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COMBAT VETS AGAINST WAR

(LNS/The Ally)—Veterans of heavy fighting in Vietnam come home disillusioned and hating the war, judging by interviews made this spring by Leon Rappoport, a social psychologist at Kansas State University.

But most veterans with little or no combat experience in Vietnam feel the United States' involvement there is justified, the interviews indicated.

Few if any studies of the attitudes of America's fighting men are made, except by social scientists working for the Army, he said. Their findings are not made public.

Some of Rappoport's findings conflict with government statements on how the combatants perceive their role in this war.

The psychologist holds a Ph.D. from the University of Colorado. Normally his research is done in laboratories but last spring he conducted intensive interviews—of up to two hours each—of 28 Vietnam veterans, most of them Kansans.

Of these, seven had experienced heavy combat duty. Six of them spoke out with bitter, vivid condemnation of the war and way it is fought.

"We were sitting around smoking some pot and all of a sudden I began to feel like a murderer," said a former gunner on a helicopter. "They'd shoot anything, an old woman riding a bike. You'd see a squirrel moving and they'd tell you it was a VC (Viet Cong)."

—donovan bess

SSOC STAFF MEMBER CONVICTED

Durham, N.C., Oct. 14 (LNS-Mass.)—George Martin Vlasits, staff member of SSOC, Southern Student Organizing Committee, and a member of the North Carolina Resistance, was convicted of refusing induction into the Armed Forces. On the following day Judge John Larkin sentenced him to 5 years in prison. Larkin admitted in presentencing remarks that the harsh sentence imposed was due to Vlasits' anti-draft and political activities in North Carolina.

Judge Larkin had previously refused to allow the jury to consider evidence that Vlasits' draft board had im-

properly classified him and denied him due process during his appeals, stating that the only relevant evidence was whether Vlasits had received an order to report for induction and whether, in fact, he had refused to "submit" to induction: Vlasits' lawyer did not contest any point.

Vlasits, a native of the New York area, had been released from a job teaching mentally retarded children when it was learned by the institution that he had returned his draft card in October, 1967.

He is out on bond of \$5,000 while his case is being appealed.

FORT HOOD THREE FREED

New York City, October 18 (LNS-Mass.)—The Fort Hood Three got two and a half years. But that was in 1966, two years ago, when draft resistance and refusal to serve in Vietnam was just beginning. The Resistance hadn't really begun and the Fort Hood Three, Pvs. Dennis Mora, James Johnson, and David Samas, took a fearful leap into the American void.

On Thursday, October 17th, 1968, Dennis Mora, no longer Pvt. Mora, returned home. There was a crowd of more than one hundred persons, family and friends from the Puerto Rican community, anti-war movements and

college organizations. Grace Mora Newman, Mora's sister and one of the leading figures in the Fort Hood Three Committee, was there with her three little daughters who tried not to cry now that their uncle was coming home from jail, but they cried anyway. Mora was calm in spite of the scene, but he clutched his mother with a warm, latin *abrazo*.

In addition to leading figures in the anti-war movement, Mora was met by the mother and family of James Johnson, the black GI of the Fort Hood Three whose release will be in effect next week.

—jacob dobson

ARMY FREE SPEECH

FORT HOOD, TEXAS (LNS)—The Fort Hood acting post commander, Maj. Gen. Joseph McChristian has banned

the August issue of *Esquire* magazine which features a story on the American Servicemen's Union.

—WBAI

GI March

Well over one hundred GIs will be marching for peace in Atlanta on Sunday, October 27, according to spokesmen for the Atlanta Alliance for Peace, a loose coalition of peace groups that is sponsoring the GI Day march. The march will be followed by a rally in Piedmont Park, featuring speakers, an open mike for GIs, rock bands, loving, and grooving.

The Atlanta rally will feature as its main speaker Brig. Gen. Hugh B. Hester (ret.), a veteran of World Wars I and II and the Korean War, and an outspoken critic of the war in Vietnam. Steve Abbott, student body president at Emory University, will emcee the rally. Several local vets are scheduled to speak. Then the mike will be free for any and all GIs to rap about the war and anything else on their minds. Rock bands will follow, playing through the afternoon festival.

GIs will be coming to the march from Forts Benning, Gordon, Jackson, McClellan, McPherson, Rucker, and elsewhere. Anti-war sentiment among GIs has been rapidly increasing in the past year, and the march and rally on Sunday should encourage more guys to give expression to their feelings.

Atlanta is not the only place where GIs are sounding off against the war. San Francisco, October 12, was the scene of the largest (to date) anti-war march organized by GIs and veterans. Some 500 soldiers, many of them in uniform, and another 10,000 civilians marched there despite much harassment from the brass. Many bases around the Bay Area scheduled "inspections," "drills," "parades," etc., on the 12th to keep GIs away from the march. So it appears that those 500 marching soldiers were only the bright flames of a smoldering mass of GI discontent. About 150 soldiers from Forts Hood and Sam Houston attended a GI Solidarity Rally and Picnic in Austin on October 12. Other GI marches are scheduled to be held at Fort Dix, N.J., Detroit, Chicago, and Washington, D. C.

Some of the brass is getting very uptight about the growing anti-war feelings and actions of GIs. Much petty harassment, and some not so petty. Fort Jackson brass, already upset about pray-ins at the base chapel earlier this year, have apparently considered making Atlanta off-limits for soldiers. Rather silly of them—the UFO coffee-house in Columbia is still swinging as a center of "subversion."

Down in Fort Benning, one fellow active in anti-war organizing was court-martialed and given four months of hard labor for a remark about "son-of-a-bitching lifers." PFC Donald Pyle, another activist at Benning, received "non-judicial punishment" (Article 15) for washing a car on the grass, a violation of an obscure regulation. Ed Glover was beaten up by two men in his company who were offered, and given, three-day passes by an officer for their efforts. Glover, a member of the Young Socialist Alliance, was active in stimulating anti-war activities at Benning. He has been held on restriction illegally for over four weeks. Restriction is supposed to apply for a maximum of eight days unless charges for court-martial are filed. No charges have been filed against Glover.

GI day activities will begin with picketing of the State Selective Service headquarters, 8th and West Peachtree Streets, 11:30 Sunday morning. The march will start an hour later, proceeding from 8th and W. P'tree to 5th to P'tree to 14th to Piedmont Park. The rally is supposed to begin at 1:00 pm. See y'all there.

—steve wise

The big ballyhoo over "peace talks" only reveal one thing: the U.S. has never deviated from its goal of "victory" in Vietnam. Any restraint shown by the N. Vietnamese only raises anew the false hopes of the Pentagon and Johnson that the enemy is weakening and on the verge of surrender. According to Neil Sheehan in the *New York Times*, Sunday, Oct. 20, "Johnson seems to have interpreted the current lull in the fighting in South Vietnam as evidence that the North Vietnamese and Vietcong military organization is suffering serious strain from the attrition American and South Vietnamese forces are inflicting upon it."

"In essence, this amounted to the strategy the Administration has consistently followed throughout the war—that under the punishment of B-52 bombers and the other implements of the greatest killing machine in history, the enemy will eventually see reason as the United States defines.

"In the past this strategy has proven to be a pursuit of the will-o'-the-wisp.

GRAPE BOYCOTT HITS ATLANTA

The California Grape Strike came to Atlanta last weekend. At least forty people, members of the Atlanta Committee to Support the Farmworkers, picketed and leafletted five Kroger stores in Metro Atlanta.

I was passing out my share of the flyers at the Ansley Mall Kroger when two men began leafletting against the strike inside the store. A friend and I went inside and asked the manager if the two were Kroger employees.

He said, "They're from the John Birch Society."

"Then you wouldn't mind us leafletting here too?" Too much for the manager. He turned to the Birchers, first-named one over, said, "maybe y'all ought to leaflet outside with them."

Later, near Emory, a Negro service station attendant came out of the Kroger store there, grapes in hand, eating. He said he was paid to eat them in front of the pickets.

But generally, the response from the public was good. In the two stores in working class areas sales of grapes were hit hard. Rank and file union members pledged to take the word of the boycott back to their local unions. In the middle class stores, although expressions of sympathy and support outnumbered hostile words, sales of grapes were probably up because of the backlash against protesters in general. Those passing out leaflets at the middle class stores felt that after many shoppers had a chance to read the leaflets, sales would go down.

The boycott is going well around the country. In the South boycott committees have sprung up in Richmond, Miami, Nashville, and New Orleans in response to the growers' efforts to dump grapes in the South. The main trouble the boycott is having nationally is with the government.

James Drake, administrative assistant to AFL-CIO United Farm Workers Organizing Committee director Cesar Chavez, charged last week that federal agencies have sharply increased table grape purchases for South Vietnam since the union initiated boycott.

Last year, when the boycott was started, government shipments to South Vietnam almost tripled that of the previous year, Drake said.

In 1968 even this figure will be more than doubled for South Vietnam, he added.

The union's analysis is based on published reports by the U.S. Department of Commerce.

In 1965 grape shipments to South Vietnam came to 244,952 pounds, at a cost of \$32,438. The following year shipments rose to 331,062 pounds. The money value was \$40,575.

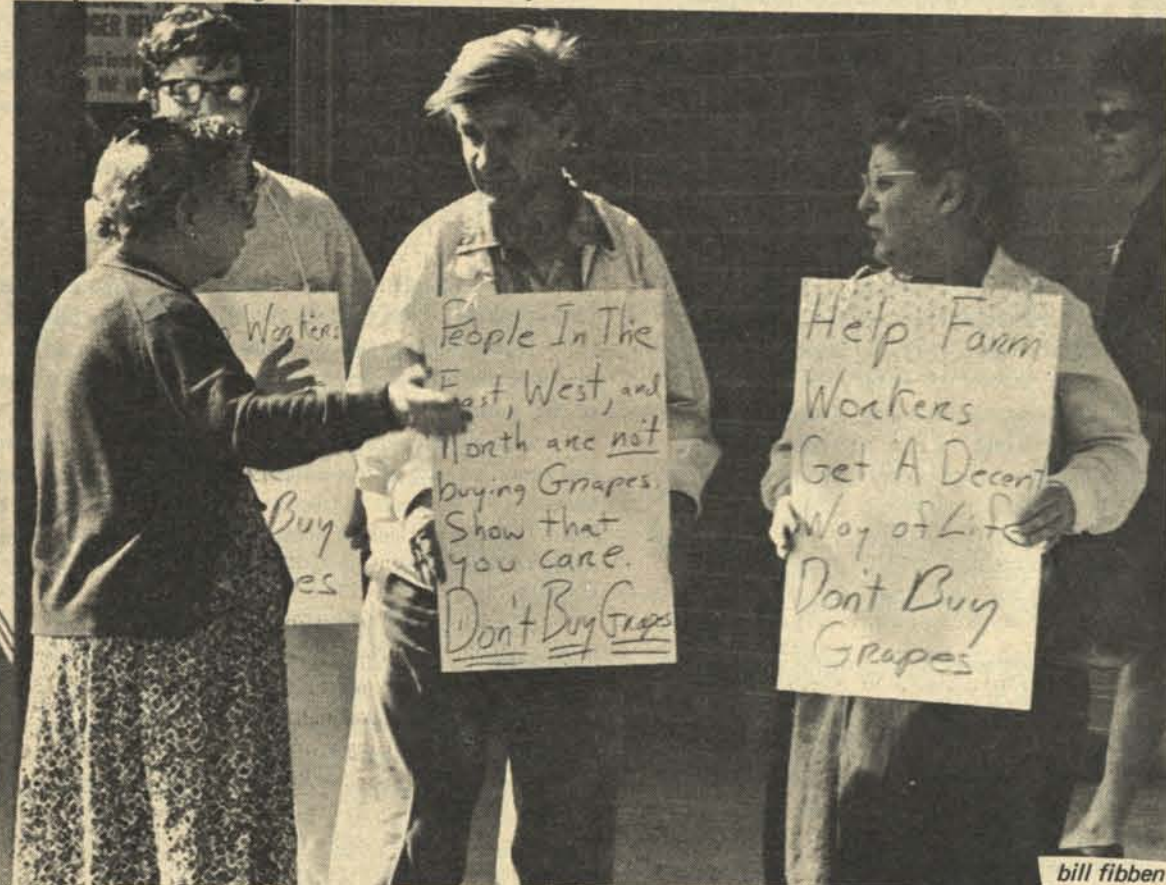
[Grape exports to South Vietnam have risen from \$32,000 in 1965 to \$500,000 in 1968. Vietnam is presently the third largest importer of California table grapes.]

Locally a representative of the United Farmworkers Organizing Committee is arriving in Atlanta next week to coordinate the boycott. Leaflets will be passed out again at the five stores this weekend. At Emory the student guerrilla theater plans action at the nearby Kroger store on Saturday. A mass meeting is planned for Wednesday

night, October 30 at 8 p.m. at Sacred Heart Catholic Church, 335 Ivy Street. The representative from California will speak. For further information call: 766-5033.
—gene guerrero

HELP PASS OUT LEAFLETS AT THESE KROGER STORES FRIDAY NIGHT BEGINNING AT 5:30 PM AND SATURDAY BEGINNING AT 10:00 AM.

- 1) 529 Church Street, Decatur
- 2) 1554 N. Decatur Rd. (Emory)
- 3) 2831 Lakewood Ave., SW
- 4) 1300 Moreland Ave., SE
- 5) 1550 Piedmont Ave. (Ansley Mall)



Bird Staffer Resists Draft

Great Speckled Bird staff member Gene Guerrero goes on trial Wednesday, October 30, before Federal District Judge Newell Edenfield. He stands pre-tried and -convicted of refusing induction into the armed forces of America (whose prisons are fast becoming the Land of the Free, Home of the Brave.) Justice, whore of the Executive: "Vengeance shall be served!"

Guerrero's case (human, not legal) is like thousands of others, my own included. We grew up in an era of unprecedented official propaganda. Cold war babies, we learned to picture War with the Commies as inevitable, and inevitable that we would win, being Right. Leaving high

school few of us had questioned (or had the mental means to question) the Cold War assumptions we had had drilled into us.

For some, like Gene, the turning point came through the Civil Rights Movement: "The first direct experience I had with a system of ultimate concern which explicitly rejected violence was the civil rights movement. Since my initial involvement I have been constantly searching myself within on the question of violence.

"In the spring of 1963 I heard a minister at Emory University concerning his beliefs as a Christian on the civil rights question. Although at the time I considered myself to be an agnostic I was moved by his sincerity and his statement of what he considered to be fundamental Christian teachings. When I returned to school in the fall I learned that the minister had been arrested for attempting to attend services at a white Atlanta church with Negro friends. I was angry at the hypocrisy of the church and when I learned of people who planned to picket the church I joined the group. . . ."

In 1964 Guerrero did voter registration work in Mississippi. In the same year he helped found and was first chairman of the Southern Student Organizing Committee (SSOC), today the largest and most effective radical student organization in the South: seceders from war and racism.

Then Vietnam: we were asked—told—to fight a war which only the most ideologically convinced or morally blind could justify. For most the choices were few: Army or jail. Some—thousands—asked recognition as conscientious objectors. Agonizing months were spent, overcoming a lifetime of mind manipulation: All wars, and the very ethics of violence, were questioned and rejected. "I be-

lieve Mr. Guerrero to possess sound qualities of loyalty to the United States, and a willingness to make whatever personal sacrifice he is called to make as a citizen, save one, the suppression of his conscience. . . ." Signed "Jack Steward Boozer, Professor of Religion, Chaplain (Lt. Col.) USAR."

Some of us—a very few—were accorded CO classifications. Others, like Gene, were not. The procedure was absolutely arbitrary—and routine—in either case. Local Board refusal; Appeal Board refusal; FBI investigation; and to the Federal Hearing Officer: one man: on whose recommendation T. Oscar Smith, head of the Conscientious Objector Section of the Justice Department, would act. Legal flunkies, some would deny Christ himself his religion. "All information submitted by you, the recommendation of the Justice Department together with the contents of the file was presented to the appeal board on November 3, 1967, and you were classified in class 1-A by a vote of 3-0. Therefore, you have no further right of appeal."

Guerrero refused to take that symbolic (but very real) step forward on December 4, 1967. "Nearly two years ago, I applied for classification as a conscientious objector. Despite overwhelming evidence attesting to the sincerity of my conscientious objection to war, my local draft board has rejected my appeal and ordered me to report for induction today.

"I believe that a person should attempt to match his actions with his beliefs. . . ."

In court Wednesday the only question to be raised is whether or not Guerrero refused induction on December 4, 1967. Might take about an hour.

—tom coffin



wayne scott jr

LETTERS

constipation-urinal

Dear Bird,

Perhaps I should pose this question to your rival publications, *The Constipation* and *The Urinal*, which, as you know, are very Liberal, and very pious in their insistence on equal opportunity for all.

What I wanna know is this: How many black people, other than newsboys and janitors, does the *Urinal-Constipation* employ? How many black editors do they have; how many black reporters; ad writers? How many blacks are engaged in printing; all I ever see thru that window on Forsyth St. is cracker faces. Where are all the black faces on their editorial page; their society pages (Don't black people ever get married?); in their ads? Shouldn't Ralphie be told to read the Kerner Report?

I think the *Atlanta Voice*, *Inquirer*, and *Daily World* are fine papers, although they do skimp on white news, and it is a regrettable possibility that these fine papers might vanish if the *Constipation-Urinal* ever does integrate, but isn't it time someone called Ralphie's bluff on this integration jazz?

strayt ero

acid rapping

Dear Bird people,

At the end of many good intentions sometimes comes at least one positive action—hence my finally getting my head straight enough to finally write you a letter.

Having lived in Atlanta for a few years prior to my wanderings and knowing what it's like, I want to tell you how very much I appreciate the *Bird* and the quality of its material in contrast to some pretty shitty papers in other areas. Now especially I am struck to the heart-bone that you've become a weekly publication. The cover of the October 7 issue is particularly the work of one who has seen the workings of the diploma mills which our society calls high schools.

Keep up the groovy work and say hello to my brother Cliff and fellow heads in Atlanta.

America—

Always

Meaning well—

Everyone must

Realize what will happen

If—no-one understands

Acid rapping

Peace,

gayle anderson

N.Y. times ON SALE
 Sunday Times Home Delivery
 Restricted Daily Delivery
 Prepayment Required
CALL 758-6767

phooey!

Dear Bird,

Gov. Lester (Phooey!) Maddox has proven to be a true logician in the tradition of J.S. Mill and David Hume.

Lester recently said that the absence of riots in the good ol' U.S.A. was the result of an anti-riot conspiracy. But then he has stated innumerable times that he believed riots were caused by conspiracies of anarchists, communists, dupes, and other assorted peace creeps. Therefore, if one is to trace the Governor's reasoning, both riots and "no riots" are caused by conspiracies.

The implications of this are profound indeed. If it requires a conspiracy not to have riots, what, then, is normality? One is forced to reply that the opposite of "no riot," i.e., riots, is the norm. But then the Governor also has said that conspiracies started . . . well, one can easily get in a logical tangle with all these riots and "no riots," etc.

Boy, I can hardly wait for the Governor's next press conference. Will he dare to say that conspiracies are caused by . . .

bob dinwiddie

military farce

Dear Bird,

I am a member of one of the World's biggest farces. I am speaking of the military forces of the United States.

In the military one isn't allowed to think or act as he choses because it might be contrary to accepted policies of that branch of the military.

I have been verbally condemned by my superiors several times because of my disbelief in the Vietnam war, and because of my beliefs in free love and other unaccepted beliefs. I myself am sick of being treated like a child and am ready to accept any type of discharge in order to get to hell out.

I urge the readers of the *Bird* to do everything in their power to stay out of the military. If they don't they will be condemned to four years as a prisoner of the United States government and the idiots that they have placed in positions of authority in the military. These idiots are nothing more than power hungry war mongers who think that the members of the enlisted ranks of the military are their slaves.. If I'm not mistaken slavery was abolished after the civil war. Not so in the military for it is an example of mass legalized slavery.

I am not allowed to be a conscientious objector because I do not belong to one of the accepted religions which are allowed this rare privilege. Does one's religious affiliation make him better than anyone else? Are not all men created equal?

I say that the youth of America must stick together and continue their fight against war, violence, and military fascism.

Carl Ingerson

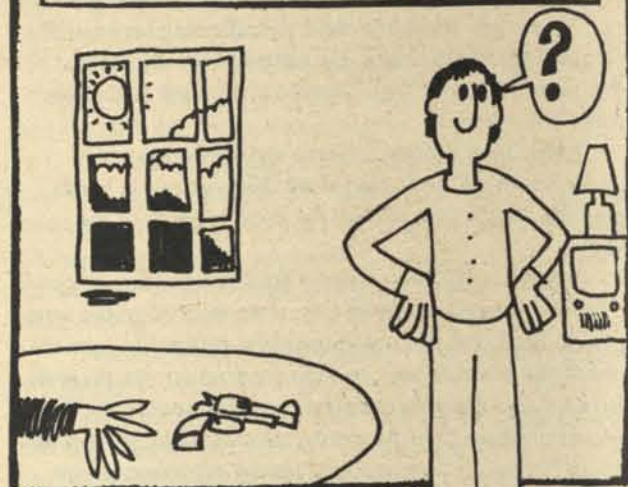
HANDY HOUSEHOLD HINT

NUMBER

41

WHAT TO DO WITH GUNS

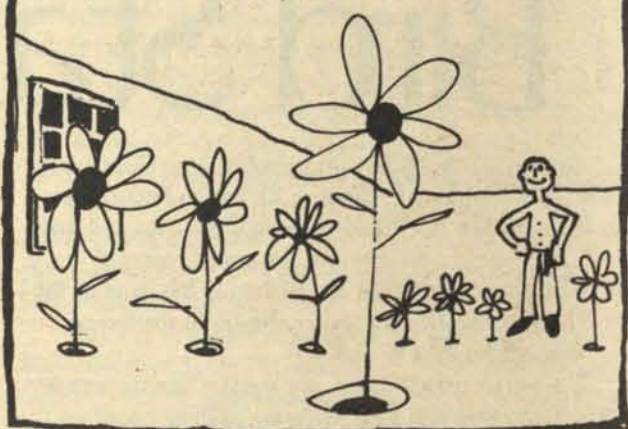
IF YOU HAVE A GUN AROUND YOUR HOUSE THAT YOU DON'T KNOW WHAT TO DO WITH...



TAKE IT AND SHOOT HOLES IN YOUR FLOOR...



THEN STICK FLOWERS IN THE HOLES...



BIRD STAFF

tom coffin
 stephanie coffin
 pam gwin
 jim gwin
 anne jenkins
 steve wise
 barbara speicher
 don speicher
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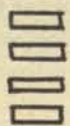
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BSA DESEGREGATION

Black and white Atlantans who came to a Community Relations Commission hearing to discuss the implications of the Better Schools Atlanta report October 17 were pleasantly surprised to see Atlanta Superintendent of Schools Letson in the audience. They had some questions for him.

Why aren't the public schools more desegregated?

Dr. Letson said whites flee the city rather than attend desegregated schools, fearing a drop in quality. He cited Southwest Atlanta as an example.

Why are black students held to a specific date for submitting their freedom of choice forms when white students receive extended deadlines?

Dr. Letson disclaimed knowledge of this, but said he would look into it. He also said he would check a black student's charge that counselors in his school required an A or B average of those wanting to transfer to Grady High.

Why so little faculty desegregation?

The system is doing what it can, Dr. Letson replied. New teachers are hired only if they are willing to teach in a school where they might be of the minority race, but teachers already in the system cannot be forced to transfer, he said. (But the Teacher's Handbook says teachers can be transferred if the administration thinks it is in the best interest of the system.)

If you cut your forehead, Dr. Letson, would red blood flow? He supposed it would; he hoped it would be red. "I'm black," she said, "but I know if I cut my forehead red blood will flow. Don't you think a dedicated teacher would want to teach my child just like any white child?" He agreed that any dedicated teacher probably would.

Before the questions began, Chairman Tuve of Better Schools Atlanta, made a slide presentation of the report findings. BSA is asking for change in five areas:

1. Meaningful, not token, integration by 1970. To show good faith with this goal, plans to implement more desegregation at midyear 1968-69 should be drawn up.
2. Prompt elimination of inequalities in class size, teacher-pupil ratio, books, furniture, equipment, recreation and athletic areas and special services.
3. Involvement of the community in planning discussions by the Board of Education. "Education can no longer be treated as a process to be accomplished with the teacher and children locked up in a box, sheltered from the nitty-gritty of life."
4. A survey by an outside agency of teacher and administrative attitudes about race and poverty.
5. New curricula at all levels dealing with the culture of poor black and white Americans.

LAWLESS SOUTH

"This report is the third in a period of four years in which the Southern Regional Council has attempted to tell the nation of the deplorable degree of failure in the South to comply with the law of the land against racial discrimination in education. In the previous two reports, in 1965 and 1966, there were empirical and psychological reasons for including some guardedly optimistic, some hopeful words. This time there seems almost no hope.

"The real story told in this report is that of where the real breakdown in law and order, all along, has been. Out in the rural areas of the South, where law enforcement was repressive before it became fashionable to be so, the advent of the guidelines, the threat that black children might actually go to school with white children, brought a wave of terror unmatched since post-Reconstruction whites rode around in bedsheets.

"A passion for tranquility, for order, has led many a responsible reporter, magazine, newspaper, and television network to announce the advent of another school year as an occasion of 'increased desegregation,' or even 'massive desegregation without violence.' (An example of such was the story which ran under a headline proclaiming that school desegregation swept peacefully across Dixie; the story itself recounted instances of desegregators' homes fired into—as many as 32 times—in three towns in one state alone.)

"Freedom-of-choice was a fatal blunder . . . Negro parents, who had from the first simply been interested in getting their children the best education available, failed to see the educational value of losing a job, being shot at, in order that the children might attend a school only a little less bad than the 'Negro' one."

—From "Lawlessness and Disorder," a Southern Regional Council Report issued Oct. 16 (abridged). Copies available at their office at 5 Forsyth Street, NW.

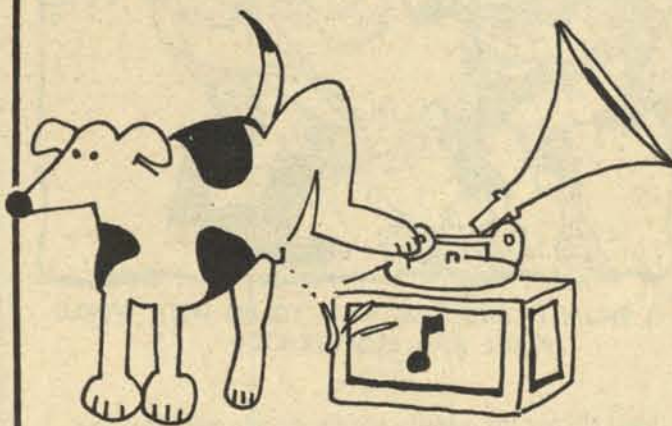
WGKA Swingled

Statements attributed to six Atlantans in Strauss Broadcasting Company's FCC-approved application to change the musical format of radio station WGKA are false, the six have charged.

The six are among 13 "prominent Atlantans" cited as favoring the change from classical to popular music in the Dallas company's May 17 application to the FCC. One of them, Fulton County Schools Superintendent Dr. Paul West, called the Strauss claim "pure chicanery."

"Some conniving individual has desecrated my name and the principles for which I stand in all matters that relate to cultural uplift and development," West said. Nothing is "more uplifting or more needed" than the classical music WGKA has provided, he added.

The other five are Fulton County Commissioner Walter M. Mitchell; Rabbi Jacob M. Rothschild; Atlanta City Attorney and Emory University Board Chairman Henry Bowden; former Atlanta Rotary Club President Frank L. Carter; and former Civitan Club President J. Robert Watson.



In sworn affidavits, most of the six admitted being visited by a Strauss official. But they say they thought the visit was a social or personal call; that they were not told of Strauss's plans to end classical music on WGKA, or to use their names in the application to the FCC; and that they do not approve the format change, and never said they did.

This collides head-on with the Strauss application, which said of its contacts with the 13: "In each instance we explained in detail our (planned) format. . . no secret was made of the fact that we were proposing to acquire stations WGKA and WGKA-FM. . . In every instance, our plans were looked upon with favor and we were told that we would be providing a needed service to the community. . ."

West was prepared to make a public statement at an abortive press conference called last week by the Broadcast Good Music! Committee, a citizens group trying to preserve WGKA's classical format. The conference aborted because none of the invited Establishment media showed up.

Jim Doherty, the committee's vice-chairman in charge of publicity, said he issued 13 invitations to leading Atlanta papers, radio and TV stations.

Why didn't they come?

"We're getting into a fraternity relationship here," Doherty explained. The Establishment media soft-pedal unfavorable media news because "they don't want to slap a fraternity brother," and because they fear similar disclosures about their own affairs, he added.

(The Bird was not invited to the press conference, but was contacted by committee spokesmen later.)

The six affidavits have been filed with the FCC as part of an amended citizens petition submitted earlier by the committee. It asks for reconsideration of the August 29 order approving the sale and format change; for a local public hearing on the question; and for a stay of effectiveness of the order until the issue is settled definitively.

If the request for a stay is denied, the group plans to file suit in federal court. BGM!C attorney Henry Angel feels the group's case is strong enough to get an immediate injunction slapped on Strauss, "rolling back" the broadcast format to the *status quo ante* and preventing further changes until the case can be heard.

Meanwhile, however, the AM changeover to what Doherty calls a "syrupy, bland cross between Mantovani and Muzak" already has been completed. Doherty said he had information that the station was getting "geared up" to make the changeover on FM, probably within two to four weeks.

(Jim Dodd, general manager of WGKA, would say only that the FM format would remain classical "for the time being" and that ultimate plans were "uncertain.")

There will always be "some" classical programming on the station, he said.)

So the indications are that the good music station which has served Atlanta for the past 13 years, with its tasteful, low-key, unobtrusive advertising, may soon be only a memory. Whether temporarily or permanently depends on the outcome of BGM!C's efforts.

Doherty said the committee now has the names of 5,000 area residents known or believed to be sympathetic to its goals. Other officers are Michael M. Humphreys, chairman; Howard R. Davis, membership vice-chairman; Fred Neely, finance vice-chairman; and Edward T. Hall Jr., secretary.

Doherty emphasized that BGM!C does not object to the sale of the station *per se*, but only to the programming change.

"The committee accepts the concept of private enterprise, that anyone should have the right to buy or sell property—including broadcasting companies," BGM!C's policy statement reads. But it feels a classical music station in Atlanta is in the "public interest"; and argues that since the airwaves are public property, the public is entitled to a voice about what is broadcast over them.

Doherty disputed the notion that "classical music is a losing operation" from a business point of view. This was confirmed by Barton C. Isbell Jr., chairman of the board of Glenkaren Associates, Inc., which sold the station to Strauss for \$300,000. Contrary to rumors that WGKA was running in the red, Isbell said it was making a modest profit and was sold only because Strauss "offered us more money than it was worth."

BGM!C does not know why the FCC approved the Strauss petition, Doherty said. Former Rep. James Mackay, who attended the committee's initial organization meeting, talked to an FCC official but got little clarification.

This will not surprise those familiar with the operation of the federal "regulatory" agencies. The FCC is one of those toothless, bureaucratic New Deal watchdogs over that mythical beast, the "public interest." Like many of the others, however, it seems most often to be in collusion with big business and has served mainly to legitimize the oligarchic nature of the industry it supposedly regulates.

When the commission approved the Strauss application to substitute "a pleasant blending of popular favorites, Broadway hits, musical standards and light classics" for WGKA's classical format, it ignored 1,157 letters from Atlanta area residents and petitions signed by 1,024 others protesting the switch.



A commission official admitted that this was the largest outpouring of mail ever to reach the FCC on a single local issue. But the FCC order approving the change said the objections "raised no substantial question which requires hearing." (Bureaucrats for 19th-century steelman Andrew Carnegie's more candid "the public be damned!")

In other words, the conversion of Atlanta's only classical music station into another purveyor of the soggy, soulless pap already available from several other stations is not "substantial." Certainly not as substantial as saying naughty words on the air, which seems to be about the only thing which shakes these lethargic watchdogs off their fat haunches long enough to bark stern Pavlovian warnings about "public decency."

—continued on page 14

pipe dreams & long trips

S.F. Express-Times/LNS

The American election itself is the candidate, and millions of Americans are going to vote against it. On election day, the streets, parks and voting booths will belong to the people.

Everyone who sees through the fraud will be doing his human thing—showing up the election for the fake it is.

They will be marching in the streets, smoking pot in the polling booths, grooving on sex and rock music in the park, giving out free food to the non-voting New Americans.

There are all kinds of tricks we can play—like dressing up straight and posing as Republicans and Democrats. Like offering to drive voters to the polling booths but instead inducing them to go to rock festivals in the parks.

The Yippie version of election day will be a completely open and free flowing theater of the revolutionary absurd. A parking meter will address a rally of a hundred thousand sheep.

On Inauguration Day, Pigasus the Ugly will be nominated in Washington, D.C. With all appropriate pomp, he will take the curse of office. If enough freaks come to Washington, they will have to nominate Richard Nixon in a glass cage.

PIPE DREAM?

This may sound like a yippie pipe dream; but it's the second apparition of the multicolored negation to throw fear into the American Babbitry this year.

The first was Chicago. Now there will be hundreds of Chicagos, culminating riotous festival of Fuck You Mr. President on the Empire's most sacred election and inauguration days.

Some of the dreamers sat over a waffle and watermelon breakfast—their liberated minds grooving in the heavens of creative absurdity. Among them were yippie Jerry Rubin, recently returned from the Battle and Court Fields of Chicago, and Eldridge Cleaver who had earlier that morning pleaded not guilty to all the charges Oakland plans to bring against him.

This was the first meeting of Eldridge and the Yippies since he pushed Jerry as his running mate at the P&F convention.

FRAUD

"The whole idea is not to let them get away with this phony election. You know America owns most of the fucking world—but can an Asian or an African vote in this election? It's a fraud, and we have to have a world-wide expose of it. We'll take to the streets in America and all over the world," said Jerry, munching on a pancake.

"Yeah, they're going to disguise a pig as a human being and call him the president. We ought to rip off his clothing and show him for what he is. We should inaugurate that pig you had in Chicago as the real president. Both Nixon and Humphrey are really pigs anyway," said Eldridge, cutting a chunk out of a watermelon.

"One of the most important things about Chicago is that even the liberals experienced the Pig System. They breathed a little tear gas and they were drawing Free Huey conclusions on the wall, said I, licking jelly off my fingers.

"Our revolution can't limit itself just to political issues and expressions," said Jerry, puffing on a magic dragon.

Me—"That's what the whole yippie thing is about."

"When you act in a purely political manner the pig knows how to handle you. He's got you figured out. But when you do things that go deep, like taking him on sexually and poetically, he doesn't know what to do with you," says Eldridge, referring to a favorite subject.

MAILER

Jerry (only slightly off the subject): "Norman Mailer is writing a book on Chicago—he's almost finished."

Eldridge (it's coffee time): "Mailer is a heavy cat, we ought to kick his ass and get him active on the thing."

Me (torn between the literary and the political): "No one should try to take the thing over—it's got to be completely open. On election day, let the ministers pray-in, but the Motherfuckers should also do their own thing."

Jerry (dealing with a matter of some concern): "Everybody should be a leader. The dream has to generalize



'I THINK IT HAS SOMETHING TO DO WITH WORLD PEACE AND BROTHERHOOD . . . !

itself all over the country and the people will relate to it anyway they want to. Our politics is a completely free theater."

SMOKE-GUN

Eldridge (imposing no false categories): "There should be a poster with a pipe, and out of its smoke will flow our revolution. There should be a gun coming out of the pipe."

Me (not unmindful of reality): "How can your presidential campaign be related to this?"

Eldridge (shocking the hell out of nobody): "The success of my campaign will not be measured in the ballot box, but on the streets. Let them piss in the voting booths."

Jerry (in a major lesson for the left): "A lot of people were scared out of going to Chicago and some people told them it would help McCarthy. But this was bullshit. It all turned out to be a beautiful happening. If fifteen or twenty thousand people had shown up, they would have been able to stop the Convention. If we get a fantastic turnout in Washington on Inauguration Day, maybe they will have to inaugurate Nixon in a subway tunnel."

Eldridge (stretching—he has to go soon): "Where is that pig of yours, Pigasus? Can you get him to Washington?"

Me (tenderness in my voice): "He was busted with us, and he's still in jail. You know, we kind of like him."

Eldridge: "Yeah, that's the way it is in Jail. You always start feeling special about your cellmate."

LONG TRIP

It's taken us a long time to get here. We used to be interested in having a choice in picking our slaveowner, to decide if he would be liberal or conservative in the use of his whip.

There was a time when we wanted to appeal to the slaveowner's conscience, and get a bigger piece of a belching full stomach pie. But now it's the whole system that's under our gun. None of the politicians have anything to say.

The whole of America is up on the stage, and we in the front row of criticism will write its review, but not with words. We will go up on the stage and the last act will be completely ours.

Dubois embracing John Brown embracing Bigger Thomas embracing every mad poet of an Allan Ginsberg dream.

Look for Pipe Dream Number Two, a call to win the election November 5 by voting against it in the streets.

The Black Panthers and the Yippies are on the best of speaking terms. The conversation is a loud, joyous and uproarious one.

Soon everybody will be listening; soon everybody will be shouting.

—stewart albert

A PERSONAL STATEMENT

As a member of the Georgia "Challenge" delegation to the Democratic National Convention, I voted to nominate Eugene McCarthy as the Democratic candidate for President of the U.S., and I voted for the minority report on the Vietnam plank. They were both honest votes—I wanted them both to win. I was shocked by much of what went on in Chicago. I don't go for "party loyalty" for the sake of loyalty and unity. This country badly needs the concept of "loyal opposition." It doesn't make any sense to fight hard for something and when you lose, "shake hands and make up" and pretend the differences don't matter any more.

All of us who voted for McCarthy and worked for him have been faced with what to do now and different things are most important to different people. I think a New Party might not be such a bad idea. Two parties, no matter what Mr. Nixon says, are not the basis of our constitutional government. Maybe they have worked out best; maybe they will continue to work out best, but there is nothing sacred or even constitutional about two and only two parties or about the two we've had for the last 100 years. Of course, in Georgia we haven't had any party, so in effect the attempt to organize the Democratic party in DeKalb county is an attempt to organize a New Party.

But the organization or reorganization of a party, from where I sit, is a long term affair, beyond Nov. 5. I do believe that what will be settled on Nov. 5 is the direction this nation is to take for the next four years, and indeed for the future, and whether or not there will be opportunities to make changes which the McCarthy forces represented. I believe it does make a difference whether Humphrey or Nixon wins and I believe the kind of world I want will come sooner with Humphrey than with Nixon.

Several elections ago, Sara Mitchell, new to politics then, said, "Republicans say 'what's mine is mine and I'm going to keep it mine; Democrats say 'what's mine is mine and I'm going to share it.'"

Most of the time there seems to be as much difference within each party as between them, but overall through the years, I think Sara is right. It is hard to realize, for example, that as late as 1934, after long years of Republicanism, there was absolutely no social security program, no wage and hour legislation which has all come under Democratic leadership . . . for whatever reasons, that's what happened.

We've not achieved our goals under Democratic leadership these past few years, but at least we have lifted our sights, and our failures are failures in terms of these new goals, not in terms of old goals or of Republican goals.

Maybe it's identification with his age, maybe it's sympathy with the underdog, maybe it's irritation with the young reporters who criticize Humphrey for referring to the past—what better way to form your expectation of future performance than to look at past performance and project on that? It is fact that Humphrey has led liberal fights for thirty years and that Nixon has led conservative, indeed reactionary, fights for thirty years. In this scientific age of objective evidence, that should count for something.

I believe Humphrey is better, will do better because McCarthy ran. I don't think any of it was "wasted." I'm sorry McCarthy lost, but I'll be even sorrier if Humphrey loses.

—eliza paschall

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Review:

A NEW PAST

Towards a New Past: Dissenting Essays in American History
 edited by Barton J. Bernstein
 Pantheon Books, 364 pp., \$6.95

"The very freedom of American intellectuals blinds them to their unfreedom."

—Christopher Lasch, "The Cultural Cold War"

Lasch's paradoxical statement in the concluding essay of *Towards a New Past* is a thesis implicit in most of the twelve essays in this collection, the second of a series of "anti-textbooks" being published by Pantheon. For the most part, these essays constitute a fundamental attack upon the prevailing American historiographical orthodoxy. While they do not cover every era of American history, e.g., there is no discussion of the Civil War and Reconstruction, they do comprise a fairly comprehensive criticism of the major ideas of Establishment historians. And, in that sense, they form an anti-textbook, for very few, if any, of the ideas expressed in these essays will be found in history textbooks. Yet, despite their unity in criticising Establishment history, the authors often differ among themselves—one reason for the intellectual stimulation which *Towards a New Past* offers.

Under the influences of the disillusionment with Marxian socialism following the Nazi-Soviet pact of 1939 and the Cold War, American historians came to champion "the end of ideology" and, indeed, to proclaim that all of American history was distinguished by a fundamental consensus about the goals and ideals of American society. Americans were a unique people for they did not engage in ideological squabbles as did Europeans. Instead, by compromising and seeking pragmatic solutions to their problems, they energetically transformed a virgin land into a modern, urban(e) country inhabited by a people of plenty. Post-war liberal historians emphasized the continuity of American history and disregarded political and socio-economic conflict. Thus they made little mention of the genocide of the Indians or of the battles of the socialists and Wobblies in the early part of this century. The abolitionists and Populists could not exactly be ignored, but when psychoanalyzed they proved to be unstable, extreme, and indeed proto-fascist. Having consigned them to history's nuthouse, historians could then safely assert that whatever "legitimate grievances" they possessed could have been easily settled by a few liberal reforms, by tinkering a bit with the system.

This fundamental misinterpretation of American history was well-suited for the needs of the Cold War. It provided a nationalistic myth of American uniqueness which contrasted favorably with totalitarian communism. It lent itself easily to crude propaganda battles which posited American freedom and prosperity against communist slavery and backwardness. And it provided historical justification for the claim that freedom and prosperity were dependent upon the end of ideology.

The history written in the service of the Cold War provides the substance of Lasch's paradox. His study of the Congress for Cultural Freedom (CCF) and its affiliate, the American Committee for Cultural Freedom, relates the ways in which American intellectuals travelled the world singing the praises of American freedom and warning of the dangers of communism—and all the while in the service of the CIA, which had initiated and financed the CCF and its principal publication, *Encounter*. Distinguishing between academic freedom and cultural freedom, Lasch demonstrates how the academic variety—"freedom from overt political control"—blinds American intellectuals to their lack of cultural freedom, for, "the 'knowledge industry' has been incorporated into the state and the military-industrial complex." So, the only useful knowledge is that which is useful to the state and industry, both of which liberally subsidize their kept intellectuals in academia.

The consequences of this state of affairs are readily apparent in post-war historiography. Reacting against the prevailing method of writing about the American Revolution which treats the thoughts and deeds of Washington, Jefferson, Franklin et al. as those most basic, Jesse Lemisch asserts that the Revolution ought to be viewed "from the bottom up." That is, historians ought to view history from the viewpoint, not of the rulers, but of the ruled. Such a view is essential because the rulers of a society have the most to conceal about the society's true workings. If history were written from the viewpoint of society's victims, the inarticulate, and the powerless, history would be more

balanced and objective, because historical sources at present overwhelmingly favor those at the top.

Michael A. Lebowitz attacks the concept of the Jacksonian as a schizophrenic man who advanced economically while he idealized the past. Instead, Lebowitz provides considerable, though not conclusive, evidence that the Jacksonian Democracy was given its dominant tone by the *victims* of economic advance—farmers, laborers, and mechanics who had *real* economic grievances.

Eugene D. Genovese's "Marxian Interpretations of the Slave South" is a forthright attack on crude American Marxism, particularly that of Herbert Aptheker. Genovese especially lambasts previous Marxist interpretations (including that of Marx and Engels themselves) as well as that of Charles and Mary Beard for their economic determinism and for their lack of a sensible class analysis. Elsewhere he writes, "Today, the best radical scholars agree that such forms of vulgar Marxism should be replaced with serious research on the nature and role of social classes, considered not only as representative of specific material interests but as complexes of goals, cultural assumptions, and social and psychological relationships."

Unfortunately, and somewhat ironically, the strictures against economic determinism by Lebowitz and Genovese, both sophisticated Marxists, were not taken fully by non-Marxist Staughton Lynd, who, in attempting to go "Beyond Beard," does not manage to break with economic determinism. Lynd's emphasis on slavery (rather than the Beards' capitalist-agrarian conflict) as the principal source of pre-Civil War sectional strife thus does not realize its full implications.

Genovese is emphatic on the point that an analysis of social classes in the pre-Civil War era must include an analysis of the slaveholders as a class, in order that the antagonism between the slaveholders and the Northern middle class can be adequately explained. Previous leftist reviewers of *Towards a New Past* appear to be driven into apoplexy by Genovese's assertion that the slaveholders "were class conscious, socially responsible, and personally honorable; they selflessly fulfilled their duties and did what their class and society required of them." But, as Genovese states, "it is rather hard to assert [as Marxists do] that class responsibility is the highest test of morality and then to condemn as immoral those who behave responsibly toward their class instead of someone else's."

Stephan Thernstrom analyses the effects of urbanization, migration, and mobility on the working class in the late nineteenth century. He concludes that "the relative

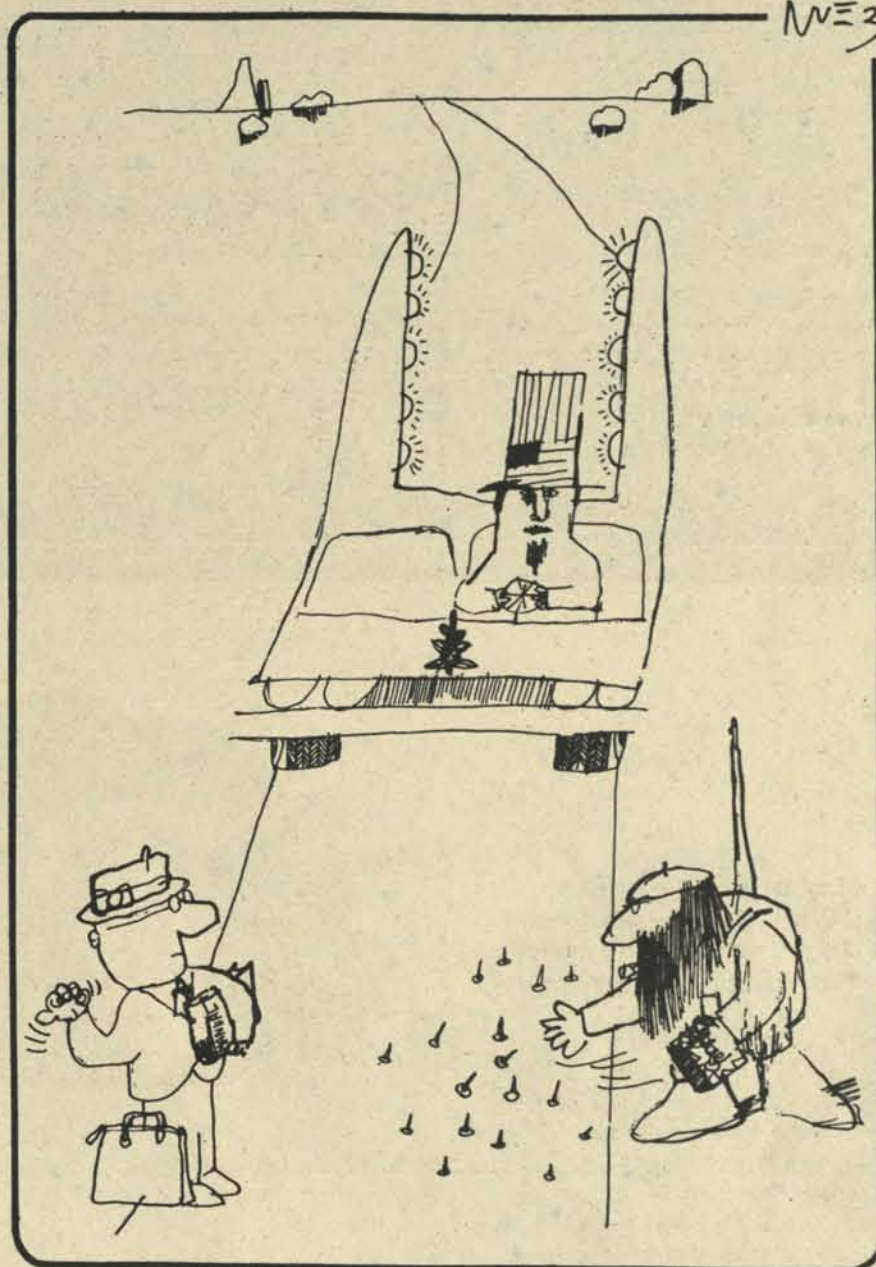
absence of collective working-class protest aimed at reshaping capitalist society" may be accounted for, in part, by the permanent transiency of the working class, "buffeted about from place to place, never quite able to sink roots." Because of the scant amount of research in this field, Thernstrom could not attempt a more thorough explication of forces impinging upon the working class. Yet his conclusion seems more sound than the usual Cold Warrior cant about American "equality and opportunity."

Three essays by Marilyn Blatt Young, Lloyd C. Gardner, and Robert Freeman Smith analyze American foreign policy from 1870 to 1942. Young questions the dubious economic analyses of both government and business in their quest for overseas markets. She finds that "the economic arguments used by the imperialists were an integral part of a larger complex of nationalist ideas," and that the imperialists might have expanded more than they did. Gardner and Smith emphasize the role of the Open Door ideology in the thought and actions of twentieth-century policymakers, but do not examine as closely as Young the relation of ideology to the actual extent of American expansion.

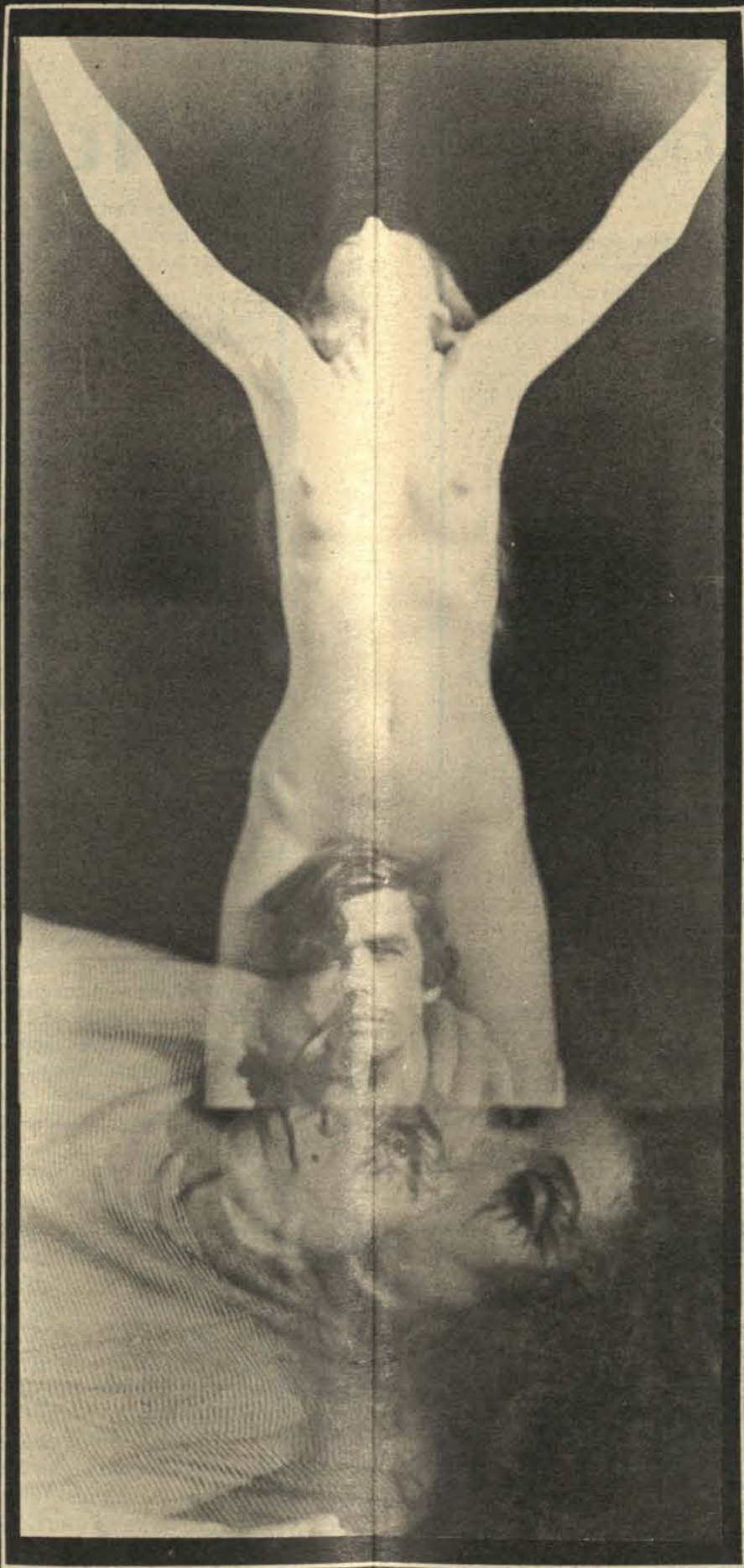
Two essays by the editor describe the profoundly conservative nature of the New and Fair Deals. Bernstein depicts very well the ways in which New Deal legislation, supposedly for the benefit of the poor and downtrodden, actually benefitted the rich far more. The New Deal's major accomplishment was to integrate organized labor and agriculture into the new political economy of large-scale corporate capitalism. Yet Bernstein's explanation that those left out of the new order—the blacks, farm laborers, unskilled workers, the poor—supported the new order because they were "trapped in hopelessness" and "seduced by rhetoric, by the style and movement" of liberal politics seems inadequate. A better explanation is provided by Antonio Gramsci's concept of hegemony—"the economic, political, social, cultural, and psychological bonds binding the masses to the ruling class," as Genovese puts it.

The criticisms of the writing of history made in *Towards a New Past* most likely will have a strong influence in the future as American history undergoes a thorough rewriting. Somewhat surprisingly, young radical scholars such as Gabriel Kolko, Norman Pollock, Walter LaFeber, and Howard Zinn were not included in the volume. Nevertheless, the book contains an excellent sample of the ideas motivating the radical assault on Establishment history.

—steve wise



Palante-LNS/NY



Photographs
by
Jonathan Franklin Fillingham Thrall VII

Rachel, Rachel

I went to see *Rachel, Rachel* hoping it would be awful—just a trite rehash of the lessons Superstar Newman had learned watching those 'fine foreign flics.' But it is a good movie—a very good movie. Maybe Paul Newman has watched those movies and learned his lessons well—assimilated other people's styles and made one for himself. *Rachel, Rachel* is not particularly new or revolutionary in form or content but both are treated with such honesty and compassion that the movie rises to a level that is rather uncommon in current American films.

Newman knows the difference between an actor and a star. Joanne Woodward is so fine and right as Rachel . . . a lonely, frustrated 35-year-old schoolteacher who has lived all her years with her mother above a funeral home. There she is on the screen—stomach developing a middle aged paunch, breasts beginning to sag a bit, face plain and drawn as she secretly hopes for that which she realized she will probably never find.

Joanne Woodward's professionalism is matched in almost every other role in the movie. Estelle Parsons as Calla, Rachel's colleague and perceptive friend, James Olson as Rachel's aggressive yet remote lover and Kate Harrington as her possessive mother all play it true without any of that affecting phoniness that so often passes for truth on the screen. The lesbian moment between Woodward and Parsons was human, natural and in character for both without making any ponderous moral judgements. Rachel's first time with a man was right in its gauche moments, awkwardness and uncertainties. Never did it descend into coyness or—God Forbid—did Rachel turn out to be the last of the small town swingers.

I found the movie's lapses all the more uncomfortable for being so contrived in what otherwise was such a 'real' movie. The flashbacks into the past with Nell Newman as the young Rachel were just too many and unnecessary. Newman, proud papa, forgot about Newman the director. His bringing in a hippie, with an offering of a flower for Rachel, seemed forced and out of place. We know Newman wants to be a good guy and is for all the 'right things' love, peace, integration, and Gene McCarthy, but it just doesn't work to trot out your philosophy at convenient moments when it has no relation to what's happening on the screen. There was one jarring bit of mis-casting. The preacher with the gift of tongues. What can I say. He stood out like a sore thumb. Much too slick and Hollywood.

Like I said, it's a good movie. What could have been phony crap and Hollywood pulp is an honest and decent movie.

—diane pellman

FILM REVIEWS



Posada in *El Caiman Barbudo* (LNS/NY)

the heart is a lonely hunter

You are going to hear a lot about a new film. It opens tomorrow at the South's Fabulous Fox Theater. And you will go to see it even though you can't remember when you last went to the Fox. You will go because this film is based on a novel by one of our own. Our own Georgia-born and Georgia-bred Carson McCullers. And we stick by our own. The television and the radio will remind you that this is Miss McCullers' film. Just to get you to the Fox.

I say that this is not her film.

It was a long time ago that I read *The Heart Is A Lonely Hunter*. Miss McCullers came at another time of my literary life. Somewhere after Faulkner, and before O'Connor. She never meant as much to me as the other two, but she was important to me at the time. I am just realizing this because I find it rather curious that I have remembered so much of her. It is this remembrance that makes the viewing of *THIALH* so difficult.

A film is an entity in itself, another dimension, something far different from the book or play from which it is adapted. Quite frequently the film is better than the book and just as frequently the reverse is true. But when the book is a well known one it is difficult not to make comparisons, and when the film falls short of its intent, it is very difficult not to make these comparisons. I am afraid *THIALH* invites many comparisons.

My remembrances of Miss McCullers' book are strong ones of acute loneliness, both individual loneliness, and that of the deadening isolation of a small southern town. This very feeling of loneliness, almost grotesque in its shape of despair is the quality singularly lacking in the film. Oh, we have the same curious McCullers' story of a mute who becomes the center of numerous troubled lives, lives all wrapped up in their Southern birthright. It is even filmed in Selma, and I guess you can't get much more Southern than that, at least not to Hollywood. But despite being filmed "even in" Selma there is no real hardship or despair. There is almost a Disney-like sense of goodwill. The niggers get mutilated, a very pretty Cicely Tyson adjusts to being a Negro maid rather than a white doctor, but she does get her man, a real soul brother from Atlanta. Her father adjusts to being a white doctor rather than a black militant, and a man blows his brains out. But all this only seems to unite everyone with a sense of understanding and love, in all colors. Miss McCullers never did that! The curiousness is there, but not once the grotesqueness or all-out weirdness that is true McCullers. There was more of that real weirdness felt in *Reflections In A Golden Eye*. And Brando's performance was the only thing to see there.

Here there are no really outstanding performances. The new discovery, Sondra Locke, becomes a young Mick we feel sympathy for, but that is all. There is none of that adolescent ridiculousness and heartbreak that Julie Harris gave her similar part in *Member of the Wedding*. And the boyfriend she winds up with is not the little Jewish kid we knew from the book, but a good looking football type. Chuck McCann is far too silly. If there is a star it is Alan Arkin. I have been trying to make a star out of him for some time. As the mute he is completely lacking in personality and it is this very impersonality that gives us somewhat of a chilling sense of loneliness. He gives the one good performance of the film and I guess you could say that about every film he has been in. Is he good only by comparison? He is certainly the luckiest one in that he has no lines of some of the worst of all possible dialogue!

The film has a look of plainness to it. It is as though Robert Miller decided to do it simply and it came out brazenly plain. The camera work is some of the worst I have seen in a long time. You notice the badness, because you and I are becoming quite used to good camera work. And I can't figure out why they thought it necessary to go to Selma. It could have been shot on any backlot.

The whole film comes off as a bit of neatly packaged easy sentimentality with none of the bite that Miss McCullers set them up for. I believe Warner Bros.—Seven Arts was too busy trying to get in on the *In the Heat of the Night* money and missed a fantastic opportunity.

Maybe McCullers novels just don't make good movies?

Alan Arkin said I was mad when I told him all this. 'Tis true.

—judy allen

THIS WEEKEND

LOTUS FILMS

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FIRE

The Crazyworld of Arthur Brown, Arthur Brown (Atlantic, SD 8198)

Arthur Brown is black, from England and wears funny clothes, all of which is irrelevant unless you're a racial, geographical or sartorial freak. Arthur Brown also sings and writes songs. His first album is entitled *The Crazyworld of Arthur Brown* and is the audio portion of his mixed media stage production. Brown's voice is the main thing on the album although not the best and the *Crazyworld* is a psychedelic rhythm and blues strip complete with nightmares, fire and spells.

Fire-Nightmare Side One

There are three songs and in the beginning there is fire. Brown sings about fire like there is nothing else in the crazyworld and he even makes it believable. He can scream and carry a heavy blues line well. Sometimes he sounds like what happened when Jimi Hendrix and James Brown made love, sometimes he sounds grotesque, sometimes he's a thick blues singer. His voice moves a great distance easily which is the best thing about his style. ("The effect is disquieting, especially when joined to the singing-fastish blues, and sung, exceptionally well, with a voice that can swoop and screech and flutter." Charles Fox, *New Statesman*.) Oh yeah. Wow. 1. Prelude-Nightmare; 2. Fanfare-Fire Poem-Fire 3. Come and Buy-Time-Confusion. Brown's singing is fine but the musicians behind him, musicians who get no credit on the album jacket, are even better with the organist running away with everything on a few cuts, and they get better on side two.

Spontaneous Money Apple Creation Side Two

Brown does Brown, Arthur does James, with a little Screamin' Jay Hawkins thrown in and three Brown/Crane creations, Crane being Brown's orchestral arranger, arrangements being the one thing that works against the fine rock musicians behind Brown. But there are many good things to be heard. "Put a Spell on You" and "Money" are good but "Spontaneous Apple Creation" and "Rest Cure" are better. Again the keyboard man gets going and Brown does a fine vocal. The crazyworld shifts its emphasis from fire to simple strangeness and the one-dimensional picture of it is, for the time being, complete. ("So far the Hippies have done little except to opt for smugness instead of hypocrisy. Arthur Brown could easily be the first genuine artist to come out of our local underground. He's disconcerting, even faintly perverse, but distinctly original and very, very, English." Charles the Fox.) Maybe the man is right.

-don speicher

Sweet & Sour Pork (for 4)

Buy a 1 1/2 lb pork roast, shoulder or loin end, and ask the butcher (Yes, Virginia, there is a butcher) to remove the bone. Cut pork in little chunks. Brown in small amount of hot fat. Add 1/2 cup water; cover & simmer about 1 hour. Look at it now & then to make sure all the water doesn't boil away.

While pork is cooking, combine 1/4 cup brown sugar and 2 Tbsp cornstarch in a bowl. Add juice from 1 #2 can pineapple chunks; 1/4 cup vinegar; 3 Tbsp soy sauce; and 1/2 tsp salt. Set Aside.

Cut a small green pepper into chunks. Thinly slice a small onion.

When pork is cooked, add the liquid mixture; cook & stir til it thickens. Add vegetables & pineapple chunks. Cook 2-3 minutes.

Serve over 1 or 1 1/2 cups rice cooked, (n.b. 1 cup rice cooked = 3 cups cooked rice) which you have thoughtfully prepared as the pork was cooking.

ANNE

flicks...

Last week's program at the Peachtree Art was the best Lotus has presented yet. All were good—let me mention the heavies.

Anger's Scorpio Rising:

We noted Anger's ambivalence toward the motorcycle mystique. The machines have a proud baroque elegance. The "men" perform their *toilette* with the devotion of fops in the court of Louis. The yearning for self-destruction—the bare-assed blast—pour some mustard on the square's groin. It all adds up: the accident and the ambivalence at the end.

Gessner's Time of the Locust:

Subject: The War in Vietnam

Themes: Men vs Machines, Weak vs Strong

Images: American tanks (out of place) patrolling hand-cultivated rice patties; American planes taking off, coming over the horizon; dropping bombs; the ARVN "interrogating" prisoners; the ARVN shooting live prisoners; the ARVN shooting dead prisoners; faces of men and women, young and old, of children, in pain, in fear, bleeding; L.B.J.'s voice: "Every night before Ah go to bed Ah ask myself, 'Have Ah done all Ah could for peace?'" Fuck you.

Brakhage: *Window Water Baby Moving:*

I will never think back on my wife's pregnancies or see a pregnant woman without being touched by this film. The shot of the woman in the tub with the light reflecting on the water and his hand on her stomach caught pregnancy at one of its most beautiful moments. The child-birth was not pleasant. A shaven, irritated vagina is not very "romantic" from that angle. The objectivity of the shooting reminds us of the fact of our animal ancestry. The shots of the fear, the pain, and the joy point up our human capacities.

-arthur pellman




FREDDY TERRELL
EDDIE MAXEY
THE DECISIONS
TUES. FRI. SAT.



SHOP A HEAD
CLOSED Monday

TIM ROSE

Including:
Hey Joe (You Shot Your Woman Down)
Morning Dew
Come Away, Melinda
I'm Gonna Be Strong
Where Was I?
I Got A Loneliness




He must be swallowed whole.
And if you choke, and cannot
consume... don't be polite...
for the last thing that Tim would
ever do would be to apologize
for sticking in your craw.



Sensitive lyrics, a compelling
lead makes this a great new
groove. The sound is strikingly
contemporary, stronger, full-
er than ever. The Zombies have
made it home.

THE ZOMBIES
ODESSEY & ORACLE

Including:
CARE OF CELL 44 / A ROSE FOR EMILY
BUTCHER'S TALE (Western Front 1914)
THIS WILL BE OUR YEAR
TIME OF THE SEASON



FUSION

FUSION

the Worthingham Pump

There are four people in Atlanta who occasionally rise to the surface as the Worthingham Pump. Now, the Worthingham Pump plays rock music on electric instruments, sometimes like Cream, sometimes like John Mayall and the Blues Breakers, and sometimes, when they are at their best, like the Worthingham Pump. I met them because someone working for the South's standard paper covered Dixie like the dew and the Pump got soaked with editorial changes and misrepresentation. So one Sunday afternoon I listened to them play. The first set was a lot of Cream stuff with John Mayall too. Almost all blues, someone else's with the band reworking it to fit their thing. They were alright but hadn't gotten into anything yet. We talked for a while. "We're a combination between blues and rock, I guess Cream comes kind of close to it but that's not actually what we want to be doing. We want to move people with our music. I guess we'll just progress."

"Last night we played at this place out near the Chamblee-Tucker road. The guys were drinking their beer, had their Ivy League clothes on, and their jacked up 56's outside and they just hated us. We were really glad."

"The way we play is just beginning to get into some difficult stuff and I think that you either have to do songs with words that have a great meaning or you have play music that is intricate."

"We got a standby harp player. Actually it started out that Henry and Charles and two other people were in a band and the guy they had playing bass, his parents would not let him stay in the band because he was only a seventh grader, so they let me in."

"The reason blues is what I play is because blues is me. It expresses me."

"Mike Bloomfield once said that you have to be crazy to be good at the blues and I really think he's right."

"My musical theory is my own theory; I make up my own musical theory."

"I'm not supposed to say anything because it was supposedly me who said everything at the last interview."

"One night our old organ player got us a job and didn't tell any of us about it. At six-thirty the people called to find out when we were coming to play. Half the band wasn't home so we got another guitar player and a drummer, went there and jammed all night until we had driven every seventh grader out of that place."

"It seems like the only object in our playing is to drive people away."

"Let's play some more."

So, the band played another set, and got going. They jammed for ten minutes in G, the best thing about the afternoon. They did a jazz piece, best when they took the melody line and the rhythm and went off in a direction of their own. Stewart Brown did some good things with the lead, switching off with Henry Bruns, and bass player Jim Kytel worked out some nice things with the drummer Charles Wolff. After a while everyone was numb and the electricity went off.

A friend said that the Worthingham Pump is a young band that is off to a good start. I agree. With some time, a few good places to play and some intelligent audiences, the Worthingham Pump could find themselves in a very good place. But the only thing that's not hard to find in Atlanta is the time.

—don speicher

MAYDAY

Mayday. "An example of 'advocate journalism,' an assertive, muckraking, analytical, weekly," says Andrew Kopkind, one of *Mayday's* three editors—the others are Robert Sherrill and James Ridgeway. The title? "A triple pun that we hope will appeal to different constituencies. *Mayday* is the international distress signal, a call by radicals to take to the streets, and a reference to springtime for the counter-culture love generation." Damnation.

The first issue appeared last week. It contained an excellent analysis of George Wallace's appeal to the Northern industrial working class by Kopkind. Also some fine, and damaging, tidbits about Richard Nixon. In succeeding weeks Sherrill and Ridgeway will write lengthy essays—and

occasionally consulting editor Ralph Nader will contribute a piece. Layout? "Blocky, blunt, brutal . . . , nothing chichi or plastic about it," says Kopkind. First issue's layout a bit drab and confusing, too—but will probably improve.

Kopkind and Ridgeway were formerly reporters for *The New Republic*. Kopkind is now Washington correspondent for the *New Statesman*. Ridgeway's new book *The Closed Corporation* will be released by Random House next week. And Sherrill, author of *The Accidental President* (LBJ) and co-author of *The Drugstore Liberal* (Hump), is Washington correspondent for *The Nation*. Subscriptions to *Mayday*: \$7.50/year (\$6.00 for students)—send to 80 Irving Place, NY, NY 10003.

—steve wise

Song Of The Second Moon

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BEYOND THE FRINGE

THEATRE



Dark of the Moon



ATLANTA



VAGINAL ORGASM

(LNS-Mass./Notes)—Whenever female orgasm is discussed, a false distinction is made between the vaginal and the clitoral orgasm. Frigidity has generally been defined by men as the failure of women to have vaginal orgasms. Actually, the vagina is not a highly sensitive area and is not physiologically constructed to achieve orgasm. The clitoris is the sensitive area and is the female equivalent of the penis. I think this explains a great many things. First, the so-called frigidity rate among women is phenomenal. Usually we are told that it is our hang-up if we don't have an orgasm and most women accept this analysis. But men are hung up too, and they have orgasms, so I think we must look for causes elsewhere.

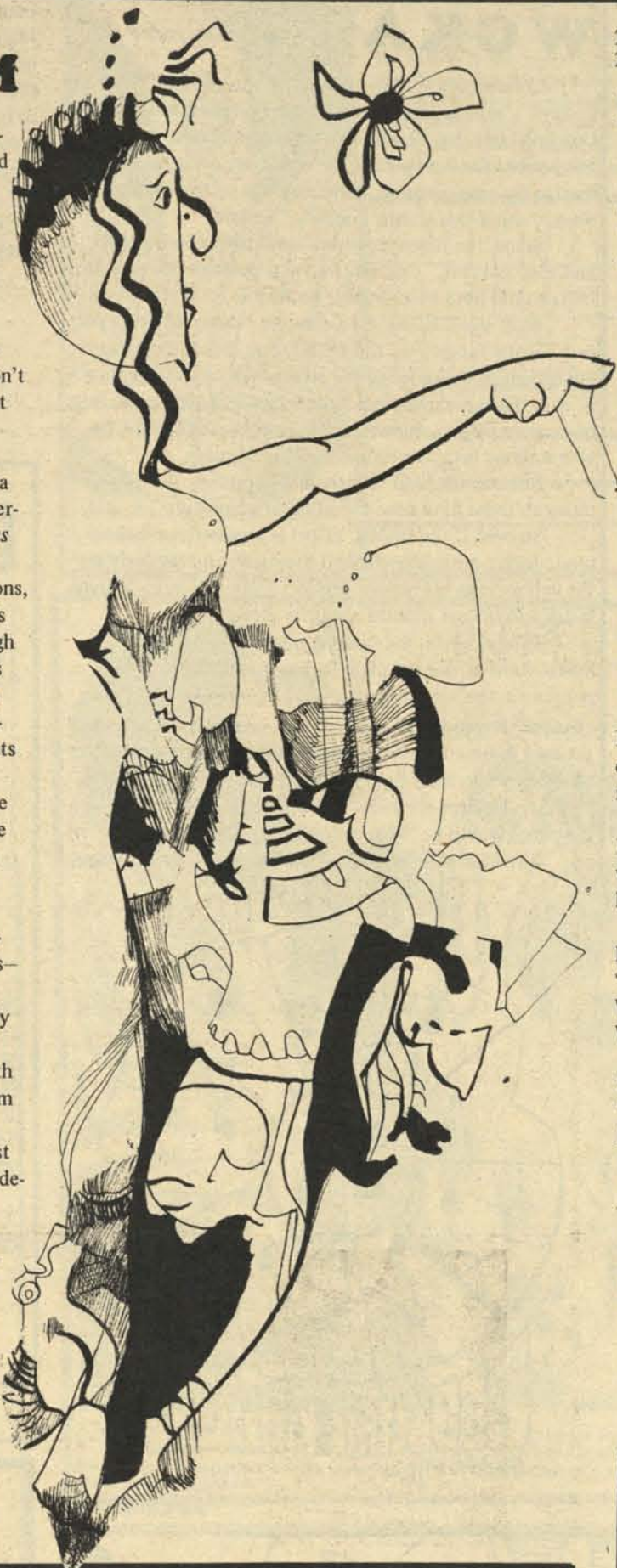
What actually happens is this: there is only one area for sexual climax (although there are many areas for general sexual arousal)—the clitoris. *All orgasms are extensions of sensations from this area.* Since the clitoris is usually not directly stimulated in the conventional sexual positions, we are left "frigid." The only other kind of stimulation is purely psychological, the kind of orgasm achieved through fetishes or thinking or dreaming about someone. But this kind of orgasm is *not* caused by friction with the vagina and therefore cannot be considered a vaginal orgasm. Rather, it is a psychologically caused orgasm which manifests itself physically in the clitoris. Of the orgasms that are caused by physical contact with the clitoris, there may be many degrees of intensity, some more localized and some which are more diffuse and sensitive. The physical organ which causes them, however, is the clitoris.

All this leads to some interesting questions about conventional sex and our role in it. Men have orgasms essentially by friction with the vagina, not with the clitoris—which is external and not able to cause friction the way penetration does. Women have thus been defined sexually in terms of what pleases men; our own biology has not been properly analyzed. Instead, we have been fed a myth of the liberated woman and her vaginal orgasm, an orgasm which in fact does not exist.

What we must do is redefine our sexuality. We must discard the "normal" concepts of sex and create new guidelines which take into account mutual sexual enjoyment. While the idea of mutual enjoyment is acknowledged in marriage manuals, it is not followed to its logical conclusion. We must begin to demand that if a certain sexual position or technique now defined as "standard" is not mutually conducive to orgasm, then it should no longer be defined as standard. New techniques must be used or devised which transform our current sexual exploitation.

—anne koedt

(Notes is a publication of the New York Radical Women, 799 Broadway, Room 412, N.Y., N.Y. 10003. Fifty cents to women, one dollar to men.)



The Hurdy Gurdy Man, Donovan (Epic Stereo BN 26420)

I have a friend that I love very much
because she has a most beautiful upper lip.

And this same friend gave me this new Donovan album
and said through her beautiful lip,
"You write about it because you like him"
meaning that you do and we don't.
Because she and her's that make that "we"
have more fickle fantasies than I.
And they truffle-hunt in the cellophane
for the New Sound, the New Thing.
Knowing not that true innovation comes no more
frequently now than it did then.
So I say to her and her's,
"If you ever really liked Donovan
you'll like this"
This collection of word-songs
from the story-song man
sung to symphonic, rag, Brubeck jazz, flute-lute sounds.

But I know this man as they do not.
Because he sings of my world,
a different world than their's.

Donovan's is a real sound when you gallop your jewel-eyed
colt through wind-dried grasses
releasing brown birds to the skies.

Donovan's is a real sound when you still share fairy tales
with your lover-friend
lying on a crazy-quilt pouring tea from a pot with a silver lid.

Donovan is a real sound when you know
"The Sun Is A Very Magic Fellow"
When you wish you could see a "Hurdy Gurdy Man"
When you watch the river flow to "The River Song."

So I say to them,
"He has found his thing and he is doing it.
It is not so much a sound as a thought.
And it is not so much a thought as it is a feeling,
And you don't know a feeling until you feel it.

And Donovan would feel
my friend's most beautiful lip,
and sing of it.

—judy allen

Tonal Textures & Harmonies



Classical Rock by Procol Harum

LET US ALL BE NAMECALLERS



It is imperative that we in the radical movement know exactly who our oppressors are. That means, among other things, calling names—especially the names of those key money-powers and their servants who attempt to remain invisible behind the screen of their power apparatus. One such figure, brought recently to the attention of the Guardian, is the man above: Dr. John S. Foster, Director of Defense Research and Engineering for the Defense Department. His job? To hand out more than \$60 million per year for scientific research on behalf of U.S. imperialism. One of his interests, indeed, is the "motivations" of the Columbia rebels. In a future issue of the Guardian therefore, you will learn more about him, including his address.

Among other of our recent and regular features: a two-page diagram of the power structure that dominates Columbia University a detailed breakdown of U.S. military arms manufacturers regular dispatches from Southeast Asia and Paris by Wilfred Burchett former SNCC-member Julius Lester's popular column new left analysis by Carl Davidson book, film and record reviews much more in 20 to 24 pages tabloid

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NDPA GETS VOTE

The United States Supreme Court has assured the 90 candidates of the National Democratic Party of Alabama (NDPA), most of whom are black, a place on the ballot in the November 5 election.

Last Friday, Oct. 18, attorney Charles Morgan, Jr. of the American Civil Liberties Union's Atlanta office, argued before the Supreme Court that the Alabama Secretary of State and the Probate Judges of the counties had thrown up repeated barriers against these candidates.

First, the Secretary of State had disqualified all but two of the candidates on "evidence" which was characterized by the Alabama federal district court as being "of the most slender nature, largely circumstantial and in part hearsay" (the only eyewitness was a blind man). State authorities also relied on the state's requirement that a candidate declare himself before the first of March. Morgan pointed out that there was not a "dime's worth of difference" between this and the Ohio law the Supreme Court had invalidated a few days earlier in ordering George Wallace placed on the Ohio ballot.

But the state had also disqualified the candidates under its "Corrupt Practices Act." Not all the candidates had appointed a person to account for campaign funds, said the Secretary of State. (The dissenting judge in the district court noted the absurdity of applying this "against a small, new and almost surely impecunious group of candidates.")

On the previous Monday, Oct. 14, the court had ordered the candidates temporarily placed on the ballot until the case was decided. On Saturday, Oct. 19, the day following the argument, the court, in a 6-2 decision, assured the NDPA candidates a place on the ballot for the general election. It ordered that the temporary relief be continued pending a more leisurely decision in the future on the precise legal points involved.

Thus the voters of Alabama will have a "dime's worth of choice" in this fall's general election.

BOUTELLE SPEAKS

Paul Boutelle, Socialist Workers Party candidate for Vice President, will be in Atlanta this Wednesday and Thursday, October 30 and 31. Boutelle has recently returned from Europe, where he addressed huge crowds of students in Paris during the May-June days. Wednesday night Boutelle will be speaking at the Biology Building, Room 106, at Emory University at 8:15. Thursday he will speak at the Atlanta University center.

Paul Boutelle, a leading Black Power spokesman, is a native of Harlem and was a member of Malcolm X's Organization of Afro-American Unity. In 1963 Boutelle was a founder of the all-black Freedom Now Party and was the Harlem chairman of the party.

WGKA —continued from page 5

Commissioner Kenneth A. Cox was the lone dissenter in the 3-1 vote approving the sale and programming change. Cox said later that he and another commissioner who was not present for the vote are the only ones concerned with local radio programming. "The majority of the commission doesn't think this is their business," he said.

Since "we listen mostly to communications people and their lawyers," Cox said he felt a public hearing in Atlanta would have been "rather healthy."

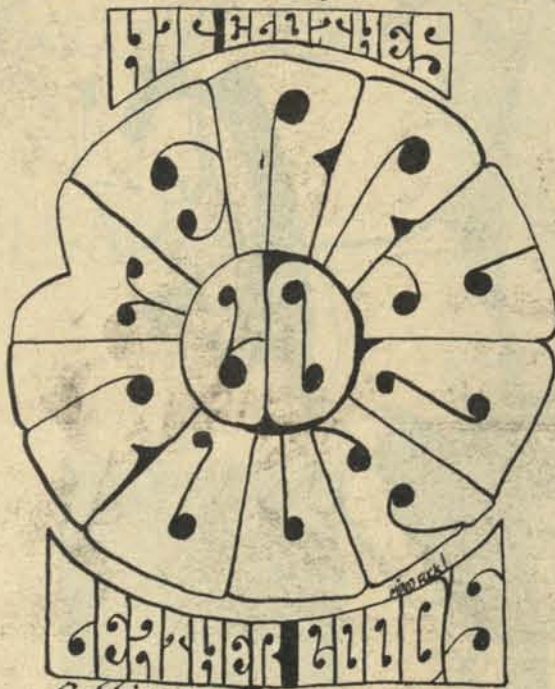
Most significantly, Cox thought "there may be a pattern for the future" in the WGKA case. Since the airways are becoming saturated in the cities, making the founding of new stations almost impossible, businessmen are turning more and more to converting less popular and less profitable stations into new-money-making formats.

Because the least successful stations are likely to be classical, these have now dwindled to a handful, Cox said.

So even if the BGM!C effort is successful, classical music lovers probably will find themselves increasingly on the defensive as big money panders more and more to mass tastes and ignores musical minority groups.

Talking about the "public interest" obscures more than it clarifies, for the plain fact is that there are several publics—in this case, popular, country-western, rock, jazz, classical. The problem is that the most numerous "publics" get even more air time than their numbers warrant, while smaller publics must fight to keep from being excluded altogether. Perhaps the most appropriate battle cry for the classicists would be "proportional representation."

This raises the more basic question of whether cultur-



al diversity is viable—or even possible—within a capitalistic framework, with its inexorable pull toward the most profitable common denominator. Perhaps BGM!C should not be so quick to approve the "private enterprise" concept that anyone (i.e., anyone with bread) should have the right to buy and sell radio stations. Mozart doesn't sell as many razor blades as Mantovani, and that's reason enough for the big money boys to banish him from the airwaves forever.

With the full cooperation of that toothless old bitch, the FCC, who barks only when she hears dirty words, and bites not at all.

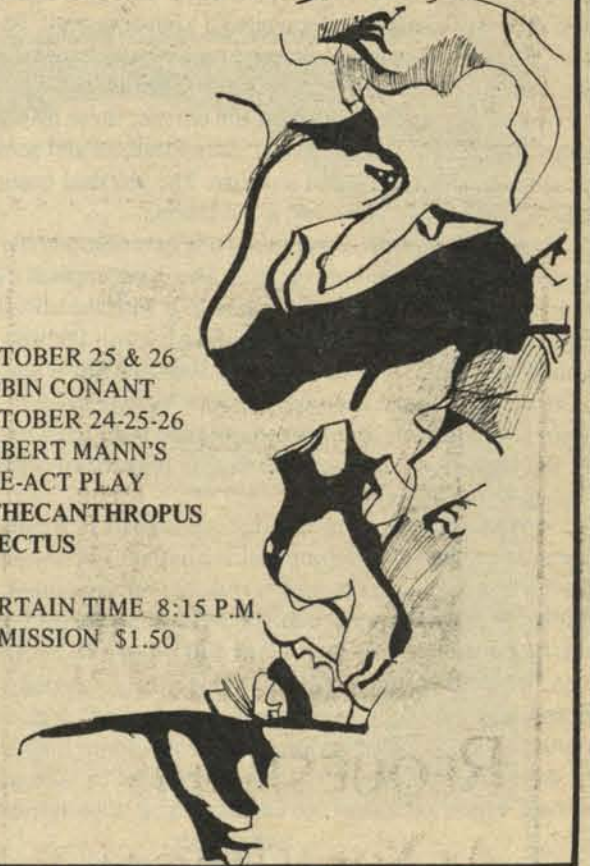
—bob goodman

This is a happy halloween message to all our friends in the Underground and the Movement. Happy Halloween, Friendly Freaks!! Keep the faith.

twelfth gate 36 tenth st.

OCTOBER 25 & 26
ROBIN CONANT
OCTOBER 24-25-26
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FRIDAY, OCT. 25

PLAYS. "Pithecanthropus Erectus" and "Pygmalion and Galatea" by Robt. Manns, followed by Florence Warner, folk singer, at the 12th Gate coffeehouse, 8:30 pm, \$1.50.

PLAYS. "Sabrina Fair" Ga. State College Players, Student Center, Ga. State College, 8:30 pm, \$1.00 (students, \$.50).

CONCERT. Atlanta Symphony Orchestra, Atl. Civic Center Aud., 8:30 pm, \$2-\$7.

CONCERT. Claude Franck, piano, and Choral Guild of Atlanta. Mozart, Franck & Poulenc. 8:30 pm. For info call Wm. Denton, 524-6897.

FILM. "Exodus" Electrical Engineering Bldg. Aud., Ga. Tech, 7 & 9 pm. Free.

RADIO. 7:15 pm: "Musical Memories" real oldies. WABE-FM (90.1).

9:30 pm: "Concert Hall" Mendelssohn & Prokofiev. WABE-FM (90.1).

TV. 2:00 pm: "Ox-Bow Incident". film with Henry Fonda and Anthony Quinn. Channel 17.

8:00 pm: The Religions of Man—"Mohammed and His Message". Channel 30.

8:30 pm: The Criminal Man—"Sexuality and Crime" with Dr. D. Kelley, U. of Calif. Channel 30.

SATURDAY, OCT. 26

COUNTRY MUSIC JAM SESSION. "Music Mart Jamboree," bring instruments. 575 Cherokee Rd. SE, 1-5 pm. Free.

PLAYS. "Pithecanthropus Erectus" and "Pygmalion and Galatea" by Robt. Manns. (see Fri. Oct. 25)

PLAYS. "Sabrina Fair" (see Fri., Oct. 25)

FILM. "Night of the Generals" Alumni Memorial Bldg., Emory Univ. 8:15 pm. Free (students), \$.50 (non-students).

CHILDREN'S BALLET. "Cinderella" Decatur-DeKalb Civic Ballet, at Druid Hills High School, 2:00 pm. For tickets call Marge Watson, 633-1080.

TV. 6:00 pm: "Upbeat" with Wayne Cochran and The C. C. Riders Jackie DeShannon, Jay and The Techniques, and The McCroys. Channel 17.

SUNDAY, OCT. 27

BIG DAY: March in the afternoon and Cream at night.

GI DAY MARCH. Picket Selective Service Hdqs. at 8th St. and W. Peachtree, 11:30 am, then march to Piedmont Park at 12:30 pm for rally starting at 1:00 pm. Rock bands, open mike for GI's, speaker retired General Hugh B. Hester.

CONCERT. The Cream's last Atlanta appearance before breaking up. Chastain Park Amphitheater, 3 and 8 pm, any weather. \$4-7.50.

PUPPET OPEN HOUSE. Atlanta Puppet Guild exhibit and demonstration, at Atl. School of Art, Atl. Memorial Arts Center. 3 pm.

FORUM. "Two Worlds—Black and White". Come as you are, talk and socialize 3:30 to 4:30, be broadcast live over WAOK 4:00-4:30. Sponsored by MASLC and WAOK. In the GTEA Bldg., 201 Ashby St., SW.

FILM. "The Lavender Hill Mob" Alec Guinness, Hill Aud., High Museum of Art, 8 pm. Donation \$1.50 (members), \$2 (non-members).

TV. 7 pm: "J.R. Jamboree" local country music artists. Channel 17.

7 pm: The Sound of Youth—"Religion in Politics" Channel 30.

8 pm: "A Year Towards Tomorrow" film about VISTA people in Arizona and Atlanta. Narrated by Paul Newman. Channel 30.

10 pm: "U.S.S.R." travelogue. Channel 30.

TALK. Dr. Harold F. Robinson, advisor to the Pres. of the U.S.(?) and Vice-Chancellor of the Univ. System of Ga. will lecture and lead discussion on "The World Food Problem" for The Episcopal Church on Campus, at the College Center, 3rd floor, Parish House, All Saints Episcopal Church, W. Peachtree and North Ave., 7:00 pm.

FILM. "Queen of the Cascades", nature on Mt. Ranier, Hill Auditorium, High Museum of Art, 8:15, \$1.50. For tickets call 237-3521. Sponsored by the Atlanta Bird Club (no relation).

MONDAY, OCT. 28

DISCUSSION. "Great Issues in American Politics," Ga. Tech Free University, Wilby Room, Library, Ga. Tech. 8 pm. Free.

SLIDE LECTURE. "Poussin and 17th Century French Painting," Wm. Crelly, Head of Art History Dept., Emory U. at Hill Aud., High Museum of Art. 8 pm. Free (members), \$1 (non-members).

FILMS. "Serenal," "The Red Balloon," "Meaning in Modern Painting," Atlanta Public Library, 12:15-1:15 pm. Free.

RADIO. 7:05 pm: "Curtain Time in Atlanta," theater announcements. WABE-FM (90.1).

8:30 pm: "Jazz of the Past," Meade "Lux" Lewis. WABE-FM (90.1).

10:00 pm: "Concert Hall," Schubert, Mendelssohn, Dvorak. WABE-FM (90.1).

TV. 7 pm: History of the Negro People—"Brazil-The Vanishing Negro," Channel 30.

9 pm: NET Journal—"The Candidates and the Issues," Channel 30.

TUESDAY, OCT. 29

POETRY READING AND COMMENTARY. Poet-in Residence James Dickey, Architecture Bldg. Aud., Ga. Tech, 8 pm. Free.

CRAFT FAIR. Sponsored by the Southern Highland Handicraft Guild (non-profit organization of craftsmen throughout Appalachia), Gatlinburg, N. Carolina, Tues., Oct. 29-Sat. Nov. 2, 10 am-10 pm. Music at frequent intervals.

CONCERT. Chamber music, Assembly Rm., Sparks Hall, 33 Gilmer St., Ga. State Col. 8 pm. Free.

RADIO. 4:30 pm: "Hard Travelin'," life & music of Woody Guthrie. WABE-FM (90.1).

TV. 7:30 pm: "Firing Line," with W. Buckley, Jr. and guest Allen Ginsberg. Channel 8.

WEDNESDAY, OCT. 30

TRIAL. Gene Guerrero, Jr., for "willful refusal of induction," before Judge Newell Edenfield, Federal district court, Old Post Office Bldg., Forsyth St.

LECTURE. "Medieval Science—An Evaluation," Joseph R. Strayer, Prof. of Medieval Hist., Princeton Univ., at Presser Hall, Agnes Scott Col., 8:15 pm.

LECTURE. Bruce Galpin reviews "The Riddle of Lester Maddox," Gold Room, Cox Hall, Emory Univ., 12:30 pm.

FILMS. "Singing in the Rain" and "Lizzies of the Field," Biology 106, Emory, Univ., 8:30. Free.

TV. 8:30 pm: Music for Young People—"The Classical Guitar, a Miniature Orchestra," Channel 30.

11:30 pm: Fred Halstead, Socialist Worker's Party candidate for President, gets 45 mins. equal time on the Joey Bishop Show. Channel 11.

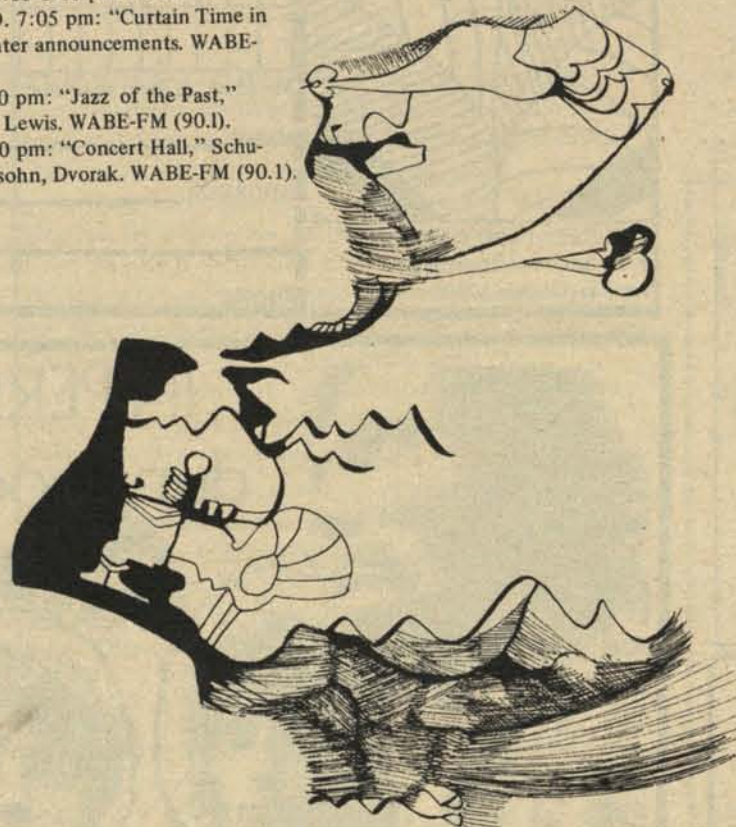
THURSDAY, OCT. 31

MEETING. Emory Univ. SDS, Room 6, History Bldg., 8:30 pm. Join us—Dow is coming (Dow shalt not kill)!

TV. 7 pm: The Sound of Youth—"South African and U.S. Racism," with Dr. Gladstone Nloboti. Channel 30.

7:30 pm: "University News." Channel 8.

9 pm: Legacy—"West and the Wind Blowing," pre-colonial America. Channel 30.



FRIDAY, NOV. 1

NAT'L GI WEEK—Nov. 1-5.

SENTENCING. Arthur Banks, for "willful refusal of induction." Federal District Court, Judge Newell Edenfield, Old Post Office Bldg., Forsyth St.

PLAY. "Slow Dance on the Killing Ground," Atl. Mem. Arts Center REP Theater, downstairs aud. at the Center, 8:30 pm, \$1.25 (students), \$4.00 (non-students).

CONCERT. Stevie Wonder and Pat & Barbara, Gym, Emory U., 8:30 pm.

FILM. "How to Steal a Million," Elec. Engineering Bldg. Aud., Ga. Tech, 7 & 9 pm. Free.

RADIO. 7:15 pm: "Musical Memories," real oldies. WABE-FM (90.1).

TV. 8 pm: The Religions of Man—"Judaism I: The Chosen People," Channel 30.

10 pm: "Eastern Wisdom," with Alan Watts. Channel 8.

RETREAT. Weekend of Nov. 1-2, sponsored by The Episcopal Church on Campus "to try to (sacrilegiously) unravel the 'meaning of life,'" with Prof. David Hesla and Jack Calhoun, LLD. \$5 covers meals, transportation, and lodging. For info call Wayne Huff at 874-7130 or 876-6414.

SATURDAY, NOV. 2

PLAY. "Slow Dance on the Killing Ground," (see Fri. Nov. 1), 3 pm and 8:30 pm.

SUNDAY, NOV. 3

MEETING. Atlanta Workshop in Non-violence, 17 Peachtree Way, 8:00 pm.

PLAY. "Slow Dance on the Killing Ground," (see Fri. Nov. 1), 3 and 7:30 pm.

CONCERT. Emory String Quartet, Alumni Memorial Bldg. Aud., Emory Univ., 3:15 pm.

COUNTRY MUSIC Jam Session. (See Sat., Oct 26).

FORUM. "Two Worlds, Black and White," (see Sun., Oct. 27).

FILM. "The Informer," Hill Aud., High Museum of Art, 8 pm, \$1.50 (members, \$2 (non-members).

TV. 7 pm: "J.R. Jamboree," local country music artists. Channel 17.

FLICKS

ANSLEY MALL MINI-CINEMA. "The Queen," held over.

FESTIVAL CINEMA: "Persona" thru Oct. 26; "Hour of the Wolf" Bergman, thru Nov. 2.

FOX THEATER: "The Heart Is A Lonely Hunter".

PEACHTREE BATTLE Mini-Cinema: "Barbarella".

PEACHTREE ART: Midnight screenings of underground films, every Fri. and Sat. "The Lovers of Teruel," Oct. 25 & 26; "The Brig" and more, Nov 1 and 2.

SPOTS

BISTRO: Ray Whitley and Steve Sotko thru Oct. 26; Jim Connor thru Nov. 2.

BOTTOM OF THE BARREL: Jeff Espina.

DOUGLASVILLE NAT'L GUARD AMORY: Radar, Nov. 2, Douglasville, Ga.

FOREST PARK ROLLER RINK: Radar and The Electric Collage (light show) Oct 25; The Celestial Voluptuous Banana, Nov. 1.

PINE TREE SKATERAMA: Radar, Oct. 26.

PINK PUSSYCAT: Freddy Terrel and Eddie Maxie, thru Oct. 31.

PLAYROOM: Jane Howard thru Oct. 26; Charlie Rich thru Nov. 2.

THIRD STONE: coffee shop in basement of Church School Bldg. behind Glenn Memorial Church, Emory Univ.

TWELFTH GATE. Plays: "Pygmalion and Galatea" and "Pithecanthropus Erectus," by Robt. Manns, 8:30 pm, \$1.50, followed by Florence Warner, folk singer. Oct. 25 & 26.

GALLERY HIGHLIGHTS

GEORGIA MUSEUM OF ART: "Soft Sculpture," thru Nov. 3; "American Painting of the 1950's" Nov. 8-31. U. of Ga. campus, Athens, Ga.

GEORGIA STATE COLLEGE: Richard Lindblom, Nov. 1-22. 8 am-8 pm, Mon-Fri. Lee Hall, 24 Ivy St., ground floor.

PALINURUS GALLERY: contemporary paintings, sculpture and collages. Student show starts Nov. 1, 15th St. between Peachtree and W. Peachtree.

SPELMAN COLLEGE: Howard Dearstyn, color photographs. Thru Nov. Rockefeller Fine Arts Bldg., corner of Greensferry Ave. and Chestnut St., SW.

LEGIT THEATERS

ACADEMY THEATER. "Playground," fantasy, "recreates the beauty and terror of childhood dreams," thru Oct. 26, 8 pm, Thurs., Fri., & Sat., 3213 Roswell Rd., NE 233-9481.

ACADEMY CHILDREN'S THEATER. "Fe, Fi, Fo, Fum," every Sat. at 2 pm thru Nov. 23. 3213 Roswell Rd., NE. 233-9481.

ATLANTA REP THEATER: "Slow Dance on the Killing Ground," 8:30 pm, Nov. 1; 3 and 8:30 pm, Nov. 2; 3 and 7:30 pm, Nov. 3. In downstairs aud. Atl. Mem. Arts Center. \$1.25 (students), \$4 (non-stud.)

GA. STATE COL. PLAYERS. "Sabrina Fair," Ga. State Col Stud. center, Oct. 25 & 26. 8:30 pm, \$1 (students-\$1.50).

NATURAL LIGHT SHOW. View the stars from the Observatory of the Fernbank Science Center, 156 Heaton Park Dr, NE. Weds. & Fridays, 8-11 pm, weather permitting. Free.

THEATRE ATLANTA. "Red, White, and Maddox," an original "musical myth," Oct. 25. "Beyond the Fringe," satirical revue from London via B'way, Oct. 27. "Dark of the Moon," based on the folk song "Barbara Allen," Oct. 26. All shows 8:30 pm. 1374 W. Peachtree at 17th, 892-8000.

PLAY. Opening of Arthur Burghardt's production of "A Sleep of Prisoners" by Christopher Fry. Directed by Steven Bush. Thursday, Nov. 14 (for 2 weeks—schedule to be announced). At the Trinity Methodist Church, 265 Washington St. Curtain time—8:00 p.m.

CALENDAR

SPREAD JOY in the afternoon with children of Summerhill-Peopletown. 3:30-5:30 pm Monday, Wednesday or Friday. The Emmaus House. Call at 525-5948.