

NEWSHORTS...NEWSHORTS

Anti Rape Theatre

Dozens of patrons waiting in line to see the Vietnam-era movie *Apocalypse Now* recently in Vancouver became the actors in another kind of drama as they witnessed a woman being dragged by three men into a van right in front of the theatre and apparently assaulted.

The van sped off, but returned a few minutes later. The 24-year-old woman, her clothes now dishevelled, was forcibly ejected in front of the gaping throng, as the three men heaped abuse on her for being a "bad sport" and "no fun."

That's when the audience got into the act:

- Three men waiting in line suddenly jumped on the van and made an unsuccessful attempt to prevent it from leaving;

- Several women ran to give aid to the apparent victim; and

- Other patrons hurried to call police or alert the theatre management that a woman had been hurt and might need a quiet place to recover.

Just then, the van, now sporting a "Guerrilla Theatre" banner, returned to the scene. And the three men inside, along with the "assaulted" woman and about a

dozen other people sprinkled strategically throughout the lineup, explained to the patrons that the whole exercise had been a form of public education on the subject of rape.

"Something like what you have just witnessed (sexual assault) happens once every 17 minutes in Canada," one of the guerrilla troupe said.

"We wanted to find a dramatic way of making a point to people about this serious problem."

More Theatre

No nuke activists from Belfast, on their way to a carnival in Dublin recently, travelled in two vans, one marked as the "nuclear waste" unit, the other as "nuclear recovery." Along the way, the first van would accidentally drop a barrel of "nuclear waste" out its back door. Both vans then had to stop in the middle of the road, with flashing lights on while crews blocked the road at both ends with traffic signs, cones and tapes. The drum was then inspected. Once this had been done, the barrel was placed on a stretcher and carried back into the van.

While this was going on, people were handing out no nuke leaflets to astonished passers-by and to others backed up in their cars. The

vans then made a quick getaway, on to the next town.

This and other goodies from *Ecology and Anarchism*, a newsmagazine available for \$1 from Box 1000, Rising Free, 182 Upper St., London N1, England.

Assata Shakur

Breaking out isn't easy, but that's exactly what Black Liberation Army member Assata Shakur did last month when she escaped from New Jersey's Clinton Correction Institute for Women.

Shakur, serving life and 65 years after being framed in March 1977 on 1st and 2nd degree murder charges, attempted murder and weapons charges, fled from the prison with the help of three armed men and a woman.

William Kunstler, one of her trial lawyers commented: "I'm very happy that she escaped because I thought she was unfairly tried."

Snuff Stuff

Snuff films can be snuffed out of town if you take a page out of a recent Minneapolis direct action drive.

"Corpse Grinders," a Hollywood version of a "snuff" film (woman mutilation, murder)

hit the city and was going to play at four drive-ins at once.

Most of the large dailies carried its ad showing a frantic naked woman being forced down a giant bloody meatgrinder by a malicious appearing man in a lab coat, with a caption reading, "To Dr. Caleb, a woman is only good for one thing."

A torrent of calls to the offending papers had minimum impact as the ad reappeared the next day with the woman's body covered by the words **NOW SHOWING**. Calls to the theatres got recordings which claimed that children under 12 would be admitted free.

It was beginning to look like a sudden victory for the snuff film industry, but as it turned out, each night that "Corpse Grinders" played it seemed to lose another theatre.

Nightly incapacitations of wiring systems and previously functioning doors began bothering one drive-in projection booth after another, and one theatre and then another found their walls proclaiming to theatre owners and patrons "No more snuff films," "Stop violence against women," and "No profit in women mutilation movies."

Three of the theatres stopped showing or changed movies within five days. The fourth, scheduled for highway demolition soon, closed within three days. Not one drive-in finished a week's run of "Corpse

Grinders," and it is not expected to try to play the area again.

Censored

They're all serving long-term sentences inside Millhaven, Canada's infamous maximum security pen (see SCAP insert), and they just want to write about it.

But the prisoners who put out the *Odyssey Newsletter* have been warned that anything that could be construed as "being negative towards the penitentiary system" will be censored by the administration. Forbidden words include: oppression, suppression, harassment, alienation, pain and bloodlust.

The *Odyssey Newsletter* hopes to educate the public about the brutalization of solitary confinement in an effort to press for its abolition. The prisoners say that they're trying "pacifistic rebellion" rather than media-spectacular riots and hostage-takings. But they refuse to turn the newsletter into a "common prison publication that caters to the whims and aspirations of the administration."

They need outside support. To subscribe to the *Odyssey Newsletter*, write to Odyssey Group, P.O. Box 280, Bath, Ontario, L0H 1G0.

BRING BACK THE COLOUR!

It's been a couple of months since *Open Road* #10, but we've got a good excuse. We're going through some changes here. We now have an almost new collective busy reorganizing the paper and the process of putting it out. After reevaluating the time and effort that's gone into the ten previous issues, we've decided that if the *OR* is to continue to grow and serve the interests of the movement out there, it requires a new approach to gathering and presenting the news, as well as distributing it. This is where you come in.

WRITE FOR US

In the past, we relied heavily on our own news gathering resources here in Vancouver. We not only wrote, researched and edited most of the material, but also, did everything else to publish an issue of the *OR*. Now we'd like to make an attempt at establishing a new network which would take up responsibility for producing and distributing the paper.

Ideally it would be great to have *OR* news groups and distribution collectives in every city, region, or country. But we would be happy to work with anyone who can contribute to researching, translating, writing, and distributing the *OR* on a

consistent basis. Sort of establishing a loose nervous system of friends and contacts that can keep us in touch with what's going on. It won't be difficult to get involved at any level.

We're looking for two kinds of editorial contributions: regular news items and special "theme" issue material. Starting with *OR* #11 we'll have regular "theme issues" which we'd like you to contribute to (see appeal on page 1 and below).

We need more correspondents to write in on a regular basis, people who will gather news from their area, send it in, or check out stories for us.

We need more correspondents from countries abroad, regardless of the level of their written English.

TRANSLATORS

Of course, we still want and need translators of all languages who regularly read the revolutionary press and who will provide us with translations of relevant material.

For regular news items we'd like short reports on direct actions, strikes, demonstrations, revolts, occupations, important organizing initiatives and anything that might be of interest to the *OR* readership.

We also want your reviews of films, books, records, plays, etc. Short, capsule reviews no longer than one double spaced typewritten page are appreciated.

We need feature news articles which could include historical and theoretical research of direct relevance to present day organizing, interviews, reports on cultural activities, detailed accounts of major actions or contributions to ongoing debates. Length: no more than 12 double spaced typewritten pages.

You don't necessarily have to write to contribute to the *OR*. For us, good graphics are as essential as good news copy. So, for all you photographers, cartoonists, artists, and people who snip and rip pictures out of magazines, please send in your stuff. Please note that we won't be responsible for any original artwork.

We will do our best to acknowledge any editorial or graphic contributions sent in.

DISTRIBUTE OR

On the important distribution front we need people who care about the *OR* to take responsibility for distributing it as widely as possible in their city or region. This could mean placing it in bookstores and

newsstands or setting up literature tables at events and colleges. Whatever you feel is best to get the paper out to as many people as possible and for collecting the revenue necessary to keep the *OR* going. It's also a great way to meet friends and try out your ideas on new people.

Also, it helps a lot if you can: put in a request at your local city or college library to subscribe; send us names of friends you think would like to receive the *OR*; and while they last, get some *OR* back issues (#2—#10) to pass around or complete somebody's collection.

Send some money and we'll mail them to you or your friends.

Needless to say there's a lot more to be said on all these subjects but we just wanted to let you know that we need your active participation if we are to continue and expand.

This special "half" issue of the *OR* is being mailed out to subscribers only and won't be available at retail outlets. So if you know of any regular *OR* readers who aren't on our mailing list, we'd appreciate it if you passed along the message that we'll send them a copy for a donation. Thanks.

Open Road 12

If there's any ribbon left in your typewriter after your "lessons of the 70's" piece, you can start writing for *Open Road* #12.

We're planning another theme issue, this one on "Anarchists and Workplace Organizing." Whether it's a straightforward report on how you and your co-workers took direct action on the job to win improved conditions or a longer, more detailed look at the pros and cons of fighting from within a traditional, undemocratic union, send it in.

We're interested in

ongoing debates about: alternatives to established trade unions; self-management; community and labour links; direct action campaigns; anti-work perspectives; workers' control or control of workers; women and labour; organizing the old, the young, the unemployed; etc.

Deadline for *Open Road* #12 is April 30, 1980. Again, we're suggesting typewritten manuscripts no longer than 12 double-spaced pages, but we'll consider material of any length.