

The Dalhousie Gazette

CANADA'S OLDEST COLLEGE NEWSPAPER



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Rap Brown Must Be Set Free

Since September 18, 1967, H. Rap Brown, Chairman of the Student Non-Violent Coordinating Committee, has been a political prisoner in New York City, forbidden to travel by a court order, which, if disobeyed, would result in the forfeiture of \$15,000 bond and Brown's imprisonment. This tactic of PREVENTIVE ARREST is being tested by the Federal Government as a way of dealing with those who opinions they do not like. It is the same tactic used in a cruder form in the Union of South Africa and called there "house arrest." Whether it is called "house arrest" or "preventive arrest," the result of the two is the same: an individual's movements are restricted to a proscribed area for an indefinite period.

Upon examining the facts in the case of H. Rap Brown it becomes clear that the conscious intent was not to jail Brown on various false charges, but simply make it impossible to travel around the country and speak. This would hurt not only Brown, but the organization for which he is Chairman and principal spokesman, the Student Non-Violent Coordinating Committee. Thus, by moving quietly and through the courts, the Government hoped to stop Brown and SNCC without creating a public outcry.

The facts in the case of H. Rap Brown are simple. On July 24, 1967, Brown spoke in Cambridge, Maryland. He left the city the same evening on his way to Washington, D.C. A while after he had left Cambridge the Pine Street Elementary School, which has a history of being burned, was burned again. The next day the State Attorney of Maryland issued a warrant for the arrest of Brown, charging him with inciting the people to burn the school. Later the same day, the Federal Government warrant was issued for the arrest of Brown, this one charging him with leaving the state of Maryland to avoid arrest on the first charge. The Federal charge made him, of course, a fugitive from justice.

Brown learned of the warrants for his arrest, and, on the following day, arranged through his attorneys to turn himself in to the F.B.I. in New York. On July 26, Brown was leaving Washington, D.C. for New York to turn himself in, when he was arrested by the police at Washington. The F.B.I. was fully cognizant of where Brown was going and for what purpose, but they chose to abrogate the agreement that had been worked out between them and Brown's attorneys, choosing instead to make it appear that he had been trying to run away.

He was taken to a detention cell in the U.S. Post Office Building in Alexandria, Virginia, held for six hours and then released. The Federal government had decided to drop the charges of "flight from prosecution" against him.

However, when Brown walked out of the Post Office Building, he was arrested on the steps by Alexandria police, who charged him with "flight from prosecution" under a Virginia state law. The Federal Government had bowed out to let the state government do the same work, knowing that in a Southern court, there was much less chance for Brown to receive a fair hearing than in Federal Court.

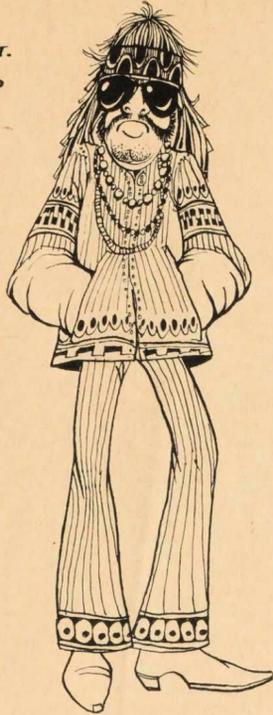
He was taken to the city jail in Alexandria, Va., and after some time was released on \$10,000 bond. Then, the Governor of Maryland asked the Governor of Virginia to extradite Brown to stand trial on the school-burning charge. The Governor of Virginia honored this request. Brown was once again in jail, but his return to Maryland was prevented through legal action taken by his attorneys. On September 18, 1967, Brown was released from jail on yet another \$10,000 bail on the condition that he would not leave the eleven counties of the Southern District of New York, except to travel to consult with one of his attorneys.

Shortly thereafter, Brown was once again arrested on a charge of carrying a weapon while under indictment, was jailed in New York City and released on \$15,000.

Canadians have tried for years to remain immune to this, and other unjust repressions in the United States. Canadians have given a blank cheque to the white power structure in the United States. We must open our eyes to these outrages, or similar tragic events will be our next import from the United States.

PARENTS...

PARENTS AREN'T CONSISTENT. TAKE MY OLD MAN. WE USED TO UNDERSTAND EACH OTHER PERFECTLY - REAL COMMUNICATION, UNTIL I GOT A LETTER WITH SOME MONEY AND HIS ADVICE TO TAKE A TRIP 'CAUSE I OWED MYSELF A BREAK 'N HE UNDERSTOOD HOW IT WAS 'CAUSE HE HAD BEEN YOUNG ONCE ETC. SO I DID WHAT HE TOLD ME 'N GOT BUSTED SO NOW HE'S YELLING ABOUT THE FAMILY NAME 'N DISOWNING ME. I DON'T GET HIM. HELL. I EVEN USED MY OWN LOAN FOR BAIL...



Salt DALHOUSIE GAZETTE

Fights Illegal Arrest

H. Rap Brown on Hunger Strike

H. Rap Brown, Chairman of SNCC, is refusing to eat to protest his illegal arrest and detention by the Federal Government through its agents in the State of Louisiana. Mr. Brown was arrested on the alleged charge that he had violated the travel ban that had been imposed upon him by Federal Courts in Louisiana and Virginia. (See insert on background). This unconstitutional travel ban provided, however, that Mr. Brown was free to travel to consult with his attorneys, which is what he was doing this past weekend when he went to California to consult with Attorney William Kunstler, who is preparing a brief to present to the Supreme Court on February 26 appealing the travel ban.

Once more we see an example of honky justice violating the human rights of a black person in America. But we all know about honky justice, particularly when it is applied to SNCC and other black militant organizations.

Rap was confined under maximum security to the Parish Prison in New Orleans on Wednesday, February 21st for "violating" the travel ban, and a new charge of intimidating an FBI agent. (Now any black person knows that if the FBI will not be intimidated by the American people into telling the truth about the assassination of John F. Kennedy, it sure can't be intimidated by one man, even if that man is H. Rap Brown.) During the recess of Wednesday's hearing,

Rap called one of the Negro FBI agents a "Tom" and continued to express the hope that the agent's children would grow up to be better men than their father. The agent became visibly angry and later told the white judge that Rap had threatened his life and the lives of his children. The results were the charge of threatening a Federal agent, and Rap's being bound over to the grand jury for a hearing on the charge under a \$50,000 bond. This plus the \$50,000 bond imposed for the alleged travel ban violation brings the total ransom to \$100,000.

At this writing, Rap Brown was enroute to Richmond, Virginia for a hearing on the charge that he also violated the travel ban imposed by the state of Virginia. That hearing is scheduled to take place on Friday, February 23rd at 1 p.m. in the Post Office Building.

Simultaneous to Mr. Brown's detention, the state of Louisiana issued a warrant for the arrest of SNCC's Cleve Sellers, now in the South Carolina State Penitentiary under \$20,000 bond following his arrest during the Orangeburg Massacre. The Federal Government, through the state of Louisiana, wants Sellers extradited to stand trial on a charge of carrying concealed weapons, something that they claim he did when he was in the state more than a year ago. It is interesting to note that this charge was dropped by the state so that charges could be filed against Sellers when he refused to be inducted into the army. It should also be pointed out that both Brown and Sellers are being threatened with long jail sentences on charges concerning the possession of weapons, while in direct contradiction weapons training is being given to whites by the police in such cities as Kansas City, Mo, and Dearborn, Mich.

A Letter from Brown

Being a man is the continuing battle of one's life and one loses a bit of manhood with every state compromise to the authority of any power in which one does not believe.

No slave should die a natural death. There is a point where caution ends and cowardice begins.

For everyday I am imprisoned I will refuse both food and water. My hunger is for the liberation of my people. My thirst is for the ending of oppression.

I am a political prisoner, jailed for my beliefs -- that Black People must be free. The Government has taken a position true to its fascist nature: Those who we cannot convert, we must silence. This government has become the enemy of Mankind.

Death can no longer alter our path to Freedom. For our people, Death has been the only known exit from slavery and oppression. We must open others.

Our will to live must no longer supercede our will to fight, for our fighting will determine if our race shall live. To desire Freedom is not enough.

We must move from resistance to aggression, from revolt to revolution.

For every Orangeburg there must be 10 Detroit's. For every Max Stanford and Huey Newton, there must be 10 dead racist cops. And for every Black Death there must a Dien Bien Phu.

Brothers and Sisters, and all oppressed people, you must prepare yourself both mentally and physically, for the major confrontation is yet to come. You must fight. It is the people who in the final analysis make and determine history, not leaders or systems. The laws to govern you must be made by you.

May the deaths of '68 signal the beginning of the end of this country. I do what I must out of the love for my people. My will is to fight; resistance is not enough. Aggression is the order of the day.

NOTE TO AMERICA

America: If it takes my Death to organize my people to revolt against you, and to organize your jails to revolt against you, and to organize your troops to revolt against you, and to organize your children, your God, your poor, your country, and to organize Mankind to rejoice in your destruction and ruin, then here is my life! But my soul belongs to MY PEOPLE.

Lasime Tushinde Mbilashaka. (We shall conquer without a doubt.)

H. Rap Brown.

Berlin's New University Takes Critical Outlook

By DAVID SALTMAN

BERLIN (CPS) -- The Paradox of being a "radical student" is that you have to belong to a university, which almost automatically makes you un-radical. At the same time, the university is considered the ideal place to "radicalize" others.

This paradox has been especially numbing in Germany, whose public is still going through a "thank God we're not extremists any more" stage. Most people are scared to death of radicalism on the right or left, including most of the faculty in even the most "progressive" universities.

Until recently, the students thought the Free University of Berlin would be a good compromise. The teachers were young and internationally recruited, the students were shrewd and there was plenty of money. But it wasn't good enough.

Just over two months ago 2,000 Free University students met in the Auditorium Maximum on its Dahlem campus to begin a "Critical University" to fill what they called the "political vacuum" in German student life and to get out of the "radical student" paradox.

The Critical University is a "concrete utopia to give continuing and relevant political instruction," according to the University of Hamburg student newspaper "Auditorium". The magazine "Der Spiegel" describes it as "a mixture of Marx, Mao and Marcuse." (Herbert Marcuse is the German-born philosopher who says that a society devoted to liberalism-free and reasoned debate, "equal time" for opposing sides -- can never undergo radical change and has no place for radical solutions. In this way, he argues, the "liberal" society is more suffocating than the "conservative" one).

So the Critical University is really a politically-oriented Free University. Professors are invited into classes as participants rather than lecturers. The students control the curriculum and content. Courses have names like "History of Revolution" and "Advertising and Educational Reform." There are no degrees, and the students contribute what they can to help keep it going.

The critical students meet in unused buildings of the "regular" universities. They are represented overall by a group called "Allgemeine Studentenausschuss" or "Asta." Asta is a fairly recent left-wing student union that began at the Free University, and its chief job is to stromarm the various state treasuries into giving money to Germany's six Critical Universities. They play on the traditional state commitment to education, and are successful because they represent a significant and vocal number of students.

The Critical University of Berlin didn't so much grow out of a desire for student power as a desire to make radicals -- the paradox once again, it wasn't that the established German universities had too much power -- no one interested in politics took them too seriously -- but that radicals can't grow in a seed-bed of liberalism.

The Hamburg prospectus for its Critical University says in part: "...there is a chance to make fundamental changes in the hitherto futureless knowledge market of the Establishment." That is to say, the knowledge market is OK as long as it's anti-establishment. The Critical University is dedicated to breaking the government monopoly on brain-power.

The issues confronting the German radicals are much the same as those in America: the over riding concern is the rise of the military-industrial complex. To investigate the burgeoning power of the Generals in Germany, the CU in Hamburg recently invited "Der Spiegel" military editor Carl-Gideon von Claer to a "class" and mercilessly pumped him for information on the structure of Germany's Armed Forces and their covert and overt relations with German businessmen.

The Critical University seems to be more an anarchist organization than any kind of hard-line socialist or communist one. Certainly there are communist in it, and everyone says he's a socialist, but there is more a commitment to "general revolution" than to something like the specific overthrow of Germany's government. This may be because even communist West Germans can't stomach Walter Ulbricht -- East Germany's Party boss.

But whatever the reason, the radicals here differ from their American counterparts in this respect: American radicals are much more concerned with the elimination -- one way or another -- of the Johnson government than are the European radicals with their governments. (Of course, you could say that they are brothers-under-the-suds in a way, since the European radicals would like to get rid of the Johnson government too.)

The idea of the Critical or Counter-University has been adopted in some form in Berlin, Munster, Frankfurt, Hamburg, Mainz and Heidelberg in Germany, as well as in Amsterdam and London. The idea is sure to blossom in other European cities, and is therefore certain to guarantee broad-based "student power" all over this continent.

The Free University of Berlin, incidentally, is still flourishing, but lots of people are beginning to suspect that it isn't all that hip. The suspicion arose after they finished the Henry Ford Building, the picture of which goes on all the new post cards. "Asta" still has a strong hold on the Free University's student life too, but it's mostly concentrating on the "Critical University" to supplant Germany's traditional education of new radicals.

We are calling upon all individuals and organizations that are concerned with bringing about fundamental social change in this country to DO THE FOLLOWING:

- (1) Send telegrams to Attorney General Ramsey Clark; Justice Department; Washington, D.C. Demand the immediate release of Brown and Sellers. (While we are not under any illusion that these telegrams are ever read, they at least serve notice on "the man" that we are watching his every move.)
(2) Send telegrams to Rap at Parish Prison, New Orleans, Louisiana. Let Brother Brown know that he does not fight alone.
(3) Funds are needed for the H. Rap Brown Bail Fund. Send contributions to SNCC - Suite 803; 100 Fifth Avenue; New York, N.Y.

The atmosphere that is being generated in New Orleans around Rap is one of a lynching and observers there state that there is no doubt that Rap's life is in danger. We are sure that the atmosphere in Richmond will be no different. Rather than waiting to die like an animal at the hands of his oppressors, Mr. Brown is refusing to eat, feeling that if he must die, it will be in the act of refusing to cooperate with and fighting against the oppression that continually chokes off the lives of his people. But it must not be forgotten who is the blame if H. Rap Brown's hunger strike leads to his death.

H. RAP BROWN MUST BE SET FREE! If he is not, we will hold every honky in America responsible and blacks will start collecting all the dues that white America owes.

King's Production "Flies" Successful

By RON NORMAN

When King's Dramatic Society decided to do 'The Flies' they took on a handicap and an advantage. The play is French and was obviously meant to be acted in the French declamatory style. Some speeches demand to be declaimed, and in Sartre's French they are worth declaiming. But English prose has no value to compare with the proud clarity of a good French sentence. So the translator tried other values: naturalism ('les memes debandades, les lourdes courses noires dans les rues aveuglantes' becomes 'people who panic the moment they set eyes on you, and scurry to cover, like black beetles, down the glaring streets') and fine writing ('le bruit de la pluie sur les toits, les tremblements de la lumiere' becomes 'the patter of rain on housetops, the golden play of sunbeams') but he only makes the speeches more impossible.

The main tendency in dealing with this unnaturalness was toward naturalism. Actors continually tried to find a use for familiar emotions and 'personalities.' Thus, throughout the first act Orestes (Lloyd Gesner) was as ill-natured as Mike Hammer, snapping every line that seemed able to bear it, while the correct idea was cool declamatory arrogance. There was an infinitely worse example. While they are discussing her position as a scullion, Orestes and Electra begin to chuckle together as if it were all a joke. This was incredibly stupid direction. Clytemnestra (Vicki Andrews) dealt with her first speeches by screaming every fourth sentence, which made her sound like a vacillating fishwife. Phil Sorge cleverly turned the dry, pedantic Pedagogue of the French into a mauderer, and mauderer his speeches very nicely. The chief Fury (Ann Harlow) declaimed here perfectly, but then she had no temptation to be 'natural.' Bev Zannotti as Electra declaimed most intelligently, defending the unnaturalness of the language by assuming an air of exaltation and never making any effort to be commonplace. It was a pity that most of the cast lacked her solid self-confidence. A more declamatory style for the whole production would also have allowed everyone to hear it. Seated in the middle of the front row, I missed nothing; but friends seated further back said it was all a mumble. But towards the end the style of the piece began to prevail, and everyone became more declamatory.

The piece brings this advantage with it, that it is neither naturalism nor art. So long as the ideas come through a production is successful. This annoys sophisticates, people who refuse to treat any statement as if it could possibly be addressed to them but it provides a simple and reliable principle of production. But in the King's production the ideas were often obscured. Thus, when Orestes talked to

his tutor about 'les hommes qui naissent engages' (oddly Englished as 'men born bespoken') he gave the impression that such a life was his Heart's desire and the tutor had spoiled him for it. Actually, Orestes knows that such a life (inauthentic, though none the worse for that) is out of the question for him. There are one or two other glaring perversions of meaning I might mention. One wonders how these things might have confused someone trying to get Sartre's drift without much prior knowledge of his system.

The producer did not help by beginning his programme with a very stupid note claiming that Sartre has 'created a new interpretation of the story of Orestes and Electra.' Sartre has always had better things to do than re-tell old stories. The piece is neither a good story, nor a good play (though it is very good theatre). There is little question of building character or tension or such things. All that was required was an illustration of Sartre's ideas and a scrupulous avoidance of distractions and irrelevancies.

Having explained these things, I feel safe in declaring that for me the King's production was a success. I have rarely spent time better in a theatre. But I had read the play the day before, and I am pretty well steeped in Sartre to begin with. But what about the others? I am sure many were more or less puzzled. Sartre did not intend his play for all times and places; and though Dalhousie certainly has enough in common with occupied Paris to make the revival worth while, the producer should have tried to make a better audience by printing a long note on Sartre's relevant ideas. My version of such a note follows. I may be wrong in places, but not far wrong.

The human condition is as follows: man is abandoned in a world which has no reason for being as it is, and he has no reason for doing one thing rather than another; he is quite unreliable, his only nature is freedom. Moreover, he is surrounded by others, whose very consciousness is a cause of conflict. Men conceal these vertiginous truths from themselves by self-deceptions of various kinds. The self-deception of Aegistheus and Clytemnestra is that of the salaud (angl. bastard). They suppose an absolute system of right and wrong, but it is quite subservient to their real choice, which is power and superiority. The type is seen in many clear-eyed law students and middle class matrons. The whole bourgeois class can be said to maintain itself by such moral hectoring.

The self-deception of the Argives is remorse. Thus they avoid present anguish by attributing a higher reality to the past, and are glad to claim a nature, even an abject one. They are masochistic toward their rulers; and their imaginary God, Electra's self-deception is humanism. She denies that

human nature is evil, but chooses a nother kind of cowardice by insisting that it is good. In fact, it does not exist. For her, happiness is a possible goal, human beings are a sure foundation for values, and life can be beautiful. In the end she must enslave herself to God to keep her illusions. Moreover, Electra prefers the imaginary to the real, the masochistic to the existential. When her brother reveals himself, she is more interested in her fancied Orestes.

Orestes does not deceive himself. Early in the play he renounces the disengagement of youth and takes on 'the job of a man', which means adopting a principle and abiding by it without ever mistaking it for anything but one's own free choice. But the very end of the play is not obvious in its meaning. Orestes walks off with the Furies following him, thus drawing them away from the Argives. Now, it is evident that Orestes is not to be their victim necessarily but their companion. The authentic man can renounce nothing, finally, not even inauthenticity. But this would seem to mean that the Argives are not to be authentic; their remorse in being taken away for good and all. Surely this means that authenticity is only for the intellectual, but I am far from sure of this.

Lloyd Gesner was very bad as Orestes in the first act, but improved until he was quite good in the last. The longer his speeches, the better he was; each long speech seemed to help him attain a 'cool' which was quite admirable in the final scenes. He had a rapport with Electra (Bev Zannotti) which assured one of a smooth scene whenever they came together. Phil Sorge was clever as the tutor, though his semicomical style hardly helped prepare us for a drama of ideas. Bev Zannotti (Electra) spoke clearly and with intelligence and feeling. She never gave her part a superfluous or ill-judged touch of personality. Vicki Andrews, as Clytemnestra, was sadly lacking in dignity, the sine qua non of the part, but I think she was stage-frightened at first.

Someone said that Mike Selby, as Zeus, sounded as if he had marbles in his mouth, but from my position in the front row, I thought there was much to be said for him. He conveyed Zeus's sadism very well, and that was the heart of the role. As Aegistheus, Robert Hyslop was deplorable. His version of the usurper was a bully, as was right, but he was nothing else that was at all to the point. I am afraid he attempted to fill in the gaps in his conception by trying to be funny. At first, indeed, his Diefenbakerish pomposity tickles me a little, but it would not do.

Ann Harlow was perfect as the First Fury, and was largely responsible for the surprising success of the last act. The director was obviously to blame for several stupidities; and I think I can also venture to say that he should have taken more pains and thought more carefully about the play.