out.

Through the years, labor organizing among farm workers has been sporadic and generally unsuccessful. Part of the reason for this is that agricultural workers often move around a good bit to follow the harvests and are thus hard to organize and also because if any workers got uppity there were always lots of very poor people waiting to take his or her place.

A good deal of the problem, however, has been the unwillingness of established labor unions to take on the hard job of organizing farm workers. Part of this unwillingness stems from the provisions of the Wagner Act of 1935. This act, which was passed because of great pressure by working people, gave "employees" the legal right to organize for the first time. It set up election procedures by which any plant could, theoretically, become unionized if its workers wanted to, set up a list of "unfair labor practices" which employers were not permitted to commit, and set up the NLRB to oversee the implementation of the act and to handle worker's

## GET YOUR BIRDS IN ATLANTA AT:

### DOWNTOWN

Atlanta Bookmart, 101 Peachtree, NE  
\*Bookworm, 92 Forsyth St, NW (next to Dinkler Motor Hotel)  
Kicks & Lids, 70 Forsyth St, NW  
Phoenix Bookstore, 45 Edgewood Ave, NE (near Ga. State)

### THE STRIP

\*Laundromat, 947 P'tree, NE (near 10th)  
\*Smoke Shop, 1038 P'tree, NE (near 11th)

\*Bulk Distributors—Birdsellers can get papers at 10 cents each—minimum 5.



### BUCKHEAD

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### EMORY

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cover photo by paul fusco

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About two dozen pickets marched at the Regency Hyatt March 23-25 in support of the United Farm Workers Organizing Committee (UFWOC). Inside, Republican women were holding a fund-raising meeting. Among them were the wives of Richard Nixon and William Rogers. Martha Mitchell was scheduled to appear, but decided to take a vacation instead.

The Republican affair was selected for the picket because it is the Nixon Administration which is attacking UFWOC's right to boycott. The pickets, who marched and chanted under the watchful eye of police, were all concerned with the seriousness of the April 6 court hearing.

"Basically, most people support the farmworkers," said one picket. "I think the success of the boycotts has shown that. But that took years of organizing, and this time we only have two weeks." Another marcher commented, "I don't see how the court decision can help but go in our favor. But these days, who can trust the courts?"

-a.b.

## republican maneuver against the farmworkers

complaints. Although this act permitted workers to carry out all sorts of strike-related activity, like boycotts, it was deficient in that it specifically stated that farm workers and domestic workers were not covered by the law. Thus big American unions, realizing that the struggle for farm workers' organizing rights would be extremely difficult, have stayed away from the fields.

The problem was further complicated when, in 1947, the Taft Hartley Act was passed over the veto of President Truman. This act attempted to destroy the power of the unions by outlawing boycott-type activity and by other measures limiting the rights of organized workers.

At any rate, not much was done about organizing farm workers until the middle sixties when a group of farm workers, mostly from minority groups, came together to form UFWOC. The fledgeling organization set out, in 1966, to take on the grape growers of California by calling for a strike in the Southern California vineyards. When the growers refused to recognize the organizations of the workers as bargaining agents and hired scabs to replace the striking workers, the UFWOC responded by instituting a nation-wide boycott against non-union grapes and wines. Incredible patience was required of the workers while the boycott took full effect, a process of more than five years. But, in 1970 and 1971, the grape growers finally admitted defeat and signed union contracts with the workers.

After the signal victory over the grape growers, UFWOC decided to concentrate its attention on the lettuce growers of California and Arizona. These growers, probably realizing that they would be next, had taken precautions to sign "sweetheart" contracts with the Teamsters Union, which did not in fact represent any of the workers, in order to try to keep the UFWOC out of the lettuce fields. The Teamsters contracts confused the problem of organizing for some time. But this problem was ended in March, 1971, when UFWOC and the Teamsters signed a three year jurisdictional agreement giving the UFWOC full rights to organize in the fields.

While these negotiations were in progress, in August, 1970, the UFWOC called its first lettuce strike and over 7,000 people walked off their jobs. Several big companies immediately rescinded their farcical contracts with the Teamsters and signed with UFWOC, but most of the growers held out. In September, 1970, a local judge ordered strike activities stopped and, rather than struggle in court around this important issue, UFWOC chose to take their case to the cities as they had with the Delano grape strike, and declared a lettuce boycott. Under pressure from this boycott, the growers agreed to negotiations with UFWOC. These began on March 28, 1971, at which time UFWOC agreed to a 30 day moratorium on the boycott if the growers would bargain in good faith. This moratorium was extended again and again by UFWOC in an attempt to reach some sort of an agreement with the growers.

From May 7, 1971 to November 10, 1971, these negotiations met on a weekly basis. During these meetings, the workers agreed to give up several key clauses in the proposed contract. However, the growers refused to meet them halfway. They refused, for example, to agree to the most basic clause of the contract, which would set up hiring halls for the workers rather than the present semi-slavery imposed by the "labor con-

-continued to page 27



# CHINA:

Were you to believe only official sources or were your only link to the great world out there the straight press in America you might well come to the conclusion that (1) Nixon discovered China and (2) the only people who have glimpsed into China in the last 20 years are ping pong players and the sycophants of Presidential Power. It is nice on occasion then to meet and talk to a person with first hand experience of China who also has a better capacity to understand and to analyze what has happened and what is happening in that country than does Walter Cronkite or poor flabbergasted Eric Sevareid, not to mention would-be fascists like William Buckley.

Uldis Kruze is one such person, and he was in town a week or so ago speaking about his experiences during a two month stay in China last year. Uldis, who speaks Chinese, went to China in June and July, 1971, as one in a delegation of 15 Asian scholars.

They traveled 7000 miles through seven provinces in China, visiting factories, communes, hospitals, schools and a number of places of revolutionary and historical importance. There were no restrictions whatsoever placed upon them by the Chinese. The group also met with both Premier Chou En-lai and Cambodian Prince Norodom Sihanouk.

Kruze is presently a doctoral candidate in Modern Chinese History at Indiana University. He was a Fulbright Scholar in Hong Kong in 1970-71. He is currently studying at the Center for Chinese Studies in Berkeley "and integrating myself with the broad revolutionary masses."

This interview was conducted jointly by Phil Weldon of the Atlanta Video Collective and Tom Coffin of the Truck 'N Two. We hope you find time to read it.



photo by tom coffin

## communes, laws and prisons

**BIRD:** Did you spend time on the communes, or mainly in the cities?

**KRUZE:** We spent time mostly in the cities, nine cities, but we went to five communes and state farms. So we had a pretty good chance to see what communes are like. The commune is the fundamental unit of organization in the Chinese countryside, in the rural areas. There are numerous communes, the average size about 10,000 people. The communes are large--they're like the size of American counties. Their leadership is chosen directly by the people on the basis of direct elections. They are called Revolutionary Committees and they have been instituted basically since 1968-69. They might have maybe 20 people, representatives from various production brigades or villages serving on its leadership committee. These committees are composed mostly of peasant activists, revolutionary cadres, and in some cases members of the Peoples Liberation Army. This is the kind of organization that exists, and it is very popular.

**BIRD:** What do they raise, cows and pork, sheep?

**KRUZE:** Of course, it depends on the location of the commune. The ones that we went to generally raised rice. In the Northern part of the country they would raise corn, millet, and they would also be engaged in side-line production such as raising sheep and hogs, in some cases cattle, but very few. They would be engaged in things like taking care of orchards--usually the younger people in the commune would be assigned these kinds of tasks. In the coastal areas they would have a lot of fishing. They also have in every commune a pond or a pool of water where they would be growing various fish. It's very diverse. They also grow a lot of vegetables.

**BIRD:** They concentrate on things which take a lot of labor then?

**KRUZE:** In many cases they have to because they don't have the farm implements, the machinery to take care of it for them. Transplanting rice is very time consuming, it's a labor-intensive crop. It's not that they make work for themselves, they just don't have the machines and everybody has to pitch in. That's why you can't have anybody separate from labor, that's why the person who's

a symbol of the Revolutionary Committee works along with the rest. It's a symbol of the fact that at this time and in the course of building what the Chinese consider their socialist country, everybody works, no one has the right to enjoy any kind of leisure that sets him apart from anybody else. That doesn't mean that you have to work 16 hours a day, but everybody does work 8 or 10 hours a day.

**BIRD:** Many people I know, and a large segment of the American population, despise work--and they have their reasons for it certainly, good reasons. Perhaps you could discuss a little bit about the concept of work in China, how do people there feel about working these 8 or 10 hours a day?

**KRUZE:** This gets to the essence of how the Chinese regard their own society. It's obvious that no matter who you talk to in China, people are willing to work and to work very hard. This was true even before 1949, but then people worked out of sheer desperation, out of the necessity of simply keeping alive, or keeping your job to keep alive, people became very fatalistic and very apathetic. They would put in what was required of them and no more, because that was really not their time. They would try to create as much leisure time for themselves as possible, because that was the only time they had in which to fulfill themselves. And this is what has been transformed under socialism, because for the first time the Chinese people, both peasants and workers, control their institutions.

Now that's a very vague way of saying that if you make a contribution to your community, that contribution will stay in the community. There is no one in Chinese society who would be able, for example, to co-opt the fruit of somebody else's labor. There is no one person who owns the land or owns the factories which other people work. Many people in the US don't particularly want to work, because they see that the fruits of their work is being used by somebody else. Why should I work any more for somebody else who will use that work or the fruits of that work to simply spend an extra vacation in Bermuda? And this is why people are very cynical about work in this society. But the whole question of who owns the means of production has changed

a great deal of the attitude in China toward work and the meaningfulness of work.

It's also very evident that during the Cultural Revolution one of the big issues that was always asked was, "For whom do you work? Why do you work?" People before 1966 and particularly before '49 never really asked themselves that very explicitly. But when they started thinking about the change in society and the fact that there was an egalitarianism very vividly displayed in China, there was no reason to hold back in your work, because the man in the Revolutionary Committee would not use that to go off to some resort in the southern part of China--everyone stayed and everyone worked and made a contribution that in the end would benefit not only himself but the entire community.

Maybe I've been too vague or too general about this, but it is very pervasive attitude. I hope I'm not being too utopian about it, because this is the way people in China see it. Doesn't it sound reasonable?

**BIRD:** What is the organization of the factories, who are the "bosses," who runs the factories?

**KRUZE:** There is a management committee, the Revolutionary Committee, which is composed of a 3 and 1 combination--from workers, from revolutionary cadres, and from the Peoples Liberation Army. This is the management organization within the factory. They usually take care of the administrative work, the planning--but planning with very close ties with the workers in the factory. They will set quotas in conjunction with conferences and congresses that they will hold with workers in the factory. Also they might spend from 2 or 3 months every year actually working on the assembly line or on whatever work is being done in that factory. So these people are not separated from labor, but participate in it.

**BIRD:** How about the political leaders, do they work in factories, too?

**KRUZE:** Oh yes, absolutely. The only exception to that are people who are infirm, who have injuries, or who are over the retirement age, which differs from place to place, but is basically between 60 and 65. Women might be able to retire between 55 and 60.

**BIRD:** *What type of social security do they have, how are they fed and clothed and housed after retirement?*

**KRUZE:** There are two things to consider. When you retire you get 70% of the salary that you finish at. And there is a planned economy, so you don't have inflation which chips away at the value of money. Wages have nearly doubled since 1950, over the last 20 years, and there has been no inflation in China since 1949.

**BIRD:** *That means then that the average Chinese person has doubled his or her income in the last 20 years, doubled his standard of living?*

**KRUZE:** Yes. And this is for 800 million people, remember, and on a broad base, not just a few upper middle class persons doubling their income, this is peasants and workers.

**BIRD:** *Could you talk about how revisionism feels to the Chinese, how it comes out in personal relationships? What emotions would be involved in, say, deliberately calling someone a "revisionist?"*

**KRUZE:** Well, let's first define revisionism. When you call someone a "revisionist," you are saying that he has basically revised the tenets of Marxism-Leninism and the whole theory that workers should control their own lives and should control society. So if you accuse somebody of being a revisionist, you are really accusing him of subverting the worker having control over his society and his life. So it's a very serious charge in China.

**BIRD:** *Does that mean it is a criminal charge, or a very serious intellectual fault within the person which needs to be corrected?*

**KRUZE:** It can be both, depending on the consequences that the person had in undertaking those kinds of policies. You talk to peasants and they say that the Ministry of Health was revisionist, the people who ran it were revisionist. They say that subjectively these people might have wanted to create medical conditions for the people that would be good for the people, in other words, free medical care, but objectively they didn't go far enough—look at the fact that all the medical institutions they created before 1966 were located in the cities, though 90% of the people live in the countryside. They refer to this as a "soft knife"—simply depriving peasants of access to medical care is a soft knife which kills just as certainly as if somebody had actually destroyed these people with their bare hands.

There is a very real awareness that people might in their subjective desires really want to do something that is good, but objectively be following policies which run counter to fulfilling the needs of the peasants and workers in China.

A physician might be accused of being a revisionist because he is not willing to go into the countryside to work with peasants and provide medical care for peasants. You can also accuse the former president of the Peoples Republic of China, Liu Shao-chi, of being a revisionist and ask him to step down from his position, because the consequences of his policies were to directly deprive peasants of their needs.

**BIRD:** *So what happens, are criminal charges taken then? I assume that the seriousness of the charge is directly proportional to the responsibility of the individual or the group. What I'm trying to get at is the idea, rampant in the US after 20 years of cold war, that China is a totalitarian society whose landscape is dotted with prisons filled with political dissenters. Now when a person is charged with being a revisionist and the US press says that he or she has "disappeared," what does that mean? Is he murdered, or incarcerated, is he tortured? What happens to these people?*

**KRUZE:** In China what has happened during the course of the Cultural Revolution is that these people are no longer active elements within the leadership units which they formerly participated in. They've been asked to go, or in certain cases sent, to state farms to reform themselves and to reform their ideas toward labor. But they are not tried publicly unless it is a trial to try the philosophy that they backed. It's not so much a personal attack against the person as against the policy that he followed. This is a very important distinction.

**BIRD:** *Well, are they deprived of their freedom, are they incarcerated behind bars?*

**KRUZE:** They are deprived of their freedom to articulate these kinds of policies. . .

**BIRD:** *You mean they don't have access to the press. . .*

**KRUZE:** That's right, that's correct. But you're trying to get at something. . .

**BIRD:** *Right. I'm trying to get at the prisons of China, and who populates the prisons in China. And this man who is accused of being a revisionist, is he behind bars, are his freedoms subjected to the will of guards with guns, and so on?*

**KRUZE:** Well, I don't know where, for example Liu Shao-chi is, but my guess would be that he is working someplace in a May Cadre School on a state farm, which is really to re-educate people who are high-ranking officials who were too bureaucratic and would not take into consideration the interests of workers and peasants. There are state farms such as this, and most people in the United States would consider them places of punishment. The people there consider them places where people are re-educated through labor, through actually going through what a worker or peasant has to go

through. Their own awareness of the reality of the worker's life will change so that their thinking about it will change and they will change their revisionist thinking. This is the policy behind it and it is very effective with people who are genuinely misguided and unaware of the conditions in the countryside, which has been traditionally a great problem for Chinese political leaders

Now who are the prisons populated by? First of all, there are very few prisons in China. Most crime in China is dealt with by the community, and the incidence of crime is very low, because most of the economic motivation for crime is removed—people have enough to eat, they have adequate shelter and so on. Also you do not have the fragmented and atomistic society we have here—there are very close and nourishing relationships and so people are not inclined to commit crimes. But people do steal a bicycle, people will pick pockets and so on. And when the person is caught, this action is brought to the attention of his local community and there is a public hearing as to why this person did what he did. There will be a scrutiny as to where the true responsibility rests—does it rest with the fellow who stole the bicycle or does it rest with the community which did not provide the adequate situation for him so this fellow was forced to steal? There is what the Chinese consider an all-sided and comprehensive review of why this situation came about.

**BIRD:** *And this is by his true peers, people who know the individual. . .?*

**KRUZE:** This is by a peer group, within a factory or within a residence unit. It's not done by a special court, you don't have people trying to hire lawyers, but rather by the peer group, I'd like to emphasize that the incidence of crime is nowhere like in the US, so you're dealing with a relatively small number of cases. There is no organized crime, as far as I know. Even the most hostile observers of China would never claim that there is organized crime in China.

**BIRD:** *Are there codified laws, laws written on the books against rape, against murder and so on, or are these things pretty much defined as community standards, human standards of decency?*

**KRUZE:** They are defined pretty much by community standards. Before '66 there was a very large body of law in China, based on the Soviet model, and what you had to do, just like in the United States, was hire an expert to help you interpret that law and how you stood in relation to it. Now, however, from what I've been able to see in China, you don't have this sort of thing. Law is sort of a situational response—a crime is different in a situation where the consequences are less severe.

—continued on page 18



Harvesting squash in the industry-farming community.

photo from China Reconstructs

# POTEMKIN

*In literary and art criticism there are two criteria, the political and artistic. . . .*

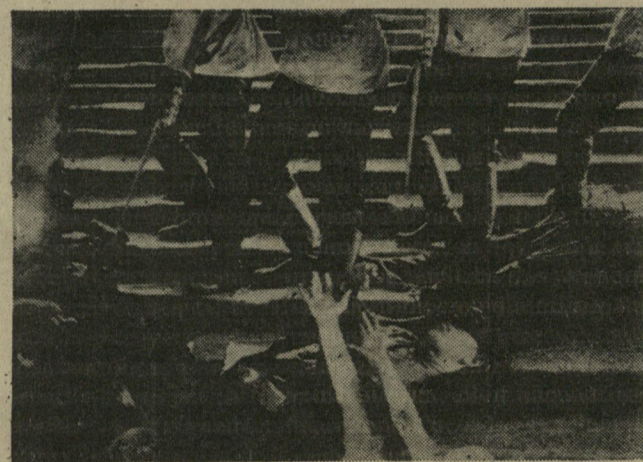
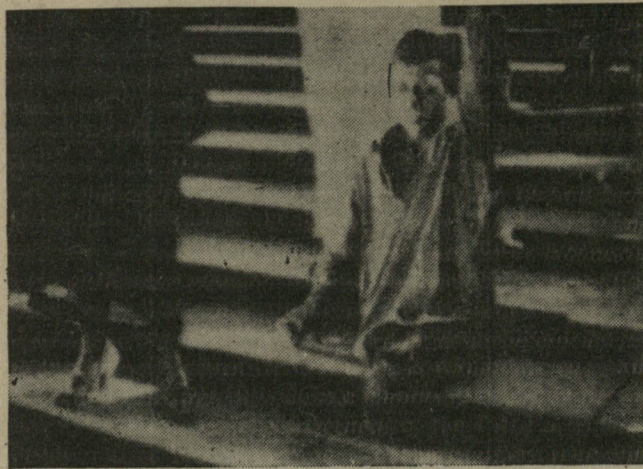
*There is the political criterion and there is the artistic criterion; what is the relationship between the two? Politics cannot be equated with art, nor can a general world outlook be equated with a method of artistic creation and criticism. We deny not only that there is an abstract and absolutely unchangeable political criterion, but also that there is an absolutely unchangeable artistic criterion; each class in every class society has its own political and artistic criteria. But all classes in all in all class societies invariably put the political criterion first and the artistic criterion second. . . . What we demand is the unity of politics and art, the unity of content and form, the unity of revolutionary political content and the highest possible perfection of artistic form. Works of art which lack artistic quality have no force, however progressive they are politically. Therefore, we oppose both works of art with a wrong political viewpoint and the tendency towards the "poster and slogan style" which is correct in political viewpoint but lacking in artistic power. On questions of literature and art we must carry on a struggle on two fronts.*

—Mao Tse-Tung  
"Culture and Art"

*Potemkin* is one of those rarest of works, an artistic creation that succeeds in synthesizing the "unity of politics and art, the unity of content and form, the unity of revolutionary political content and the highest possible perfection of artistic form." In this analysis of *Potemkin*, we will attempt to distinguish and connect many different situations—political, cultural, historical, technological and psychological—out of whose interaction Sergei Mikhailovich Eisenstein produced this revolutionary film experience.

All of the processes of social change which we call "the Russian Revolution" of October, 1917, released an unprecedented surge of creative energy throughout the masses of Russian people. Sergei Eisenstein had been a university student-intellectual interested in, among other things, the modern theater. But it was his participation in armed struggle as a member of the Red Army that gave birth to his own previously dormant creative powers. According to his biographer, Marie Seton:

*The only explanation for the final triumph of the people's army is that its supporters were filled with such passionate conviction that there was nothing too hard or too terrible for them to endure. These people—millions of whom had shown no great qualities before—felt themselves as a unit. They were part of a new frater-*



*nity cemented by a new faith. In this moment of history numberless people found a love greater than any personal love. They loved the Revolution, this striving, sprawling, spawning new idea which was in mortal danger of being strangled. . . .*

*"In this atmosphere it is easy to understand how all that was humanistic and philosophically far-sighted in Sergei Eisenstein responded to the struggle in which he now found himself a small unnoticed cog. . . . Even in the filth and stench of troop trains and overcrowded barracks he experienced an elation, if not a happiness, he had never known before. Comradeship became his for the first time in his life, and he shared with his comrades a sense of destiny."*

Thus, at the time when the original idea for *Potem-*

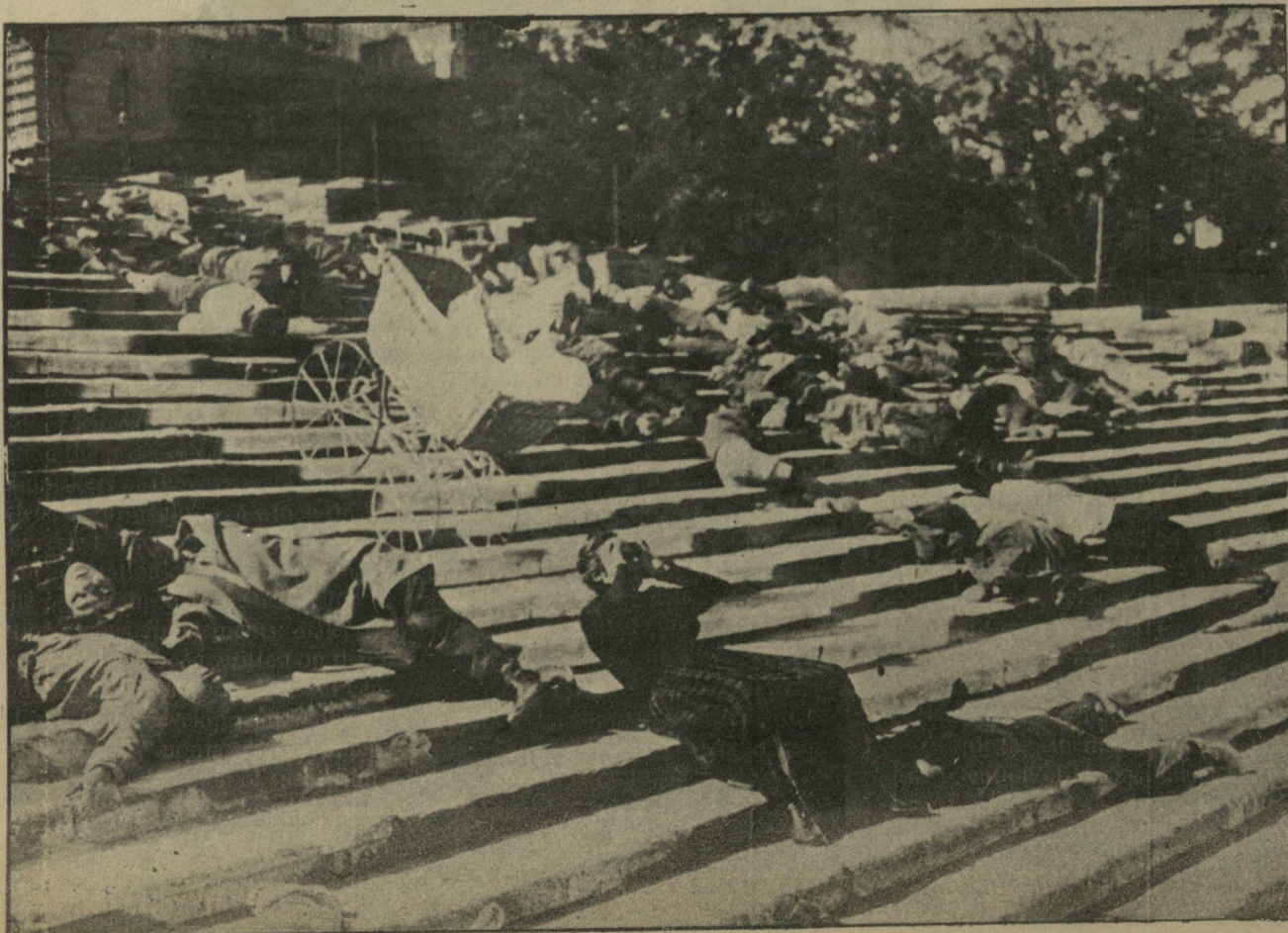
*kin* was authorized by the Central Committee of the Communist Party in March, 1925 (one of a series of films to commemorate the unsuccessful revolutionary attempts of 1905), "Sergei Eisenstein was not only a man with his total personality dedicated to creative work—albeit a creative work aimed at destroying all orthodox concepts of "art"—but he was also a revolutionary fighter, a propagandist for the Russian Revolution. Thus, his work had a utilitarian purpose as well as an artistic one. He was educator and artist. At its most obvious level, *Potemkin* was regarded as propaganda for the Revolution; at a deeper level it was a highly complex work of art which Eisenstein thought would affect every man who beheld it, from the humblest to the most learned.

The birth of electric technology was creating new possibilities for social arrangement, and one of its most significant forms—the mass—was raised to its highest level within the context of the Russian Revolution. Lenin proclaimed cinema "the most important of all the arts," and Eisenstein adopted the methodology of the scientific socialist in order to discover those specific cinematic techniques which would speak the language of a newly politicized mass of workers and peasants. While many revolutionaries in Russia at that time endorsed and applauded the ideological elements which Eisenstein sought to embody in his film, few appreciated the enormous esthetic and technical problems involved in avoiding what Mao calls the "poster and slogan style" of much mediocre political art, "correct in political viewpoint but lacking in artistic power."

The content of the film was clear: *Potemkin* was to deal with action, the dynamics of class struggle—from the graphic depiction of the oppressive conditions on board the ship itself to the first acts of resistance by the crew against their officers, the violence through which they seize control of the *Potemkin*, the organization of the people of Odessa in solidarity with the crew of the liberated ship in their harbor, the sudden, brutal massacre of the people by Cossack troops on the Odessa steps, the violent retaliation by *Potemkin* guns against the headquarters of the generals, the crew's appeal to their brothers on board the ships sent to attack her, and the triumphant red flag waving as the *Potemkin* is allowed to pass unharmed. According to Seton, Eisenstein "wanted to show the nature and meaning of the Revolution made by the masses; his Hero was the Mass itself in the throes of action. No episode of history was simpler, and in his film Eisenstein presented the events of revolutionary struggle according to the laws of tragic composition in the most canon form—a five-act tragedy."

## unity of politics

## and art



Just as the masses of Russian workers and peasants struggled to set in motion the processes of a socialist revolution, Russian filmmakers of the 20's were struggling to develop a nucleus of forms through which this revolution could be expressed. The solution by this artistic avant garde was an adaptation of the same method put into practice by the people through the leadership of the political revolution's vanguard elements: dialectical materialism. While textbooks have been written on the technical virtuosity and originality of *Potemkin*, our central point here is that Eisenstein's development and use of the cinematic technique called "montage" is an application of Marxist dialectics to the medium of silent film.

continued on page 23

# HOLY FAMILY

Employees of Holy Family Hospital continued their picketing this week.

Thirteen black employees, including some whom doctors termed "the most qualified and capable" at the hospital, were successfully organizing a union when they were transferred to the intensive care unit. Soon after, on March 13, they were laid off, supposedly because there were no patients—the first time this has been done in the hospital's eight-year history. Furthermore, when Dr. William Homes Borders, Jr. tried to have three people admitted to the unit, hospital administrators declined to accept them. The picketing began.

On Thursday March 23, four women strikers went to Nichols' office in an attempt to speak with him. He immediately freaked out and called the police. DeWitt Smith, the black officer who blew the whistle on police racism when he called the Fraternal Order of Police "klansmen in blue," was sent to the scene as police Supt. Royal continued his policy of using blacks to arrest other blacks. When Smith asked the four women to leave, however, they obeyed him, and were arrested only on the order of a white lieutenant.

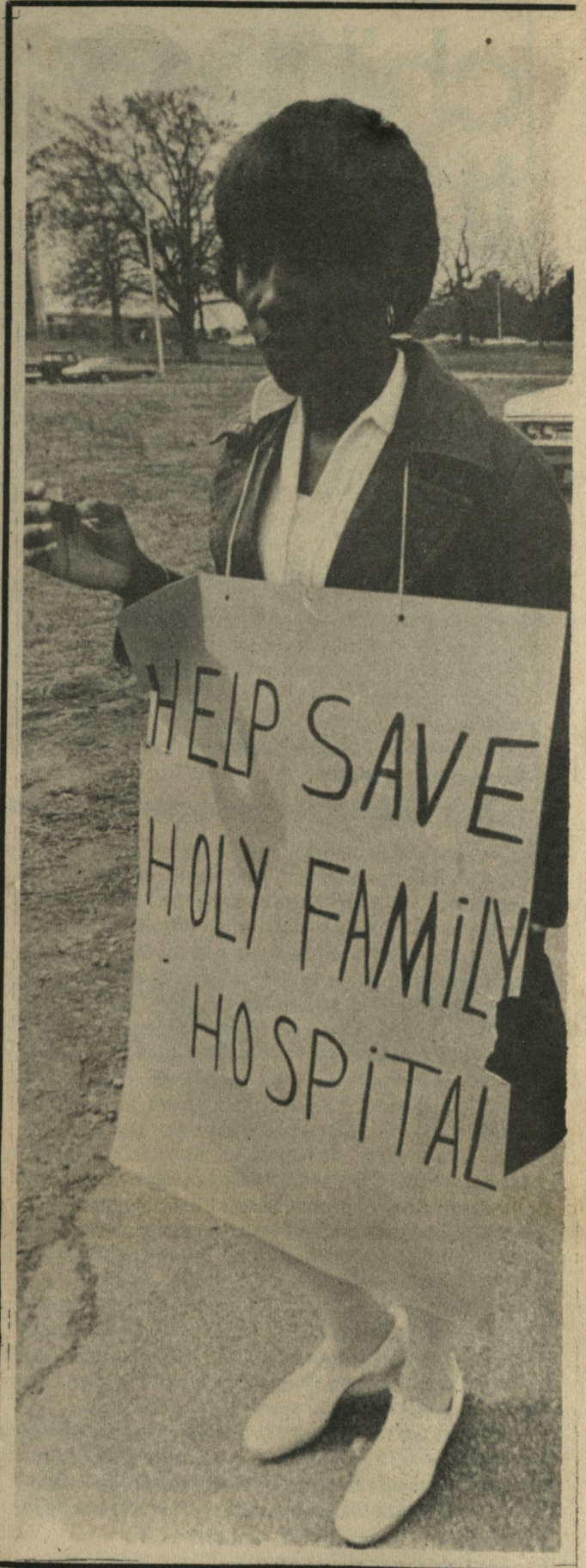
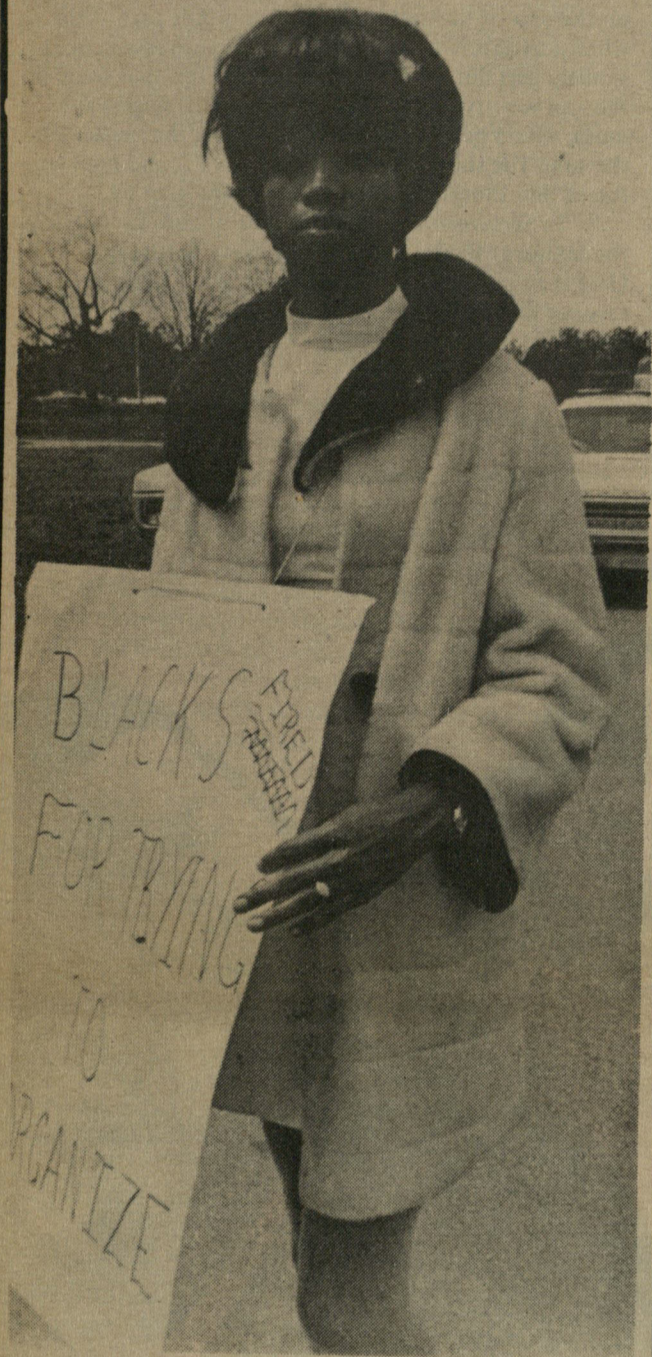
The strikers have now reduced their demands to three, from which they will not retreat: that they be reinstated with back pay and no reprisals; that Nichols sit down and talk with them; and that a new representation election be held (the last one was held with two hours' notice to employees, which Community Relations Commission Chairman Andrew Young said offered "no way for a fair election"). However, Nichols still refuses to speak with the group, to give back pay, or to allow a new election.

The intransigence of Nichols and the hospital board has been monumental. Throughout the strike, they have refused to talk to the press, the picketers, or their representatives, Rev. Hosea Williams. Each of the several groups which have attempted to mediate the strike have found the strikers cooperative and the administration non-communicative. Even high-level police sources found it remarkable.

At the heart of the matter is the 18-member hospital board of directors, 13 of whom are whites living outside the hospital's neighborhood and none of whom represent non-professional staff. President and chairman Paul F. Brown, for example, lives in Ansley Park and is vice-president of C&S Bank, in charge of employee benefits (ironically, two demands at Holy Family involved pensions and benefits). According to Williams, these people "feel like they just have to dominate black folk." They have hired white lawyers, white consultants, and white security guards rather than yield any control to black workers or neighborhood residents.

Community and worker support of the strikers has been building in the past few days; even the *Journal* has had to run an article lending weight to the strikers. Join the workers on the line and help put them over the top.

—roger



photos by marjorie jordan

# CHILDREN'S CRUSADE

Washington, DC police estimated some 30,000 to 50,000 poor people gathered last Saturday for the Children's March for Survival, a nationwide event to protest Nixon's callous program for poor people called the Family Assistance Plan. It was the largest predominantly Black march in the recent history of Washington, DC. The march was sponsored by the National Welfare Rights Organization (NWRO) and some 60 other supporting groups. The focus was on children, who are the innocent victims of poverty.

Among those at the March were 80 people from Atlanta, many of them children. The group consisted of members and supporters of Atlanta's three chapters of NWRO. Led by Mrs. Ethel M. Mathews of Peoples-town, they raised money and received enough contributions to send two buses to Washington.

After a long ride that began at 4am, Atlanta's welfare mothers and children arrived late Friday night. They stayed at Howard University on army cots, provided by students at Howard. Georgia's contingent was one of the many Welfare Rights groups, which came from as far west as California, as far north as

Rochester, New York, and as far south as Georgia. Delegations continued to pour into the capital from surrounding states until late Saturday morning when the March began.

Assembling at noon, the Children's March moved out from the Washington Monument, circled the Elipse toward Pennsylvania Ave., and then circled back to the Monument. Black children marched at the sides of their parents, waving balloons inscribed with "Nixon Doesn't Care" and "\$6,5000.00 or Fight!" Each member of the Atlanta group wore a sign bearing slogans like "Zap FAP," "Nixon Starves Babies" and "Free the POW's (Prisoners of Welfare)." Additionally each Atlanta chapter carried its own banner.

The march itself was short, leaderless, and not well organized, but by the time the 30,000 or more had assembled below the Monument to hear the speakers, the mood had changed to excitement and anticipation. George Wiley, Executive Director of NWRO and prime organizer of the Children's March, had scheduled a host of speakers, including Mrs. Coretta King, Rev. Ralph Abernathy, Delores Huerta of the Florida farmworkers, California's black Congressman Ron Dellums, Martin

Luther King's 16-year-old daughter Yolanda, and others. Yolanda King said that Americans are so accustomed to violence that they do not recognize that allowing children to starve or denying them clothes are forms of violence. A number of entertainers were on hand, among them Peter Yarrow of Peter, Paul and Mary and Richard Roundtree, star of "Shaft."

But it took Rev. Jesse Jackson of Chicago to really call forth the spirit of the crowd. In tones reminiscent of Martin Luther King, he chanted: "I am Somebody. I may be Black and poor, but I am Somebody. I may be behind prison walls, but I am Somebody."

While the adults listened to the speakers, the children scampered through the crowd to buy food, watch puppet shows, or take advantage of the free medical clinics. Special clinics to test Black children for sickle-cell anemia operated throughout the day, a contribution of the DC chapter of the Black Panther Party. Some children paraded behind a drum and bugle band that had come from Brooklyn.

Despite the shortness of the march, cold weather, and bad acoustics, there was an unspoken unity among the people present, a bond created by poverty—a witness of children and their mothers who are victims of a federal and state welfare system that guarantees annual poverty rather than a liveable income, a welfare system whose very nature robs poor people of dignity and respect.

The two buses arrived home in Atlanta late Sunday night. Eighty people had traveled 1,200 miles to Washington to rouse the attention of political leaders, to expose the inadequacy of a welfare system that refuses to grant recipients a decent and liveable income. It is predictable that Richard Nixon was not influenced by the march. On Monday he told Congress there was no reason for not passing the FAP program. The struggle goes on.

—pete newton

# children's theater

## Sacramento Fifty Miles at the Atlanta Children's Theatre

Nowadays, a re-make of *Wizard of Oz* would be pretty difficult because no one believes in innocent little girls like Dorothy anymore. But what of animals? The question of the animals is the basic theme of *Sacramento Fifty Miles*. This, the latest production of the Atlanta Children's Theater proves that big, cuddly talking animals still have an irresistible, lovable quality that even jaded cynics like me can't resist.

*Sacramento Fifty Miles* is the story of a dog named Darby and burro called Molly who are owned by two selfish prospectors back in the time of the California gold rush. When Rocky and Lodestone, the prospectors, come across some gold, they decide to split for San Francisco after putting the "dumb animals" out of their misery.

Darby and Molly aren't overly fond of this idea and decide to make it for Sacramento where they hope to become town musicians. This is a lifelong fantasy of Darby's, and he has created an Oz-like utopia out of the Sacramento that he has never seen.

Were he not a dog, Darby's notion of becoming a town musician would be well-founded. In a story with lots of musical numbers in it, David Olney in the role of Darby the dog, is the only professional musician in the cast, and his singing and playing far outshine the other members.

The other members of the cast make up for their lesser level of musical virtuosity with fine stage movement and facial gestures that generally succeed in holding the attention of the wiggliest little kid in the audience. Particularly noteworthy in this respect are Hugh Merrill as Lodestone, the Costello of the Abbott and Costello pair of prospectors and Russ Murphy as Beauregard B. Leghorn, a loud mouthed southern rooster who joins up with Darby and Molly on their trek to Sacramento.

The visual effects extend past the fine animal costumes to include fine, simple sets and lighting that greatly enhance the cartoon quality of this delightful production. All sets and costumes are the work of Ruth Ann Maddox, a very talented designer. Extreme enthusiasm on the part of the cast is also an important part of the whimsical nature of *Sacramento*. This enthusiasm occasionally gets out of control and I often felt that some of the cast was trying too hard. Occasionally singers and music would be all out of kilter blurring the impact of the song. The show runs through April 22, and I am confident that things will tighten up as time goes by.

In *Sacramento Fifty Miles*, the pluses far outweigh the minuses. Public showings are every Saturday at 2:30. Here is an opportunity to have some good times with your favorite kid or become a kid again yourself if just for a few hours. Go see *Sacramento Fifty Miles*. I think you'll like it.

—joe roman

## Dragons for Breakfast at the Academy Theatre

Bird-child-at-large Binky Daugherty rates the Academy Theatre's production of *Dragons for Breakfast* a great success—very silly and exciting. The play is based on Emanuel Schikondeis' libretto for Mozart's opera, *The Magic Flute*. The new version keeps the audience participation tumultuous by knocking fairy-tale characters off their rigid authoritarian dignity.

The old story of a prince out to rescue the bewitched princess comes to a new humorous pitch by showing how foolish all the participants are in their enmities. A great "test of manhood" climaxes the play, when the Prince and his hapless side-kick Poppagano are told "not to move, not to go to the bathroom, not to talk to anybody especially girls." The test turns into a farce—Poppagano makes valuable allies in the girl fairies by ignoring the rules of the test. The test is meaningless, and the whole knights-valor-rigid-honor business is shown to be detrimental to the exploit throughout.

The children are drawn into the play immediately when led into the theatre by fairies and wizards. They participate in casting spells and the action is constantly moving in and around them—using a well-designed complex of ramps leading to a center stage.

The cast is responsive to the absorption of the children, hurrying or slowing the action as their response lags or quickens. Poppagano (Bobby Alter) draws the most laughs with his false stomach and well-modulated foolishness—not screamingly tiresome.

The players all display a deft, light touch much needed in children's theatre, which is usually played too broadly. Jimmy Gough as Prince Tanino keeps his tone mock-serious, without too much bluster—just enough to show he's really afraid. Michele Rubin delighted the audience with her slithery, sinister humor as the Fairy Queen. Above all, the entire cast seemed to be enjoying themselves together, and their warmth was communicated well to the children there.

—binky daugherty, as told to anne farnsworth



## Anthony Burns

by Pat Freni

directed by Tony Stimac

at the Alliance Theatre

*Anthony Burns*, a play about a runaway slave who fled to Boston and the promise of freedom only to be returned to his master by the Fugitive Slave Law, is, according to its author, a parallel to the present racial and political situation. Freni thinks playwriting is a reflective tool which can show us our social problems but cannot effect any change. It merely offers an alternative communication device from the circus presented by the news media.

*Anthony Burns* projects an allegorical tale—a fugitive slave who wishes only for personal freedom paradoxically becomes the political pawn of white slave owners and abolitionists alike as he is caught between conflicting state and federal laws in a court of struggle.

The tale proceeds on two levels—first, the personal reality of one man's tragedy as told by Burns himself; then the journalistic presentation of the cold facts of the case, dramatized by P.T. Barnum in circus fashion. This series of scenes acquaints us with another slavery in the form of unwilling compliance with unjust laws by several of the characters. The climax comes when Burns realizes that he has had his freedom since the time he decided his life belonged to himself alone and refused to follow the dictates of another man.

Although we are made to feel the anguish of a suffering man, the loneliness of a dissident, the weakness of a compromising man, we also find in each scene a didactic vein to the action, a moral and public side to the anguish and loneliness. In short, we are entertained, as Mr. Freni intended, but the allegorical force provides instruction, though the author humbly denies his ability to instruct.

—lynda ryckelely

# freedom



**The Godfather**  
 directed by Francis Coppola  
 at the Capri and Belmont

Godfather: the word in Italian is *compare*, pronounced in Sicilian dialect as "goompa."

The Sicilian *compare* is more than the man who sponsors a child at baptism; his title also means "Boss," "Your Honor," "The Man," and "Our Hero"; it indicates he is the head of the family—an extended family reaching through several generations and degrees of kinship. In the Cosa Nostra (translation: Our Thing), *compare* is the head of the family whose trade is terrorism and under him the system of reward and punishment, usually presided over by the head of a patriarchy, extends into the entire community. Like an ancient feudal lord, in his realm the Godfather demands of those in his territory submission and tribute in exchange for protection and social order.

Lest the Italian-American Civil Rights League get excited by my use of the words Mafia and Cosa Nostra—both carefully excluded from Francis Coppola's new movie *The Godfather*—I hasten to add that I am a born and baptized Sicilian from the Syndicate heartlands of northern New Jersey. As such I know that every Italian is not a Mafioso. I also know that the organizations most certainly exist, though not in the pristine form suggested in this nostalgic film. Today's mob is as Italian as a Gino's plastic-burger.

Which is the theme of the film. The old Sicilian Mafia was a quaint and noble thing compared to the streamlined, American multi-conglomerational syndicate, where, to borrow a Milo Minderbinder phrase, everybody's got a share—Kennedys, Rockefellers, Smiths or Joneses. The strict morality of the Italian family and community, codebinding each member to a clear and rigid role through love, respect and duty, became impossible in a land without such tradition. In America, the film tells us, love of *paisan* for *paisan*, brother for brother, or even man for woman, cannot be so strong or so pure as in the Old Country.

Briefly, the story tells of the secession of Mafia Godfather Vito Corleone's youngest, most Americanized, Ivy-League-educated son, Michael, to his father's place. But with Michael's ascension, the old Mafia comes to an end. Vito's code of honor and ties of blood are broken: his son will have neither his scruples nor his identity. Michael's wife is a WASP and his "business" is not avenging the rape of a neighbor's daughter, but the building of corporations. With good ol' Yankee efficiency, the day Michael christens his sister's child and becomes a godfather, he also wraps up all the family affairs by killing off every other Mafia head. The old vendetta of honor, the system of an eye for an eye, is wiped out: everybody is offed; it's safer that way.

In a key scene, Michael proposes to his American wife, telling her that he is entering his father's "business"—a trade she had heard him denounce in his youth. He justifies it with his knowledge gained through experience and involvement: "My father is like any other powerful man—like Senators or Congressmen." She protests that Senators and Congressmen don't have people killed. "Oh, you think so?" he replies. Right on, Mike!

Any individual allowed the power to play god becomes a monster. The more power and the fewer restraints of tradition, scruple or morality, the bigger the beast. While the Mafia may have started out as an organization necessary for family survival in bitterly impoverished Sicily, it also helped to keep the island in the Dark Ages by destroying the larger community—in some villages, almost



photo by walker chandler

# THE GODFATHER

no males survive the vendettas. In the USA, the Mafia may have helped immigrants gain some social power denied by the Establishment, but the price was the creation of a bigger monster as the organization became assimilated in get-rich-quicker capitalism. Vito, more than anything else, wanted his son to become a legitimate crook, a Senator or President, a part of the Establishment. What ties the Mafia did have to the extended-extended family, the Italian-American community, were inevitably broken down as everyone adapted to the individualistic dog-eat-dog American Dream. They were already male chauvinists (women are kept totally ignorant and "protected") and racists ("we can sell heroin to the darkies; they've already lost their souls"). As the members got further away from their Sicilian moral roots, they become more and more willing to do anything for money and power—leave women unprotected or sell heroin to their "own" children.

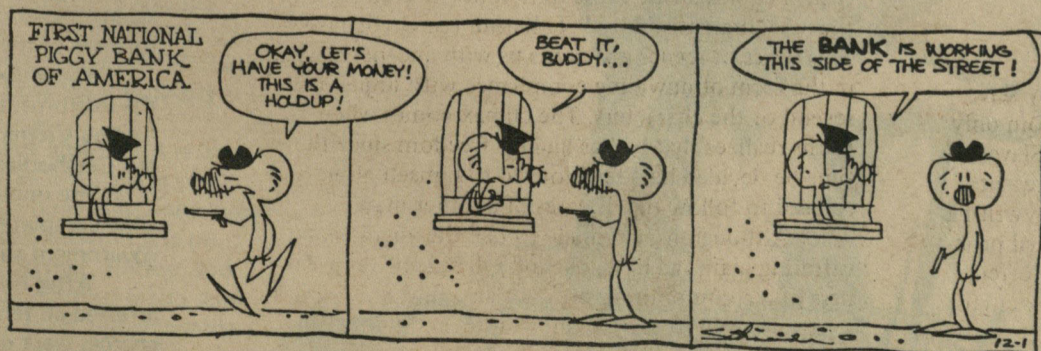
Artistically, *The Godfather* has already been widely praised—the acting, directing and editing are superb. The viewer is hardly aware that the film is three hours long because it is so tight. Directed by 31-year-old Francis Coppola, the film is saturated with domestic detail. This is particularly strong in the opening scene where the family is attending the wedding of the Godfather's

daughter, a scene complete with so many traditions one wonders if the participants are some middle class family in Europe. But they aren't. These are former peasants, immigrants in New York.

Marlon Brando's Corleone is brilliant as a performance, though somewhat lacking in believability. James Caan, a good but almost unknown actor, almost ruins his Santino (the Godfather's eldest son) with eagerness to prove himself as an actor. Brando is billed as the star, but young Al Pacino takes hold of the more dynamic role of Michael (youngest of the Corleone brothers and heir to the Godfather's throne) and runs away with it and the film, playing the innocent Ivy League civilian of the family who is converted into the coldest mother-fucker since E.G. Robinson's Little Caesar.

With this *tour de force* of fine acting, excellent camera work, brilliant screenplay and the best directing to flicker across Hollywood's silver screen in a long time, the box offices will be raking it in, as witnessed in the two-block-long lines of Atlantans eager to pay \$3 at the Capri Theater in Buckhead.

—conni, with tim



### All The World's A Smoker

Though perhaps unbeknownst to smokers who fill the room with tobacco smoke, they are actually poisoning everyone breathing air in the room with cadmium, a heavy metal like mercury.

According to Dr. Harold Petering at the University of Cincinnati College of Medicine, people who smoke tobacco are a significant source of cadmium pollution. If a person were to smoke one pack of cigarettes in eight hours in a room what is ten feet by twelve feet, there would be one hundred times more cadmium in the air than is normal. The cadmium level continues above normal even after the smoke in the room dissipates.

—good times 2/25/72



graphic by Ins

### Men To Be Drafted Into National Guard

Selective Service director Curtis Tarr has announced that, starting in July, men will be drafted into the Army Reserves and the National Guard to bolster the thinning ranks of these units.

Tarr said that he expected about 30,000 men to be inducted into the Reserves and the National Guard by the end of this year.

He indicated that the effect of the decision would be to push the lottery number ceiling for this year to at least last year's ceiling of 125 and possibly 20 or 25 numbers higher.

It had been expected that the lottery number ceiling this year would only go as high as 50. Tarr said that first priority would be given to drafting students graduating from colleges in the spring.

—community press service 3/5/72

### Grass Competes With Air Conditioner

US Department of Agriculture has reported that one acre of grass will release about 2,400 gallons of water on a summer day thru evaporation and transpiration. This provides the comparable cooling effect of a 70-ton air conditioner!

—conservation news 3/1/72

### Supreme Court Rules Vagrancy Law Invalid

The Supreme Court ruled unanimously that laws which make it a crime to be a "vagrant" are unconstitutional. In striking down a Jacksonville, Fla., ordinance, the justices said such laws generally are used against "poor people, nonconformists, dissenters, idlers."

The opinion, written by Justice William O. Douglas, was set forth in broad enough terms to overturn almost any state or city vagrancy law written in vague and general terms, as most of them are.

Vagrancy laws typically make a crime of "wandering or strolling around without any lawful purpose" or being "without reasonable continuous employment."

Under the Jacksonville ordinance, Justice Douglas said, activities which "by modern standards are normally innocent" are made crimes.

—community press service 3/2/72

### Industrialists Mask As Environmentalists

Environmental Action Magazine has charged that "Keep America Beautiful" is an organization formed and controlled by polluters in an attempt to convince Americans to dispose of un-recycleable cans, bottles and containers in a proper manner.

The environmental magazine said that the president of "Keep America Beautiful" is William May, the chairman of the American Can Company. Other officers in the organization include James Bowling, vice president of the Phillip Morris Company; Victor Bonomo of the Pepsi-Cola Company; and Robert Hatfield of the Continental Can Company.

"Keep America Beautiful" was given \$50 million worth of free television time last year to talk about ecology and saving the environment.

—the staff 3/10/72

### European Ocean Dump Pact Signed

Twelve European countries have signed a convention designed to end the dumping of dangerous waste by ships and planes in the northeast Atlantic Ocean.

Signed in Oslo on Feb. 15, the convention prohibits the dumping of durable plastics and various other dangerous substances, such as mercury and cadmium that find their way into the food chain. Other less harmful substances and materials, such as scrap metal and tar can be discharged only with special permits.

Countries signing the pact include Great Britain, Norway, Belgium, France, Denmark, West Germany, Finland, Iceland, the Netherlands, Portugal, Spain and Sweden. The Soviet Union and Poland were invited to join the convention, but declined.

It is generally acknowledged, however, that the banning of this type of dumping is only a small step. Over 90% of the marine pollution in the area is caused by industrial and domestic discharges through river, estuaries, outfalls, and pipelines that fall under each individual country's jurisdiction. Thus far, there has not been any international action on that problem.

—conservation news 3/1/72

### Garlic Oil Against Mosquitoes

Two biology researchers from Bombay, India have reported that garlic may provide a deadly diet for mosquitoes, houseflies, and certain other major insect pests while posing none of the hazards of DDT. The researchers reported that, particularly considering its nontoxic nature, "garlic oil could be used as a pesticide." So the next time you get out in those woods, just rub a little garlic all over and relax pest-free.

—conservation news 3/1/72

# SHORTS

### Berkeley City Council Votes in Anti-War Resolution

The Berkeley City Council passed an anti-war resolution Feb. 22 which included a city investigation to determine the extent of war-related industry in Berkeley, as well as CIA and Defense Department sub-contracts. The Resolution only deals with war-related industry directly connected with the Indo-Chinese War. The University of California is included within the scope of the investigation. The resolution calls upon the city attorney to determine how existing city codes and zoning laws can be used to stop the expansion of war-related industry in Berkeley.

—berkeley tribe 3/3/72

### Traffic

Los Angeles County has more registered automobiles than the entire continent of Africa!

—good times 2/25/72

### Let My People Go

On February 10, ten South Vietnamese students studying in the US occupied the South Vietnamese Embassy in New York. The purpose was to bring attention to some demands that they have for the US government to use its influence with the Saigon regime for:

- + the immediate release of over 100,000 political prisoners whose only crime was to speak out non-violently against American intervention and stopping the cruel tortures of the prisoners by prison officials.
- + the immediate resignation of Thieu, who had been the instrument of barbaric repression in South Vietnam, forcing Vietnamese to kill other Vietnamese as well as our Cambodian and Laotian neighbors
- + the immediate dismemberment of the Thieu regime completely and replacement with a coalition government so that truly free elections could be held.

After holding the embassy for three hours, cops arrested all ten for trespassing. Early the next day, all charges were dropped. The Vietnam Veterans Against the War helped coordinate the seizure and acted as a liaison between the students and the media.



graphic by Ins



photo by bill fibben

Sherry King and the American Beauty Rose band are going to play at the Twelfth Gate. Country music it says. Probably another one of those folk or rock groups who've added a few superficial country touches to their sound. Right?

Wrong. These particular "rosebuds" have a fine country sound, plus rip roaring bluegrass, with occasional pop or blues song thrown in for an enjoyable mix.

First of all they are all fine musicians. John Cook plays bass, Tony Watts does a fine job on electric lead guitar, which perhaps could be featured a little more on some songs; Tom Murphy plays outstanding banjo plus occasional harmonica and tamborine; and Sherry King provides a good strong rhythm guitar. Then they sing good—in fine harmony together and individually, with Sherry King doing most of the solo numbers.

They've been together for six or seven months. I heard, most recently playing at one of those saloons in Underground Atlanta. There are echoes of Underground in their sound. Sometimes the style is too smooth, sometimes the musical flourished too dramatic, and sometimes King's vocals oversung. All are perhaps necessary to get attention in a nightclub, but sometimes it was a bit much for my taste.

Highlights for me were the country numbers particularly their version of George Hamilton IV's current hit, "Ten Degrees And Getting Colder." They also did "Cotton Ginny," "Rocky Top," and a fine blues number called "You've Been a Good Ole Wagon But Daddy You've Done Broke Down." The only down of their set was a teasing from one band member to another about how one was the "redneck" of the group. It was in passing and minor, but unnecessary and out of character, for the American Beauty Rose Band is clearly not playing at playing country music.

It's hard to say enough about how nice it is to go to the Twelfth Gate. On Sunday night a trio of freaks from Tampa was passing through and, since things are relatively informal, they palyed between sets of the roses. This group calls itself "Arthur, Hurley, and Gottlieb." Although most of their material is too sentimental in a trite way, they were good and enjoyable particularly on a funny song about bicycle cruising.

This weekend at the Twelfth Gate you can see David Olney on Friday and Saturday, then Bull, the fine jazz group on Sunday night. The week after it will be Rev. Pearly Brown and Buddy Moss, two of the finest black musicians in the Southeast.

—gene guerrero

FOLK →

MUSIC

← COUNTRY

Since a few years back when Bob Dylan ascended to his near deity status, there has been an unfortunate shortage of folk singers. Not that there hasn't been a lot of earnest young men and women with guitars strumming out quiet songs, but no real FOLK singers. Within the last six months, however, the music world has been refreshed with the words and music of such promising new faces as John Prine, Leo Kottke, Townes Van Zandt, and Loudon Wainwright III. At last there are so some performers who are able to combine musical talent with personal realism to produce music that sounds like a product of folk art rather than the result of listening to the family stereo in a split level in suburbia. I'm talking about folk music that can be believed.

Don't look now, but someone who could well be the best of this new wave of folk talent is alive and well right here in Atlanta. He is David Olney.

In a two day engagement two weeks ago at the Twelfth Gate, David Olney proved himself to be perhaps the most promising solo performer to grace the stage at the Gate in its five years of operation. Honest. With a voice and manner that give the impression of a deep profound isolation from the hum of the modern age and an old fashioned understanding of the good and bad sides of people, David delivers folk music that is the real thing.

His repertoire is a well chosen mixture of traditional classics and originals. "Kind hearted Woman," a blues number by the great Robert Johnson, is perhaps my favorite blues song, and using the cleanest bottleneck playing I've heard on an acoustic guitar and a haunting, silky falsetto, David did it, and I dug it. Also included in his material are some old slave songs sung with only occasional harmonica, and no guitar.

Skeptics may say with some validity that performers can imitate artists with twice the talent, but only original creations can prove a musicians worth. Someone told me that David Olney was over at their place once playing some songs. He asked David if he had any originals. The traditional songs he'd just finished playing were great, but what about originals? "Those were originals," was the reply, much to my friend's amazement. Such songs as "Sailor Song," "Do your Business In the Day," and "Let Me Stay With You" make such misconceptions easy to understand. That's high praise for a folk musician. David Olney deserves no less.

—joe roman

"Into each life some rain must fall." This is a tired cliché, but the rain in the life of the crowd who paid \$6.50 to see Joe Cocker last Tuesday at the auditorium were the victims of a very tired cliché, low rent "Mad Dogs and Englishmen" and a burned out Joe Cocker.

I enjoyed Cocker's first two albums and the film "Mad Dogs and Englishmen" was fun at times. Coupling that with Joe Cocker's disappearance from the lime-light for over a year, I was curiously interested in just what I would see in this hastily announced appearance. I should have been more skeptical. Think about these factors too. Joe Cocker's last recording was only a single. The follow-up album, "Black-Eyed Blues" was never released despite a good bit of advanced publicity. After the dismal presentation at Municipal Auditorium, I think I know why the public never saw the fourth Joe Cocker Album.

When the Cocker entourage cruised into the backstage area, the manager of the group asked that no one approach Joe until after the show. "Joe is tripping very heavily," he said. Cocker was so burned out that he practically had to be wheeled on stage.

The show began with "Proud Mary." The arrangement was a direct copy of the Ike and Tina Turner version of the song. Cocker didn't make it to the stage for that one. The selection of material was appallingly trite. The most unimaginative small time commercial band has a more interesting body of material. Paul Seibel would have cried at the way they butchered "All Night Man," and were he not already dead, Cocker's hoarse squalling of "Midnight Rider" would have been Duane Allman's undoing.

The Grease Band consisted of Alan Spenner on bass, Chris Stainton on keyboards, Neil Hubbard on guitar, Glenn Campbell on slide guitar, Fred Alfonso on sax, Rick Scarbo on trumpet, Conrad Isidore on drums, and a black female trio who performed back up vocals. The trio consisted of Jackis and Amelia Harris and Lillian Frazier, who were discovered in a Dallas, Texas nightclub. The women were a marked contrast to the glassy-eyed, spaced out "hippie chicks" who were used to mindlessly pound on tambourines throughout Cocker's entire set. The tambourine players must be a depressing thing to the women who saw them. In the same way, Cocker's sloppy, aimless performance was enough to make any would-be male sex star of the drug culture stop and think of what the future could hold in store for him.

What I had admired in the first two Joe Cocker albums was the tight intelligence of the musical arrangements and the quality of production. With "Mad Dogs and Englishmen," Leon Russell's proficiency as a leader and arranger kept things from becoming absolute chaos.

The band we heard last Tuesday sounded like someone playing excellent piano accompanied by several transistor radios being played full blast and each tuned to a different station. The horns and drums were especially awful. Perhaps the arrangements were to blame, but the horn players only tooted occasional staccato passages that one could master after maybe two lessons on the instrument. The drummer was so bad that I hardly know what to say. He often lost track of the rhythm in such a bald fashion that many in the audience could be seen to wince at the obvious error.

From a backstage vantage point, I observed members of the band shout back and fourth to each other in confusion. This was a clear indication that this group hadn't even been properly rehearsed before beginning this tour. Is this what we get for \$6.50 a head?

The public was the victim of a very slick con job. In the future, we should take note of concert reviews from other towns before forking over so much bread so willingly. Cocker was panned in New York too.

As for Joe Cocker, I recommend a good drug detoxification program and refresher course in his former vocation as a plumber.

—joe roman

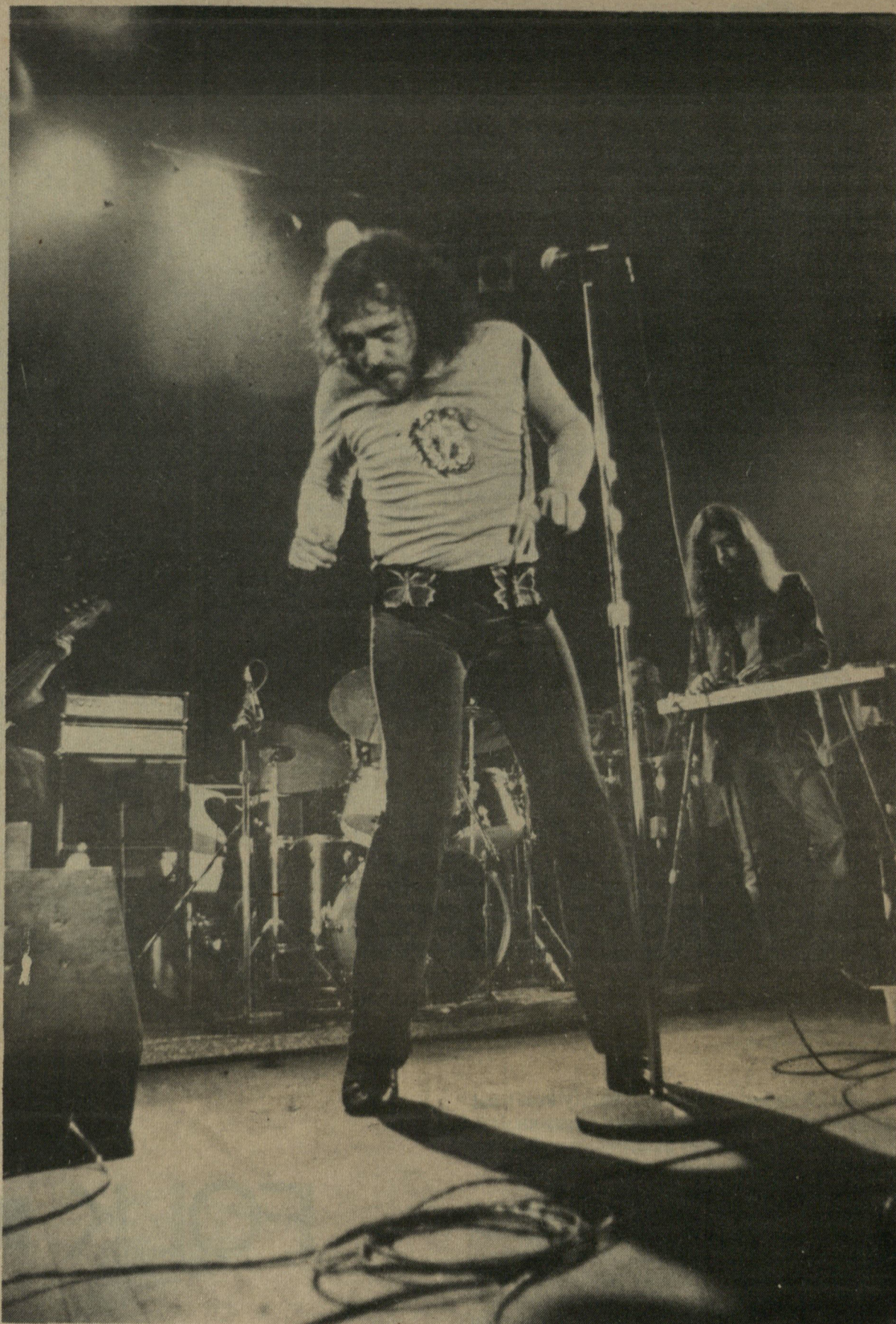


photo by marjorie jordan

## joe cocker: ready for detoxification?

## INDOORS OUTDOORS

Last weekend brought to Atlanta the annual camping show, much to the distress of the trees and wildlife. As usual, the annual camping show was no exhibition of better ways to live in harmony with the environment; instead it offered thousands of ways to bring "civilization" (tee-vees, air conditioners and polluting generators) to the country, and thus make it "habitable."

The only draw for this show was an advertised back-packing area, for those of you who are into

WGST did promotion for the camp show with on-the-scene broadcast and plugs for those broadcasts. Occasionally they mentioned camping equipment, but usually it was **GIRLS! GIRLS! GIRLS!** There was a "Miss Camper" and a "whole bevy of beautiful Daisy Maes." The repeated come-on was, "Come look at these girls. Even if you aren't interested in camping, you'll enjoy the view."

Women, because of their faces and bodies, were being exploited and objectified for public relations. Those announcers owe every woman a public apology. And WGST should do a series of interviews with skilled women campers and handicrafts women. What does it take to convince men that women are people? Not objects. Not bodies. Not faces. People!

—candy

"roughing it." After some fifteen minutes charging through a jungle of \$10,000 and up motor homes, we found a small area called "tent city," filled with Lionel City and Georgia Outdoors wall tents. Saw maybe ten packs, a few hiking shoes, and an exhibit by General Foods of pre-digested, nutrition-less, prepackaged, but lightweight "food," that would make eating cardboard seem a delicacy. Very disappointing.

So what was the show all about? I'll tell you. The 1972 Camping Show was a public exhibition under one roof of all the atrocities that camping is not; all manufactured using the cheapest goods for families that want to spend up to \$50,000 on a unit to take "luxury" to the woods. There were neither people nor space with books to tell how to live *with* the land, rather than *against*; there was no area for those who could build their own units, simply.

For me, the show fortold the scene at camp-



photo by marjorie jordan

# jeff espina: nontoxic

The audience at last week's Joe Cocker was treated to a pleasant surprise. Jeff Espina, one of Atlanta's finest folk performers was a last minute substitute for the scheduled second act, who fell suddenly ill.

Espina's vast experience paid off as he was able to gain the attention of a crowd who had only been partially seated and were completely unprepared to listen to just one man and his guitar. Jeff's voice and guitar boomed throughout the vast auditorium, and his good humor and energy reached out and gained him many new fans.

Espina chose material well from his seemingly limitless repetoir. "Orange Blossom Special," a traditional tune that features a constantly increasing tempo, captured the audience and brought out the enthusiasm that fine country music can do. Fine bottle neck dobro playing on "Mojo Hand," a blues classic, was another number that caught the fancy of the crowd.

Jeff told me that his last appearance at the auditorium was in 1967 with Dick Clark's Cavalcade of Stars. Not many performers who were around then are still in action, but Jeff Espina is alive and well—and better then ever. (Jeff's playing this week at One-eyed Jack, where the old Bottom of the Barrel used to be.)

—joe roman

sites across the country this summer, as it was to some extent last year. From late May to September the parks will be pretty much like the show: one self-enclosed, air-conditioned module next to the other, all watching Archie Bunker on Saturday night.

For those of you really wanting to do some camping, it will be quite difficult. Even the Appalachian Trail is not safe anymore, with Yamahas and Hondas zooming through the hills, fucking up the land. Some parks do have "primitive area" sites, but even these are not immune to jeeps and cycles. Best bets are to write State Parks Director, US Park Service, etc., and the Sierra Club for hints and directions. Take half what you want to, concentrate on nutritious, organic food, and kill that fire. Good hiking!

—martin e. sachs

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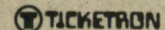
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Sheriff's deputies in Burnside, La., came out with shotguns when a group of blacks assembled peacefully to ask workers not to unload Rhodesian chrome from a merchant ship March 20. Regular longshoremen refused to unload the ship.

# RHODESIAN ORE UNLOADED IN AMERIKKKA

Burnside, La. — Demonstrations continued here March 21 against the unloading of the first shipment of Rhodesian chromium ore to arrive in the US since the United Nations imposed a trade embargo on the white minority regime of Ian Smith.

Dockworkers in this small suburb of Baton Rouge have refused to unload the ship, an Argentine freighter containing 25,000 tons of ore. Members of Local 216 of the International Union of Operating Engineers, however, are doing the job.

Students from Southern University in Baton Rouge demonstrated in solidarity with the dockworkers who are members of Local 1830 of the International Longshoremen's Association.

The students, members of the Committee Against Black Oppression, demonstrated also at the Burnside harbor during the unloading. They were met by a squad of white sheriff's deputies armed with shotguns.

Two of the demonstrators, Larry Claiborne, 18, and Pearl George 32, both black, were arrested for trespassing and released on \$250 bail.

The chrome ore, imported by the Foote Mineral Co., was shipped from the Mozambique port of Beira. A British naval blockade of Rhodesian products leaving Beira allowed the ship to leave. Up to now the blockade had been strictly enforced.

As recently as Feb. 28 of this year the US had reaffirmed its commitment to uphold the UN resolution.

What makes the shipments especially unusual is that the US has no need for the chromium ore. A study by the Center for International Studies of New York University has reported that the US has approximately 20 years worth of chrome stockpiled.

There is such an oversupply of chrome in this country that the Office of Emergency Preparedness has requested authorization from Congress to sell two million tons on the open market. The oversupply is also reflected in the fact that no market exists in chromium futures.

Joel Carlson, an international fellow at the NYU Center and an attorney for the African National Congress, charged that the present shipments are "nothing but a symbolic act of support by the US for the racist minority government of Ian Smith."

He said that there is a possibility that the US will be charged with violating international law as a result of the shipments.

— Daily World

## ... meanwhile in AFRICA



graphic from tricontinental

# GEORGIA WOMEN'S ABORTION COALITION

The Women's National Abortion Action Coalition (WONAAC) held its second national convention in Boston February 11-13. Over 1300 women from every area of the US as well as Canada and England, attended in order to mobilize their efforts in planning positive actions for winning total abortion law repeal. The conference voted overwhelmingly in favor of the proposal put forth by WONAAC which called for an Abortion Action Week May 1-6 to consist of educational programs, legislative support, judicial actions, and ending with local or regional demonstrations on Saturday, May 6, around the demand of repeal all anti-abortion laws and restrictive contraception laws and an end to forced sterilization.

WONAAC and GWAC (the Georgia Women's Abortion Coalition) feel this proposal allows for maximum flexibility, creativity and initiative at the local level while retaining the national focus which they feel is so important if women are to win the right to abortion. As long as any restrictive abortion laws remain on the books, these women know that partial victories in isolated states will be vulnerable to attack and that at least some sisters will continue to be subjected to dan-

gerous, humiliating and illegal abortions. WONAAC and GWAC want to build so powerful and compelling a campaign that women in every community and state will have the option of safe, legal abortion, will have access to reliable contraception, and will never need fear forced sterilization.

GWAC is an affiliate of WONAAC, which has been in existence since July, 1971. On November 20, GWAC helped send over 100 Georgians to Washington, DC to join in the international demonstrations for abortion law repeal. Here in Atlanta it has sponsored numerous educational activities around the issue "Abortion: A Woman's Right to Choose." It also sent a large delegation to the second National Abortion Conference in Boston.

GWAC held a regional planning meeting on March 4 which projected seminars for high school women during Abortion Action Week, public debates between pro-and anti-abortion forces, a play on abortion, educational displays in public places and a regional march and rally on Saturday, May 6. As many groups and individuals as possible are wanted to contribute their ideas and time to Abortion Action Week, so there will

be a Southeastern Abortion Conference at Georgia State on April 8.

This conference will be open to women and men and will be an educational conference focused on building May 6. Speakers at the conference will include Shirley Johnson (Wheeler), the only woman in the US ever convicted for having an illegal abortion. Shirley was convicted of manslaughter last October in Florida and is currently appealing her conviction. Matilda Zimmerman, a national coordinator of WONAAC, and Vicki Billingsley, a member of GWAC who has done research on women and abortion in Georgia, will also speak. GWAC will show a film wherein women who have had illegal abortions discuss their experiences.

Workshops will be based on education about the abortion laws and on building May 6.

GWAC believes that the only way women can gain the basic right to control their own bodies is through building their own independent action-oriented campaign for the total repeal of all abortion laws, restrictive contraception laws and an end to forced sterilization. Abortion: A Woman's Right to Choose.

—betsy a. soares & cindy hilton  
gwac

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graphic from young lords party poster

# US Imperialism in PUERTO RICO



graphic: nacla

The following two-part article—descriptions of US imperialism in Puerto Rico and of the independence movement there—is part of our response to the pop festival being held there this Easter weekend. The relation of the pop festival to imperialism is unfortunately not peripheral but direct—as will be explained below.

Throughout the article, there are references to the colonial government, etc. Such references sound strange to many Americans because they are not accustomed to thinking of Puerto Rico as a US colony. But that happens to be the case. Puerto Rico is no more part of the US than Algeria was part of France, nor than Angola today is part of Portugal.

Puerto Rico existed as a colony of the Spanish Crown from the beginning of the 16th century until almost the very end of the 19th. By the middle of the 19th Century, independence sentiment was growing strong, no doubt inspired by the successful wars of independence waged earlier in the century by several South American countries. In 1868 a revolt broke out when *independentistas* seized the town of Lares, but the Spanish managed to crush the revolt.

Still, the Lares revolt signalled the beginning of 30 years of intense struggle, a process which culminated in Spain granting Puerto Rico a large amount of autonomy in the Constitution of November 25, 1897—in fact, more autonomy than it possesses now.

On July 25, 1898, US armed forces invaded Puerto Rico, occupied it militarily, and dissolved the Parliament. Since then, the US has done all in its power to stamp out the aspirations of the Puerto Rican people for independence and to make the island part of the United States. Today, US colonial rule is absolute. Puerto Rico is under the legislative, judicial, and executive control of the United States. The US Government has exclusive jurisdiction over all questions of citizenship, foreign affairs, defense, foreign trade, currency, postal service, radio and TV, air and maritime transportation. Decisions of the Supreme Court of Puerto Rico can be overturned by US federal courts, and all laws adopted by the US Congress automatically apply to Puerto Rico.

There is good reason for such extensive political control—the enormous investments of American corporations, which total over \$1 billion. According to government figures, those investments yield profits averaging 30% of the capital invested! US corporations are exempt from all taxes, both corporation and personal, for a period ranging from 12 to 17 years. Today, US

—continued on following page

pop festival

## AN INTRODUCTION

We are reprinting here an article, "Children of Imperialism," as part of our response to "Mar y Sol," the "First International Puerto Rican Pop Festival," April 1-3, "Easter in the Caribbean with Music and Friends."

The promoters say the vast majority of the expected crowds of 80,000-10,000 will be Puerto Ricans. James Brown recently drew more than 30,000 at a concert there. The question we want to raise is: what sort of values are being exported to the US colony of Puerto Rico? Why this cultural invasion? The issue of cultural imperialism, particularly in relation to American "hip culture," is not often discussed. Nor is it very simple.

I particularly recall a scene from *La hora de los hornos* (Hour of the Furnaces), an Argentine film which played a few weeks ago in the World Liberation Film Series. A crowd of young people was milling about in a Buenos Aires record shop. A Wilson Pickett record was spinning—and those Argentine youth were dancing and singing along, in English!

The film's narrator cited that as cultural imperialism. But a couple of ironic twists in the incident struck me: one, Wilson Pickett is a member of an oppressed national minority in the US; and two, much of today's soul music incorporates Latin rhythmic patterns into its rhythmic and blues base. Even so, there it was: yanqui penetration of a latinoculture. That penetration, it must be stressed, is far more than the music: it is an entire package of capitalist consumption values—clothes, hair styles, stereos and other accessories, in general an idealised combination Rolling Stone-Playboy fantasy image—exported by US corporations.

In revolutionary Cuba, much American and British rock music is played on the radio. While there in 1970 with the *Venceremos* Brigade, I met students who knew all the Beatles' songs in English, and sometimes in Spanish. Cuba promotes its own music as well, both the general Latin music and the Afro-Cuban. Rock is quite popular too, especially among younger people, but the air of decadence pervading the scene from *La hora de los*

hornos is gone.

The Cubans make a sharp distinction between the music and the "hip" consumption values surrounding it. Much of hip culture originated from an alienation from capitalist society (even though that society today merchandises it). But that alienation does not exist in socialist Cuba. Drugs, for instance, were in widespread use in prerevolutionary Cuba as a means to escape daily oppression. Today, there is no need for drugs, and they are banned. Head shop paraphernalia does not exist. And the music tends to be basic: rock-n-roll and soul, very little psychedelic.

Soon after Chile's socialist government came to power in 1970, it ordered radio stations to devote 40% of their music programs to Chilean music. Commercial broadcasters opposed that. Said one, "I don't think there's enough Chilean music in Chile to make it possible to comply with this order. The Chilean public doesn't really go for native Chilean music. Most of our listeners are under 21. They like foreign songs—music they can dance to." His reply, of course, is indicative of the extent to which American cultural values have obliterated Chilean culture. It also indicates the enormous task confronting the revolution in reclaiming and revitalising the national culture.

Last November, the nationalist military government of Peru placed all 19 TV and 222 radio stations under partial state control. In so doing, it cited certain facts: only 36% of mass media shows are of Peruvian origin; commercials consume 37% of broadcast time (and many are produced in other countries); most of the stations are in urban centers and do not serve the vast majority of the population in rural areas. Some American interests are feeling the heat of Peruvian nationalism: Coca-Cola commercials assert that Coke is "100% Peruvian—bottle, cap, contents. Made in Peru by Peruvians!"

American musicians seem not to be aware of cultural (as distinct from economic) exploitation. A recent example: Rare Earth recently returned from Venezuela where, according to its manager Ron Strasner, local promoters charged as high as \$10 a ticket, a price the group considered a "rip-off" of the local

people who are really into the rock scene and eager for American bands.

"The potential is there—we had audiences of 9,000, plus fantastic radio play. The concerts were on national television and the newspaper space was something I haven't seen since the early days of the Beatles," Strasner said. "There was no anti-US feeling directed against us and we probably generated a lot more goodwill than the US politicians who go down there."

Strasner indicated that he intends to return to Venezuela with Rare Earth in the near future. "This time, however, I'll set up my own local people to work with and be in complete control of the situation."

The arrogance of some hip people is truly amazing. Tom Forcade, a "White Panther" and a leader of the Underground Press Syndicate, recently published a book in which he wrote glibly, "I went on to Paris to meet with the North Vietnamese about a rock festival in the DMZ, all sides invited, no guns allowed. The Vietnamese were polite, but skeptical. Who knows, it may happen yet."

Last May, a Vietnamese magazine *Dieu Hau* (the Hawk) organized a rock festival in Saigon. *Dieu Hau's* writers are nearly all military men, and the magazine's editorial policies support the Saigon regime. The National Liberation Front's radio immediately attacked the festival as a "scheme to morally poison southern youth and teenagers. The depraved culture and US style of life has spread disastrously in Saigon," it said.

Tin Sang, a leading opposition paper in Saigon, published a letter saying: "This festival legalizes a degenerate foreign culture which is harmful to Vietnamese culture and tradition." Tin Sang also editorialized: "It is a festival of children of the privileged and powerful who are trying to turn themselves into yellow-skinned Americans. The crime is committed by the grownups who support the festival. They are all yellow-skinned Americans."

"Children of Imperialism" speaks for itself. Its relation to the "festival" in the US colony of Puerto Rico is direct and obvious.

—Steve Wise

# children of imperialism

Youth culture has transformed America and transmitted vibrations to all corners of the earth. But before it can rock America again it must change in fundamental ways. It must alter its relationship to colonial peoples abroad and to Black and Latin people at home. The children of America have inherited a large portion of the imperialist consciousness of their parents.

Young whites are not as racist, as materialistic, as sexist, or as conformist as the teachers who lecture them in classrooms, the judges who sentence them in courtrooms, the sergeants who drill them in the Army, and cops who bust them on street corners. But they flaunt their white skin privileges, their culture of rock and grass and their comparative affluence and freedom before the Vietnamese, the Chinese, the Cubans, the Chileans, the Palestinians, the Algerians, the Congolese. Youth culture parts company from Guy Lombardo, John Wayne, Maddison Avenue ad-men, Martha Mitchell, and Spiro Agnew, but it doesn't undermine them, or resist them completely or consistently.

In that sense youth culture isn't the counter-culture it's often made out to be. It isn't yet qualitatively different from mainstream American life. Freaks in communes join co-ops and food conspiracies, but American youth would not eat if it were not for supermarkets from coast to coast. Free schools and alternative universities have sprung up from Ann Arbor to Isla Vista, but high school seniors and undergraduates from Maine to California still aspire to Harvard, Yale, Stanford. Long hairs boast of their outlaw culture and their rip-offs, but those who work pay their income tax to the United States govern-

ment. When their induction notice comes, it is not from their people's army, but from Nixon's army. There are underground newspapers from Berkeley to Atlanta, but hippies and freaks rely on CBS, NBC, *The New York Times*, and the *Daily News* for information.

Since it is a new and unstable culture, frequently shifting direction, and because it is constantly under attack, youth culture advocates have often found it necessary to proclaim and defend the sovereignty, integrity, and superiority of their culture against all rivals. In the process chauvinistic attitudes and an ethnocentric perspective have crept into the pamphlets, broadcasts, and decrees of many freaks, hippies, yuppies, and radicals. In this view, American youth are cultural pioneers on planet earth, leading the world's 2½ billion people into the Twenty-First century. Because of the leisure and freedom available to them, and because of the relative absence of material hardship, it is believed that on the cultural front, youth in the United States can expand into unknown areas, can take the creative spirit to new heights, and lead the human consciousness into new depths.

Where America's youth has rebelled against callous exploitation, commercial culture, commodity sex, stultifying and elitist education, racism and outmoded social traditions, the peoples all around the world can locate in the West exemplary actions. In part they may be able to adopt American experiences to their own conditions. They can learn about women's liberation, about the organization and function of our collectives, about guerrilla actions of the

—continued on following page



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A'66

corporations control 87% of Puerto Rican industry.

Soon after the US conquered the island, various US capitalists took the best agricultural land and established sugar plantations. In the process, they ruined what had been the island's most prosperous crop, coffee. After intensely exploiting the sugar plantations, these same *norteamericano* corporations chose to destroy the industry and hold the land for more profitable speculation. Today, 13% of Puerto Rico's best arable land is occupied by the US military.

The colonial government, led by the Partido Popular Democrático (Popular Democratic Party), which is aligned with the US Democratic Party, initiated the much publicised "Operation Bootstrap" industrialization program in the mid-'40s. Bootstrap attracted US companies to invest in Puerto Rico by offering tax exemption (cited above), low wages (less than one-third US scale), free access for their products to the US market, etc. Puerto Rico itself was developed as a consumer goods market, and today the small island ranks as the fifth largest overseas market for US goods.

As a consequence of outside control of the economy, Puerto Rico has sustained an unemployment rate of 30%. Because so many people were looking for work a further consequence has been the exportation of unskilled labor to the US. Today, fully one-third of the island's population resides in North America, principally in New York City.

The colonial government has also emphasised the development of tourism. During the '50s and '60s, US hotel firms invested heavily in Puerto Rico and established lodgings on most of the island's best beaches. After the triumph of the Cuban Revolution, Havana's gambling, drug and prostitution trade moved to San Juan and "enhanced" its attraction as a tourist resort, at least to a certain class of people. Along with that trade came 50,000 anti-revolutionary Cubans, who form perhaps the most reactionary segment of Puerto Rico's population today. In the last two years, however, the tourist industry has been in a recession. Still, the colonial government has not given up hope, and plans to develop the island as a resort for North American youth. That is where the pop festival fits in.

II

From the very beginning of US occupation, the Puerto Rican independence movement has been active. In the late '30s, the *Nacionalistas* openly advocated the overthrow of the government by force. In 1950, they seized one town and half of another before being



graphic from nacla

subjected to bombardment by the US Air Force. The colonial government of Luis Muñoz Marín unleashed a massive repressive campaign which resulted in the assassination of dozens of patriots. In retaliation, two *Nacionalistas* tried to assassinate President Harry Truman. One of them, Oscar Callazo, is still in prison in Kansas.

Again, in 1954, another nationalist commando attacked the House of Representatives while it was in session in Washington. A woman, Lolita Lebrón, directed the attack; now she and Irving Flores, Rafael Cancel Miranda, and Andrés Figueroa are serving 87-year sentences in the US jails.

Unfortunately, the Partido Independentista Puertorriqueño (PIP), formed in 1946, chose to place its main efforts in the electoral arena, which was effectively controlled by the two colonial parties with the considerable help, naturally, of the US Government. Each year, it lost more and more electoral strength. In the last few years, however, a youthful surge, led by 32-year-old law professor Rubén Berrios Martínez, has partially revitalized the party.

Because of the weakness of the PIP and the failure of the *Nacionalista* attacks, independentista militants formed the Movimiento Pro-Independencia (MPI) in 1959. The MPI was, of course, inspired by the success of the Cuban Revolution, but its growth was slow until Lyndon Johnson escalated the war in Vietnam in 1965. Despite the fact that they have no say in the laws

PICTURED KNOWLEDGE  
A Native Village in Porto Rico



"Each farmer built a Carib hut of palm bark and leaves. Thickly settled as it is, and with all its wealth in the soil, Porto Rico must remain a happy isle of small farms and simple, contented people."

photo and caption from "Pictured Knowledge" 1916

-continued from preceding page

Weatherpeople, and about the underground press. But all the world seen through psychedelic glasses produces a distorted view. Freaks who have lived in the youth ghetto for two or three years—who have dropped out, turned on and tuned in—and who preach to the Chinese and the Vietnamese—whose culture is several thousand years old, and who have created a far more thoroughgoing cultural revolution than any witnessed here—are guilty of intellectual crimes. To rate colonial cultures low because their young people do not smoke dope, wear long hair, become gay, go to rock festivals, and fuck in the streets is to lose sight of historical and social conditions. It involves a degradation of youth culture itself. When we focus on long hair, acid, birth control pills, and guitars, we are taking the relics and artifacts, not the substance of the culture, to be most important.

In order to build a true counter-culture, a revolutionary culture, American youth needs to discard the imperialist legacy inherited from its ancestors. It ought to school itself in the college of the colonial world, the Black world. It ought to step outside its privileged quarters, its narrow realm of consciousness, and enter George Jackson's San Quentin, the village of the Chinese peasant, the army unit of the Vietnam, guerrilla, and the field of the Cuban sugar cane cutter.

Youth culture has romanticized the colonial world. It has idealized the peasant tilling the soil, the Buddhist monk at prayer, the Indian contemplating the full moon. In its rebellion from imperialist America, it found an affinity with colonial peoples who had been attacked and conquered but who also resisted White Western Man. Youth culture created romantic images of the Sioux living with the



photo by women's graphic collective/Ins

Members of MPI (Movimiento Pro-Independencia) at march for Puerto Rican independence in New York last year.

which govern them, all Puerto Rican male youth are subject to the US Army's draft. The forcible draft of *puertorriquenos* to suppress another Third World liberation movement in Vietnam sparked MPI's very successful draft resistance program. Because of mass popular sympathy for the draft resisters, the US Government has not prosecuted any resisters in the last few years.

At the same time, the MPI changed its orientation towards the working class, and has rapidly expanded into factories, high schools, and universities. The new surge in independence activity propelled its transformation last November into the Partido Socialista Puertorriqueno (Puerto Rican Socialist Party), an explicitly Marxist-Leninist Party that seeks both independence and socialism. It further recognised overseas *puertor-*

*riquenos* (mostly in the US) as part of the Puerto Rican nation struggling for independence.

The PSP called for a united front with the PIP and other independence groups. Unfortunately, the PIP has not reciprocated, and the PIP will probably go it alone in the elections this year. The PSP, on the other hand, will likely call for a boycott of the elections. It had hoped that a united front in the elections would have won perhaps 20-22% of the vote for the independence forces. That large an independence vote would have polarized Puerto Rican politics to such an extent that the liberal Partido Popular Democratico would have been greatly weakened. That would have created a direct confrontation between the independence forces and the reactionary Partido Nuevo Progresista

(New Progressive Party), which is allied with the US Republican Party. In such a confrontation, the *independentistas* would be bound to gain.

Whether or not a united front is achieved for the elections this year, the independence movement in Puerto Rico is rapidly gaining strength, and that will soon face the US Government with crucial choices. Will Puerto Rico be the Algeria of the 1970s? a Caribbean Vietnam? There will certainly be a hard struggle—the US has vital economic and military interests in Puerto Rico and it is not likely to give them up passively. But it is also doubtful that it can hold out forever without at the same time causing other uprisings in Latin America.

—steve wise

Buffalo before the coming of the cruel hunters, of the black hipster from the ghetto who is high, sexy, and a poet, of the barefooted East Indian playing his flute. Those images emasculated the real Indians, Blacks, Orientals. They avoided the real images of genocide, exploitation, and oppression; they neglected the role of imperialism. The also made active fighting peoples who are combatting material hardships and their oppressors into quiet, docile, spiritual creatures.

American youth seek peace, harmony, and a life without alienation; it caught a glimpse of that world in the life of red, brown and yellow peoples. There is an element of truth here, but mostly this is distortion. American youth understands that industrial and commercial society destroyed people and nature in its rise to power, but rather than seeking to control destructive social forces, it wants to escape from them, in time into the past, and through space to a world more primitive. American youth recognized that it was alienated from society, but it assumed that alienation was an eternal, almost admirable condition. So far youth culture has used the ideal colonial world to support its alienated vision. But it ought to see the peoples of the colonial world not as stick figures, but as they are—people with ancient histories and cultures, complex lives, great leaders, highly developed technologies, long national liberation struggles against Western empires, and people who are creating new men and women, finer human beings than bourgeois men and women.

This does not mean that freaks should imitate the Chinese Red Guards, the Tupamaros of Uruguay, or the People's Liberation Army of Vietnam. We cannot live and act like the Chinese, the Chileans, the Vietnamese, or the Cubans, because our history is not theirs, our society is not theirs; because we

have developed in different ways at different rates of growth. But we can broaden our struggle and our culture here by tracing the course of their cultural revolutions and by adopting their experiences to our own unique conditions.

In its original upsurge, anti-establishment youth sought an escape from and an end to the alienation, oppression, and despair of the society. It wanted collective existence, joy, laughter, hope, music, and love—close, equal relationships between men and women. In part we can find those values, ideas, and feelings in ourselves and in our friends. They have taken root here and now. We can find them too at several points in the American past. And we can also find them clearly articulated in Vietnam, China, and Cuba today. It is in the colonial world that the new woman and the new man are emerging. It is in the revolutionary societies of the Third World where the new society, the antithesis of western capitalism, is beginning to take shape.

There are several imperialist myths we ought to discard. The first is that a culture is the product of individual artists who stand outside their time, and above their fellow people. The second related notion is that revolutionary political struggles and ideologies bring about the death of art. The third is that culture must have harmony, wealth, and peace, and that struggle, war, violence, and poverty destroy it. American youth culture holds the myth that the freedom of the individual ("do your own thing") was the solution to the institutionalized oppression of American society. It rightly rejected bourgeois authority and sanctioned the right of the individual to rebel, but it has not yet seen and accepted the idea that rebellion without revolutionary discipline and collective strategy is flawed.

—jomo/university review/ chicao seed

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# china

-continued from page 5

**BIRD:** But you say that before 1966 there was a large body of law and they have since that time discarded it? I mean, it's not simply a matter of being a primitive legal system?

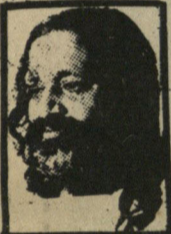
**KRUZE:** Yes, and it was discarded for the reason that most people did not know what a lot of these units and subsections of the law were. There was a general awareness that you should not commit rape or robbery or murder or destroy property, things of this sort, but the technicalities and fine points nobody really knew. So the position taken in the Cultural Revolution was that a law which is not recognized widely as something which people shouldn't do is no law at all, it is just something that a legal technician can ambush somebody else with. So the law has to be known generally to be recognized as law, not something where you can hire ten lawyers to find loopholes which will get you of the crime.

**BIRD:** How about things like pornography, or public lewdness—is that a community standard thing that people simply approve of or disapprove of rather than any criminal punishment?

**KRUZE:** That's a very vague area, in the first place because it just doesn't occur with the same frequency within Chinese society as here. There was a great deal of pornography and prostitution in China before 1949—like Shanghai was always known as one of the world's "sin cities" where you could enjoy any kind of sexual pleasure you wanted to for a few cents. But that has changed considerably. Part of it has been the liberation of women in this society. You don't regard women as sexual objects to play out your fantasies on, but you regard them as human beings. Also the destruction of prostitution, a crime that some people might say is a victimless crime, except that the women are really the victims of it. And a number of other factors.

**BIRD:** Do you know specifically how they dealt with prostitution?

**KRUZE:** They dealt with prostitution on the basis of analysing it dialectically, through dialectical materialism. They found that after 1949 the principal aspect of the problem were the people who were running the brothels and whorehouses. These people basically had to be removed from their positions of authority. They were either arrested or simply told to close down the brothels. They did so, but this still left many women with a very real problem—they had no skills, no vocational training whatsoever, so what were you to do with the women? They started a number of vocational training programs for the women. Also to change their own ideas and the society's ideas of prostitution they started a number of educational campaigns, because even though a woman might be a former prostitute and she might have certain skills, there was still a reluctance on the part of the community to accept her within the community. So one of the ways in which they grappled with this problem was to popularize the proposition that prostitution had had a number of victims, that women did not become prostitutes willingly, but were dragooned into these situations, either out of economic necessity or simple strongarm tactics, which occurred very frequently. These ex-prostitutes were encouraged to put on skits and plays within local communities to explain their life and how they came to be what they were. So the attitude of the community changed and it was much easier to re-integrate people who had formerly been prostitutes into a meaningful existence within the society. So it was approached from all sides, from eliminating the exploiters to retraining the people to participate productively in the society and finally to changing the attitudes of the people within the community towards prostitution and what caused it.



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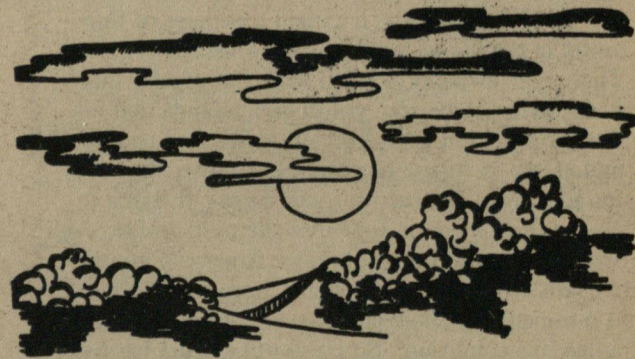
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photo from China Reconstructs

**BIRD:** In this country you could suggest such a program and it would be accepted at every governmental body from city councils up to the President, and from the President on down to the city council would come the response, "We don't have the money." How was this program "financed" in China? Did it take money, did it take willingness of people, did it take governmental initiative, how was it accomplished?

**KRUZE:** Well, you have gotten to the essence of China, you've asked the ultimate question, how they have been able to transform this country. . .

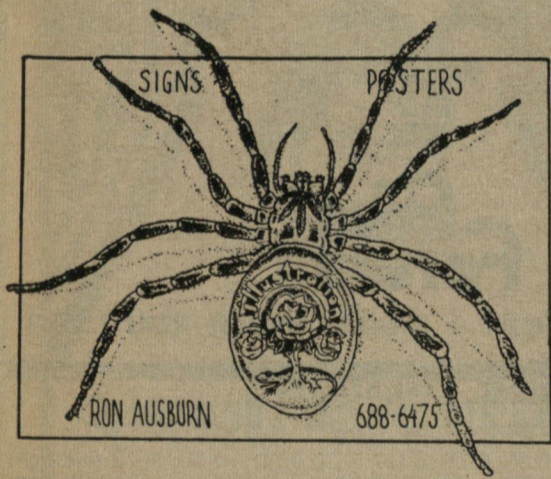
**BIRD:** Oh, I don't think I've asked the ultimate question about China.

**KRUZE:** It's an aspect of the ultimate question, and that is that workers and peasants hold state power in China. There was revolution that overthrew people who made it their life to exploit others, and prostitution was only one aspect of that exploitation. The point is that when workers and peasants control their society, society is not run on the basis of simply trying to make money when you don't judge things on the basis on cost-accountability, when you don't have a profit-loss ledger, then if it is beneficial to the society at large it will be done. So many large projects that right now would not be considered profitable undertakings for an underdeveloped society are undertaken, because it benefits the people. The stress on liberating women from prostitution was an important part of liberating women and people in general from an exploitative society. And it could only take place when the profit motive and the whole system of private property, the whole leadership of the bourgeoisie was destroyed. This was fundamental. You can talk about prostitution, you can talk about wage slavery, about consumerism, about the destruction of natural resources, you can talk about any aspect of life that you want to—and it was touched by the simple fact of a revolution, a very violent and bloody revolution, that overthrew the state power of feudal and bourgeois power and replaced it with a worker and peasant government which placed a primacy on the human being rather than on money.

**BIRD:** Why do you think that workers and peasants are uniquely the people required to make this revolution? Why do they have a different type of mentality to create a non-exploitative society?

**KRUZE:** Basically because they are the great majority of people within a given society, they are the people who create that society, the history of that society, the culture of that society, the wealth of that society. It's a unique type of situation, because you have an overwhelming majority of people participating in the creation of the society rather than one or two or three using the situation for their own ends, for their personal profit.

Short of grain in the past, surplus today.



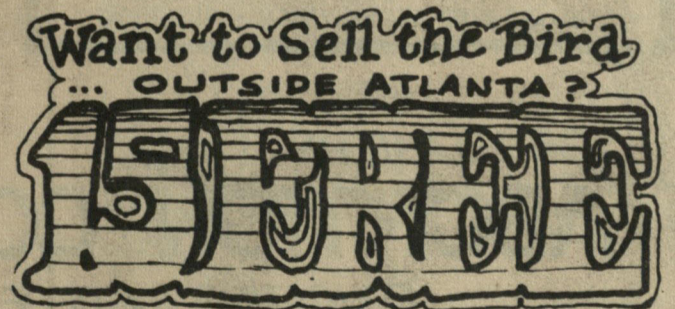
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**FBI Agents At Work!**

A 33-year-old ex-FBI agent has reported that his colleagues undercut the 1969 National Mobe march on Washington by distributing leaflets that gave the wrong time and place to rally and by sending a threatening letter to the Mobe leaders, which was signed with the forged signature of the leader of a black group. The FBI, reportedly, even uses anonymous letters to convince Mafiosi to ice each other.  
—college press service 3/10/72

# shorts

**NATO Chief Resigns to Campaign as Fascist**

Admiral Gino Birindelli, 61, has resigned his position as commander of the North Atlantic Treaty Organization naval forces in the Mediterranean, but not out of disillusionment with the US-backed alliance. He says that he found something else to do that will be in NATO's interest. Birindelli is seeking election to the Italian Parliament on the Neo-Fascist ticket.  
—liberation news service 3/18/72



"Sure I knew you were a Communist. Why do you think I married you? I'm from the FBI."

graphic by Ins

**Fingerprints May Be Coming for New Social Security Registrants**

The Senate Finance Committee approved a plan that would require every child in the country to be assigned a Social Security number when he or she enters the first grade beginning in 1974.

The finance committee is studying a plan that would make finger printing mandatory for "older persons" who apply for cards but "voluntary" for 6-year old children receiving cards for the first time.

According to committee chairman Russell B. Long (D-La.), the plans are aimed at preventing misuse of cards for fraud and illegal entry to the US. Another objective is to block individuals from obtaining multiple cards with different names in order to use them to collect several different welfare checks.

"I personally think that everyone ought to have fingerprints on file but I don't think we should require it at age six," Long said.

—community press service 3/9/72

**Burn Your Coke**

Coca-Cola has had to recall 3.2 million cans of Coke, Fanta and Sprite due to several thousand can lids contaminated with a bad odor and taste, although the FDA says there is no health hazard! A faulty oven at the Reynolds Aluminum Co failed to bake a solvent with a "kerosene-like" taste and odor from the lids. Reynolds is paying for the recall.

—good times 2/25/72

**Paris**

Prisons are erupting all over France. During a riot at Clairvaux, a huge banner reading "Solidarity with Attica" was displayed. Three days of rioting exposed the terrible conditions at the prison of Toul. The model jail of Fleury Merogis, where there are only young people, broke out in rebellion. And when 60 prisoners refused to come back to their cells, all the prisoners entirely destroyed the buildings of the Nancy prison.

**India Recognizes North Vietnam**

The Indian government has granted full diplomatic recognition to North Vietnam. Of course India is just accepting an established fact, but America's position in the India/Pakistan war for Bengal probably was what led India to finally cast its weight on the side of the Communists.

**Survey Reveals Malnutrition Among Farm Workers Children**

A study of 1,400 members of migrant farm worker families in Hidalgo County and other regions of South Texas by 15 doctors revealed that children "were often dying of medical neglect or growing up without hope because of malnutrition." According to the newsletter of the Texas Boycott office of the United Farm Workers Organizing Committee, the team of doctors stated, "We saw rickets, a disease thought to be nearly abolished in this country, and every form of vitamin deficiency known to us. . ."

—liberation news service 2/15/72

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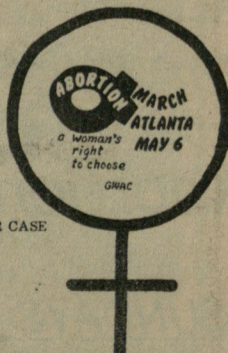
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# POTEMKIN

continued from page 6

As an artist before the revolution, Eisenstein had long been intrigued by Oriental languages and art, especially the Chinese ideogram which took two previously unrelated images, placed them to each other, and produced a third image completely different in relation from either of the previous two standing alone. For instance, in the hieroglyphs of the Chinese language, the image for "eye" placed together with the image for "water" create the image of the verb "to weep." Eisenstein saw the potential for this same formula of communication in the film editing process.

Another very material element contributed to the development of montage by the new Russian filmmakers—the problem of a shortage of raw film stock. According to Seton, "They were compelled to look for ingenious ways of using the short ends of negative and positive that were lying about studios and laboratories." Through the use of montage, thousands of images shot by Eisenstein's cameraman Edward Tisse could be composed and re-composed to create a dialectics of cinematic action and at the same time conserve precious film.

The contradictions in Eisenstein's own personal psychic situation also predisposed his involvement in dialectical materialism, for Eisenstein, throughout his life, was engaged in a struggle to create a sexual identity within a society undergoing rapid industrialization. He was tormented by a distaste for the robust heterosexual behavior fostered by the revolution's attack on bourgeois puritanism, and unable to embrace the consciousness of what Seton calls "the third sex," which at that time was defined only in terms of "perversity" and "decadence." The oppression he experienced was produced by the strict dualism inherent in industrial social organization with its emphasis on production—

and reproduction—and the resultant homosexual repression induced by industrial sex roles. Eisenstein was nevertheless a precursor of the consciousness made possible by post-industrial technology, one that is able to create a sexual identity that can include and even affirm homosexual activity. Eisenstein's own personal solution to the problem of homosexuality within industrialization was borrowed from Freud's historical psychoanalysis of Leonardo da Vinci: "Intellectual passion drives out sensuality." In choosing between the "Cabaret" decadence which Eisenstein discovered in Berlin before the rise to power of Nazism, and the sublimated re-channeling of his own psychic energy into the service of socialist revolution, Eisenstein chose the latter.

The process of history places us far beyond the newly electricized industrial era in which the Russian Revolution took place. Our own generation has experienced the birth of a technology based on electronics, computers and automation, a post-industrial means of production and reproduction whose revolutionary potential dwarfs that of the machine. We live in an age of synthesis, a world in which the material conditions exist for the transition from antagonistic contradictions in human social arrangement to a non-antagonistic unity and struggle of opposites. We are speaking here of the transition from socialism to communism, not of a particular adaptation by imperialist nations of the West of technological forms which under socialist application would find very different expression. According to Mao, "Antagonism is only one form of struggle within a contradiction, but not its universal form."

It has taken Europe and its American off-shoot centuries of slow development to arrive at forms of production and distribution which the Chinese Revolution has been able to approach in mere decades. The era in which we live is an experience of the electronicization of the planet; revolutionary application of post-industrial forms of social arrangement led by third world liberation movements will cast the final blow against monopoly capitalism and imperialism. Out of the third world experience will come the birth of a people's planet which can scientifically solve the problems of distribution of material goods and services to all the people, and even move beyond to engage in unprecedented post-scarcity human development and discovery.

When Huey P. Newton spoke here recently about the changes within the Black Panther Party, he focused on the "formula" through which we can discover the truths we need; he said it is not necessary to know all the facts and details, but rather to know how to apply the correct formula which can discover relevant truths. That formula he identified as dialectical materialism, and *Potemkin* is a silent film experience which embodies an earlier historical application of the correct formula to the communication of revolution. Aware of McLuhan's concept that the new supplants the old by "containing" it, we cannot ignore the fact that *Potemkin* is "revolutionary" only in retrospect, in an historical sense; for today it is "contained" in television, brought to us in a far superior version than available in theaters before. The Xerox Corporation, which also broadcast China's *The Red Detachment of Women*, has applied an advanced method of transfer that slows the film down to an acceptable rhythm and pace (transfer of a silent film to sound projection usually has meant speeding it up into an artificial jerky movement of images) and adding for the first time an orchestration of the original film score suggested by Eisenstein himself and composed by Edmund Meisel. We cannot let our respect for successful achievements of the past obstruct our own successful application of forms dictated by a changed criteria. To create post-industrial Potemkins from the material and conscious elements of the world we inhabit is the historical task of our own generation.

—miller francis




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If you need information concerning abortions in New York or California, telephone Problem Pregnancy. There will be a counselor at the phone 24 hours a day.

Atlanta, Georgia 404/874-4014

doonesbury strip

Dear Steve,

Your article on the Doonesbury strip in last week's *Bird* [Mar. 20] is a prime example of the *Bird's* one trait that really gets me off: its lack of a sense of humor.

Your objection to the strip was that Rufus, in searching for a new name for himself, picked "Thor" instead of an African name. This, you said, is patent proof of the strip's racism. To the contrary, the whole point of the strip is anti-racist, not racist. Rufus (whose name is most certainly of slave origin) is so oppressed by white culture that, when he does attempt to re-define himself, the only archetypal models he has at his disposal are white. This is not so much a comment on a re-definition of Black pride as on the pervasiveness of white oppression.

I do not mean this letter as a defense of *Doonesbury* in toto. This particular one is successful satire; others have not been so fortunate (I will agree with you on the Capt. America/VC sub-plot). But at least *Doonesbury* possesses something the *Bird*, of late, does not: a sense of whimsy about the state of the world. The only humor worth mentioning in the *Bird* is the *Fabulous Furry Freak Brothers*, which is little more than an inverted *Beetle Bailey*: Sarge (the pig) chases Beetle (a Furry Freak Brother) for goldbricking (scoring a lid). Very funny to watch the pig get his in the last frame, very reassuring to know that the pig gets his somewhere. But it says little or nothing about the world as it is, whimsy or no.

In your laudable earnestness about the oppression of a militaristic and racist society, you have begun to take yourselves as seriously as you do the subject of your concern. And that, my friend, is dangerous. You took the trouble, some months ago, to scribble a note on my subscription copy of the *Bird* to the effect that you would like to see more "Bog, King of Ashcan" articles from me. I went so far as to compose a mental letter thanking you for the thought (glad to know ol' Bog hasn't been lost in the obscurity of the *Bird's* file cabinet). What I composed is applicable here: Bog has not been heard from for lo these many months because he can longer find anything funny in the state of things. And when that occurred to me, I got scared. What have we come to when, after losing so very much else, we have also lost our humor?

Obviously, the tone of my letter has changed. What started out as a raging protest letter has become a rather sad reflection on our collective joylessness. I suspect that it is not the world that has changed for the worse, but ourselves.

So say something funny before I ruin a perfectly good 35¢ beer.

Keep the faith,  
Van Hall  
Atlanta, Ga.

Van,

I think you're right about the lack of humor in our paper. We often do take ourselves too seriously. Part of the problem, I think, is that we value "serious" articles much more highly than whimsical touches. It's a damn shame, really.

But I still think you're dead wrong about *Doonesbury*—which, by the way, the Constitution has canned as too "radical"! The efforts of Malcolm X and a whole host of Black nationalists in the past decade have all but wiped out those pale "archetypal models" and have created and redefined Black experience in a highly positive manner. Please—there's more'n one nation in Amerika.

Steve



by Garry Trudeau

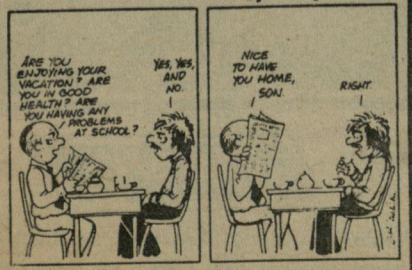


photo by lynn deadmore

**Minnie and Moskowitz**  
directed by John Cassavetes  
at the Lenox Square II

What ever happened to John Cassavetes? I remember the admiration I felt several years ago for his *Faces*. Its grey, drab, blurred, home-movie surface with its awkward, intense close-ups may have been the calculated result of an artfully controlled technique, but it gave the effect of an absolutely unadorned documentary. Here seemed to be a movie that broke with all movie conventions, detailing the banality and silliness of lives of a kind that no director had ever considered worthy of recording on film. Cassavetes' characters were people with no pretense to heroism, nobility, or even dramatic interest of any sort, and they were presented entirely without sentimentality or dramatic heightening—and also without the slightest condescension; in other words, without editorial comment. It was not agreeable to watch these nearly inarticulate creatures bumble about hurting each other, but I felt that my experience had been broadened by the film simply by being shoved into such close, uncomfortable contact with lives I had never been asked to think about or take seriously before.

Several of Cassavetes' trademarks are to be found in *Minnie and Moskowitz*—interminable, pointless encounters between people who talk solely in clichés; painfully embarrassing disclosures of every character's weaknesses; amateurish camera-work (this time in ugly, faded color rather than fuzzy black-and-white). But instead of allowing his story to tell itself, this time—fatally—Cassavetes plans every episode to Make a Point. He shows both Minnie and Moskowitz going to classic Bogart flicks, first separately and then together; he introduces Minnie's mother to say that Minnie as a child was a "little Shirley Temple"; he has both lovers talk about how their ideals have been shaped by conventional Hollywood glamor and how hard it is to live knowing they'll never be graceful or glamorous. Every frame of this tediously whimsical film yells out the Point that *Minnie and Moskowitz* is no ordinary Hollywood product but a work that reverses all the Hollywood expectations. Minnie is beautiful but unhappy, neurotic—no Lauren Bacall. Moskowitz is pugnacious, but clumsy, a poor fighter—no Bogart. Instead of behaving spontaneously,



photo by lynn deadmore

When I learned that Cassavetes' latest film, *Minnie and Moskowitz*, had arrived in Atlanta, I was extremely pleased and excited—and correspondingly crushed to discover, as I soon did, that this was a movie I absolutely couldn't stomach. Was it just that I had changed in the meantime or that I tired of seeing the same sort of thing screened more than once? I think not. I think Cassavetes here tried for something just enough different from what he had achieved in *Faces* that the techniques he had already perfected clash disastrously with his material, and the work of art collapses into a pretentious fraud.

the actors seem to be archly looking over their shoulders all the time at their director urging them on from the wings to ever more grotesque and bizarrely unheroic gestures. Isn't it clever of me, one can hear Cassavetes asking, to present such lovably unlikely lovers, and isn't my film daring for breaking all the rules of moviemaking? But Cassavetes, one wants to scream back, don't you realize that your early films, *Shadows* and *Faces*, really did break new ground—without making a fuss about it? Self-consciousness has ruined many other artists besides John Cassavetes, but seldom have the results of self-consciousness been as lamentable as *Minnie and Moskowitz*.

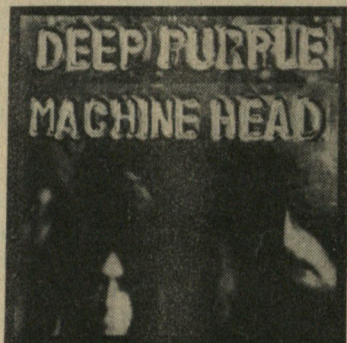
—bill cutler



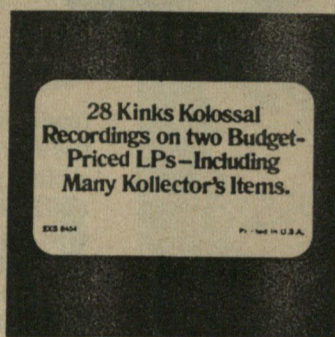
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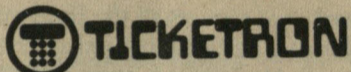
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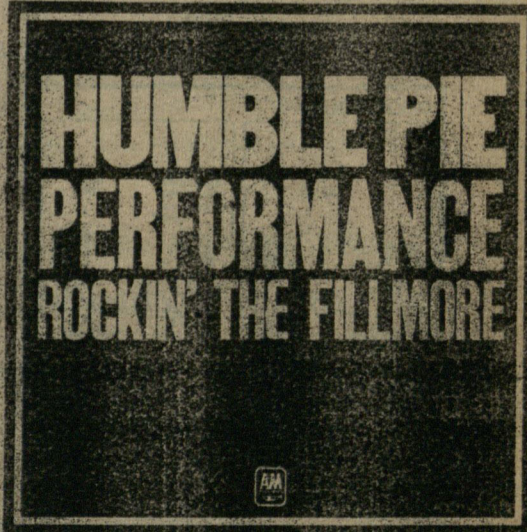
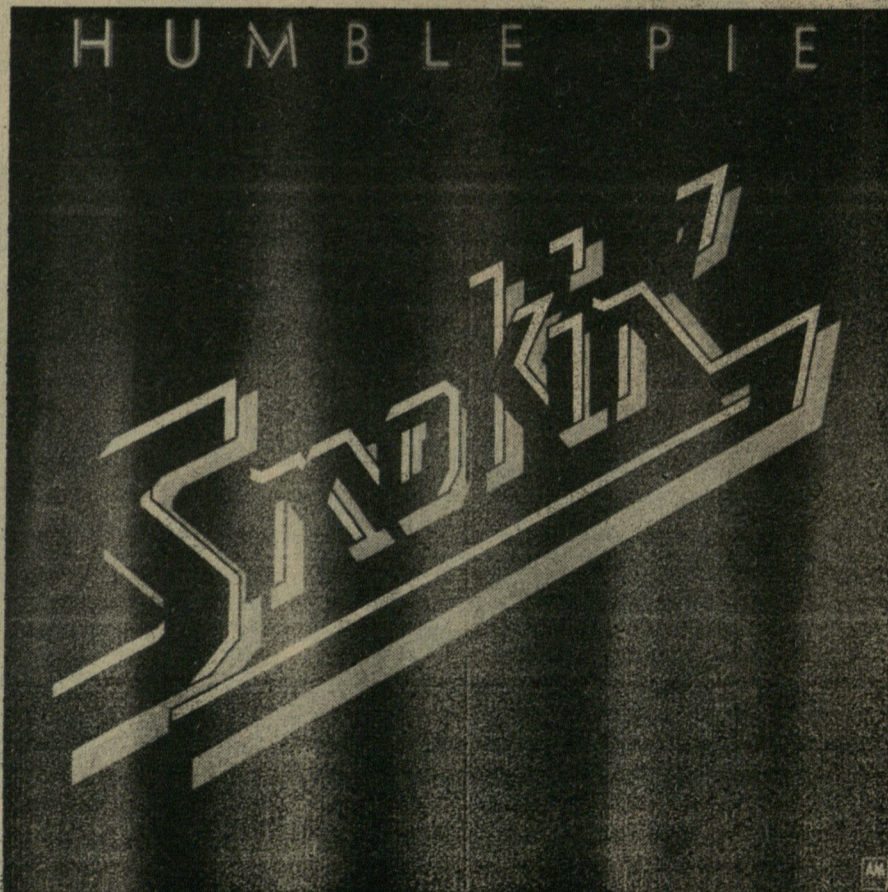
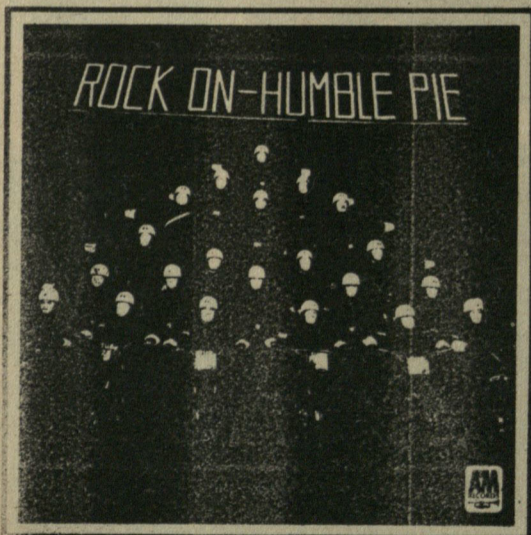
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# FARMWORKERS —continued from page 5

tractor" system. This clause has been agreed to in all previous UFWOC contracts. At no time during the negotiations did the UFWOC ask for anything that was not in the contracts of companies already organized.

Eventually, it became apparent that the growers had no intention of negotiating seriously and negotiations were broken off. On March 7, 1972, the resumption of the lettuce boycott was announced. On March 8, the UFWOC learned that the counsel of the National Labor Relations Board was bringing a complaint about the boycott before the federal courts.

On April 6 the government will present its case against UFWOC. The government apparently will claim that UFWOC is a labor organization and, as such, comes under the provisions of the Taft Hartley Act which prohibit such boycotts. This is a most incredible action for the government to take, considering that the Wagner Act specifically excludes farm workers and that the NLRB and the courts have always upheld this. However, the big companies which own the lettuce fields, which are also being organized by UFWOC, are putting heavy pressure on the government. Because of the anti-union bias of most judges and the hostility of the Republican-dominated NLRB, the growers have a very good chance of winning their case.

This action puts UFWOC's current organizing drives and current contracts in grave jeopardy. UFWOC depends to a large degree on boycotting to force growers to sign contracts and, without this weapon, it is not clear if the organization would remain viable. If UFWOC ceased to function successfully and was not replaced by some new organization willing to fight the owners without the help of boycotts, all of the contracts presently signed would go by the boards when they come up for renewal, if not sooner.

Obviously, the result is crucial to the future of the farm workers' movement. In the short time that remains before the hearing, people should do all in their power to let the government know that they support the farm workers' rights. If you are interested in supporting the workers, UFWOC suggests that you do the following before April 6:

- + write Senator Robert A. Dole, Chairman of the Republican National Committee (310 First St. SE, Washington, DC; ask for fairness and urge him to stop this illegal NLRB action against the farm workers.
- + call your local Republican Committee offices and candidates to protest the action.
- + tell your friends to put articles and notices in newspapers and bulletins.
- + contact the local UFWOC office (622-6296 in Atlanta) and offer your help.

The boycott is underway. Avoid all non-union head lettuce.

—jon jacobs

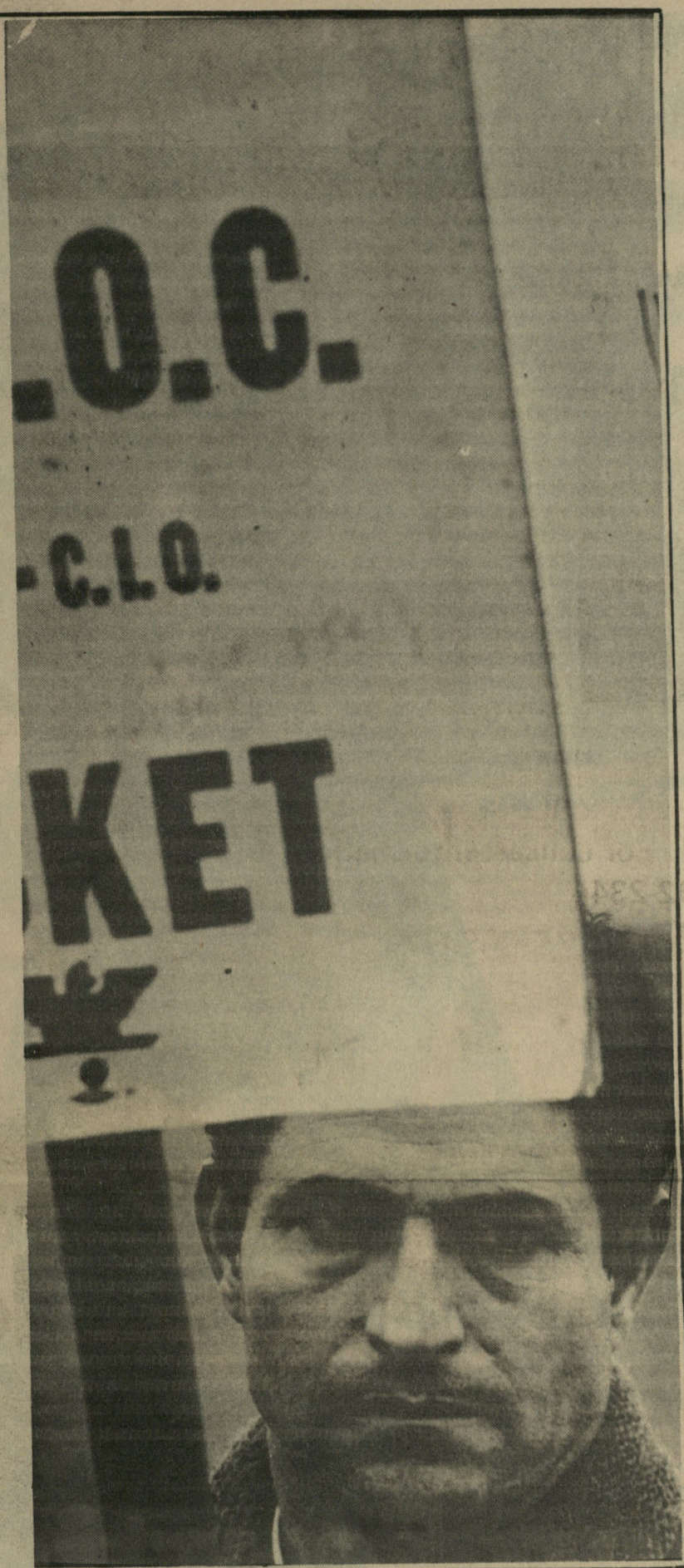


photo by paul fusco



photo by tom coffin



BURTON CUMMINGS



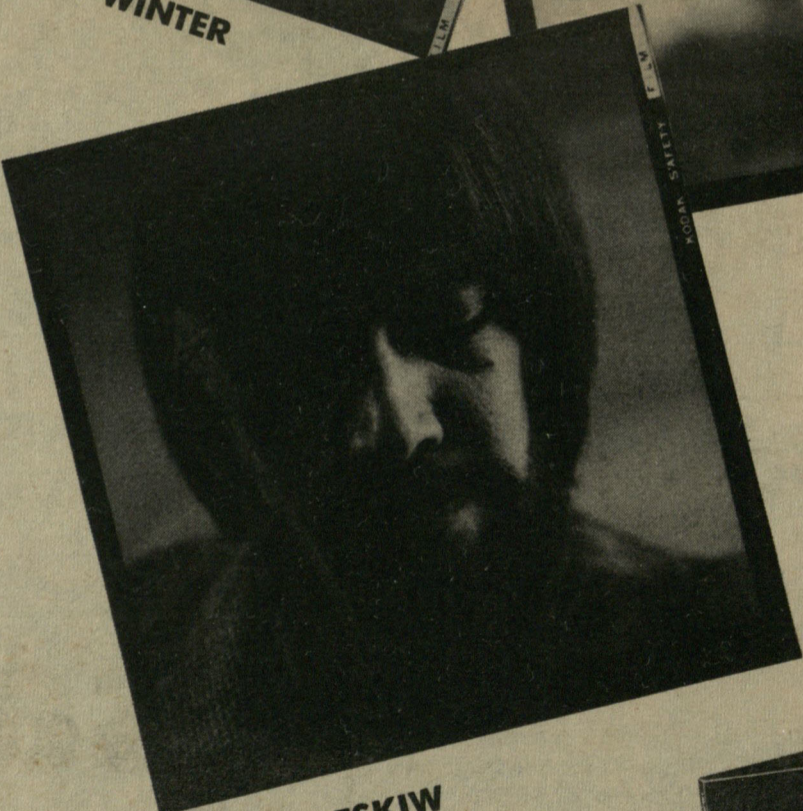
GARRY PETERSON



KURT WINTER



JIM KALE



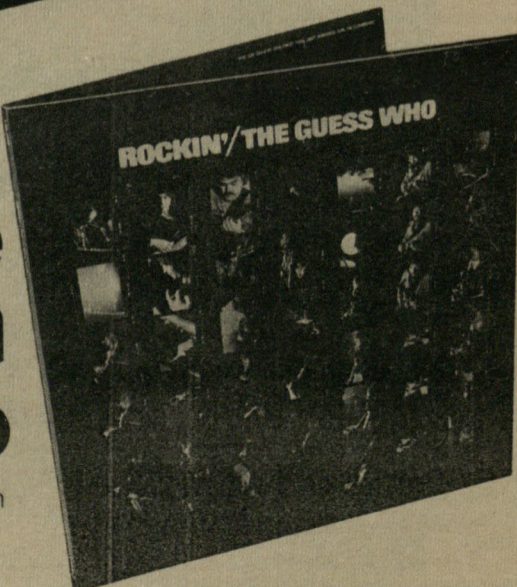
GREG LESKIW

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PERSONALS

Bo Har, please call Shirley at 874-4475 (Atlanta, Ga.)

Allman Brothers please come and play for us in the park. We miss you!

Attention! From the bowels of hell, Ohio Penitentiary, a political prisoner would like to share ideas with all radical elements. If you're oppressed, Third World people, militant, and outcast, write Earl Christian, 119-976, Box 511, Columbus, Ohio 43216.

Eclaterians-Sorry to be dense. Right on! Roger.

An inmate in the Ohio Pen. Serving a 5 to 30 year sentence and I would appreciate middle aged people in the Columbus, Ohio area to write or who might possibly be able to visit me after corresponding. Robert D. Baker, 133479, Ohio Penitentiary, Box 511, Columbus, Ohio 43216.

Lee Stamey is a jock at BHS. Getting back at X. signed Joel Mark Teague.

28 year old inmate would like to correspond with outside world. I am a very lonely person. Please write Robert L. Jones, 124-869, PO Box 511, Columbus, Ohio.

All letters will be answered. I invite one and all to write. And I am so interested in all those in need of someone to confide in for consolation and understanding. Cuzzel Scott, 133-634, PO Box 511, Columbus, Ohio 43216.

Ohio Pen. guitar picker looking for guitar strings and picks. Not in any position to buy. Jr. Ratcliff. 130831. Box 511, Columbus, Ohio 43216.

Date line-Ohio Penitentiary-it stinks. Looking for people to write. Roger Barnes 127-013 and Denny Burns, 124-732, PO Box 511, Columbus, Ohio 43216.

24-year-old dude from Detroit doing time in Jackson prison. Would like to hear from anybody. Turn me on to the world. I need help. Peace & happiness to all! Richard W. Keough, 113240, PO Box F, Jackson, Mich. 49204.

Black man age 40, incarcerated for 3 years on a 10-life sentence. Have about 4 years to go. Would like to have someone to write to. Thank you. Edgar R. Johnson, 128-254, Chillicothe Correctional Institute, PO Box 5500, Chillicothe, Ohio 45601.

It gets lonely in here and it is important for me to find somebody, anybody to rap with. I'll be here for at least 15 more months. I am 23 years old and I communicate best with young people under 30. Donald L. Kilar, 126485, PO Box 777, Monroe, Wash. 98272.

Prisoner 19 would like to write to a sincere person interested in a close, honest, relationship. Randy Ott, 622856, Box 777, Monroe Wash. 98272.

Want someone to correspond with. 26 years of age, very philosophical and idealistic. I am a Leo. Paul J. Upsher, 131-462, PO Box 511, Columbus, Ohio 43216.

Two young imprisoned freaks would like to correspond with anyone. Write to Phil Lambes, 73286 or Robert Leffel, 78967, Ohio State Reformatory, Box 788, Mansfield, Ohio 44901.

Black man is seeking correspondence from anyone. All that is required is the sincere desire to correspond. Need to break the monotony of confinement. William D. Jackson, 132840, PO Box 511, Columbus, Ohio 43216.

Anyone who has an AM-FM radio that they will donate to one who makes a monumental \$6 per month? If so just send it to William R. Nesbitt, 132-770, Box 511, Columbus, Ohio 43216.

Anyone interested in corresponding with a former Research Corporation President, 25 intelligent, member of society who is getting crushed by that same society? Who knows what could develop? Write William R. Nesbitt, 132-770, Box 511, Columbus, Ohio.

I would like to correspond with compatible people in the signs of Libra, Aquarius or other signs cool with Sagittarius. Harold L. Davenport, 134-061, Columbus, Ohio 43216.

26 year old convict wishing to correspond with anyone. Please write Gus Hamilton, Jr. 133608, Box 511, Columbus, Ohio.

Brad Posten (from South Carolina) please call Tom Kindel in Atlanta at 636-6641.

Sandra Chapman please let me know where you are. I love you more than I could possibly tell you. Am having a hard time getting my shit straight without you. Call Don at 803-235-8223.

Bobby Peacock, Larry Fallis contact (late week nights only!), Ellen, 1-704-873-7582, 596 Georgia Avenue, Statesville, NC PLEASE HURRY!

A fucked up small town girl would like to hear from anybody that is under 25. Write to Kathie, 219 West Pittman, St. Pauls, NC.

Ralph Young, heard you got some time and want to get in touch with you. Put an ad in the Bird and let me know your address and whose name I can use to write. Sue Perry 65775.

22 year-old prisoner in Washington needs help from everyone possible because I need people to talk to on the outside of these walls. My main hangups are peace, love, joy, kindness and freedom. I'd like to hear from anyone that is outside of prison walls. John Goerig, PO Box 777, Monroe, Washington 98272.

# Mississippi

Inmate enjoys art, somewhat of an artist, enjoys all type of music but sway mostly to jazz. Enjoy sports all types. Virgo. William Lynn, 132-529, PO Box 511, Columbus, Ohio 43216.

We need help! We need to hear from real people, people who care about their brothers and sisters behind the walls. Real words from real people who do care for their brothers and sisters, words that will bring us together. They only have our bodies, never our minds. Rich Z. Griffiths, 355786, Clay Anderson, 127575, Dennis L. Weinrich, 628370, Bob Ellis 229729, Jules Richard, 623923, Box 777, Monroe Wash. 98272.

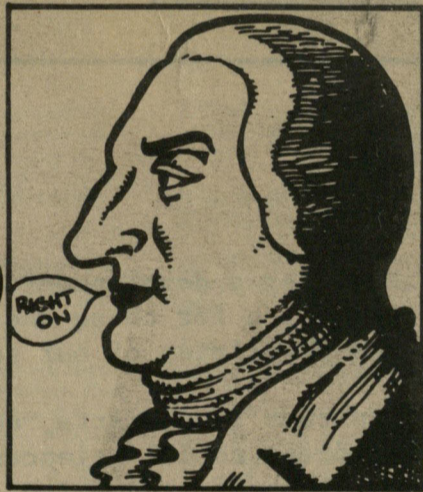
Inmate with a long time to do has no family and would enjoy hearing from people on the outside. It would help a lot. All letters answered. Chris Greene, 133-570, PO Box 511, Columbus, Ohio

We are a couple of long-haired freaky people that would dig on hearing from cats and sisters who are into poetry, art and sounds. Will answer all letters! Please write because no invention in the history of man, can ever duplicate the misery, that one man, alone, in an empty cell can produce in the darkness of his mind. John "Mort" Jensen, 356777 & David A. Erho, 623079, PO Box 520, Walla Walla, Wash. 98332.

Mickey Mouse: Don't hassle the "air pirates", you & Minnie axed for it. (BL, TR, DO, and GH, this for you.)

Anyone who is interested in sincerely communicating with a real nice guy who is currently in pr please write to: Wayne Nelson, 128-600, Box 69, London, Ohio 4314

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To Messrs. Harry Belafonte and Sidney Poitier: Months before the date given on the following paragraph (March 17, 1969), I had taken out a copy-right on the name of a society I hoped to form. The name was "the society for the continuance of life on earth."

320 Ferguson Street, NE  
Atlanta, Georgia 30307  
March 17, 1969

Dear Rev. Sirs or Ma'ams, as the case may be:

I am hunting a home for a Good Friday lecture I would like to give.

The Christ did make an altar of the cross on which he sacrificed his body, in the desire that we might quit throwing our bodies away in droves, resulting from concurrent private enterprises on the part of each individual, or individual family or tribe or nation, in the hope that Mother Nature would adopt him or her or it or them into becoming an immortal warden or guardian of Her domains.

A mortal had to scramble to satisfy his bodily needs, for pleasure in being or to keep his body and soul together, and such scrambling could only sully or tarnish his soul so that it could not glitter like a god's.

I came out of a state prison in 1935. I did not want to go back.

My mother had been instrumental in getting a limited pardon for me.

I almost made an altar of a couch in my mother's parlor, on which I had almost offered up my body to her desire for me to be not a failure as a decent and good boy—and to my desire to escape an imprisonment of my soul in a body whose boss brains did make it brag on Sunday, "Look, God, my body wants are dead and subdued," and then, before the day is done, say, "God, make me thankful for my daily bread which you are going to give to me. Please give it to me." In my case, I was a beggar for life to give me the love, body and soul, of another mortal, to whom I could give my love, body and soul. Alone, I could not desire to live for bread alone, even though I should.

In 1944 or '45, depending on whether I consider my first longhand draft or the last professionally typed copy of the manuscript I had a professional stenographer make, I wrote what I thought a romance and reality short story that I thought to be as 90% as valuable as over 2/3 of the stories that had been written by Col. William Sydney Porter; and I used the pen name O. Harry. I would have been glad to put in parentheses the bellowing fountain had I thought it would aid my sails.

That one particular story was rejected by the editorial staff on the ground that it was not sentimental enough but also too unrealistic. I think that they rejected my story for one or both of two different reasons:

1) while I was in Camp G (before Wilfred Lindsay and Captain Hammel [I am not absolutely sure of the spelling] were killed) at Angola, Louisiana, a retro-active, unwritten law was passed by an oligarchy of the power structure that would have forbid the acceptance of a work on a 100% par of Col. William Sydney Porter's: unless it adhered to the hard line that no wrong-doer ever does wrong unless he or she never had or has temporarily lost his human mind and human soul or unless he was a poor little Oliver who had been unmercifully twisted by a Senator Huey Long or some other fagin, or was like poor little Christ-like Uncle Thomas who did not have the physical courage to withstand the beatings of a Simon Legree.

2) Since my complexion in winter was no darker than that of ice-cream pants and often turned the color of sun-burned brick in summer, — no merchant could peddle the sales of his Bleacherino compounds through sponsoring my writings or my lectures.

Wolf-von-Stink-an-Hour

I have never in my lifetime thought that a prototype of Mrs. Stowe's Uncle Tom was any more lacking in either physical courage or wisdom than Daniel Boone or that the Christ was any more lacking in either physical courage or wisdom than was King Arthur, the mythical Nordic, or Hannibal, the African.

Winfield Pinson Woolf, Jr.

[ADVERTISEMENT]

# The Laundromat



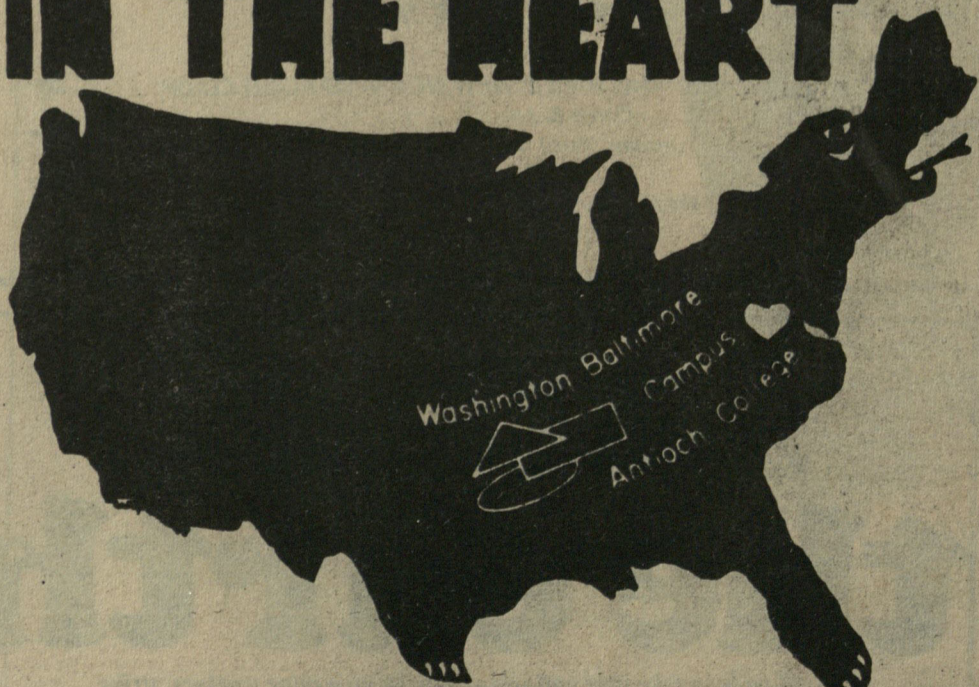
Sale on Winter Goods begins Friday, March 31,  
For one week (or until they're gone!)

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- \* To find unusual items at decent prices for yourself or for gifts.
- \* Macrame classes beginning every Saturday 1-2:30 at \$2 a lesson (supplies included)
- \* Pottery classes coming in April
- \* Bring glass for recycling
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## IN THE HEART



## OF THE BEAST

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Anne Bernstein, Coordinator of Admissions  
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# CALENDAR

## THURSDAY, MARCH 30

**CLASS:** KUNDALINI YOGA, 1066 Colquitt, NE, 7 pm.  
**BLACK NATIONALISM—REACTIONARY OR REVOLUTIONARY.** Second in a series on Marxist analysis and strategy for '72. Militant Bookstore, 68 Peachtree (3rd floor), 8:30 pm. Free.  
**CLINIC:** General medical clinic, free, Community Crisis Center, 1013 Peachtree St, NE, 7:30 pm.  
**DRAFT COUNSELING:** need help with the draft? There is regular counseling available at Quaker House, 1384 Fairview Rd, NE (373-7986) and at Atlanta Workshop in Nonviolence, 240 Westminster Dr, NE (875-0646) Mon-Thurs, 7-10 pm.  
**RADIO:** Old shows: LUM & ABNER, 8:15 am; ONE MAN'S FAMILY, 12 noon; I LOVE A MYSTERY, 5:15 pm. On WOMN, 1310-AM.  
**FOOD:** STONE SOUP CO-OP STORE, open 9 am-noon; 6:30-8:30 pm, 996 Virginia Ave, near N. Highland.  
**MILITARY COUNSELING:** GIs, WACs, reservists, need advice on discharges, your rights, organizing, etc? Chet Briggs, Mon-Thurs (CCCO): 874-0288, 875-3288.  
**GI COUNSELING,** 240 Westminster Dr, NE, 874-8881, 10:30 am-5 pm.  
**SAT SANG:** HOLY DISCOURSE at the Divine Light Ashram, 244 East Lake Drive, 7 pm.  
**THEATRE:** "THORP," by Robert Myers. Academy Theatre, 3213 Roswell Rd (233-9481). 8 pm, \$2 Through April 8. "ANTHONY BURNS," Alliance Theatre, 15 16th St, NE, 8 pm. For further info call 892-2414.  
**SEMINAR:** discussion of the URUGUAYAN situation and its implications. Institute for Southern Studies, 88 Walton St. 8 pm.  
**TV:** "THE MEDIA," public television journalists cover the journalists covering the '72 election campaign. Ch 8, 8 pm. "ABBOTT AND COSTELLO: Lost in Alaska. Ch 17, 9 pm.  
**MUSIC:** FORTY FINGERS, 12th Gate, 36 10th St, NW. THE MOTION and FABULOUS RHINESTONES, Music Connection, Underground Atlanta. BROTHER BAIT, The Eye, 2945 N. Druid Hills Rd. BEACH BOYS, Alexander Memorial Coliseum (Ga. Tech) 8 pm, \$4.50  
**OLD TIME FIDDLER'S CONVENTION,** J. Pierce Van Hoy's farm, County Road 1849 (which intersects NC Route 901 a little north of the farm), outside Union Grove, NC. Thru Saturday, April 1. \$8 for all three days, \$7 for Fri, \$4 for Sat. Call (704) 546-2671 or 539-4934 for further info.  
**KUDZU,** the Pier, Daytona Beach, Fla.  
**TAXI,** Funochio's House of Rock, 845 P'tree.  
**JEFF ESPINA,** One Eyed Jack, 7 Baltimore Pl, NW.  
**EMERSON, LAKE & PALMER,** St. Pete, Fla.  
**PACIFIC GAS & ELECTRIC,** Sarasota, Fla.  
**KARL WOLFRAM,** singer, lute player. Performs ancient lyric German ballads with medieval instruments. Agnes Scott College, Prisser Hall, 8:15 pm, free.  
**RAY WHITLEY,** Bistro, 1102 W. P'tree.

## FRIDAY, MARCH 31

**GOOD FRIDAY**—called "good" by the Christians whose spiritual leader, Jesus of Nazareth, was crucified on this day. (?)

**CLASS:** KUNDALINI YOGA, 1066 Colquitt, NE, 7 pm, also at Community Crisis Center, 1013 P'tree, 6:30 pm.  
**YOGA,** Radha-Krsna Temple, 24 13th St, NW, 7:30 pm.  
**ANANDA MARGA YOGA,** Community Crisis Center, 1013 P'tree, 7:30 pm.  
**RADIO:** see March 30.  
**FOOD:** STONE SOUP CO-OP STORE, open 10am-noon, 996 Virginia Ave, near N. Highland.  
**DRAFT COUNSELING:** see March 30.  
**OBSERVATORY:** View planets and other celestial bodies at Fernbank Science Center, 156 Heaton Park Dr, NE, 8 pm. On clear nights only. FREE.  
**GI COUNSELING:** see March 30.  
**THEATRE:** "THORP," and "ANTHONY BURNS," see Mar. 30.  
**PANEL:** "THE YOUTH VOTE IN '72." Don Sorsa of Young Socialists for Jenness and Pulley debates members of Youth for McGovern, Muskie & Chisholm. The Socialist Workers Party campaign presents an electoral alternative to the Democratic and Republican parties. At the Militant Bookstore, 68 Peachtree (3rd floor), 8:30 pm. Donation \$1 (\$0.50 for high school students).  
**TV:** "CAT ON A HOT TIN ROOF," Ch 17, 8:30 pm. "BARRIER," Polish film on the generation gap. Ch 8, 8:30 pm.  
**DANCE:** Atlanta University Center DANCE THEATRE—ballet, modern & children's groups. Rockefeller Fine Arts Theatre, Spellman College, 8 pm, FREE.  
**MUSIC:** LUNEY TUNES, The People's Place, 433 Moreland Ave, (west of Euclid) 9pm-midnite, \$1.  
**CLEAR,** Smyrna Teen Canteen.  
**DAVID OLNEY,** 12th Gate, 36 10th St, NW.  
**THE MOTION and FABULOUS RHINESTONES, BROTHER BAIT, JEFF ESPINA, RAY WHITLEY, OLD TIME FIDDLERS' CONVENTION,** see March 30.  
**AVALANCHE and CISCO,** Exhibition Hall, Marietta Fairgrounds, 8 pm, \$2.  
**BEACH BOYS,** Auburn, Ala.  
**EMERSON, LAKE & PALMER,** Miami Beach, Fla.  
**PACIFIC GAS & ELECTRIC,** Miami, Fla.  
**FORT LAUDERDALE ROCK FESTIVAL,** featuring many "local" bands from across the nation, including Atlanta's AYDE, on the beach, FREE!

## SATURDAY, APRIL 1

### APRIL FOOL'S DAY!

**CLASS:** KUNDALINI YOGA, 1066 Colquitt, NE, 7 pm.  
**MACRAME,** beginner classes, 1-2:30 pm. Laundromat, 979 Peachtree, \$2. All materials provided. Start any Saturday for 5-week series.  
**HATHA YOGA,** 1028 Williams Mill Rd, NE, 11:30-12:30; Children's activities & tutorial program, 9-11 am.  
**FOOD:** STONE SOUP CO-OP STORE open 1:30-2:30 pm, 996 Virginia Ave, near N. Highland.  
**SAT SANG:** see March 30.  
**RADIO:** JACK BENNY, 12:30; JOHNNY DOLLAR, 11 am; FIBBER MAGEE & MOLLY, 11:30; RICHARD DIAMOND, 12:30; GUNSMOKE, 1 pm; ESCAPE, 4:30; SUSPENSE, 5 pm. On WOMN, 1310-AM.  
**THEATRE:** "THORP," & "ANTHONY BURNS," see Mar 30.  
**BIKE RIDE:** Meet at Charles Allen Dr. entrance to Piedmont Park at 1:30 pm for a ride around the Southern Bicycle League's proposed Atlanta recreational bike route. Good ride for new cyclists—easy, a couple hills. About 12 miles.

**TV:** WIDE WORLD OF SPORTS—motorcycle race and NCAA wrestling. Ch 11, 5 pm.  
**DANCE:** Atlanta U. DANCE THEATRE, see March 31.  
**MUSIC:** THE MOTION and FABULOUS RHINESTONES, BROTHER BAIT, RAY WHITLEY, JEFF ESPINA, OLD TIME FIDDLERS' CONVENTION, see March 30.  
**DAVID OLNEY, FORT LAUDERDALE ROCK FESTIVAL,** see March 31.  
**MAR Y SOL,** the first and hopefully the last international Puerto Rican pop festival, a naked example of cultural imperialism, only \$169 for "yanquis." (see article in this issue)  
**LUNEY TUNES,** see March 31.  
**BADFINGER,** Birmingham, Ala.

## SUNDAY, APRIL 2

**EASTER**—Christians rip off ancient festival of spring; you can still celebrate the rebirth of earth, flowers, buds, etc.  
**1919**—Jeanette Rankin becomes first woman in Congress.  
**LOVE FEAST:** Radha-Krsna Temple, 24 13th St, NW, 5 pm.  
**RADIO:** ESCAPE, 4:30 pm; SUSPENSE, 5 pm. WOMN, 1310-AM. THE GREEN HORNET, 8 pm. WREK, 91.9-FM.  
**ANANDA MARGA YOGA SOCIETY:** Philosophy discussion, 4-5:30 pm. Phar macakra (group meditation) 5:30-6:30 pm. Pot luck collective meal, 6:30-8:30 pm. 1028 Williams Mill Rd.  
**ECUMENICAL PEACE MASS:** 6 pm. For info call Fr. Michael, 252-4519.  
**FOOD:** pickup orders for New Morning Food Co-op, People's Place, 433 Moreland Ave, NE (west of Euclid). Park in the C&S lot. 3-5 pm.  
**BIKE RIDE:** meet at Sears parking lot in Buckhead (W. Paces Ferry & Peachtree) at 9:15 for a strenuous ride of about 45-50 miles into northern Fulton County around Crabapple & Alpharetta.  
**TV:** "A NIGHT AT THE SHOW," 1915 Charlie Chaplin comedy. Ch 8, 7 pm.  
**"INTRODUCTION TO SELF-DEFENSE,"** first in 10-part series on self-defense for women. Ch 8, 10 pm.  
**MUSIC:** BULL, jazz at the 12th Gate, 36 10th St, NW.  
**MAR Y SOL,** see April 1.



## MONDAY, APRIL 3

**1802**—Dorothea Dix, prison reformer, born.  
**CLASS:** KUNDALINI YOGA, 1066 Colquitt, NE, 7 pm.  
**YOGA,** Radha-Krsna Temple, 24 13th St, NW, 7:30 pm.  
**CLINIC:** General medical clinic, free Community Crisis Center, 1013 Peachtree (use rear entrance), 8 pm.  
**RADIO:** see March 30.  
**MILITARY COUNSELING:** see March 30.  
**SAT SANG:** see March 30.  
**SENSITIVITY SESSION:** Community Crisis Center, 1013 Peachtree St, NE, 8:30 pm.  
**FOOD:** Meeting of the New Morning Food Co-op. Orders must be placed by today, 862 Rosedale, 7:30 pm.  
**OPEN MEETING:** People's Place (community center in Little Five Points), 433 Moreland Ave. 8 pm.  
**GI COUNSELING:** see March 30.  
**MUSIC:** LEONDA, Bistro, 1102, W. P'tree  
**SAFFRONS,** One Eyed Jack, 7 Baltimore Pl, NW.  
**MAR Y SOL,** see April 1.

## TUESDAY, APRIL 4

**CLASS:** KUNDALINI YOGA, 1066 Colquitt NE, 7 pm.  
**VEDIC COOKING,** vegetarian, Radha-Krsna Temple, 24 13th St, NW, 7 pm.  
**CLINIC:** Pregnancy and family planning clinic, free, Community Crisis Center, 1013 Peachtree, NE (use rear entrance), 7:30 pm.  
**DRAFT COUNSELING:** see March 30; also in Birmingham, Ala., 1130 6th Ave. 7-9 pm, 523-2567.  
**RADIO:** see March 30.  
**MEETING:** CONCERNED MILITARY, 8 pm, St. Mary's Episcopal Church, St. Mary's Rd, Columbus, Ga.  
**MILITARY COUNSELING:** see March 30.  
**HOME REPAIRS:** Community Crisis Center, 1013 Peachtree St, 7:30 pm.  
**SAT SANG:** see March 30.  
**GI COUNSELING:** see March 30.

**TV:** "MONTGOMERY TO MEMPHIS" film documentary on Martin Luther King, Jr. Ch 2, 7:30 pm.  
**"YOU CAN'T GET AWAY WITH MURDER,"** with Humphrey Bogart. Ch 17, 9 pm.  
**MUSIC:** LEONDA and SAFFRONS, see April 3.

## WEDNESDAY, APRIL 5

**CLASS:** KUNDALINI YOGA, 1066 Colquitt, NE, 7 pm.  
**YOGA,** Radha-Krsna Temple, 24 13th St, NW, 7:30 pm  
**CLINIC:** PSYCHOLOGICAL counseling (both group therapy and individual counseling), Community Crisis Center, 1013 Peachtree (front entrance) 8:30 pm.  
**DRAFT COUNSELING:** see March 30.  
**RADIO:** see March 30.  
**FOOD:** STONE SOUP CO-OP STORE open 6:30-8:30 pm, 996 Virginia Ave, near N. Highland.  
**MILITARY COUNSELING:** see March 30.  
**SAT SANG:** see March 30.  
**GI COUNSELING:** see March 30.  
**INTRODUCTORY LECTURE ON TRANSCENDENTAL MEDITATION:** as taught by Maharishi Mahesh Yogi. Room 461, Student Activities Bldg, Ga. State. 8 pm.  
**MUSIC:** GUESS WHO, Atlanta Municipal Auditorium, 8 pm, \$6, \$5, \$4.  
**LEONDA and SAFFRONS,** see April 3.

## DRAW IN THIS SPACE!

## FILMS TO SEE THIS WEEK

**YELLOW SUBMARINE,** with the Beatles. Film Forum, Ansley Mall, Piedmont and Monroe, March 30-April 2. Call 873-2274 for times. \$1, Mon-Thurs and at midnite Fri and Sat. Otherwise, \$2.  
**LA STRADA,** directed by Federico Fellini. At the Film Forum (see above listing for details). April 3-9.  
**MACBETH,** Peachtree Battle Mini Cinema, 4:30, 7, 9:30 pm (also at 2pm on Sat and Sun; also midnite Fri and Sat). 2337 Peachtree Road.  
**THE MUSIC OF SOUND,** 14-min. color film about the piano, and **THE INNOCENT EYE,** 25-min. color film of Henri Rousseau's paintings. Atlanta Public Library, 126 Carnegie Way, NW. 12:15 noon, Monday, April 3.

## PHONE NUMBERS

American Civil Liberties Union:  
 Georgia Civil Liberties Union: 523-5398  
 Southern Regional Office: 523-2721  
 Ananda Marga Yoga Society: 524-6752  
 Atlanta Video Collective: 874-5977  
 Atlanta Workers' Council: 261-7147  
 Atlanta Workshop in Nonviolence: 875-0646  
 Black Panther Party: 378-5515  
 The Bridge (Metro Atlanta Mediation Center): 892-1941  
 CCCO (Southern Field Office): 875-3288 or 874-0288  
 Challenge Corps (High School group): 872-8987  
 City Jail: 659-1670  
 Community Crisis Center: 892-1358  
 Community Friendship Center (if you're just out of a mental institution): 875-1352  
 BOND Crisis Center (Little Five Points): 523-5853  
 Divine Light Ashram (Sat Guru Majaraji): 373-8473  
 Emmaus House: 525-5948  
 EOA (Economic Opportunity Atlanta): 525-4262  
 Fulton County Drug Clinic: 892-0992  
 Gay Liberation: no phone, write to PO Box 7974, Atl. 30309  
 Georgia Women's Abortion Coalition: 874-8365  
 Great Speckled Bird: 874-1658  
 Harbhan Singh Puri Ashram (Kundalini Yoga): 688-0253  
 Home, Inc. (Little Five Points): 522-4885  
 Hot Line Atlanta: 892-1358  
 Human Improvement Project (HIP): 872-9034  
 Institute for Southern Studies: 523-6078  
 Kirkwood Community Drug Education Project: 378-6541  
 Laundromat: 875-6940  
 Mother's Music (concert information): 892-2344  
 Quaker House: 373-7986  
 Radha-Krsna Temple (Hari Krsna): 876-9522  
 Radio Free Georgia: 523-8398  
 Renewal House: 876-4437  
 Salvation Army Home for Girls: 892-7935  
 Sojourner Truth Press: 688-6222  
 Southern Christian Leadership Conference: 522-1420  
 Students International Meditation Society: 373-8228  
 Students for a Democratic Society (SDS): 874-1222 or 872-7085  
 Sundance Cafe (vegetarian food): 261-9706  
 Switchboard: 892-1358  
 Temporary Federation of Anarchists: 892-1536  
 Truck Stop Boys' Lodge for Runaways: 875-0184  
 Twelfth Gate: 892-9592  
 United Farm Workers Organizing Committee (UFWOC): 622-6296  
 Vietnam Veterans Against the War: 373-7986  
 Young Socialist Alliance/Socialist Workers Party/Militant Bookstore: 523-0610