"Fury said to a mouse. That he met in the house, 'Let us both go to law; I will prosecute you, ' Come, I'll take no denial.

We must have a trial; For really this morning I've nothing to do! Said the mouse to the cat 'Such a trial, dear sir, With no jury or judge, would be wasting our breath,' 'I'll be judge, I'll be jury,' Said cunning old Fury; 'I'll try the whole cause, and condemn you to death, '"

—Lewis Carroll
Alice’s Adventures in Wonderland
In its discussion of guerrilla warfare advocates, the report says, "Our leaders of the Student for a Democratic Society (SDS) have given open support to guerrilla warfare in the United States. SDS, generally recognized as the leading "new left" student organization, is openly radical and leftist." The report specifically mentions former SDS president Tom Hayden as an advocate of guerrilla force in urban areas.

The report also says the Delta Club of America is "the youth arm of the Communist Party of the United States." It adds, "The Delta Clubs are now actively organizing in the Watts district of Los Angeles in the hope that another ghetto riot can be produced."

During 1968 and 1969, there were several controversies over whether the Delta Clubs should be allowed on college campuses.

"The Revolutionary Contingent," the report continues, "is representative of and centered around the Free School mentality -- the ultra-radical Communist so filled with revolutionary zeal and hatred of the United States that he finds all other existing Communist organizations too "conservative." The report links most of the Revolutionary Contingent's leaders with the Free School of New York, and says many have been advisers to SDS's Radical Education Project.

In concluding its report, the House of Representatives, for the first time, in his introduction, the report states that the committee is investigating the anti-war movement and the strategy of the Communist and black nationalist elements in this country, and "to alert them to the fact that the smear campaign will not be so far-fetched today."

The House of Representatives report was largely written by Phillip Abbott Luce, a former member of the Progressive Labor Party who disappeared ten years ago. In recent years, Luce has been one of the committee's main informers.

The section on guerrilla warfare charges that guerrilla warfare-oriented groups are actively working to create riot conditions in the nation's cities. "The guerrilla warfare advocates are further aided in their operations by the cooperation of the House Un-American Activities Committee," the report says.

Among the groups encouraging a guerrilla war in the United States, according to the House of Representatives report, are SDS, the Revolutionary Action Committee (BAS), and the Revolutionary Labor Party, the New York-based Revolutionary Contingent, the Student Non-Violent Coordinating Committee, and the W.E.B. DuBois Clubs. In its introduction to the report, Rep. Edwin W. Willis (D., La.), chairman of the committee, says that the House of Representatives has received testimony indicating that agents of North Vietnam have trained some American guerrilla warfare in Cuba.

The report draws a strong link between the black nationalist movement and the possibility of a future guerrilla war in this country. The Communist Party, the report says, supports Negro violence and rioting, but is opposed to the launching of guerrilla warfare operations at this time, holding that conditions are not ripe for success.

Throughout the House of Representatives report, the word "guerrilla" is used with quotes around it. The report emphasizes that "all Communist groups in this country have been engaged in racial agitation for years."

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**CLASSIFIED**

This section will appear weekly. Ads are $1 per line. See Barbara Crane, box 205 Campus Mall.


2. Wanted: Two tricks. Reply SDS.


4. Lost: One black flag. Valuable second floor Aplinwald, Signed T., 10th Ave.


6. Hair cuts-men-$2.50. Women by arrangement. Contact Mr. Mark (Goldsmith) in Housing 12 or box 302. By appointment only.


8. The Delta Club's are selling books and records, Anderson Hall. Monday through Thursday 2-4:30. Some collector's items.
To be sure, student participation in the Antiwar movement is an important thing. Such a movement could not exist without the students, who have made it a powerful and highly vocal force. This is not enough. It is too narrow. It is not really a political force in the sense of the struggle between those who would change and those who would reform, between the radicals and the liberals.

The time has come to face the fact the liberalism cannot solve America’s life by patching them up, by “letting them eat cakes,” or by passing laws that are not enforced.

Hard students. Why is a dissenting Democrat? He is a discontented ex-Democrat. We have the power, along with others in this country, to be the first generation in history to realize the American dream, and “Clean Gov’t” won’t even talk about that.

DRAFT FILES BURNED - cont'd from the New York Times

Baltimore, May 17 -- Nine opponents of the Vietnam war stormed a draft board office today in suburban Catonsville and went about 900 individual draft files, which they took outside and burned.

The nine included the Rev. Philip H. Berrigan, curate of the St. Peter Claver Roman Catholic Church here and five members or former members of the Maryland order, as well as city people.

Rev. Berrigan and Thomas Lewis, an artist from Washington, are awaiting trial on charges of pouring blood into draft files in Baltimore last October.

Police arrived on the scene moments after the fire began, and found the demonstrators praying around the fire which, they said, had been ignited with “napalm.”

In a statement, the demonstrators said:

“We are Catholic Christians who take our faith seriously. We use napalm because it has burned people to death in Vietnam, Guatemala and Peru and because it may be used in Mexico’s ghettos.”

We destroyed these records because they exploit our young men and represent misapplied power concentrated in the ruling class of America. We believe some property has no right to exist."

Those of the former members of the Maryland order had been misdemeanors in Guatemala and had been called such for supporting the Christian revolutionaries there.

ANNOUNCEMENT OF THE RUSSIAN-KOREAN SOCIETY

I5 May 1968

The BLACK FLAG is flying from the flagpole of the University of the Sorbonne.

(Reported in the N. Y. Times this week.)

Wed., May 16th

Henry Tannen (byline)

The WORLD IN REVOLUTION

by Mark Fowes

Half-millenium senior having just “come down” from the night before the day. Four long years... compressed into four little black folders... one for each year! A senior, shrunk worker of the pen, has written on Chaucer or Adolph Hitler or Darwin or Soviet Literature or Gael. The “phenomenology of the mind” bugles in to his new freshly typed format. With incredibility I clutch the pages in my hand... and collapse as my decreased witsender which departed on page 64. Plith...
by George Brewster

"Nobody came to look at the pictures; just to sit and drink and enjoy the music," was the comment of one guest at the reception for the Student Art Show on Thursday, the 16. The Art Show is currently on exhibit at Proctor Art Center, but the reception, by popular demand, will not be repeated.

Art was incidental to the get-together which just didn't get together. If anyone looked at the work, it was only because Fagan, et al, were taking a break from their music-making.

Although a flop as process, the entities displayed at the show were worth more attention than they received. Pete Aaron showed some of his photography, displaying both sensitivity and technical excellence. Among the paintings, Gene Elliot, who recently exhibited his work at South Hall, had a large oil hanging next to the band. It pretty well mirrored the confusion going on around it, though its colors are much more exciting than the reception was.

Matt Phillips was on hand to dispense minute doses of a not-very-alcoholic beverage. People finally stopped trying to fake an interest in the art when someone turned out the gallery lights. This was greatly appreciated, since the art was only distracting attention from the music anyway.

It seemed that either there should have been more entertainment or none at all. The reception neither created interest in the work nor turned into an independent rock session. With a little more imagination, a few strobe lights, and a lot more boozing (Senate take note), there might have been a kinetic art show -- not an entity but a process -- involving everyone there. The Student Art Show would have been art in itself.

A set of three small pen and ink drawings by Dominic Koval were rather inconspicuous beside all the bright colors but very much worth a second and third look. Wayne Gordon shone brightly in stainless steel with his sculpture which exhibited beautiful craftsmanship. And if anyone wonders about that work by Josh Gurlitz -- the one that looks like a steel-headed vulture in black fur with two red electric breasts -- don't worry. It's rather obvious, isn't it? The first person I asked about its identity responded without hesitation: "It's Matt Phillips."
The student art show opened at Proctor art center on Thursday with a slightly gayer than usual art department extravaganza.

As for the paintings, the one that seemed to stand out was a figure painting by Gene Elliott. The viewer is so aware of the materials and technique used in it that it is practically possible to trace its development. There are some areas that are very obviously painted over other areas, giving to the painting a certain sense of depth. One gets the feeling that the painting has been arranged rather than designed; the colors and shapes are pleasantly balanced but there seems to be a lack of tension in the overall composition. The characteristic drips of paint, while attractive, damage the tension that might have been created through the juxtaposition of shapes. Colors are not played one against the other as they might have been. Although there are many exquisite areas throughout the painting that are complete in and of themselves, the whole seems to be nothing more than a series of pleasantly arranged, exquisitely painted areas.

Lennie Young also has an abstract expressionistic figure which is not quite so successful. There is a feeling of arbitrariness, especially in the background. There is color back there but the areas the color defines do little for each other or the figure. Lennie’s figure in a landscape is more successful though unfinished looking. The landscape in the background is much more precise and deliberate than the background in his other figure. With an economy of colors he has created a very crisp articulate landscape.

Over half, and possibly too many, of the photographs are Peter Aarons’. His best shots are greatly enlarged female photographs. Phil Terry has taken his pictures and made collages of them. They are sloppily done, however, thus destroying any aesthetic impact they might have had. They are quite gimmicky and look a little pointless. There’s a girl whose head is as big as the chocolate factory... so what? If the intent was to play on the different size scale, e.g., What is it? A giant girl or a miniature chocolate factory?) the effect is lost because it is merely two pictures glued together.

Of the sculptures, the red-breasted furry metal monster by Josh Guritz is the most avant-garde, primarily because it lights up. It is very real looking and effective. The pieces by Mark Rosenstein are very good and since I don’t know too much about sculpture I can only say the obvious... it is less avant-garde than Josh’s because it doesn’t light up.

The steel sculpture by Wayne Gordon is very interesting but looks as though it could have been a lot better. The figures stand up too securely and look too human for anything exciting to happen between them or between them and the viewer.

One’s first impression after walking in the front door is of a very large painting of two figures by Peter Count. It is striking because of the very successful use of large areas of nearly flat space. The coat of the large figure appears to be perfectly flat until one notices the buttons, which are on different planes, defining the planes of the coat and the figure under it. The smaller figure, in a blue and yellow striped dress, is almost op art-like in intensity. The vast red background is broken by horizontal blue patches that don’t seem to do much except add a little variety and perhaps weaken the otherwise very powerful red area.

Another strong painting is an abstract expressionistic figure by Peter Count which seems to be one of the few totally committed paintings in the show. It is very tricky to fearlessly smear huge blobs of paint on a canvas and have it come out looking like something more than huge blobs of smeared-on paint. He has, and it is.

There are, of course, many other remarkable pieces in the student show, and to attempt a meaningful observation about most of them would be hopeless. To generalize, however, the student show was better than was expected.
Editorial:

We have found one spot so totally scenic that it enraptures the eye of commercial America. Is it the library, with its massive Dionysian columns? Is it Stone Row with its gothic pretentiousness? Is it Ludlow, with its Victorian grace? Is it Ward Manor or Blithewood with their robber baron aura? No, none of these places deserve the attention of modern America. There is only one place that serves as a soaring triumph of American architectural ingenuity. It is, of course, that edifice enshrined in the hearts of the women at Bard. It is Tewksbury Hall.

Taking into account the financial difficulties of Bard, Tewksbury offers an opportunity to capitalize on scenic appeal. The Observer has decided to turn Tewksbury into a motel.

Imagine the ease with which this operation can be performed. For as one examines the structure it becomes painfully obvious that this was the ultimate aim of the architect. The social room needs nothing but a new stand to transform it into that epitome of American comfort, the motel lobby. There is, as anyone can see, already a reception desk lacking a switchboard. The rooms require no change except the addition of adequate furniture.

The manager's apartment is ready for occupancy. As for the exterior, we need only pave the front lawn, provide a swimming pool, add a glaring neon sign, and paint the entire structure sky-blue orange.

Imagine, if you will, the colorful rotogravure three-page brochure which will be handed to millions around the country. On the cover will be a picture of new Tewksbury Motel. There it will stand in all its glory, complete with twenty-foot high neon sign, parking lot in front, and heated swimming pool.

Inside this brochure will be a full description of the wonders of Annadale. "Come," it will say, "to the seat of intellectual enlightenment of the mid-Hudson valley."

"Come," it will continue, "see two major reports go unchecked and unheard.

"Come see an administration which imposes bedtimes on all female students.

"Come see a faculty which has only two classroom hours a week start their classes late and give 20 minute breaks.

"Come see faculty which fails to provide a syllabus, spending class time deciding where they're going.

"Come see a student body turning on"

"And come see -- maybe -- an institution which sees its problems and is changing.

"The motel will provide free tours through what must rank as one of the most amazing of American spectacles: the Bard College campus, as well as a special tour every day through the spectacular, the amazing, the astounding Bard College sewage system."

Obviously, with all these inducements the public could not help flocking to this "new Mecca." The money will flow in as if Dr. Kline were possessed of the Midas touch. With such free entertainments as police raids, townies, and numerous other diversions, the public will go home with a warm spot in their hearts for the Tewksbury Motel, Bard College, Annadale-on-Hudson, and the youth of America.