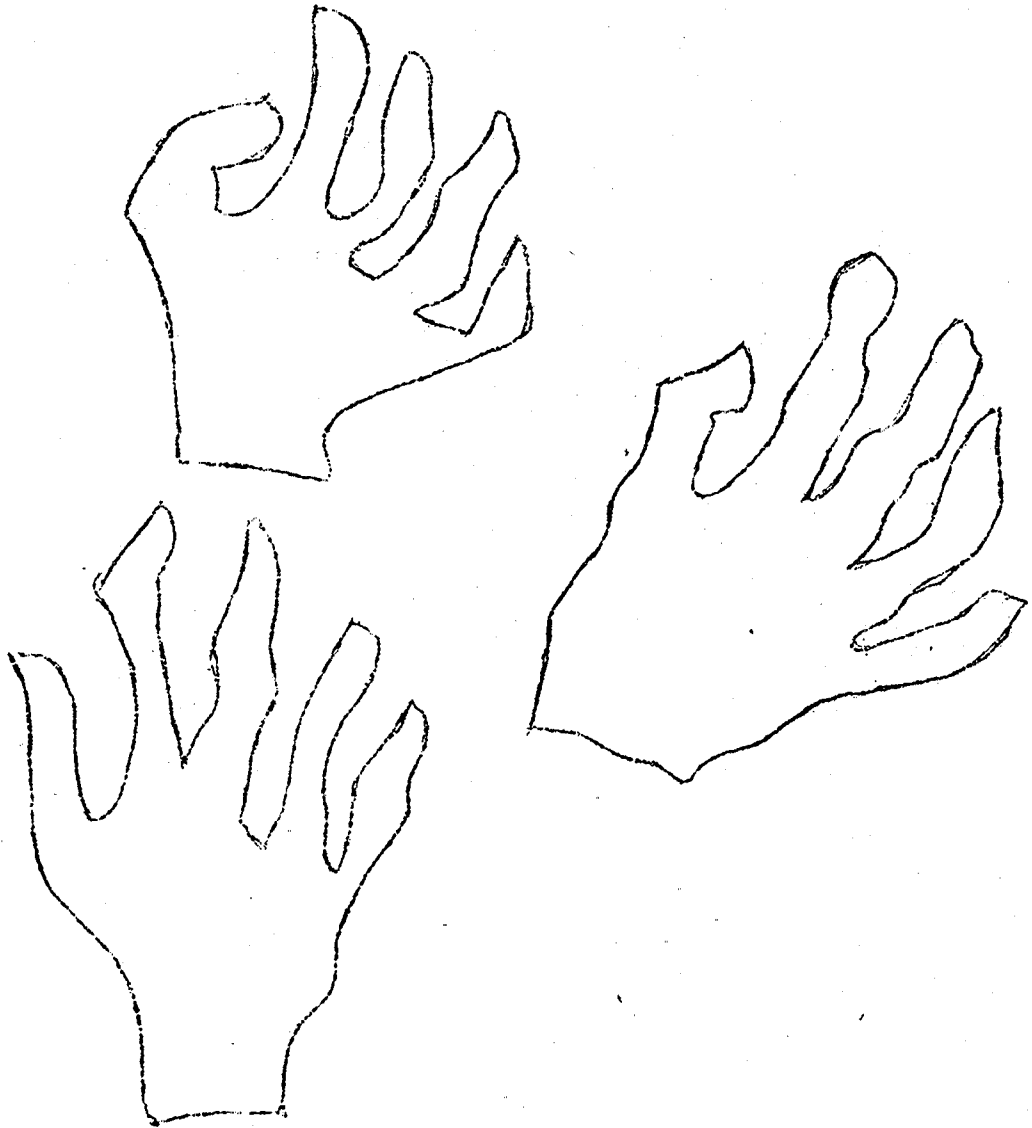


THE

# Blue BUS

Vol. I, No. 1

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## THE BLUE BUS STAFF

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Douglas G. Green

head writer

Daniel J. Coakley



A martyr is a dead  
man who acted too late.

artists

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choral director  
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Since William and Mary already has a newspaper, a literary magazine, and a sort of "underground" publication, what can the editors hope to accomplish by printing a work such as The Blue Bus? Well, what we specifically aim to do is to produce something of artistic value; any other considerations are secondary. We hope our reviews, articles, poetry, and stories will also be enjoyable and perhaps enlightening to our readers.

We certainly do not intend to compete with the Flat Hat, Review, or Alembic. The Flat Hat has obvious limitations as a school-financed newspaper. The Review is published only twice a year, and is also school-financed. Thus far, Alembic has tended to be an anti-administration political journal. William and Mary has excellent publications; all of them have their strengths and limitations. The Blue Bus is privately financed and printed, and is unrestricted in format, enabling us to incorporate the virtues of all three publications. Although we are primarily a literary magazine, not a political sheet, the political views of the editors and contributors will naturally be present.

As the events of the past few months have demonstrated, this is a very difficult time for America and the world in general. College students are a large and generally restless segment of the population, and most of them at least occasionally have the feeling that things are not as they should be in this country. Yet four ivy-covered walls can be as effective as four prison walls in shutting off communication with the outside world. Consequently, though students today are not nearly as isolated as in previous generations, a large information gap exists.

The Blue Bus will hopefully help to close this gap. By presenting reviews and articles dealing with the music, art, literature, and politics of today, perhaps our readers' understanding of the world about them will be increased. And through poetry and fiction, just maybe our readers will understand a little more about themselves and the rest of the creatures they are forced to share this ball of dirt with. Try as we might, we can't think of a better goal.

Why the emphasis on music? Besides the fact that the editors' personal preferences lie in this direction, today's music is one facet of modern culture that every student comes into contact with at some time or other. We feel that today's music, besides being more artistically relevant (in the popular field) than ever before, is one of the major humanistic forces in an increasingly mechanistic world, and an important cultural assimilator as well.

What about politics? Our political views tend to be liberal/radical. We are opposed to the war in Vietnam for various reasons. We support the pursuit of the greatest possible amount of civil liberty and personal freedom with the greatest possible story. We support free sex in the Sunken Gardens, but that's another story. Naturally, we hope that our politics will not interfere with student financial support of The Blue Bus. (We won't change them anyway.)

Obviously, we depend on student financial support in order to survive as a magazine. Monetary contributions and purchases are only a small part of the support we desire from the student body. We are happy to accept literary contributions--poetry, articles, fiction, nasty letters. No matter how pornographic or politically repulsive, if it has artistic merit, we will print it. Although it would be impossible for the entire student body to edit The Blue Bus, we would like to have any student, any faculty member, and, believe it or not, any member of the Board of Visitors contribute.

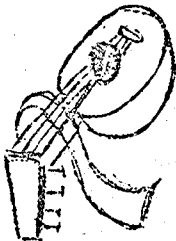
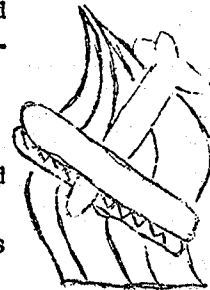
With hard work, student support, and a little luck in securing contributions, The Blue Bus will be a financial and an artistic success. We hope you will think seriously about what we offer in our first issue, but we also hope you will enjoy it. At any rate, read on, for The Blue Bus is calling you.

Ernest C. Gates  
Doug Green

# WAXING FORTH <sup>by</sup> WAYNE N. QUINT

Welcome!...The most neglected album released over the past six months or so has been Crown of Creation by the Jefferson Airplane. On this album, the Airplane demonstrates a tightness and lyric orientation that puts almost every other American and British group to shame. If not for Wheels of Fire, this album would EASILY BE THE CREAM (joke) of the summer's crop (cliche). Gracie maintains her reputation as the outstanding female songwriter in rock with "Lather" and "Greasy Heart." Marty, Paul, and Jorma all contribute fine songs, and Jack definitely establishes himself as one of the world's top bassists. Spencer wrote "Chushin-gura," an electronic ditty. If the Airplane can combine the beauty of this album with the drive and experimentation of Baxter's they could duce the American Sergeant Pepper...If you haven't started your Donovan collection yet, Donovan in Concert is just for the pretensions of some of his earlier efforts (notably bit on A Gift From a Flower to a Garden) and just bathe nearly an hour of beautiful music. Dig especially Harold flutist/saxophonist, in the instrumental department.... thing bad you may have heard about Cheap Thrills. This is bum, for no record collection can be complete without Janis Joplin's unbelievable voice. All the songs are good, but "Ball and Chain" is one of the select circle of real mind-blowers. The band has been unduly criticized for failing to sound like a bunch of Eric Claptons. They keep it loud, strong, and heavy, providing funky backing for Janis, and surely that's all they need to do.. ..The Who's new album, Magic Bus, is a disappointment. It contains several old singles, three songs from older albums(!), and only one new Townshend song (with three new ones by John Entwistle). The new songs are all right, but they don't quite make releases a two-rec-two-record still yet their old with Cru- and cretin month....

For you film fans, "Yellow Submarine" has finally hit the theaters, which means we should get it here within two years. The Monkees' film, "Head," is also out. Frank Zappa is in it. So are Victor Nature, Sonny Liston, Annette Funicello, and Carol Doda. No comment....As you all should know, the label for this year is "country-rock." This was presumably started by Dylan with John Wesley Harding, and is excellently carried on by the indestructible Byrds in Sweetheart of the Rodeo. Most college people do not like country music. Drop the prejudice and listen to a popular group deal with the songs that, along with blues and gospel, form America's genuine musical heritage. Listen many times to Dylan's song, "You Ain't Goin' Nowhere," to the beautiful fiddle on "I Am a Pilgrim," and to Chris Hillman's mandolin picking on "Pretty Boy Floyd," among other things. You will be a better person for it. This album is sincere, unpretentious, and musically worth your ears. Buy it....It's nice to see Judy Collins on the pop charts at last....The supposedly defunct Blues Project is back with a new album, Planned Obsolescence. Kulberg and Blumenfeld re-formed the group with three new members, but according to the liner notes, this will definitely be the group's last. What happened to Danny Kalb?...New from Motown: Diana Ross and the Supremes meet the Temptations, with (gasp) Ed Sullivan doing liner notes....As Ruben Sano said, "The present-day Pachuco refuses to die!"...Be well.



COMING: THE LIBERTY BELL DILEMMA

a portrait in black:

# Eldridge Cleaver and Liberation Politics

If we don't get justice in the courts, we'll get it in the streets.

--Eldridge Cleaver

Author, editor, minority candidate for president, Black Panther leader, Eldridge Cleaver is at once the most popular militant spokesman for the Black liberation movement and its most outspoken intellectual. His popularity stems mainly from his ability to recognize and honestly relate to the problems of the ghetto black. Naturally, he does not limit his concern to that segment of Black America, but it is there that he finds most of his support. Not surprisingly, it is in these urban areas that the Black Panther Party is most heavily represented. The Panthers are still a small, hard-core group within the black community, but they are growing steadily and pose the most serious potential threat to the society which exists today. As Cleaver has said, guerilla warfare within this country is inevitable unless certain demands are met by the ruling white class. As the de facto head of the Black Panthers (since its founders, Huey Newton and Bobby Seales have been imprisoned), Cleaver outlines the demands of his organization in the form of Ten Points. The majority of the goals are the standard aims of any of the less radical rights groups; housing, education, employment and such basic privileges of every human (ideally). A number, however, are more surprising, yet just as important, according to Cleaver. The Panthers call for the exemption of all blacks from military service, basing this belief on the interpretation of the black community as a colony within the nation. They refuse to raise arms in support of their exploiting mother country's imperialism elsewhere. A second striking point seeks the release of all blacks in the prison system on the grounds that they were tried unfairly. This point is argued on the basis that a white juror is necessarily prejudiced in his judgment of a black defendant. In such a case, say the Panthers, injustice

is inherent in a system of trial by peers within a society characterized by inequality. The party has faith in the trial-by-peer method, but it maintains that juries would have to be comprised of true peers of the defendant, white or black.

The question of justice is of vital concern to the entire Black liberation movement, of which the Black Panthers are only a part. Eldridge Cleaver has maintained that justice is the most important demand of the movement, the one without which there could be no meaningful success. As he warns of the consequences of denying justice to the black minority, Cleaver remains optimistic in his belief that a race war is not yet inevitable. He sees a considerable portion of white youth in a role of a bridge



which is made up of black youth who are willing to cooperate, but not necessarily merge, with their white counterparts. The Black Panther Party is his model for the black "bridge" since it is largely a youth-oriented, youth-supported organization.

On the white side are a number of community-action groups, generally composed of middle-class idealists who are genuinely, sincerely concerned about the social/racial dilemma of modern America. The success or failure of such cooperative efforts will determine the final course of the Black liberation movement, through peaceful channels or through violence. Even the success of Cleaver's bridge they will mean little, however, if it is only on a small scale, for the institutional racism which is so strongly rooted in American social custom can only be displaced by a massive upheaval in the corresponding social structure. If this adjustment is not accomplished, the forces of racism, white or black, will irremediably alienate the racial factions, a lethal consequence and one which will result in open conflict. One thing is certain: whether the Black liberation movement is granted a justice of the courts or a justice of the streets, it demands a justice of TODAY.

# Thoughts that breathe... Words that burn...

Thought is act. Christ's acts were nothing to Caesar's if this is not so.  
--William Blake

Into pale sea, look west at the hill of water: it is half the planet: this  
dome, this half-globe, this bulging  
Eyeball of water arched over to Asia,  
Australia and white Antarctica: those are the eyelids that never close;  
this is the staring, unsleeping  
Eye of the earth, and what it watches is not our wars.  
--Robinson Jeffers

The overriding rule which I want to affirm is that our foreign policy must  
always be an extension of our domestic policy. Our safest guide to what we  
do abroad is always what we do at home.  
--Lyndon Baines Johnson

Black America has at last reached its Rubicon...We can prepare for the  
final confrontation at the barricades.  
--Liberator

1968 will be the year of the policeman in America.  
--Ramsey Clark

They got the guns, but we got the numbers.  
--Jim Morrison

Why don't we do it in the road?  
No one will be watching us  
Why don't we do it in the road?  
--John Lennon/Paul McCartney

\*\*\*\*\*

SOS•SOS•SOS•SOS•SOS•SOS•SOS•SOS•SOS•SOS

HUNG UP ON THE DRAFT?

A chance for INVOLVEMENT...with  
PEOPLE....DISADVANTAGED PEOPLE....!  
Are you for SEGREGATION....?....Or  
are you for INTEGRATION....?....YOUR  
INTEGRATION with problems of POVERTY  
????

STUDENT OPPORTUNITY SERVICE has  
plans for willing, sincerely inter-  
ested individuals for involvement on  
both local and regional scales.

STUDENT OPPORTUNITY SERVICE is  
your chance, your opportunity to do  
something worthwhile, be it working  
in a local poverty area or spending  
time and love with mental patients.

There are alternatives to service  
in the armed forces, some legal, some  
resistance-oriented. If you question  
the morality or constitutionality of  
the draft, you must not hesitate to  
seek the counsel of informed, con-  
cerned individuals. The Draft Coun-  
seling Group on campus could be your  
initial contact. Trained by a repre-  
sentative of the American Friends  
Service Committee, these counselors  
offer literature and advice about  
existing exemptions and alternatives  
in the present draft system. Contact:  
David Jones, Philosophy Department  
Larry Peterson, Tyler Annex 204  
Don Schreiber, 229-2646

# CREAM

# BYBOUT GREEN

Groups come and groups go—any astute reader can think of a half dozen groups that have come up with a halfway decent record, had a mild hit and suddenly dropped out of existence.

Cream will soon be gone, but not forgotten. This series of articles will examine the impact of the Cream on rock, their recorded legacy, and their in-person performances.

To begin with the obvious, Cream started as a group composed not of three unknowns but of three men with vast reputations inside the music world, although little known to the public at large. Eric Clapton had achieved a reputation while serving as lead guitarist for the Yardbirds and John Mayall's Bluesbreakers. Jack Bruce and Ginger Baker had also played with Mayall and various other groups.

In order to understand the Cream, it is necessary to take note of their diverse musical influences. Clapton is one of the small circle of English blues fanatics, generally much more inclined to be purists than their American counterparts. Ginger picked up his remarkable technique from many years of drumming with jazz groups. Jack received classical training in cello and string bass, then moved to jazz, pop-rock (he played with Manfred Mann for a time) and blues. These very diverse sources congealed into Cream.

Fresh Cream is about a year and a half old. Six of the ten songs thereupon are authored or co-authored by Cream and/or friends (including Pete Brown, Mike Taylor, Gail Collins, Felix Pappalardi, Sharp, and Godfrey—the list extends over all the Cream albums); the others are traditionalist blues numbers.

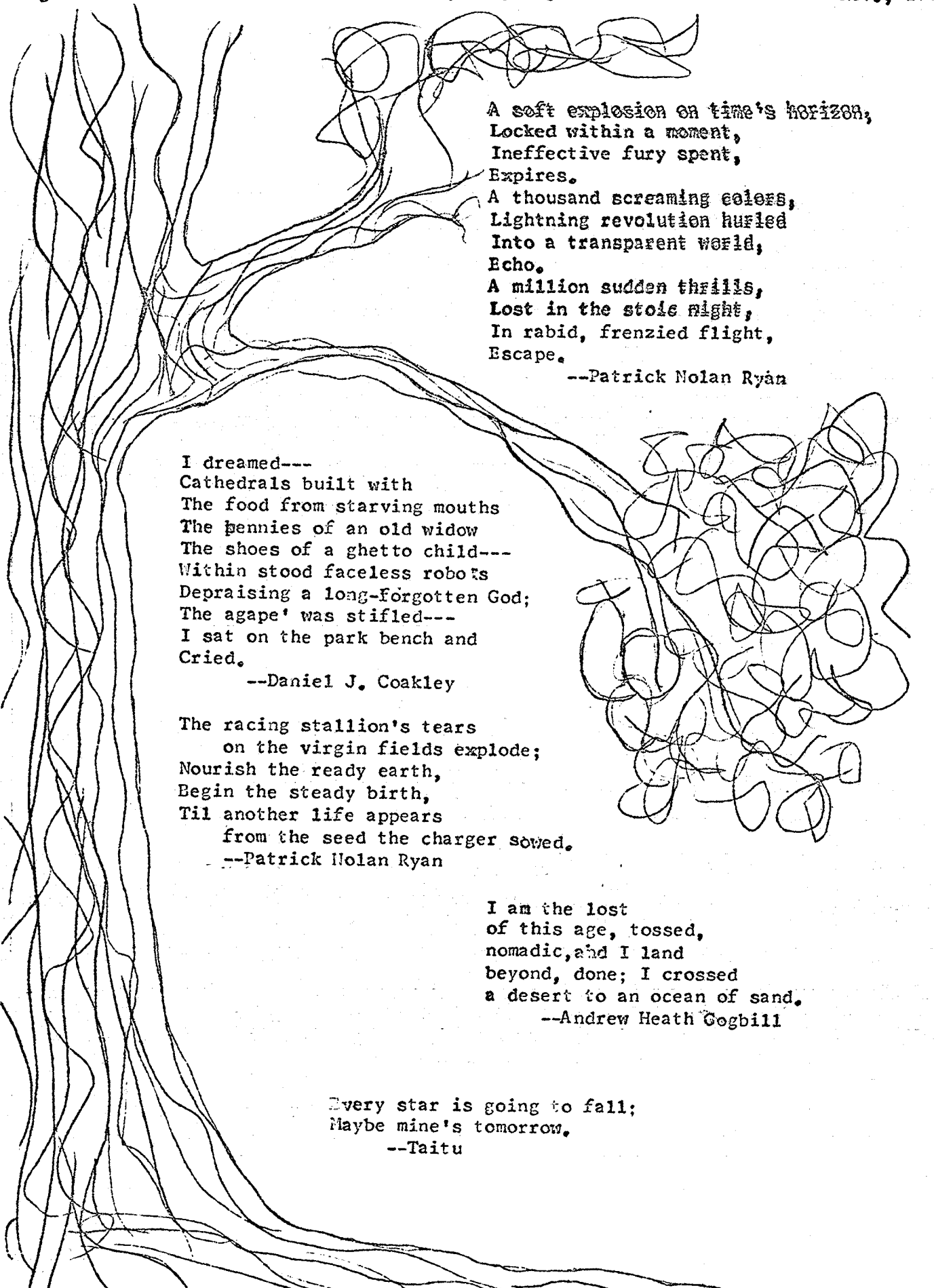
Overall, the album is perhaps as impressive a debut album as any ever released (excepting the Doors' first). The production is not especially good, and Clapton's guitar does not achieve the same finely distorted, cutting sound as on later recordings, but bass and

drums are well-recorded, the songs are well-sung, and the group is surprisingly tight. A very wide stylistic variety is present, from the fast-faced, tightly harmonized "I Feel Free" to the gutsiness of "Rollin' and Tumblin'" to the down-home country sound of "Four Until Late" and "I'm So Glad" to "Sweet Wine," the cut closest in sound to present Cream.

Fresh Cream attracted a good bit of notice in music circles, but not among the general public. This was not true, however, of Cream's second album, Disraeli Gears. After a slow start, Gears went on to eventually become a million-seller. A single released from the album, "Sunshine of Your Love," became the Cream's first Big Hit, thus establishing for them a claim to the teeny-bopper and casual listener market. (Although there had been several other Cream singles, none had done well in terms of sales.)

Disraeli Gears was entirely original, with the exception of two fine songs. The Cream moved with this record onto the level of the finest groups in the world. Thanks in large part to producer Felix Pappalardi, the sound and recording quality are superior. Clapton's soulful guitar moves into prominence on "Strange Brew" and "S.O.Y.L." The group also makes more use of multiple recording techniques and devices such as the wah-wah. Gears also has more emphasis on songwriting. "Tales of Brave Ulysses" is certainly a masterpiece, with its dreamlike lyrics and compelling rhythm. Other songs, especially "Dance the Night Away" and "SILABR," have a tightly controlled wildness about them, showing flashes of the fantastic power about to burst forth. (to be continued)

COMING: WOULD YOU WANT  
Frank Zappa  
for DORM MOTHER?



A soft explosion on time's horizon,  
 Locked within a moment,  
 Ineffective fury spent,  
 Expires.

A thousand screaming colors,  
 Lightning revolution hurled  
 Into a transparent world,  
 Echo.

A million sudden thrills,  
 Lost in the stoic night,  
 In rabid, frenzied flight,  
 Escape.

--Patrick Nolan Ryan

I dreamed---  
 Cathedrals built with  
 The food from starving mouths  
 The pennies of an old widow  
 The shoes of a ghetto child---  
 Within stood faceless robots  
 Depraising a long-forgotten God;  
 The agape' was stifled---  
 I sat on the park bench and  
 Cried.

--Daniel J. Coakley

The racing stallion's tears  
 on the virgin fields explode;  
 Nourish the ready earth,  
 Begin the steady birth,  
 Til another life appears  
 from the seed the charger sowed.

--Patrick Nolan Ryan

I am the lost  
 of this age, tossed,  
 nomadic, and I land  
 beyond, done; I crossed  
 a desert to an ocean of sand.

--Andrew Heath Gogbill

Every star is going to fall;  
 Maybe mine's tomorrow,

--Taitu

# Dear Prudence...

The release of a musical work by the Beatles is an attention-worthy event under any circumstances. The reputation of the group alone is ample assurance that any release will be a monetary success. Monetary success, however, is not a sufficient measure of artistic value as Magical Mystery Tour so disappointingly proved. The real value of a work can be judged only after the initial thrill of listening has worn off and a reasonably objective evaluation can be made. After practically constant study and discussion of the Beatles' latest production, The Blue Bus is prepared to offer its opinion.

Essentially, the Beatles have attempted to present in a two-record set a series of musical essays which are the basis for their opinions on various subjects. A final overall statement is supported by both the thirty essays included and the presentation of the collection. This manner of presentation can be divided into several distinct categories according to effect.

To begin with, the general structure of the album serves to emphasize one of the important messages, that of individualism. By making use of many varied and often opposite styles the Beatles are revolting against a society which needs stereotypes, even within the arts. As artists they are predictably opposed to the worldwide tendency towards mass culture.

A second category of presentation can be called technique, the method of communicating themes within a structure. In this album technique is limited to the use of lyrics and the use of music. The lyrics, generally attributable to John Lennon, serve three important purposes: emphasizing the Beatles' rejection of present society ("Why don't we do it in the road?"), commenting on that society (George Harrison's "Piggies"), and expounding the general philosophy of the Beatles (Lennon's "Dear Prudence").

The most important purpose of the lyric portion of this album is its ex-

planation of philosophy, which, in the absence of a better term, might be known as Mystic Naturalism. Generally speaking this outlook is a combination of Sgt. Pepper's "We're all one" ("Within You, Without You"), MMT's "I am he as you are he as you are me and we are all together" ("I Am The Walrus"), and a new, stronger concentration on Naturalism. The mystic view in this album is the didactic statement of "Dear Prudence" that "you are part of everything." The suggestions of Naturalism are nearly as explicit yet much more imaginative. The Beatles are advocating a return to nature concentrating on the breakdown of inhibitions. They imply that sex is a part of the natural order and should be open and free. It is in the expression of this philosophy that lyrics and music work best together. Both range from frenzied, erotic, suggestive moods such as "Helter Skelter" to near Platonic love-from-afar as in "Julia," a song which restores faith in Lennon-McCartney love songs.

Concentrating on the music in particular, there is one term which can be applied again and again—variation. The styles displayed in the group's presentation of songs vary all through the imaginable spectrum, from driving hard rock to DeBussy-like Pop Schmalz, from High Baroque to Folk and Country, from Cream to Elvis Presley, with a touch of Dylan and a few excursions into honest Zappaesque satire. This extreme diversity is primarily a vehicle used to exhibit the Beatles' indignation about the necessity for stereotypes in today's mass culture; they rebel by presenting a bit of nearly every conceivable style.

Finally the artists rebel against even the restrictions placed by working with used styles as they perform, or present, "Revolution 9." In this, the next-to-last selection on the album, the Beatles experiment with a "sound collage" technique which is still a relatively unexplored, avant garde form. They attempt to move away from standard,





conventional methods in search of a medium with fuller possibilities for experience. Such a "sound collage" must be experienced rather than simply listened to; it demands total involvement. In this respect it is a technique which can truly claim to be artistic.

This is not to say, however, that the Beatles succeed artistically only when they drop the organization of the album to experiment with new forms. Actually, the inclusion of a revolutionary style adheres to the design since it may be seen as no more than another of the varied collection. Furthermore, the performances of the used styles exhibit no small amount of technical talent. The most striking adaptation of an old style is presented as the Beatles attempt to group the entire blues mode into one selection appropriately titled "Yer Blues." Within this one selection, the blues are presented from Elvis to the Cream, an effort which is managed through an amazingly smooth shift in tempo and rhythm over top of a modulation to the relative major key.

On an individual basis, George Harrison shines brightest, though it is the Lennon/McCartney team which supplies most of the songs. Harrison contributes four selections as well as the most diversely talented lead guitar in the business. He provides a very heavy, yet very sharp Clapton-type lead for the blues and driving

rock pieces. Still, he is able to furnish chord work, now soft, now alive, which is reminiscent of the best of Donovan or Richie Havens. In addition, he produces sounds of such feeling, particularly in his own work, "While my guitar gently weeps," that he rivals the talent, if not the showmanship, of Jimi Hendrix. As if that were not enough, Harrison prefaces one song with an intricate classical run in the spirit of Andres Segovia. With all of that, it's no wonder that he screams at one point, "I've got blisters on my fingers!"

For overall effect, the two-record set allows greater freedom and completeness, enabling the Beatles to construct thirty individual essays which form a coherent work. Sub-themes of revolution, mysticism, social comment, and naturalism are woven throughout the entire work, and serve to highlight the main theme, the Beatles' view of the world as it is and as it should be.

Everywhere there's lots of piggies  
Living piggy lives  
You can see them out for dinner  
With their piggy wives  
Clutching forks and knives to eat  
their bacon.

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Dear Prudence open up your eyes  
Dear Prudence see the sunny skies  
The wind is low the birds will sing  
That you are part of everything  
Dear Prudence won't you open up your eye

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The Editors and Staff of The Blue Bus would like to acknowledge here the unintentional contributions of a negligible number of individuals and institutions. Due to a shortage of time and blue paper, the names of approximately three inspirational forces, give or take one very funky professor, have been omitted. Our thanks to:

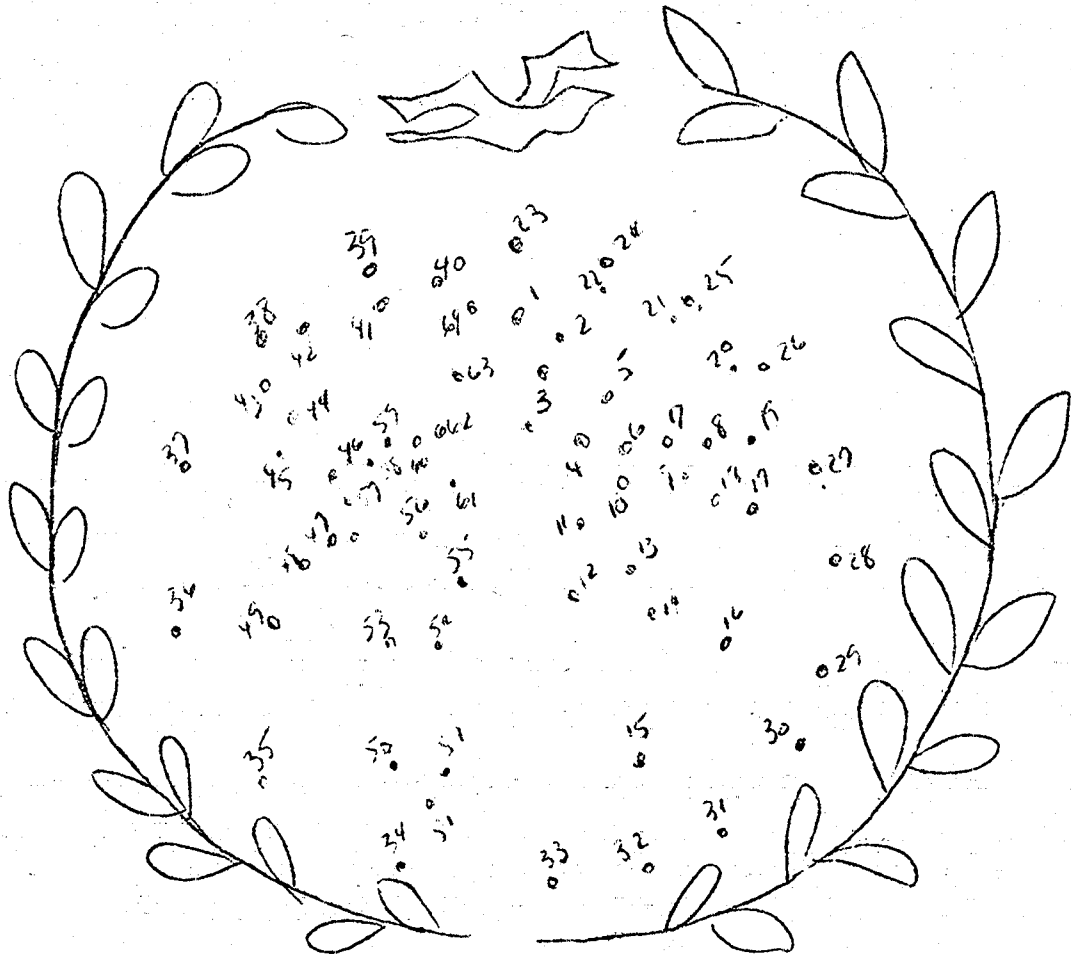
Jim Morrison  
Harry C. Duncan  
Arthur David Forman

Christopher B. Sherman  
Dennis Eugene Buckland  
Ruben Sano

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*Have gums, will travel...*  
*The Prairie Fairy*

There is no Way  
to Peace...



Peace is the Way