

ANARCHY

a journal of
DESIRE ARMED

Number 7

DISARM AUTHORITY! ARM YOUR DESIRES!

September, 1985

South Africa; the resistance continues

by Lev Chernyi

After decades of apartheid (the system whereby the vast majority of the South African population who are black are dominated by a racist, white-minority government), the once seemingly indestructible edifice of white power is finally beginning to crumble. Under both internal pressure from a black population that is no longer content to allow racist rule, as well as the external pressure of international protest, censure and economic withdrawal, a significant split has begun to develop between hard-line white-supremacists like President P. W. Botha and sections of the South African business community looking out for their own interests. After more than a year of massive anti-apartheid protests by blacks international banks and finance houses are finally realizing that South Africa is no longer the "sure bet" for high profit investments it once was.

CURRENT ECONOMIC CRISIS

As more and more banks have called in their short-term loans and as international confidence in the ability of the South African state to contain its black population has plummeted, the state has faced a growing economic crisis and been panicked into making drastic moves in order to prevent complete collapse. In recent weeks the Governor of the South African Reserve Bank was ordered to Washing-

ton for emergency talks with the U.S. Federal Reserve Board as desperate negotiations were already underway elsewhere to reschedule foreign loan repayments and establish new lines of short-term credit. The evaporation of credit had already drained South Africa's foreign exchange reserves, causing the country's currency, the rand, to plunge 35% in value to an all time low before trading was suspended on the foreign exchange market and stock exchange, and the government was forced to declare a four-month debt moratorium.

BUSINESS MEETS WITH ANC

Not content with the state's hard line "apartheid forever" approach in the face of this new economic crisis, South African business has begun to take its own stance. A joint statement put out by several South African Commerce Associations in cooperation with Anglo-American Corporation (South Africa's single largest business) has called upon the government to negotiate directly with black representatives and adopt a policy of power-sharing. The joint statement also made references to the disastrous effects on the economy of the current black boycott of white businesses. South African businesses have been increasingly faced with the choice of standing firmly behind an intransigent government in its unrelenting fight to deny any



South African miners prepare to strike.

power whatsoever to blacks (even while the economy is destroyed), or striking out on their own in an attempt to put together a compromise power-sharing agreement to save the economy (at the expense of the purity of white power). And they have increasingly chosen the latter option, as even the country's leading business newspaper, **Business Day**, has called upon the state to move toward reform. However, the biggest step so far has been the unprecedented meeting between a group of white South African businessmen and the African National Congress (ANC), the major black organization fighting apartheid, held in Lusaka, Zambia.

THE RESISTANCE CONTINUES

Police continue to shoot and kill people in the black

townships of South Africa. Every week the death toll rises, yet the people of South Africa continue their resistance through protests, riots, attacks on police and collaborators, guerilla bombings, boycotts of white businesses, strikes, incidents of non-cooperation, school boycotts, etc. As James Ridgeway said in **The Village Voice** of Sept. 3, 1985, "Events in South Africa are speeding toward revolution. Not since the toppling of the Shah of Iran has the world witnessed such an immense event, unfolding daily in a mass spectacle of demonstrations, funerals, (and) marches." One of the most striking aspects of the struggle remains its widespread and largely spontaneous nature. No single organization can claim to be leading the resistance. In fact

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News in Review

edited by Lev Chernyi

SOUTH AFRICAN RESISTANCE Continued from page 1

the most important black political group, the ANC, is hardly a radical organization. It has itself been under increasing attack by many blacks (including the Azanian People's Organization, AZAPO, founded in 1978) for not going far enough in its rejection of white power and capitalism. It is not unlikely that one reason some sections of the South African business community would like to begin power-sharing negotiations with the ANC is undoubtedly their repugnance at the prospect of more radical groups and demands completely overshadowing the ANC's moderation.

ANTI-APARTHEID ACTIONS

An important part in the anti-apartheid struggle is being played by the international actions of a variety of groups. Every action which helps chip away at the international legitimacy of the South African state, and every action which damages the South African economy still further will advance the movement and help maintain enough momentum that the state will find it harder and harder to continue its present policies. And once it begins compromising it will find it even harder to resist the avalanche of pressure which will follow. By then the whole racist establishment will be so demoralized that its defeat will become almost inevitable. Aside from the ongoing divestment struggles like the one now pressuring the University of Missouri to sell off its investments in South African businesses, radical direct actions have been occurring around the world. A few of the more creative actions have included:

On May 2nd in Copenhagen, Denmark a group of people moved all the furniture of a South African Airways Office out in the middle of a crowded shopping street and left it with banners and posters displayed.

Two other offices, an investment company involved in South African dealings, and a company that imports Krugerands were similarly attacked.

At two A.M. on June 26th in Berlin the windows of ten branches of the Deutsche Bank were smashed with stones. The Deutsche Bank gives credit to South Africa.

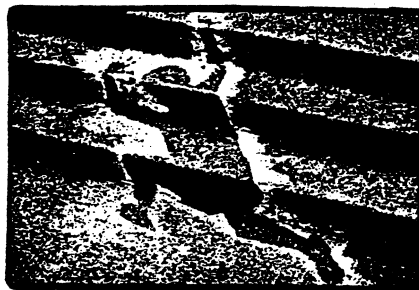
On July 9th in Aarhus, Denmark a masked group broke into the offices of the Maersk Agency and poured oil over their files and computers. Until recently Maersk was transporting 40% of South Africa's oil. Some people were arrested later, but were found to have no connection with the attack. Also in Aarhus, 20 people chained themselves to cranes in the harbor, holding up the unloading of a ship full of South African coal for several hours.

On July 30th in Copenhagen 20 masked people broke into the South African Consulate, smashed furniture, broke windows, etc. and then threw paint bombs. All escaped without any arrests being made.

STOP SOUTH AFRICA DAY

An international day of action is planned for September 30th. Called **STOP SOUTH AFRICAN BUSINESS DAY**, and centered in Britain, it is intended to be a day of direct action against businesses which collaborate with the South African government. The idea is to demonstrate, disrupt business as usual, paint graffiti, sabotage from within (if you work in such a business), etc. in order to cost them as much money as possible, while publicising why it is being done. The day of action is based upon the **STOP THE CITY** project of 1984, in which anarchists attempted to disrupt the institutions of everyday exploitation "of people and the planet" in the city of London. After **STOP THE CITY**

failed due to massive police intervention, **STOP BUSINESS AS USUAL** was started in San Francisco and spread to become an internationally coordinated day for the disruption of all the "business as usual" which supports and reinforces our submission to a hierarchical and exploitative political/economic system. In order to avoid the problem of police repression, **STOP BUSINESS AS USUAL** was based in local areas and on small groups of friends, fellow students/workers, etc., using hit and run tactics.



the Shadow Project

SHADOW PROJECT ARRESTS

The International Shadow Project, probably the largest international anti-nuclear art event ever staged, brought an estimated 10,000 people out into the streets on the night of August 5th. In over 300 communities around the globe, participants whitewashed, chalked and painted human and animal silhouettes across streets, sidewalks and buildings. Everywhere, these grim reminders of Hiroshima and Nagasaki drew public interest and comment.

Not surprisingly, the action also drew police interest and at least 200 people were arrested or given citations in 21 U.S. cities. Almost 200 more arrests were also

reported in Montreal, Quebec (92), Regina Saskatchewan and cities in England and Australia. Charges have already been dropped in some places, and no significant jail sentences are expected in any event.

For more information, contact:
International Shadow Project
c/o Performers and Artists for
Nuclear Disarmament
Box 40223
Portland, OR. 97240

SOURCE: **THE NUCLEAR RESISTER**, Ukiah, California

VIETNAM VICTORY MEMORIAL

The Vietnam Victory Memorial Committee will be dedicating America's first memorial to those who died fighting against the United States government's dirty, genocidal war in Vietnam. The memorial will include a list of the names of all those who died fighting against the war, but since these individuals died opposing the government's war, there are no official records of their deaths. So, anyone with knowledge of a name which should be on the memorial, please send the information to the **Vietnam Victory Memorial Committee**, Box 9364, Phoenix, AZ. 85068.

JULIAN BECK DIES

As we go to press, we have learned that Julian Beck died of cancer on September 14th. Together with Judith Malina, Julian founded the **Living Theatre**, an anarchist performing experience group. Our next issue will carry a story about Julian and the **Living Theatre**.

PUNK RADIO--THE EARLY DAYS Continued from page 12

of the staff and volunteers. The hostility and hatred of these former hippies and middle-class liberals for punks, and their overtly ageist and conformist attitudes were incredible. It was quite a trip to feel all the shit come down. It was intense, but not much fun.

Sweetboy and I were pretty tired of all the anti-punk bullshit a lot of which was never expressed directly, but which we'd hear about indirectly. By the time the second wave of blurb censorship came, in the summer of 1983, Bite had split "Subliminal Nightmare" and had his own show "Trash Value", making three punk shows on KOPN. I decided it'd be a good time to switch our show over to a broader new independent music format to extricate our show from what had become a no-win situation.

This was readily agreed to by

Sweetboy who took advantage of the situation to do shows on Brian Eno, harmelodics, and beat poets. After a while his eccentric friend Johnny K. became a regular guest and some of the more outside experimental stuff got aired.

Now Sweetboy's gone, I'm doing the show every week again, and "Sleepless Frenzy" has shifted its emphasis again. Now I'm playing a lot of popping punk and post-punk. My latest favorites include Camper Van Beethoven, the Systembeat compilation, Billy Bragg, Dub Syndicate and the great girl group Frightwig! I still like hardcore, too, especially the new Amebix album. You'll just have to hear this stuff for yourself! So tune in every Saturday night at midnight on **KOPN 89.5 FM**. And don't forget "Subliminal Nightmare" which comes on right after me at 3 AM with my old pal, Arianne.

See y'all next month with another report on the world as it crumbles around us.

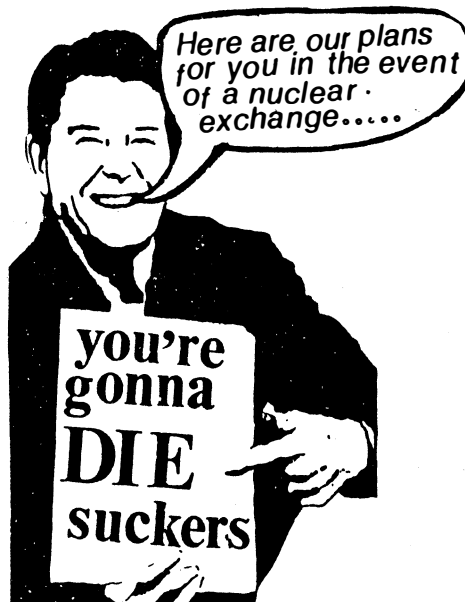
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Reagan reveals secret civil defense plans.

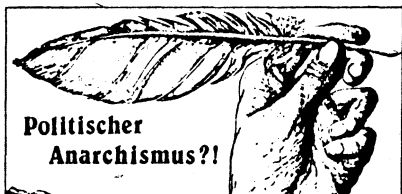
International Anarchist News



FREDY PERLMAN, 1934-85

Fredy Perlman, one of the founders of the periodical and subsequently the publishing house **Black & Red**; author, translator and publisher of many radical books and pamphlets; and lifelong anti-authoritarian died on the 26th of July. Born in Brno, Czechoslovakia, Perlman lived in Cochabamba, Bolivia in his early youth before emigrating with his parents to the U.S. in 1945. In 1966 he obtained his Ph.D at the Law Faculty of Belgrade University in Yugoslavia. In 1968 he travelled to France where he participated in the exhilarating May days in Paris and worked at the Censier center with the Citroen factory committee.

His published books include: a play entitled **Plunder, Worker-Student Action Committees, France, May '68** (with Roger Gregoire), **The Incoherence of the Intellectual**, the satirical **Manual for Revolutionary Leaders** (with Lorraine Perlman), **Letters of Insurgents**, and **Against His-story, Against Leviathan!** (See "Books by and about anarchists and anarchy" on page 12.) His translations include: I. I. Rubin's **Essays on Marx's Theory of Value** (with Milos Samardzija), Guy Debord's **Society of the Spectacle** (with others), Arshinov's **History of the Makhnovist Movement**, parts of Voline's **The Unknown Revolution** (with friends), and Cammatte's **The Wandering of Humanity**. He died before completing the manuscript of a comprehensive history of "The Strait" (Detroit and surroundings). On July 26, 1985 he underwent open heart surgery at Henry Ford Hospital, but did not survive the operation.



CNT-AIT PATRIMONY HELD

The anarchosyndicalist CNT-AIT (the Spanish "National Confederation of Labor," a section of the "International Workers Association") is continuing to pursue its claim to premises, funds, and property (illegally!) seized after the Spanish Revolution and Civil War. In 1939 General Francisco Franco's troops and Moroccan mercenaries (with military help from Hitler and Mussolini) re-conquered Spain for capital, church and state and proceeded to confiscate the property of all the organizations which fought against the army and the fascists in the bitter civil war. But after Franco's death and the return of representative "democracy" in the 1970's the Spanish state began returning the confiscated property to organizations like the Spanish socialist and communist parties from which it had been taken. Not surprisingly, however, the state has done everything in its power to prevent the return of what would amount now to many millions of dollars worth of funds, premises, printing equipment and other property to an anarchist union which at the height of its influence during the revolution claimed over two million members. SOURCE: **BLACK FLAG**, London

DON'T BE EATEN.



"UNITE AND RESIST."

OMORI STILL ON DEATH ROW

K. Omori is a Japanese anarchist who was arrested on August 10, 1976 and accused of bombing Japanese government offices on the island of Hokkaido (the Japanese word for the colony they occupy). The natives call the island "Ainu-Moshiri."

His farcical trial began February 1977 and dragged on until March 29, 1983, when he was found guilty and sentenced to death. The prosecution could only find one wit-

REMEMBER! We're still here



support class struggle
& anarchist prisoners

ness who "noticed" Omori on the night of the bombing. And evidence presented in the case included the suggestion that because Omori didn't have a fire extinguisher in his house he must have used it to make the bomb! Unfortunately for Omori, who has always protested his innocence, in Japan a Judge can interpret evidence (or lack of it) any way he pleases, and can therefore sentence a person to death just because he doesn't like that person's attitude, or face. This is exactly what happened in Omori's case--as an anarchist, he certainly hasn't shown the court the respect it would wish. He is still on death row today after 9 years in prison, though he has lodged an appeal and a second trial is now taking place at the Hight Court in Sapporo. The second trial began in June, 1984 and will continue until the end of 1985 or to the beginning of 1986.

If Omori wins his appeal the Public Prosecutor has made it known that he will take the case to the Supreme Court. If Omori loses this appeal he will lodge another.

There are now four Omori support groups in Japan--in Tokyo, Osaka, Kyoto and Sapporo. However, he could still be murdered for an act he did not commit. Enough international solidarity from here

and elsewhere could make the difference between life and death. Write and protest to the Japanese embassy and send letters of support to Omori via his Tokyo support group:

K. Omori

c/o No. 35, Chitose P.O.Box

Setagaya-Ku, Tokyo

SOURCE: **BLACK FLAG**, London

BRAZILIAN ANARCHISTS

On April 14th the Libertarian Cultural Center (organized by the Social Culture Center--"CCS") in Bras reopened. After almost 17 years of enforced absence, the center has reopened in the same working class district of Sao Paulo in the same building that it occupied until it was suppressed by the state in 1968. "Our aim," the CCS's general secretary 58 year-old shoemaker Jaime Cubero says, "is to retrieve and disseminate libertarian values." "Power must be managed by the workers themselves," says another member.

Although anarchist groups have been suppressed for the last 17 years, many of the members of the CCS are young people who remember nothing of the long history of the organization which dates back to 1933, having originated from the Grupo Filodramatico Social, itself a part of the Sao Paulo Labor Federation formed in 1908. Anarchists are also reorganizing elsewhere in the country. In Rio de Janeiro 58 year-old doctor Ideal Peres intends to have the historic Jose Oiticica Center, an association like Sao Paulo's CCS, open by the end of the year. There are similar ventures underway in Caxias do Sul, Salvador and Bahia. Although it is impossible to determine the true number of anarchists today in Brazil, Peres estimates that militants together with their sympathizers number from 3 to 4,000. Though Brazilian anarchists cannot claim even a small fraction of the influence that they once wielded in the Brazilian labor movement, the re-emergence of the anarchist movement there is the sign of a genuine resurgence of libertarian ideas after years of repression. SOURCE: **ISTO E**, Sao Paulo



OMORI leaves Sapporo High Court, 1985

by Diane Dekay

Pornography--the expression of sex and sexuality in print, photography, and cinema--is for the most part a reflection of our social relations. The sad fact about most contemporary pornography is that it reinforces many stereotypes of female sexuality, just as culture in general does. Even alternative (i.e. feminist) culture has done very little to transcend dominant cultural stereotypes of female sexuality, and in some ways has only added to them. In fact, contemporary pornography, traditional culture and feminism all make the same error when it comes to female sexuality--they all perpetuate fixed ideas about the sexual nature of women.

IDEALIZED SEXUALITY

In traditional culture (where sexuality is limited to expression in private, while publicly being suppressed by laws, taboos and moralism) female sexuality is narrowly characterized by passivity, morbid frugality and "good girlishness." Contemporary pornography simply makes a caricature of the very opposite of culture's view of female sexuality by portraying the secret nature of women as an uncomplicated sexual insatiability. On the other hand many feminists have a strong tendency to see women as inherent victims, characterizing female sexuality as a set of behaviors that cannot be interpreted as being **dangerous**. Here for example, female sexuality becomes what is **not** "male-identified." Since male sexuality is "obviously" violent, oversexed, insensitive and rape-oriented, it is **dangerous** for women to encourage men by seeking out pleasure, carrying femininity into public, or orienting sexuality to include men. The "pornographic woman" here becomes the scourge of female sexuality by which all behaviors and ideas are measured.

Wherever one cares to look, whether in pornography or in feminist-separatist communities, idealizations of female sexuality are frozen in a set of bankrupt images, leaving very few choices that encourage movement, creativity or freedom. This perversion of female sexuality is obsessed with identifying it with some **universal, black or white** image or set of rules. It's all the same coin, whether on the one side chains are put on women

Fifth Estate) arguing for the suppression of pornography because of the exploitation of women involved in its production, stated, "No woman with a sense of dignity would spread the lips of her vagina to a stranger." Under the guise of defending the libertarian dream of destroying the authoritarian and objectifying world we live in he (like many feminists) speaks in a language of double messages--not only does he want to destroy sexism, but he also wants to define a whole sphere of sexual behaviors

to deal with feminists who want to define a "correct line" on female sexuality. For some feminists the very existence of S&M bestiality and pornography is "male" and "sexist." But if pornography is only **male** it is partly because women aren't supposed to **like** pornography. If pornography only **serves** males (and preserves sexism) it is in most part because women haven't demanded more. Neither **Playgirl** nor pornography by another name ("erotica") is the answer to this problem. Rather, we must demand a less rigid, stereotypical and more imaginative latitude in the portrayal of female sexuality.

Pornography & female sexuality

in photographs, or on the other chains are put on her power of choice. There is no such thing now, nor will there ever be, a **universal female sexuality**, except in the minds of sex police and their accomplices.

RADICAL MORALISM

The compulsive idealization of female sexuality is so pervasive it even finds its way into anarchist writing. For example, an anarchist feminist in a recently published anti-porn piece (in **The**

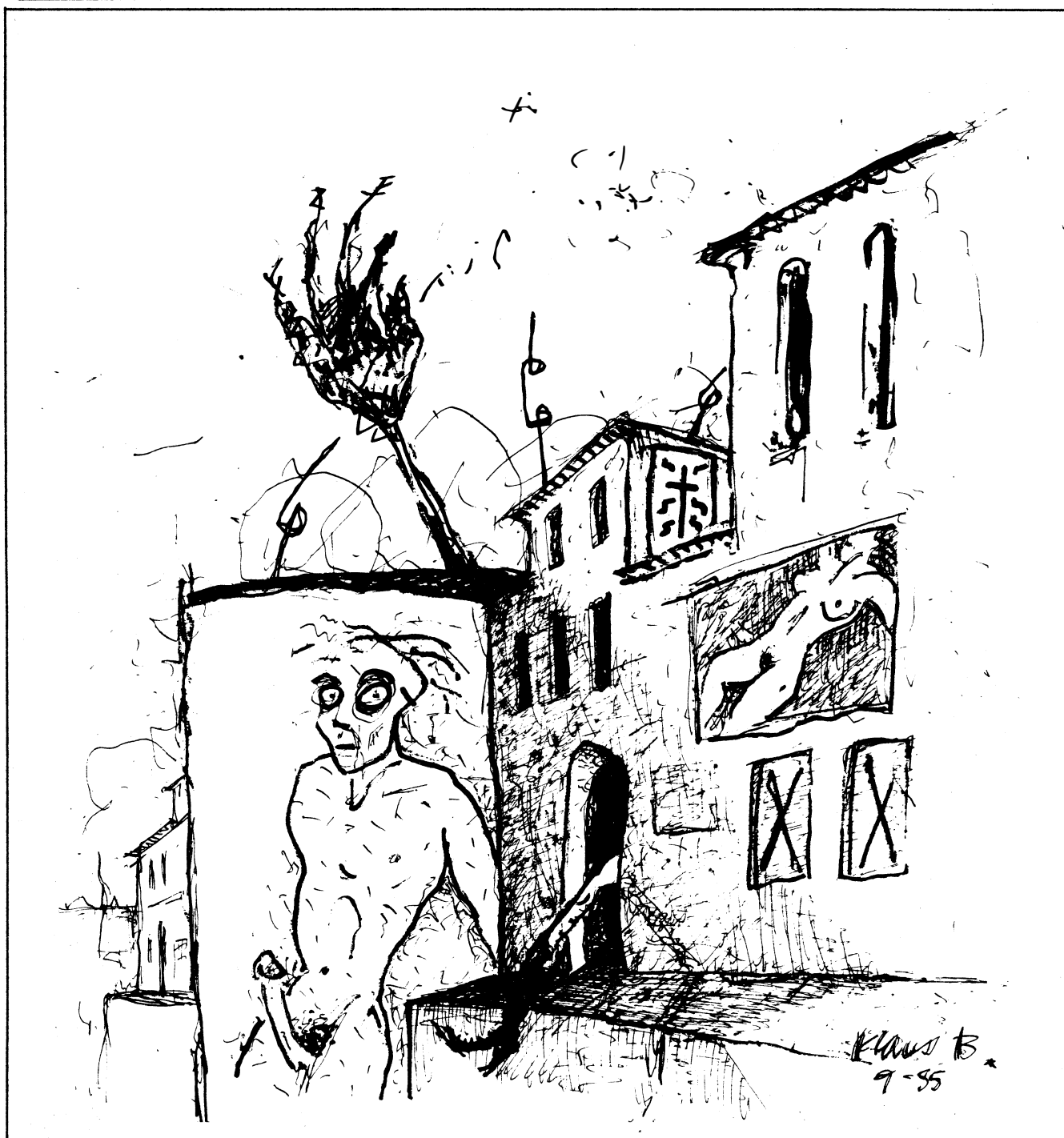
as inherently degrading, whether they are voluntary or not. For him, **no** woman should **want** to let a stranger check out her "stuff." Just like no woman is **supposed** to **want** to "pull the train," or get off on any other of a list of taboos (like being aroused by kids, animals, machismo, leather, pornography, etc.). Yet in fact, when you talk with women about their **actual** sexual fantasies all the rules and presuppositions of such idealizations of female sexuality fall apart. As for myself, I find it equally difficult to deal with the sexism in pornography as it is

PORN & THE WHORE

In my experiences pornography has not necessarily been synonymous with sexism and objectification, nor does it need to be. Pornography means different things to different people, depending largely on what beliefs and attitudes they approach it. Two women can look at the same picture or movie and come away with totally different impressions. For myself pornography has had nearly revolu-

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by Julian Noa

Loneliness, emotional alienation and sexual unhappiness are major social problems of our time. While each of us suffer and feel our way about personal crises and malaise, little communion of emotion exists. The sets of consciousness, which create the brackets of habitual movement, will only be rendered null by a radical, active process beyond the purview of individual will, institutional arrangements, or ideological analysis.

THE CULTIVATION OF DANGER

With all the safe paths leading nowhere and the "vulnerability" of liberal encounter/support groups just another form of self protection, the active cultivation of **danger** becomes the initial challenge for all freedom seekers. Danger is too immediate for self-absorption and too threatening to fall back upon political modes of change. Self-absorption makes resolution of sexual alienation impossible because it brings about responses which grow from (rather than destroy) the social roots of the problems. On the other hand, politics is the refuge of those who have despaired of changing themselves. Moralism is the chastity belt which deflects the

contradictions we are unable to assimilate onto others (blame), while at the same time introjecting them into ourselves (guilt). This can happen subtly even when one is trying to avoid it--even to me. For example, in an earlier essay, "The Cripple and the Man," I developed a profile of an archetypal sexually alienated male and labelled him a "creep."

"Creep" refers to the ashamed sexuality of most men.... A creature of low self-esteem, the creep feels he cannot develop sustained intimate relationships with others. Despairing of intersubjective happiness, he takes the other as an object to exploit as best he can.

In place of critical analysis and emotional risk, the moralistic response provides easy explanations. "They are bad." "We are bad." "I am bad."

SEXUAL FULFILLMENT DENIED

Sexual fulfillment (understood as the fulfillment of the whole person in a range of intimate, sometimes tender and

passionate endeavors in which mutuality, communication and shameless immediate gratification come together in utopian simplicity) is the central issue here. The relentless attack on the authoritarian personality, on the sexual hierarchy and on the will to normality (at first a highly conscious and dangerous project), will only succeed when it becomes second nature. In what follows a certain parallel is suggested between economic disadvantage and sexual disadvantage. Yet the notion that sexual disadvantage is determined by the economic system has been the standard leftist excuse for years. Political reformists and would-be revolutionaries find it a comforting blanket under which the inauthenticity of their everyday lives can be hidden.

Sexual disadvantage is relative. It is a subjective experience which has certain identifiable objective features. Sexual touching and intercourse as well as emotional touching have a unique history and meaning for you as does their alienation. So you cannot help but take exception to parts of any critique which attempts to examine in a general way oppressive dynamics which affect a class of people. But I am going to try anyway. And I will call the class I am talking about "the untouchables."

EMOTIONAL ALIENATION

Untouchables in our culture include the ugly, the obese, the reclusive, cripples, the elderly and some sexual deviants. Institutionalized persons including prisoners, the mentally impaired and inmates of psychiatric facilities are most often untouchables. Children and adolescents might also be included as well as many others who for countless reasons are denied freedom of sexual expression in a way which diminishes the quality of their existence. It matters less that we formulate a precise set of criteria for calling someone an untouchable than for us to recognize the process as a social reality. The sexual invalidation of persons is a real phenomenon

Eros denied: a culture against untouchables

which is largely a function of prejudice against certain classes of people, or at least a major portion of these classes. The consequences for the untouchable often include involuntary celibacy and a severely limited range of options for sexual expression. Wanting to "get laid" and not being able "to score" is not just the result of a bad weekend, or say, a miserable semester. Or emotionally, it's not a matter of a lull between "meaningful relationships." Rather, there is a whole caste of persons who have found sexual striving so punishing that they have withdrawn into social passivity and/or cynicism. What were formerly peaks and valleys of a wretched melodrama recede and become


Continued on page 8



the mother and father and

when they know


I can't remember the name



you're gonna have to tell me


who it was,

the mother comes on the



big man shaping the form

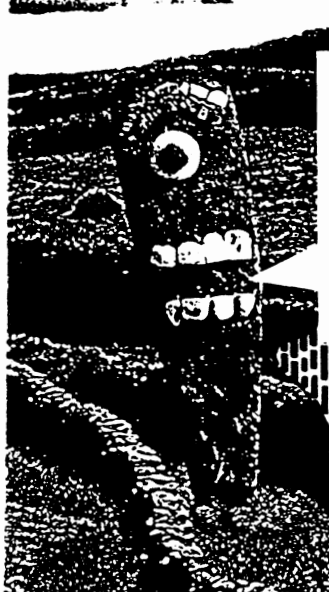
she got up two hearts and an old



tongue there's no way you can stop

that marriage

father shrinks couldn't do nothin'



I can't think of his name

I couldn't get the name

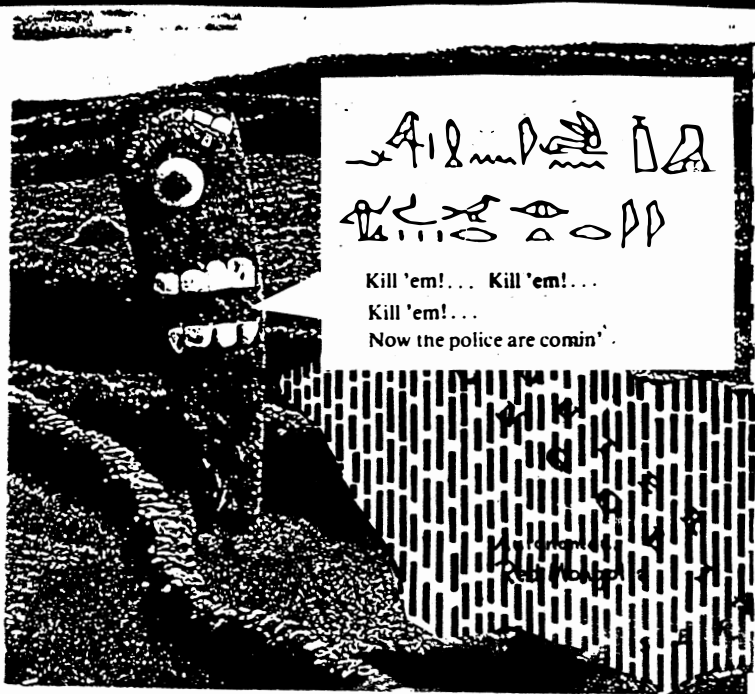
father I don't know



I should know who that was

everybody's screamin' man

woman mother and father



Handwritten text in a stylized, cursive script, possibly a mix of English and a constructed language.

Kill 'em!... Kill 'em!...
Kill 'em!...
Now the police are comin'.



Handwritten text in a stylized, cursive script, possibly a mix of English and a constructed language.

do what you want, you're gonna lose
soundless
disintegrating man and a woman



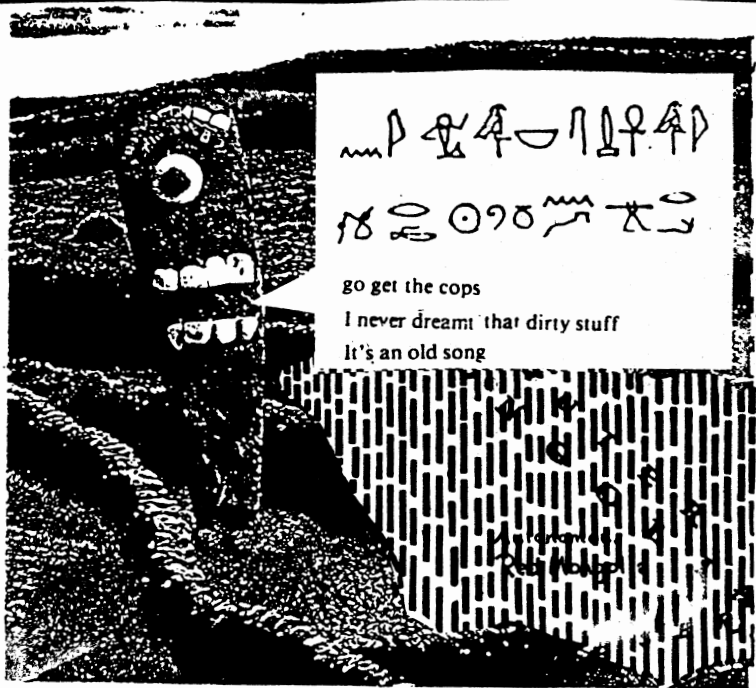
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contained in the word
mother and
father contained in the word



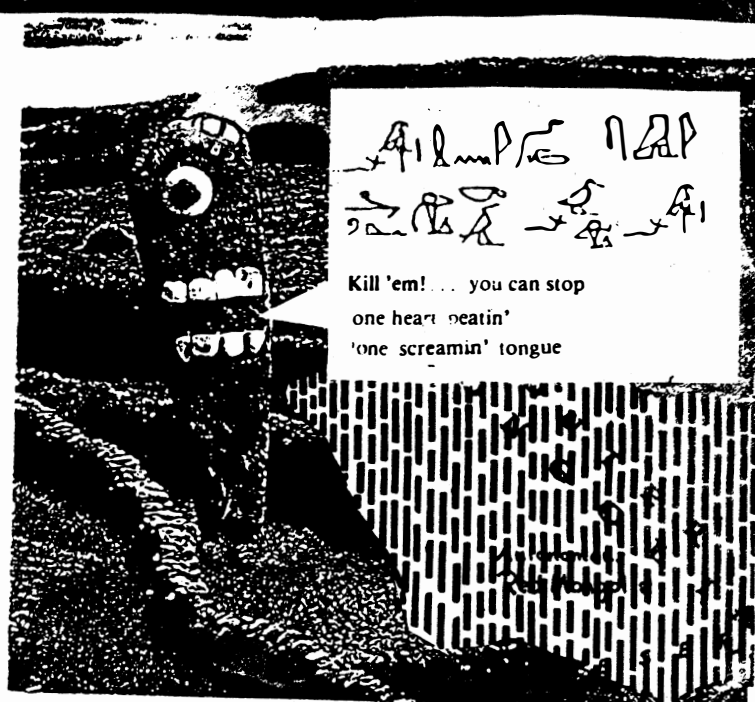
Handwritten text in a stylized, cursive script, possibly a mix of English and a constructed language.

police They're gonna
be here forever.
I couldn't do nothin' but say



Handwritten text in a stylized, cursive script, possibly a mix of English and a constructed language.

go get the cops
I never dreamt that dirty stuff
It's an old song



Handwritten text in a stylized, cursive script, possibly a mix of English and a constructed language.

Kill 'em!... you can stop
one heart beatin'
'one screamin' tongue

Eros denied

Continued from page 5

the background which becomes life as usual-- this is the sense of life that I am calling emotional alienation.

I'm not just dealing in abstractions: there are some real people here...men whose sex life is bought with money. Men and women who remain in unhappy relationships out of desperation. Those who manage some sexual affirmation through compulsive promiscuity. In short, untouchable's physical and romantic interplay is usually a matter of survival, of "getting it" in any way possible.

PORN/ANTI-PORN

Nothing gets me wetter than closing my eyes and envisioning all those cocks

that'll be getting hard from a sex scene I do. --Taija Rae, porn actress

Imagine, if you need to, what it must be like to get the strokes you need from the declaration of a star, a distant glamor image, that she enjoys your hard-on. Or, consider this come on from a phone sex ad: "I'm lying back in the sun...getting hot and juicy just **thinking** about your call. Talk **dirty** to me...I'll rub my nipples hard. I want to cum with your phone fantasies." Lot's of money is being made off men who masturbate while listening to a woman feign sexual arousal and orgasm on the phone. Simplistic slogans like "pornography is violence against women" or denigration of male pornophiles as "creeps," add little to our comprehension of sexual alienation. The theory and practice of the repression of

pornography which stems from a genuine concern about the victimizing of women in a patriarchal society has led to a regressive alliance between a segment of the feminist community and the New Right. This alliance is not really as much a contradiction as it appears to conventional spectators. What is shared is more basic than what is different. What is shared is the good vs. evil worldview which cannot help but result in self-righteous moralism and intolerance of those who don't conform to the commandments, expectations and values of the ideologist.

Well, the repression of sexually explicit literature won't do anything to change the cultural milieu which makes gratification through "dirty" movies and magazines preferable to any available alternative. Forbidding untouchables to obtain certain images for use in masturbation is not going to do anything to enhance sexual equality or liberation. It will make matters worse for the untouchable by denying him or her one small forum for release of sexual frustration. One private chance to be lustful and shameless without being rejected, without feeling anxious and awkward, and without bothering anyone. "What do you mean without bothering anyone? The sex-industry uses coercion and brutality against thousands of women every year," retorts the critical reader. That is true and I want to put an end to this exploitation as well as others. However, creating a culture in which there is little exploitation requires, not stronger laws or greater moral resolve, but rather individual and collective experiments in removing the barriers to one loving another.

The United States is armed to the teeth and involved like all other major nations in a state of unceasing warfare. The capitalist system makes our work primarily a function of the demands of profit, and only secondarily if at all, a prideful experience in helping ourselves and others meet our needs. This is just as true in the sex industry. Prostitutes and sexual masseuses try to get their clients to cum as quickly as possible so they can move on to the next one, and pimps "take care of" their girls only so



Pornography & female sexuality

Continued from page 4

tionary effects. The first time I saw a porn movie (which between shows featured strip dances), I walked out afterwards feeling a bit beside myself. As a woman I was not supposed to get off on pornography, yet I undeniably did--& unlike ever before. Aside from finding I was turned on by it, I also discovered, while sitting there in the theater, that I finally had come face to face with **the whore**. I had heard rumors about her, and I had been told not to act like her. Now I finally had met her. My eyes met her eyes and my very existence sitting there in that chair together with her made me a whore too. Never again would the world look the same to me. The whore, the gutter of femininity, had stared me in the eyes, touched my body. She was the very first one to tell me, "hey honey, there ain't shit wrong with your body, and why don't you admit it." "Be bold!" she told me. I will never forget my lesson. "Throw away those frozen emotions, sterile reflexes. Remove the chains of moralism. Your body isn't a coffin, or something to carry your mind in. Be proud of your sexuality; your body

is a tool and it can above all make you feel good," she told me.

The realization of all the years of cultural brainwashing I went through hit me in the face. It was then that I began to understand that I had been doing everything emotionally possible to deny my sexuality and femininity. It hit me that the connection between myself and my body was miles apart, thanks mostly to the ubiquitous Asexuality Training School we are all forced to attend. I had never left puberty! My body, everything as alienated as when I stepped through the doors of **womanhood**.

Like a child I watched these women with an amazed "ah." Could I ever be a sexual agent, take control of my desires unabashed? I was trained well--never had I been **proud** of my body, like these bold women. In spite of all the awkwardness and rigidity I felt with my body and sexuality, I discovered it was okay to be shameless. It's been said that porn stars act out male fantasies, but for me that night, and to this day, they act out mine--to be unabashed, untame, after years of fearing the consequences.



long as they keep the money coming in. Neither militarism nor capitalism is very conducive to love, nor is the sexual caste system.

A decline in alienating modes of sexuality requires consciously identifying and challenging our attitudes and practices which reinforce sexual hierarchy. The prejudices and romantic illusions which keep "untouchables" and others in "their place" are so integrated into the way we are that it's hard to tug at one thread without unraveling our whole existence. (I will deal with some of these in more detail in future essays.)

YOUNG LUST

One excellent comic book which exposes the follies and foibles of feeling and fucking is **Young Lust #6**, the creation of fourteen artists, edited by Bill Griffith and Jay Kinney. It is a work which has communion of emotion at its heart. Ambitious in its range and variety, variegated in style and ideas, as well as in affect and effect, the comic is a document of satire and commentary which embraces the sexual outsider. The cast of characters reeks poignantly of the sexual misery of the world. They include Claude Funston, a "creep" who is trapped

in his own fantasy world and whose infant son resolves his Oedipal complex by kicking Claude out of the house. Then there's Spain, the rat who can take or leave the woman who loves him, until he becomes a victim of his own game; Harold, the nurd, who finds a little happiness; and Mary the Minor, who survives a nightmare of sexual exploitation, to find a loving friend, only to be returned to captivity by her asshole parents. Also there's Didi Glitz, the not so pretty aging woman, whose female friends buy her a young gigolo for her birthday. On the back cover is "Crazy Love," Jay Kinney's hilarious portrayal of a chance lustful encounter of two hyper-rationalists.

CO-OP CENSORSHIP

Late last year the staff of the Columbia Community Grocery removed **Young Lust #6** (together with **Love and Rockets #8**) from the magazine rack, their claiming it was "pornographic." Jay Kinney responded to these charges in a letter which appears on this page. The CCG newsletter refused to print the letter in its entirety, electing instead to publish a badly edited version of the letter which omitted Jay's most telling

argument. In her response to Jay's letter in the CCG Newsletter, a co-op staff person called the comic book "offensive and degrading." (Subsequently the CCG staff also suppressed the circulation of **Tits and Clits #6**, a similar work by women comic artists).

Jay Kinney's letter speaks eloquently for the integrity of the **Young Lust** series. The actions of the co-op's staff are just one more example of the intolerance and short-sightedness within the so-called "liberal" counterculture, which can only contribute to its own demise. But my purpose here is only to illustrate how the struggle for getting rid of the bullshit paradigm which systematically denies sexual fulfillment to a lot of us, must deal not only with overt promoters of sexual privilege and status (e.g. **Cosmopolitan** and **Playboy**, creators of glamor and romantic myths, etc.), but also with those who declare themselves to be on the side of freedom but who have no sense of how the untouchable experiences the world.

So reader: What are you afraid of? ...Only when we are willing to experience the danger will this culture of rape, isolation and domestication fall apart, leaving a fearless band to roam freely and enjoy fully.

In defense of Young Lust

The following letter was written by Jay Kinney, editor of the **Young Lust** comic series. It was written in response to the decision of the Columbia Community Grocery's decision to remove copies of **Young Lust #6** from the magazine rack of the co-op where they had been placed for sale on consignment. The letter was supposed to be published in the March, 1985 **Columbia Community Grocery Newsletter**. However it was severely cut by the editor of the newsletter, such that little of Jay's essential response to the charges was left. We reprint the letter in its entirety because we feel that the work of more than a dozen radical comic artists was unfairly maligned and denied distribution by an arbitrary decision of the co-op staff. Jay Kinney was formerly editor of **Co-Evolution Quarterly** and edits the **Anarchy** comic series.

Dear friends,

Dec. 24, 1984

Thanks for your letter and the copy of the **badguy report** with the brief account of the controversy that **Young Lust #6** has stimulated. I should have known that I wouldn't make it all the way through 1984 without some Orwellian incident--no

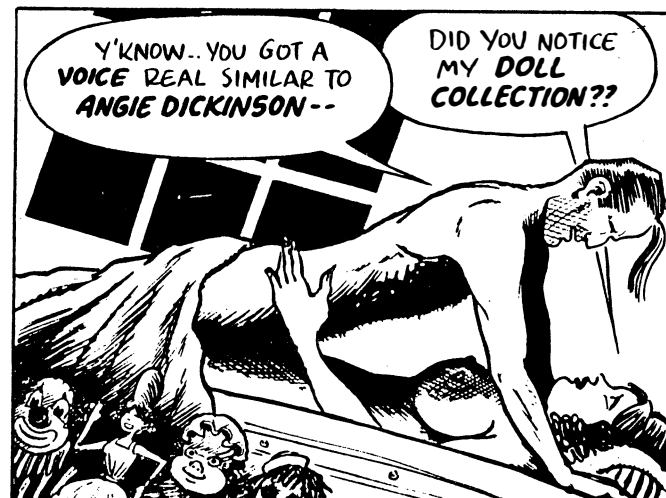
matter how minor--personally affecting me. I was beginning to tell myself that I'd have to "make do" with such impersonal affronts as Reagan's re-election, the dissimulation around U.S. involvement in Central America, or the impending shoo-in of Ed Meese as Attorney General. But no, leave it to the Columbia Community Grocery, where I bought a bottle of apple juice last September, to walk away with the 1984 "Anti-Sex League" medal for declaring **Young Lust #6** to be pornographic. (editor's note: this was the original charge)

I will admit that I have conflicting impulses on how to respond. On the one hand I am disinclined to "plead my case" before the CCG staff, for, when all is said and done, I think the comic speaks for itself, especially if it is read in the same satirical spirit as that with which it was produced. On the other hand, the CCG staff members who deemed **YL** pornographic have obviously already missed the point, so I have no great hopes that they'll suddenly be seized with senses of humor that would allow them to chuckle instead of squint at the comic. Since the resolution of this controversy will apparently be left to the decision of the CCG membership, I might as well make a statement for their benefit.

Bill Griffith and I drew the first issue of **Young Lust** in the Spring of 1970, when I was 19 and an art school student. **YL** began as

a parody--that is, a specific satire--of what were then called "girl's romance comics," the genre of comicbooks with titles like **Young Love**, **Young Romance**, **Teen Confessions**, **Just Married**, and **My Love**. It was obvious at the time that those comics were promulgating a traditional, conservative worldview so far removed from the reality that we saw all around us that they could almost be considered propaganda. So we decided to draw a comic using the conventions of that genre to make humorous comment upon the gap between the world of "comicbook romance" and the reality of the "youth culture" of 1970. **Young Lust** was quite a success for an underground comic, and #1 by itself sold over 200,000 copies throughout the 70's.

Every few years we would put together a new issue, asking cartoonists we knew to draw humorous comicstrips. As time went by, the focus of the comic expanded from the original genre parodies to a broader satire of modern "relationships" and culture in general. Parodies of other genres were played with, including science fiction, soap operas, westerns, and suspense thrillers. The roster of artists expanded from the original two to, in #6, thirteen: eight men and five women cartoonists.



Claude Funston by Bill Griffith

Despite the potential for parlaying the comic's success into a quick knock-em-out to make-a-buck operation, we preferred to stay with small publishers and only come out when there was enough of a built-up sense of having "something to say" to justify a new issue.

The object of **YL**'s satire
Continued on page 10



Phoebe Gloeckner

In defense of Young Lust

Continued from page 9

shifted over the years as the original romance comics went off to oblivion, as what was countercultural became more mainstream, and as sex in the media became more commonplace. By the time we did *YL #6* in 1980, the cultural situation had, in many ways, almost reversed itself. What now seemed to call for satire and critique wasn't the straight naivete of conservative "romance" but, instead, the decadent cultural results of ten years of supposed sexual liberation. *YL #6* was, in large part, made up of artists looking back on both the mad rush for pleasure in the 70's and reflecting on their own lives during that time. Some genre parody remained, including a satire of espionage pulp stories by Paul Mavrides and I, but mostly the comicstrips in the issue are artists' satires of various people's approaches to relationships. Now, four years later--in a new cultural timeframe where Reagan has been re-elected and significant portions of the women's movement find themselves in tactical alliance with

the simple reason that the comic strips in it were not intended to cause sexual excitement. They were drawn as satirical comments on contemporary "relationships." In fact, I consider anyone who *would* be sexually excited by the comics in *YL* to be so starved for salaciousness that they'd probably also get worked up over a new *Sear's Catalog*.

However, the new definition of pornography that seems to be employed these days has little to do with sexual excitement and more to do with the depiction of power imbalances in a sexual context. The Mackinnon-Dworkin anti-pornography law which was passed and signed by the mayor last May (ed. note: 1984) in Indianapolis defines pornography as "the sexually explicit subordination of women, whether in pictures or in words." To help make things a bit more specific for the purposes of law-enforcement at least one of these additional conditions must be present: the presentation of women as "sexual objects who enjoy pain or humiliation," as "sexual objects who experience sexual pleasure in being raped," and as "sexual objects for domination, conquest, violation, exploitation, possession or use."

While Columbia isn't Indianapolis and the CCG staff aren't cops, it is still worth examining *Young Lust #6* in light of this new definition, as this definition's depiction of what is pornographic generally conforms to the feminist critique of porn prevalent in progressive circles.



the new right around the issue of suppressing sexual media--we come to the allegation from some folks in Columbia that *Young Lust #6* is pornographic.

Since I have no way of reading the minds of the CCG staff or other individuals who found *Young Lust #6* to be pornographic--and from all indications I would find the experience chilling were I able to anyway--I have no easy way of finding out what definition of "pornography" they are using. I gather from this incident and others that have been reported in the press, that the old dictionary definition of "pornography" no longer holds. That definition labeled porn as "material (such as books or a photograph) that depicts erotic behavior and is intended to cause sexual excitement." According to such a definition, I have a difficult time perceiving *Young Lust #6* as pornographic for



Is *YL* devoted to "the graphic sexually explicit subordination of women?" Let's take a look. The cover by Bill Griffith--creator of Zippy the Pinhead--refers to the first story in the comic, a sorry tale about another of Griffith's characters, Claude Funston, a seedy loser who fancies himself a swinger. The cover catches Claude clad in red and white striped boxer shorts advancing towards a bed holding a can

of Reddi Wip. Claude's partner on the bed, who can only be seen from the waist down, is clad in black mesh underpants with red fringe. The cover, like the story ("Plug--Un-Plug") portrays alienated sex as a desperate attempt at "fun." It effectively achieves its end through parody and hyperbole. The women and men alike are all shown as subordinated to their own desires and fantasies, with no one the winner. Were *Young Lust* intended as pornography, this cover would be a commercial blunder. Were *Young Lust* intended as satire--which it is--the cover makes more sense.

How about the inside front cover? This certainly looks suspicious...it doesn't take more than a glance to tell that this is a page of 20 or so little ads for scurrilous porn--just like they have in the back pages of some men's magazines. Why, here's an ad for "Adult Books.. All the Subjects Other Dealers Won't Handle! Joyce...Huxley... Dostoyevski...Breton..." Hmm. Well, how about this one for "Lifelike Warm Water Quiche. Not inflated but a solid realistic depiction of a quiche--melted cheese, light flakey crust. Not a cheap toy! The most lifelike love slave imaginable!" Or there's the ad for "Outrageous Swedish Kinky Food Films...ready to swallow! 1. Fast Food...2. Picnic Group Shot...3. Cafeteria Nights." You get the idea. To be totally blunt, what is being mocked here is the fevered pornographic impulse that turns something natural (sex--or in this case, food) into something Prurient. Satire? Yes. Pornography? Hardly.

Moving on, past pitiful Claude Funston, we get a confessional story by cartoonist Spain (creator of "Subvert Comics" and "Trashman"), about his life as a rat. The story shows his two-timing, broken relationships, and ends with his getting caught in the mouse-trap of "Holy Matrimony." Spain spells out the "embarrassing personal details" of his treating women as sexual objects; however none of the women en-



Jay Kinney

joy this treatment, and they either give him his own medicine or leave him. This is hardly a testimonial for mistreating women--on the contrary, it is a "self-expose" and not pornographic in intention.

We'll skip Michael McMillan's two-page "Harold Wiseguy" because it is so squeaky clean you could make a Disney movie out of it. Likewise, Mary K. Brown's 3-pager and R. Schwartz's 1-pager have nothing to do with sex, but a lot to do with poetry and opera.

What's left? Another confessional story--this one by Phoebe Gloeckner about her urban adolescence growing up with drugs and runaways. This is powerful first-person stuff, by a significant young cartoonist, however it isn't porn. Sorry. Neither is Gary Panter's 3-page adaptation of scenes from Tom DeHaven's novel, *Freaks' Amour*. Panter's pages are horrific, and DeHaven's tale of a sideshow act is extreme, but the story is hardly an exercise in pornography--no more than the movie "Eraserhead."

I could go on item for item through the rest of the comic but I've gotten depressed just going this far. No cartoonist likes to explain his or her jokes to a dour audience. Lenny Bruce, one of the most brilliant and ascerbic social commentators to ever walk onstage, spent the last years of his life fighting court battles with local DA's out to bust his ass for daring to chip away at the early 60's facade of the American Dream. In the end, Lenny's stage act involved his hauling legal tomes and law books out before the audience and lecturing them on the absurdities and contradictions contained in the American system of justice. I've little desire to follow Lenny's lead and try your patience with convoluted defenses of material that is clearly, to me at least, satirizing and critiquing the realm of alienated relationships--not advocating them! If you are one of the people who can't tell the difference between a critical parody of something and the thing itself, then I suggest you leave the purchase and perusal of printed satire to those who can. If, on the other hand, you think there's a place for unflinching satirical commentary on what passes for both Love and Desire these days, you may find *Young Lust* worth a second glance.

To summarize: I think it's clear that a (God help us!) careful and sober reading of *Young Lust #6* will determine that it isn't pornographic under either the old or new definitions of pornography. Moreover, I think it's cruel and unusual punishment to make cartoonists explain how and why their work is funny.

I remain,

Jay Kinney

(ed. note: all comics from *YL #6*)



Letters

PUNK ANARCHISTS BURN

C.A.L. folks,

Many thanks--the Reith piece was much appreciated.... Punk anarchists are, to paraphrase Celine, "much better firewood than a violin."

G.O., Junction City, KS.

SCOTAG

Publishers of **ANARCHY**, and fellow comrades and humans.

I am sending you a few song lyrics and a cartoon and a few home-made flyers in hopes that it might possibly be printed in whole or in part--edited, mixed, re-mixed, whatever--in **ANARCHY**.

Our band Scotag is progressing rapidly and I hope our songs can

maybe put some distrust in people's minds about their political surroundings and our greedy government's foreign policies. We also have numerous songs that deal with this "Nuclear Nightmare Diplomacy." We are striving for what we believe in and we know that there are others who share our beliefs, maybe not to such extremes, but hopefully everyone can get the picture of our current situation and what will be.

I have a lot of paper with words backed by personal research and my sick social hardened sense of humor, so if you are interested I would be willing to make a monetary gesture--even though it's trash (money) we have to rely on it for our needs.

Sincerely,

Steve XYK32, Columbia, MO.

P.S. SCOTAG means: everyone is full of shit!

Compagnon de miseres

Live your life to die in the shadows

It's a traditional natural thing
We were all meant to follow in footsteps

Acting out someone else's dreams

Humans are numbered, labeled and filed

You can't be anyone if you're not on record

You pay your taxes for the rich to pocket

You give money to false gods who offer you solace

Ignorance is bliss so why compete
The laws of social survival are unjust complete

It's a choice of nowhere unless you're mentally off

The history books were written--
To serve us again

From the time of cave men to the current primal people, the human mind has held violence, death and destruction as its greatest achievement.

A million people must die to satisfy the desires

Of a handful of elite.

Chemicals and bombs decide the destiny

Of such men

Where did this lust for blood originate?

Is murder emotion within?

"Words are the loose tools

Thoughts are the roaming eye."

--Steven O'Dell, "Face in the Road"

"Power is justified by the beliefs
Of the voluntary obedient

Progressive regression lies the destiny

Of an industrialized wasteland

Undying trust from individuals

Who know no other way of existence

Mechanics are needed to control emotion

From the clockwork reality of truth"

--"Authority" definition

COLUMBIA IN PERSPECTIVE BY LEV CHERNYI

Why an anarchist tabloid?

People are always asking us why we do this or that type of layout, why we choose this or that particular content, etc. when we put together this paper. Some people express the opinion that we should never reprint material from other publications, others don't understand why we don't reprint more. Some think we ought to be a magazine, others prefer our tabloid format. To give everyone a little better idea of what we are doing and why, let me explain some of the thoughts behind this project as I see them.

First off this paper is meant to be very locally oriented, and is not at all intended to fit the usual mold of most north american anarchist tabloids--which are predominantly nationally or internationally distributed theoretical and/or news journals (e.g. *The Fifth Estate*, *Strike!*, *Open Road*, *Overthrow*). Rather, we want to try to reach, as much as possible, a cross-section of the whole population of Columbia and Boone County. However, this doesn't mean that we have any desire to water down our ideas in order to make them more palatable to people (as many people would suggest), or to put on some sort of innocuous front (as others suggest) in order to trick people into reading about our ideas. We want to be totally "out front" about where we're coming from. We have nothing to hide on this score.

Because we are very locally oriented and because we are all extremely concerned with the quality of social intercourse and everyday life here and now, we want to present a diversity of immediately useful and thought-provoking material. This isn't merely a theoretical journal, a news journal, or a cultural journal. We want to combine all three and more into a richly communicative totality. Even though some aspects of **ANARCHY** may become predictable (e.g. the news review, regular coverage of international anarchist news, etc.), don't ever expect the same type of content to appear in any two issues. Instead we will be aiming to continually

move in different directions--publishing an unpredictable assortment of local & international news & comment, local art & prose, reprints of the best material from the international anarchist (& related) press, as well as our correspondence, ad parodies & provocative poster reprints, etc.

The primary reasons we publish in tabloid format are 1) it's cheaper, and 2) our desire to visibly include current news & comment in our pages. Because we publish as a tabloid, we can afford to distribute thousands of copies of each issue on a free basis. For example, 5,000 copies of the last issue were printed at a cost of less than 5¢ per copy. And the newspaper appearance of even a small tabloid helps make it immediately clear that we publish news & comment.

Finally, it should be said that



all of the above is always subject to change. Though at this time we find it challenging and enjoyable to attempt publishing a frequent and locally oriented journal, if our expectations don't pan out, we could well be producing an obscure semi-annual theoretical journal by next year!

Your dollars will help us

1. put a new roof on the main building and on the gymnasium
2. expand the new library facility
3. increase our computer capabilities
4. bring better educational opportunities to our students by purchasing more instructional supplies and equipment.



Levels of Giving

Patrician	-- up to \$25.00
Knight	-- \$26.00 to - \$49.00
Emerald Club	-- \$50.00 to \$99.00
Special Gifts	-- \$100 +

ANARCHY; a journal of desire armed
c/o C.A.L., P.O.B. 380, Columbia, MO. 65205

THE BADGUY REPORT PUNK RADIO--THE EARLY DAYS

Sweetboy, my sidekick on "Sleepless Frenzy" for the past four years has joined a bizarre cult of non-quantitative mathematicians in southern Illinois. So I thought this would be a good time to talk about the beginnings of punk radio here in Columbia. When we started the show in 1981 the then KOPN program director Bill Wax wanted us to do a "New Wave" show. This was at the height of the new wave corporate music hype. Since there were almost no punk records available in town back then we mixed the likes of Blondie and Elvis Costello with Crass and the Dead Kennedys on a show called "Sleepless Frenzy". One of the first shows we did recreated an interview with Johnny Rotten with me playing the part of Rotten and substituting the word "sucking" for "fucking" to keep things legal. That interview got me hauled into Wax's office, and lectured about "good radio." But Sweetboy was always a sort of buffer between me and the ever anxious KOPN staff. And we both knew that we had lots of people out there who were rebels, just like us, who loved our assaults on the sacred cows of the music and political mainstream.

Two of those rebels were Jim and Robert. Jim first came to our attention with a bunch of signs he had put around town looking for people interested in the music of Bauhaus, Throbbing Gristle and Crass to start a band with. Jim came up to our show and brought along his friend Robert. Before you know it they had their own punk radio show "Subliminal Nightmare" with Maggot and Bob Bite (later Byte). Maggot started Columbia's first hardcore band, "Lost Cause," later "Causes of Tragedy." Bite and the Maggot were also the moving forces behind Columbia's high-energy zine, *Misery*. "Subliminal Nightmare" and its hosts proved to be too much for the KOPN establishment of the day. At one point they were kicked off the air for three months, but returned after six weeks of exile. On another occasion, Bite was banned from the KOPN premises on charges of theft, (charges which were almost certainly false, and clearly unprovable). But the biggest stir caused by "Subliminal Nightmare" were over their program "blurbs" which hit the reader with the anger and contempt for convention which is at the heart of the punk movement. These blurbs were the most provocative and some of the most imaginative ever to appear in the program guide. Their censorship exposed the conventional prejudice and fear of "turning people off" which existed among many

Continued on page 2

Books by & about ANARCHISTS & ANARCHY

BEGIN AT START by Su Negrin

Some thoughts on personal liberation and world change: Begin at survival. Begin with our own unfreedom. Begin in our own daily lives. The personal is political because a change in the intimate power relationships of our everyday lives is necessary for a free world. The political is personal because we need the power to determine our own lives. 173pp \$2.75

LETTERS OF INSURGENTS by Sophia Nachalo and Yarostan Vocheh

An intricately woven and incredibly absorbing tale of the lives of two eastern european radicals who played quite different parts in an insurrectionary period during their youths, and whose rediscovery of each other across continents helps them uncover some of the hidden meanings of their own past and present "radicalism." 831pp \$6.00

THE EGO AND ITS OWN by Max Stirner

The ultimate case of the individual against authority, and a critique of all ideologies that has never been surpassed. Max Stirner was an obscure figure at the turning point of modern philosophy and radical theory (in the 1840's). A brilliant precursor of modern phenomenology and existentialism, his message was so profoundly radical and so far in advance of its time that he invariably remains misunderstood and mindlessly reviled to this day. This book is the bedrock from which all modern theories of radical subjectivity derive their ultimate grounding. 366pp \$6.75

A PRIMER OF LIBERTARIAN EDUCATION by Joel Spring

'Spring's book is unique. It stands serenely outside the muddy stream of literature spawned by the recent wave of criticism of compulsory schooling.... Spring places the radical challenge into its own tradition of libertarian anarchy.... This is the only readable book I know which does so in simple language and with the clearheadedness of the competent historian." -Ivan Illich. Simply one of the best books on education available today. 157pp \$5.65

SITUATIONIST INTERNATIONAL ANTHOLOGY edited and translated by Ken Knabb

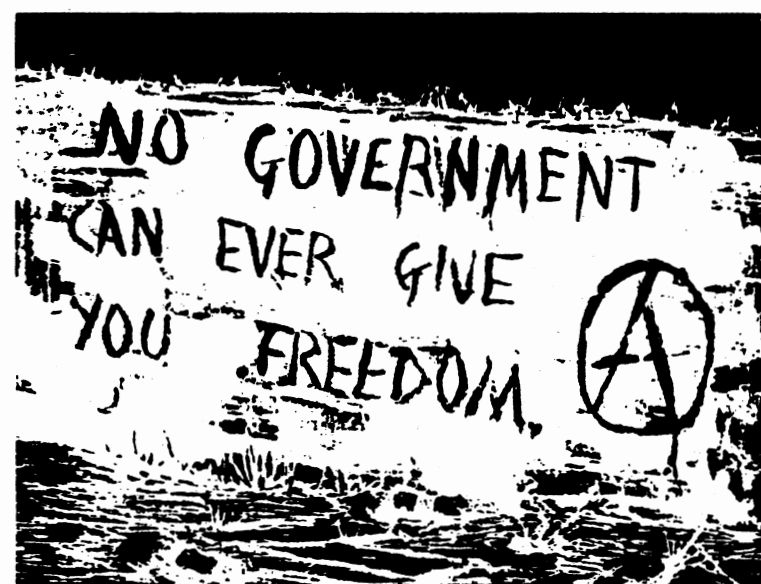
"In 1957 a few european avant-garde groups came together to form the Situationist International. Over the next decade the S.I. developed an increasingly incisive and coherent critique of modern society and of its bureaucratic pseudo-opposition, and its new methods of agitation were influential in leading up to the May 1968 revolt in France. Since then--although the S.I. itself was dissolved in 1972--situationist theses and tactics have been taken up by radical currents in dozens of countries all over the world." (From the editor's preface.) Fascinating reading. 406pp \$7.50

THE REVOLUTION OF EVERYDAY LIFE by R. Vaneigem

"The modern world has to learn what it already knows, become what it already is, through a great exorcism of obstacles, through practice. We can escape this commonplace only by manipulating it, controlling it, thrusting it into our dreams or surrendering it to the free play of our subjectivity." (From the author's introduction.) A powerful book by a member of the Situationist International which prefigured the May Revolution in France, 1968. 216pp \$5.75

SOCIETY OF THE SPECTACLE by Guy Debord

"In societies where modern conditions of production prevail all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation." (From the text.) Along with *The Revolution of Everyday Life*, one of the two major texts to come out of the Situationist International. No one can claim to understand modern history who has not understood the central thesis of this book. 221pp \$2.50



Other books and periodicals available:

Against History, Against Leviathan! by Fredy

Perlman 302pp \$3.75

Drawing the Line by Paul Goodman 272pp \$5.60

The Irrational in Politics by M. Brinton 95pp \$1.40

Fifth Estate (quarterly, from Detroit) \$.50

The Match! (quarterly, from Tucson) \$1.50

Open Road (quarterly, from Vancouver) \$1.50

These and many more books and periodicals can be purchased from the consignment shelves of the Columbia Community Grocery, 1100 Locust Street, Columbia, or are available by mail from the Columbia Anarchist League, P.O. Box 380, Columbia, MO. 65205. All prices include postage and handling.

