CLEARWATER

by Allen Young (LNS)

COLO SPRING, N.Y. (LNS) — a graceful sloop, with a 106-foot mainmast, an intercultural crew and the sound of Pete Seeger, is plying the waters of Hudson River these days as part of a campaign to make its waters run clear once again.

The idea of the boat, Pete Seeger says, "is to bring tens of thousands of people to the waterfront. We've got to get the patients to admit there's a disease. Many people say, 'It's a sewer, so what?' We bring 'em down and they are reminded of what a beautiful river the Hudson is and there's no more of that 'so what' stuff."

The approach of the Clearwater, its crew and the association that raised $180,000 to build and outfit the sloop is hardly militantly. They feel that the people who live in the towns and cities along the river need to be awakened about the problem. Those immediately responsible for the pollution of the river, of course, are industrial magnates who own the factories which dump waste into the Hudson, and the politicians, bigtime and smalltime, who do not allocate appropriate tax money toward sewage treatment plants and who refuse to take necessary measures against the offending corporations.

Ultimately, Seeger and the Clearwater sponsors would argue, action against the industrialists and the politicians will come only when the people are aroused.

Some of the people are aroused, all right, but against the Clearwater. When the boat went up to the small wooden pier at Cold Spring, a sleepy white village of 2,000 in rural Putnam County, only 50 miles north of New York City, right-wing hoodlums harassed the crew. They stood onshore yelling such epithets as "scumbags," "boor-jokes" and "outrun" and said they didn't want the "communist" boat in their town. "If you want to clean up the river," they shouted at the crew which included black people and hippies, "just get off it!"

The sloop's reception has been mostly positive, however. Some of the money for the project, ironically, comes from ex-WASP families who live in big old Hudson Valley mansions. (Seeger and his family have lived for years in a comfortable log cabin in

cont'd on page three

All right. The Clearwater. Pete Seeger. In Kingston. Let's find out what, if anything, is happening. We shake our way down the hill, under the yellow ocher streetlamps, towards what's left of Kingston's waterfront, a tiny rectangular strip of grass wedged between the water and the Minos Cement Company's former residence, a dirty red brick building that still bears the scrawny "Better Lumber from Better Mills" between the dark sooty walls that were once windows. We walk across the grass, toward a crowd of 200 at the far end of the recracking, seated facing a makeshift stage whose yellow bulb spinto crackly in the sheet metal of the warehouse behind it. On my right rises the mast of the Clearwater, separated from the crowd by a cyclone fence, low in the water, a composite of ropes and rolled canvas, doghouse for spare, so the signs tell me.

I wonder what the hell the residents of the area calling this from rooming house think of all the noise and crowds of long-haired white men in the ghetto tonight. The crowd is hip. Woodstock. A sprinkling of Kingston High School, older ones, wives, babies, their dastardly boots make them hip, Kennedy people, and cope. Four. No six. Nightstix.

A black man on the stage, singing about trouble with the cops. But not in Kingston. Not tonight.

Pete Seeger is the MC. Bozos up on the stage, and talks with a lilt and a quick line. The middle-aged ladies ahead of me are enthralled. But so are the kids. Practice, I think. He's got it down pat. More performers. Some local, all from the Hudson Valley area. A constant insertion of Clearwater propaganda. Clean it up. Clean it up. Several black singers. The few blacks in the audience respond with yells. Seeger says that the show must end by ten. City Hall says so. A few local chickies dig. Then some Woodstock guys. Then the Captain of the ship sings. He makes up for talent with sincerity.

I find myself liking the whole thing a lot. Better. No one's trying to con me. Seeger all over at once. At the sound booth, with the audience, talking to kids. Black, white. Back to the stage for another introduction. Since things are so peaceful, Seeger says, the law says we can run past ten. A cheer. Black chick sings Summertime. The audience is really warming up.

cont'd on page three
An Interview by Marian Swidrow

The Dutchess County Sheriff's Department spokesman, Sergeant John P. Dalkin, addresses assembled officers from the Village of Tivoli, Red Hook and Rhinebeck, as well as town and village officials and representatives of Bard College in the first of a series of police workshops at Rhinebeck.

-Kingston Daily Freeman
Sept. 11, 1969

OBSERVER: I understand you sat in on a police workshop at Rhinebeck. How did you enjoy your visit to the area?

MERRY ENTR: I read in the Red Hook Advertiser of September 4 that Judge FBI agents and law enforcement agents would be speaking to the local police. It mentioned that interested residents were invited to attend. I consider myself a resident. It seemed to relate to the idea of getting to the community about meeting them face to face, of seeing how they felt.

OBSERVER: What happened at the police workshop?

MERRY: A Sergeant Lewis started by asking each of us our name—there were six people there. I gave my name, but didn't identify myself as a Bard student. Pet Dalkin and Valery Breuer both identified themselves as professors at Bard. Lewis began to talk about accident cases...how to take little forms.

Finally the speaker, Dalkin, arrived. He was speaking about 'Teen Incidents.' After a while, he said, 'You know, of all the years I've been speaking, I've never had such a pleasant audience.' Young lady, are you a police officer? I answered, 'no sir. Not RED SH.' But, politically, no sir. He asked me how I knew about the meeting and I told him about reading the September 4 Red Hook Advertiser regarding the class, and the fact that it was open to the public. I plan to go to college here for four years, and I consider myself a resident.

Dalkin began to talk about the police in relation to the community—I don't remember the exact words...

OBSERVER: The Freeman quotes him as saying, 'Our feet hurt, we get hungry, we have financial and social problems, but the citizens see only the uniform nine times out of ten...' The fastest way to ruin your image is to brush off that man that is asking for help. Spend a couple of minutes, hear what he has to say, and help him if you can.'

MERRY: That's when Pet Dalkin raised his hand. He wanted to know if that courtesy and consideration could extend to everyone. He started to talk about his experiences as a protector at Bard. He said he's seen two boats. He knew they had to be hot, he said, in those cases as well, the manner made the difference. Then Lewis started to talk across the room, saying What do you mean?

Well, answered Pat, your men came into a dorm room and knocked on the student's door. He'd answer, the ask the officer his name. He could have told him, Lewis said, but we don't have to—we have our names on our uniforms. Pat said, but you were in plainclothes. I know because I was there. If you had treated them like people, you would have had more cooperation, I know because I'm there every day.

Lewis said, You and the Dean wouldn't cooperate and tell me where those kids were, because I wouldn't show you the warrant...I didn't have to show the warrant to anyone but the person I'm arresting. Pet said, if you had come to me 24 hours before, I could have had the kids you had warrents for waiting in my office with no trouble. Treat them like people and you'll get cooperation.

Lewis answered, Proctor, I was busting them. You don't seem to knnow what that means. You don't send them any invoices.

Dalkin began, Listen, Proctor... It was an obviously contemptuous form of address. Pet interrupted. My name is Pat. Dalkin said, Listen, proctor, if that school was doing what was supposed to do, there wouldn't be any need of us coming there in the first place. The administration should take care of this—clean it up themselves.

Pet kept saying, I know you've got to bust. It's to terrible shame that kids get into it. But if you have to, here's what I'm saying...and Dalkin interrupted and said, We can talk about drugs some other time, and he went back to talking about Incidents in Depth.

At the end of the meeting, Lewis and Pat assumed arguing about whether Lewis had to show the warrant to Pat and the Dean. Lewis said to him, I wish we'd just hurry up and change the law, but meanwhile, I wish you'd cooperate with us. You never come to us, just wait for us to come to you. If you guys were handling it right, we wouldn't have to come out there at all.

Pet said, We're trying to establish trust, by treating them like people. I love some of these kids. I put 50,000 dollars of my own money after the first bust. Then he told about some girl who had become hysterical after her arrest. He asked again that they carry out the arrest in a different manner.

OBSERVER: Did he ever clarify what he meant by 'different manner'?

MERRY: I got the idea he meant individual arrests with warrants, without getting a whole lot of people involved.

Afterwards, Wally drove me back to Bard. He talked about the kids he knew, he told me there were twelve heroin addicts, or some number like that, here last semester, though only a few of them had come back, He talked about how they had become addicted—not being able to take the tension of work, about broken homes, with parents away all the time in Europe. One guy, he said, felt apart when his father committed suicide. Wally really is a good guy—he thought I didn't think that. He told me that the police are really coming down on this place this semester. He said that Security had tried to establish trust with the students, but that they didn't realize how hard the police are going to come down on them.

OBSERVER: It looks as if we face a choice of individual busts by our own Security office, or a repeat of the biclary and indiscriminate busts of the last two busts.

MERRY: I guess you could say that.
Join The Conspiracy

CHICAGO (LNS) The Anti-Rise Section of the 1988 Civil Rights Act permits the federal government to throw any radical or nonviolent organizer into jail for five years if he so much as discusses a planned demonstration for peace and unity of two or more people.

In its first run the government is trying to pin the responsibility for the police riot in Chicago during last August’s Dem- ocratic Convention on eight key move- ment people—Tentie Davis, Dave De- lenger, John Froines, Tom Hayden, Abbie Hoffman, Jerry Rubin, Bobby Seale and Lee Weiner. If convicted, the eight man faces up to 10 years in jail and $20,000 in fines per defendant.

The conspirators make rather strange bedfellows, representing widely different points of view within the movement. Three of the men were leaders of the National Mobilization Committees to End the War in Vietnam, a coalition of radicals and liberals which called for large demonstrations outside the convention. They are: Dave Dellenger, whose pacifist ideology got him in jail during World War II; Tom Hayden, one of the leaders at the Port Huron Conference which founded SDS seven years ago, although he hasn’t been active inside SDS for at least five years; and Lee Weiner, a community organizer.

The chief promoters of the Yippie media myth, Abbie Hoffman and Jerry Rubin, are perhaps more glamorous defenders than they are organizers. Abbie and Jerry are the personification of everything Chicago’s Mayor Daley finds disgusting. They devote most of their energies to no holds-barred spur of the moment theater—street theater in the streets and theater of the absurd in Congressional Commit- tee meetings—a tactic which obviously disturbs the government even though it does not involve a disciplined revolution- ary organization.

John Froines and Lee Weiner are Univer- sity radicals. John is an experienced profes- sor of chemistry at the University of Chi- cago and Lee is a research assistant at Northwestern University in Chicago.

While the government’s attack on Froines and Weiner is somewhat myster- ious because they are so much more obscure than the other defendants, cer- tainly the most amazing indictment is that of Black Panther Party Chairman Bobby Seale. The illegitimacy of Seale’s indictment is even clearer considering the fact that he spent less than four hours in Chicago during Convention Week—so to deliver two speeches, which bore no clear relation to any other action.

In order to keep the offensive, the eight “conspirators” have set up an office in Chicago under the name of The Conspi- racy. They do not plan to sit quietly un- til their trial starts on or about Septem- ber 24, for the Conspiracy’s lawyers—Charles Garry, Bill Kunstler, Leonard Weinglass, Mike Tigar, Mike Kennedy and Jerry Leotrott—have vowed a full-blown campaign of court motions to force some semblance of due process out of the U.S. government.

The presiding judge assigned to the Conspiracy trial is Judge Arthur Horowitz, often called Mr. Magoo for his startled resemblance to the General Electric Com- pany’s well-known mascot. Judge Horowitz is 74 years old and many Conspiracy staff members are making bets that he won’t live past the trial. His wife is a major stock holder in a corporation which makes gadgets for the Viet Cong war, and, not surprisingly, he has a record of giving draft resisters and other “subversives” the harshest penalties permitted by law.

After three costly delays, Magoo decided not to rule on a defense motion for the release of Illegal warrant records the gov- ernment randly admitted to having. The reason? The motion was of such a heavy nature that Magoo felt he could not pos- sibly rule on it until after the trial was over. Conspirator Abbie Hoffman re- quested with a claim that he is Judge Hoff- man’s illegitimate nephew, but Magoo was unmoved.

The Conspiracy staff has been coopera- ting with Students for a Democratic Society (SDS) in plans for a national action in the fall. The main slogan for that action is “Bring the War Home!”—a new and more intense phase in the struggle against U.S. imperialism.

The action is scheduled for October 8 through 11, centering in Chicago with support actions throughout the country. On Friday, October 10, there will be a march on the Federal Building to protest the Conspiracy trial. The next day, the massive march will be held to call for the withdrawal of all U.S. troops from Vietnam.

The laws under which the Eight have been indicted may well ride again in the government’s drive to crush the na- tional action. The Thurmond Amendment to the 1988 Civil Rights Act makes it illegal to cross state lines or use interstate commerce (such as mail, telephone, television and other communications) with the intent to “excite, organize, promote, encourage, participate in, or carry on a riot.” A riot is defined as an act or threat of violence by one person in a group of three or more. The key word is “intent”—a riot need never occur. Thought crimes are already on the books.

Another of Attorney General John Mitchell’s chief weapons in stifling the government’s opponents is the Long A- mendment to the same act. The amend- ment—Louisiana Senator Russell Long’s contribution to the jurisprudence of repression—makes it a felony to make any effort to get in the way of any cop who is going about his “business.” Com- bines that one with the conspiracy laws which make it illegal for two or more people to “agree” on an illegal plan, even if they never make an illegal move, and you have all the necessary machinery for a police state.

The Conspiracy refuses to make the trial a matter of apocalyptic proportions. Abbie Hoffman says, “We aren’t playing games. This is the biggest political trial of the century.”

The Conspiracy has a variety of literature, including leaflets, bumper- stickers, buttons and posters. A brochure describes the case in detail. The button, brochure and bumper-sticker packages are sold for 25 cents each, the poster costs 50 cents and the handbook costs $2. Posters and contributions are appreciated. Ad- dress inquiries and orders to: The Conspi- racy, 28 E. Jackson, Chicago, Ill. 60604, phone 312-427-7733.

Like that in Macou, it means you’re a virgin. Wonder if the guy holding her hand knows that?

Some kids up front have started teasing and dancing in the grass. The cops have dispersed. The sound crew starts dancing around the stage, and half the audience joins in. Women, kids, black, bald, button down, fire marshalls; all dancing together in Kingston’s gunfire on a Saturday night in the funky light, now more yellow than ever. Pete Seeger’s vision. All the people. It’s over with a great gasp and Seeger takes the stage for a final song. Applause, people work it up and the band begins to start, headlight, dirty streets. People with dancing, Pete Seeger sends them away singing. What incredible corn, Amer- icans. Some Planet man’s dream. And I really feel good. A little taste of some chromo- corrected corner of a possible life.

No riot. No heavy scenes. Everybody happy. I just can’t seem to accept it, it’s contrary to what I’ve been taught. Do you really do with something you know can’t exist. Far out, Pete Seeger doesn’t even grow.

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4 MISS AMERICA

ART REVIEW

by Kenneth Daly

Unfortunately, I find very little to get excited about in the current show at Proctor Art Center. The show, entitled Varieties of Figurative Art, supposedly shows the viewer some of the new directions of figurative art. Unfortunately, for the most part, this is not the case... the figurative pieces being merely derivative of French painting.

This is the problem in reviewing this show. Most of the paintings are certainly palatable and agreeable to our sensibilities. The ideas are not altogether new, they are re-working and exploring French ideas which we accept as basically sound and agreeable. The artists in this show are definitely not placing themselves out on a limb - for there is security within the framework of painting they have pursued. The paintings are colorful and sometimes precious, but generally they are not.

You can't knock apple pie, and there are a thousand ways of cooking it - I don't find the paintings essential enough to know to understand each painter's personal esthetic, I'm being noshful, certainly, but that's my prerogative...

There are paintings which set them selves apart from the rest, either because they are better or worse. Looking at the worst, I think Gabriel Lattimere's pictures are pathetic. They are not paintings because they do not involve themselves with any interesting ideas of space, color, light or line. They look like copies of photographs. His palette is predominately one color which is boring, and his illustrative eye was nothing more than a camera - shadows are dark green - light areas are dotted light green. He has absolutely no consistency of brushwork as it varies from area to area. They are pictures and not paintings.

Sidney Goodman is a slick illustrator - he sets up a mood in both of his works. The drawing of the girl is bed not only because he is inconsistent in his treatment of the drawing as a total work (instead we see a head in an unrealized space), but also because the girl's left shoulder is incorrectly drawn, and it's no artistic device.

Looking at the better work, Louise Mathieson's very handsome still life shows us some gutsier painting. The composition is original and interesting, and her handling of paint with heavy brushstrokes and flat areas of color - keeps the paint on the surface in a way some of the other painters do not (particularly Lattimere). She was strong, vibrant colors very nicely and they never approach being precious.

Phillip Pearstein's paintings bore me in that his eye does all the work - while his imagination rests. But he has a very honest approach - to put down exactly what he sees. This he does - but so what?

As I stated earlier, I don't find a hell of a lot of new and gritty figurative work in this show - but I can't be too critical of most of the painters involved. These are painters who are progressive and make the ideas, and they are painters who take their ideas and work them more fully. For the most part, in this show, we have the second category of painter.

SOUNDS

by Willis Lans

Muddy Water and Paul Butterfield have just cut an album together for Chess, to be titled Fathers and Sons, with Otis Spann on piano. All were very happy with the session, as indicated in an interview with Don Dillich in a recent Down Beat, which reports Muddy at one point as saying "We got to bring a boychild into the world who can sing the blues like a black man. 'Specially my age, that came up through this scene that one day I eat, the next day I don't. Ain't them kind of blues today. The black people ain't got it today. Eat everyday. Eat good. If you don't give it to them, they take it. I was afraid of taking something, afraid of going to jail, but the black man ain't scared to go to jail no more. That's why I say he can't have the blues I had 40 or 50 years ago!"

* * *

Rev. C.L. Franklin (Aretha's father who has well over 60 - yes, 60 albums on Chess) reportedly was huzzed for grass recently. So was Agnew's daughter Kim, according to John Wilcock of Other Sounds.

* * *

Right now she has to be introduced often as "the lady who first did Hound Dog and the singer Janis Joplin" tries to imitate," soon she may be known in her right. Following an excellent set of appearances at the Newport Folk Festival comes her first album on Mercury, Willie May "Big Mama" Thornton. She has long had two albums out on Argo-Intel Records (Blue 9165, Berkeley) which she has, in my opinion, still superior, but the Mercury album will be the one she gives her much-delayed chance at real success. She sold over 2 million copies of Hound Dog a year before Elvis did it, but now that Janis has done Big Mama's "Ball and Chain" and followed her arrangement of Garbuz's "Summertime," the time is ripe.

The Mercury album is very well done, but has so much studio brass and organ as to obscure her regular group, the HoundDoggers. Compare the Otis Rush Coalition album with its superb work in the Vanguard Chicago. - Blues Today, please and you will see another case of the same. The Big Mama Thornton album, though, sounds great even with all the brass. But, if you're in a mood to further compare, and Big Mama in Europe on Argo (with backing by Buddy Guy, Fred McDowell, Shelby Horton, and Eddie Boyd) and hear Big Mama do the next ideas, without that polished professional studio-musican sound. Big Mama in person has a personality that is her greatest asset (her voice and that cannot be captured on any record). As far as I'm concerned, she was the best thing at Newport this year.
An uneasy calm settled over racially tense__________, today as National Guard troops and police stood by in case of renewed outbreaks of trouble. The__________side of the city has been__________wracked by sporadic sniper fire, looting and arson for__________nights.

Mayor__________said yesterday: "I hope that we have the situation under control."

The trouble broke out__________day night as rumors spread through the__________side ghetto area that a__________year-old Negro__________had been shot by a policeman__________when__________persons, including__________police and__________firemen, have been injured in the violence.

Negro leaders__________, the Rev.__________and__________lodge__________that the riot was__________day night in an attempt to restore calm.

"It’s just a small percentage of trouble__________and kids causing the problem out there," said Weaver. "Police Chief__________Most of the people want law and order just like we do."

The riot area is near the scene of the__________riot which took__________lives and__________million damage.

Mayor__________said he would appoint a committee of leaders to__________investigate the rioting. Shot and__________of__________of__________day night were__________injured.

Mayor__________said he shot the boy as he saw the youth turn and__________approach him in a "threatening manner."

God forbid we should ever be 20 years without a revolution.

—Thomas Jefferson, 1787

The Day of the Dolphin
by Robert Merle, translated from the French by Helen Weaver, N.Y.

by Jerry Barnette

Data on the bottle-__________dolphin, or__________tunicate, reveals that this species possesses a brain larger than man, a central cortex (memory center) as__________highly differentiated as that of Homo sapiens. In the early sixties research published by Dr. John Lilly suggested the strong possibility that the dolphin possesses its own__________language, consisting of shrill whistles__________emitted from the__________spiral (the__________organ__________of the dolphin, located on his back.

This__________evasive research served as inspiration__________for Robert Merle (one-time winner of the Prix Goncourt), in writing__________this novel. The fact that the__________dolphin in captivity__________was__________upon occasion known__________to imitate the human voice__________by repeating sounds of words, is__________evidence__________of__________cognitive__________abilities__________in__________captive dolphins__________and__________it__________is__________easy__________to__________conclude__________with__________men.

We watch the__________fictional__________character,__________scientist__________Henry Seville,__________establish__________means__________of__________communication__________with his__________dolphin__________Ivan__________who__________was__________raised__________in__________captivity.

Seville teaches Ivan__________to use__________a__________small__________vocabulary__________of__________about__________forty__________words. At__________first, Ivan__________is__________rhapsodical__________in__________response__________to__________requests__________to__________make__________him__________sign__________words__________for__________any__________word.__________Second, he__________cannot__________combine__________these__________contracted__________words__________so__________as__________to__________make__________the__________leap__________from__________the__________word__________to__________the__________sentence.__________The__________measure__________of__________human__________love, Ivan__________, for__________example,__________pronounces__________its__________own__________name__________as__________the__________contraction__________for__________to__________Seville__________and__________his__________crew__________must__________put__________their__________heads__________together__________and__________think__________of__________some__________means__________of__________getting__________Ivan__________to__________combine__________syllables.__________In__________the__________midst__________of__________an__________arabesque__________is__________having__________with__________his__________assistant, Miss__________Lavoie,__________he__________decides__________that,__________if__________Ivan__________can__________endow__________with__________some__________social__________relevancy__________that__________they__________make__________up__________a__________human__________element__________in__________the__________subject__________of__________the__________experiment__________to__________man,__________that__________perhaps__________Ivan__________can__________help__________Seville__________feel__________love__________for__________another;__________the__________work__________of__________the__________experiment__________is__________being__________well__________accompanied__________by__________a__________feeling__________of__________personal__________vitality.

The__________introduction__________of__________a__________female__________named__________Bi__________for__________Seville__________does__________in fact__________spark__________for__________Ivan__________to__________combine__________syllables.__________He__________is__________happy__________at__________learning__________to__________do__________this__________and__________teaches__________Bi__________,__________and__________the__________two__________miraculously__________make__________the__________transition__________from__________word__________to__________sentence.

After__________several__________months__________of__________convincing__________in__________English,__________a__________press__________conference__________is__________held.__________Several__________reporters__________pose__________questions__________to__________the__________Dolphin,__________who__________answer__________in__________completely__________honestly.__________Because__________everything__________that__________is__________said__________is__________real__________to__________the__________dolphins,__________they__________cannot__________lie__________nor__________deceive__________with__________the__________hypothetical__________situation__________"it."

Fe__________Bi__________relate__________feels__________about__________man,__________that__________they__________love__________man__________and__________the__________land__________they__________live__________on.

Fe__________Bi__________recount__________how__________once,__________their__________ancestors__________lived__________on__________the__________land,__________and__________loved__________them__________terrible__________creatures__________came__________along,__________who__________tried__________to__________conquer__________the__________dolphin,__________and__________drove__________him__________back__________into__________the__________sea.__________But__________Fe__________Bi__________say__________that__________when__________they__________die__________they__________will__________go__________back__________to__________the__________land.__________Thus,__________the__________dolphin__________possesses__________the__________notion__________of__________a__________god__________(man)__________of__________a__________life__________after__________death,__________and__________of__________a__________paradise__________lost__________and__________can__________be__________said__________to__________have__________religion__________in__________any__________man__________on__________earth.__________The__________violent__________reaction__________of__________the__________public__________and__________the__________press__________was__________two-fold.__________Most__________people__________held__________the__________event__________as__________prestigious__________and__________scientific__________advance.__________A__________minority__________scorned__________the__________notion__________of__________talking__________animals__________as__________talented__________humans.__________Two__________ages__________begun__________Fe__________Bi__________club,__________fashion__________took__________the__________favor__________of__________dolphin-trimmed__________dresses,__________pop__________songs__________were__________written__________about__________dolphins,__________and__________a__________new__________dance__________called__________"the__________Dolphins"__________su-__________denly__________appeared__________in__________Minnesota__________and__________spread__________across__________the__________country.

But__________the__________greatest__________honor__________of__________all__________was__________the__________plans__________of__________the__________government__________to__________employ__________dolphins__________as__________the__________carriers__________of__________nuclear__________warheads__________and__________as__________instruments__________of__________demolition.__________The__________navy__________planned__________to__________begin__________training__________dolphins__________in__________tactical__________maneuvers__________as__________soon__________as__________possible,__________thus__________putting__________Ameri-__________ca__________without__________a__________doubt,__________at__________the__________lead__________in__________the__________nuclear__________race.

Through__________trickery,__________when__________Seville__________is__________confronted,__________the__________Navy__________sneaks__________into__________his__________lab__________and__________steals__________his__________beloved__________Fe__________Bi.__________They__________are__________taken__________out__________into__________the__________open__________ocean__________on__________a__________demolition__________mission.__________Harassed__________with__________mines,__________they__________are__________sent__________to__________destroy__________an__________enemy__________ship__________which__________turns__________out__________to__________be__________American:__________a__________plot__________by__________the__________military__________in__________the__________name__________of__________two__________hundred__________American__________sailors__________aboard__________the__________vessel,__________would__________be__________used__________to__________cause__________sufficient__________in__________action__________against__________the__________communists,__________blaming__________it__________on__________Fe__________Bi,__________and__________starting__________World__________War__________Three,__________simply__________dropping__________a__________bomb__________on__________Red__________China.__________When__________Fe__________Bi__________realize__________that__________there__________are__________men__________on__________the__________ship,__________it__________is__________too__________late.__________The__________mines__________are__________deposited__________and__________the__________plot__________is__________fulfilled.__________The__________Americans__________are__________up__________in__________arms__________of__________Red__________China,__________and__________World__________War__________Three__________begins.__________The__________Americans__________are__________so__________surprised__________that__________Fe__________Bi__________is__________the__________only__________one__________proofer__________of__________the__________existence__________of__________the__________intelligent__________dolphin,__________the__________author__________match-__________es__________up__________a__________proofer__________for__________the__________people__________of__________America__________or__________the__________world,__________in__________implication__________to__________comprehend__________the__________meaning__________of__________communi-__________cation__________with__________another__________species,__________without__________translating__________it__________into__________power.
Mark Hopkins' hoary chestnut about a teacher and a student on a log constituting the ideal college has never gained much academic ground in American higher education. And while his idea has been alternately embraced and discarded, it has a lasting value, as shown by the number of small, experimental colleges that have tried his approach, including Mark Hopkins College in Brattleboro, Vermont, and the now defunct Black Mountain College.

Black Mountain College, just outside the present day town of Black Mountain in Western North Carolina, roughly 20 miles from Asheville, was an attempt, from 1933 to 1956, to put into living terms the philosophy of Mark Hopkins and BMC's principal founder, John Andrew Rice, a Rhodes scholar, was a graduate of Tulane University and a genuine American educational rebel. His outspoken ideas amounted to a rebellion against the academic rigidity of the American colleges of the Coca Cola era of the 20's and 30's.

Generally speaking, American higher education then was centered around the German university ideal — that is, in Rice's words, "stuffing the head full of facts," but not possessing self-knowledge. The European tradition stressed the intellect and emotional development was neglected. The business of helping students develop insight into how to live in and cope with their world, and make their education relevant to the condition of existence was not thought worthy of the attention of the universities.

Rice and the founders of Black Mountain College were seeking a balance between emotion and intellect. Seeking intelligence by which Rice meant "a subtle balance between the intellect and the emotions." A close friend of John Dewey, Rice had taught at several colleges before BMC, and he said in his autobiography that most of them were glad to see him go. He sought an ideal that would embrace the search for intelligence and the Mark Hopkins notion of what constituted a good and thorough educational base.

At Black Mountain, Rice gathered around him nine close associates from Rollins College in Winter Park, Florida, and elsewhere and nineteen students. Rice had been fired from Rollins by the then President, Hamilton Holt, on charges that now seem to have been inflated, and from a distance seem esoteric and purely "technical," but such is the stuff of which academic infighting is often made. Rice described the fight at Rollins as a "liberal college in an illiberal town, with the inevitable conflict where the college has to decide not to be liberal," so as to avoid offense to the college's donors.

Professor Rice left Rollins and several faculty friends there followed him, some from sympathy with his cause and others because they had been fired for supporting him, despite an American Association of University Professors' report that upheld Rice's position. But they were willing to take on the adventurous chore of founding a new college, in every sense of the word, in the advent years of the Depression. Thus it was that Rice and the Rollins professors ended up at Black Mountain at the suggestion of Robert Wurich, former drama instructor in the Asheville City Schools and later faculty member at Rollins and BMC.

Explaining to a friend in 1933, what he was seeking by the founding of a college of an untried concept, Rice said, "Now look at Mark Hopkins' log. Between the teacher and the student sit as a minumum requirement of all academic logs, a president, a dean of the college, a dean of men and women, and a registrar, all of whom are more or less subject to a board of trustees or regents. Rice and his associates sought to eliminate as many of those 'impediments that ordinarily stand between the teacher and the student,' as possible.

And to that end, Black Mountain College had no non-teaching presidents, no trustees, no deans, no fraternities or sororities, no imposed rules and regulations, no required courses and no football team or organized intramural sports of any kind. (One year the students squandered $12.80 on homemade athletic gear in the college gymnasium.) And this was in 1933, three decades before the free university idea evolved from student unrest at Berkeley and New York University, three decades before student-faculty dialogue gained the fashionable position now prevalent in some
American colleges and universities.

In the absence of deans, presidents and trustees, Robert Albers, one of the founders turned to the idea of participatory democracy, where everyone has a say about the things, rules and forces that govern him, for the reorganization of the college. Black Mountain was governed entirely by the members of the college community, students and faculty involved. It boasted of six faculty members and the chief student officer elected by the students as their policy-making voice on the college board of fellows, as the governing faculty group was called, administered the affairs of the college. Each year the faculty would elect an administrative head called the Rector. The post involved being primarily the titular head of the college, functioning much as a present day academic dean. Other student instructors included four repre-

sentatives who met weekly with the board of fellows.

And not so long ago, Fred Heching of the then New York Times blandly asserted that "student politics in a viable student demand faculty and administration of a college was unfeasible because a college population is transient, with four year turnovers. Yet Black Mountain was already there in 1933, and the Black Mountainers had a plan for coping with the transient nature of their student body. It was simply that at least half of the student body for every new academic year was to consist of former students, as a control group and to initiate the newcomers into the spirit of the college and its unique participatory democracy. The same rule of thumb was applied to faculty selection.

In the college's application of democracy, there were no student votes for many years after, no votes taken on matters concerning the entire college. The board of fellows and the student representatives made the problems facing the college and in cases of vital importance, the entire college faculty and students would discuss, hash and rehash the problem until a general consensus was reached, the theory being that voting would have divided the community into disgruntled minorities and arrogant majorities. Necessity, group functions of this nature precluded a large student body. The college was kept small (about 100 students) intentionally to avoid the facelessness and impersonality of large student bodies, and to make a more cohesive community life. Smaller groups, as a general rule, are more flexible and hence more dynamic, and the founders of BMC realized this. Their emphasis was turned out vast non-scholar Black Mountainers, but rather on helping their students achieve a maturity of emotion and intellect. And this was most easily done in a small college, the progeny of the Berkeley activists, years before Clark Kerr eulogized the importance of the "Berkeley spirit." Black Mountain was seeking to avoid mass education, stressing the importance of the individual's development.

There were no formal graduation requirements for BMC and the college for several years purposely did not seek accreditation. The curriculum was divided into the junior and senior division. When, after approximately two years of general studies in the junior division, a student was ready to concentrate on a major field of study, he requested an oral and written examination designed by the faculty.

For graduation, a student notified the Rector when he felt ready to leave the college. Outside examinations were called at the University, the University of Chicago, the University of North Carolina, Tulane, Harvard, and most of the liberal arts colleges. These examinations were scheduled to pre-eminent in their particular fields. And they all expressed surprised at the breadth and scope of the knowledge of Black Mountain students, they examined. Not being an accredited school, Black Mountain made special arrangements with Columbia University, the University of North Carolina, the University of Chicago and a few others for Black Mountain graduates to enter their graduate departments, despite their lack of formal credentials.

working jointly with the other elements of the college setup and processes is, in fact, actually, indirect sociology - sociology ground in artistic values, which are positive and eternally active in their objection to iconography.

Drawing classes under Albers were not just drawing classes. Albers realized for example that the student So-and-So was a timid young person, a victim of all sorts of contemporary family and social conditions and trends. Albers helped the student in subtle ways, part of his teaching techniques. Albers helped overcome the feeling of fear and uncertainty when faced with a huge sheet of black drawing paper - the student drew a line. Albers was there, watching, helping, encouraging and 'joking' with him. A few months of Albers attention and the student begins to draw fairly well, the timidly is gone and he gradu-

ally becomes a new person.

By 1936, the college had established a solid repu-
tation in academic circles. But in spite of this it remained obscure to the general public. And in 1937, with the help of financial backers, the college purchased a tract of land across the valley, a summer resort on Lake Eden - now Camp Rockmont for Boys. Walter Gropius and Mies van Der Rohe were commissioned to design a building complex for the Black Mountain campus, but financial difficulties caused these plans to be dropped. Architects and photographs of the models for the Gropius-Breuer design could be found in Architectural Record.

An alternate plan, utilizing student and faculty labor, was decided upon. Architect A. Lawrence Kocher, a former editor of Architectural Forum, designed a complex of buildings for a self-contained college plant. In 1941, the first of the three proposed buildings was completed. Students and faculty alike dug the foundations, mixed the concrete and hauled the rock for the foundation walls. Under the supervision of Kocher, the German refugee with European work camp experience, the entire college community raised the walls of their new Studies Building. It had approximately 60 individual study rooms for students and faculty on three levels, and a large faculty meeting room was called the Kocher Room, in honor of the building's designer. The Studies Building, now in disrepair, was the only one of the Kocher designed group that was completed. Actually, it was occupied before it was completely finished, and it never really was finished according to the plans, but it was used nevertheless.

Robert S. Moore, Jr., writing a catalogue forward for an exhibit of Black Mountain artists at East Tennessee State University in 1966, said the "move (across the valley), which was the college's immediate salvation, brought with it an aesthetic revival and was ultimately another factor in the college's decline." For the 700 people who supported the move, it was a great moment. The second world war, anti-German feeling was responsible for renaming the materials and form class in English, "American English".

A visit to an Albers Werkele class was described in 1938 by journalist Louis Adamic in his book, America, where he said, at first "the work that he and his students do there looks ridiculous... They take, say, a piece of yellow cloth, and a lady's slipper, or some such seemingly irrelevant or incongruous group of articles, then work them together and individually, trying to arrange them so that each thing enhances the form, line, texture and color values of each of the others, and helps to tie them all together into a well-proportioned, harmonious, effective picture."

"It is, in fact, important training in seeing things, in discrimination, in taste, in acquiring a sense of form, line, color, proportion and in handling material... It is also an indirect aid to the students in getting to know themselves and one another, for there are inner reasons why I want to place this bottle here and you there. It is action. Things happen in that class; things that can be seen, touched, changed, analyzed, reflected upon." Adamic commented that after several months of this sort of art work, the student, when home from college in the season of summer or on vacation, is able to see in his hometown the same incongruities, not only its architectural, but if he is a successful Black Mountain student - all its social and spiritual incongruities and disharmonies... Thus art instruction at Black Mountain,
EDITORIAL

The recent dispute with Student Senate concerning the status of the Observer budget has made it clear that some action must be taken immediately to prevent the possible demise of a free student press at Bard. The issue concerns two points - the structural independence and the financial independence of the Observer from both student government and Administration.

First, the Observer must become a structurally independent student organization. At present the Observer is incorporated, which leaves the members of its staff financially liable for its debts. Second, the method of financing must be brought up to date. Submitting a budget to the Budget Committee has been shown to lead to editorial control by Student Senate. An independent billing system must be established to insure the continued availability of funds for the campus newspaper, without risking editorial control via economic sanctions. Ideally, such a system would incorporate some means to audit the Observer's budget to assure continued responsible service. Unfortunately, subscriptions cannot be sold on an individual basis to students because of the size of the college. Six hundred students can support a newspaper only if everyone contributes. An independent press is a luxury which, if desired, has to be paid for.

EDITOR LETTERS

Letter to the Editor:

Earlier this spring, President Kline issued a directive to all departments at Bard to the effect that a special effort should be made to consider qualified black applicants for new faculty appointments or replacements.

Taking the directive seriously, I felt encouraged to recommend to the art department the most

FEIFFER

"Wouldn't Mind Vacation"

Only I watched them band on the moon...I got caught...my brother was indicted for draft resistance...

August, I watched television pictures of there...I went trying to get where there was a race riot...my sister got beat up by cops...my father went out to strike...

President Nixon visited my camp and talked about foreign policy...my brother was shot by a sniper...I went up looking "War and Peace..."

It wasn’t real.

PHOTOS BY: WALTER FRANKEL

STUDENT SENATE

Events at the Senate Meeting of September 15th were as follows:

- Mr. Roberts, of Slater Food Service, defended the quality and variety of Dining Commons food.
- Jeff Rice, student, announced that a Food Committee will be elected from HPC to help plan the Slater menu.
- Mr. Rice also pointed out that the recent outbreak of virus seems to have stemmed from a power breakdown recently, which affected the Red Hook area. Red Hook reports virus outbreaks, too.
- Mr. Roberts reported, back in the food department, that he threw out more food every day than is consumed.
- Results of the Budget Committee election were announced. Elected were Charlie Johnson, Bruce Warshavsky and Mark Zackerman. The Red Balloon and Sandwich concession were awarded to Bruce Arnold.

they felt the decision to be a close one, but liked the work, personality, and "teaching program" of the second better.

This letter is addressed to those at Bard who in good conscience wish to rectify imbalances caused by past and present prejudice. I do feel that it is irresponsible to encourage black applicants and then try to be "color-blind" when the decision to accept or reject is made.

The directive to open the college to qualified black instructors should be withdrawn if it is not to take priority as a goal over a few points of merit one way or the other. If a black must presume that the same system for such decisions is to be used, and he knows that the college has no black faculty, why expect him to apply?

Patricia de Gorgoza
"Easy Rider," directed by Dennis Hopper, starring Hopper, Peter Fonda and Jack Nicholson, written by Fonda, Hopper and Terry Southern, produced by Peter Fonda. Columbia Pictures.

Ever since Jason went chiseling after the Golden fleece, Daniel Boone hunged Indians' graves and "slid'er room," and Tom and Jerry floored their Corvettes and followed Route 66 on Channel 4, adventures, tourists, bum, poo bling, gogresses have turn up their roots to "get away from it all" and find "answers" to find themselves.

The latest in this parade are Peter Fonda and giggly Dennis Hopper, looking for America in the film "Easy Rider." They push hareso in L.A., make enough money to buy jazz motorcycles and cut our own unbuffer boads, reusing the Yellow Brick Road, Dislination: Marci Gras, New Orleans, L.A., and the East.

Hair blowing in the wind, spectacular Southwest as their set, the Riders rattle in, yet, while the screen vibrates fine rock music and glorious technicolor, I pray this fad volage would run ten hours. The romance of "1969 Hip Odyssey" completely caught me up.

The problem begins when the riders find their "answers." As tourists right along, they're attacked by the "straight" world of "crackers, rednecks, pigguts," and welcomed by the "junque" world of commercial hiples, whores, an intellectual, self-sufficient rancher, and, by long hair, the Walkee.

The vulgar white rural poor are depicted as the purges of violence; they represent the "system" the marketplace where everyone's greedy after a piece of the "pie," jealousy and paranoia. Hold down a "straight" job and you take orders from a boss, stop sign, or IBM card; you become repressed. Wear a crewcut and watch Lawrence Welk.

But outside the "system," either physiologically, emotionally, gregarious, or the underground or spiritually (drug, alcohol, or "mind games" world) people are open to each other's feelings, tolerate and capable of intimacy without a blash.

So the battle lines are drawn. The "system" vs. the "free alternative." The Riders are the Free, and we all know who are the bad guys.

So "Easy Rider" imagines itself to be a dazzling protest against the current creeping anti-reactionary mentality of George Wallace type. And an affirmation of gentle simplicity, a plea for kindness, since the "outcasts" simply want to be left alone. And the reality is, if your hair is long, skin is black, or you use bad words, watch out on the backroads of America! It's all so true you wish it wasn't a fairy tale.

But it is. "Easy Rider" it.

About 40 or 50 years ago, William Z. Foster (who joined the early Communist Party) went swimming West, also "looking for America." His trip is "Pages From a Worker's Life." Read his book sometime and contrast it with "Easy Rider," because Foster learned to see the main enemy, the main source of violence and block-keeping in that same American South which "Easy Rider" plays around with. It isn't the redneck-redneck-yig whose redneck keeps him from fighting the man responsible for his thin wallet, his loopy job and his slipshod education. It's the big landlord, the big banker, the factory boss, and the Dixiecrat politician.

WASHINGT0N D.C. (LNS) - Summoning the vast resources of the National Aeronautics and Space Administration (NASA) and the Department of State, Justice and the Treasury, the Nixon Administration is gearing itself to fight the good fight. It has announced the launching of "Operation Intercept" the nation's "Target search and seizure operation by civil authorities.

What can Super-Government be up to? Will it round up the Mafia and deport them to the moon? Sweep the skies free from pollution? Stamp out V.D.? No. Nixon is waging war on marijuana.

The Administration strategy involves a two-pronged attack: increased controls in the United States and pressure on Mexico to place a program of eradication and control of marijuana among its highest priorities.

The New York Times lists the proposed improvements in control on this side of the border:
- Pursuit planes and some motor torpedo boats will be used for the first time.
- More observation planes will be added to a strengthened border patrol.
- The Bureau of Customs and the Bureau of Alcoholics will get additional Inspectors and investigators.
- NASA is developing new gadgets to track down the evil weed - it is working on a remote sensor device capable of detecting the presence of marijuana from planes flying over fields in inaccessible mountainous areas.

The study group for "Operation Intercept" suggested in an unpublished report that the U.S. provide the sensor device to the Mexican government, once the marijuana is discovered, the U.S. would then supply benzylinethyl amoncine benzoate to spoil the marijuana.

Benzylinethyl amoncine benzoate is a nauseating chemical. Frank Bartimo, head of the Department of Defense drug abuse committee, gleefully told Life magazine all about it:

"Let's say we give some to the Mexicans. They find a marijuana grow and they reap it. The plant absorbs the compound. People buy it and try to smoke it. Well, you can guess what kinds of complaints the dealers will get, just the smallest bit of the chemical educted to the tongue and you really have to spit to get rid of the bitter, bitter taste."

The Life reporter posted, "What really happens if you try to smoke it?"

"I don't really know," said Bartimo.

U.S. officials claim that the main burden of responsibility for stopping the flow of marijuana into this country lies with Mexico.

As an "inducement" to make Mexico live up to its obligation to keep young Americans pure, the U.S. will declare Tijuana off-limits to military personnel.

"The effect on the local economy would be substantial" states the study group report, adding that the U.S. should put other border towns, including Juarez and Nogales, under the same restriction if the Mexican government doesn't toe the line in eradicating the marijuana traffic.

"Capitalists generally act harmoniously, and in concert, to fleece the people." -Abraham Lincoln, 1837

CALL issued

WASHINGT0N (LNS) - The Vietnam Moratorium Committee is calling for a periodic movement on Business as usual, beginning October 15, "in order that students, faculty members and concerned citizens can devote time and energy to the important work of taking the issue of peace in Vietnam to the larger community." The "Call," signed by about 300 college student body presidents, is being organized by ex-McCarthy campaigners.

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The Observer is the official student publication of the Bell College Community. Published in every Thursday during each semester, respond to: "What's up?" letters, etc. Letters and comments should be brief. The Observer welcomes contributions and suggestions for improving the paper from all interested students.

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John katzenbach / editorial columnist
luther douglas / circulation manager
wayne robin, mike roddy, marion swedlow / writers

A single window, good lead
and the Mexican art movement is captured in the massive, blunt figures. Other American artists received valuable training while at Black Mountain, among them Kenneth Noland and Robert Rauschenberg.

Through these summer institutes, the college became a new center of American art and music, with composers such as Ernst Krenek, Stefan Wolfe and Lou Harrison. (Composer John Cage staged the first American "happening" at BMC, and initiated writer critic Goodman, also a BMC teacher, with his criticism of Beethoven in a summer lecture.)

But the problems brought on by the war were enormous and financing became even more hectic, in spite of the summer programs. The ideal of retaining half of the previous year's student body and faculty became unworkable under the circumstances of war. Ted Dreier, the college's long-time treasurer and one of the original nine founders, commented in a summary report in 1949, that most of the faculty was exhausted by the strain of keeping the college together during the war years, and that new faculty members were not aware of, or interested in, the founder's purpose and plans, but were intent on trying out their own pet ideas, rather than discovering and adhering to the original plan. Dreier commented that they all seemed determined to repeat the rors BMC had already survived.

As a result of the war years' strain and financial difficulties, the original faculty group began to lose influence, until finally the tension between new and old broke into a fight for leadership in 1948. Dreier was ousted from his post as treasurer. The division between majority and minority factions the college had always sought to avoid was too great for reconciliation among some of the faculty. In 1949, Dreier, Josef and Anni Albers, Trudy Guernemestre and Charlotte Schlesinger resigned their positions.

As they were the core of the college's visual arts program, their leaving left the college without some of its sense of direction and strength of conviction. Joseph Fiore took over as head of the art department until the college's end. Dreier's competent years as treasurer had kept the college financially afloat, even if precariously at times, and he had his leaving, money became the ubiquitous, all-important problem.

Meanwhile, the college maintained its quality, but a new emphasis was inevitable with the Albers' departure. The subsequent shift was from visual to literary arts. Out of this new and final phase of Black Mountain College came many of the foremost names in the new movement in poetry and prose in America. Names of contemporary poets like Robert Creeley, Charles Olson, Joel Oppenheim, Paul Blackburn, Robert Duncan, Gregory Corso and Jonathan Williams were commonplace at Black Mountain, and their presence named a new group of poets. Kenneth Pethick describes them in Asbury has laid the groundwork for "a new minor renaissance in American verse." The Black Mountain group, when the college was disbanded, gravitated to the West and East urban coastal centers, with the bulk going to San Francisco and Los Angeles. Allen Ginsberg, in an interview with Lawrence Lipton in 1956 (published in Lonely Barbarians, N.Y. 1959) said of the Black Mountainers:

"They're cool; having rejected everything they've become unable to utter anything except in the most roundabout way." Robert Creeley was distinguished from the rest by Ginsberg because "he doesn't say anything except what he absolutely knows - simple - like on a basic, simple level, very short, epigrammatic, elliptical, like - ."

I went out.
Got a beer.
Ran into a milk truck,
by God.
You won't understand me till you run into a milk truck.

And while these poets, at first, were known and admired only by a coterie, they have gained a position that is neither the "great poets" nor the obscure post-modernist responding alone to his "email still voice." Although the Black Mountain Group has not reached the point where high school English teachers sing their poetry like that of Byron and Keats, they have won grudging respect and/or admiration from a literary elite whose poetic Weltanschauung they set out to challenge.

The literary quarterly, Black Mountain Review, which flourished under the editorship of Robert Creeley from 1964 to 1967, provided a first principal voice for many of today's best known poets, including Ginsberg, Duncan, Olson, Williams, Gary Snyder and others, both in and out of the Beat generation.

Finally, however, in 1956, the years of effort in trying to strengthen the college and prolong its life proved too much and the faculty was forced to sell the last portions of its land and the college became Camp Rockmont for Boys. The end was brought about, legally, by the institution of legal proceedings by some of the faculty, demanding back "paper salaries," some of which had gone unpaid for years.

As Robert Moore said in his foreword to the catalogue of Black Mountain artists, "As an institution, Black Mountain College had ended, but its real life, the students and faculty, continue awaiting the judgment of time."
PUBLIC SERVICE NOTICES

PUBLIC SERVICE NOTICES

LIBBY, whom I met at WOODSTOCK on Friday and last on Saturday before the Incredible String Band came on, PLEASE get in touch with me. Also, Paul wants you to do a node lay-out in 'The Realist'.
Bob Schilling (Apr. 16)
2400 Washington Ave.
Brooklyn, N.Y.

HINTS FOR THE HEADS
1. Don't stash it in your room.
2. Cool it baby - heat's on.

THE SWEET SMELL OF MONEY

NEW YORK (LNS) - Deodorant sales are expected to go up by 13% per year up to a total of $530 million by 1973. The cosmetics companies have created a whole new product - implying that your natural smell is bad. It's just another money-making gimmick.

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P & F DISBANS

NEW YORK (LNS) -- The Peace and Freedom Party passed a resolution August 13 disbanding the party in New York City, ending its 20-month existence.

A press release stated that the party's fundamental flaw was its failure to recognize "the diametrically opposed views" represented by the radicals and the liberals who made up the party.

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