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The Daily Cardinal

VOL. LXXXIX, No. 150

University of Wisconsin, Madison, Wisconsin 53706, Tuesday, July 1, 1969

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Council Downs WERC Ruling

Ruling Would Eliminate Union Pres.

By HOLLY SCHULTZ
of the Cardinal Staff

Although Madison Fire Chief Ralph McGraw may not wish to eliminate the Firefighters Union, his new ruling could keep it from becoming much more than a skeleton organization.

In the latest of moves weakening the Firefighters Local 311, McGraw ruled that Fire Dept. officials cannot simultaneously be union leaders. This new ruling affects several union leaders, including Fire Capt. Ed Durkin, the union's president.

According to the ruling, which was to go into effect 7:00 a.m. Sunday, no member of the fire dept. above the rank of fire dispatcher may hold office in the Firefighters Union.

"The case for the ruling is pretty solid and not likely to be

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Tie Vote Defeats Morris Resolution

By DENNIS MCGILLIGAN
of the Cardinal Staff

The Madison City Council Monday night took up the issue whether or not supervisory personnel in the fire and police departments could belong to their respective collective bargaining units.

Ald. Morris's resolution would direct the City Attorney to take appropriate action in requesting the Wisconsin Employment Relations Commission to issue a declaratory ruling on the matter.

The motion failed on a ten to ten vote.

The issue was brought to a head by Fire Chief McGraw's order Saturday prohibiting supervisory personnel from serving as appointed officers of Firefighters Local 311. The action was supported by Stuart Becker, a member of the Police and Fire Commission, and City Attorney Edwin Conrad.

The action would directly affect Capt. Ed. Durkin, head of Firefighters Local 311. Capt. Durkin has come under heavy criticism recently for leading his men on strike and bailing student Ald. Paul Soglin out of jail during the Mifflin Street disorders.

Fire Chief McGraw took the stand in favor of Morris's resolution. He said that he had no objection to men joining the Firefighters Union, but stated that the recent strike made it evident that present rules do not work for the general good of the city.

He added that conflicts in interests within the fire department may become evident. McGraw elaborated on possible conflicts by stating that unionizing was "not in the best interests for the service of the city and the people of Madison."

Furthermore, McGraw said, "sick calls by workers and the advising of men to be insubordinate may result."

Daniel F. Eberhart, staff representative of the International Association of Firefighters, stated that as a result of recent bargaining during the firefighters strike there was a verbal agreement that the issue of whether fire captains could belong to the bargaining units would be taken up in one year's time.

Eberhart said it was also agreed that the firefighters would be granted freedom from reprisals, but he did not state whether this was a written or a verbal agreement. This, he noted, was necessary for the morale of the firefighters.

As to the question of whether fire captains make policy, Eberhart stated that he had been a fire captain for 16 years in a city of comparable size to Madison and he had never made any policy. He was sure that Madison fire captains do not make policy either.

Eberhart added that to take fire captains out of the bargaining union is a step not only on their constitutional rights but a step on every fireman's constitutional rights for in effect it would deprive the youngest man in the fire dept. of voting for the man of their choice as their bargaining representative.

He cited as an example a North Carolina law prohibiting the firemen from belonging to a union. This law, he stated, was recently struck down in the Federal courts.

In conclusion Eberhart urged the Council to defeat the resolution and to allow the lieutenants and captains to belong to bargaining units. He said this would be good for firefighters' morale and would be in the best interests of the city.

Eberhart off the stand stated that the IAFF would be prepared to go to court over the issue if either the City Council or the WERC

(continued on page 2)

Inspector Denies Police Clubbed Mifflin Residents

By LAUREL FISHER
of the Cardinal Staff

Testimony on the Mifflin Street disturbances continued Monday night with Police Inspector Herman Thomas denying knowledge of police use of billy clubs in student-police confrontations, while a member of the white arm band committee charged that a small group involved in the disturbances was "dedicated to the embarrassment of the American way of life."

As the investigating committee continued with a day by day recap of events, Thomas' answers were clipped to the barrage of questions.

In a dialogue between the committee and the inspector, Thomas disavowed knowledge of any use of clubs on students. When asked how the students were hurt, he replied, "I was only told they were hurt."

The tear gas and alleged beatings of Saturday were the result of a noise complaint of loud speakers on the street. When asked if he had reconsidered those police tactics after the destruction of the first night, Thomas irritably replied the matter had been discussed with the Chief of Police and that the law had to be maintained, "The music was constituting a nuisance," he said.

Thomas admitted that a few squad cars had been damaged while hitting street barricades at 5-10 m.p.h. In former testimonies, witnesses related seeing police vehicles hitting no parking signs and trash cans at 35-40 m.p.h.

The committee suggested that some mistakes might have been made by police, i.e. Eugene Parks being arrested although, according to state statutes, he possessed aldermanic power of police. Thomas retorted that perhaps the jury might have been wrong in acquitting Parks.

The Rev. Paul Hoornstra, Rector of Grace Episcopal Church, entered the Mifflin-Bassett area on Sunday night asking students

what their complaint was. He said most were maddened by the "police brutality" of the preceding night. He could find no evidence of crowd leaders and termed the disturbances "spontaneous."

The area residents, said Hoornstra, were "most courteous and cooperative, but I kept asking them to cool it and nobody seemed willing to do so. There was a feeling of helplessness," he added.

Hoornstra said since no one seemed too willing to call rioting off Sunday night, he decided to go to Police Chief Wilbur Emery to ask police not to enter the area in an effort to avoid confrontation.

Emery sent Hoornstra to Mayor William Dyke with his suggestion.

(continued on page 2)



COMMUNITY FOLK celebrated the dedication of the People's Park Sunday evening, letting go with dance and music at the park's first

wedding reception.

Cardinal Photo by Mickey Pfleger

New Generation Ceremony Rocks Church

By SUSAN GROBER
Night Editor

Ann Habel was wed to Robert Golden in an afternoon ceremony at the University Catholic Center in St. Paul's Church.

The wedding was different from any performed previously in the church. The traditional organ professional and bridal dress were abandoned in favor of a ceremony which had a flavor of the new children.

Before the bride and groom appeared a small band played on a platform in the center of the stage. Drums, a saxophone, flute, cello, recorder, and other instruments jammed in a vibrating improvisation. The music was not dissimilar to that heard nightly in front of the Mifflin St. Co-op.

Guests clapped in time to the music which gyrated from a pulsating beat to a floating melody. At times an African drum beat out a hard rhythm as other band members danced, clapped, and performed head stands on stage.

Relatives of the couple didn't

seem to understand the significance of the new ceremony. They sat, mostly with heads bowed, in summer suits as the rest of the guests, attired in jeans or colorful dresses, clapped and enjoyed the music.

The priest seemed to be in the spirit of the new generation wedding. He appeared in his long robes and said, "For the first time in ten years I feel properly attired for a ceremony."

The ceremony was short, but traditional. After the vows were said several relatives of the bride and groom stood and gave best wishes to the couple, although it was apparent they did not quite understand the new ceremony, and one relative seemed disturbed with the new music.

Following the ceremony, the bride and groom lead the guests who were singing, clapping, and playing various instruments in a parade to a reception which also marked the opening of the James Rector People's Park. At the park the bride threw the bouquet. No one caught it.

bers of Local 311 have talked to WERC members and personnel and that if they had to rule on the matter, fire captains would be out as officers of the union.

In effect he said that the Council would be letting the Commission rule fire captains out.

Police Clubbings

(continued from page 1)
cool it," he said. "The crowd wanted to speak to the mayor," he said.

He mediated a phone dialogue between the crowd and the mayor and later helped arrange to have Dyke enter the area after he had been thoroughly assured that the mayor would not be harmed. "I conclude that he thought he might be in physical danger," Hoornstra said.

The Mayor spoke to a crowd that the Reverend estimated to be some 700-1,000 people.



IMPROVISED TUNES replaced the traditional wedding march in the New Generation Wedding of Anne Habel to Robert Golden. Photos by Mickey Pfleger.

"The Mayor's first paragraph was something like 'I come not to make promises, but I'm here to listen to your complaints and answer questions,' said Hoornstra. "This was a bad step... It angered the crowd, but I feel they settled for what he had agreed to. The dialogue continued for about an hour."

According to Hoornstra some people got on the bullhorn after the Mayor left, stirring "increasing hostility in the crowd," but he said he saw no violence.

On Tuesday night, the Reverend gained two impressions of the complaints of the crowd: 1) that housing was poor, and 2) that the police had reacted brutally to an innocent party.

In conclusion, the Reverend said that "75 per cent of the kids were the kind I would have in my own

home—good kids, but there exists a very small minority at the other end that are consciously avowed American embarrassers, acting with dedication to embarrass the American way of life, and will resort to any means to accomplish their ends. The rest in the middle can be swayed either way."

Also testifying were Shirley Abrahamson, law professor, and John Wolf, who exhibited pictures of police charging crowds with raised billy clubs and lobbing tear gas canisters.

Testimony continues tonight 7:00 p.m., City-County Building.

Union Pres.

(continued from page 1)
changed," said Asst. Fire Chief Harold Muenkel.

Asked if the new ruling is meant

to subdue the union, Muenkel replied that it is not. "A spokesman for the firefighters is needed," he said "since it would be impossible to bargain separately with a couple hundred men."

Muenkel admits there is confusion in the department over the proposed ruling, but denies there is conflict or that there are efforts to subdue Durkin.

Capt. Durkin has found himself at odds before with those above him in the Madison Fire Dept. This past spring he drew criticism from superiors as he led the Firefighters Union on a strike, ending in substantial gains for the union.

Editorial Phones 262-5855, 56, 57
Business Phones 262-5854

Review:

Heironymous Merkin Shines

by BURY ST. EDMUND

There is a Groucho Marx anecdote, probably apocryphal but delightfully accurate, about a party he attended at the home of some friends. He and the other guests were being plagued by the host's spoiled rotten kid, a boy of about ten or eleven. His parents had sent him to bed several times, but he kept on returning and annoying everyone. Finally Groucho took the boy back to his room. Fifteen minutes later he emerged, and the child wasn't seen or heard from for the rest of the evening. When asked by the guests what he had done to discipline the boy, Groucho shrugged and replied, "It was easy—I taught him how to masturbate."

"Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness" embraces the wisdom of Groucho's lesson, and exploiting it, creates an hour and a half of terribly flawed but terribly clever entertainment. "How To Commit Marriage," a film without a mind or a crotch, purports to be about love, sex, marriage, music, philosophy, divorce, childbearing, and Los Angeles. It is an ill work, a vile work.

A few comments about the latter so we can get on with discussing what the marquee at the Majestic refers to as Anthony Newley's "Erotobiography":

The values of the Bob Hope film are those of a terribly scared, vulgar, and quickly fading middle class American who is very content with the "morality" that has screwed up his life, and is desperately trying to cram it into an unresponsive younger generation as if it were a philosophical suppository. "Marriage," aside from the fact that it is so abominably written and woodenly acted, has so much of the aura of a filmed Ann Landers column about it that it would bore the most rabid Bob Hope fan. (Mendel Rivers?) Besides reducing the sensibilities and plain common sense of every character in the film below the credibility level of any generation that ever existed, it hopes to reassure all good Americans over forty that 1) College kids are well meaning idiots who have only to be manipulated properly to turn out right; 2) Rock and roll is only a business manipulated by one of their own class and age, and that the music itself is only noise to keep the above mentioned dolt pacified; 3) Birth control pills prophylactics, diaphragms, and other contraceptive devices don't really exist; 4) Eastern mystics are only well meaning moneygrubbers like ourselves; 5) Getting married and opening a real estate agency is the true path of divine illumination.

I must admit that when Jackie Gleason first appeared, he was so good, especially in comparison to Hope and Jane Wyman, that I thought watching his excellent mime work would keep me awake for an hour or so. But he is so hemmed in by the script and Norman Pan-

ama's clubfooted direction that the both of us were doomed from the start.

If there really is an obscene film playing in town, it's at the Capitol: the only thing that "Marriage" could possibly relate to is the "Hippies are fags" genre of bathroom wall graffiti. Hopefully it will be replaced this Wednesday by "The Wild Bunch," a new Sam Peckinpah western, which is always something worth looking forward to.

Now for good old "Erot" X Newley. His film (he co-scripted, produced, directed, and starred in it) is an incredibly bright, energetic work that makes almost all the right choices in transferring his "philosophy, his personality, his tastes in show business, and all of his old shows onto the screen; yet there is really nothing about it to indicate that Newley will ever make anything but Incredibly Bright Movies. It is a remarkably self-indulgent work that lags badly in its pacing and cutting too often to be forgiven, that adopts outright too many of the soppier aspects of ham entertainment under the guise of parodying them, and, like so much of our "radical" theater, seeks immediate forgiveness for its faults on the grounds that it is cognizant of them. No.

"... If I had to pick out the nicest thing about the film it would be the shots of lovely faces and lovely nipples... the winner in the latter category is Miss Kreski, hands down, hands up, or in any position Newley put her in..."

But there are so many wonderful moments in the film that it easily keeps you entertained, and that's all Newley is or wants to be, an entertainer. He tells the story of show business' number one song and dance man and bastard about town, Heironymous Merkin. Along the way he takes solid whacks at Bergman, Fellini, show business, making films, song and dance men, and Anthony Newley. His writing and acting style are truly witty; his timing, his mime, and his knack for casting are nothing short of beautiful. That may be why

one is so disappointed, when, for no apparent reason he runs out of steam, as in the man on the mountain scene, he limits himself to one visual joke—an extreme long shot of him by the sea in a Charlton Heston pose—or lets all the musical numbers run too long.

The film is crowded with superb bits and astonishingly right performances—Milton Berle, alias the Devil, alias Good Time Eddie Filth, performing a black mass over the lovely nude body of a sacrificial archwoman and letting the ritual blood drip into her eye; the "Trampolina & The Donkey" pseudo-stag film sequence; the running bit of cutting to Merkin's pudgy three year old daughter whenever he discusses one of his numerous conquests; the little boy (a friend of Groucho's perhaps) who grins with delightful wisdom as a young Heironimus makes his first conquest; Victor Spinetti's nerve-wracked critic; the screen's first underwater widescreen technicolor cunnilingus scene; Connie Kreski's (probably unintentional on her part) gloriously retarded performance as the rejected teenage sex fantasy; and of course George Jessel's maniacally quiet Bergman spectre, complete with white parasol and stinking Lower East Side cigar.

If I had to pick out the nicest thing about the film it would be the shots of lovely faces and lovely nipples: Jessel's face being the best, covered with cracked, heavy make-up, ratty toupee, and graced by two absolutely dead eyes; the winner in the latter category is Miss Kreski, hands down, hands up, or in any other position Newley put her in.

Newley's ability to hit an audience with a cliche but make it diverting by putting it in an unconventional framework can function well for fragments—Bruce Forsythe's number as Hieronymus' Uncle Limelight, pumping through a vaudeville routine on a surrealistic cartoon of a set is the best of these—but cannot support the weight of a whole film. The tired out story line, the tattered transitions Hieronymus makes, simply ask the viewer to give away too much. You can dismiss just so many inconsistencies and repetitions with an "I don't care, as long as it's funny," before you just don't care, period.

Or, as Groucho Marx actually did say to the mother of ten on his last TV show before he was pulled off the air,

"Madame, why do you have so many children?"
"I love my husband."
"Look, I love my cigar but I take it out sometimes."
Newley is right on target—you can hide behind Bob Hope if you like, but I know damn well you love your cigar—it's just that, after all these years of writing the same script with the same weaknesses, he's about ready for another, less gauche target.

SDS: Year of Frustration

People's Labor Party (PLP) was expelled from the Students for a Democratic Society (SDS) national convention last week in Chicago. The split between PLP and the followers of the national officers (NO) is deep, for disagreement lies at the heart of each faction's philosophy.

A split has been in the offing for over a year. Last December, at the national convention in Ann Arbor, PLP held rigidly to its philosophy, halting constructive discussion.

In Austin the Ann Arbor scene was repeated, and members left frustrated with the lack of progress.

On the local level PLP played an obstructionist role. It denounced the People's Park at Berkeley and the San Francisco State Strike. In Boston PLP handed out counter-SDS leaflets.

When SDS met in Chicago for its national convention members were aware that constructive discussion and planning would be impossible if PLP remained rigid in its policies. The final split came as a direct result of the year of frustration.

There are two basic issues which separate PLP from NO. The first, nationalism, was the major cause of PLP's expulsion. PLP recognizes blacks as the most oppressed of the working class, but does not recognize sociological or psychological factors of the black situation. PLP has accused the Dodge Revolutionary Union Movement and the Black Panthers of being counter revolutionary, as they organize only blacks. PLP does not recognize self-determinism for blacks or any other minority group. The labor party groups people solely on an economic basis, and does not recognize differences between a poor white worker and a poor black worker.

In a second dispute, PLP refused to support the National Liberation Front (NLF) and Ho Chi Minh because of coalitions the two made with non-revolutionary groups in Vietnam.

Within the non-PLP sector there are two positions, the Revolutionary Youth Movement (RYM) and the independents. RYM is split into two factions: the Weatherman faction, represented by the new national officers, with strongholds in Michigan, Ohio, and New York, and the Klonsky faction, represented by the old national officers.

Both factions accept Marxist philosophy, and consider monopoly capitalism as the enemy, with imperialism as its most advanced stage. They see oppressed nations versus oppressive nations such as the United States as the basic contradiction in the world.

Both the Weatherman and Klonsky factions see RYM as transition politics moving toward working class politics, but with each giving its own class analysis.

The Weatherman sect defines the working class as those who do not own their means of production. Under this definition youth in general would be part of the working class. Weathermen see youth as the vanguard of the working class, struggling with the working class to ferment the revolution.

The Klonskyites define the working class as those who do not own their means of production, but also consider the individual's relation with other classes. For example, teachers may not own their means of production, but their position is ambiguous as they have some authority. Depending on the situation, a teacher could be considered

either working or ruling class.

Teachers and youth do not necessarily engage in proletarian politics. Their politics could be out of self interest, as in the New York teachers strike.

The Klonsky definition implies the youth struggle need not be the vanguard. Youth can organize for militant momentum, for they are less susceptible to the ruling class.

Klonskyites see youth in a supporting role for the third world, which includes blacks, Latin Americans, and other oppressed peoples. Youth can put across the proletarian line which can build working class consciousness.

The definition of working class is the basis for theories of action, and different definitions by the

Weatherman and Klonsky sects have led to different courses of action.

The Weathermen see their role as building support of worker anti-imperialism. They urge workers to strike to force their companies to give up Latin American holdings. The weathermen also fight against white privilege, and urge white workers not to take advantage of their whiteness. However, this position is inflexible, for although whites may be in a beneficial position, this position is not necessarily good. It is hard to convince a poor white worker to give up his privilege when he sees himself as oppressed.

The weathermen see the third world as the vanguard. They will take their lead from the Black

Panthers. However, this leads to problems as there are contradictions within the Panther party. Also, Panthers do not lead all blacks. With the Panthers as leaders, a bad liberal guilt relationship could result.

A third distinction between the RYM sects is unclear. The Weathermen consider Youth and Blacks as vanguard, and organize on a neighborhood, street or citywide basis. The weathermen do not trust institutions or organizations. They have found that anti-pig fights turn people on, so they have anti-pig fights. But sometimes these become mindless fights, and not out of a political basis. The movement is not in a position to protect people, and these tactics can prove somewhat dangerous.

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This past weekend, University Radio station and club W9YT participated in a "field day" where amateur radio operators from all over the country compete to see which station can re-

ceive the most contacts. The winner is determined in a 24 hour period. Cardinal photo by Mickey Pfleger.

Ye are all fruits of one tree and leaves of one branch.
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Editor Calls Paris Talks A Cover-Up

By DAVID GARCIA
of the Cardinal Staff

The editor of the International Socialist Review stated in a speech delivered Saturday night that, "the talks in Paris are fundamentally a cover for continuing the war against Vietnam."

As editor Dick Roberts explained, the socialist perspective views the Vietnam conflict as a major test of the ability of imperialism to contain popular revolutions.

This, he continued, plus the heroism of the Vietnamese and the growth of the anti-war movement has reduced the number of real options that the U.S. has in Vietnam to only two: to continue the military struggle or to admit defeat.

The ability of the Vietnamese to withstand American military might has made a United States victory impossible, he said.

Moreover, he credited the anti-war movement with generating great pressure for withdrawal on President Richard Nixon. He attributed this pressure to the ability of the movement to arouse masses of people against the war.

As a background to the Vietnam conflict, Roberts detailed the relationship between imperialism, capitalism, and foreign policy.

Imperialism he defined as monopoly capitalism. To demonstrate the role of monopolies in our economy, Roberts cited the fact that the fifty largest corporations in this country account for 40 per cent of the economy.

Furthermore, he said, monopolies with international holdings are dependent upon the exploitation of the underdeveloped countries to maintain a high profit rate.

He presented this not as a theoretical economic formulation but as a simple fact.

Due to the availability of cheap labor and natural resources, and the inability of weak governments to control business, overhead in underdeveloped countries is low and thus profits are higher. Reverse conditions in advanced countries cause higher overhead and lower profits.

As an example of the many international monopolies that depend upon the exploitation of underdeveloped countries to maintain high profit rates, Roberts used Standard Oil of New Jersey.

Standard Oil has 67 per cent of its assets located in the United States and Canada, 20 per cent in Latin America. Yet it derives 39 per cent of its profit from Latin America and only 34 per cent from the United States and Canada.

Thus, Roberts said, monopoly capitalism, or imperialism, is dependent upon the presence of exploitable underdeveloped countries. In turn, he stated, our country is dependent upon monopoly capitalism.

Therefore, our foreign policy has been one of opposition to any forces that have threatened that status quo. Because of this foreign policy, Roberts declared, "there has not been one month of peace since the Second World War," because the U.S. has placed itself in the position of a permanent counter-revolutionary.

He said this foreign policy has manifested itself in Vietnam, Cuba, Bolivia, the Dominican Republic and other underdeveloped countries where the people have attempted to free themselves from exploitation.

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date-lines



Vol. 1, No. 27 Tuesday, July 1, 1969 The University of Wisconsin-Madison, Madison 53706

Movie Time

Contempt



Cul-de-Sac
Ugetsu
What's Up, Tiger Lily?
Contempt
Black Sunday
Bye Bye Braverman
Having a Wild Weekend

date-lines

Vol. 1, No. 27 July 1 to July 13, 1969 The University of Wisconsin-Madison, Madison 53706



tuesday

July 1

3:30, 7:30 Tryouts for "Luv"

Wisconsin Players, Union. Open to all students whether enrolled in Summer Sessions or not.

4:00 Applied Math Colloquium

"Aspects of Wave Propagation in a Linear Cosserat Continuum," Prof. George Eason, University of Strathclyde, 2515 Math Research Center.

7:00 Pottery Workshop

Union Workshop. Free except for small materials charge. Second and third sessions on July 8 and 15. Sign up in Workshop.

7:00 Hoofers Outing Club

Meeting in Hoofers Quarters. Every Tuesday.

7:30 Catholic Discussion Group

"Understanding Your (Marriage) Partner." Ed Burdulis, Madison psychologist. Catholic Center, 723 State St.

7:30 TAA Meeting

Union.

7:30 Wisconsin Film Society

The General, starring Buster Keaton. Admission by membership, available at the door, Paul's Bookstore, Union Box Office, and Paisan's. Showing in B-10 Commerce.

wednesday

July 2

7:00 High School Music Clinic

Honors Concert, Senior Session, Union Theater.

7:00 Photography Workshop

Union Workshop Darkroom. Free except for small materials cost. Second session on July 9.

7:00 Riding Club Meeting

Hoofers Quarters. Every Wednesday.

saturday

July 5

9 a.m. High School Music Clinic
Senior Session concert, Stock Pavilion.

Noon Movie Time
See Friday.

2:00 High School Music Clinic
Concert, Stock Pavilion.

9:00 International Club Dancetime
Union Tripp Commons. Every Saturday.

9:00 Union Mixer Dance
Great Hall.

sunday

July 6

9 a.m. Study Group
Topic: "Strength to Love." Sponsored by Madison Christian Student Fellowship, 1805 University Ave., Apt. 1. Every Sunday.

Noon Movie Time
See Friday.

7:30 Israeli Folkdancing
Hillel, 611 Langdon St. Every Sunday.

monday

July 7

11 a.m. Pharmacy Lecture

"Physical Model Approach to the Understanding of the Factors in Enamel Demineralization," Dr. William Higuchi, University of Michigan, 350 Pharmacy Ctr. Weekly lessons by three black belt instructors. Lathrop Hall, 2nd floor gym. Every Monday.

tuesday

July 8

4:00 Applied Math Colloquium
"On Ricardo's Problem," Prof. J. H. Case, 2515 Math Research Center.

7:00 Pottery Workshop
Union Workshop. See July 1.

7:00 Hoofers Outing Club
Meeting in Hoofers Quarters, Union. Every Tuesday.

7:30 Wisconsin Film Society
Our Hospitality, Buster Keaton. B-10 Commerce. Admission by membership. See July 1.

7:30 Catholic Discussion Group
"Revolution in Latin America." Catholic Center, 723 State St.

wednesday

July 9

7:00, 9:30 Studio Film II
The Magnificent Seven, starring Yul Brynner, Eli Wallach, Steve McQueen, Horst Buchholz, and James Coburn. Union Play Circle. Free.

7:00 Photo Workshop
Union Workshop. See July 2.

7:00 Horror Film Festival
Dedicated to the late Boris Karloff. *The Bride of Frankenstein*, B-10 Commerce. Second in series of 10 films for \$2.50, available at Paul's Bookstore and Discount Records. Fertile Valley Film Society.

7:00 Hoofers Riding Club
Meeting in Hoofers Quarters, Union. Every Wednesday.

7:30 Catholic Discussion Group

friday

July 11

9 a.m. High School Music Clinic
Concert, junior session. Stock Pavilion. Also at 2 p.m.

Noon Movie Time
Ugetsu, epic of the samurai period, most famous film of Japan's legendary director, Kenji Mizoguchi. Continuous until closing, Union Play Circle. 75¢. Also July 12 and 13.

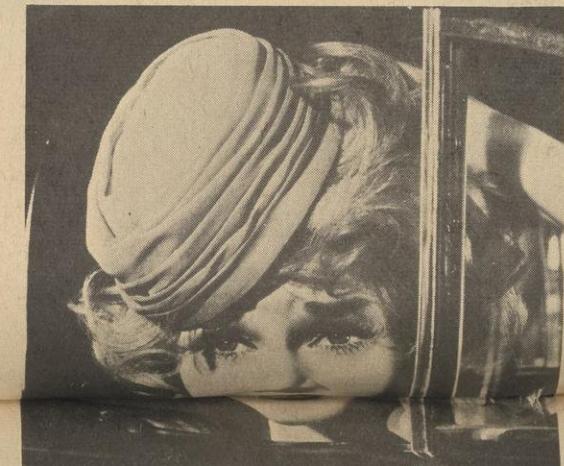
2:00 High School Music Clinic
Concert, junior session. Stock Pavilion.

4:50 Grad Club TGIF
Coffee hour, Union Lounge Desk. Every Friday.

8:00 "An Italian Straw Hat"
See July 9.

9:00 Tennessee Williams Film Festival
Period of Adjustment, starring Jane Fonda, Tony Franciosa, Jim Hutton. Preshouse, 731 State St. 80¢ admission.

9:00 Grad Club Square Dance
Union Great Hall. Lessons until 9:45.



saturday

July 12

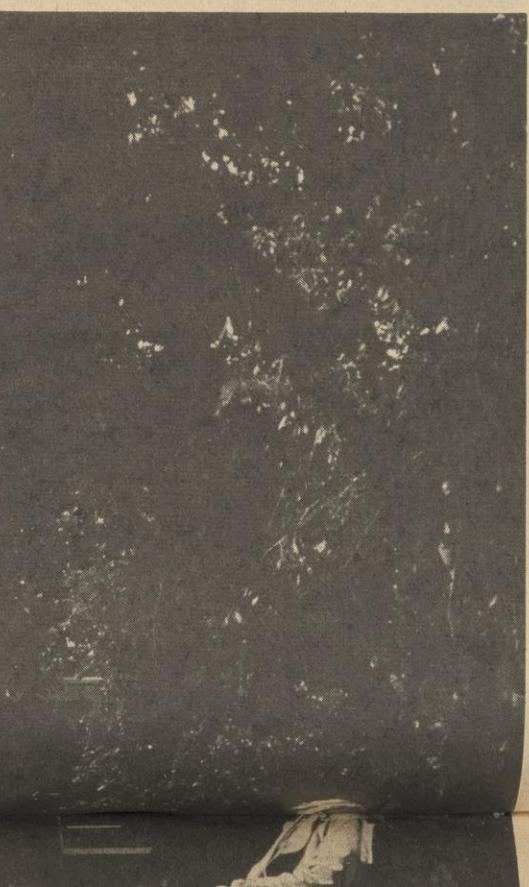
11 a.m. India Assn. Picnic

Annual picnic tickets available at Union Box Office or India Assn. movies until July 7. Charter bus leaves from Union. Members \$1.25, non-members \$1.50.

Noon Movie Time
Ugetsu. See July 11.

8:00 "An Italian Straw Hat"
See July 9.

9:00 International Club Dancetime
Union Tripp Commons. Every Saturday.



Photography Workshop. Union Workshop Darkroom. Free except for small materials cost. Second session on July 9.

7:00 Riding Club Meeting
Hoofers Quarters. Every Wednesday.

7:00 Horror Film Festival
Dedicated to the late Boris Karloff. *Masque of the Red Death*, B-10 Commerce. Ten films in series for \$2.50 available at Paul's Bookstore and Discount Records. Fertile Valley Film Society.

7:30 Carillon Recital
Carillon Tower. Every Wednesday.

7:30 UW Civil Air Patrol Meeting
Truax Field. 1st and 3rd Wednesday of every month.

7:30 Catholic Discussion Group
"The Presbyterian Church Today," the Rev. James Jondrow, Catholic Center, 723 State St.

thursday

July 3

7:00 International Forum
Union. Every Thursday.

7:00 Mountaineers Club Meeting
Hoofers Quarters. Every Thursday.

7:30 Catholic Discussion Group
"Religion in Marriage," a young university couple. Catholic Center, 723 State St.

8:00 Bridge Lessons
Start of six weekly lessons taught by Donald Johns. Tickets at the Union Box Office. \$2 for the series.

friday

July 4

10 a.m. International Club Picnic
Devils Lake. Meet at the Union.

Noon Movie Time
Roman Polanski's *Cul-de-Sac* starring Donald Pleasance, Lionel Stander, and Francoise Dorleac. Union Play Circle, 75¢. Continuous until closing. Also Saturday and Sunday.

of the Factors in Enamel Demineralization," Dr. William Higuchi, University of Michigan, 350 Pharmacy. Weekly lessons by three black belt instructors. Lathrop Hall, 2nd floor gym. Every Monday.

7:00 Contemporary Scene Forum
Union Great Hall. A credit course in the Speech Department, but open to the campus for general interest. Weekly speakers. Prof. David Vancil. Every Monday. "An Anthropologist Looks at the Crisis of Race in Higher Education," Prof. Robert Miller. (Alternative rooms occasionally used; check Speech Department.)

7:00 Christian Student Fellowship
Informal discussion, 1805 University Ave., Apt. 1. Every Monday.

7:30 Catholic Discussion Group
"Vatican Council II-1959-69: What Does it Mean?" Catholic Center, 723 State St.

8:00 Law Lecture Series
"Preventive Detention: Safe Streets and the Potential Criminal," Richard Arens, Professor of Law, University of Toronto, 6210 Social Science. The second in the series "The Law Under Pressure," sponsored by the Union Forum Committee and the Summer Institute in Behavioral Science and Law.

9:00 Film Flickers
Classic silent movies, with piano accompaniment by John Schellkopf. Union Terrace. Every Monday.

7:00 Hoofers Riding Club
Meeting in Hoofers Quarters, Union. Every Wednesday.

7:30 Catholic Discussion Group
"Conscience: Freedom (Introduction and Discussion)," Catholic Center, 723 State St.

8:00 "An Italian Straw Hat"
Wisconsin Players summer season. A comedy with songs by Eugene Labiche and Marc-Michel in the 19th century French farcical vaudeville tradition. Tickets at the Union Box Office. Also July 10, 11, and 12.

thursday

July 10

9:30 a.m. Pharmacology Seminar
"Disposition in the Central Nervous System of Narcotic Analgesics," Dr. S. J. Mulé, New York State Narcotic Addiction Control Commission, 291 Pharmacy.

7:00 International Forum
Union. Every Thursday.

7:00 Hoofers Mountaineers Club
Meeting in Hoofers Quarters, Union. Every Thursday.

7:30 Catholic Discussion Group
"War and Peace: The Relevancy of the Gospel." Catholic Center, 723 State St.

8:10 Bridge Lessons
Union. Every Thursday until August 7.

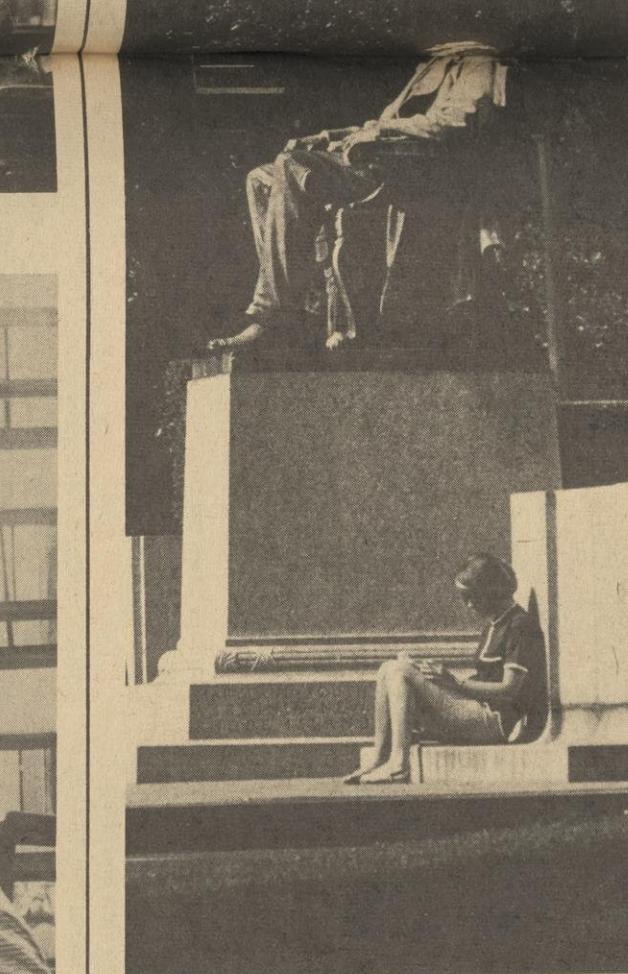
8:00 "An Italian Straw Hat"
See July 9.



Period of Adjustment, at Preshouse



Ugetsu, Movie Time



sunday

July 13

9 a.m. Christian Student Fellowship
Study group, 1805 University Ave., Apt. 1. Every Sunday.

Noon Movie Time
Ugetsu. See July 11.

5:00 Carillon Recital
Carillon Tower. Every Sunday.

7:30 Israeli Folkdancing
Hillel, 611 Langdon St. Every Sunday.

7:30 Documentaries on China
Inside Red China and Appeasement-Ally of Red China. Discussion to follow. Union Old Madison Room. International Friends of the Chinese People. Members, free; non-members, 25¢.

movie time

We're fortunate in that many groups on campus sponsor series and single showings of good films. But perhaps the perennial favorite is Movie Time, presented by the Union Film Committee.

Aside from a thoughtful selection of the best foreign and domestic films available, Movie Time offers continuous showings (as many as five a day) and reasonable prices (75 cents during the summer).

Another plus is the Play Circle where the films are shown. Sort of a sub-miniaturization of the miniature theaters where art movies are shown in New York, the Play Circle offers comfortable seats and a good view of the screen.

Movie Time opened the summer schedule with Howard Hawks' *Rio Bravo* and a documentary on Bob Dylan, *Don't Look Back*. The next feature will be the black comedy, *Cul-de-Sac*, appropriate fireworks for the July 4th weekend.

Directed by Roman Polanski (*Knife in the Water, Repulsion*) *Cul-de-Sac* tells the unlikely story of an American gangster who finds himself in a British castle inhabited by an effeminate writer and his wife. When the surprise visitor unintentionally unglues the makeshift illusions of his hosts, Polanski's point becomes evident: that all us apparently sane folk are, in fact, very near to insanity.

A sweeping epic of the Samurai period, *Ugetsu*, is the offering for July 11-13. The Japanese import is the most famous film of the legendary director, Kenji Mizoguchi.

Another "Japanese" movie, *What's Up Tiger Lily?*, is offered on July 18-20. Proving his innovative genius in comedy, Woody Allen bought a crummy Japanese secret agent melodrama and dubbed in a totally irrelevant sound track.

The odd juxtaposition of inane plot and witty sound track provides the laughs. Spliced-in appearances by Woody and the Lovin' Spoonful, as well as a guest striptease by Playmate Chine Lee, add to the fun.

Famous director Jean-Luc Godard provides the feature for July 25-27.

Said to be his most ambitious film, *Contempt* draws parallels between the life of a hack scriptwriter and the classical hero of Homer's *Odyssey*. Neatly done, Godard is able to bring about the comparison by focusing on the great Fritz Lang directing a film version of the classic.

Jack Palance turns in a caricature portrayal of film mogul Joseph E. Levine and Brigitte Bardot plays the writer's wife. As is his wont, Godard sneaks in himself in a minor role as Lang's assistant.

Black Sunday is the one day in each century when Satan is allowed to walk the earth and witches return to life. It will stretch into three days, August 1-3, for Movie Time viewers.

The horror film, directed by Mario Bava, is based on Gogol's *The Vii* and stars Barbara Steele in a dual role.

On August 8-10, New York city will be given yet another perspective when Sidney Lumet's *Bye Bye Braverman* is shown.

Date-Lines

July 1, 1969

Printed in *The Daily Cardinal*

Published weekly when The University of Wisconsin-Madison is in session.

Dwight Burton, editor
Gail Emerson
Barbara Hogan

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Date-Lines covers events for the campus community and general public, sponsored by University departments and registered student organizations.

The director of *The Pawnbroker* allows us to follow the fouled-up excursion of four aging Jewish literati going to a friend's funeral. The cast includes Joseph Wiseman and Godfrey Cambridge.

Film critic Pauline Kael called *Having a Wild Weekend (Catch Us If You Can)* "one of those films that linger in the memory—a forlorn Cinderella that the public never took to the box office."

Movie Time plays Prince Charming to this bittersweet comedy concerning the impossibility of escape from modern commercial society on August 15-17.

buster keaton one man's art

Few people have had the opportunity to view and assess the best of Buster Keaton's films. Because of this, the Wisconsin Film Society is devoting this summer's program to five feature length and five short films—all made while Keaton was in charge of the total productions at his own studio.

On July 1, *The General*, thought to be his best film, will be shown with the short, *Cops*.

Keaton's first feature-length film, *Our Hospitality*, is scheduled for July 8 with *The Playhouse*. A tremendous acrobat, Keaton provides *Our Hospitality* with a spectacular scene in which he dangles over a waterfall.

Sherlock, Jr., on July 22 marked a point in Keaton's career when he was retreating from an increasingly fragmented personal life. Like the fine artist he was, he exorcised the demons by coming to grips with reality through his art.

The accompanying short is *Day Dreams*, an anti-Horatio Alger epic in which a country boy's pitiful failures are juxtaposed against his glowing letters home.

July 29 pairs *Seven Chances* with the short *One Week*.

In one of his last films as an independent, *Steamboat Bill Jr.*, Keaton has a two-ton house fall on him. Many on his staff threatened to quit because the hole cut in the wall only cleared the great comedian by three inches.

Weekly Events

Monday

University Forum on the Contemporary Scene, Union Great Hall, 7 p.m.

Film Flickers, silent classics, Union Terrace, 9 p.m.

Christian Student Fellowship, informal discussion, 1803 University Ave., Apt. 1, 7 p.m.

Tuesday

Hoofers Outing Club, Union, 7 p.m.

Wednesday

Carillon Recital, Carillon Tower, 7:30 p.m.

Hoofers Riding Club, Union, 7 p.m.

Thursday

International Forum, Union, 8 p.m.

Bridge Lessons, six weekly sessions beginning July 3, Union 8-10 p.m.

Hoofers Mountaineers Club, Union, 7 p.m.

Friday

Grad Club TGIF, Union Main Lounge Deck, 4-5:30 p.m.

Saturday

International Dancetime, Union Tripp Commons, 9 p.m.

Sunday

Christian Student Fellowship, study group, 1805 University Ave., Apt. 1, 9 a.m.

Carillon Recital, Carillon Tower, 5 p.m.

Israeli and International Folk dancing, Hillel, 611 Langdon St., 7:30 p.m.

Playing with it on August 5 will be *The Electric House*. This short epitomizes Keaton's fascination with The Machine and chronicles Buster equipping a mansion with a series of absurd devices which finally go beserk and destroy it.

All showings are on Tuesdays at 7:30 p.m. in B-10 Commerce. Series memberships are \$2 at Paul's Bookstore, Paisan's, and the Union Box Office.

Buster Keaton grew up in vaudeville. Although not actually born in a theatrical trunk, he almost smothered in one when he was a year old. Shortly before his third birthday he was on stage with his parents.

Christened Joseph Frank Keaton, Buster got his nickname from his godfather, famous escape artist Harry Houdini. When the baby of six months took a whopping fall down the stairs, Houdini turned to the father and said: "That's some buster your baby took."

Buster's childhood was spent touring the country in a roughhouse acrobatic act with his parents, where he soon stole top billing. He was so good in fact that a rumor began to circulate that he was a midget.

At 21 he was a widely known stage performer when he first set foot in a movie studio on a lark. Before the day was over he was doing scenes in *Butcher Boy* with Fatty Arbuckle.

Shortly after World War I, Keaton gained artistic control of his own company. This gave him the opportunity to test and expand his theories under his own direction.

His income, although low in today's dollars (\$75,000 to \$100,000 a year), was enormous in those halcyon days of no income tax worries. Keaton lived well until he was forced out of his own company and into the MGM stable.

As movies became big business there was less and less tolerance for the great improvisors such as Keaton, Chaplin, and D. W. Griffith. Just as if he had written the script, Keaton aided in his own downfall by becoming an alcoholic.

Off and on the bottle for many years, he made a number of poor quality shorts which comprise the bulk of his work to be shown on television. This partially explains his diminished reputation among a younger generation who had not seen his films.

Fortunately, a stint at television commercials and a wealthy cinema buff's aid in restoring his rights to royalties on his films made Keaton a wealthy man before his death in 1966.

forum on race and education

"The Crisis of Race in Higher Education" is the subject of University Forum on the Contemporary Scene, a one credit course which also is open to the public.

Experts, both from the faculty and staff of the University, as well as Madison Alderman Eugene Parks, will be the guest lecturers each week. According to Prof. David L. Vancil, director of the course, "The idea is to increase awareness of the dimensions of campus difficulties, since they reflect a broader problem than campus unrest."

The forum meets every Monday night from 7 to 8:40 p.m., generally in Union Great Hall. Lectures will be taped and broadcast over WHA at a later date.

In the Galleries

Photo Design

Photography work from the University Art Department course in photo design. In the Union Theater Gallery until July 6.

Sculpture and Prints by Ellen Milan

Work by a Madison artist residing at 2703 Mason St. On display in the Union Main Gallery until July 13.

Paintings and Prints from the Union Collection

Six recently acquired works. On display in the INN Wisconsin Dining Room until August 18.

State Women to March for Peace

By JUDY SHOCKLEY

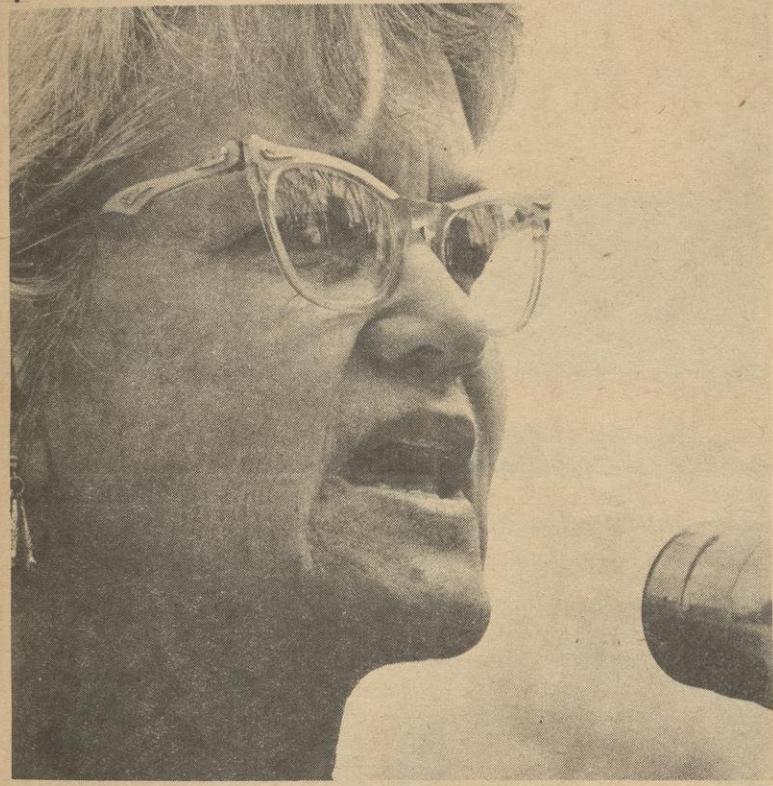
News Editor

Anti-war women in Wisconsin have become increasingly concerned with current national affairs and their feelings will be made manifest in a march on Washington July 1.

In a letter addressed to the Women of Wisconsin, Mrs. Betty Boardman, leader of the Wisconsin Women For Peace movement, explained that a small group of Wisconsin women would be coming to the Capitol from July 1 on. In groups of five or so, the letter stated, the women would confront the White House, the Senate, the State Department, the Pentagon and other appropriate places as many times each day as possible.

"The Women of Wisconsin will demand that President Nixon end U.S. involvement in the Vietnam war at once," said Mrs. Boardman. "We will not resist nor will we cooperate. We will not pay fines or post bail. We will fast in jail. We will return to our posts when released."

The general feeling behind the protest seems to be that a few women in Washington could clog up the city enough that the President would have to take notice and make some sort of response, a response which hopefully the women will be able to endure the protest for.



BETTY BOARDMAN

"... the women of Wisconsin will demand that President Nixon end U.S. involvement in the war at once . . ."

Mrs. Mary Byrne, one of the leaders in the Milwaukee area, said that the protest was in many ways modeled after history and that "we (the women) are called today to give our due to democracy."

"Our aim is to get an immediate cease fire," said Mrs. Byrne. She gave the analogy of two children quarreling in the backyard—"You may have to call in the father for help, but what you do is separate the two kids and make them stop it."

Mrs. Byrne explained that it was hoped Wisconsin would be able "to spearhead some type of national action." There may be no response, according to Mrs. Byrne, but the question still being asked is how much longer can we wait and the women that are responding to that question seem to be those who are against "involuntary servitude" and who want the national focus out of Vietnam and into their own country.

Part of this feeling of desperation was carried to Atlanta, Georgia last Thursday at the opening of the four-day annual meeting of the Women's International League for Peace and Freedom.

WILPF is an international organization with about 12,000 members nationally—including 140 plus branches—and about 25 foreign countries, primarily from

Western Europe.

Dolores Greeng, state chairman of the WILPF, explained that the theme of the convention was the "Shape of Dissent" and that one of the key issues at the meeting could be the women's stand on civil disobedience.

"Our position now," said Mrs. Greeng, "is that we don't as an organization engage in civil disobedience but that we do support those of our members who in conscience feel that that type of action is necessary."

A vote was taken earlier in the year among the women of WILPF to see if they wanted to change their policy regarding civil dis-

obedience, said Mrs. Greeng. According to that vote the majority of the women wished to retain the present policy. It is unsure whether the matter will be voted on again at the convention.

Among the topics of discussion at the meeting will be forms of

creative dissent, black power, scientific warfare, and economic and social problems in the United States.

The Committee to End the War in Vietnam will also be holding its national convention early this month.

The first canal joining the Mediterranean with the Red Sea was dug nearly 4,000 years ago. The 53 mile long passage connected the Great Bitter lake, then head of the Gulf of Suez, with the Nile River delta of Zagazig. From Zagazig, the Nile linked the channel to the Mediterranean.

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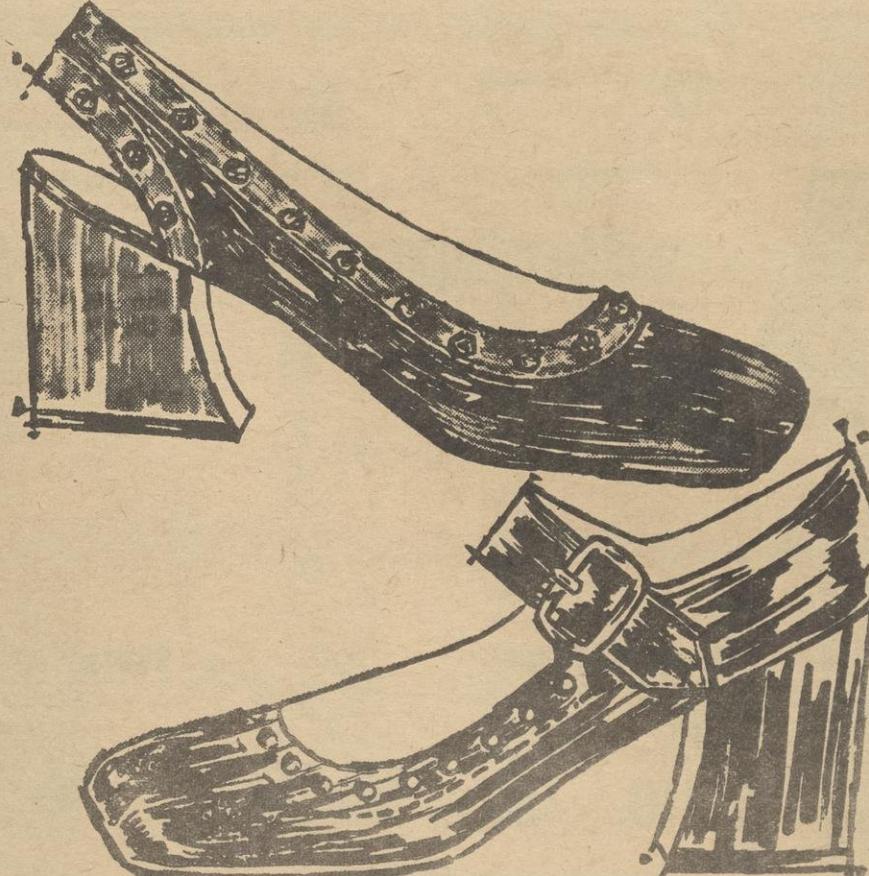
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Horror Classics Coming

The history of the motion picture is essentially that of the horror film, which, like the western and the poor, has been always with us. The genre developed primarily in post World War One Germany, with such films as "The Cabinet of Dr. Caligari," "The Golem," and "Nosferatu" reflecting the dark mood of the German nation. But the greatest era of the horror film was that of the thirties and forties in the United States.

Beginning with "Frankenstein" in 1931 and tapering off into self-parody in the late 1940's, the great American horror films still make themselves felt—those that survive—on television and in their influence on the efforts of such current directors as Corman and Franju.

The Fertile Valley Film Society has selected ten such films from the vaults of Universal, RKO, and Warner Brothers for the education and edification of the campus, beginning with the best of the recent American horror films and then returning to the past for a selection of the best psychological and costume thrillers of the day. The showings are each Wednesday at 7:30 in B-10 Commerce; the series of ten films is \$2.50:

JULY 2: "The Masque of the Red Death" An all-star cast, including Patrick Magee ("Marat/Sade"), Nigel Green, Jane Asher, and the inevitable Vincent Price, skulks through the best of the Poe films. Director Roger Corman has filled his tale of satanism with rare beauty and subtlety. "A combination of beauty and horror which results in a fine piece of cinema Gothique" (Ivan Butler, "The Horror Film")

JULY 9: "The Bride of Frankenstein" Mary Shelley, abetted by Percy and Byron, fantasizes a sequel to her classic, which sees the return of the Monster, an encounter with the sinister Dr. Pretorius, and the creation of the Bride. Director James Whale and stars Boris Karloff and Colin Clive create a fitting sequel to the classic "Frankenstein."

JULY 16: "The Body Snatcher" James Agee wrote that producer Val Lewton's horror films show "some of the most sensitive movie intelligence in Hollywood," and "The Body Snatcher" is one of his best, based on Robert Lewis Stevenson's tale of two very Scotch grave-

robbers. "Under Robert Wise's direction Karloff and Henry Daniell made a wonderfully malevolent pair of ghouls, while Bela Lugosi as their hireling was admirable also. Its scenes of young girls being snatched off the Edinburgh streets to provide anatomists' corpses carried a sense of unmitigated evil." (Higham and Greenberg, "Hollywood in the Forties") With "Mark of the Vampire," with Bela Lugosi, Lionel Atwill, and Lionel Barrymore. Directed by Tod Browning ("Dracula," "Freaks") this now-rare remake of the Lon Chaney classic "London After Midnight" contains some of the finest atmospheric photography of the genre.

JULY 23: "The Mummy" "The picture that confirmed Karloff as Chaney's successor" (Clarens, "An Illustrated History of the Horror Film") "Opening with the discovery by an expedition of Karloff's tomb, it moves with dark intensity through some of the most Gothic of all horror scenes...a fantasy almost without equal." (Baxter, "Hollywood in the Thirties")

JULY 30: "The Spiral Staircase" A psychopathic killer preys on deformed women, and a mute girl is trapped in the storm with a weird family—and the killer. "A notable example of claustrophobic terror... Splendidly atmospheric direction by Siodmak." (Butler, "The Horror Film")

AUGUST 6: "The Cat People" Val Lewton produced, Jacques Tourneur ("Night of the Demon") directed, and Mark Robson (later to direct such films as "The Harder They Fall") edited this tale of a beautiful girl who turns into a dangerous cat when aroused. Startlingly low-keyed in an age of putty and paper machine monsters, the film employs shadow and ambiguity to keep the viewer in suspense. And "The Curse of the Cat People," "I arch my back and purr deep-throated approval of "The Curse of the Cat People," wrote James Agee of this simple tale of an introverted child's fantasy world—"the poetry and danger of childhood." Another Lewton-Robson collaboration, the film features Simone Simon.

AUGUST 6: "Svengali" John Barrymore gives the greatest performance of his career as the archfiend Svengali, in a brilliant cinematization of George Du

Maurier's novel Trilby. "The Victorian flavor of the original was spiced with a good dose of the macabre, and the tragic, but undramatic ending of the novel was replaced by an uncompromising finale worthy of one of the greatest villains of dramatic literature." Carlos Clarens, "An Illustrated History of the Horror Film" Plus "The Florentine Dagger," directed by Robert Florey, "(it) combines a cynical Ben Hecht story with atmospheric images in the style of the more sophisticated German horror films." (John Baxter, "Hollywood in the Thirties")

The short length of most horror features makes the double features possible. No program will be over two and one-half hours long. Tickets may be purchased at Paul's, Discount Records, or any of the showings. Due to University policy there can be no single admissions.

THERE WILL BE A PAPER

THURSDAY

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SLACKS
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\$5 to \$10 \$6.90

BOUNCIN
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Were \$12

\$4

SKIRTS
Zippy Prints,
Socking Stripes
Blaizing Solids
Were \$8 to \$15

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Collective Responsibility

Jim O'Brien

In Chicago I was a member of a loose independent grouping of people, mainly from Boston, Stanford, San Francisco State, the University of Chicago, Brooklyn College, and City College, as well as Madison, which opposed the expulsion of the Progressive Labor Party from SDS. Although there were many differences within this grouping, there were a number of common reasons which lay behind our opposition. I would like to set forth these reasons before going on to explain why nearly all the people in this grouping are still in SDS.

The reason for our opposition to expulsion was a lack of communication in the SDS national leadership. We felt that this leadership during the past year has operated as a small elite developing its own politics and then proclaiming them to the membership via New Left Notes, rather than attempting to engage the membership in the process of formulating politics. We felt that some of the SDS leadership group had tended to adopt a stale rhetoric that substituted quotations from Lenin, Mao, etc., for a careful examination of American society and the possibility for revolutionary change. We felt that the leadership had often, in the struggle against PL, resorted to power politics and distortions of the PL position rather than a reasoned argumentation that could persuade the membership. We sensed within the leadership a tendency to want an ideologically pure organization—we knew that once PL was expelled there would be strong pressure to continue the process by ousting other people and groups whose beliefs might also be considered "objectively counter-revolutionary."

These reasons, I believe, were common to all the people who voted against the expulsion of PL. It is possible to add three other reasons which also entered into the thinking of some of the opponents. These are reasons which I disagree with, but I want to go into them briefly.

The first of these was the belief that there had been a conspiracy on the part of the SDS leadership to force a split in the organization so that they could have unchallenged control. At first I felt that there probably had been a conspiracy; now, however, it seems clear to me that several people who would surely have been part of this conspiracy, had it existed, were baffled and divided by the course of events Friday night when the split occurred. There is not enough time to go into details, but I just want to say that I do not believe that the expulsion of PL was planned in advance.

The second of these arguments was that the SDS leadership's "Revolutionary Youth Movement" strategies are in some sense anti-working class. There is plenty of room for debate on the attitude which the RYM strategies take toward white workers. The concept of asking workers to give up their "white skin privileges" is an extremely vague one, and my interpretations of it vary widely. My general impression is that both of the RYM strategies do consider the industrial working class to be important, and that they provide interesting ideas—which of course have to be tested in practice—of how the student movement can expand into factories and working class communities. A label such as "anti-working class" seems to me a gross oversimplification.

A final argument which was raised against expulsion and which I disagree with is that it could not be done since it conflicted with the SDS constitution. I have never read the SDS constitution, but I assume that the expulsion was unconstitutional, and that if PL wanted to take the issue to court, it could secure legal ownership of the tangible assets of SDS. What leads me to discount this argument, however, is that I believe PL and its supporters, operating within the letter but not the spirit of the SDS rules, had packed the convention in an effort to gain organizational control. To give an example, I spent most of May in Berkeley and found there a small SDS chapter which by its politics and style had turned off nearly everyone who was unable to accept PL perspective. This SDS chapter was completely irrelevant to the massive movement which developed around People's Park. Yet at the convention I found that the Berkeley campus was being represented by 30 PL supporters from Berkeley SDS, each casting five delegate votes in the convention. Given what I had seen in Berkeley, this struck me as a complete absurdity. Yet it is an example of the way in which a group representing the views of a small minority of SDS members was able to gain a voting majority at the convention. While I opposed the expulsion of PL, I do not believe that we should enshrine the SDS constitution and say it must be an inflexible guide. I should add that the constitutional argument was not one that had much support among the members of the independent grouping which opposed the expulsion.

Given that the major reason for opposing the expulsion of PL was the distrust of the SDS leadership, it seems to me that our course of action for the next few months is clear. It is to prevent that leadership from

tightening its control of SDS. There are two complementary ways in which this should be done.

The first of these is to develop, within our own chapter, concepts of collective responsibility and group cohesion. In Madison we have often been too slow to engage each other in serious discussion about the kinds of contradictions which are present in American society and about the implications of different kinds of strategies for acting on those contradictions. Largely as a result of this failure, the large group of Madison SDS members at the convention was unable to play any kind of unified creative role in it. We were constantly being forced to respond to events which were not of our own making—and to respond as individuals.

On the national level I believe that for the next several months we should play primarily a negative role. The chief danger to national SDS at this point is that it will degenerate into a narrow left-wing sect which is engaged in refining its political position and not engaged in anything else. Politics should be refined, God knows, but at this point SDS has had so little experience in working with non-student groups that it would seem the height of arrogance to make one theory or another the basis for excluding people. PL was expelled because in dozens of concrete situations it actively opposed the effort to rally white student support for black demands. In the present context that opposition was in fact obstructing the work of SDS, and there were at least reasonable grounds for expelling PL. But to go on from there and exclude people who believe the governments of, say, North Korea and Albania are dictatorships would be to bring SDS closer to sectarianism. We should, I believe, press for a loose interpretation of the principles which were made the basis for excluding PL; we should, at the same time, work against the imposition of additional and more specific principles. If the tendency toward sectarianism can be resisted—and I think it can—the future of SDS should be bright.

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Fired

Madison Fire Chief Ralph McGraw's decision to eliminate supervisory personnel from the firemen's union demonstrates the manipulation of power characteristic of a system which is based upon premises of exploitation.

Some time ago the city had promised the firemen pay parity with the policemen, pending the results of a city survey of other fire departments in the nation. When the city failed to grant the parity, Capt. Ed Durkin, president of local union, and the firemen voted to strike. Within three days the strike was settled and the firemen's demands were substantially granted.

It seems, however, that certain people want to ascertain that Durkin will not be allowed to effect any such future demands. McGraw's decision will affect him since he is a captain.

It is true that one can infer a conflict of interests from Durkin's position. He has a responsibility as a fireman to the people of the city. He also has a responsibility to the men in the firemen's local. When Durkin perceived, however, that the firemen were exploited under the guise of service to the community, he acted with integrity to substantiate the rights of his men. It seems absurd to ask men to "do their duty" to a community which exploits them as cheap labor.

Of course, if Durkin wishes to remain president of his union, he will be forced to accept a demotion, obviously at a pay loss. This is a usual sanction in this society.

Negative History

In the course of any historical event, there are small incidents which may signal significant changes in the structure of society. So be it with the regents' meeting of June 13.

At that time the regents tabled a motion which would allow student members of the Athletic Board and the Parking Transportation Board to be appointed directly by the Wisconsin Student Association. They explained that WSA does not represent the student body.

The Daily Cardinal applauds the regents for realizing that an elected body does not necessarily represent its electorate. Furthermore, The Cardinal foresees the following condemnations by them in the future:

- the Madison City Council;
- the Wisconsin Legislature;
- the United States Congress

Since the regents are intensely concerned with representation, The Cardinal also predicts that the Board will make the following recommendations:

- that the departments of the University be restructured;
- that the Board of Regents consist of students and to include students in the decision making processes;
- faculty, particularly those interested in education and its relationship to society.

THE DAILY CARDINAL

a page of opinion

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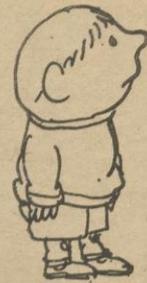
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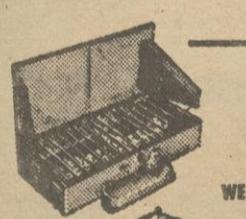
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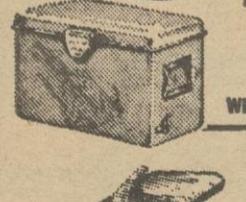
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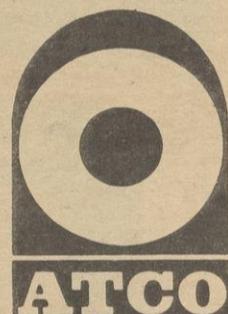
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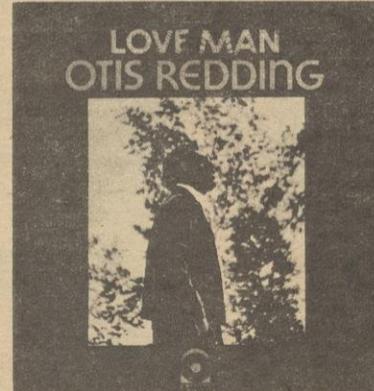
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