

RED TIDE

Vol. 1 No. 2 October 6, 1971

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RED TIDE

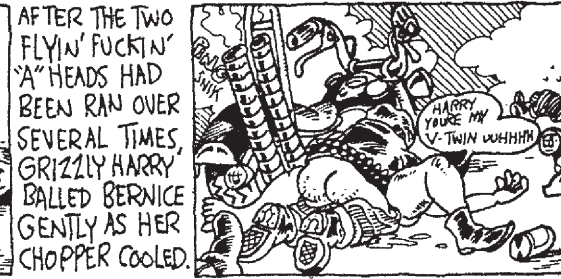
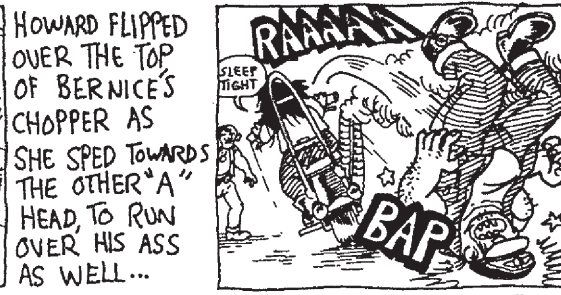
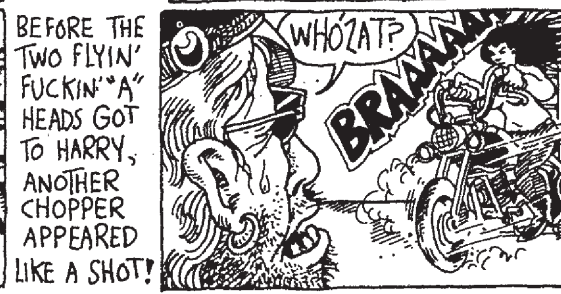
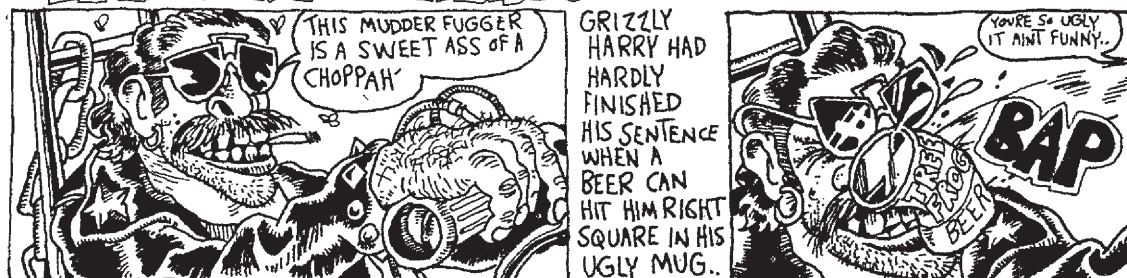
OCTOBER 6, 1971

VOLUME ONE - NUMBER TWO



BERNICE SAVES GRIZZLY HARRY FROM TWO FLYIN' FUCKIN' 'A' HEADS.

A LOVE STORY. S. CLAY WILSON. 1969.



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HOW CAN YOU BE IN
TWO PLACES AT ONCE
WHEN YOU'RE REALLY
NOWHERE? (FIRESIGN THEATRE)

RED TIDE

A newspaper serving

the Bard Community



panther boycott in oakland

by Dana Ahlgren

Since July 31st of this year, the black community in Oakland (California) has been wracked with tension over the continuous boycott and picketing of a black-owned liquor store by members of the local black community organized by the Black Panther Party. What lends this boycott special significance is the crucial role it appears to be playing in the Panther Party's recent ventures into the black community. If successful, the boycott of Bill Boyette's Liquor Store and the Cal-Pac Tavern and Liquor Owner's Association in Oakland would almost guarantee the continuation of the Panther Party's "People's Community Survival Programs" which provide free food, free shoes, free health care and a legal defence fund for the people of Oakland.

In a rather drastic re-evaluation of the Panther's position in relation to black business, weekly donations, in the form of either cash or material goods, are to be collected from each black businessman in the local community for use in the Panther Survival Programs. Initially, the Panther Party had flatly refused to make distinctions between black and white businessmen, in the sense that both were capitalists. Hence, the Party had emphasized the necessity for complete abstention from all dealings with both black and white businesses. By the middle of this year, however, it had become clear to Huey Newton that by continuing in this course the Panther Survival Programs would suffer and perhaps fail altogether due simply to financial hardship.

Since the black businessman lives primarily off of the patronage of the black community and since this situation is unlikely to change in the near future, Huey proposed that all black businesses contribute a certain percentage of their weekly profits to the Panther free food, free shoes and free health clinic programs. The money that went from the black community to the black capitalists in the form of profits would thereby be returned to the community in the form of these survival programs.

Inevitably, some black businesses endorsed and supported the Panther Programs and others did not. Most of those who did not formed what they call an "Ad Hoc Committee to Preserve Black Business," headed by a Mr. Alvert McKee, president of the Fidelis Realty Companies of Oakland. On Friday, September 17, the "Ad Hoc Committee" held a press conference to denounce the Panthers' survival programs and to pledge continued support for Bill Boyette's struggles to survive the Panthers' boycott. Ironically, this announcement came only four days after Huey Newton met with Boyette to discuss their differences. It appears that initially Boyette had agreed to support the survival programs, but he then wavered, changed his mind, and refused the people his support.

Boyette, McKee and the rest of the "Ad Hoc Committee" have attempted to justify their continued refusal to support the people by charging the Panthers with intimidation, harassment, and threats. Boyette has already gone to court at least once in the past weeks in order to get court injunction prohibiting what he sees to be illegal picketing of his stores by the Panthers and the people. So far the courts have been unable to legally stop the picketing and the boycott.

At issue, then, is the black businessman's responsibility to the community on which he depends. Huey

Newton and the Panther Party have very correctly identified the main problem confronting the black communities in the U.S., as being the problem of unity. Without unity, the people have nothing. Huey has, in my opinion, taken the right first step in attempting to harness some of the resources of the black capitalist to be used in service of the people. In this manner, a gradual unification of the entire local black community can take place, at first accepting, then transforming the black capitalist into a more conscientious and selfless member of the neighborhood. (At the moment, however, the boycott of Bill Boyette and the "Ad Hoc Committee" by the Panther Party and the people continues.)

The Panther's new solicitation of support from black capitalists should not, by any means, be construed as signifying or implying a revised Panther attitude endorsing or supporting black capitalism, both black and white, but at the same time they have recognized that black capitalism is a concrete reality in the black community, and as such, must be dealt with. At this stage of the struggle, Huey has decided that by seeking the support of the black capitalist, rather than antagonizing and alienating him, the needs of the people would be best served - by creating unity among black people.

Eldridge Cleaver and the International Section of the BPP in Algiers have, up to now, not taken an explicit stand regarding the Survival Programs, but much may be inferred from their other statements on related subjects.

Cleaver has contented himself up to now with calling for increased Weatherman-style actions - bombings, shootings and terrorist attacks. He termed the focus on Angela Davis' upcoming trial "diversionary," in that attention was being drawn away from what he thinks was the more important trial - the Bobby Seale/ Erika Huggins trial in New Haven. Moreover, Cleaver has expressed deep reservations with the explicit Panther policy of using the courtroom situation to the prosecution's disadvantage. Cleaver, on the contrary, proposes disregarding the trial-scene altogether: courts are not to be trusted, and one should not participate in them because this lends the corrupt judicial system legitimacy.

Cleaver's "ultra-left" attitude would predictable lead him to oppose the current Panther Survival Programs, at least the way they are presently constituted. Even though Cleaver's ultra-radicalism does not constitute a vital force in Panther politics in the U.S. at this time, his attacks on Huey and the central leadership of the BPP have helped to confuse and separate the people. By calling for violent "revolution now!" Cleaver has left doubt in some people's minds as to the effectiveness and necessity of the People's Community Survival Programs. The patience and dedication required to successfully carry out a free-food, clothing, shoes and medical program, the time that is required to gain the people's trust and confidence - all this refutes Cleaver's call for immediate revolution. I suspect that Cleaver, isolated from America for almost three years now, is basing his calls for



David Hilliard, Chief of Staff of the B.P.P., fits Panther-made shoes on an Oakland resident.

BARD LANDS

Environmental Information - Bard Lands

Old things for new members of the community and new things for everyone.

Earth Bulletin Board by stairs near coffee shop. For our observations and clippings, etc.

Public Transportation - bus to Poughkeepsie (50,000) and villages on way; see Earth Board for schedule. Trains to NYC from Poughkeepsie, if you can't get to Rhinecliff train station which is closer but accessible only by car. Local hitching is slow at times, but usually without police hassle - except on Taconic Parkway where many have been arrested!

Bicycling - 2 1/2 miles to Red Hook (south on Rte. 9G and left at flashing light): health food and other stores. Hardtop road north from Ward Manor through "Deserted Village" is a quiet ride or walk; landowner (Central Hudson Gas & Electric) prohibits motorised use.

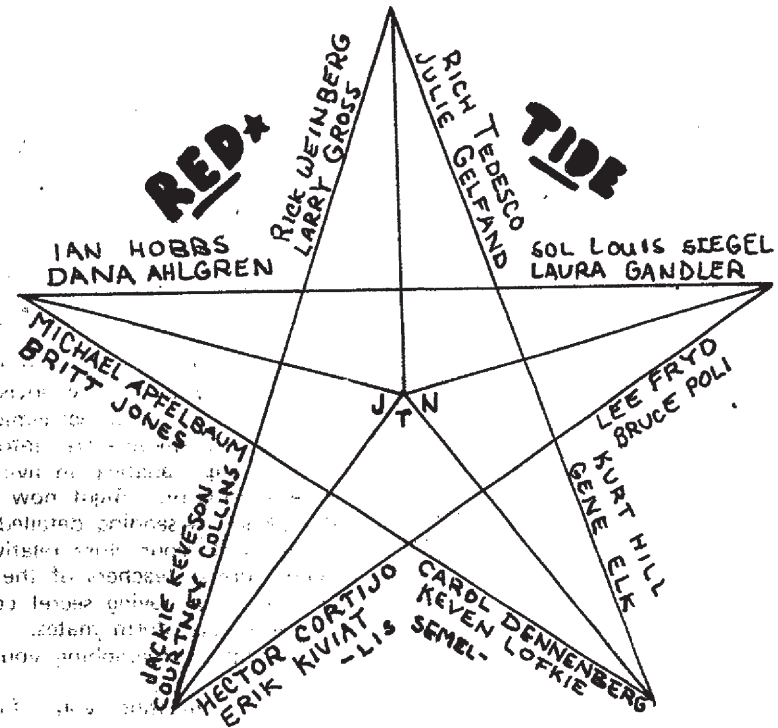
Cruger Island - dirt road from Annandale Road at Ward Manor Gatehouse leads west one mile across railroad tracks onto what used to be an island in the Hudson River. Thus land is also owned by Central Hudson; recently a chain was placed across the entrance to the island to try to keep motor vehicles from disturbing the soil, animals, and peacefulness of this beautiful spot. Ignore the "No Trespassing" sign - it was an error, and will be replaced by a sign welcoming walkers

but not cars, motorcycles and snowmobiles.

North Bay - a 300-acre tidal cattail marsh teeming with wildlife lies east of the railroad and north of the Cruger Island Road. This and also the South Bay (south of road) will be under special study in Bard's new environmental biology program.

Field Station - reached by dirt road past sewage treatment plant from intersection of Blithewood Road and Pool Road. This is the laboratory for the Bays studies. The architecture is a compromise between two extremes that may be seen in the Shafer and Oja houses (respectably just downstream from Adolph's on the Bard bank of the Sawkill) - the Oja house is built mostly from salvaged materials, and harmonises in a rare way with its site.

Poison Ivy - is abundant on roadsides, abandoned buildings, and open sunny woods such as the River bluffs. It may be a small plant on the ground or a high-climbing "hairy" looking vine. Even if you have never had poison ivy dermatitis, don't take chances as sensitivity can change. There is a sheet on the Earth Board to help you recognise this plant. Poison ivy fruits in winter are a very important food for many small birds. Poison sumac is rare or absent at Bard & would be confined to swampy areas.



Red Tide is an independent student publication of the Bard College community. Publication is weekly during the Bard College academic year. Letters and other inquiries should be addressed to Box 76, Bard College, Annandale-on-Hudson, New York, 12504. The contents of Red Tide are copyright 1971 by The Observer Press, Inc., unless otherwise stated. Red Tide is a Member of the U.S. Student Press Association, an Associate Member of the Underground Press Syndicate, and subscribes to Liberation News Service, and College Press Service. National advertising representative for Red Tide is UPS Ad. Rep. Co., Box 26, VII. Station, New York, N.Y. 10014. The opinions expressed herein are not necessarily those of Bard College or the Staff.

letters

October 1, 1971

To The Editor (or should I address this to Red Tide -- or the Star?)

Dear Dana:

After waiting until the 29th of September (along time - most years we've had an "Observer" within a week) I am afraid that "Red Tide" has labored mightily and brought forth a mouse.

It is very sad that all the very real ability of Bard students should be bypassed for canned NLS. Can't you understand that Bard is a special place -- canned news is not good enough for us. We don't need NLS -- most of us are in general agreement about the inequities in our society. This is not Podunk -- we need to go on from there. Spare us party lines and the obvious; give us some credit for intelligence, good will, compassion and brotherhood. Don't beat us over the head with the self evident and please give us more articles and letters about this moment in time and this place. What have we in common and where may good men disagree?

Let's not be pretentious, let's be more honest (i.e. Hector Cortijo's La Verdad) and as Hector suggests let's deal with our reality -- hopefully with integrity and a sense of humor -- we are all in this together.

Sincerely,
Mary Sugatt

Dear Mary:

Your offhanded criticism of the first issue of Red Tide indicates a singular lack of thought and an overabundance of reaction.

The paper was published late in the month due to a variety of minor obstacles like the lack of student produced articles received (more about that later), our problems in collectivizing editorial policy and our empty

checking account. As you know, the question of the existence of a community newspaper at Bard was submitted to the student body. Until the yes vote came in we didn't know if we could print or not. Then, like other campus organizations, we wrote a budget and submitted it to the Budget Committee who submitted their recommendations to Student Senate who finally passed a budget for distribution of convocation funds on (Surprise!!) Wednesday SEPT. 29. Then we had money to pay Mr. Ditmar of Valley Press. A newspaper just can't survive merely on intelligence, good will, compassion and brotherhood. We also need money and copy.

At Bard, there exists a condition known as the John Bard Post-Facto Complaint Syndrome. This indicates that a great majority of student body members refuse to work on projects which concern or affect them. When decisions or results of said projects are made public, they are invariably disliked by the community -- THEN the students become quite agitated and vocal. Remember, neither the TIDE nor the Budget Committee nor Senate are closed organizations. If you don't like Senate's decisions; if you are particularly interested in allocating funds or if you don't think the TIDE represents your view, then run in the elections for Senate or Budget Committee and write articles for the Tide. The views of a newspaper can not be dictated by its readers. It can only express your view if you write for it. It cannot be a community newspaper unless a community works to put it together.

You say we all agree about the inequities in our society. Perhaps the TIDE staff felt that the story of the outrageous cold-blooded murder of our captured brothers was front page news, LNS or not. LNS copy is nothing new; the OBSERVER used it constantly. Nor is the front page national lead an innovation of ours. Read some old OBSERVERS.

Bard is no longer special, Mrs. Sugatt. Like other colleges, it is in financial difficulty, it has food and housing problems, etc., etc. Of course a community newspaper should be about the community. Will anyone out there

write articles? (Meeting in McVickar Basement after Dinner today. Deadline for next issue: Friday night).

As to our lack of humor, your red-baiting salutation indicates that yew jest cain't take a joke. Any connotations RED TIDE might have are in your head, not ours. Mao's quote on Page one is nobody's party line except maybe the Liberal Party.

Finally, we're sorry the paper was all bad news; nobody wrote anything happy. We're sorry there were so few articles about Bard, hardly anyone wrote.

And remember Kids, when yer smashin' the state, keep a smile on yer lips and Mao's thought in yer heart.

THE TIDE
We're all editors here.

I seldom read the Bard paper from cover to cover, not have I ever been motivated to write a letter in three years.

After having read the attica article, I felt encouraged to keep going. The attica and san quentin articles were very clearly organized, informative, intelligently ironic in places, but not biased.

I agreed with many of the statements in the film article, but I think one basic piece of information lacking was that a great deal or all of the "fellowship of the townspeople" was that it was filmed in sequence, from first scene to last, unlike many films which film scenes according to the availability of actors and sets.

I hope some good classical and popular albums will be reviewed next time. These were still good reviews, however.

I personally like the style of duncan hannah's cartoon. I'd like to see more too.

Since you ask for suggestions on the name "Red Tide" ... I think too many people saw red and thought Communist and then felt resentful because the paper should represent everybody. How about VOICEBOX or TURNING TIDES.

Another small suggestion, could you please print the author of all the articles and if possible in the same place i.e. beginning or end?

Good work.

Vicki Sabelli

RED TIDE:

I was surprised and felt kind of used to see my name on your masthead, especially since you didn't even print the article I gave you. As that article was intended as a guide of sorts for new students, the longer its printing is delayed the less value it will have. I originally intended to mimeograph it on salvaged paper and distribute it in the mailboxes, but I was reluctant to spend a lot of time on it and I thought "There's the newspaper - they use all that paper up anyway, and every one looks at it so I might as well put it in there." So much for that - I don't feel as concerned about community ecological action as I used to, because every day I feel more discouraged as I walk around Bard and think what a disaster area it's becoming for the animals and the people like me that love animals and like to watch them. So now I'm just concentrating on my marsh studies and my teaching, which is happier and much more fulfilling. I like to encounter people personally and try to really be open to the interaction and responsive. I think that's why it's disturbing to see my name so casually associated with a political document, I don't feel very political and it seems to me that political action often ends up irritating rather than healing. A Bard newspaper that would really attract me would be centered in campus and local community life and less concerned with national "resistance" - anytime I want to

to page eleven



WELCOME

Hey, freshmen!! The gang at the RED TIDE bullpen proffers a hearty handshake of welcome. We wish you a successful academic career at Bard U., but take some time out for recreation -- your college memories will be richer for it. We hope our little paper will prove to be as indispensable to you as it has been to the returning Bard students.

We realize how bewildering these first weeks can be. So we asked a seasoned sophomore, grizzled veteran Britt Jones, to share with you some of those little helpful hints of information gleaned in the first year:

*Our administration firmly believes that to work well a student must be housed well. Bard students take great pride in their dorms. You'll hear endless arguments about which one is best. Don't concern yourself. Every dorm has its own merits. Students often go out of their way to use the sparkly restroom facilities of McVickar and Potter; Tewksbury's warm, homey atmosphere endears it



to residents; almost nightly, Schuyler House rocks with its famous social activities; scholars who require absolute silence to concentrate flock to South Hall.

If it does suit your whim to move, the Housing Office will be glad to accommodate you.

*If it's the color of your walls that doesn't suit your taste, no need to move. Just talk to the affable B&G man for your dorm; he has a wide variety of eye-catching paints to choose from. Requests for custom combinations are especially welcomed by B&G as a chance to exercise creativity.

*No doubt you're already impressed by your dorm's monastic serenity. Bard students place great value on quiet and privacy. The noise violation rules aren't just words on paper; the upper-classmen won't hesitate to summon one of our two-fisted Proctors if the strains of your stereo reach beyond the walls of your own room. If you play a musical instrument, you'll have to request a practice room at the college rehearsal building in the Adirondacks.

But on Saturday nights people loosen up. Then you can get away with

playing some good rock records really loud. Turn up the volume, put on a few sides of Grand Funk Railroad or Guess Who and in ten minutes you'll have an informal party in your room.

*Bard is too academically oriented to feature football, but the soccer team receives a lot of rousing support. Most students consider it a sacred duty to be on hand at every siggle game, and no one fails to cheer at the annual grudge match with our arch-rival, Northeastern Bible.

If you want a reserved seat on the Pep Bus to all the away games this season, put your name and ten dollars in an envelope addressed to Box 1023, and drop it in the Campus Mail slot.

**Bard isn't very big on freshman hazing. But I'm sure you'll agree that the upperclassmen deserve some token respect. So if you run into an upperclassman about campus, he may tap you for one of the following official privileges:

- *Your place in line at Dining Commons.
- *All the change in your pockets.
- *The key to your room.
- *To check you for the yellow star all freshmen are required to wear in public.
- *Ten minutes in a dark enclosure.

*I suppose I'll have to discuss Adolf's. You'll hear a lot of stories about this infamous roadhouse, and they won't be pretty.

I know the attraction of a place like this. But the social stigma just isn't worth it. The "Adolf's types" are given a wide berth on campus. Invite a Bard coed to Adolf's and you may be slapped. When faculty members discuss a failing student, it's common for them to shake their heads and say in hushed tones, "I'm afraid he's gone 'down the road.'"

Don't let them say this of you. Think of your parents.

*Tired of waiting in lines to do your laundry? Try the machines in the room across from the RED TIDE office, in the basement of McVickar. We rarely have to wait to use them.

*The film program is solidly adapted to academic needs. Selections range

from documentaries of tree fungi or Kwakiutl Indian economic systems, to the best film adaptations of literature, such as SILAS MARNER and WHERE THE BEE SUCKS. Since each movie is geared to the lesson plan of one particular class, you can come to Sottery a minute before show time and still have a choice of good seats.

However, I would advise arriving early for the lectures by guest artists, like Rod McKuen and Charles Schultz.

*By now you've probably sat in one of those college bull sessions you'd heard so much about. It's natural for a freshman to fall silent amidst the intellectual prowess of upperclassmen. You can make some points, though, by talking about some intriguing books that few Bard students are likely to have read. Some suggestions:

*THE LORD OF THE RINGS by J.R.R. Tolkien.

*SIDDHARTHA by Hermann Hesse.

*THE CATCHER IN THE RYE by J.D. Salinger.

*STRANGER IN A STRANGE LAND, by Robert Heinlein.

*A frequent subject at bull sessions is politics. Few campuses are more politically preoccupied than Bard. You can get into the spirit of things by waving peace signs at everyone you know and saying "Right On!" between every sentence.

If you want a reserved seat on the Movement Bus to all the big demonstrations this year, put your name and ten dollars in an envelope addressed to Box 1023, and drop it in the Campus Mail slot.

*Before long you'll receive in the mail the name of your faculty adviser. He is entrusted with your academic success. Faculty advisers are notorious for being well-nigh fanatical in living up to this responsibility. Right now your faculty adviser is sending detailed questionnaires to all your close relatives, and to your former teachers of the past four years, and having secret conversations with your dorm mates. You may surprise him photographing your room.

At your first meeting, you'll find he knows you almost as well as you know yourself. Be prepared to extensively discuss your program of studies, and to furnish a urine sample.

Never try to deceive your faculty adviser. He keeps in constant touch with your teachers, reads all your papers, and is empowered to open your mail. Some nights he may visit your dorm to see if you're goofing off. Last semester one irate adviser bodily dragged a student out of Adolf's on the night before exams, and gave the rascal a sound canning.

*Some of you may be put off by these insights. Well, dig it keed. Bard's no fun and games school like Swarthmore or Haverford. If you didn't come here for academics, start packing. Sure it takes will-power to turn down those bridge game invitations and restrict your dating and TV watching, but developing this self-discipline will be Bard's greatest gift to you.

Good luck! If you have any questions, send them to me at Box 1023, Campus Mail.

Britt Jones



FROSH

4 WOMEN'S LIBERATION

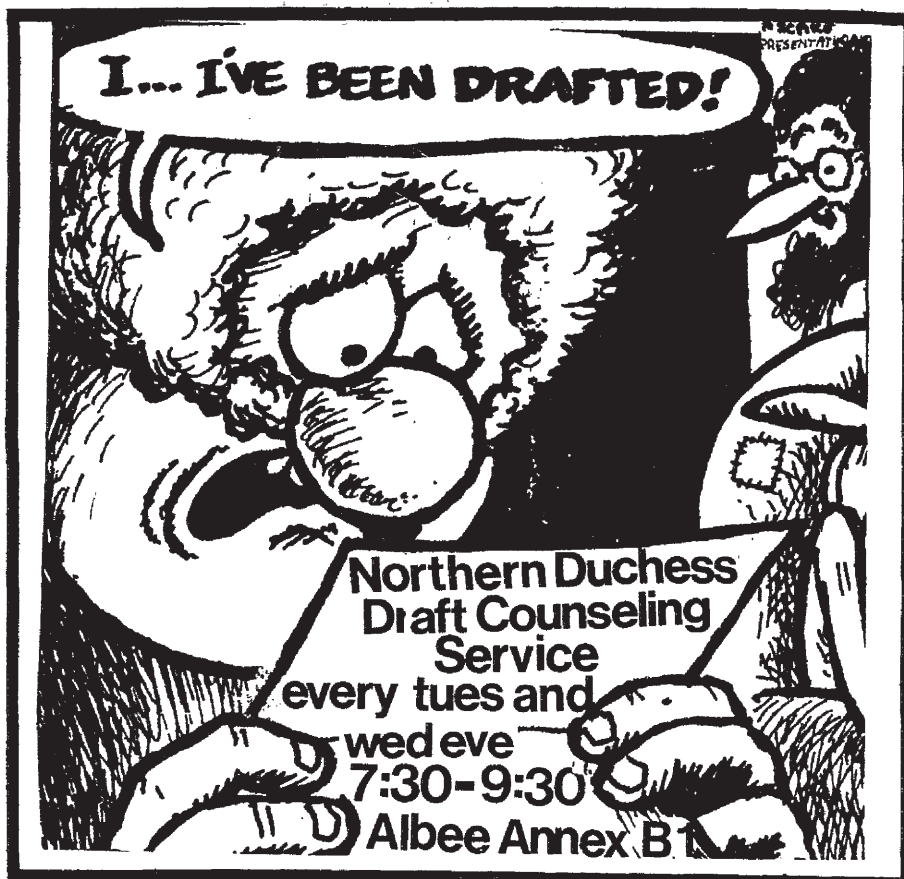
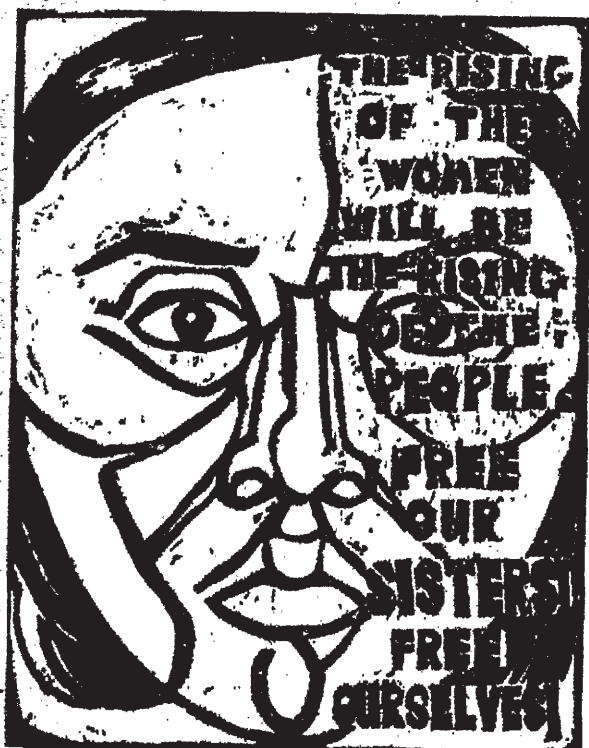
Our project to work with Planned Parenthood on establishing a clinic in the Northern Dutchess area has come up against obstacles. What is needed at this point is a building, and doctors to staff the clinic. There is little we can do in this area; we can, however, work on raising funds for Planned Parenthood. We will be sending out a questionnaire to see how many people are interested in participating in fund-raising projects. At present we are discussing possible projects: "drinks for Planned Parenthood," sale of baked goods, and of women's liberation literature, a special theater production, have been proposed. If you have any ideas, get in touch with Karen Zabrensky, through campus mail.

Meanwhile, we are holding on to the petitions which were circulated among the student body last week. For those of you who haven't seen a copy, the petition is addressed to Mary Sugatt, and is worded thus: "It has come to our attention that Planned Parenthood of Poughkeepsie plans to open and operate a gynecological clinic in the Northern Dutchess area within the next six months. ... We the undersigned propose that Bard cover the expenses incurred through the use of this clinic by its students, and that these funds be appropriated from the existing Student Health Plan." Even though the clinic may not come into being for as long as a year, the petition stands as an expression of our dissatisfaction with the health plan and its lack of coverage for gynecological services. Mrs. Sugatt knows it has been circulated, and Mr. Asip, the business manager, has contacted the college insurance agency about changing the Student Health Plan.

Until the clinic in Northern Dutchess County is opened, we are trying to arrange for a once-a-month clinic hour at Planned Parenthood in Poughkeepsie for Bard students (women and men). No date has been set, but the first clinic will probably be at the end of October. Let it be understood that the students themselves will pay for this clinic service; the college will provide transportation to Poughkeepsie -- Mrs. Sugatt has said that we would have use of a security bus. A definite date will be announced, and those wanting to go to the clinic will please contact me (Courtney Collins, Box 232) immediately thereafter so that we can let Planned Parenthood know how many students will be coming.

One last word, if the community wants an abortion fund, the community is going to have to support an abortion fund. The purpose of the fund is to provide a loan to any woman student needing assistance in getting an abortion. Please send contributions to box 232.

Courtney Collins



BUG OFF!

men's lib

Despite all the attention that the women's liberation movement has received both at Bard and nationally, very little is heard about the male counterpart movement, men's liberation. At Bard, men seem to be content with the way that they oppress (or try to oppress) women.

The men's liberation movement is to help men view their sexism and try to reach its causes. Its eventual goal is to bring both sexes to an egalitarian basis as is the goal of the Women's Liberation movement. Social equality for the sexes would mean the end to the economic oppression of women as well as the use of women as sex objects.

A group of men at Bard started meeting together last semester in order to deal with the problem of their own sexism. The meetings are held at 8:00 P.M. Thursday nights in Albee Social. All we ask is that if you wish to attend, please be devoted enough to the idea to listen and speak honestly.

Ian Hobbs

The Dining Commons long ago put up a sign: "Dogs are not allowed in the Dining Commons. This is a college regulation." Tom Dans, whoever he is, is authorized to keep dogs out of the Commons. And a dogcatcher has been hired for the purpose of keeping canines out (disregard this if Tom Dans is the dogcatcher). Let me add that it is not Tom Dans I object to (if he is the dogcatcher); it is his position.

Keeping dogs out of the commons is an attempt to make us forget the major problem there: flies. Let us not pretend that flies abound only in the Commons. They are with us in classes, in libraries, and in bed. Flies are indeed an integral part of life at Bard. Were Bard an athletic school, flies would surely be the mascot. Enough digression. What is needed is not restrictions on dogs but fifty No-Pest Strips.

Never mind the problems flies create in the area of health. Everyone knows that flies are filthy. Flies should be expelled from the commons because they prevent



one from eating in peace. Blocking out the noise is no problem. Not being able to eat your dessert because a fly got the whipped cream, or fearing to get a Coke because a fly will infiltrate your cauliflower is. Then there is the violence involved in trying to kill the fly or at least drive him away temporarily. One soon discovers that the overpopulation of flies makes the battle impossible to win.

Dogs, on the other hand, are tolerable. I have no objections to giving charity to animals, especially when I see their soulful stares. Dogs break the monotony of the Dining Commons at 6:00. They provide relief from the plethora of munching mandibles. No dinner is complete without Fido staring at you until you give him his daily bread (and meat and crackers and pudding). Dogs are also pleasing substitutes for letters from home.

Since the first day I have been here I have heard about the old Bard. I am almost positive that dogs in the Commons were part of the old Bard. In that case I would like to have the old Bard back.



Of Dogs, Cats, and Upset Stomachs

Although Bard College ranks as one of the top ten in Liberal Arts, as far as small private colleges are concerned, it fails to meet that same status in health conditions.

The reason for this being, that Bard fails to uphold the rules on pets. I mean, I love nature and all that, but when it comes to eating my food in an area that's infested with dogs and cats, that's really playing the role of Tarzan too realistically. It's not bad enough that the dogs and cats are present, and at times, by turning your head, you may lose what little food you are eating, but when fleas and ticks hop on your plate and demand something to eat, it really gets under your skin.

I have found that if you say anything to these animals or push them away, the owners get upset - there must be some sort of blood relationship or something. If these people don't like the way their pets are being treated, then they should keep them the hell out of the dining commons. The dining commons is a place for eating, not a place to close communications guaps between you and your pet.

Aside from putting up with animals while you are eating, you also have to put up with the bullshit they call food. You people who are paying to eat at Bard should be the ones who should say something about it, but since you don't have enough guts, which goes to prove that money isn't everything, I'll say it for you. Don't get me wrong, I am not doing it for you, I am doing it for the sake of my digestive system. I don't know who is in charge of baking the cakes, pies, and cookies, but I'll tell you this much, that if it wasn't for this guy's imagination the whole process of eating would be a complete bore. I strongly feel that if this guy had become an artist instead of a baker, he would have made Mona Lisa cry. As far as the main meals are concerned, they are really stomach twisters. Not too long ago, I had the mispleasure of having pork chops, potatoes and corn on the cob. With the pork chops, the least they should have done was to supply a microscope so that I could see where in hell the meat was at. The whole pork chop consisted of about 90% fat, 9% bone and 1% meat. As far as the potato was concerned, the next time we lose a cue ball, I'll know where to get one. The corn was either imported from another country or grown here in glass tubes, because some how it just didn't taste right. Another thing that really kills me is the way in which the cooks have programmed their minds into believing that hamburger meat is steak. One day they roll the hamburger meat into a ball dip it into some jungle sweat and call it Swiss steak. The next day they take the ball of hamburger meat, they flatten it out, stick in two slices of bread and presto, you have a steak sandwich. Realistically speaking, I think that there should be some sort of improvement as far as the food here at Bard is concerned. I mean, if we are going to be in the top ten, let's be in the top ten all the way.

Latin American Organization
Public Relations
Hector Cortijo

Any points, anyone would like to make about this article Pro or Con, drop a line in my P.O. Box 240.

SEVEN SAMURAI REVIEW

Ever since Griffith recreated the immensity of ancient Babylon in Intolerance, in 1915, film-makers have been driven to use the medium for the creation of spectacles. The results have been sometimes serious, often unintentionally hilarious, and almost always unsuccessful. The overwhelming triumph in the genre in our era is Kurosawa's Seven Samurai. It achieves the breadth of vision, and the sensuous force which Hollywood spectacles never quite seem to manage.

The structure of Seven Samurai could be likened to any standard western, and it is no accident that Kurosawa has paid homage to America's greatest maker of westerns, John Ford. A group of heroes defend the weak against a group of villains. There is a leader, wise and just, a comic figure and a young boy who gets his sexual initiation the night before the big battle. All of this is conventional stuff. Where Kurosawa differs from the hack who utilizes these conventions, is in the degree of passion he brings to his subject. We have seen these characters before, but never in this way, never with quite this same raw brutal energy. Although the film is set in Feudal Japan, it all moves us with the vigor of the present tense.



Most movies deal with violence and action in order to make social commentary. This film is weakest when it moves in that direction. It is at its greatest when explanation and "meanings" are left aside and we are free to concentrate on the pure poetry of force and movement. Part of the film's success lies I suspect in the particular Japanese ritual of fighting as action and movement. Watching the samurai run from fight to fight is particularly exhilarating for us since we are used to the more or less static image of gunfights.



Most of us are used to justifying a film we like on the basis of its profundity, and for me at least, talking about a film like this one, is a bit confounding. What we respond to here is pure energy and vitality, the images of the mountains, of horses, the rituals of the farmers near the end of the film, or simply the winds blowing above the graves. Kurosawa manages to get more from his close ups than almost any director I can think of. An image in profile of three samurai waiting, tensely, to open the gates, carries more tension and effect than we might have thought possible. Similarly, wide-angle images like the great moment when the horsemen appear from over

the mountains give us the impression that we are seeing these things for the first time.

One critic has drawn a parallel between Kurosawa and Kyuzo the master swordsman. Both of them have achieved the perfection of their craft and they don't seem to be too much interested in anything else. A film as vitally alive as this one testifies that action alone is enough in the hands of a master.

RIDE THE HIGH COUNTRY

Sam Peckinpah is an American director who has paid homage at a number of times to Kurosawa. It is ironic that Kurosawa after having been influenced by American westerns of the past, is now influencing the contemporary western. Peckinpah's second film, *RIDE THE HIGH COUNTRY*, has the same simplicity and purity which characterizes Kurosawa's epic. It does not have the same scope, but it is perhaps in its own quiet way, equally as satisfying.

Peckinpah has as his heroes two aging ex-lawmen who have been reduced to the role of functionaries for a bank. His film is a celebration of heroism, always elegiac and inevitably tragic, since it is a heroism shown to be outmoded. As such it is a celebration of a genre and an epoch in American films.

In their last screen roles, Joel McCrea and Randolph Scott, are nothing short of magnificent. It is a bit embarrassing to talk about Hollywood old-timers this way, but when you see the film I think you will agree that magnificent is the appropriate adjective. In their faces, their gestures, and their talk they have a kind of authentic grandeur which we associate with archetypes. When McCrea, as a man trying to explain his own sense of self-respect says, "I just want to enter my own house justified," the line actually works!

Ride the High Country has its conventions. There is a young boy who gets his growing up lessons, and a girl, etc. but in many ways it is stunningly original. Peckinpah's mining camp where the heroes pick up a shipment of gold has a kind of raw authenticity, similar to what Altman did in *McCabe and Mrs. Miller*. His villains are also incredible, an incredibly unpredictable mixture of the comic, grotesque, and violent.

Peckinpah is curiously ambivalent towards the myth of the West; he emphasizes as few have the physical deprivation, the bareness and meanness of the landscape, while at the same time imparting a genuine dignity to his heroes. What makes the film remarkable is that the dignity is remarkably unphony. It is tinged with vanity and pride, and it is stoical without becoming ludicrously inert. The strong silent hero of American films is generally an idiot. But Peckinpah's heroes, resilient, tired, but still competent, move us.

In the recent past, the western has been a vehicle for mass slaughter, superficial social commentary and phony heroics. Peckinpah, like Kurosawa, revitalizes the genre by taking it back to its purest ritual elements; heroism, action, and grace. Doubtless they are "conservative" works by our present standards tied as they are to rigorously simple narrative structures, but they have a kind of force which few contemporary films of any sort have achieved.

Larry Gross

beach boys: time of our lives

For years I have labored under the weight of a frequently-challenged belief that the Beach Boys are one of the best rock groups in the world. I mean one of the best, the Who, the Dead and the Band notwithstanding. At times, it has been a difficult argument to support. Hearing the Beach Boys in concert at Carnegie Hall last week, my faith was confirmed. Any skeptics requiring further proof need only listen to their latest album, *Surf's Up*.

Phenomenal is what they are, and phenomenal is what they were in concert. Rarely does a group produce as perfect a sound, consistent with their recorded sound. Rarely is a group so responsive and attuned to its audience, but by the end of the evening, this band and its audience were one.

Onstage they came with their jeans and sneakers, proceeding to turn themselves and everyone else on with that sound. They picked up with "Good Vibrations," sounding for all the world as though they'd been playing for about an hour. Incredible. Yes, but the Beach Boys can still capture their old sound, going back even to their earliest songs and if you don't think much of that, you should go back and listen. No group could ever improve on the harmonies and counter-harmonies the Beach Boys use in their arrangements.

The first two parts of the concert were made up of some not-so-old tunes like

"God Only Knows," "Sloop John B.," and "Wouldn't It Be Nice," mixed in with material from *Surf's Up*. Cohesive and vibrant as the older songs were, the difference was profoundly apparent. *Surf's Up* is an extremely mature, innovative work, typical of their music in the past. But the progression is apparent. They have reached a point in their development as a group analogous to the Beatles, zenith with *Revolver* and *Sargent Pepper*.

In introducing one of the new songs, "Don't Go Near the Water," Mike Love expressed part of the difference: "Nostalgia is good, and we had 'fun, fun, fun' writing all those songs, but now we're trying to get a message across."

There is quite a bit of social consciousness in *Surf's Up*. "Don't Go Near the Water," which makes use of a gurgling moog-synthesizer background, is an ironic commentary on pollution. The words, sung to a happy bouncing tune, convey the mood of imminent disaster:

Toothpaste and soap will make our oceans a bubble bath,
So let's avoid an ecological aftermath
Beginning with you
Beginning with me
Don't go near the water

Ecology comes up again in one of Brian

Wilson's compositions, "A Day in the Life of a Tree." To the church organ sound of a funeral dirge, the tree laments:

Trees like me weren't meant to live
If all this world can give
Is pollution and slow death



Quite a switch for Brian Wilson, who once said: "You can always write about social causes, but who gives a damn?"

Much of *Surf's Up* is pure nostalgia, as was much of their concert. With the encores came "I Get Around," "Surfin' U.S.A.," and "Help Me Rhonda," last per-

formed by the Beach Boys at the Fillmore West in a jam session with the Grateful Dead. The style of these songs may be different, but the sound is still very tight, the harmony perfect. Mike Love admitted that they hadn't played some of those oldies in about four years, but it was the best rock and roll I've heard, ever.

There was only one thing missing at Carnegie Hall: Brian Wilson. Preceding the performance of Wilson's title song, "Surf's Up," the shouts of "Where's Brian?" reached a crescendo. Enduring the taunting admirable, Dennis Wilson replied: "He's in this song."

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interview with

Introductory Remarks:

The following interview was conducted on Tuesday, September 14th.

An interview is, at best, a representative sampling of an individual's attitudes and opinions, for the difficulty in presenting these accurately is tremendous indeed. This difficulty is compounded by the fact that each of us has an image which he would like to project. As Kurt Vonnegut expresses it: "We are what we pretend to be, so we must be careful of what we pretend to be."

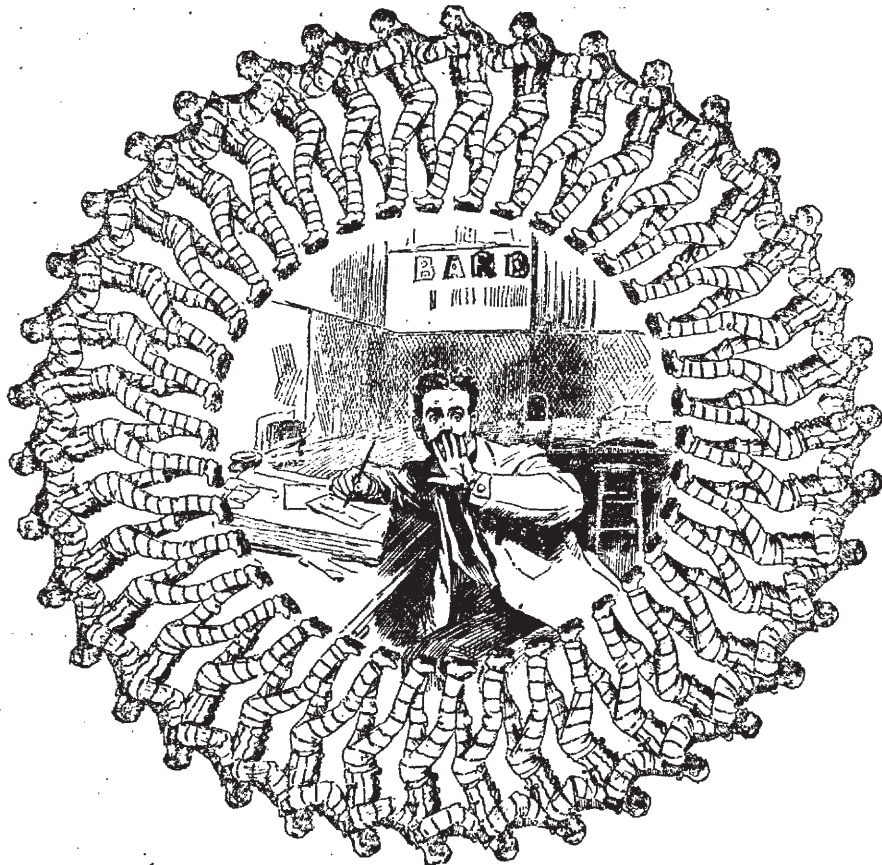
Mr. Ivan Gold, author of NICKEL MISERIES, a collection of short stories and SICK FRIENDS, a novel, is teaching Narrative Modes and a course called "Faces of Fiction" this semester. I found him to be articulate, yet succinct and remarkably sincere. But enough said. Let the interview speak for itself.

OBS: To start off with some background, what do you consider to have been the most significant elements in your development as a writer?

GOLD: Well, going to Columbia was important. I took the courses there, and met some men, who shaped my sense of literature, my sense of myself as a writer. After that I did some traveling, which was useful. I lived abroad for about nine years, in Japan, England, Sweden, Spain. Faulkner was an early influence.

OBS: Have you always found writing to be a creative experience, or have you found it lacking in some ways?

GOLD: I find it becomes more difficult. And of course it's a lonely way to pass the time. But it remains the most satisfying thing I do. In the end I suppose I prefer solitude, and it's the one sure way I have to find out what I'm thinking.



OBS: Do you mean that it becomes more difficult in terms of constructing ideas for stories or in terms of developing and improving your style?

GOLD: Well, it takes me quite some time to put together a book. At the end of that period I'm someone else, and I've got to find the new style to express that new person. And the subject is a problem. The world moves along pretty quickly now, and fiction is not as satisfying a way to express things as once it was. Also, you grow a little wary of repeating yourself.

OBS: How long did it take you to write SICK FRIENDS?

GOLD: About three years.

OBS: From what I read of it, I took it to be autobiographical, or primarily so.

GOLD: It was.

OBS: Where do you draw the line between art and experience, or is the line between the two just the expression of the experience itself?

GOLD: Well, this is one of the problems I'm working at now. The "Faces of Fiction" course I'm giving here tries to deal with the uses some writers have made of the stuff of their own lives.

Because a work is autobiographical doesn't mean of course that it has to be sloppy, or "inartistic." It seems to me

that the old, contemptuous cliché has been turned on its head — that a novelist's first book was bound to be the undisciplined outpouring of his life. Nowadays, his own experience is the only bedrock the serious artist has. It's become very difficult to play at omniscient author, to attempt the Dickensian or Balzacian panoramic sweep, even if one had a fraction of the talent.

OBS: Have you found any problem in writing right on top of an experience?

GOLD: I've tried it both ways. I wrote

a short story called "All You Faceless Voyagers" right after the events it describes, but with the long story "The Nickel Misery of George Washington Carver Brown," three years went by before I even got a handle of it.

In SICK FRIENDS I did both. I started the book still in thrall to the central relationship, and, well, I didn't exactly write my way out of it, I don't think writing can accomplish that, but enough time passed so that a sort of detachment becomes evident. You can see the style changing.

OBS: So you really don't have any concrete definition of what art is.

GOLD: No. But, as the phrase goes, I know what I like. I don't think the novel is dead, but a lot of desperate, copout books are being written, and published, and pleasantly reviewed. On the plus side is someone like Norman Mailer, who I think is a very brave, very good writer, completely unafraid to deal with and dramatize himself, to place himself smack in the middle of the canvas. I have less respect for (to take the best of them) writers like John Barth, or anyway for books like "Giles Goat-boy," why bother writing a 17th-century epic in the 20th century?

OBS: But Barth is not simply dealing with a general theme, he is attempting to deal with the nature of language itself.

GOLD: OK, but this seems to me more the province of philosophy or philology than of imaginative writing as I have always understood it; I come to a work of this kind to learn some emotional truth, to try to find out how people live.

OBS: If I may go back for a minute, there's another issue which interests me in connection with your novel. As you may or may not know, Women's Lib is a large movement here at Bard. In SICK FRIENDS, I get the impression that the female characters you portrayed were anything but oppressed. What is your opinion of Women's Lib?

GOLD: Let me say first that the main characters in SICK FRIENDS work each over pretty good; they could both use some liberating. Otherwise, my opinion of Lib is the obvious one, I suppose: in so far as women have been economically and sexually oppressed, and politically under-represented, and now mean to change the situation, how can one not side with them? In so far as the movement has become a shelter for a bevy of messed-up people, makes it possible for certain women to abdicate responsibility in human affairs under cover of a political movement, I have to view it with distaste.

OBS: Do you think that the same thing could be said about other special-interest political groups that are springing up now? The Panthers and the Jewish Defense League, for example?

GOLD: The situations are quite different, but well, yes, I think the J.D.L. provides cover for a number of unstable people. It's hard to make a similar judgment about The Black Panthers because their situation seems to me much more perilous, their grievances much more concrete.

Getting back for a moment to Women's Lib, a considerable part of its energy, shall we say its "thrust", seems to be directed now against heterosexual relationships. I have nothing against homosexual accommodations, but I

can't see Kate Millet, Jill Johnston, etc., trying to tell me how to live in the world...

I think what we all now have learned to despise is the gratuitous complexity, the "crap" we've brought to our personal relationships in the past. And where Lib has made us all men and women more aware of this, it's been a cleansing thing. But so far as a lot of

women going off together to raise their consciousness, that can become a neurotic's holiday.

OBS: What has brought you to Bard?

GOLD: Well, I needed the money.

OBS: Did you have any idea of the nature of the students here, or the atmosphere of the place, before you came?

GOLD: I was here once or twice last year, one time as a guest at Peter Sourian's Writers Workshop, and it seemed to me then there was a very healthy informality about the place; I thought it would be a good place to be connected with. So I was happy to be invited here. I still don't have a real sense of what is happening on campus, but I hope to learn.



OBS: Do you feel that it's tougher to reach anyone today in terms of teaching, considering the increased amount of television orientation? I don't mean to imply that television has caused a declining interest in literature. But television has a tendency to objectify things, to the point where people have difficulty in confronting direct experience, and in that way it would become more difficult to express the direct experience they confront.

GOLD: Perhaps television, as so many have said, can numb you to global events and tragedy, but if something befalls you personally, if a close relative



dies or if you find a hit-and-run victim on the Annandale Road, you will react, unless you're completely devoid of private feeling, and I don't think any amount of television-viewing can deprive you of that.

OBS: Is your main interest here at Bard in teaching writing or literature?

GOLD: I'm doing both now, a short story workshop for freshmen as well as the literature course, and of course the

workshop is easier to do. I have considerable trouble holding forth on a book for two hours, even a book I admire, and even with the best student will and participation in the world. On the other hand, I came here to find out certain things: I expect some useful insights into my own work to come out of the "Faces of Fiction" course, I expect to be helped by the feedback I get from the class. I'm not sure that's cricket, but it's another reason I'm glad I'm here.

And the Vietnam War, TV or no, still blows the mind. What it's done to this country, and to each one of us, is an awful thing to contemplate.

OBS: How about in the creative arts — do you think this television orientation has had any detrimental effect?

GOLD: No; you don't have to watch the soap operas or the comedy shows or any of the other "shlock." The commercials, of course, the pure idocy of most, is a separate study. My own addiction is to basketball, watching the New York Knicks. But there are some really fine things going on. Much of NET. CBS's recent series on Henry the Eighth. I don't mind television. I much prefer it to the theatre.

OBS: That's interesting; why?

GOLD: I've always disliked the public aspects of theatre-going: the sitting there with strangers, the milling around during intermission, the getting there and home.

OBS: I assume you have further aspirations in your career as a writer. What might they be?

GOLD: I'm working on a long book now, in which I hope to take the autobiographical narrator of *SICK FRIENDS* a little further down the road.

OBS: Have you any non-literary interests, aspirations?

GOLD: Gardening. Cats. Chess. Acquiring "objects d'art" when they're made by my friends. Pottering around in ceramics when my wife is in the mood to instruct...aspirations? to live as sensibly as I can and stay happily married. I'd also like to find a way to become more active politically.

OBS: Do you have strong political convictions or opinions?

GOLD: I'm an armchair radical, I guess. I admire the Berrigans, I send money to "Resist." I've done the easy things, like vigil in Greenwich Village and go to Washington and hang around. So I'm not obviously active, but I have deep feelings about this administration's incompetence and dishonesty and shallowness.

At the moment I support MacGovern, but that's open to change.



OBS: Do you have any other consuming passions or interests?

GOLD: At some point I'd like to try and write a play, to get away from narrative.

OBS: Even though you have those negative feelings about the theatre?

GOLD: They would rapidly change, I suppose, if I were to be personally involved, see my own play onto the stage. Anyway, it's not plays — which I enjoy reading — it's the experience of theatre-going which bothers me.

OBS: Well, I guess that's about it. Do you have any questions you'd like to ask me?

GOLD: No, I think we've already done pretty well on that.*

*Author's note: Due to space and time, much of Mr. Gold's interview of this reporter has been deleted. It is difficult to say which of the two did a better job.



INTERVIEW BY RICH TEDESCO

IVAN GOLD



MUGGLES



Marijuana smoking is quite popular in the U.S. today, but few people realize that grass was once so popular in the country that seven U.S. presidents used it.

Dr. Burke, president of the American Historical Reference Society and consultant for the Smithsonian Institute, named the following Presidents as dope smokers:

G. Washington
T. Jefferson
J. Madison
J. Monroe
A. Jackson
Z. Taylor
F. Pierce

Weed was common among tobacco growers, for when it was mixed with tobacco, it had a mildly intoxicating effect. The leaves and resins (hashish) were used as good seasoning and medicine.

Prior to the Civil War, pot was a very successful drug when used to cure insomnia and impotence. It was used primarily to reduce tension.

"Early letters from our founding fathers often refer to the pleasures of hemp smoking," said Dr. Burke. There are even references to it in the Congressional Record. Marijuana never became a major industry because the plant was so easy to grow.

George Washington, James Madison, and Thomas Jefferson all cultivated grass on their plantations. G. W. is said to have preferred a good pipeful of the "leaves of hemp" to any alcoholic drink.

T.J. and G.W. often corresponded about the virtues of smoking hemp and are said to have traded parcels of it as gestures of friendship.

James Madison once remarked that had it not been for hemp, he would not have had the insights he had in the work of creating a new and democratic nation.

James Monroe, creator of the Monroe Doctrine, smoked both grass and hashish. Monroe brought back the habit of smoking hashish from France and continued smoking till he was seventy-three.

Pierce, Taylor and Jackson, all military men, smoked with their troops. As popular as weed smoking is today in Vietnam, it was twice as popular among our soldiers in the Mexican War. Pierce wrote home to his family that it was about the only thing good about the war. Yeah!

Thanks Sun

pays farmers for destroying the killer weed. Department spokesman William Sorrells reported that a total of 947 different farmers submitted requests for \$88,000 under the anti-pot program. Sorrells said that \$64,000 of the requests have since been approved.

The most common method farmers have been using to destroy the wild grass plants - some of which grow to 15 feet in height - is to spray them with a chemical herbicide known as "2,4-D." Smoking dope tainted with the chemical produces nausea and other ill effects.

The Dept. of Agriculture estimated that it has been costing an average of \$20 an acre to wipe out the plant - meaning that the \$64,000 in payment accounted for the destruction of some 3,200 acres of grass. The Environmental Protection Agency has estimated that these are about 6,500,000 acres of wild marijuana plant growing in the U.S. The Justice Dept. will review the effectiveness of this Agriculture Dept. anti-dope program to determine whether a more extensive and expensive drive against the wild and wiley plants will be conducted next year.

Thanks Sun

reflects

The Prison Scene: I'd Rather be a Dog.

The Attica prison, I-ca't-wait-to-see-the-movie, rebellion has proven how a once-mediocre new item (i.e., prisoner demands followed by bloodshed) can become one of the most exciting dramas of our time. Finally, after all the killings and other works of law were completed (Ho-Hum), an exciting plot began to develop. The Press took it for granted that there were no state troopers at the prison; that the prisoners simply exterminated themselves from lack of hope. When it was discovered that no one had committed suicide, the Hon. Governor Rockhead assured everyone that the rebellion was caused only by a few radical prisoners who were homesick and couldn't take the punishment. Most of the homesick, it was also discovered, were niggers. "Niggers like to die under pressure," said the Governor. "Basically they still have the same Hopes, the same Dreams. They still see 'de big ribuhboat in de sky.'"

This, of course, was only the beginning of the Attica script. Outside, politicians who were not involved with Attica became infuriated at the deaths. So organized were they in their political anger that a coalition of senators and congressmen was established. Its title: The Buckwheat Foundation for the Prevention of Cruelty Toward Prison Niggers. The coalition is headed by none other than that exemplar of prison justice, Senator James Buckwheat. Buckwheat, in his enormous passion for justice, proclaimed, "Those who are guilty of the deaths must be punished swiftly."² But since it was not yet clear as to who killed whom, Buckwheat's secretary was compelled to qualify Buckwheat's statement. The secretary informed all the politicians, including the Hon. Governor Rockhead, that Senator Buckwheat's statement by no means referred to any of the state troopers,³ nor anyone of the Governor's staff, and most certainly had absolutely no such reference to the Governor himself. Most certainly not!

Yet another event took place Monday which further strengthened the Good Intentions of Senator Buckwheat. Vice-President Spiral T. Agnuisance cited the Attica situation as yet another opportu-



nity for anti-establishment niggers and other radicals to disrupt the organization of our law-abiding civilization and its principles. Said Agnuisance: "Let this be a lesson to all radicals, that whenever they take the initiative to oppose the laws of a free society, they will die. This warning underscores our hope that all our countrymen can live free of destructive and unnecessary elements that unfortunately and somehow unexplainably breed in out free society."

Senator Buckwheat's foundation also received a medal of honor from the Vice-President for its outstanding energy in raising a crucial issue at a time of crisis. Concerning the prisoners, it was learned later that Governor Rockhead came to terms with the foundation's pleas to completely renovate the cells into comfortable, warm, low-ceilinged rooms, whose names would be changed from "cells to kennels." It was also learned that free manicures and pedicures would be administered to those dogs ... I mean prisoners, who showed themselves to be gentle and submissive ... I mean, permissive, to their masters ... I mean, the wardens.

by Kevan Lofchie

suds vs. sacrament

Springfield, Ill. - On the theory that young people would switch from the pot culture to the martini culture the Illinois House has passed a bill which would lower from 21 to 18 the legal age for purchasing beer.

"Let's take young people out of the pot culture they're in. If you want them to join our martini culture and give up marijuana, then clear the way. Give them the right to drink beer," said Rep. Raymond Ewell of Chicago, in calling for passage of the bill.

Thanks Sun

dope famine?

If there seems to be a lack of good marijuana on the underground market, or if the price per lid is suddenly climbing - this could be caused by the U.S. Dept. of Customs.

Customs officials in Washington this week reported the amount of grass seized during the first nine months of fiscal 1971 was almost twice that seized during the same period last year. A customs spokesman boasted that Agents had seized and arrested more than 5,000 alleged grass smugglers between last July 1st and the end of April - netting more than 140,000 pounds of illegal marijuana. The sharp-eyed agents credited their growing success to tactics varying from dogs with better noses to the fact that more grass is being smuggled today than ever before.

The 140,000 pounds seized during the nine-month period is enough to fill 2,250,000 lids, enough for about 66 million joints. Customs agents stressed that their figures extended through April, and did not include the 10,000 pound seizure pulled off in San Francisco Bay in May.

Thanks Earth News

does uncle sam harvest your reefers

The U.S. Dept. of Agriculture reported early August that it will pay out \$64,000 to Midwest farmers who destroyed wild-growing marijuana plants.

Since May, the Agriculture Dept. has been experimenting in 11 Midwest counties with a special program which

montana green

The U.S. Bureau of Narc. and Dangerous Drugs reported early Sept. that it has been unable to find anything illegal about a plant nicknamed "Montana Green," which reportedly makes smokers high.

A spokesman for the Narcotics Bureau confirmed that samples of "Montana Green" had been forwarded from Montana police officials to the Bureau's drug labs in Washington D.C. and San Francisco. Lab researcher Claude Roe said that tests for THC 'were negative.' "The plant appears to contain no THC whatsoever," Roe explained.

He added that the lab had also tested for various common chemical plant sprays - namely "PCP" an illegal hallucinogenic drug, but that these tests were also negative. The Bureau spokesman said that "M.G." apparently contains no psycho-active drugs that are presently classified illegal.

"M.G." was discovered several weeks ago by police in Billings, Mont. who busted a 17 year old brother after he sold 3 lbs. of the "Green" to undercover agents. Police were startled to learn that they had purchased, not 3 lbs. of marijuana but a quantity of weed known locally as "silver weed." Silverweed is a wild growing plant, found at high altitudes all over the Rockies.

Montana smokers insist that the flowers and leaves of M.G., when smoked like marijuana, will make you higher than an equivalent amount of grass will. They report that strong doses of "green" will actually cause users to hallucinate. Green was selling as "grass" for \$15 a lid. But ever since word leaked out that the dope was actually a simple weed, the price per lid dropped to 50 cents.

Government drug officials reported that once a chemical which causes the apparent high can be isolated, they can easily add the plant's name to the ever-growing illegal drug list.

VICTORY

"Here's your glass of water, Jimmy. Now will you go to sleep?"

"Daddy, tell me a story. Please?"

"I can't - well, all right. Which one do you want to hear?"

"When this happened, the Russians and Chinese got scared because we were going to save Pakistan and free India, and we were going to beat them, which meant they wouldn't be able to tell the other poor, undeveloped countries in Asia and Africa they were better than us any more. So they decided to

use the last trick they had. Their leaders got together one day and announced that they would start an atomic war against us if we didn't take our soldiers out of Pakistan in two weeks.

"We couldn't take our soldiers out of Pakistan and leave that poor country to be taken over by Russia and China, but we couldn't let them start an atomic war either because everybody knew that if there was an atomic war, the bombs and the fallout would kill everybody in the world.

"So all the great leaders got together to try to figure out some way out of this situation. But nobody would change their minds, and it looked for sure like there was going to be an atomic war and the world was going to come to an end.

"Then, suddenly, one of our friends from England had a wonderful idea. He suggested that the President of the United States and the Chairman of the Communist Party of the Soviet Union should meet on a hill somewhere in England and have a fistfight, and the winner's country could have its way in India and Pakistan. But the Russians and the Chinese wanted that fistfight to take place in Switzerland, with the winner's side taking control of the whole world. Our country finally agreed to this, because we didn't want an atomic war, and this way nobody would ever have to worry about it any more.

"The next day, our Vice-President quit because of ill health, and the President quickly appointed Tom Hanesbury

as the new Vice-President. The day after that the President got sick, too, so he had to quit, which made Tom Hanesbury the new President. That was good, because Tom Hanesbury was very big and very tall and knew judo, karate, Kung Fu, and a lot of other things.

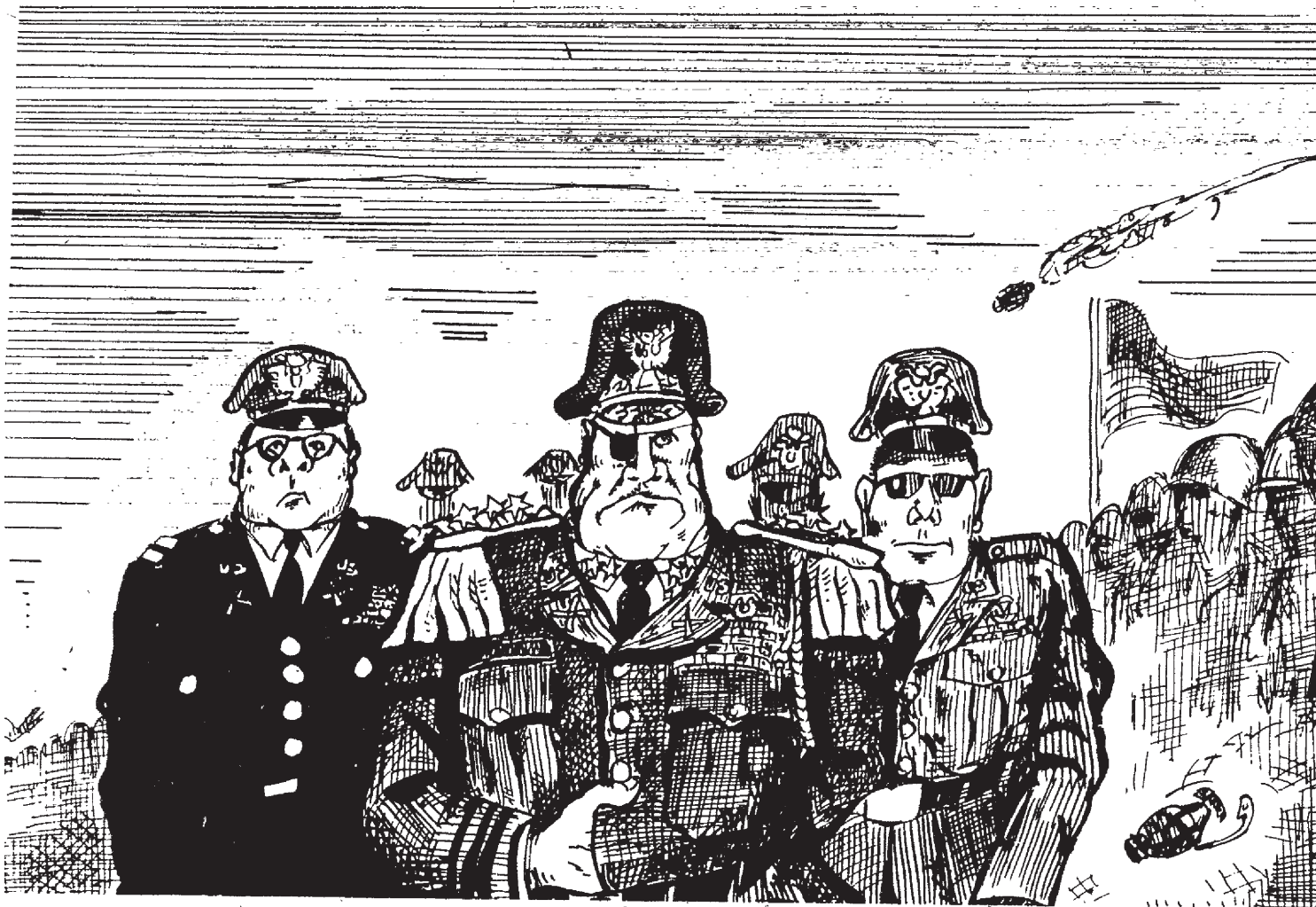
"The fight lasted for hours, and the Russian finally beat Tom Hanesbury. Because of the agreement, the Russians and the Chinese could now run the world. But the new chairman wasn't very smart, and he got into an argument with the other Russians over how much power he had, and the Russians got into an argument with the Chinese over how much power they had. So Tom Hanesbury got up, made a phone call to Washington, and had the Army get all its planes and missiles ready. And before they could do anything, our planes and missiles went in and blew Russia and China to pieces. After that, no country ever had to worry about Russia or China ever again."

"But Daddy, why didn't Russia and China try to blow us to pieces?"

"I don't know; too busy arguing, I guess. Now, Jimmy, will you go to sleep?"

"Can I have another glass of water first?"

John Taylor Nelson



peace?

icals drip through them. Both of these methods have been used with animals and humans, but these have been used to check specific aggressive behavior in the subjects, and not all aggression.

After reading an article about Dr. Clark and his proposed peace pill, I wrote to my father, Victor H. Denenberg who is an experimental psychologist and is director of the Laboratory of Developmental Psychobiology in the Department of Biobehavioral Sciences at the University of Connecticut. He said: "I think Clark is out of his head with his suggestion concerning the use of pills to make leaders less aggressive. I had heard about this from someone who was at the APA (American Psychological Association) ... and I guess that most experimental psychologists thought the same way I do about this weird notion."

"Why do I react this way? Because we do not know how these drugs work. Even for the well known tranquilizers we do not know how they affect the brain. To suggest that we work on an anti-aggressive drug thus does not make sense. Even if we knew what the drugs did in the brain, this would not guarantee that we could predict all the side effects of the drug. Suppose it did stop aggression: what else might it do? Cut down the will to live; make a person feel arrogant; induce a psychotic state, etc. In short, there is no valid scientific basis for Clark's recommendation, when viewed as a specific recommendation to be implemented (that is, put into action). If he had suggested that we need lots of research on this topic, I couldn't agree more."

I talked to several other people about Clark's pill for peace and they brought up the idea of Big Brother. One person suggested that with such a pill the scientists would rather successfully control not only the leaders' behavior but everyone else's as well. And so, in the name of peace and science we would become passive people, but what else would become of us in such a world? Is the price of peace worth this?

Carol Denenberg

"The one about how we became the greatest country in the world."

"We always were the greatest country in the world, Jimmy. But there were evil men in China and Russia who ruled their nations with an iron hand. These men wanted to rule the world, so they started telling the poor, undeveloped nations of Asia and Africa lies about how great they were and how bad we were. Worse than that, they gave people in these countries weapons so they could make war against their rightful governments and replace them with new ones controlled by Russia and China.

"Because of this we had to give a lot of money and weapons to these countries so that they could defend themselves, and we got into a lot of arguments with Russia in the United Nations over the right of these countries to decide their own futures - and China, too, once they finally got in. We even went to war in Asia a few times to help defend these countries. But the evil men in Russia and China wouldn't stop trying to take over the other countries. In fact, they even sent spies to our own country to try to destroy us.

"Finally, they managed to enslave the people of India, and they made them attack our friends in Pakistan. Our country sent guns, money and soldiers to Pakistan, and the Russians and Chinese added their own soldiers to the Indian army to fight our soldiers. The war went on for many years, but at last our armies began to push the invaders back toward their capital.

pop a pill for

Recently psychologist Kenneth B. Clark addressed the American Psychological Association of what he is president and proposed that scientists begin research to create a peace pill that the leaders of powerful nations would be required to take. This pill would prevent these leaders from being aggressive in their actions. They would instead be passive, and therefore, concluded Dr. Clark, peaceful, and the world, too, would be at peace. "This form of psychotechnological medication would be a type of internally imposed disarmament," said Dr. Clark, as cited in the New York Times, News of the Week in Review, Sept. 12. "It would provide the masses of human beings with the security that their leaders would not or could not sacrifice them on the alters of their personal ego pathos, vulnerability and instability."

Dr. Clark's suggestion may only be just that because though scientists do know a great deal about the control of the brain and its functions they do not know why certain behaviors are performed or what the side effects of brain controls would be. Presently scientists are able to control the brain in two ways. With electrical stimulation of the brain (ESB) they use radio controlled electrodes that are planted in the brain and chemical stimulation of the brain (CBS) is where tubes are placed in the brain and various chem-



Musician Ship

by SOL LOUIS SIEGEL

Some bits and pieces, odds and ends:

From RCA comes something called J.S. BACH IS ALIVE AND WELL AND DOING HIS THING ON THE KOTO, which consists of Bach's music played on Japanese instruments. Not only is it monotonous, it has jazz introductions for all the pieces. That the Japanese can be just as desperate for the Almighty Buck as we are is here proven decisively. So who needs it?

HAPPY BIRTHDAY, RUTHY BABY is McGuinness Flint's second album. It isn't as good as their first, issued in January, but there's some good cuts on the first side. This combo could be great if they could only make up their minds as to what kind of group they want to be. One moment they're a rock group, the next they're into folk, and after that they're a jug band. The best cut on the album, "Fixer" is a leaf right out of Chicago's book - but this group does it better. Their next album just might be a classic. Why Capitol pushes Grand Funk instead of this is a mystery.

Columbia is giving classics lovers some incredible bargains in the form of Co-

lumbia and Epic stereo recordings from the late '50's at a \$2.98 list on their Odyssey label. Most of the recorded work of Bruno Walter and George Szell will end up here eventually, along with a good deal of Eugene Ormandy's better stereo work. Szell's record with three "tone poems" of Richard Strauss in this series may be the biggest bargain on records - 55 minutes of great music-making by the Cleveland Orchestra, which Szell made one of the world's greatest, at an idiotically low price.

More of whatever-it-is from Firesign Theatre on Columbia, this time entitled I THINK WE'RE ALL BOZOS ON THIS BUS, which if my ears aren't lying has something to do with a bus that takes people to the Future which is a huge amusement park. Noteworthy is an interview with a mechanical President. If you liked their last one ...

BARK, the new Jefferson Airplane album, is difficult to write about. The group's technical virtuosity is still unsurpassed, but it is here expanded on material that is conventional, four-square and uninspired. Not that I'm a fanatic for an album filled with "hits," for me, the Airplanes high-water mark is AFTER BATHING AT BAXTER'S, an entirely "hitless" album, because it had a sense of the whole album throughout as well as that intangible something which makes for the difference between greatness and mediocrity, two things that I did not sense listening to the current issue. The record is supposedly put out by a new label, Grunt, but if you read the fine print on the cover (a paper bag. Very Cute), you will note that it was made by RCA, which is obvious because of the flimsy thin vinyl on which the record is pressed. The biggest difference I could hear is that the sound is too bass-heavy. If the Airplane wanted to show their independence with this album, all I can say is, they didn't succeed.



This Saturday, October 9, at 10:00 A.M., a regional conference of the Mid-Hudson Valley anti-war movement will take place at Lecture Center 100 on the campus of the State University College at New Paltz.

The conference, sponsored by the Mid-Hudson Coalition for Peace, has been called to help coordinate the Fall Offensive against the war in this area. The Coalition is a united-front organization with more than a dozen local peace groups participating in it.

The New Paltz conference comes at an opportune time. The recent unification of the national anti-war movement's two largest coalitions, the National Peace Action Coalition, and the People's Coalition for Peace and Justice, around the demand of immediate withdrawal of all U.S. forces from Viet Nam, and common program of anti-war activities, gives the movement the possibility of mobilizing the largest manifestations of anti-war sentiment in this nation's history.

The New Paltz conference will consider the best methods of building this common program of anti-war actions. The conference organizers hope that the meeting will help to generate mass support for the October 13 Moratorium. On this date, rallies, demonstrations, teach-ins and other such activities will take place across the country locally focusing on America's involvement in the affairs of the South East Asian peoples.

The conference will also discuss plans to build the October 25th Veteran's Day actions in this area. Veterans and civilians will transform this traditional war holiday into a day of solidarity with Vietnam Veterans and active duty as servicemen against the war.

The conference will also be formulating plans for National Peace Action week, October 25 to November 5. It is hoped that activities will take place everywhere in the region, relating the war to the problems of the many sectors of American society. Women, labor, students, Blacks, Latinos, gays, GIs and others will be urged to select a date during this period for actions by their constituencies.

The conference will also attempt to build the November 3rd student strike. Junior high, high school, and college students have the power to transform their campuses into centers for reaching out to the rest of the population to build the demonstrations on November 6.

Perhaps the most important action the conference will be discussing, is the November 6th mobilization. Giant demonstrations in major population centers will cap the fall campaign. Over a dozen cities have been selected for these demonstrations. The Mid-Hudson Coalition for Peace will be organizing in this area to bring masses of people to the demonstration slated in New York City's Central Park.

Every anti-war activist is welcome to attend the conference, and is assured both a voice and vote in its resolutions.

by Kurt Hill

CONVOCAATION ALLOCATION

APPROVED BUDGETS FOR FALL 1971

Organization	Request	Recommendation
Art Club	865	675
Biology Club	400	200
Bard Black Student Organization	3150	1715
Ceramics Club	450	350
Chapel Committee	930	300
Chess Club	50	50
Draft Counseling Service	220	190
Dance Club	1710	500
Entertainment Committee	4500	2000
Fencing Club	200	125
Film Committee	4211.75	3600
French Club	730	350
German Club	391.25	200
Jewish Alliance	700	350
Karate Club	300	0*
Lampeter Muse	1125	800
Latin American Organization	2465	1270
Literature Club	1175	650
Musical Activities Group	2755	2200
Natural History/Ecological Crisis	600	300
Red Tide (Observer)	3795	3795
Photography Club	194.50	194
Physics/Metaphysics	985	275
Psychology Club	1000	275
Psychology Journal	1200	900*
Russian Club	417.50	300
Scientific Society	800	325
Senate	3000	3000
Soc-Anthro	425	350
Traditionalist Club	1200	0
Tutoring Project	175	175
Two and Four Wheels Club	200	75
Women's Liberation	300	250
Zen	200	125
TOTAL	39,554.50	25,764.00

*These budgets were not approved by Senate, but were tabled until the next meeting at which time representatives from the clubs will speak on behalf of their requests.

Summarized Report of the Budget Committee

The budget committee realizes that most clubs have suffered considerable cuts, as compared to their requests. However, since the amount of convocation fees for the past couple of years has remained the same, while request maintain a continuant rises, we had to (in all fairness) set some decisive criteria.

After many series of useless cuts, it was decided that:

1) New clubs would have to postpone origination, until that time when an increase in convocation fees would render such origination practical and possible.

2) Due to the lack of increase in total convocation fees, there could be no considerable increase over last semester's allocation of funds to various clubs and organizations.

3) Many clubs and organizations had included in their request, expenditures for items which (according to their very nature and beneficial probability) should be funded out of "departmental" monies. In an attempt to remedy this situation, the Budget Committee is recommending that Departments make a greater attempt to take the responsibility for these needs.

Note: While the Budget Committee has again attempted to compromise this situation, it is virtually impossible to allocate to the extra curricular activities of the community (a duty which the committee is constitutionally bound to fulfill) while at the same time compensating for the lack of funding in the Department.

We have attempted to fund all clubs and organizations at least the amount which they received last semester (if they requested that much). Also whenever it was possible, we have tried to add to it.

Finally, as per the recommendation of last semesters' budget committee, convocation fees are expected to be increased to \$90.00 per student. Unfortunately, this cannot be done earlier than Fall Semester 1972.

Respectfull Submitted
Henry Jones
Treasurer
(Student Senate)
Chairman of the
Budget Committee

PARTYLINEPARTYLINEPARTYL

What is a party line? If some people are standing in line, say to use the bathroom, and they decide to have a party, then is that a party line? Of course it is. But what is the connection between a telephone party line and a political party line? All politicians have telephones and that is the connection. Maybe the problem with all politicians is that they have to use the toilet.

-----Diane Devienne
with love from Susan Daily

BARD LANDS continued from page 1

Snakes - many people ask if there are venomous snakes at Bard. I can't categorically say 'no,' but I've never seen one and think it extremely unlikely. Persons not trained to identify snakes often misidentify certain harmless species as copperheads (such as hognose, milk, and water snakes.) Also, many harmless species may vibrate their tails when excited; in dead leaves this can sound like a rattlesnake. I don't worry about snakes in the Bard area, but when in the mountains (Catskills, Shawangunks, Taconics) I take reasonable precautions.

Recycling - Free Store in Potter Basement. Exchange books, clothing etc. here. Paper Shed - red, on athletic field near Annandale Road. Bring paper and cardboard here, boxed or bundled, for recycling. Dump - follow road to west from north side of Annandale House. Salvage firewood, scrap wood, parts, etc. here. Still in use, though not officially (!) Products of decomposition drain into the South Bay via a small stream; so the more stuff we can re-use in general and the less we have to consume, the less will end up in this sort of environmental insult. Glass and Aluminum - watch Earth Board for information when we get a collection depot together for this. Dining Commons - I feel really bad about the waste of food in here. Joe Roberts estimated last year that more than \$75 worth of food a day is left untouched on trays; this food adds nutrients to Hudson River via sewage system, and more agricultural chemicals to air and soil. The food service would spend the money on better food. The same for utensils from Dining Commons lift outside to be lost or broken. It's your money, but it's our land.

Conservation Officer Infractions of hunting, fishing, trapping regulations, injury to protected species (including almost all birds and their nests), and digs chasing deer may be reported to Harry Wheeler in Pine Plains (398-7315) I recommend speaking gently and honestly with the offender first. Hunting and trapping is not permitted on Bard property (bounded by Rte. 9G on east, Sawkill on south, edge of South Bay on west, and roughly Cruger Island Rd. and Ward Manor on north.) During the first week of October you will hear the beginning of the waterfowl hunting season on North and South Bays - that is State land.

Planned Parenthood Clinic - in Poughkeepsie (471-1540) gives inexpensive birth control and abortion counseling, if you can't afford a private doctor. If you want a copy of the McGill Birth Control Handbook, drop a note in box 915.

Environment Information Cabinet - top landing, Hegeman. A literature file open for use. Please do not take materials off the floor.

Natural History Lab - Heg. 306. I can help you identify local organisms and guide you to reading on any of the above subjects and much more. I feel a lot better if people ask before taking things from this lab.

Audobon Center - Rte. 4, 4 miles east of Sharon, Conn. Open 10-5 Tues-Sat, 1-5 Sun, closed Mon. Excellent nature museum, bookshop, library, sanctuary with trails and beaver colony. About a one-hour drive from Bard.

Conservation Groups - the Sierra Club, Waterman Bird Club, and other groups have local activities. See slot no. 34 in the Environment Cabinet mentioned above.

I hope you will help take good care of our Mother the Earth.

Erik Kiviat

BEACH BOYS continued from page 5

Along with "Disney Girls (1957)," "Surf's Up" is the most important song on the new album. "Disney Girls (1957)" is an attempt to hearken back to happier times when cars and girls and making wine were the crises of the age:

Reality, it's not for me
And it makes me laugh
Fantasy world and Disney girls
I'm coming back

The Beach Boys, along with the rest of us, wish they were there.

Despite the nostalgic implication, the disillusioned, publicity-tired visage of Brian Wilson is indeed lurking in "Surf's Up," accounting for the song's power and depth of vision. Brian is yearning for those simpler days, yearning for the Never-Never Land of his youth, and simultaneously realizing that those times are past. Gone with them is the hopeful enthusiasm of youth. The ecology theme takes on added dimension, for woven in with these songs of nostalgia, is an underlying statement: Once upon a time, there was a good time when things were not like this.

In the beautiful, flowing tones of "Surf's Up," Brian Wilson is listening to that voice of his youth:

I heard the word
Beautiful thing
A children's song

The nostalgia of Surf's Up is sentimental, but not sloppy. It is a nostalgia embittered by time. The Beach Boys know where they have been and they know where they are now. They are attempting to make us all aware of the losses we share, and of the unfortunate directions we have taken.

O lost, and by the wind grieved, ghost,
come back again.

Rich Tedesco

LETTERS

continued from page 2

read about that there are umpteen UPS student and non-student radical newspapers I can browse. I'm not saying I'm disinterested; this summer while preserving marsh plants for study I had the opportunity to reread many of last year's OBSERVER articles (I was using the old papers as blotters in my plant press), and I'm glad I did - I got a lot out of some of those articles, such as the "Ford Worker's Story." But I guess the point I'm trying to make is, "Bring the alienation home," in other words, if I can't communicate and share with people I see every day at Bard, how the hell am I going to function in a real way with anyone any farther away? Besides, I grew up in Dutchess County very near here, and I like my neighbors when I make any real effort to contact them - when I'm not feeling too defensive, or selfish about how I spend my time. I'm afraid this letter is rambling a lot, and maybe provoking some of you since writing a letter isn't a dialogue and I can't hear you while I'm writing it; but I felt a need to reach, and I have. I guess I'm hoping you'll publish this letter because I gather that a lot of people I don't know at Bard have some pretty strange ideas about me (and I probably have strange ideas about them, too - just like any two people that have seen each other but never talked). So I'm trying to let you know that I care about what you're doing, and I think I feel kind of misunderstood.


Erik Kiviat

PANTHERS continued from page 11

immediate violent revolution on a combination of ignorance and wishful thinking. He is simply not familiar with the current American scene on a personal basis, and therefore might be honestly mistaken under the impressions that the contradictions in American society have heightened to such a degree so as to warrant an immediate violent overthrow of the system.

In the meantime, then, the survival programs instituted by Huey and Bobby in Oakland struggle forward, gaining momentum and community support as the people gradually begin to understand the need for unity and cooperation.

Dana Ahlgren



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