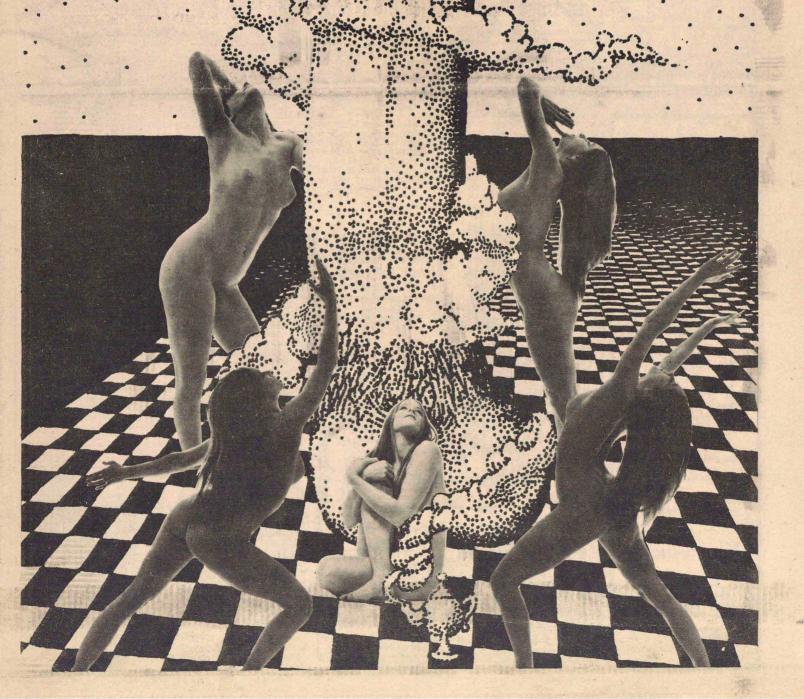


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The Fucking World We Live In

by Hannibal of Cathage

what is going ninour universe inwhat is going inflor universe in-cludes the contraction, expansion, and final climax that we experience when we fuck. Our universe is a pulsating bubble of, if you will, the Big Bang. fucks the earth; the solar system fucks the sun; the galaxie fucks the solar system ... and it goes on

and on....in every direction, expanding and contracting, fucking itself to infinity.

And within the mother earth there are myriad numbers of sexual forms interpenetrating and undulating, all within the matrix of the speck that we are. The untiring waves carressing the edges of the bigbrown mamma, the cyclic nature of the seasons pouredges of the bigbrownmannia, use cyclic nature of the seasons pouring forth the titillating pubic breaths of the Grand Hermaphrodite, the entire ecological womb structure of all living, sexual things, the bulging of the mountains and the pleasing semen of the oceans. the oceans the unceasing ebb and flow of all that we experience in the physical world ----can't you see? It's all SEXI It's fucking all the time. And so, Sex actually

makes the world go roun'.

The castrated phycisist reduces it all to "energy" - it's various forms and movements, that is, to symbols, words, and images. He

misses entirely the sensual nature of all that is. The Buddhist calls it prana...the same thing, it per-meates all. But he participates in the inexorable swing of the filmy

prana.

This constant flow of prana manifests itself in an infinite number of forms and yet, in a way in which each of these forms fucks

tiself in unique ways.

They say that the human body is one heaping mass of sexuality.

Well, think about it this way.... breathe deeply in and out, in and breathe deeply in and out, in and out, in and out, in and out,sensual? Yepl Now feel your heart beat... Thub dub, Thub dub, Thub dub, Thub dub,the constant ticking of your life beat resembles (in a vague way perhaps) the penetrating motion of the penis and the sucking receptacle of the vagina. The blood flows through you to coincide with the endless succession of contracthe endless succession of contractions and relaxations of your pul-sating sexual organ, the heart. If you stop, relax, and feel yourself, you will discover the most amaz-ing sexual experience of them all

REVOLUTION ROULETTE

Politics are a product of so-ciety, they do not produce soci-ety. It follows that if we ever expect to achieve anything significant in the way of a political revolution, the first and most improved the state of the portant step is a social revolu-tion. I will go so far as to say that until we somehow manage to achieve a happy, harmonious so-ciety, no amount of political re-volutionizing is going to make a damn bit of difference where it really counts. There can be no real peace, no equality of people's,

read and think, and who has access to any kind of history book can prove that to himself in a few hours time. Our history is a nightmare of insanity, and if youar are interested in a good case study of that history you might pick up LIFE AGAINST DEATH, (a Vintage paperback) by Norman O. Brown. A lot has been said on the subject of our historical inspirity, but one seprent of it has insanity, but one aspect of it has been ignored by virtually everyone except an occasional wit with a short pointed jibe, That aspect might well be called the Leadership Syndrome. A good share of the responsibility for humanity's adness rests on the shoulders our leaders, and yet few peo-e know or care anything about the psychology of leadership.

It has been said that "Power corrupts, and absolute power cor-rupts absolutely." History bears out that staement well, but it is merely a superficial observa-It gives us no real under

standing of that drive to powhich constitutes the basis of All leleadership Syndrome, All leaders have one thing in common that singles them out as leaders and helps maintain them in that position - Drive. Not just the de-sire to impose their will on others the strength, cunning, adapbut the strength, cunning, adaptability, and determination to carry out that desire, are the necessary qualifications for a successful leader. Still, there seems to be one overriding factor that sets the leader apart from the group. To get to the real heart of that drive, I think we have to go to the heart of the society that produced it ~ Fear.

That can be hard to get to, if you've never thought much about it, but it's pretty obvious when you do. From the time your parents first spank you or threaten you with the Boogy Man when you're a little kid, until the day you die, you're subjected to







CROWD SCENE

by Steven George Kromitis-Kaucher

The burning group was never so petrifying. Lava flowed from their heads and mouths. It could have been our soup if we could adapt our tongues to its heat.

The radiated group on the Van Allen Radiation Belt;
A streaming, diffused roadway of nuclear soup;
A new draught they drank: Melted, mauled picture tube pasted first, then juiced into a picture tube cocktail.

Dancing amidst the As-is radios and appliances;
A tremor of stompo-contrabanded bass dances, heaving with
greenhouses smoking beneath screaming sun lamps of Phaeton
who ignited various crowdscenes when he traveled too close to the
earth.

The crowdscene packed into a sizzling warehouse of 1949 pin-striped suited heavies, with moaning automatic pistols leaving some absolutely nasty architecture strewn about this warehouse. Studio lots turning to salt their wives sodomized and probably (eventually) iodized.

Yes, this prophetic crowdscene depicting a dance of pagans in an orgiastic bacchanal scene, which is continually permeated by waterfalls of giant parameciums;

This would yield us a wine-enhanced soup of the finest morsels of this orgy's scraps, tasty microscopic dishes overflowing. This crowdscene involves its total recipe of history; lava is added and this time our recipe calls for more fiery seasonings of Popocatepetl for a south of the border treat.

Oh, but it was stinging our tongues as we tried desperately to sip its contents. (Was this lava an ingredient from an ejaculating monotheism that so fervently and chauvinistically put down this spread of pagan civilizations involved in this realistically depicted bacchanal with an immense crowdscene?)

And with the debris of changing nuclei and that television martini and all and this heavy hard-to-digest dinner and all, they're going to have to adapt to all forms of ebbing and flowing radiation. Let us hope they escape the areas where the atoms are actually split. We hope to drift smiling and totally adapted by a sort of nuclear vaccination to cast out all radiated influences, possibly taking shelter in a reality of totally improvised and purely conceived impress assuming a suite into adventugeurs calor schemes. conceived images, assuming a guise into advantageous color schemes (the crowdscene depicted by numbers) and also assuming newly-discovered colors to immerse oneself in, colors that cannot be perceived with the naked eye of the last age.

These colors will have one function: And that is to be as they are, merely and purely colors; to spend one's time in their timeless flow, immersed for these reasons:

To shelter one from splitting atoms and wounded choking molecules;
To stretch one's quickly adapting nervous system into a different state than before;
To make sure that we get our nourishment, not from an anachronistic soup, but to feed off the very expression of colors;
To project into all places of the universe, simultaneously simultaneously.

After the crowdscene was entirely vaccinated to make them immune from any of these nuclear effects, the good doctors climbed inside their personalized incubators and whirred and whirled into a contemplative state, projected with their amazing cure-all to behold a whole intensely pleasurable world inside themselves

The nervous system is now totally altered to achieve the highest amount of concentrated hues and feelings.

Feedings come as often as two times a week, depending upon the size of the individual; it usually takes a cycle of eight years to complete and purify this entire crowdscene. We have been working steadily for milleniums to perfect this glittering formula, this happy juice that spurts purely and fresh daily from out of space and reintensifies our being (for at least twelve hours anyway). Then another cycle for other separate vitamin accommodations begins, with the serum placed into pressurized tubes that are stored away in freezers to freeze this creature BEFORE he changes into a confused atom current. The freezing process will profuse him into a state of Suspendered Imagination. He will be plunged into a great womb-like glacier where he will stay for endless centuries, which will appear to him in his present state of consciousness, as about five seconds.

The explosion of the sun (our solar system's starring role) will melt the glacier and the embedded suspendered fellow will zoom out of this state in a very adapted attitude which will prepare him to ENJOY the pleasant warmth of a sun exploding brilliant colors never before conceived; an infinite feeling of total warmth; also in a state of complete free movement, twirling and dancing in a continuously programmed fireworks display of the cosmos.



Valley in Plumas county issued an appeal yesterday for information concerning their son Mark (above) who has been missing for two

who has been missing for two years.

The youth, who is 15 years old, was last seen November 4, 1967 when he attended a show in Quincy. Mark is five feet, two inches tall, weighs 100 pounds and has blonde hair and blue eyes.

Information concerning the boy may be forwarded to the Wilsons at Post Office Box 27 in Meadow Valley or phone collect to 916-283-0416.



The cover of this issue means more than meets the eye, Read This. We live in a big fucking universe.... I mean that literally the whole thing is always fucking isself. Crazy? Think about it.

The physical act of fucking entalls a phallic, (or, if I may, the positive) penetrating, or coming together with the receptor, the vagina (the negative). And so, a wave-like motion ensues, climaxed by a dissolving of the two into the one... the positive and negative neutralize into neither.

Now, if we stop to think what relavance this has to the whole of the cosmos, we begin to realize that all of the physical universe can be understood in this way.

The recent theories to explain what is going n in our universe includes the contraction, expansion.

no effecting of any social jus-tice, through the simple expedient of appointing new political lea-

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Underground Press Syndicate (UPS) Intergalactic World Brain (IWB)

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Thomas Klaber, Gogol, Rob Brown, Nancy Dubrin, Ginger Strong, Steve Burns. Also Krishna, Brahma, Vishnu, Shiva and a cast of

PORNOGRAPHY

by Baby Clap Dick

Pornography was invented in 6996 BC, in an Aryan settlement 1000 miles north of the Khyber Pass, by a shepard by the name of Gavaliyaka Pundershan. In his PSYCHEDELIC HISTORY OF PEOPLE WORDS PLAY (Rishicksh, 1885), Swami Avidjananda traces pornography down to the day it was invented:

"One morning Gavaliyaka Pundershan, Kshatria (king) of his nomadic tribe, and famous for his vast herds of cows, became identified with some of his baser emotions. In an effort to relieve the feeling of suffocation that ensued, he decided to have sexual relations

he decided to have sexual relations he decided to navesexual relations with his voungest daughter, Malandiyoni, a virgin, whom he had been saving for such a 'rainyday.' His wife however, Dankdownajiri, would not stand for it, and hit him over the head with a sacrificial bowl right in the middle of the act. There had been an eclipse of the moon the week before and she was having menstrual difficul-

"Gavaliyaka retired to his cow-

"Gavaliyaka retired to his cowherds to recover from the shock and nurse his ego. A Vaishya by the name of Kshedra Vakalvaitsu happened by, and showed Gavaliyaka a dough image of Krishna dodoing it to a cow. Gavli had been fantasizing along those lines, and in a rage he tore the image from Kshedra's hands and threw it into the fire, uttering the sound, "Ras!"

"Kshedra looked on at Gavaliyaka's display curiously, and repeated 'Ras?' 'Kshedra saw that that the dough image was cooked, so he took it out of the fire and went home, where he related the incident to his wife. His wife related the story to her sister, who told her mother-in-law, who agreed with Gavaliyaka, exclaimwho told her mother-in-law, who agreed with Gavaliyaka, exclaiming 'Ras, Bahl' Soon the whole village was playing the new wordgame, and added 'ras' to their vocabulary. The children played the game after they grew up and had nothing better to do, as did their children and their children's children.

children.

"After awhile people forgot the origin of the word, and it took on different meanings. They applied 'ras' to different situations, and it evolved from a unique tension inside Gavaliyaka to a general tension inside everybody. The word decayed over a period of time into the sound 'las,' and meant to desire, and to embrace. 'Las' decayed through time, meandering through language from Indo-Euthrough language from Indo-Eu-ropean (Gavaliyaka's mother ton-gue), to Sanskrit, to Greek, to Latin, to its present form, 'lasci-vious.'''

Latin, to its present form, vious."

What frightened Gavaliyaka about the dough image was not its sexual content per se, but the archetype of unity it presented.

For thousands of years religious symbolism has been sexual. The genital embrace is symbolie of the union of all oppositions, in fact sexual intercourse can lead to transcendental states. The ultimate to transcendental states. The ultimate religious and the ultimate sexual experience is identical.

The child emerging from a state of ouroboric unity when it is born from its mother is a recapitulation at an organic level of self-consciousness emerging from its mother, the unconscious. The child, and the adult it develops into, and self-consciousness, and the ego into which it crystallizes, all long to return to their mother. To return to the mother however is to die. This death is ego-disto die. This death is ego-dis solution, and is the one fear of all men, underlying all other fears. It is an unfortunate phenomenon

It is an unfortunate phenomenon that those men most afraid do the most to protect themselves from their fears. Many fight their way into positions of power to better control environmental elements that threaten them. The establishment these days is tremendously uptight about three things: sex, drugs, and revolution—all three of them unifying agents. The Man cannot tolerate these activities; keeping a war going is

The Man cannot tolerate these activites; keeping a war going is more to their liking. War is nice and dualistic, with two opposing sides, the prospect of winning or losing, etc.

The core of the issue of pornography does not involve pictures, words, or naked bodies anymore than the day Gavaliyaka invented the game almost 8000 years ago. Pornography has nothing to do with carnal sexuality, for as anyone can see, paper and sounds are not meat. There are, however, many people so afraid of sexuality that they see it everywhere, so that they cannot stand even the depiction or description of it. Even a paper representation of a breast or a word denoting sexual intercourse literally scares them to death.

death.

The "guardians of public morality" are merely trying to maintain the status quo, keep things as they are, which means keeping the 'guardians' the way they are. They have achieved a neurotic equilibrium which they are afraid to let go of

Persons uptight about porno-Persons uptight about porno-graphy cannot help themselves. The game they are playing is an old one and they have forgotten the meaning of it and do not know what they are doing. Talk to Max Rafferty about the unification of his psyche, and he will think you are talking about a fornicating bikey.

People such as Rafferty are ro-bots, unthinkingly reacting to every situation out of basic ego defenses. The word "pornography" itselfil-lustrates their fear of ego-death. Pornography comes from the Pornography comes from the Greek pornos and graphos, the 'writing of harlots.' Por-nos comes from the root meaning to sell, and also meaning journey. This journey was not only one of the exchange of goods, but

one of the exchange of goods, but on a deeper level was the journey to the unconscious.

This journey is the quest of the individual to unify the split halves of his psyche. Jung said that this journey was part of the process of individuation. This process is structurally identical with sexual relations. Consciousness, child of the unconscious, seeks the ouroboric unity it experienced before it

emerged from its mother. In the same way, the individual, child of its mother, hopes to return to the womb from whence it issued to experience this same unity through

womb from whether it issued to experience this same unity through sexual relations.

Most people are afraid to undertake this journey, one way or the other. Those who do, such as Theseus or St. George, are heroes. It is a dangerous journey, and many have tried but failed, such as Orpheus, who forgot the oracle's admonition, 'Don't look back.'

There are those people that do not even want to look. They outlaw drugs, think that a church is a building with a steeple that is open on Sundays, and have sexual relations with the same person, in the same private place, and with the lights out. This is the way they play the game, and they cannot play the game, and they cannot tolerate anyone else playing a dif-

The evil in the world such men The evil in the world such men spend so much time suppressing is their own evil. This is one aspect of their tremendous fear of uniffication. They cannot face their own evil, they refuse to accept their other half. There is nothing intrinsically evil or dirty, but there do exist individuals who contain within the problems. within themselves elements which they consider dirty or evil, which they see mirrored in the external world. This is the case in persons who cannot tolerate any display in public of sexuality, or even bio-logy, and also in those who discri-minate between "art" and "ob-scenity."

Since there are only 82 people this world who have been enlightened through sexual relations, 99.999% of any kind of sex is bad, and what the rest of mankind fights

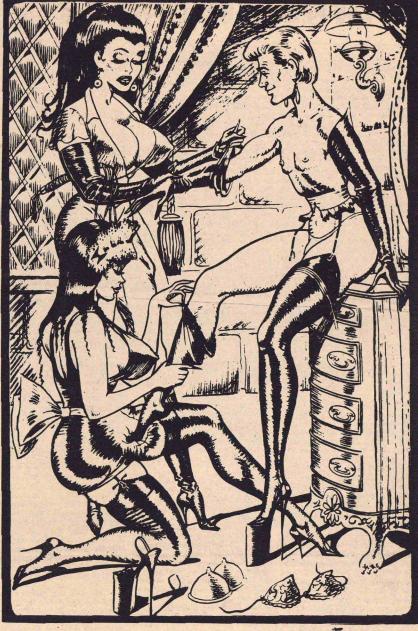
about over sex is a matter of taste

opinion, or psychic boundaries.
Pictures, bodies, movies, animals, books, dildoes; it really
doesn't matter where a person's pleasures lie, since most people just masturbate anyway, whether they are doing it horizontally with their legal spouse, or stimulating a picture of a crocodile with a vibrator.

If an individual's sexual rela-tions are satsifactory, then por-nography will not bother him. If an individual's sexual relations are

an individual's sexual relations are unsatisfactory, then he is a pervert and has no right putting down other people's hang-ups, which in itself is a perversion.

Most people are afraid to die, but does this warrant removing books from schools, busting movies, or knocking the knockers in the BARB?



NIXON'S NIGHT OUT

President Nixon was the honored President Nixon was the honored guest at a huge street party held in front of the St. Francis Hotel last Thursday, with a significant cross section of the bay area in attendance. Hip, square, and tourist alike crossed the social barriers and flooded the streets with a cast that would have done credit to DeMille. True, there were some lines drawn; ropes along the credit to DeMille. True, there were some lines drawn; ropes along the curb, etc. so that people could look at the dilemmas* without getting dangerously close or feeding them. '(note: di-lem'ma (di-lem'a; di-) n (LL., fr. Gr. dilemma, fr. di-(-dis) twice plus lemma assumption). tion). I. A type of fauna indigenous to the planet Earth, and ranging in temperament from friendly, when properly trained, to ferocious and uncontrollable

when angered or improperly trained. The training of dilemmas (originally called police) was con-ceived as a method of protecting people from criminals and politicians. However, as the criminals and politicians grew smarter, they began domesticating their own "police" and using their inherant ferocity as a tool for domination.

As these "tools" gained more and more power of their own it began to become clear that humanity was soon to be faced with the pros-pect of scrapping the "watchdog" system completely, and returning to an "every man for himself"

society, or else accepting the fact that the "watchdog" would rule the "master". Hence the term dilemma. 2. A situation involving choice between equally unsatisfactory alwould rule the ternatives. - SYN. See POLICE, COP, BULL, PIG, PREDICAMENT.

The President stayed inside the tel to dine with his fellow poli-



ticians, rather than coming out to fraternize with his employers, but then it's only expected that a good employee shuld know his place, After all, why should the voter elite After all, why should the voter elite be forced to associate with it's rabble employees. The people obviously appreciated his discretion, and to show their appreciation, sang chants including "Free Bobby Seale" ... "Stop the War, NOW!" ... (and such personal niceties as "Pat sucks Dick", mementoes of their appreciation for a job well done).

Inside the hotel, Nixon, refusing inside the notel, Nixon, retusing to let all this adoration go to his head, spoke with his underlings and was entertained by a girl named Zsa Zsa from the harem entertainment pool. Also in attendance was a minor political personage, the president of the United States Government's Asian satelite of South Korea. Meanwhile, outside, the one in-

cident marring the festive evening occurred when a few of the revelers occurred when a few of the revelers (no doubt latting the party atmosphere get the best of them) refused to obey warnings, and teased the dilemmas (up to this point, relatively docile) by throwing sticks and bottles. Thus angered, the dilemmas broke through their rope confines and charged into the crowd, with a few minor injuries resulting, to some people caught, so to speak, on the horns of a dilemma.

so to speak, on the morns of a dilemma.

From there on the party was pretty much downhill, as people became bored with the continuous charging of the dilemmas and trickled off to their respective palaces.

ABOVE ALL. NAVY

by S.L.

The following story was given to the BARB last week by a Seaman in the Navy awaiting general court martial proceedings for being UA. (Unauthorized absence, the Navy equivalent of AWOL) He asked that his name not be used. "I was station at SanDiegowhen I found out that my girl was

"I was station at San Diego when I found out that my girl was pregnant. I wanted to go home to San Jose to marry her. Everyone was pulling for me but my Co. Even the Red Cross phoned him up, but he said no dice. I took off anyway, drove up, got married, and after three days went back and turned myself in. They put me on restriction, and were going to court martial me.

"Then I learned that my Father-in-Law was in a serious auto accident. My wife and her famiy had to move out of their house since they couldn't keep up with the payments. They had to move into a motel room: my wife, 4 months pregnant, her mother, and six kids. They had to go on welfare, I requested leave again to go up and help them out, but it was the same old bullshit. So I took off again to try to get my wife a place to stay and help my inlaws out. My old man is a lifer, and he's really down on me, so I couldn't get any help from my parents. parents.

"I'm an electronics engineer, but I couldn't get a job as one since they would check my experience and might contact the Navy. I got a job, mortuary transportation, which is to say I drove coffins around. Things were going tion, which is to say I drove cof-fins around. Things were going pretty good. I was making \$110 or \$120 a week, which was twice as much as I was making in the Navy. I got my in-laws a house in San Jose. After four months my wife went to the hospital to have the

"When you're UA for over thirty days, the Navy gives the FBI your photo and fingerprints, and they look for you. They knew my wife was pregnant, and when she checked into the hospital they found out our home address and they came over and grabbed me. They threw me into the Santa Clara County Jail for 10 days, and then sent me back to San Diego and threw me in the brig for two weeks. The first thing I did when I got out was to call home. My wife, who is only 18, was being hassled with lawsuits from two recordcompanies who were trying to collect on lawsuits from two record companies who were trying to collect on records she never received. Also, she went to he Navy to get her allotment and all they gave her was a \$15 check and sent her to welfare. The welfare people were good to her, but I still had to get back there because she had thrown her elbow out of joint and couldn't take care of the baby.

"I got a job with Stewart-Warner in San Jose making micro-circuits. The pay was good but after a month they grabbed me again. I had thought about turning myself in, but who would support my wife and kid? The Navy sure wouldn't.

"Now, without a job, I just got a paycheck for two weeks for \$26. They make you pay for your haircuts, which are compulsary, make you buy a new seabag and new clothes while you're in the brig. They take it out of your pay but wait until it really hurts, like now.

"I was one of the lucky ones in

They take it out of your pay but wait until it really hurts, like now. "I was one of the lucky ones in the brig, I stayed in the background. They make it rough on married guys, though. They really cut you down in front of your family. You can kiss your wife when she comes to visit you and when she leaves any other contact is forbidden, she can't bring you anything, not cigarettes or anything. All your mail is censored. They took away a picture of my kid, calling it contra-band, and a birthday card. "The brig is like a Korean prison camp. There is constant physical and psychological harrassment. They try to break your will to resist, You're just a number, you're not human. Like I say, I was lucky and only got knocked around a couple of times.

"The whole idea of justice in the Navy is warped. There is no justice. You are punished before your trail. There is no such thing as mitig ating circumstances. Court martials are a farce. If you get a Navy lawyer, he is usually fresh out of college, completely unfamiliar with military law. He is also usually two ranks below the prosecutor, who intimidates him. There are 130 legal Navy articles that define crimes and punishment, but the last clause states that it covers anything else and the Navy uses that to do what they please with anyone they don't like.

"Enough can't be said about the

like.

"Enough can't be said about the brig. There are always going to be people in there they are fucking over. 90% of the people in the brig are in for UA. The rest are on dope charges, and there are a few homosexuals. I only knew one guy who was in for anything else. He was in for ripping off a car battery. The Navy is really trying to cut down on the dope smoking but there are so many heads they can't do much. 65% of the barracks turn on, that's 170 out of 256 men. 130 use acid regularly.

"You know, the Presidio sends its hard cases over to Treasure Island for the Marines to take care of. After the Presidio's trouble

Island for the Marines to take care of. After the Presidio's trouble last fall they sent over 80 guards for retraining. The guards there have no choice about their duty. They consider guard duty shitty. But they get a little power and it goes to their head. They can become really sadistic. After six months of guard duty they are supposed to be sent to a shrink who checks to see if they are still fit, if they aren't total animals yet. The only people who are more scared than the prisoners are the decent guards. These guys are threatened that if they don't get tough they will be shipped back are threatened that if they don't get tough they will be shipped back to Vietnam. Most of the guards come from Nam.
"The officers don't know what's happening there. The guys in charge are usually lifers. Those

guys that stay in the Navy are totally dependent. They couldn't make it on the outside. They couldn't have to think in the Navy, there is always someone above them who tells them what to do. Their minds are warped. The Navy takes a guy with the intelligence of a retarded chimpanzee, gives him power over a few men, and it goes to his head. I know this Bosun's Mate, if you're not out of the sack by 5:30 am, he pulls your rack over. Then he keeps the company at attention for half an hour while he tells them how fair he is. He says he smokes dope, but he'll bust you if he catches you at it.

"The Armed Forces are supposed to have over 50,000 desertions a year now. The Marines have the most, then the Navy and Army. The Air Force has very few, since they treat you more like a human being. They're more selective about who they take in. Being UA is really considered being anti-American. If you're anti-Navy then you're anti-American. The Navy is supposed to come first, that's why there is no such thing as mitigating cirumstances. ITST, that's why there is no such thing as mitigating cirumstances. The divorce rate is high in the Navy, since family concerns are secondary. They try to instil loy-alty by har assing and scaring you."

TRIBE. Written in their very own language.

Hello, Pig mother-fuckers. How Hello, Pig mother-fuckers. How are you greedy suck-asses? Say you're gonna save the world, contribute your fat profits to the community. Shit, Motherfuckers, all fifty of you won't get together and raise a stinking \$700 to bail your very own brother, Stew Albert, out of de jail.

Greedy fat capitalist tribal pigs. Any ol' stinking tribe of American Indians living on cornbread and beans will get the money together to bail their brothers out of jail.

What kind of tribe are you, anyway? How is anyone gonna believe that you will help the community when you won't help ol' Stewy. Poor old

Stewy stewing away in jail. Free Stewy, Motherfuckers. Free him today.

And now you are exploiting sex. Filling your papers with lurid sex

trash designed to please tired businessmen. How can you stoop so low? And in addition, pigs, we know that last week you got outside backing to put out your paper. Was it the CIA?

You mothers will do anything for a dollar. Your whole tribe is fat, capitalistic, sadistic pigs. Soon you will get some good old-fashioned People's justice.

And how come you non-capita-lists charge vendors 7 1/2 cents for a paper when the BARB only charges 7 cents. We are getting wise to you mothers, pretending to be revolutionaries and raking in fat profits. in fat profits.

The people are gonna get you yet.



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GRAHAM

SPEAKS

Mohammed Khan I

BARB: The Light Guild feels that light art is being crippled in its development. They complain that they are being paid the same wages they are being paid the same wages that they were being paid three years ago, which is about a third of what an unknown group gets for playing the same gig. They say they deserve 1/3 of the promotional billing in the advertising. Are these claims valid?

say they deserve 1/3 of the promotional billing in the advertising. Are these claims valid?
GRAHAM: The one there where there is some validity, on my posters you'll see that the light artists do get credit, but sometimes in the newspaper ads, in the radio commercials, they weren't included, that was my error, they're right, they should be given recognition. But the other things, you have to start with who are we? To me we are ethical business people who deal with artists in our business.

Billing and moneys do not relate just on the pure level, they relate to reality. Reality is, what brings in the dollar to keep us going? If a light show, in the opinion of the producer, does not bring in money, and only, not only, but makes a place more pleasant to be in, its much more conducive to having a good time, and ones.

to be in, its much more conductive to having a good time, and opens the sensual pores, so that you relax, and the lights are going; but the people would come here anyway

See, the artists can say, the people do come to see us, its like a group comes in, they say, "We're better than the Beatles". In the end, its the decision of the producer to determine what attracts the public. Who is to tell me I should have plastic flowers in the cafeteria, or real flowers? If we had plastic flowers, we would draw just as many people. If we had black and white posters, in stead of the montages which we've gotten into because I like them, we would get as many as we get, but I like them.

The individual has the right to the artists can say, the

I like them.

The individual has the right to support art at whatever level he desires. The only negotiating point, therefore, that they have is that they are artists. A man has the right to go into a store and say: "I want 49c chopped meat, or 69c chopped meat. That's his prerogative. Therefore, the artist has no right to tell the producer at what level that producer must support art.

right to tell the producer at what level that producer must support art.

If their negotiating point was like, say, Jefferson Airplane says "Mr. Producer, wewant\$10,000." Isay, "No, \$500." "O.K., we'll go across the street," Therefore there's a competative margin there. In order for me to have Jefferson Airplane, I must pay so much. Now, the artists could argue, if there were four or five ballrooms here, and we were competing with one another, you'd have to pay us more. Perhaps. When your light show gets to a point where it is a draw factor, I will admit to you, I will have to may you more, or risk losing you. Knowing that I don't lose you, now, why is it that for the past 3 years, we haven't had a light show for \$50 a night.

You made a statement before that there have been no raises in three years. I got into this business three and a half years ago. The first light show cost me \$2500. In the first year they were making \$100. The next year they were making \$100. The next year they were making \$150. The light shows now are making \$150. The light show show are making \$150. The light show now are making \$175. The little thing that is not remembered is that they love of \$5,000 a night. And everything else goes up, and they want more money.

BARB: How many people does it take to run a light show?

want more money.
BARB: How many people does it take to run a light show?
GRAHAM: That's up to them. You do not pay a secretary \$911 aweek because she has 17 children. This is what the job is worth to the man. As an artist, if you want more than what I think its worth, then artistically, I must desire that. I must be involved. We are interested on a level.

a level. We could do away with light lows completely. What I could do is buy \$10,000 worth of equipment and get two...Gremling to move the machines, they won't be as good as these guys, or I could eliminate them and just do stage lighting. It may not be as nice, we won't lose that much business. nees, in my opinion. But more important than anything else, I can not tell you what to wear. You can not tell me what to support. You may disagree with me, but, and this is something which you should never tell an underground news-paper, you have no negotiating power, other than being an artist.

never tell an underground newspaper, you have no negotiating power, other than being an artist. I respect you as an artist, but once you get beyond that point, what right do you have to treat this situation the way you did? The firstword I got that this organization existed; the first communication we had, was a letter. In it it said effective such and such a date, you will pay light artists such and such per show. What right does any person have to tell another person; "You MUST pay so much." The same day Mr. Abrams called me and said, "Bill, I played in Los Angeles for another promoter, can you help me collect the money?" I said, "Jerry, you called me to help you collect the money, when an hour ago you threatened Country Joe and the Fish and Country Weather that if they crossed the picket line you would bad mouth them to the world, and now you ask me to help you?

The two light shows that work here are perfectly satisfied. They had no gripes. But did you ever contact Bill Graham and say "We are the Light Show Guild, we want to talk to you." No. But the other thing you did, you contacted the media, radio and television... Do you know what you told the world? That we're exactly like them. You used establishment tactics, and you told the establishment that we don't know how to communicate. We don't know how to communicate. We don't know how to communicate. We don't know how to sit down man to man and ARGUE if we have to, and yell and scream at each other for our rights, for your rights. Your tactics are as ugly as the fucking street I came from. And you want me to respect you?

BARB: Where did you come from? GRAHAM: New York, Your letter failed, your pickets failed, and now you want to sit down and TALK?

BARB: Where did you come from? GRAHAM: New York. Your letter failed, your pickets failed, and now you want to sit down and TALK? And...it got heavy.
BARB: In '65 and '66 there was a time when the Fillmore and The Family Dog were sort of the centers of a community that was developing. I'd like to know whatever happened to the community that was supposed to be being formed.

formed.
GRAHAM: It may have started, but, uh, the seed may have been there somewhere, but in my opinion, again, we're talking about opinions, not facts, the seed was in the ground, but there wasn't enough water poured on, and I don't think the flower ever surfaced. BARB: Why didn't that happen? GRAHAM: That's a five hour question. It needs a five hour answer. It's so easy to point as to who's guilty and not guilty, the opportunist entrepreneur, which is an accusation that's been, you know, we've been pointed at for a long time. That may be somebody's opinion. Mine, there are basically two kinds of people, and I don't mean just physically or mentally, just in the sense of a word, there are the other kind, who wait for something to be done to them, to be affected by life, and we have too many of the latter.

There aren't enough, there never were, in San Francisco, enough people, whether they do right or GRAHAM: It may have started

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hip, revolutionary element. In doing so, we also make a very good living, and we employ x number of people, who also make a very good living, WHAT DO YOU DO? This is in answer to your question, the greatest tragedy in the last ten years, other than war and killings in Viet Nam, and the Civil Rights situation in America, for me, has been the tragedy of the Haight-Ashbury.

The world said: "We're looking at you, here we come, News and

The world said: "We're looking at you, here we come, News and Look and Life and Time and Esquire, and we're getting on the street". But what did the Haight-Ashbury do, what did it say, where was the political platform? Where was the theater, where was the community spirit?

There never was a community. Look at Golden Gate Park. What do you have in Golden Gate Park? do you have in Golden Gate Park? Everybody looks peaceful, nice, docile, stoned, freaky, throwin' Frisbees, WHAT ELSE? Frisbies, and turning on, and hey, man, everything's just groovy, outasight, TOO much! Too much what? BARB: I wonder if you would comment on an article in the Tribe which stated the opinion that you are part of a new scheme by the Establishment to exploit Rock & Roll Music, that yours is "Killer Rock & Roll", that you "imprison our music between your psycheour music between your psyche-delic walls and suffer the people through long lines to grab their money and pack 'em in''?

GRAHAM: In all the shows I've ever put on, we have never been more than 5% overcrowded, and as long as I've been here, I have never had a person come and ask for their money back because it was too crowded. If this is a plot, and I am a member of the Psychedelic Jewish Mafia, it's been going on for 4 years, and I have never screwed an individual, never gone back on a contract. a contract.

PHOTO BY RICHARD OFRIT

an individual, never gone back on a contract.

I am a theatrical Businessman, and this is how I run my business. Look here; Sept 17, Black Man's Free Store Benefit. Sept 24, Biafra Benefit. Look, if you hate me, if you think I am a nasty Cocksucker who puts on good shows, O,K, But where is the validity for this accusation?

I am fucking tired of it. They say "Your place is a rat hole", then let them go across the street and do it better. There is no Monopoly here. I work 80-100 hours a week. Why? Money? Once you have enough food, clothes, and so on, what good is a lot of money? I consider myself lucky. My vocation and enjoyment are the same. I am not an artist. I know I don't hold a candle to Picasso or any great artist, but I wouldn't trade places with anybody in the world. I am happy doing what I am doing. As far as all these accusations in the underground press are concerned, I'm tired of being forced to defend myself. Everyone can decide for himself.

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them to affect life within themselves, or life around them. We had lovely people that used to come to the dances in '65, '66, '67, with their plumage, their accessories, and feeling very good, and high, and dancing, and jovial, and painting on the floor, under the black light, but what else? O.K., you're 17, 18, 19, 20, 24 years old, you trip out, you get stoned, you go to dances, and you beg in the street, and you deal, WHAT ELSE? What else do you do about the world you dislike so much? Around you exists this ugly world, which you are always putting down. I may be as guity as you in not being able to affect a heavy change on the world. But whatever the level of attempt is, I am attempting to make some changes in an area. You can say: "You're making money at it". I'm not in the poverty program, Idon't know anything about peace corps, changing the fertility level of ground in Ugandi, or whatever. I'm involved with the music and theatrical taste level, on a mass of people, and the environmental effect on people when they come into a public place of assembly. In that way I am trying to make my mark, In doing that, we just happen to be dealing with the new,

wrong, or good or bad, inactivity is wrong, mental inactivity, or

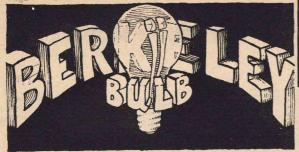
is wrong, or good or bad, machivity is wrong, mental inactivity, or sometimes physical inactivity. But this community has always been jammed with people who wait for life to affect them, rather than for them to affect life within themselves, or life around them. We had levely people that word to

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HOW TO STOP BEING BLACK

A lot of people today are talking about the problem of identity. Sometimes it's called the "search for identity". The central question is "Who am I?"

The answer is simple

The answer is simple -- 'I' am that which experiences and witnesses my own experience.

"Is that all? But, aren't I also a man, or a woman, or a Negro, or a Caucasian, or a Jew, or a neurotic, or a "pillar of the community" -- things like that?"

Yes, if you choose to be. But these are external classifications—categories of thought -- not categories of immediate experience. In fact, experience itself doesn't

gories of immediate experience. In fact, experience itself doesn't have any categories. For example: when you were brushing your teeth this morning -- were you a "white man" brushing his teeth, or a "jew" brushing her teeth, or a "jew" brushing his teeth, or a "member of the younger generation" brushing his teeth?

Dig it? We're talking about the subjective realm of your own actual experience.

al experience.
"But, I really am those other ings -- factually and objectively - aren't 1?"

How do you know this? Don't you have to stop and think about it, in order to "know" it? Your immediate experience, itself, doesn't tell you what color, caste, or creed it belongs to. You think you know who or what you are only because other people have told you so or because they react to you in terms of some social or psychological label. So, you've built up a construct, or mental image that seems to indicate who your are—but only when you get outside seems to indicate who your are-but only when you get outside of yourself. And then, you're not really you any longer! Because you're outside looking back at yourself -- through SOMEBODY ELSE'S eves.

"But isn't that important? After all, there actually is an outside world -- a world of other people, with opinions, prejudices, and ster-eotyped images and ideas of all sorts."

You're so right! But does this You're so right! But does this mean that you have to let other people's categories define your own essence — and become the criteria for your experiencing of yourself? Do you have to identify passively with their labels for you? Or take them so seriously that you're forced to rebel against them, by behaving in some totally opposite and artificial way?

If you're fully absorbed in your own experiencing of life, you'll be too busy to care very much what labels the outside world lays on you.

you.
"But how about complementary, nice labels? For example, everybody says I'm a genius -- and I like that,"

like that."
Fine, then enjoy it. But are you so sure it's always pleasant? Doesn't it put you under the pressure to be always clever and brilliant? You don't dare let down your guard, and be ordinary, and dumb at times, like the rest of us "good" label, observe your inner reactions closely, and see if all of you, all your feelings, really like it as much as you thought you did, How about being called "an extraordinarily passionate and

extraordinarily passionate and skillful lover?" Would you actually feel altogether comfortable under

NORTHSIDE THIS CONTINUE AND THE STORY OF THE

sure up, and perform marvelously and perfectly each and every time you had sex? What a chore What a chore

you had sex? What a chore! Remember, you have to continue living up to a good label -- if you want to remain identified with it. And that can restrict your spon-taneity and freedom of action just as much as identifying with a "bad" label.

You can, of course, choose togo along with a social label -- as long as it pleases you, or serves some other useful purpose in your life. But when it become too limitlife. But when it become too limiting, and causes a stifling of certain impulses that are a genuine part of the growth of your total self, you may need to step out of it. And you can begin to realize that you are more than any and all of the classifications of the labelling intellect, and the social machinery—that you are a mysterious, living point of awareness—an experiencing center of infinite consciousness. And that you don't have to settle for any lesser identity.

ness. And that you don't have to settle for any lesser identity. We all casually use phrases like "my hair", "my shoes", "my car", "my street", "my school", "my country", etc. —in increasingly wider circles away from our inner center. But does this mean that we actually are those

this mean that we actually are those things that we partially and temporarily identify with?
Is "my money", "my medical degree", "my blackness", or "my manhood" any more of a central defining quality of the inner "1" than things like "my shoes", or "my school"?
"But some categories, or characteristics seem to be socially more important than others. What about that?"
That's true. But does this mean

about that?"

That's true. But does this mean that they're necessarily more important for your inner self -- and its experiencing of life? Do you want to be merely a cipher in an impersonal collective group -- or your own individual self?

A social collective will always

your own individual self?
A social collective will always
try to place you into one of its
two categories. It has only two -In or Out, For or Against. You're
either an outsider or an x -- or
whatever the group calls itself.
But is this all there is to you,
or all you care about -- your group
identity?

A person who becomes trul, conscious, as an individual, has No identity! He experiences and lives his life from the inside out. He doesn't waste time labelling himself. He leaves that game to other people. And then reacts to them —if and when they confront him with their labels — as his feelings move him to.

ALL labels and categories for yourself are products of the conditioned mind -- reflex reactions to social stereotypes and expectations. They are merely thoughts superimposed on your real self -- second-hand ideas that severely limit its expansion and creativity. mit its expansion and creativity.

If you fall for them fall for them -- and take seriously -- you'll loose the them seriously -- the freedom to be YOU.

So, stop being a Jew, a Negro, a Sagittarius, a "success", or a "real man". And you'll find that when you no longer regard yourself as merely an example of some as merely an example of some category, the rest of the world will begin to react to you as an indi-vidual, too.

S. M. Wesley

Geese: To Rip The Veils Off Love

by the Most Rev. Micael A.F. Itkin, B.L.C. (Bishop-Evangelical Catholic Communion)

(This is the second review of "Geese" to appear in the BARB. The critical opinions on "Geese" are either that it is very good or very bad, with no one remaining neutral. It obviously has something to offend or elate everyone. (ed.)

In "Vanity Fair" that most representative author of the early Victorian era, William Makepeace Thackery, wrote "...over which picture I intend to throw a veil." At last those veils of hypocrisy, deceit and fear are being ripped asunder in many ways, not the least of which is the exciting and moving stage production of "GEESE" at the Encore Theatre in San Francisco, where love in several sexual manifestations is presented honestly, sincerely and tenderly.

focused on one homosexual couple the first female, the second male), in reality "GEESE" consists of two acts together focused on love and, in each case, including a homosexual couple and a heterosexual couple (the parents of one partner in the homosexual couple) as well as in the first play an old-maid in the first play, an old-maid school teacher repressed lesbian. However, in spite of the apparent sexual emphasis, the nudity authentically and beautifully done in the on-stage sexual scenes and in the final musical number, the play is not about homosexuality or even sexuality per se. Philip sexuality per se. Philip

Osterman, co-producer and director with his lover Jim Sink, says of the play; "It's about the spirit of man and woman, and their desperate desire to free the love they feel trapped within themselves." It conveys this message well.

I have seen "GEESE" four times converse in the New York producer.

I have seen "GEESE" four times now; once in the New York production and the rest here; yet each time I see it there are parts that hurt so much that my eyes refuse to stay dry, and the whole of it overjoys so much that I come away partially transformed for a while partially transformed for a while at least. About the play ingeneral, I must mention the very together direction, far-out light show, rock band (called "Land's End") and really beautiful musical numbers which should be recorded as soon as possible.
The first play, "Wild Geese", is

The first play, "Wild Geese", is about a young, very protected southern belle, "an old-fashioned girl", who suffered a nervous breakdown when her father protected her "purity" by attacking and maiming her beau some time before the play opens. She has gone to the city to recover: and ingaining her health has also gained a gay lover with whom she comes back for a Christmas visit to be greeted by a drunken party consisting of her very up-tight "tame geese" parents and the old-maid school teacher who has loved her for years. Candi Thornell and Kathryn Wiget as the beautiful and for years. Candi Thornell and Kathryn Wiget as the beautiful and believable gay lovers surely de-serve some award.

The second play, "Parents and Children", shows clearly the parallels between the gay love of

two college boys and the heterosexual love of the parents of one of the boys: the fears, the hurts, the losing and finding anew of love...the healing qualities of love. The parents in this come across very realistically and one cries The parents in this come across very realistically and one cries for and with them as well as with the boys as each couple finds its basis in love. The lovers are authentically and beautifully played by Phillip Oesterman and Jim Sink in performances that move one to tears and to joy. On one occasion, when I saw it played by understudies, Kirk Frederick gave an extremely moving performance as the older boy, Merle McDill, the old-maid school teacher in the first play, deserves a special

as the older boy, where including the hold-maid school teacher in the first play, deserves a special award for her performance as the mother in the second.

Indeed, "GEESE" as a whole deserves a battery of accolades and several awards. I was going to say that if you're uptight about your own sexuality, regardless of what its orientation, don't go... but on second thought, go even then. Perhaps it can break through your rigidity. Its message, that "peace and brotherhood come through love and understanding," that love, any kind of love, is good and healing, needs to be said again and again, shouted from rooftops. "GEESE" is revolutionary theatre, participations. shouted from rooftops. "GEESE" is revolutionary theatre, participating in that movement of love which Julian Beck of 'Living Theatre' calls "... the beautiful nonviolent anarchist revolution."

Yes, in the words of Jay Wrenn's last song in the show: "Come and see love/Come and be love/Come and share love/If you care, love."

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Murder your mother, see nipples and die, bearing your Self like a gem on your brow. Love in their thighs seven snakes slither hither, where is the Ultimate Moment but now?

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Geese

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BOOB GAME SCORES MAMMARYGRAPHS

Berkeley Sunday in heat of August, Burned out travelers crashed in small concrete oasis outside Cody's Bookstore on Telegraph. Backpacks. Sleeping bags A heavy girl reading HOW TO STAY ALIVE IN THE WOODS, The salesmen, the street hustlers. Lemonade stands on skinny sidewalks in Milwaukee and Omaha to candle sales on the Telly. Those burned out eyes tell of drug trips and sleepless night and long waits and steepless might and long waits along ghost highways without trees. Tourists pass but seldom buy. TRIBES and BARBS compete for street sales, each one claiming to speak for THE PEOPLE. The people is everybody and we all speak for ourselves.

The ghost of Henry Thoreau deals in front of Pepe's Pizza. The Forum is crowded. Music competes for the ears of the afternoon. Piccolo players and harmonicas. Passing tambourines. Underground status game of gui-

harmonicas. Passing tambourines. Underground status game of guitars and revolutionary resurrected Indianism (Like Buffy says, the real Indian does not have to dress like an Indian, because he is). One lone harmonica player sending Charlie Bronson's wierd signal (death-sound) into the air.

Many dance away the afternoon inside the fence of McKinley School where the Telegraph Avenue Summer Program is having a party (benefit). Sounds of JOY of COOKING, a new group. Good vibrations. Many dancers. A lovely longhaired, warm-smilling, chick kicks up a leg covered with a pant constructed from the nylon of an American flag (later on Dana corner to be warned sternly by local shorthaired police officer – plastic flag on moon okay, but no flags on celebrative young bodies).

On campus, Afro drummers jam. Large crowd. Banned frisbees still flying freely. Buttons for sale on the Street, Old hustlers of vester-

large crowd, Banned rispees Still flying freely. Buttons for sale on the Street. Old hustlers of yester-day. An unlikely blonde girl wears a red guard button, Two boys have small peace patches on the right-rear-pockets of their jeans. New fad, Many leather sandals and

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handbags, Status hats from Mexico to testify that the wearers are well-travelled. Few brassieres. Young chicks don't wear them and give it little thought. Older chicks give it little thought. Older chiese (those who come on the Avenue or campus) don't wear them and are conscious of their absence. Last week the No-Bra Movement hit Montgomery Street, the Wall Street of the West, to the joy of many oral businessmen, but the many oral businessmen, but the chicks still have hang-ups (like taking a bra off from under a blouse and tossing it to the ravenous crowd is like toking grass without inhaling).

The Boob-Game is lots of fun and everyhold, is getting with it Most

The Boob-Game is lots of fun and everybody is getting with it. Most chicks have been dying to break out from under their parental awnings for a long time and now that the more heroic chicks have led the way, they are unhooking hell for leather. Must blow the minds of those dudge from the straight mealeather. Must blow the minds of those dudes from the straight media who cannot show it like it is on their pages or stations. They're always out there with their Nikons and 16mms shooting up all that good footage, shown, no doubt, at weekend parties on some of San Francisco's 45 hills.

Way the game is played. Well you take your box (camera) and you find a good spot near the band and you wait until some chick is and you wait until some chick is moved by the vibes and the summer sun and her own inclination to liberate herself, then you start shooting. If you are lucky, you will not get trampled (by hip and straight middle people alike, cause there are a lot of strange residual attitudes still inside most craniums, however turned on) and you will have some nice stuff to work over in your darkroom. Now one would think that this game would disappear in our time, because disappear in our time, because there are so many mammary-graphs around and most of the movies no longer worry about covering the upper portion of their female star, but the game con-

Psychologically, it has to do with winning and losing like all other competitive events in American culture, in the Boob game, to see is to lose. "Hey, did you see that?" "Naw, there were a lot of people in front of me." "Too bad, man. She had a nice set."

The game is not played by women. Women are the sex objects (and one notices that liberated females tend to be looked upon with just as much lust as those poor creatures who put on nylons and bus down to do their nine-to-flues each day.) in America not and bus down to do their line-to-fives each day) in America, not men. Men are usually encased in absurd uniforms that make them sexually anonymous and it is doubt-ful that women would care much about looking at a man's belle chose if it were to be revealed by some

phenomenon like a pair of see-through trousers (That's coming, Clay predicts moon-fashions are on the way.). The usual female reaction to the appearance of a

man's yeah is laughter (in public). man's yean is laughter (in public). Teenyboppers (young teenyboppers) will whisper to one another and giggle when they see one. It's happened at Speedway, at Provo, and at the big Berkeley 4th celebration, not to mention the numerous other be-ins and park happenings around the Bay Area. It is hard to take a penis seriously, but no man ever looks at those holy boobs and laughs. Don't believe it? Watch the faces instead of the boobs next time. No peniess are comic (ask the faces instead of the boobs next time. No, penises are comic (ask Picasso, whose character Big Foot in DESIRE CAUGHT BY THE TAIL has a foot-long mock phallus which is painted fire-engine red). Boobs are serious business, and vaginas are absolutely terrifying. Could anything be more tragic than a vagina? The source? The beginning? That's where we came from and we live out our lives knowing we can't ever get back into that safety again. Is that alienation or isn't it?

But our culture does not think of vaginas as tragic. They are obscene. A bottomless dancer in North Beach was busted the other night for refusing to wear her little strip of adhesive tape, A cop was right there to watch and make sure she did (like he gets paid for that kind of action, kind of a mobile gynecologist) and when he saw that she had no tape on he busted her. She asked the midnight warriors if they thought her pussy was obscene and all those alcoholic eyeballs rolled in the negative but none went down to the station with her. Protesting is not a middle-class form. Well, is a vagina obscene or is it not?

obscene or is it not?

You think about things like that when you walk around town, Like our legislators. They are now playing around with a Bottomless bill. That's right, femmes. The old men are working on a way to cover up what they no longer have much use for. Our geriatric army is incapable of protecting us from air and water pollution and DDT-poisoning and lots of otherconcrete dangers, but it will fearlessly protect us against the terror of naked bodies.

Drums. Dancers. Hot sun. Broken windows. SAVE THE PARK, Apples for sale. "Why wait any longer for your love to begin? You can have your cake and eat it too." "We've got to get ourselves together, take some time and think it over." "TRIBEZ!" Here comes

together, take some time and think it over." "TRIBE?" Here comes the kid with the harmonica again. So skinny he can hardly walk, let alone play that thing. Crossing over to Shakespeare's. Books don't bother him none. He ain't linear. Sometimes, I ain't neither.



Revolution Roulette

from p. 2

hundreds of different fears every day. Our penal code uses fear to enforce the law, our religions use it to keep people on what they consider the right path. What keeps John Doe working? What makes him keep up with the Jonses? What do politicians use to keep people in I'ne? What makes war? What makes peace? What makes Sammy run? When you've thought about it for awhile it rather looks as though it's not love but fear "that makes the world go 'round." Every person on this earth is a walking bundle of fear, motivated and manipulated a thousand times a day by fears that he's not even consciously aware of. hundreds of different fears every

And that brings us right back to our leaders. Firstly, that drive that constituted the common denominator of leadership is nothing more than a superabundance of these fears, harnessed and channeled. Whether the harnessing and channeling has been done by the person himself, or through some chance circumstances of society chance circumstances of society or nature is, at this point, of little significance. The point is that it's there, and it's working overtime.

Thus we get our first glimmering of where a leader is really at. And from there it's not too great a step to understand the paranoia that leaders have for other leaders, and that exists to some extent between all people.

The successful leader is a fear master of his own fears. He un-derstands that fear is not only his source of energy, but his source source of energy, but his source of power as well. He uses fear as a whip, and he understands that, used properly, fear can make a man commit any irrational act, from murder to suicide. Thus, by knowing a little about his followers, a leader can justify and create anything from a family arguement to a global war simply by pushing the proper fear buttons to get the desired reponses.

The introduction of mass media and mass psychology has added a new and even more (pardon the expression) frightening dimension to the realm of fearmongering. Before, a leader was hampered somewhat in the spread of his disease by available media and travel methods. Since the invention of radio and the automobile however, we have spawned two global wars within the span of a since lifetime, and what little peace. gle lifetime, and what little peace has existed since, has been driven with the fear of an all-out nucle-ar catastrophe. That particular

fear has been whipped to a fren-zy so often by so many leaders that it's beginning to lose its ef-fectiveness. On the whole it makes

for a rotten society, but it's damn good politics, and incidentally, not bad business either.

where does all this leave us, and what, if anything, does it have to do with the Revolution, The Third World, or whatever?

The lesson is there in black and white in our history books. Unofrtunately, our school systems have a penchant (accidental or in-tentional) for memorizing the details of history, and completely

ignoring the obvious lessons that

are there to be learned. The point is, very simply, that our problems lie not with our political systems

but with our leaders, and not with but with our leaders, and not with our social systems, but with people. The Revolution, as mostofus think of it, is pointless. If we put our revolutionary leaders into power tomorrow, we would still be the same people with the same old fears, led leaders with all the hang-ups inherent in their

breed. A CHANGE OF FEAR MASTERS IS NOT A REVOLUTION.

It would take a lot of imagina-tion to believe that the leaders of our beloved Third World would live on the same economic level as the poorest man in the country,

so that a few more of their country men could have a decent meal once in a while. And it would be the most infantile sort of idealism to expect that any leaders we might bring forth would be any different.

Leaders, like the police, are necessary evils in our present socie-ty. The trick is, as with the po-

lice, that WE must control THEM. The result when we don't is his-

Before we can control anyone. however, we have to learn how to control ourselves, and co-operate with each other. In-fighting over

petty differences is not where it's at. People have been doing that for thousands of years, and as a result we have leaders who tell to fear, and a society which

Let's start a revolution all-right, but let's do it right and start from the ground up. Let's start right here in Berkeley to build a society which can live and work together happily and har-moniously, a society in which Love

is truly the motivating force, and not Fear.

A society such as that would breed it's own politics, and they could not help but be good.

The opportunity to begin such a revolution may well be upon us. This Saturday there will be a Berkeley People's Conference with

practically all of the mini-groups in Berkeley participating and hol-ding workshops. The location is still up in the air, but it will ei-ther be at UC, Provo Park, or The Annex. Leaflets will be out as soon as the decision is final,

The objective is to form some sort of loose cohesion among the multifarious Berkeley groups, so

that we can all do our own thing, but do it together. There will be

something for everybody, no mat-ter whether your thing is educa-tion, medicine, business, ecology,

cooking, media, (coff) politics, or just livin and diggin it... whatever it"li be there and so should you.

Seeva there.



T.V. ROCK

Alice Cooper walked into the BARB office last week and rapped with us about music dramatic pre-

Alice Cooper walked into the BARB office last week and rapped with us about music dramatic presenation. Alice Cooper is a rock band presently recording for Frank Zappa's Straight Records. Five young men with long flowing hair, no moustaches or beards, wearing feminine clothes make up the band. Alice himself described their main influence. "Since we're on Zappa's label a lot of people would say, "They're funny--they'r blarre like the GTO's, they're funny like Wild Man Fisher, and they're funny like the Mothers." But the main thing is that our influence was television. We didn't have a blues influence. The music that affected us was the saucy theme songs, like on 77 Sunset Strip, and Bourbon Street Beat. The Thin Man--hip stuff, cool jazz. That was the kind of thing that was going on when we were watching TV." Remember 77 Sunset Strip.—the jive-talking, haircombing parking attendant, Kookie. That was television's early image of the hipster. Remember the slick, swinger private detectives—those cats were really with it! "77 Sunset Strip," says Alice, "was the basis for shows like the Avengers—shows with real heavy sexual undertones. Shows like Mission Impossible—the very hip shows."

Television—the invisible environment that today's middle class youth grows up in. The tangle of images brushed on our visual cortex since early childhood, Perhaps the tube is the single unifying factor of our culture. Alice Cooper is one band that admits its powerful influence and constinusly av.

haps the tube is the single unifying factor of our culture. Alice Cooper is one band that admits its powerful influence and consciously explores its potential.

"Our act has a lot of spontaneous theater," rhythm guitarist Mike Bruce said, "with an overhanging threat of danger. Towards the end of the act people start to realize that it's not going to stay on stage,"

the end of the act people start to realize that it's not going to stay on stage."

In contrast to their female image, bizarre Barbarella costumes and lots of eye make-up, the music Alice Cooper plays is loud and powerful. The conflict between hard masculine sound and feminine clothes is accompanied by childlike clowning with various stage props. Alice describes the desired combination--'When the whole act is integrated-- male, female, and child-- it is always a growing thing."

At the end of the performance the entire audience is drawn into the violent tempo. Fights break out on stage accompanied by electronic music. Band members hurl live

music. Band members hurl live chickens at each other and into

the crowd.

"One of the main reasons that Zappa signed us," Alice told us,
was that we were playing at the

Pick Your

Cheetah at Lenny Bruce's birthday party, and about half the people left because they couldn't take all of that at one time. Zappa felt that was a really healthy thing. "We want to completely blind the audience and completely deafen them-- change their whole environment for like 10 seconds. That's a shock treatment for the nervous system."

system."

Alice Cooper projects a new image in male sexuality reflected in today's dress fashions. For the first time in two centuries men can wear ornamentive clothes. The uniform working costume of the mechanical age has been discarded. Like tribesmen in placid, nonagressive primitive societies, the male of the television eraplaces little emphasis on distinguishing himself from women by his clothes. "The ultimate goal," says Alice, is as exuality—unisex."

unisex."

This does not mean a dull existence, devoid of eros, but a liberation of libido from genital tyranny. This is the object of Tantric yoga and metaFreudian polymorphous perversity. It means a participation of all senses and all zones of the body in erotic pleasure. "Like a shower on the inside," says Alice.

"We work very spontaneously, so what we do is we let certain things affect us. We let New York affect us in a certain way, musically, and we let San Francisco affect us. You let your lower self go- it experiences all this stuff and it adds up all this stuff in your memory bank and then you draw from it when you write your music." Alice explained why the direction of their music came as a response to their immediate environment. "The songs we wrote in New York were really very chaotic. The songs we write on the west coast are a lot more casual."

Mike Bruce expressed it this way-- "What you feed into your-self is going to come out. Sometimes we go out in the desert somewhere and set up. The moon will be hanging right there and you can see the whole sky-- thousands of stars. You don't play blues, you play Space Opera."

"Our conditioning has been television, our conditioning has been the space age, so that's the kind of music we're going to play," said Alice. "We're not going to play delta blues. I couldn't care less about how many times his baby left him.

"We were upper middle class suburban brats that had anything we wanted. We never had the blues. The whole end is that we are what we are now-- a living social criticism."

The need for dramatic participation fostered by TV has led many to act out frustrations in the arean of political confronta-



SPOOKY CHING

tion. Alice Cooper feels that this tion. Alice Cooper leafs that this is at best only a diversion from the real revolution. "The physical revolution that is going on now is a good front-- a healthy social front. But the real revolution is the MENTAL revolution in the arts. That is where the ideas are being planted—through the rock musicians and the people who are deeper into art. Revolutionaries

mostly have a lot of adrenalin."
"The karma for blood is blood,"
Mike Bruce said, "but a lot of
people have to experience these
things. The cops are getting ready
for it, and there is no way you
can stop them from busting heads,"
In bombarding the entire nervous
system in a constant assault of
energy, Alice Cooper seeks to
prepare us for the new dimensions

constantly being added to the world.

Technology in the space age makes extraordinary demands on our sen-sorium. Our entertainment throws us into a world of sex and violence - mass fantasies verging on psy-chosis. The total environmentbar-rage of Alice Cooper is the type of therapy desperately needed in

Max Hides The Facts

What follows is a verbatim re-production of a letter sent by ACLUNC Staff Counsel, Paul Hal-vonik, to Superintendent Robert Locking.

Dr. Robert E. Jenkins Superintendent of Schools San Francisco School District 135 Van Ness Avenue San Francisco, California 94102

Dear Dr. Jenkins:

Max Rafferty's statement of last
week that, in spite of his often declared support for local control of
schools, he would arrogate to himself the powr to censor San Fran-cisco School books was, to us,

cisco School books was, to us, deeply disturbing.
Even more disturbing is the discovery that the San Francisco Schools are submitting to this intimidation by banning books that Dr. Rafferty deems unwholesome and inviting his staff to place their imprimatur on books before they are used.

You have decided to subject a generation of San Francisco students to an education limited to Rafferty - endorsed ideas even though your own counsel has ad-vised you that Dr. Rafferty probably has no power to revoke the credentials of teachers who use books disliked by Dr. Rafferty. The reason given for your action is that you are protecting your

Intercycle 1

teachers from losing their employment while litigating the right

ployment while litigating the right of San Francisco students to read locally approved texts. That reason, is, we think, inadequate.

First of all, why not let the individual teacher decide whether he wishes to submit to Max Rafferty's censorship or challenge it? When the school makes that decision for the teacher it smacks of paternalism. Secondly, why not bring suit to enjoin Dr. Rafferty from unlawfully interfering with the San Francisco schools? Frankly, we prefer this second course. We are afraid that Dr. Rafferty, emboldened by his ability to blow we are arrand that Dr. Rainerry, emboldened by his ability to blow away the First Amendment in San Francisco with a simple wag of the tongue, will dash about the state snuffing out academic freedom wherever he preceives hereay Moreover this second course. com wherever he preceives heresy. Moreover, this second course has the advantage of challenging Dr. Rafferty's censorship and, at the same time, protecting teachers from the threat of credential-revocation.

We urge you to reconsider your.

revocation.

We urge you to reconsider your decision and resist Dr. Rafferty's crude attempt at censorship. The American Civil Liberties Union will fully support your efforts to repel this assault upon academic freedom. freedom.

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/s/ PAUL N. HALVONIK Paul N. Halvonik

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LA FREE PRESS SUED

The Los Angeles Free Press is being sued for 25 million dollars ((25,000,000.00?) for publishing the names, addresses, and phone num-bers of eighty state narcotics hames, addresses, and phote minibers of eighty state narcotics
agents. Two separate actions were
filed last week against Freep;
collectively the eighty narcs are
suing for 15 million dollars for
invasion of privacy, and Attorney
General Thomas Lynch is suing
for 10 million dollars for "obstructing justice," The San Francisco paper Dock of the Bay which
published part of the list is being
sued for one million dollars.

Two restraining orders were
also issued against FREEP, one
prohibiting them from publishing
the list again, and a second which
prohibits FREEP from publishing any written document written

prohibits FREEP from publishing any written document written or addressed to any employee of the California Department of Justice in his official capacity.

The two suits were filed Monday and Tuesday, August 11 and 12.

The previous Friday, FREEPEditor and Publisher Art Kunkin had read a statement at a press conference, stating his reasons for publishing the list. The following an excerpt from that statement:

"We at the Los Angeles Free Press performed the dramatic gesture of publishing the names, addresses, and phone numbers of California State narcotics officers in Los Angeles, San Francisco, San Diego, and Santa Ana for the following reasons:

"The public should know the men who are policing their communities. This becomes a pressing question, since the national and local press have revealed on many occasions that narcotics officers have engaged in frameups, faking of evidence, and unconstitutional searches and seizures befacers have engaged in frameups, faking of evidence, and unconstitutional searches and seizures because they are enforcing laws which are no more wise or workable than the now repealed prohibition laws forbidding the sale and

consumption of beer and whiskey. "We feel that the communities in which these men live deserve to know who they are and what they are doing--especially since they are public servants paid by

with the story about the UCIA campus with the story demonstrates that the secret policeman invariably uses his anonymity to become unaccountable to the people over whom his power is exercised. As we showed in last week's Free Press, with the story about the UCIA campus the story about the OCIA Campus police, police departments tend to conceal their wrongdoings. Only the searchlight of public exposure conducted by a free press will bring these matters to the attention of the people.

tion of the people.

"We feel that our responsibility to the perhaps 600,000 California families who are engaged in the moral struggle to abolish the incredibily stupid laws against the medically proven harmless substance of marijuana, just as their fathers and grandfathers fought against the equally stupid prohibition of alcoholic beverages, is far greater than our responsibility

to the men whose names are listed. to the men whose names are listed,
The countless thousands of families whose lives have been ruined
by antiquated drug laws, and the
countless thousands who live in
fear each day, weighs more heavily
on our minds. We have broken no
law in publishing this list."

If any law has been violated, it was not by the L.A. Free Press.
Article I of the Amendments to the Constitution of the United the Constitution of the United States, popularly known as the Bill of Rights, states: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a radrass of prievages."

people peaceany to assemble, and to petition the Government for a redress of grievances."

Article VI, section 2 of the Constitution, and the laws of the United States which shall be made in Pursuance thereof; and all Treaties made, or which shall be made, under authority of the United States, shall be the supreme Law of the Land; and the judges in every state shall be bound thereby, any Thing in the Constitution or Laws of any State to the Contrary notwithstanding."

The first signature under the

The first signature under Constitution is George

2 letters in which he mentions the z letters in which he mentions gramarijuana he grew on his estate. In one letter he laments over someone mixing up the male and female plants, and in the other he states that the hemp harvest being distributed in the states that the hemp harvest being distributed by the states that the states that the states that the hemp harvest being distributed by the states of the states and the states are states as a state of the stat excellent, there w smoking that winter. would

smoking that winter.

The suits against the L.A. Free Press are ridiculous, and the restraining orders are a blatant violation of the first amendment. The underground press naturally has been the media persecuted by the been the media persecuted by the government, from charges of pornography to the refusal to issue press passes to these suits. The government is getting more and more uptight as the people's indignation over the violation of their rights grows, and is waging an undeclared but out and out war against the most revolutionary elements.

The gist of the restraining order The gist of the restraining order against the L.A. Free Press is that the government does not want the people to be informed of its "private affairs," Billions of dolars are spent each year in education to condition people to be good blind sheep and unquestioningly follow the dictates of the Good Shepard. The sheep allow themselves to be shorn, but balk at being made into mutten. The government does all it can to blanket ernment does all it can to blanket the smell of lamb stew, and turn us all into cannibals



Urban C. Lehner, a reporter for the Wall Street Journal, recently hitchiked 3000 miles from New

hitchiked 3000 miles from New York to San Francisco.
Once he was told by a passing police car to get off an interstate highway.
And, once he was picked up by two California Highway Patrolmen who "took me on the last leg of my trip over the Bay Bridge."
According to Mr. Lehner "when the police pick up hitchikers it's usually to give them a lecture."
My wife and I hitchiked 400 plus miles from San Francisco to San Clemente to add our bodies to the anti-war demonstration outside anti-war demonstration outside

Clemente to add our bodies to the anti-war demonstration outside Nixon's summer palace.

On an access road to highway 101 we were stopped by a highway patrolman. He gave us each a ticket for hitchiking and told us to get up past the freeway entrance sign.

We were standing hardly a foot off a sidewalk in the outskirts of Van Nuys when we were approached by two motorcycle cops. One of them spoke to my wife.

The second one shot me an order. "Yah come heah." Then the staccato: "Let me see yah license. Take it out, Let me see yah draft card. What yah doing in L.A, Where dayah work. Comemeah."

Now it was his partner's turn. His partner took my ID and compared it with my wife's. Then he looked up and asked "You two married, Esther?"

When the two officers finally mounted their Harleys and rode

married, Esther?"
When the two officers finally mounted their Harleys and rode off into the ugly Los Angeles night we stood holding two tickets directing us to appear in court to answer officer Berry's charge that we were trying to thumb a ride while stending on one of los that we were trying to thumb a ride while standing on one of Los

Angeles' streets.

"When the police pick up hitchhikers it is usually to give them
a lecture."

Maybe when the police pick up hitchikers who look like they might be reporters for the Wall Street

on vacation it is only to give them a lecture. But my wife is black and I'm white and when the police pick us up it is usually to give us all the shit they can.

all the shit they can.

"You two married Esther." Oh
no we're brother and sister. Or,
oh no, you mean that thing about
the last names being the same.
Just a coincidence. Both of us
are Jewish. Ha. Ha.

We took the coast road on the
way back to San Francisco. At
least along most stretches of the
coast highway you can stand on

coast highway you can stand on the side of the road and stick out your thumb and be reasona-bly sure you are not doing any-thing illegal. So we decided to take the coast road back to avoid any further hassles with the police.

Two blond members of the para-I wo blond members of the para-military stopped us before we got out of L.A. county. They pulled us over just after we caught a ride and made us and the driver get out. Then after hassling us all they told the driver, a hip chick from Miami, to take off

chick from Miami, to take off without us. We hadn't done anything wrong and the cops voluntered no explanation for their action but their manner and attitude were explanation enough. It took U.C. Lehner 26 rides to get from New York to San Francisco (3000 miles) and it would have taken him less except that he "got out of three cars driving straight to California so I could talk to people."

It took my wife and me 14 rides to get from San Francisco to the outskirts of L.A. (400 miles). And, it took us 21 rides to get from San Clemente back to San Francisco. The oldest guy who picked us up (judging from appearance) gave

The oldest guy who picked us up (judging from appearance) gave us his age - 36. Four other guys who gave us rides may have been in their early 30's (two were Mexican American and two were blonds). The 36 year old grew up in San Joaquin Valley, then went into the navy, then got a job with Thomas Edison company which sent him to Chile for a couple of years, and now was a foreman in a factory. He seemed to want company and didn't give a damn about its color. The pick-up truck he was driving had the flag emblem stuck to the rear window.

One of the over 30 Mexicans WANT TO SCREW?

WANT TO SCREW?

Others do too, last month's FREE lists in-cluded 100 NEW names of gals, couples, and guys. You'll get direct contacts as lists have phone No. for immediate action. You are listed FREE if you wish when you join. We sell and advertise nationally. Purchase a pin or emblem and you're IN. Put the emblem on your car, boat or camper and each drive is an adventure. \$1.00. The "Swinging" lapel pin is subtle, yet when worn it is your calling card to "DO YOUR THING." \$2.50 With our referrals, you don't have to wait. CRITERION Dept A. P.O. Box 119 Los Altos, Ca. 94022

drove a pick-up truck with a don-key two sheep and four goats i

drove a pick-up truck with a donkey two sheep and four goats in the back and his family stuffed up front. We rode in the back with the donkey, sheep, and goats and prayed that they would hold their water till we got off.

The 36 year old took us from Gilroy (a little town south of San Jose) to Fresno. We were picked up by another interracial couple in Fresno and they took us to San Fernando. The guy was black, the girl sandy blond. We were stopped half way to San Fernando by a cop who said somebody had reported we were all drunk. There was beer in the car and we all had had some hefore they picked us up. But the cop was nice and let us go after the driver passed a "stand with your feet together and lean your head back" test.

In L.A. county on the way back a car load of blond men made us a little nervous by circling the block where we were hitching a couple of times and giving us the finger. We breathed easier when we finally made it out of Orange

couple of times and giving us the finger. We breathed easier when we finally made it out of Orange and Los Angeles counties.

Two sailors took us from where the chick from Miami was told to leave us to Oxnord. The one who was most drunk started telling my wife about WACS, "they're so ugly they even make you look ga..." Then he fell asleep. Thank god it was his buddy that was doing the driving.

god it was his buddy that was doing the driving.

We got a ride from Oxnard to Ventura with two soldiers. I told them we had been to the antiwar demonstration. The driver told me he was volunteering for flight duty in Vietnam because people who have flight duty in Vietnam make good money.

A good percentage of the people who gave us rides on our round

A good percentage of the people who gave us rides on our round trip hitchiking jaunt were black or Mexican-American. Almost all of them were under thirty. Most were under 25. Four times we were offered grass. Four times we accented. we accepted.

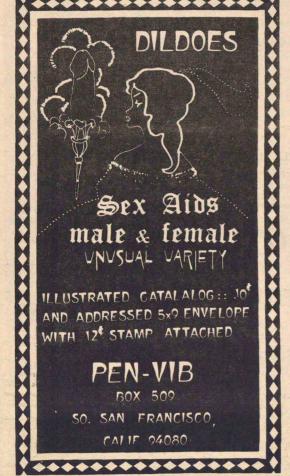
we accepted.

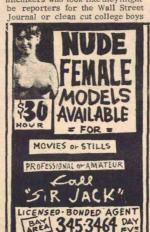
The last ride we got was from San Mateo to Union Square. It was with a young couple. The guy was Greek. The girl was American. They had met in Italy and gotten married. It was a nice story. She didn't speak any Greek and he didn't speak any English but Italian was all they needed.

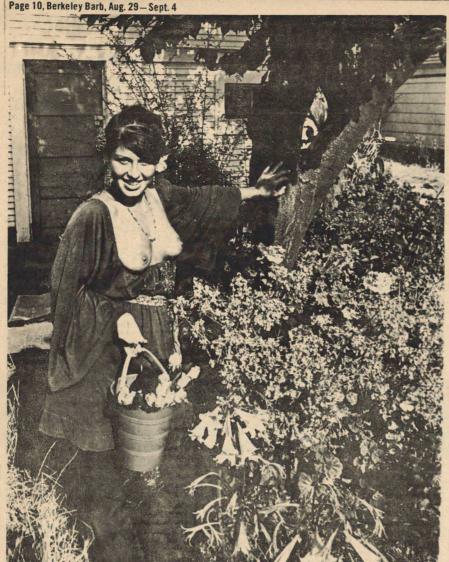
They were a beautiful end to a mixed up trip.











They Got Them Off the Road

Did you help the injured on Bastille day? You did! And so Taxi Unlimited you lose your insurance policy for being involved with the people of Berkeley. Shame. Taxi Unlimited, the people's cab company, contracted July 14th to help the Free Church of Berkeley.

They located two cabs in the Telegraph Avenue and University of California area for ambulance service. Then the Insurance man came and cancelled them out. Taxi Unlimited had thirty days to regain insurance. For you see cabs must be insured to operate in Berkeley. Thirty days later after trying to get insured... all the insurance companies got together and backed out. Why? Well Berkeley is a "target area." And maybe Taxi Unlimited is "tied into the left wing in Berkeley." At midnight August 21st Taxi Unlimited became a totally uninsured concern.

Taxi Unlimited has printed a number of statements explaining their situation to the people of Berkeley. They explained to the BARB that when the insurance people know you must be insured to operate your business they play that old sweet game... "do what we like or no insurance for you." Taxi Unlimited is still seeking insurance but with no success at all. Another thing is their Taxi permits have been suspended for for not being insured. The permits can be revoked and resold in thirty days. Of course there's no chance Arrow cabs would want those permits.

Meanwhile they can insure themselves if they have \$35,000 in

cash in a special bank account. If you saw a statement from Taxi Unlimited last Thursday informing the people the amount needed was \$25,000, the story goes, Berkeley said, "You need \$25,000 to insure yourselves," and the State said, "You need \$35,000 to insure yourselves." Can you dig it?

So Taxi Unlimited is asking all brothers and sisters to help. At last report they had collected \$3,000. If you can help with a donation or a loan send it to Taxi Unlimited Insurance Fund, P.O. Box 203, Berkeley, Ca. Or phone TH 1-2345 for more information.

If you know of a rock group or people with facilities to throw a benefit for Taxi Unlimited, contact them immediately.

them immediately.

Time is running out. If Taxi Unlimited does not raise \$35,000 by the deadline it will be the death of it. Their permits will be bought up and it won't make any difference after that if they are insured for \$1,000,000\$. Taxi Unlimited is a commune, run by its manager-drivers. Money they have not been making, but existing they have been, providing the public with lower fares, better services, and extras, such as delivering food for cost and what is on the meter. Taxi Unlimited is prohibited from running its taxis, so its hands are tied. One month of service would provide only a fraction of what they need anyway. Only the people can save Taxi Unlimited now. It will die by establishment edict and popular apathy, or roll on with our help.

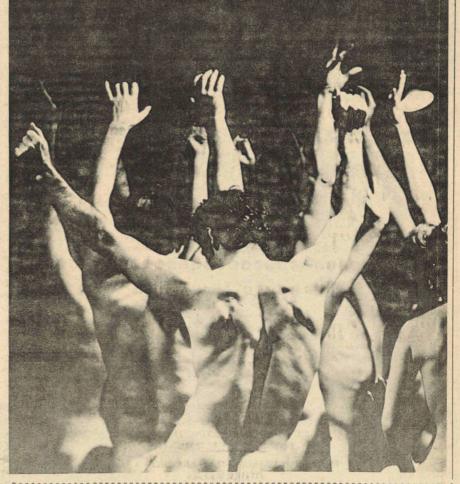
OH! CALCUTTA

by Waldo Curr

OH! CALCUTTA!, perhaps the most explicitly erotic production to come from the New York stage, will be opening in San Francisco Sept. 23 at the On Broadway. Featuring total nudity under hot white lights, the show has been a sell-out success in its East Village engagement, with prices ranging from \$4.95 to \$25 per seat. Scalpers have been getting even more from the more wealthy voyeurs. The title is a pun on the French idiom for "Wow!".

British actor and critic Kenneth Tynan devised the original idea as a diversion in "elegant erotica," a gentle alternative from the usual sex display. "It seemed to me a pity," he said, "that eroticism in the theatre should be confined to burlesque houses and the sleazier sort of night club. So I invited a number of authors I respected to dramatize their own sexual fantasies or observations on sexuality. Nobody compelled them to contribute, and nobody is under any compulsion to see the show. All that (continued on next page)





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OHI CALCUTTA

(from page 10)
hope is that the result will be a
few cuts above burlesque in intelligence and sophistication."

Among the writers who did
sketches for OHI CALCUTTA! are
Beatle John Lennon, cartoonist sketches for OH! CALCUTTA! are Beatle John Lennon, cartoonist Jules Feiffer, Samuel Beckett, Tennessee Williams, Jacques Levy, who directs the play, and Tynan himself. Which piece each one did is not revealed, leaving an intriguing guessing game for the critics.

critics.

Clothes come off early in the first act and remain off for most first act and remain off for most of the performance. In one skit a "circle jerk" admits a new member, only to discover that he can only achieve orgasm by thinking of the Lone Ranger. In another a couple simulate intercourse in a hospital setting while wiredto various devices by mad doctors—"Do you come here often?" A child's game of playing house ends in rape, and two lovers cannot cease the conflict of their hopeless—ly tangled fantasies.

in rape, and two lovers cannot cease the conflict of their hopeless-ly tangled fantasies.

Perhaps it is goodthat the author of each skit is not known, because some do not succeed. The audience, mainly businessmen, professionals, and celebrities, has given mixed reactions -- sometimes a battle between boos and applause. Tynan says, "There is no theatrical consensus yet as to how to respond to sex; no one knows how he feels about watching people make love. So, every night, we have an experimental laboratory in people's reactions to sex on stage."

Jacques Levy comes from an extensive background in avant-garde theater. He is a product of the Open Theater and La Mama, contemporary groups that emphasize spontaneity. His next venture will be a mixed-media folk-Western musical called TRYP. Levy's friend Roger McGuinn of the Byrds is writing the score.

Levy sees the limit probing efforts of today's theater as the final flourish of a dying art. TV andfilm will eventually relegate it to museum status, like opera and ballet. CALCUTTA! will be shown on a video-taped closed circuit simulcast in 80 theaters around the country.

Director Levy is a psychologist who left the staff of the Menninger Clinic in 1962 to work full time in show business. His role in dealing with the cast of five men and five women required some of the skills of a therapist. None of the actors had worked naked before, and an entire suit of character armor had to be delicately removed before they could comfortably remove that a go *****************************

audience. This was achieved by a series of encounter groups of

series of encounter groups arranged by Levy.

Margo Sappington, who choreographed the well received dance numbers in the play, recalls Levy's first session. "Jacques had us all stand in a circle with one of us numbers in the play, recalls Levy's first session. "Jacques had us all stand in a circle with one of us in the middle. Everybody came up to that person, one at a time, and did whatever they felt like doing—within certain limits—as long as it was agreeable to the person in the middle." In psychological excercises like this the actors explored their own hangups to attain understanding and respect for each other. This was necessary to promote an integrated performance, especially in the daring area where OHI CALCUTTAI delves.

Producer Hillard Elkins has realized a substantial smash hit with this play. The \$100,000 budget has already been matched by advance ticket sales. Elkins, who also produced the film ALICE'S REStaurant, regards OH! CALCUTTA! as somewhat of a spoof of today's wave of sex in entertainment. "It's patently ridiculous," he said, "to do a two-and-a-half hour show entirely about sex," Elkins was able to avoid legal hassles over the play's nudity by inviting New York City officials to a preview showing. "It was during elections," he said, "and we lucked in. They considered the entertainment value and the humor. I knew I was dealing with reasonable men." After checking out the row of entering neon on San Francisco's Broadway where the show will be run, Elkins said, "I wanted to change the billing to 'The Cleanest Show in Town!"

run, Elkins said, "I wanted to change the billing to 'The Cleanest Show in Town!"

CALCUTTA! follows close on the heels of two other New York shows known for sexual frankness. The rock musical HAIR and the homogenul laws there will be the control to the control rock musical HAIR and the homosexual love story GEESE open this week. The former is an obvious exploitation of the pop-psychedelic movement, the latter a mediocre psychological drama. Hopfeully the talent behind CALCUTTA! -- the writing, direction, and performances -- will place it a step above these productions.

Nudity is scarcely new to most people in the hip community. Speedway Meadow on Sunday afternoon has been the scene of more spontaneous displays of the human body.

has been the scene of more spon-taneous displays of the human body. The audience that can afford the high price of CALCUTTA! is a middle-class one, to whom the nuclity may be fresh, healthy ex-

nerapist. None of the skills perience.

Herapist. None of the actors It was inevitable that eros should orked naked before, and an suit of character armor had delicately removed before could comfortably remove that a good show should have such actual clothes before an ridiculously prohibitive prices.

NIXON AT SAN CLEMENTE

Paul Cantor

The ocean in San Clemente is

The ocean in San Clemente is warm this time of year and the waves roll in from the heavens. All along the beaches there are people surfing, people swimming, people lolling in the sun, people watching other people and some people just staring off across the Pacific and letting the hypnotic effect of the sun glazed water lead them to new thoughts and old memories.

So it was on August 17 when the

So it was on August 17 when the so it was on August 17 when the conscience of the nation came up hard against a wall of indifference. Warm water, hot sun, and bikini clad behinds competed with the beginnings of the second anti-war movement and this time the move-

movement and this time the movement lost,
On August 17, while men were
strutting up and down the beach
watching women and dreaming
about touching and rubbing up against all that warm, soft,
malleable, sunkissed flesh and
while women watched men watching
women, several thousand anti-war
demonstrators stared at the women, several thousand anti-war demonstrators stared at the beautiful thoroughbred horses corralled outside Nixon's San Clemente home and saw children being burned by Napalm.

For almost two hours the demonstrators marched along the fence outside the President's summer white house while the resolution.

outside the President's summer white house while the people on the beaches below chose to ignore them. Then when their picketing time was up they retreated to the

adjoining park to stage a rally on the cliffs overlooking the beach. How much, I wondered, while standing on one of those cliffs, do those people down there pay in taxes for the blood of our soldiers spilled in Vietnam? How many arms without bodies or hands without arms or children without parents or parents with the dead bodies of children have they paid for.

for.

Free sandwiches, free punch, and free doughnuts were distributed to the people as they gathered for the rally. The speakers included a UCLA priest professor, a black CP member, a welfare recipient, Donald Duncan and Terry Hallinan among others. All of them except a ban the bomb Japanese chap spoke extemporaneously. And, unfortunately, all their speeches stank. Slogans such as "End the war" or "Bring the troops home now" said as much as most of the speakers.

Terry Hallinan, who was his usual long and loud self, was also typical of the others. He provided the perfect example of how bad a potentially good speaker can be when he doesn't prepare his remarks ahead of time.

There is no question that antiwar rallies could and should be more effective than this one was. All that is needed is a little more

participation, and speakers who know how to make their points and

what most organizers of anti-war rallies seem not to realize is that their audience knows the war

is that their audience knows the war is wrong, what they want their speakers and leaders to do is show them how to stop it. It is pitiful to have to watch as an audience ripe for action is lulled to sleep by lousy speakers.

The San Clemente demonstration and rally was organized by the Los Angeles Peace Action Council. It was one more recent indication that the anti-war movement, which lost momentum in Chicago, is once again picking up speed (i.e. momentum).

while the rally was going on some neo-Nazi storm troopers busted into and ransacked the PAC offices. All of their printing equipment and everything else of value was destroyed. Now, of course, they need money to get back on their feet. (PAC, 555 N. Western Ave, L.A. Cal 90004).

On November 15, 1969 there are going to be major anti-war demonstrations in San Francisco and Washington D.C. On that day what began in San Clemente should begin to bear fruit so that if the troops aren't out of Vietnam by 1970 President Nixon will be faced with another war at home.

VENGEANCE IS MINE SAITH THE LORD

Patricia Wynne-Evans

I. And it came to pass upon the seventh hour of Seventh day of the seventh month after man had set foot upon the moon that the fingernails of the astronauts became filled with moon dust and green mildew grew upon their hair.

2. Yet did not the mold stay with these three. Each passed it

unto his neighbour and he passed it unto his neighbour and he passed it unto his neighbour and so on my until there was mold over all Am-

3. And the physicians tried with their medicines to drive back the mold, but they could not; so there was mold upon man and upon

4. And great were the lamenta-tions and the Daughters of the Am-erican Revolution wept for their

Then thought the children of America of the Lord their Dog and cried unto Him saying, Lord, re-memberest now Thy children of America, for we are greviously afflicted.

6. But the Lord Dog Saith unto them, All ye like sheep have gone astray.

sputnik? And the policies of Dwight begat the policies of John and the policies of John begat the policies of Linden and the policies of Lin-den begat the policies of Richard. And now man has set foot where man was not intended.

8. Know ye not, that I, the Lord thy Dog, am a Jealous dog?

9. When the children of America heard these words, they were dismayed for they knew that they had angered the Lord and that He had sent the plague of mold to punish them.

10. And they gathered up all manner of trading stamps in great diversity and took them unto an high place and set them in a great pile and made an offering unto the Lord.

II. When the Lord Dog saw this His heart was softened and He lifted the plague from off the land.

dismayed but the children of America rejoiced.

22. For behold, the face of the manner of string and keyboard instruments. With the Greenstamps took He brass and woodwinds. But with the Plaid stamps took He none save bagpipes.

And the Lord took up the children of America rejoiced.

22. For behold, the face of the Lord Dog was hairy.

HERE ENDETH THE FIRST LESWITH THE FIRST LESWITH THE SHAGGY DOG, THE SHAGGY DOG,

13. With the Black and Brown stamps took He percussion instruments, castenets, maracas, xylophones, together with bongo, kettle and calypso drums and others of like manner. But with the Gold Bond stamps He took only rams' horns, jews' harps and the baton of Leonard Bernstein.

14. And He continued in this manner until all the trading stamps had been consumed and He had around Him a large array of musical instruments together with microphones, megaphones, electrical amplifiers and all the decibels contained therein.

And it came to pass that upon the seventh day after the seventh day of the seventh month after manhad set foot upon the moon that a great clamour burst forth upon the children of America.

And lo, the heavens were opened. The stars swung, the clouds rolled and the mountains rocked.

17. Then the children of America saw the LordDog leaping among the mountains, skipping upon the hills. And they said unto the other, Behold, how the Lord Dog trippeth on high.

18. But there were those among them that hardened their hearts unto the Lord and saith unto Him; Lord, in thy great mercy, Thou liftest the first plague from these Thy children of America, but this Thy second plague is greater than the first.

19. For now great clamour is burst upon us. We see the stars swing, the clouds roll and the mountains rock. And we fear our ears will be split in twain.

20. And Lord, they saith unto Him. We can no longer hear Thy

21. Then the Lord Dog turned His face unto His People, And those that spake with Him were dismayed but the children of Am-

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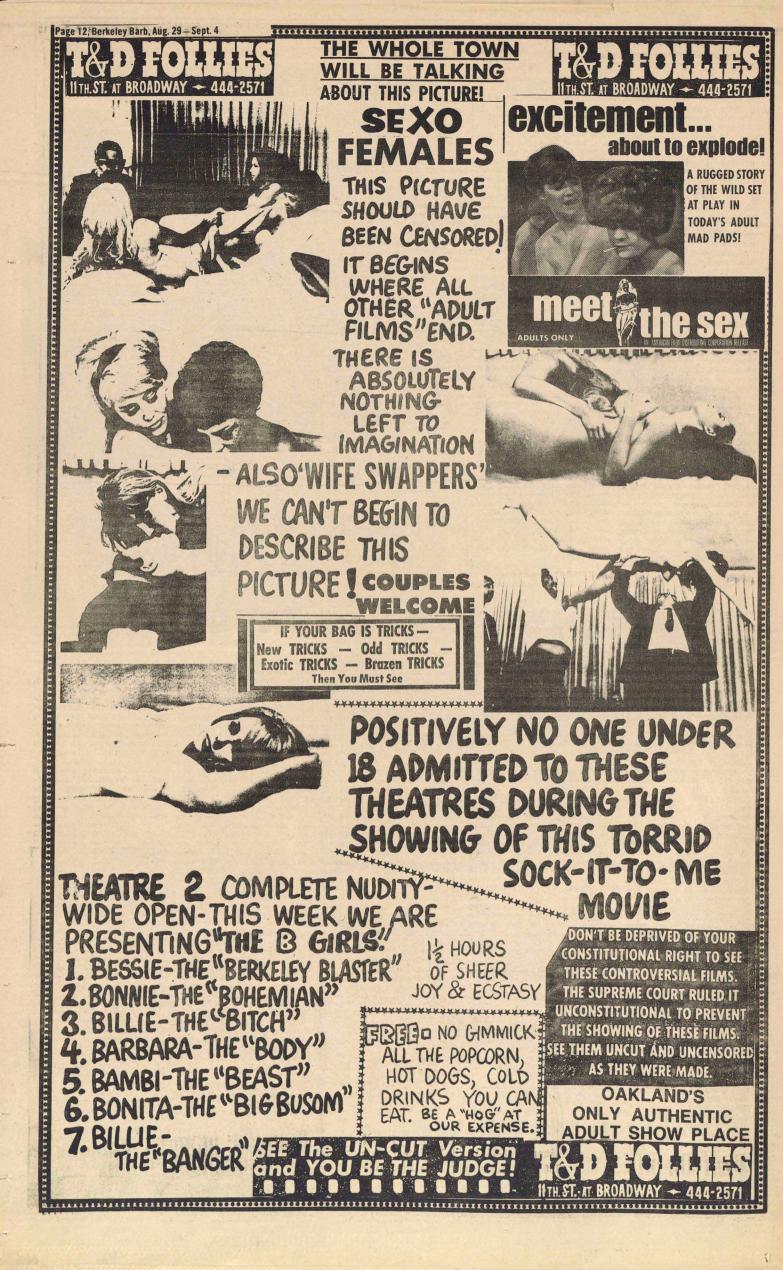
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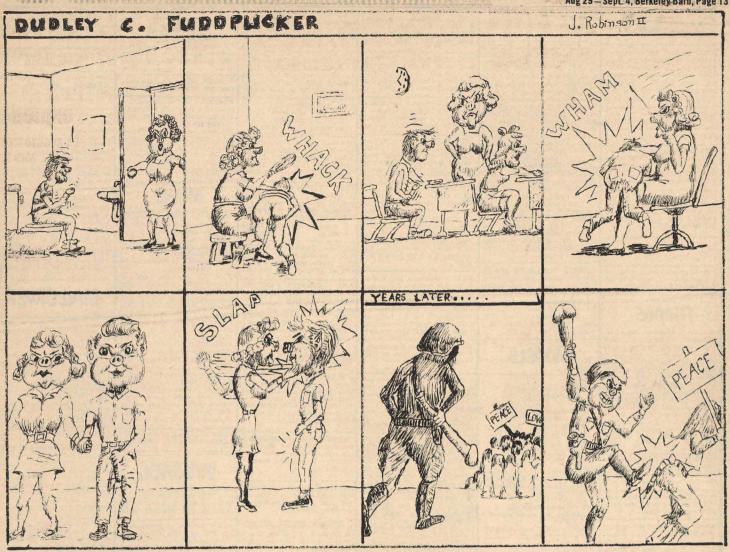
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SOCIOLOGISTS A REVOLTI

For the first time in the history professional associations in the or processional associations in during the United States, a full-scale revolutionary movement within an established profession is seeking to give a radical, humanistic, activist and interdisciplinary thrust to the kind of research it undertakes.

The Sociology Liberation Move-The Sociology Liberation Move-ment, consisting of affiliated groups of college professors and graduate students in sociology throughout the United States and Canada, will hold a counter-convention at the Glide Church in San Francisco during the same four days (Sept. 1-4) that the American Sociological Association will hold its annual convention at the Hilton Hotel which is just across the street from the church.

The purpose of the counter-convention is to show to the public and to conventional sociologists that American society is in a state of grave crisis because of racism; male chauvinism; militarism at home and imperialism abroad; hunger and widespread poverty; pollution of the air and water and food supply; thought control and news management by the mass media of communication; the repressive attitude toward youth and sexual behavior; and the debasement of intellectuals and standards of scholarship because of the co-The purpose of the counter-con ment of intellectuals and standards of scholarship because of the coptative and manipulative influence of grants, consultantships and similar bribes by government (especially the Pentagon) and big business. To accomplish this purpose, the following organizations are actively participating in the counter-convention and offering panel discussions and workshops for all interested citizens: Third World Studies and Communities; Women's Liberation Caucus; New University Conference; Ecology Action Committee; Sexual Freedom League; Eastern Union of

Radical Sociologists; Western Union of Radical Sociologists; and many groups from the mid-west,

many groups from the mid-west, Canada, and even the "deep South." In addition to the main emphasis on the radicalization and libera-tion of social science from its sterile ideologies of compartmentalization and value-neutrality, the counter-convention also offers a wide range of cultural and enter-tainment programs to demonstrate the need to develop new life-styles, assumptions and values in a peace-ful and just society. The very assumptions and values in a peace-ful and just society. The very existence of these programs will also demonstrate how hopelessly the establishment or "main-stream" sociologists are out of touch with major changes in Amertouch with major changes in Anierican society. The San Francisco Mime Troupe will offer exciting satires on this "mainstream," there will be two very gifted women offering workshops on self-awareonering workshops on sen-aware-ness through creative dance; there will be remarkable ceremonies, lectures and offerings of fruit by the Hare Krishn Movement in the service of self-knowledge, universervice of seit-knowledge, univer-sal love and peace, and renuncia-tion of materialistic greed; there will be art and music workshops to help liberate academicians from their stereotyped conceptions of human experience; all of these programs will encourage real dia-logue and audience participation.

In addition to many outstanding scholars (Richard Lichtman, Franz Schurmann, John Horton, Alvin Gouldner, to name justa few), some other note worth y participants at the counter-convention

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include Charles Garry, Robert Treuhaft and Fay Stender (attorneys who worked on Huey Newton and similar cases) as well as Dr. Joel Fort and Dr. Tom Brewer (who will duscuss the realities of public health and medical care in the U.S.). One of the unifying themes in these various workshops and panels is the emphasis on a socially critical and interdisciplinary role of the professional or academic person in a time of crisis; the myopic and intelleccrisis; the myopic and interfec-tually prostitutive role of the un-critical and narrowly compart-mentalized sociologist will be dis-cussed in depth at many of these sessions. Members of the Sociol-ogy Liberation Movement will form ogy Liberation Movement will form truth squads which will go to the A. S. A. convention across the street and raise the issues deemed crucial by the movement within the A. S. A.'s own sessions and meetings; the truth squads will criticise not only the specific papers presented by "mainstream"

sociologists but also the undersociologists but also the underlying assumptions about American society and the nature of social science which they take for granted. The S, L, M, will also vigorously support resolutions condemning WHITE RACISM (especially in all-white juries), DISCRIMINATION AGAINST WOMEN AND

Mustaches Beards Mod Wigs Sideburns Sideburns HANSEN-FONTANA

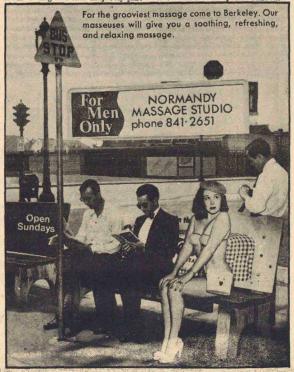
HAIRGOODS

BLACKS AND CHICANOS, ECON-OMIC EXPLOITATION OF YOUTH, and REPRESSIONOF RADICAL AND HUMANISTIC SCHOLARSHIP IN THE SOCIAL

SCHOLARSHIP IN THE SOCIAL SCIENCES.
One of the goals of the S. L. M. in dealing with the A. S. A. is to democratize the entire sociological profession so that every duesical profession so that every duespaying individual has the same right to vote, run for office and participate in the decision-making by the profession. A predictable result of such a newly won democratization would be that the policies of the S. L. M. would become the policies of the A, S.A. since the numerical majority in the profession is now prevented from voting and this majority just from voting and this majority just

happens to consist of the younger faculty members and graduate stu-dents who have organized the S.

dents who have organized the S. L. M.
In the S. L. M., there are no status or political distinctions between students and professors, interested laymen and "experts," street people and famous authors. All interested persons are invited to attend the first mass meeting of the S. L. M. on Sunday, August 31, at 7:00 P.M.; those who would like to serve on specific commitlike to serve on specific committike to serve on specific commit-tees or panels, to propose addi-tional ideas for entertainment, to help with typing and transcribing a panel discussion for inclusion in new radical journals and an-thologies, should arrive at 3:00 P.M.at Glide. "See you in Church."



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SINGLE GUY, 30, tall, black, new to San Francisco, would like to meet understanding girl. No strings until we both agree, call 863-3260, Freddie Gilmore, Jr., 1277 Page St., S.F. 94100.

BAY AREA swingers - There are 20,000 swingers in the Bay Area why not contact some today send a self-addressed stamped send a self-addressed stamped envelope to Modern Day Swingers Club, Box 322, Fremont Ca 94537

Aquarian man to meet a pretty Aq. woman, Box 541, Santa Rosa





Hotel, Major Credit Card

CALL 771-3225 428 O'FARRELL STREET

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We do not guarantee publication of any ad. Money will be refunded for any ad not published, less handling charges.
All ads involving a personal relationship must be accompanied by the phone number of the placer or satisfactory LD.
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Deadline is MONDAY, 8 PM, The cost is 50c per line or part-line with a minimum charge of \$L.
Figure 27 units for the first line (22 units for a line in all caps) and 30 units for each line thereafter. Seach letter, punctuation mark, space or symbol counts as one unit. Leave a space between words and after punctuation marks. Do not run words on from one line to the next unless PROPERLY HYPHENATED, Please print your ad clearly in the space provided. All ads must be accompanied by the name and STREET address of the person placing the ad and, if possible, a phone number. New RESERVE THE RIGHT TO EDIT OR REJECT ANY DWHICH MAY JEOPARDIZE OUR EXISTENCE, The first word in each ad will be in CAPITAL LETTERS.

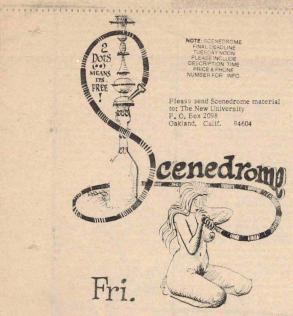
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My ad is __ lines to be run ___ weeks: I enclose \$____ Name _

Address

send to:

THE NEW UNIVERSITY P.O. BOX 2098 OAKLAND, CALIF. 94604



FRIDAY AUGUST 29

•DRAMA: Pitschel Players, at "Intersection, 756 Union, SF, 8:30

397-6061

BRAMA: The Committee, satire, 622 E Way, SF, 9:00 pm 392-0807, Student Discount, Geary Theatre, 415 Geary SF 673-6440

DRAMA: "The Fantasticks", Ghirardelli Square Theatre, 8 & 10:30

Ghirardelli Square ...

Ghirardelli Square ...

DRAMA: "Marat/Sade", at the Circus, 747 Beach St., 8:30 pm.

DRAMA: "Don J." The Ensemble Theater of SF, 8:30 pm, 1074 Guerrero St., SF.

DRAMA: "Spoon River Anthology" The Playhouse, SF College for Women Theater, Anza and Oswicz Sts.

logy" The Playhouse, SF College for Women Theater, Anza and Parker Sts.

DRAMA: "The Dark of the Moon, Brown's Hall, 390 Miller Ave., Mill Valley, 8530 pm.

DRAMA: "Oliver!" Door Theatre, 22nd & Telegraph, Oak, 8:30

DRAMA: "Lue Song" Zeller bach Playhouse, UC 8:30 pm.

ASTRONOMY: Marstrip program at Morrison Planetarium, GGpark. Daily, 12:30, 2, 3:30, plus 5 pm Sat & Sun.

DRAMA: Man of La Mancha, see Fril.

•DRAMA: Geese, Homosexual play, Encore Theatre, 422 Mason, SF, 297-7787

SF, 297-7787

CONCERT: Electronic music, concepts in sound and space, 309 Fourth ave, 8:30 and 10:45pm. eEVENT:Concord Summer Festival, Cal Tjader Quintet, Bola Sete Trio, Willie Bobo Sextet, Stan Kenton Orch., 8:30pm, Concord Bivd. Park, Concord. ORAMA:"The Pirates of Penzance" see Sat. eCONCERT: Amici Della Musica, see Sat.

see Sat.

•MEÉTING:Committee for Homosexual Freedom, 8:30 pm, The Cabaret, 260 Vaiencia St, SF

•PLAY:Yoamino Real" by Tennessee Williams, Fri., 8 pm, \$3
gen, \$2 Students, 2980 College

Berk., 848-2791.

•PLAY:Lute Song, Dir. by Arthur

Conrad, Music by Sidney Howard

& Will Irwin, Ticketsf Cal & Asuc

Box Offices.

Box Offices,

•DRAMA:"Pure as the Driven
Snow or a working dirls Secret",
8:30 pm, Mill Valley Center for
the Performing Arts.

•DRAMA:"Neither Mother, Wife,
nor Widow or Precious Virtue
Threatened", The Masquers, 8:30
pm, 103 Park Place, Point Richmond

pin, 105 Park Place, Point Mcn-mond

DRAMA:"Most Happy Fella",
Woodminster Summer Musicals,
8:30 pm, 3300 Joaquin Miller Rd,
Joaquin Miller Park, Oak,

ORAMA:"Dirty Work at the
Crossroads or Tempted, Tried,
and True", Oak, ACT Rep, Theatre
8:30 pm, 124 Montecito, Oak,

EDRAMA:"Take her, she's Mine",
8:30 pm, School St & Moraga Rd,
Lafayette

ODRAMA:"An Italian Straw Bat"

•DRAMA:"An Italian Straw Hat",

Cal State, Highlands Playhouse, 25800 Hillary St., Hayward, Thru Sun, Aug 24.

DRAMA: "The Country Constable, or Orphans No More", 830 pm, 400 E. Campbell Ave, Campbell DRAMA: "Amen Corner" Old Opera House, 4705 3rd St, 285-8727.

eBALLET: 'Ballet Black'', African, Haitian and Afro-American song and dance suites, Presentation Theater, Turk and Masonic, 8:30 pm, Fri & Sat.

Sat.

SATURDAY AUGUST 30

•ASTRONOMY: Marstripprogram at Morrison Planetarium, GGpark Daily at 12;30, 2, 3;30 8;30, 5pm. •DRAMA: "Man of La Mancha"

AMA: "Geese" see Fri.

DRAMA: "Lute Song", see Fri.

eCONCERT: Organ Recital Richard Furvis, Legion of Honor, 5pm obenefit Concert: Lamb, Lazurus, Alan Stone; Lenore Kandei; Peace, Bread & Land Band, Unitarian Center of Marin, (Terra Linda), Ben. All Akbar College, \$1.50, 845-2248, 479-8241.

•EVENT: Concord Summer Festival, Don Ellis Big Band, Miss Carmen McRae, Jean Luc Ponty, George Duke Trio, 8,30pm, Concord Blvd. Park, Concord.

•DRAMA: "The Pirates of Pen. Zance". Operetta, John F. Kennedy Playhouse, 3500 Foothill Blvd., 830pm.

•CONCERT: "Operetta, John F. Kennedy Playhouse, 3500 Foothill Blvd., 830pm.

•CONCERT: "Amphitheater, Old Town Hearth, "Amphitheater, Old Town Hearth, "House: Peace Piper, Haste & College, Free Teon Tea. Please bring fruit, 549-3739.

•DANCE CONCERT: Backwater Rising, the Roaches St. John Presbyterian Charch Center, 8:00pm, \$1 don.

•SAUSALITO ARTS FESTIVAL, North end of Sausalito Just off Bridgway See, Ace of Cups, Joy of Cooking, Free & Easy, Johnny Mars Blues Band, Listen, Ace of Cups, The Bros. Thompson. Arts, Crafts, etc.

or Cups, The Bros. Thompson. Arts, Crafts, etc.

••EVENT: Annual Sausalito Arts
Festival; see Sat.

••EVENT: Theives Market: all
kinda goodies, 600 plus merchants,
Island Drive Inn Movie, Alameda.

••CONCERT: Concord Summer
Festival, with The Oakland Youth
Chamber Orchestra, and "West".

Pop Music Band, Concord Blvd.
Park, Concord, 1:30pm Sun Eveat 7:30pm, Shelly Manne, The
Buddy Rich Band, Mel Torme.

••CONCERT: "dee" at My Room,
200 Stevenson SF, 5-10pm.

•CONCERT: "dee" at "The Mint".
1942 Market, SF 2-6pm, San.

•CONCERT: "dee" at "The Mint".
1942 Market, SF 2-6pm, San.

•DRAMA:Lerol Jones". "Slave
Ship" & Great Goodness of Life",
Florence Schwinley Little Theater,
Berk., Thru Aug, 8:30pm, S2.

•DRAMA:Pure as the Driven
Snow or a Working Girl's Secret",
see Fri.

•DRAMA:"The Dark of the Moon",
see Fri.

•DRAMA:"Neither Maiden, Wife,

DRAMA: The Dark of the Moon", see Fri.

DRAMA: Whether Maiden, Wife, nor Widow, or Precious Virtue Threatened", see Fri.

DRAMA: Pitschel Players, at "Intersection" 756 Union SF, 8:30 improvised show at 10:30 improvised s

•DRAMA: Everthing in the Garden, Live Oak Park Little Theatre, Berk, 8:15,

•PLAY: "Marat/Sade, 8&8:30 pm, 747 Beach St, SF ••UNIFIED FAMILY:Discussion, see Tues.

see Tues.

• PAMALY: Discussion,
see Tues.

• DRAMA: The Country Constable
or Orphans No More", see Fri.
• DRAMA: Amen Corner, see Fri.
• DRAMA: Most Happy Fella", see
Fri.
• DRAMA: "Lute Song", see Wed.
• DRAMA: "Dirty Work at the
Crossroads, or tempted, Tried
& True", see Fri.
• DRAMA: "Mrs. McThing", see
Tues.
• DRAMA: "Tries", see

•DRAMA:"Take Her She's Mine", see Fri.

Sun.

••BAZAAR:Clothes, jewelery, arts,quilts, etc., Ghettos Inc., 940. Dwight Way, 1pm, 548-2121.

• DANCING Dancing & Chanting followed by ten course feasts of ed by ien course feasts of ma's Vegetarian Foodstuffs. Krishna temple, 518 Fred-St., SF, 4 pm, donation

Thurs.

THURSDAY SEPT 4

••FILMS: American Documentary Films, "Mingus" by Tom Reich-man, "Malcom X", Canyon Cine-matheque, 756 Union, SF, 8:30, 781-4719, \$1.25.

781-4719, \$1.25.

KUNDAL'NI YOGA: Yogi Ehajan,
Ferfect Master, in front of Coll. of
Marin Fine Arts Eldg, 7 pm.
•ASTRONOMY: See Fri.
•DRAMA: "Geese" see Fri.
•YOGA: Postures and meditation
with dancer 6 pm, Jewish Comm.
Ctr., 3200 Calif. 51.

Fri.

Mon.

AUGURAY SEFT 1

**ELECTURE: Joshu Sasaki RoshiZen Master of Cimarron Zen Center, LA, Newman Hall, Dwight
Way & College, 8pm, \$1 donation.

**eFILMS: Open Streenings: Filmmakers bring your films, 40
Gough St. \$7, 9pm, 26-7285.

**FILMS: Open Screenings: Filmmakers bring your films, 40
Gough St. \$F, 9pm, -526-7285.

**SAUSALITO ARTS FESTIVAL,
see Sat.

Gough St., SF, Spm, 528-7285.

•6SAUSALITO ARTS FESTVAL,
see Sat.
•CONCERT: "Ice" at Vieux Carre,
12090 Highway 116, Forestville,
3-8pm.

•ASTRONOMY: Marstrip, see Sat.
•DRAMA: "Geese, see Fri.
•DRAMA: "Geese, see Fri.
•DRAMA: "Man of La Mancha"

see Fri.
•The control of the control of the

see Fri.

**ORAMA: "Hair", see Fri.

**KUNDALINI YOGA: Yogi Bhajan, Ferfect Master, vin fron of
Coll. of Marin Fine Arts Bldg.,

jan. Perfect Master, vin fron of Coll. of Marin Fine Arts Bidg., 7 pm.

•EVENT-POT Luck Supper, films, raps on Non-violent Direct Action at "The Hearth", 6:30pm, Oak & Baker, SF

•SHUM: The Language of meditation 6:00pm, McKinley School, -eWORKSHOP:in Street Choreography, Parking Lot McKinley School, 7-8:30.

•ROCK CLIMBING:Also Mountain Travel by Bahan Yazarin, Orientation 7pm, Stiles Hall 841-6010, eART DYNAMICS:Pathing, 7pm, Stiles Hall, 841-6010, eSCIENTOLOGY: Infroductory Course 7:30, 2111 Shattuck, 841-9622.

•PERSON EXPANSION COURSE: 7:30, 2111 Shattuck, 841-9622.

•DRAMA WORKSHOP: Club Amigos sel Teatro, 2969 Mission St, 282-6644.

•DRESSMAKING:Pattern Drafting, perfect fit, aid to dress design, spm, \$1.50 per meeting, 527-1243.

Expensive Marin Fine Arts Bidg., 7pm, 100 mission per Mission St, 282-6644.

•DRESSMAKING:Pattern Drafting, perfect fit, aid to dress design, 8pm, \$1.50 per meeting, 527-1243.

Tues. Continuing

••FILMS: SF Filmmaker Work-shop, open screening, 9pm, Brin-8, super 8, 16mm fil-St. op, open screening, 9pm, Bring super 8, 16mm films, 40 Gough

shop, open screening, 9pm, bring 8, super 8, 16mm films, 40 Gough St.

•CONVENTION: Annual Iranian Students Convention, international House, thru Sept. 6.

•PRAME. ("Mrs. McThing") Starlight Theater, Pleasant Hill, 8:30

•ASTRONOMY: See File Repetory Citemas, 642–3932.

•THE UNIFIED FAMILY: Free informal Lectures & Discussions, 8:00pm, 2955 Ashby.

•KRISHAM MURTI: A Fresh approach to living, a study in writings, 413 Lily St. #B, SF

•EMOTION-GAP ZAP: see Sun.

•HOOT: Freight & Salvage, 8:30, 50c.

WEDNESDAY SEPT 3

•MEDNESDAY SEPT 3

••FILMS: SF Filmmakers meeting; forming film Guild Workshop, 40 Gough St, SF., 8pm. 986-1596.

ideas, play chess, OpySSEY, 2033 ing. forming film Guild Workshop, 40 Gough St, SF., 8pm. 986-1596.

**ORAMA: "Mrs. McThing, Starlight Theater, Pleasant Hill, 8:30

**ASTRONOMY: Marstrip see Sat.

**ORAMA: "Gesse", see Fri.

**ORAMA: The Committee, see Fri.

**ORAM: The Committ

• Page 1 and sain Paglo, into 694-9881.
• Papping, Nightly until 3am. Snacks, rapping, general hanging out. The Fireside, 1453 Dwight, Berku.
• PRAMA WORKSHOPS: High school students meet on Tuesday & Wed., 730 to 10pm., and Jr. High students meet Wednesdays 1:30 - 3:30pm. Park Presidio YMCA, 360-18th Ave, Richmond. Info call 752-3557, or 621-0068.



Perfect Master, Frt., McKinley School, II am, 7 pm, Mon, Thurs Callege of Marin in front of Fine Arts Bidg. 7 pm, Wed. at "The Intersection" Union & Powell 7 pm.
Dervish Dance: San Anseimo Theological Seminary, Wed., 7 pm
**ARTS & CRAFTS CO-OP: Register now, Pre-school workshops, children's drawing classes, adult classes in sculpture, wearing, ceramics & Batiks, Knotting, Macrame & Necklace Design, 1652
Shattuck, 843-2327.

**AMERICAN ACADEMY OF ASSIAN STUDIES: Many Far out Subjects, Register now for Fall Sem. 134-140 Church St., SF, 863-4168

**ENTRODUCTORY COMMUNICATIONS GROUP: Institute of Human Abilities, Berk. 8:00 pm, 526-4165 \$2.50 or Whatever.

**CAMES: People who like Games to teach various kinds of strategy, activity, rhythm, etc. Games at Wild West Pestival Aug. 22, 23
24, Call I.D.E.A.S, 387-5999

1606 Bonita, Berk.

**SHUM: The Language of meditation Mondays 6:00PM Tues. 4:00

**PM McKinley School.

**ROCK CLIMBING: Also Mountain Travel by Vahan Yazarin, Orientation Mon 7pm, Stiles Hall, 841-6010.

**ART DYNAMICS: Painting, Monday 7pm, Stiles Hall, 841-6010.

**ART DYNAMICS: Painting, Monday 7pm, Stiles Hall, 841-6010.

**SCIENTOLOGY: Introductory Course MW 7:30-9:30pm, Mondays, 21:308230, \$7.50 for Afternoons, 12:308230, \$7.50 for Afternoons, 12:308230,

e PEACE CORPS: 309 Eshleman, 642-5460.
e AUDITIONS: Movie; Tristan und Isolde, send pix, 168 Delmar, SF.
e FREEDOM: Zen Sessions with Master, 221-0368.

Program for H.S. Diploma 655-3565.

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846-6694.

•CRAFTS: Beginning jewelry working with wire and beads to
make earrings, etc., using hand
tools, \$5 per class, 527-2906, after

8436.

•MUSIC&CONVERSATION: Drink beer, cider or coffee, and exchange ideas, play chess. OpySSEY, 2033
San Pablo, Berk. open 8-2 nightly.

•DISCUSSION: Open House, draft counselling, Cottage industries, group discussion, etc. Four-O-Nie House, 409 Clayton St., SF. Mon-Sat, 3-10pm, 621-9553.

•DANCING: Religious dancing, 910 Railroad Ave., Novato, f-8pm 621-0553. 10 am.

•ART: Sketch Classes - Life
Models, Materials Included-Painting classes Sat. & Sun., 10-1pm,
509 Sansome St., S.F. Mon & Wed.
eve, 7:30-9:30pm, 781-7147 or
362-2604, \$3/Nite.

9622.

•POTTERY: Stiles Hall, Mon&Fri Afternoons, 12:30&2:30, \$7.50 for 4 weeks, \$41-6010.

•NEW COMMUNITY SCHOOL: Tutors & Curriculum Organizers needed; Courses in Black History, Black Studies, & General Curriculum Accredited alternative program for H.S. Diploma 655-3565.

oTHERAPY: Sexual therapy for individuals or couples, sexual encounter groups, etc. Modern Sex Institute, SF., phone for appointment, 346-4552 M-F.

OTASP:State of Calif Youth Opportunities Center, We have people to fill your jobs. Moving, cleaning, washing, etc. 845-7880.

OCALIFORNIA INSTITUTE OF AS-IAN STUDIES: Many far out courses, 3494 - 21st St., SF, 648-1489

1489

•PSYCHIC DEVELOPMENT:
Witchcraft - Tarot - Numerology
-Readings-Astrology-etc., for information phone 861-5552.

•THEATRE INTERACTION: Class
for junior high school students;
Verbal games, pantomime, scene
improv., etc. Begins Aug 3., 8638800.

Needs

STATE of Calif. Youth Opportunities Center. We have people to fill your jobs (moving, cleaning, washing, anything). 845-7880.

NON-PROFIT Bay Area Outlet for Poor People's Craft Co-operatives. Liberty House. 1986 Shattuck Ave, Berkeley, 845-1882.

HAIGHT ASHBURY Children's Center: need of funds, school supplies, building materials, 341-3836.

HELIOTROPE is looking for instructors for the Fall season to teach courses, seminars, workships and group experiences, 381-1693.

TRIBE needs chairs, tables, typewriters, desks, wastebaskets, pencils, pens and office equipment 1708 Grove, 549-2101.

Art Berkeley

eeWOODCUTS: Augusta Lucas Berkeley Public Library, Mon-Thur. 3 pm-6 pm, Sun., 1 pm-5 pm. thru Aug. 25 eeDRAWINGS: Patricia Oberhaus, 2120 Vine, Tues-Sat. 10 am-5:30 pm

pm

e-Judah L. Magnes Jewish Museum of the West 2911 Russell St., Sun-Fri, 10-4, Jews of India, thru Sept. 7.

e-LOWIE MUSEUM OF ANTHRO-POLOGY: Droeber Hall, UC, Australian Aboriginal Art, thru Aug. 25, M-S, 10-4.

e-PAINTINGS: Leonard Edmondson & Joseph Raffael, sculpture by Manuel Neri, thru Aug, Worth Ryder Art Gallery, UC.

e-PAINTINGS: William De Kooning, UC Art Gallery, thur Sept 14.

e-PAINTINGS: By John Dessell, Unicorn Gallery, 2330 Fillmore, SF, to Sept 20.

esCULPTURE: Joe Slusky & Pat. McFarlane, Berkeley Rotary Art & Garden Center, Thurs-Sat, 11-5 eRECENT GRAPHICS: R. Kitaj, Joe Tilson, Harold Cohen, Phoenix Gallery, 2984 College Ave, 345-3336.

and Callery, 2984 College Ave, 845-3336.

•PAINTINGS: West Coast Sky Scapes. CCAC Gallery, Aug 11 - Sept 6, 11 - 5

PAINTINGS: Callf Mission Paintings, Edwin Deakin, Oakland Museims, Edwin Deakin, Oakland Museims, Edwin Mon-Sat, 822-2738

•PAINTINGS: Ada Garfinkel Drawings, Don Turner paintings & Prints, Richmond Art Museum. OccERAMICS: Chinese Callery, 5223

•PAINTINGS: Ada Garfinkel Drawings, Mission Callery, 5223

Grand, Cak.

•PAINTINGS: Fred Martin, Don Turner, Ada Garfinkel, drawings, Richmond Art Center, Thru Sept 21

Richmond Art Center, Thru Sept 21

ePAINTINGS: William Keith, St. Mary's College Art Gallery, Moraga, Aug.

ePAINTINGS: Dorothy Myser of Oakland, Security Savings, 2250 B'Way, to Aug 18,

eLITHOGRAPHS: By Nigerian artist Laiwoli Skerhoni, Spectrum Gallery, 8204 MacArthur, Oak.

San Francisco

●PHOTOGRAPHS: Clyde Diley and Morton Beebe, De Young Museum, Thru Aug 31, "Five Calif. Craftsmen", Thru Sept 21. Swiss Folk art of the 17th to late 19th century, thru Sept 21.
●PAINTINGS: Pietre Annigoni, thru Aug 31, glass drinking vessels, thru Sept, 14, Jade carvings, thru Sept, 14, Jade carvings, thru Sept, 12ac Calif. Falace of the Legion of Honor, Lincoln Park.
●TAPESTRIES & weaving by Pamela Stearns, Ambrose gallery, 2964 Fillmore St.
●KINETIC ART: Woven forms by Elaine Henning, thru Sat, Anneberg Galleries, 2721 Hyde St.
●ARTISTS CO-OP: Al Cunningham, Warren Brandon, Sondra Johnson, thru Aug., 2224 Union St.
●PAINTINGS: Group show, Miguel Ruls, Rafael McNeil, Antonio Gabriel, Francisco Camplis, Manuel Vaolos & Pilar Sanchez, 3692 - 18th St near Dolores.

Classes

•JAZZ&MODERNDANCE: Classes now forming, 2704 Alcatraz, 754-

eJAZZ&MOLDATO
now forming, 2704 Alcatraz, 7545921.

•YOGA: East Indian, Hindu &
Belly Dancing, morn&evening, 149
Powell St., SF, Do2-2338.

EMOTION -GAP ZAP: Learn "Agape", another kind of love, 8612443 12-6.

FILM MAKING-ACTING: One short
&group featurette \$20/m. 885-4516
KUNDALINI YOGA: Yord Bhajan.
Penfect Master, Frt., McKinley
School, Il am, 7 pm, Mon, Thurs
College of Marin in front of Fine
Arts Eldg., 7 pm, Wed, at "The
Intersection" Union& Powell 7 pm.
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eve, 7:30-9:30pm, 781-7147 or 362-2604, 33/Nite.

•DANCERS STUDIO: Modern Dance: Classes now open, 566-959, non-profit,
••SCIENTOLOGY: Dianetics, Congress, 414 Mason St, SF, 12 noon to 10pm.
•HELIOTROPE is looking for instructors for the Fall season to teach courses, seminars, workshops & group experiences, 931-1639, 2201 Filbert St, SF
•MUJJI UBU SCHOOL: Openings for 15 children ages 8-14 at a private progressive school, 1 Lawson Rd, Kensington, 526-8066 or 849-1996.
•DANCE: Classes in Fox trot, Tango, 7:30pm, 8:30 pm, Rumba, 2001 Allston Way, Berk.
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•DANSI DAY SCHOOL: Pre-School full day program. Freedom, Awareness, experience; to explore being. Summerhill appraoch 655-992- e48-6382.

9922 - 848-6382.

•MISSION DISTRICT DRAMA
WORKSHOP: Club Amigos del Teatro, 2969 Mission St, MWF, 2-4pm
282-6644.
•ENCOUNTER GROUP IN SF: led
by Experienced leader with MA
in Psychology, 863-1147, 5:15 6:15 weekdays for info.

•COMMUNICATION: Weekend intensive (NOT an encounter group) \$15, Scientology, 2111 Shattuck, info 841-0622.