



# **The daily cardinal. Vol. LXXXIII, No. 150 June 12, 1973**

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## Police on campus

# Antioch strike ends in wake of court injunction

By DEBRA WEINER  
of the Cardinal Staff

For the first time in the history of Antioch College, Yellow Springs, Ohio, police deputies entered the campus, broke student barricades and forcibly re-opened classroom buildings. Their actions were in response to a student led campus shutdown in protest to federal assistance cutbacks in education.

Despite minor skirmishes between strike supporters who formed a moving picket line to encourage faculty and students to boycott classes, and police, classes resumed on a somewhat haphazard schedule. Nearly 250 students were left without teachers due to the faculty dismissals while many other students had already left the Yellow Springs, Ohio campus.

THE FORTY-SIX day strike collapsed after issuance of a court injunction against striking students and the administration.

Coinciding with the court action, the Antioch College Board of Trustees announced a vote of confidence (ten to five with one abstention) in James P. Dixon, president of Antioch College.

Over 300 students at what many educators consider the most progressive college in the country, struck, with the support of most faculty and students in a near successful boycott of all campus activities.

The protest began on April 20, when Ewell Reagin, dean of Antioch College, refused to guarantee continued financial aid to needy students. The school, according to Reagin, could make no promise of financial support for the requested five years until they were assured of federal monetary assistance.

IN CO-ORDINATION with Nixon's April signature to the education bill, allotting federal monies for educational financial assistance, Reagin in his first and only negotiating proposal offered a two year aid package.

Antioch financial aid students, most of whom are funded through a New Directions program of low-income, urban ghetto and minority students to achieve an "intercultural atmosphere," on the Antioch campus, swiftly refused Reagin's proposal. The strikers demanded a contractual agreement between the college and aid recipients for a continuation of the present level of financial aid, through graduation.

The strikers contended that the administration had reneged their part of the New Direction's agreement. "The Board of Trustees made a moral and financial commitment to the New Direction's program," said a spokesperson of the National Strike Publicity Committee. "The students came and the school must now meet their need."

Over thirteen percent of the Antioch student body (population 1000) is incooled with the New Direction's Program and currently receives total or high financial need. According to the Administration's offer, loan liability would increase from a \$1000 loan limit with a three per cent interest rate to \$1500 and a possible seven per cent interest charge.

UNDERLYING THE whole issue of support is the question of financial priorities. Despite monetary difficulties in the last few years, the college has been said to have continued to expand its network extension centers without consideration of its present programs. Such satellite centers, according to strikers, have drained funds heretofore reserved for financial aid students.

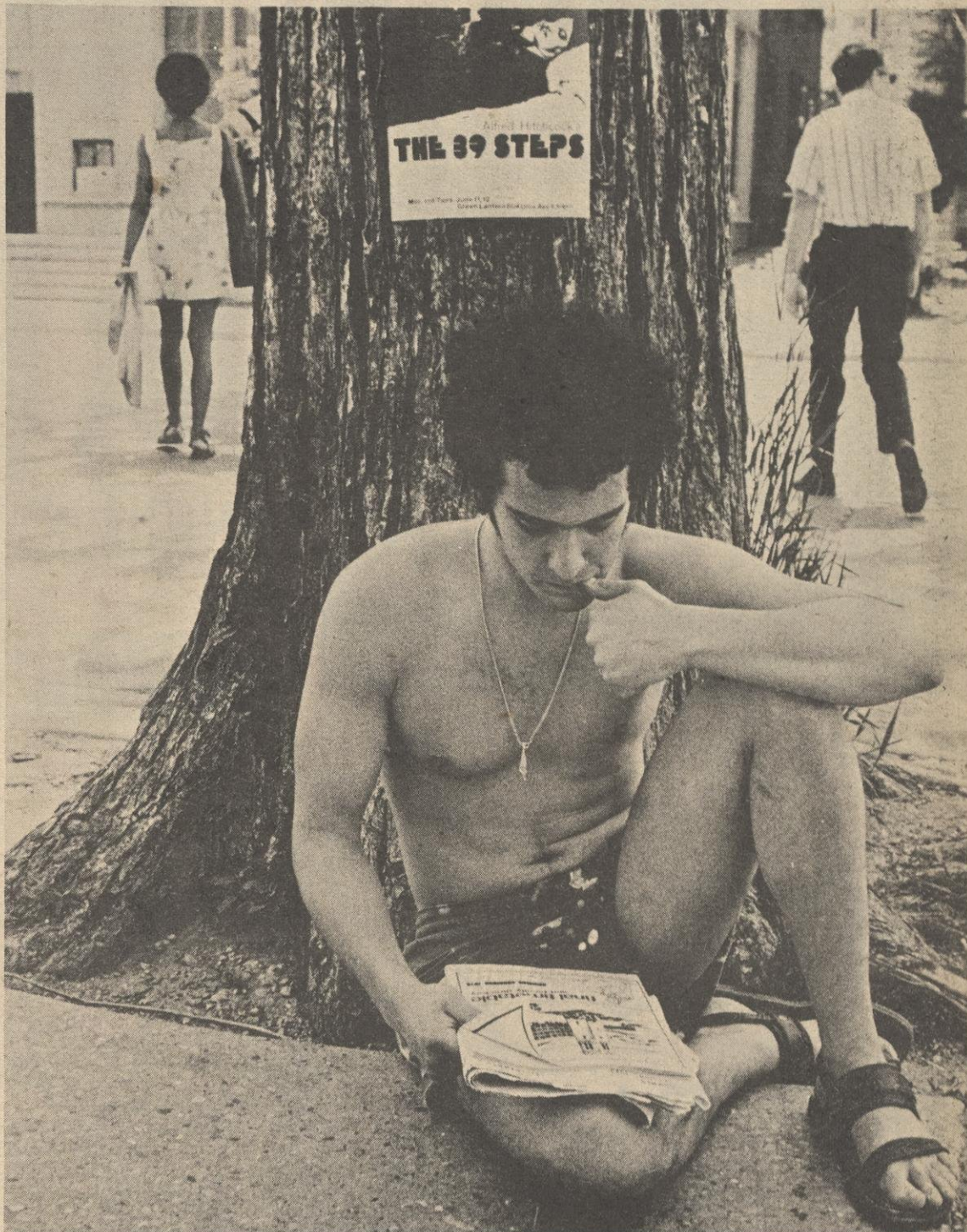
During the seven week lockout of classroom activities the Yellow Springs campus was empty of normal student activities. Classroom buildings were picketed, hallways were barricaded and doors were chained to prevent interference with the strike actions. In addition to student and faculty support (some faculty members held classes off campus), United Electrical (UE) workers—housekeepers, cafeteria help and maintenance crew members—respected the picket lines.

On May 16th the administration issued an ultimatum, threatening the layoff of all UE workers who honored the strike and the dismissal of all faculty members who were unwilling or unable to hold classes. Despite the pressure, both groups refused to cross picket lines.

Several days later after unsuccessful administrative effort to reopen classroom buildings, the administration in an unprecedented maneuver, expelled twenty students (thirteen of whom are black) and dismissed seven teachers for "obstructing campus buildings." Shortly thereafter four non-striking students gained a court injunction prohibiting strikers from closing building or interfering with the entrance to the building.

THROUGHOUT the seven week strike, numerous well-known individuals and groups addressed the striking student body. Anthony Russo, recent defendant in the Pentagon Papers trial told the audience that he had come to Antioch because the strike situation at the school was an example of people actively working to overcome powerlessness. "The fact that students are willing to assert themselves and to take the risks involved is a very healthy thing," he said.

The Antioch strike committee is presently in a period of regrouping and reorganizing for next quarter's strike activities.



Cardinal photo by Leo Theinert

Registration can be a time of torture, and for 12,000 summer school students who registered for classes yesterday in long lines and 90 degree heat, it probably wasn't much fun. Some were able, like this young man, to snatch a moment in the shade to ponder their course schedules, their futures, or perhaps the Watergate mess.



## State Street Gourmet

# Sale at Discount?

State St. Gourmet, our regular food columnist, was interrupted (on his way to Gargano's) by disturbing news of a record war on his beloved territory, lower State St. His exclusive report follows:

Charles Nessa, the present manager of Discount Records, terminated our interview with a perceptive snap: "Obviously you're going to do a number on us." "I'll do my best," I thought to myself but humbly tried to suggest that if he'd cooperate...but the interview was definitely over.

Although it's true that D.R. isn't my favorite record store, I wouldn't do a number on them because of my personal preference. D. Records, like so much of the rest of America is owned by a conglomerate, in this case C.B.S., who also owns Columbia records, but that's not the reason I'm doing a number on them.

SOME, OF COURSE, would argue that such ownership is enough reason, because conglomerates, like imperial states, exploit the locals by taking profits out of the community. Well, according to several sources, D.R. hasn't much more than broke even for years. Moreover, in D.R.'s defense someone should point out that it probably stocks the finest blues and jazz selection in town. Therefore, the store probably contributes more to the community than it takes away. But that's not the whole truth about the sale at Discount Records.

You see no non-chain store can begin to match D.R.'s prices in its present half of list sale, because Discount's prices are under other establishment's cost. Dave Radke, co-manager of WSA's record department, early in D.R.'s sale purchased \$400 worth of records for his store's inventory.

Although the buying power of the D.R. chain allows them to get a low enough wholesale price to make the legal 6 per cent profit at the present sale prices, that profit margin doesn't begin to cover the huge overhead D.R. supports. But with 70-odd stores and ultimately the financial resources of CBS shimmering in the background a local loss can be sustained.

THE TREMENDOUS potential power of D.R. is enough to make the flesh of any right thinking music lover break out in hives. When asked what the sale was designed to do, Nessa, in a very chilling way, replied "figure it out for yourself." But then he subsequently clarified his company's motives by hotly denying that the sale was meant to destroy competition.

Although neither of WSA's record department managers were willing to charge that Discount was out to get WSA, they did admit that the sales timing was suspicious. The sale was initiated when the in-

(continued on page 3)





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gets together . . .  
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People's law school

## Perry Mason

could be YOU

By BILL TYROLER  
of the Cardinal Staff

A "people's law school," a free community legal education program will be offered in Madison this fall. Founded by Mark Frankel, recent UW law graduate, the school will attempt to reach beyond the student community and attain a broad base of community support.

Although still in the organizational stage, it expects to offer courses in such areas as juvenile rights, consumer protection, women and the law, gay liberation, and landlord tenant law. Because of the large number of co-ops in Madison, there may also be a course in counter-corporate law (how to set up and operate cooperative and non-profit businesses).

THE DIVERSE community groups in Madison will work closely with the law school, Frankel said. Their input will consist of whichever resource people are available, which courses they want taught and what tactical decisions they need.

Scheduling of classes will be flexible and will vary in length—from one or two lectures to nine or ten weeks—depending on interest. New courses could be created if interest and resources are present.

"There are three main objectives for the school," said Frankel. "First, teach people what to do themselves within the legal system; second, provide legal education and information to ongoing community groups; and third, inform people how the legal system works from a radical political perspective."

Frankel termed the program one of "preventive law," that is, anticipating legal problems and remedies by studying the law in a

specific area. The school will be designed to handle individual problems, but it will offer a limited referral service. In addition, it will offer basic courses in legal research and in legal procedure.

FRANKEL HOPES the school will eventually train persons as legal workers and paraprofessionals. These people would be capable of doing legal work but would not be recognized by the state to practice law. Though they could not represent others in court, they could do valuable research, give legal and lighten the work load of a lawyer. Their effective functioning in the community would also destroy the myth that the law is understood only by "qualified" professionals.

Co-sponsors for the school include the National Lawyers' Guild (radical legal workers, law students and lawyers) Madison chapter, UW Law School Student Bar Association, and the Madison Community Centers.

"The Lawyers' Guild hopes to use the school as a base for reaching into the community and offering legal support for local groups," said Frankel.

Past efforts to bring legal education to the Madison community have been isolated, sporadic and student-oriented. The people's law school will be the first programmatic, large-scale effort to teach people how to guide themselves through the often tortuous maze of legal problems. It also represents one of the few efforts at a systematic analysis of the legal system.

Frankel encourages anyone offering help or suggestions, or merely desiring information, to contact the People's Law School at 31 South Mills in Madison.

"Really wild!  
Really funny!"

—JOHNNY CARSON



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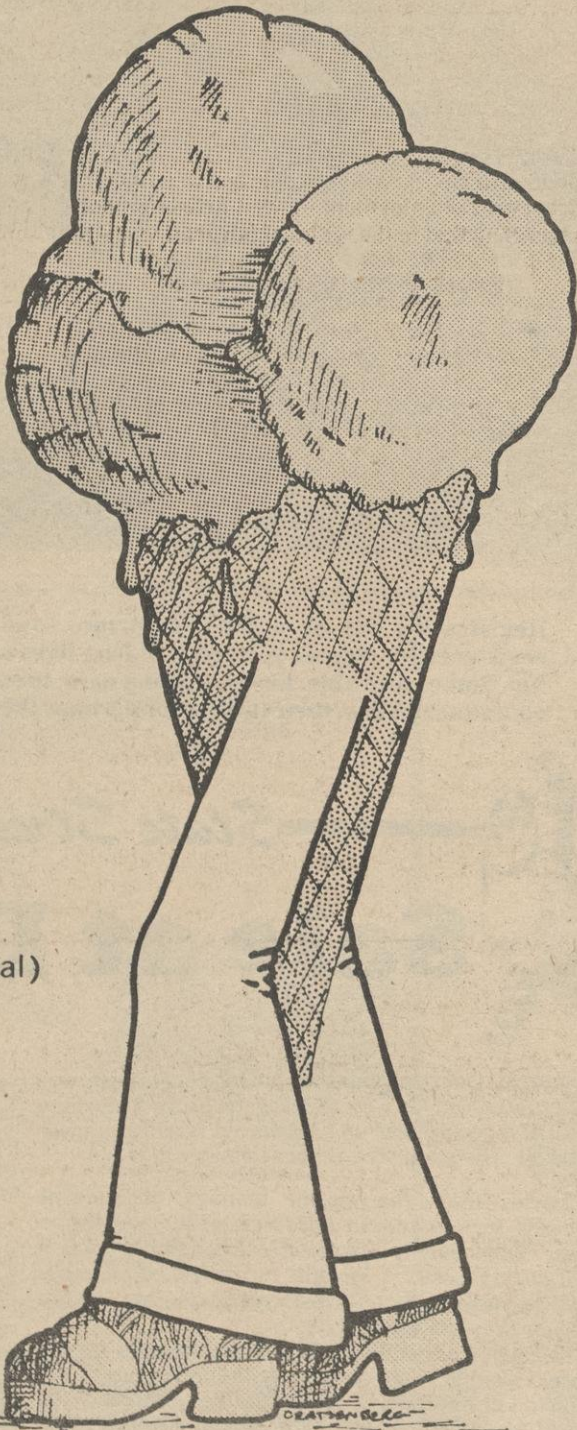
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# Bohrad: Portrait of the artist

By DENISE MARK  
of the Cardinal Staff

Aaron Bohr, 65, has been the artist-in-residence at the University of Wisconsin-Madison for the past 25 years. He is leaving the university in a few weeks and in a recent interview he discussed his artistic experience in general and during his time at the University.

Bohrad was originally brought to the university as an inspiration for aspiring wildlife art students.

"We wanted an artist of the highest caliber to set an example for students studying art in the agricultural domain," said Dean Glenn S. Pound of the Agriculture school, Bohr's chief advisor.

Bohrad is an internationally renowned artist, known for his intricately detailed still life paintings which have a surrealistic nature created by Bohr's unusual, often bizarre, choice and arrangement of objects to reproduce.

Bohrad is an artist. He has a quick, often subtle, wit and apparently an



Cardinal photo by Leo Theinert

## Intersession

### The first hurrah

On trial this summer, the three-week inter-session was a success according to administrators.

Paul Ginsberg, dean of students was pleased with the turnout of about 850. "We got more than we were expecting," he said.

"THE STUDENTS WERE of two categories; those who found it was a brief period they needed to complete their requirements and others who simply wanted the courses and couldn't fit them into their regular schedules," Ginsberg added.

"On the average, one credit was offered for each week of classes a student took. An exception was one nursing course but that department decided that the course could be taken for four credits," said Nancy Abraham, assistant director of summer sessions and special students.

She also felt that the session was a success. "It isn't the first time this has been done on this campus," she said. "An opportunity presented itself to do this because of the shift in the calendar. With the end of the first semester before Christmas there was more time."

Professor John Thompson of the Botany Department says he didn't have many students, only one in fact. But Abraham said that most of the classes made their enrollment and were filled.

UNLIKE THE regular summer session, proposals were taken from professors in the various departments as to what they wanted to offer.

"These proposals were then

studied by summer session dean's committee. The committee rated the proposals according to the nature of the course, the time period involved, and how innovative they were," said Abraham. In a normal summer session the deans of the departments work directly with faculty members and no proposals are submitted.

One student, Judy Weinberg said after attending the session, "It was good to get the three credits, but it was a little rushed I'm still doing the paper."

tensely precarious financial position of WSA was widely publicized.

WSA's position, in fact, is so unstable that the sale may well be (have been) the coupe de grace. According to the managers, and they're not blaming D.R. entirely, WSA's business is down 50 per cent from what it was at this time last year. In addition, with the depressed record sales, the traffic in the store is significantly diminished and so all departments suffer.

Charles Lunde, owner of Record World, who has spent his life in the record business, and has had his own store for under a year, doesn't pull any punches.

"The only reason for the sale is that they want to eliminate competition," he said grimly. Then he added with real fury, "The other day D.R.'s regional manager came in to talk. I told him, 'I haven't time for D.R. rats now.'"

THE SPECTRE that haunts Charles is the rumors of a death-dealing sale Discount ran in Berkeley where they attempted to bludgeon the opposition. I tracked down that story. The Berkeley sale ran off and on for three months in 1971, according to Billy Robins, an associate manager of Leopold's, the student store in Berkeley. "They discontinued the sale and then started it again," I asked incredulously.

intuitive distrust of any attempts to describe a person through the written medium.

Bohrad was very co-operative during the interview; however, he was obviously more excited about the results of the photographs than about any written interpretation of his responses. In any case, the following is the main substance of an hour-long interview with Aaron Bohr.

Cardinal: How did you originally get started as an artist?

Bohrad: I discovered very early that I enjoyed making marks on a plain yellow pad of paper; in fact, I think I could draw before I could write. When I got a little more control I began to sketch trees, houses, comic books, etc.

Cardinal: When did you begin studying art seriously as a possible profession?

Bohrad: After I completed high school, I attended the Chicago Art Institute for two years and then the New York School of Art for the following two years. There was really very little question ever that art would be my career, so when I graduated from the New York school I returned to Chicago and for seventeen years incurred professional failures and successes in my artistic endeavors.

Q: What were some of your early successes on which you built your current strong reputation?

A: The biggest boosts were the two Guggenheim Foundation fellowships I won for two succeeding years. This was in the early days of the award when people still considered it important. On one of the fellowships I went out west to Wyoming and sketched a picture which won the American show at the Carnegie Art Institute in 1937. The sponsor of this top award, Mrs. F. Logan, said my picture was, "not worth a mickel". So, from these two fellowships and the notoriety of awards such as that of the Carnegie Institute my career was launched, so to speak.

Q: How did you end up at the University of Wisconsin-Madison?

A: UW-Madison was looking for an artist to work on Wisconsin landscape and I, up to this point, had worked with landscape and general still life techniques. I also had a sizable artistic reputation which impressed the university, for they took almost as much care as they do in choosing a football coach. So, I was offered the position.

Q: Can you discuss briefly the evolution of your artistic style from your original landscapes to the detailed still life painting you have concentrated on for the past 20 years?

A: I have always been directly influenced by my immediate environment so landscape paintings were a natural realm to begin in. Then, as my painting progressed and I began looking for new forms I deliberately chose a form which was the opposite end from the recklessness of "abstract expressionism," then in vogue.

I currently work on detailed still life paintings using oil on gesso boards. I use inanimate objects as my heroes which has proven to be a wide and general avenue for pursuing still life.

Q: Where do you think art is going and what is the social responsibility of the artist in our modern world?

A: I really don't know where art as a field is going, but wherever it is I'm going someplace else. I really have not been concerned recently with the new directions in art except, of course, normal curiosity. I have never been convinced of the changeability of art.

As for artistic responsibility, I think it pretty much operates on an individual basis. Sensitive people can well find their way in art and derive a great deal of enjoyment in what artists produce. I can't see art going further than that to the realm of advocating one philosophy over another. I like people to be able to see for themselves what my paintings are all about. After all, no two people will see exactly the same two things in a painting.

Q: You never went through the young, starving artist phase; nevertheless, were there any times in your career when you seriously considered giving up art?

A: Oh, I have had fleeting thoughts of giving it all up but I've always been stubborn, if not confident, enough to remain with it. I think it is very bad to quit before you have matured in your artistic qualities which can take a long time.

In any case, I personally derive pleasure from watching my still life "heroes" squirm to life on the board. I would hate to deny myself that pleasure even if the world denies my greatness, but, of course, its doubly satisfying if others appreciate my work also.

Q: Can you briefly summarize your feelings on the past 25 years at the University of Wisconsin-Madison?

A: On the whole, the time I spent here was good. It gave me time to paint my own things and a connection with the young artist outside of the formal classroom situation.

Dean Pound, reflecting on Bohr's service to the university said, "I think Mr. Bohr has been of immeasurable service to the university as a teacher and an inspiration to young art students. When a man like Bohr retires from a post which over the years has so much become him, it is nearly impossible to find a replacement."

Pound said that with the decrease in enrollment in the agriculture school and the difficulty of finding a replacement for Bohr, the university will probably officially close the office of artist-in-residence.

As Bohr said, "They're hanging up my jersey for good."

## State Street Gourmet

continued from page 1

"Sure," he said and added proudly, "We picketed, organized a boycott, and eventually prevailed." He then asked what we were going to do. I indicated that I didn't think there was much spirit here. He sympathized and offered any help he could give by phone.

In Ann Arbor, home of the University of Michigan, the horror story I outlined above exists. D.R. has a virtual monopoly. A \$5.98 list record, and that includes nearly every rock number, is discounted (D.R. is true to its name) to a whopping \$4.98, a price which gives me hives.

By charging all that the traffic will bear, and Nessa admitted that's what his company's policy generally is, D.R. not only gouges the community but does a disservice to the record industry, especially to its aesthetic dimension. Low prices with small profit margins mean greater sales. Greater sales make it possible even practical for companies to develop new talent. A superb newish group like Little Feat has enough trouble making it at \$3.50 at \$5 they're as doomed as WSA is at half of list.

WE SHALL all have reason to be thankful if the unofficial report I received that the sale is ending is true. But serious damage has been done. The eight weeks the sale lasted might already have finished off WSA. And if that's true the sale will already have cost us more than Discount Records could ever be worth.



STARTS TOMORROW  
**"FORBIDDEN SEXUALITY"**  
DAILY AT—1:20—4:00  
5:30—7:30—10:00 PM  
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**Clint Eastwood**  
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JANE FONDA  
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**klute**  
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STARTS TOMORROW

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**"INVASION OF THE BEE GIRLS"**  
—AND—

**THE HOT BOX**  
STARTS TOMORROW  
OPEN 7:00 SHOW DUSK

**BIG SKY**  
255-5330

**SIAMESE TWINS AT BIRTH**  
What the Devil hath joined together let no man cut asunder!

**Sisters**  
—AND—

"SWEDISH FLY GIRLS"  
OPEN 7:00 SHOW DUSK  
STARTS TOMORROW

**BADGER**  
255-5330



# Cardinal

## opinion & comment

### The summer of fortitude

At the beginning of summer, 1973, those of us who are students find ourselves in something of a strange position. It was three years ago that colleges and universities across the United States were shut down by the Cambodia protest, bringing thousands of students into the streets in militant protest against Nixon's war. Three years later, and we are now bombing Cambodia, and observers and analysts have told us that the campus anti-war movement is dead.

At best, that is a partial truth. It is necessary to analyze these sorts of statements, which have been appearing recently in abundance. It is certainly true, and noteworthy, that this spring was the first in recent Madison history that did not see violent anti-war demonstrations. Perhaps this is due in part to the lack of coherent information on our continued bombing of Cambodia, and the new willingness on the part of the media to act as though the war was really over.

The lack of protest also reflects the fact that certain things have changed in the movement. The revolutionary optimism of 1969 and 1970 have been replaced by a certain sober understanding of political realities.

But the massive, tempestuous energy of the early student movement has diffused into other movements, and the struggles of blacks, women, gays, and workers have benefited from a lot of that early energy, which has been rechanneled.

Many important things will be going on in

Madison and in other areas this summer, that will demand the concern and support of students. The links between the University and the military are just as strong as ever, and new research on the Army Math Research Center will be appearing this summer. Preparations are now being made for the trial of Karl Armstrong, accused AMRC bomber. We need to support Karl, and to use the events around his trial to remind ourselves that AMRC still exists, and that the war still goes on.

Many other events on campus this summer demand our attention. The Memorial Union Labor Organization will be negotiating for a new contract, and protection of gay people within that contract has already been denied by the University. Members of the Gay Liberation Front (GLF) will be picketing the Union Tuesday in an attempt to inform students about the contract negotiations.

It is also encouraging to note that new projects and services have been started recently in an effort to meet the needs of people in this community. One example is Women's Place, a counseling service for women which has been started here in Madison in an attempt to counter male-dominated traditions in psychiatry which view women as passive, and as destined for certain sex-defined roles.

So it's clear that things are still going on in Madison and don't let anyone tell you differently. Summer 1973 might be a very good time for students to get involved.

### Justice Mailed

A recent court decision has barred groups in support of the Farah pants boycott from entering the East Town Mall area to pass out information. Judge Jackman's ruling is dangerous, and it ignores certain constitutional principles.

Jackman ruled that East Towne Mall was "private property" and that picketing on the mall was an invasion of "property rights". This statement flies in the face of a recent Supreme Court ruling, which stated that shopping mall areas were "public access" areas to private property. But it will take a long time to bring these constitutional questions to bear, and in the meantime, the Farah pants boycott is hampered in Madison.

But the issues involved in such a decision go far beyond the legal particulars involved in Jackman's ruling. The decision lays the groundwork for stopping picketing at any mall, which means that stores will be immune from any sort of activity on behalf of workers. If a private corporation (East Towne Mall) can

successfully use the state to prohibit picketing against anti-labor stores, the rights of workers to state their case are seriously jeopardized. The stores all know this, and they are flocking to be in malls for precisely that reason.

One final note: Madison policemen, in violation of Chief David Couper's written policy of non-interference and non-harassment of picketers, told picketers that they would be arrested unless they gave their names to policemen. (Couper's policy forbids taking names in such manner.) Their taking of names made it much easier for the owners of East Towne Mall to bring the civil suit against the picketers.

The law, in this case, has been used by the powerful against the powerless, and the real losers will be the workers at the Farah plants in Texas. The boycott is the only effective way for them to win justice, and if that tactic is stymied by false legalities, justice for workers is also stymied.

### Letters to the Editor

To the Editor,

"Prisoner Want's Letter Friend"

I am an inmate incarcerated in London Correctional Institution and I'm serving a 5-30 year sentence. I have been here five years in and still have one more to go yet. I would like to get in touch with people to correspond with and perhaps this notice will find someone who would like to write to a guy who has no one to write to.

John Carr  
P.O. Box 69-127289  
London, Ohio 43140

Got a beef? Does your opinion differ from those seen on our editorial pages? Would you like to see more coverage of any part of the Life of UW—Madison?

Tell us. We'd like to hear from you.

Write us a letter. But please, due to our perennial shortage of space for these letters, keep them short—under three pages, double-spaced. Send them to The Daily Cardinal, Vilas Communication Hall, 821 University Avenue, Madison, 53706.

Dear Editor,

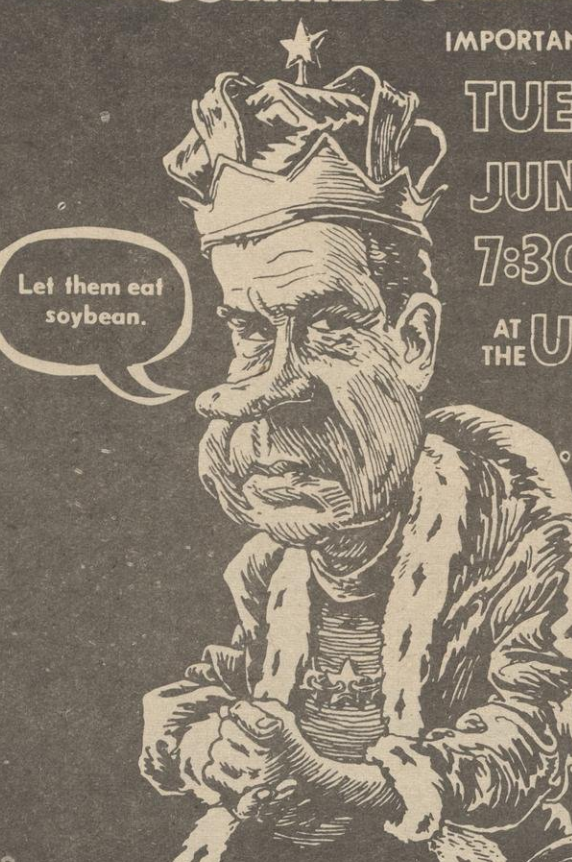
We would appreciate it very much if you would put our names in your campus paper. We are two lonely inmates with no one to write to. We would answer any and all letters. Any help would be highly appreciated.

Dan Eaton 131-194  
Box 69  
London, Ohio 43140

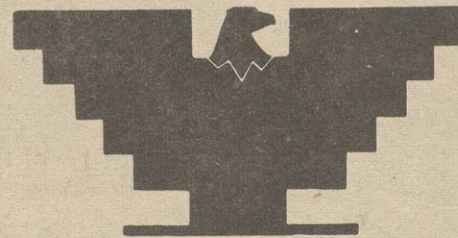
Howie Quillen 134-689  
Box 69  
London, Ohio 43140

Now that woman is coming into her own, now that she is actually growing aware of herself as a being outside of the master's grace, the sacred institution of marriage is being undermined, and no amount of sentimental lamentation can stay it. Emma Goldman

AIN'T NO CURE FOR THE SUMMERTIME BLUES?  
JOIN THE STAFF OF **SUMMER CARDINAL**  
IMPORTANT MEETING!  
**TUESDAY**  
**JUNE 12**  
**7:30 P.M.**  
AT THE **UNION**



### Support Farmworkers



### Boycott lettuce

For over eighty years no one was able to organize a farm workers union for the poorest working people in the U.S. Finally in the '60's we did it. Now our still small, honest and democratic union is under brutal attack by an unholy combination of corrupt opportunists and giant growers.

Just as we were in negotiations to renew contracts covering thousands of farm workers in California, the Teamsters' leaders conspired with the growers to deny workers the representation they want. Naturally the growers welcomed the Teamsters because they willingly made concessions we resolutely reject. We enrage the farm corporations because we threaten their feudal power; we threaten their 19th Century conditions. We embarrass the Teamsters because we, unlike they, do not sign sweetheart, backdoor contracts.

Farm workers deserve honest representation. They have been the most wretched, mercilessly exploited working people in the nation. They would fare better on welfare. But they want to work, even at "stoop labor" in sun-baked fields. Their wages average a little less than \$50 a week in the holocaust of today's inflation!

The friends of President Nixon, the huge corporate farm interests, have made an alliance with the goliath Teamsters Union to crush our struggling Farm Workers Union. In spite of our limited resources we can win a fair fight with the Teamsters, the growers and...yes...the White House. But the Teamsters' leaders with their multi-millions, use ruthless measures, including violence, to cripple us—against the wishes of many members of the Teamsters' rank and file. The California Supreme Court, in a landmark decision in December, 1972 voting six to one in our favor, declared "the field workers desired to be represented by the Farm Workers Union rather than the Teamsters."

Our fight is more than the passion of a small, struggling union. There are 3,000,000 desperately exploited farm workers waiting to be organized and brought into the life and activity of progressive America. Our drive is a potent anti-poverty force using no government funds. The Farm Workers Union unites brown, black and white in a common cause.

To win we need your involvement. The AFL-CIO is giving us funds for our grape strike, but we need your support for our boycotts and other organizing. We need legal defense, medical care, food and shelter for farm workers and their families. And we ask that you boycott lettuce and grapes unless they carry the UFW label—but if in doubt please don't buy any.

VIVA LA JUSTICIA!

Cesar E. Chavez

Madison office: 306 N. Brooks  
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Founded April 4, 1892

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# Aftermath: Karl's case capsulized

## EXACTLY WHAT IS KARL ARMSTRONG CHARGED WITH?

At the arraignment proceedings, on March 20, 1973, the state formally charged Karl Armstrong with first degree murder and four counts of arson. He is one of the four men charged with the bombing of the Army Mathematics Research Center (AMRC) on August 24, 1970. If convicted, Karl can receive life plus 55 years. The trial will probably begin in late summer. DID A "MURDER" ACTUALLY OCCUR?

The state is charging Karl Armstrong with first degree murder. First degree murder means premeditated murder, that is, the accused intended to deliberately kill Robert Fassnacht, a graduate physics student who happened to be in the building at the time. However, clear precautions were taken to prevent harming anyone. The explosion occurred on Monday morning, August 24th, at 3:42 A.M. after the police had received a telephone call warning them to clear the building. The explosion also occurred during summer recess, a time when very few students are on campus. Considering these precautions it should be clear that the death of Robert Fassnacht was NOT INTENDED. HOW WAS HE EXTRADITED FROM CANADA?

Karl Armstrong was arrested February 17th, 1972, in Canada. In June, 1972, proceedings were started by the Canadian government to determine whether Karl would return to Wisconsin. However, Canada's Extradition Treaty specifically forbid the extradition of anyone whose "crime" is of a POLITICAL NATURE. But despite much evidence to the contrary, the Canadian court chose to believe that the crime he was accused of was not political and he was returned to Madison.

## WHAT IS THE ARMY MATHEMATICS RESEARCH CENTER?

AMRC is the only center funded by the U.S. Army (nearly 1.5 million dollars annually) for the research and application of

mathematics. It is obliged by its contract with the Army Research Office to provide services in areas "in which mathematical research has relevance to problems that exist or are inherent to army operations."

## AMRC—IS IT REALLY NEUTRAL?

The main argument forwarded by those who defend AMRC is that the work done there can be put to good and peaceful uses as well as to those of the Army. This argument completely misses the point; it has nothing to do with reality. The reality is that in most cases it is only the military that can profit from this work, and that the AMRC is only interested in helping the military, and not in solving the problems of the environment, of health, food or any other such human endeavors. It is also claimed that the researchers at AMRC are free to do work in their fields of interest. The point is that AMRC only hires researchers that have specific interests which coincide with the interests of the Army. The AMRC supporters also state that their information is unclassified and open to all. This is simply not true. Take the case of AMRC's aid to Project Michigan (1966-67). The Army called upon AMRC to assist the University of Michigan with their work in the field of infra-red aerial photography (a complex type of heat-sensing photography). In AMRC's 1967 Summary Report Assistance to Project Michigan was listed in the table of contents but the section dealing with the AMRC's aid to Project Michigan was censored. This infra-red aerial photography was later used to track down and kill rebel freedom-fighters in South America. The former director of the AMRC J. Barkley Rosser states, "Naturally AMRC must produce results of value to the Army. Otherwise the Army would terminate its support."

## ...Neutral? HAVE THERE BEEN ANY OTHER PROTESTS AROUND AMRC?

The five years before the bombing were marked by the development of intense anti-war sentiment throughout the country and especially in Madison. During this period thousands of people spoke out against the war, petitioned, held hearings, conferences, committees, and discussions. They picketed selective service headquarters, burned draft cards, and demonstrated in the streets. People tried in every way possible to educate themselves and others about the nature of the war and who profited from it. Very early in the movement the AMRC was recognized as a significant source of military brainpower.

In spite of the history of protests, Madison Police Detective Lulling testified in Canada that he did not recall any movement directed against AMRC. Thus, Lulling's glib

statement that the movement against AMRC was only "students letting off steam" and Chancellor Young's assertion that "no classified research" occurs on the UW campus simply fly in the face of the facts—that a large and militant movement lasting several years preceded the bombing. The denial of this by Wisconsin officials in Canadian court constitutes a conscious and deliberate effort to obscure history. That the AMRC blast was politically motivated is undeniable.

## HOW DO KARL'S SUPPORTERS VIEW THE CASE?

In order to understand the bombing of AMRC, it must be viewed in the context in which it occurred. This incident was not an isolated bombing committed by a lunatic, but rather an act which had a firm base in the years of militant activity which preceded it. The United States government is using the case of Karl Armstrong to set an example—an example to discredit and ridicule the anti-war movement and the American Left. By railroading Karl into prison for life the government is trying to develop a climate of fear in this country, and use it to repress dissent of all forms. Whether or not Karl Armstrong is guilty, it is important to realize the hypocrisy of bringing him to trial. The government is

trying Karl for the bombing of one building that resulted in one death—the very building that has been the source of research for the most massive bombing in history, resulting in thousands of deaths. The death of Robert Fassnacht was an accident, the murders of hundreds of thousands of Vietnamese was calculated. Karl Armstrong's bail was set at \$450,000, the highest bail in Wisconsin's history. This too

clearly indicates that the state is not bringing a single individual to trial, but an entire movement. WHERE CAN I GET MORE INFORMATION ABOUT KARL ARMSTRONG? For more information come to: The Karl Armstrong Defense Committee Office 1127 University Avenue Post Office Box #2521 (mailing address) or call: 251-7250

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# Numismatics film notes

By Special Correspondent  
DAVID GAFF  
of the Vilas Hall Staff

## DREADFUL X—RATED FILM

Professor Michael Draggi, 17, has just completed his 18th 22mm. film. It will be held up before the lights of the Madison Art Center next century.

"It's about people that make drawings of crabs on toilet rolls and all that," he stuttered.

The film starts with shots of Elroy Hirsch putting on his trousers on top of the bell tower, while carillonneur "Quasimodo" Hall bangs out a roundelay. It also includes scenes of a grand piano being thrown into a mass of Jesus freaks.

"I THINK IT SHOWS what happens to a man or person who refuses to conform to contemporary patterns," he gibbered, rolling on the carpet and biting the floor.

Next month Draggi starts shooting Dante's Inferno with a cast of two life guards at the B.B. Clark Beach.

Sounds exciting.

## RUBBISHY TECHNOLOGY

University Physicist John Condom and his wife David are pretty busy over at Sterling Hole designing a new line of disposable fiber-glass film cameras for Watergate Associates. Condom, who's 79, married, and thinks young, may be on to something

big, possibly his wife, who weights 602 lbs stripped to the waist and wearing a washable wedgy truss from Prange's.

Condom started in design under Art hotshot Dan Yopack during the St. Vincent DePaul styleshow. He produced the first ever brown paper hot water bottle. It gained him a reputation for originality in a field noted for flaming conservatism. "I got the idea lying in bed playing with myself," he beamed. "The former Mayor Billy Jack Dyke bought one, but I haven't heard from him lately." (Note: ex-mayor Billy Jack Dyke may be seen in Carl Dreyer's Vampyr anytime...)

The fiberglass film camera is especially designed for film-makers in cold horrible climates, can be folded into the pocket of an asbestos overcoat, and, if not wanted, thrown neatly into a passing automobile.

"I don't care," smiles Condom, "it's the idea that counts. Right now I'm designing a glass box in which Doodles Weaver can sit and slowly go mad. Who knows, it might catch on."

## FILTHY SCANDAL

Martha Van Cleavage is a lady film and TV star, often seen intruding on the university station: WHA? She is also a lady novelist with 17 children, 5 ex-husbands, 3 dogs, a stuffed hamster, and a dilapidated mansion in the Shorewood Hills ghetto district. She is different.

She doesn't play football, hates giraffes, and can't stand people who collect trading stamps. "I'm different," she frankly admits as she takes her clothes off and sits down at her grand piano. "Don't ask me why it is."

I asked her why it was. Her answer was to throw a cat at me. "I love being bored. Just to sit and do nothing. It's very exciting as all our two WHA? fans must know."

SHE HAS PRODUCED over 107 television scripts for WHA?, a few of which have been seen.

"They're all cruddy, I suppose. Doing a TV film is just like masturbation. There's nothing in it."

"Children are different. They're small, fragile and full of poetry."

Her two children, Che, 7, and Amadeus, 75, came into the room. Marty produced sticks of bubblegum from her bikini and moulded them into a life-size statue of Papa Hambone. "I don't know why I do this," she drivelled, "it helps me to pass the time. How I hate publicity. I do all I can to avoid it. Excuse me, while I help my two kids into these sandwich board signs. And then I must away to check the article on me in the State Urinal and then on to the dreary 360 degrees show."

Like her or not, Marty—like WHA?—is here to stay.



# University Theatre Summerfest: From Broadway to Belgrade

The University Theatre will begin the Summer Theatre Festival with six performances of a medley of Broadway show tunes on June 28, 29, 30 and July 4, 5, and 6 in the Thrust Theatre of Vilas Communications Hall.

Jean Anouilh's fare, *Ardele*, will be presented on July 11, 12, 13, 14,

25 and 26. The play is both a frivolous and serious story of a family scandal and its effect on a hypocritical Gallic Victorian household.

Highlighting the Summer Theatre Festival will be the visit of stage director Ognjenka Milicevic and three of her students from the

Theatre Academy of Belgrade, Yugoslavia.

Ms. Milicevic and her students will present a double bill including demonstration of acting training techniques and a performance of Strindberg's *Miss Julie* on July 19, 20, 21, 22, 27 and 28.

The European director is a resident professor of the Belgrade Academy for Theatre, Film and Television, and she was formerly the Dean of the Academy and provost of the Belgrade University of Art. Ms. Milicevic has directed numerous plays for the stage, radio, and television and has received several awards and honors for her work.

Season tickets for the Summer Theatre Festival are \$5 and are on sale at the Vilas Hall box office, located on the street level of Murray Mall. Box office hours are 11:30-5:30 Monday through Friday beginning June 11.

## King Bing

(continued from page 8)

ternational stars was always more important than stabilizing labour relations at the Met. (Watch Rudolf Bing kiss the behinds of Luba Welitsch, Maria Callas, and Birgit Nilsson.)

HIS TREATMENT of the standees was preposterous. In the early 1960's Bing harassed standing-room opera addicts. He claimed the standees were the annoying opera claque who overzealously disrupted performances (not to all non-initiates: the claque is a group of people engaged by a singer to clap whenever he or she is onstage). Well, goddamnit, I was a standee and for some strange reason the claque always seemed to be seated in expensive orchestra seats near the stage. For a while standees were not admitted unless they wore a suit and tie. I distinctly remember being dressed for the occasion but being removed from the standing room line for Wagner's *Die Gotterdammerung* because I didn't have a tie.

BING WAS the first manager in the history of the Met to hire commercial theater directors to stage operas. He wanted to produce masterpieces with integrated sets, and costumes (Before Bing came to the Metropolitan a unified production was an unknown quantity.) Occasionally the sets and costumes were beautiful and sometimes, with a little luck, a director's

spark of genius illuminated a few minutes of a three-hour stage manager's nightmare.

On the whole this writer regards Bing's Metropolitan career as a hilarious disaster. The Met's chorus, filled with aging and talentless members, was and still is an eternal embarrassment. The Metropolitan Opera orchestra, during his reign, was one of the world's worst orchestras (the sagging brass section always died in the middle of a Wagner opera and the droning strings section's efforts during a Verdi opus would make one scream for mercy).

The introduction of the stage director was a meaningless gesture. Leading singers contrived to do whatever they pleased on stage. Excepting the great Inge Borkh, whom Bing never mentions but who could tear up the stage with her awesome rendering of Strauss's *Elektra*, opera singers of the Met simply can not act.

This writer remembers an exemplarily hideous 1964 production of Strauss's *Salome* which Bing praises in his book. The entire set was mistakenly painted so that in the final scene it appeared to be buttered with horse manure. Amidst this vomit-brown splendour danced an obese soprano named Birgit Nilsson. Wearing a beehive wig and seven veils, this golden voiced fat woman was portraying a 16 year old girl.

Farewell, mister Bing. It's been dreadful fun.

(Review copy donated by the University Bookstore.)



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## The University Theatre Summer Theatre Festival



## Book Review

# Sihanouk's 'War with the CIA': 'Most important book of 1973'

MY WAR WITH THE CIA  
The Memoirs of Prince Norodom Sihanouk as related to Wilfred Burchett  
Pantheon, N.Y., 1973, \$7.95

Reviewed by  
PATRICK MCGILLIGAN  
of the Fine Arts Staff

Insurgent troops are now surrounding, strangling Pnomh Penh in a critical, full-scale attack designed to topple the crumbling Lon Nol government but news from Cambodia, via the Pentagon, is slow and piecemeal as always: That is just one reason why My War with the CIA is the most important and timely book of 1973.

But whether the memoirs of CIA-deposed Cambodian Prince Norodom Sihanouk, a leader of the anti-Nol coalition struggle, will get the serious, national attention it merits is quite another matter. Shortly after the book's publication two months ago the Washington Star-News (the conservative D.C. daily, the paper which did not uncover the Watergate scandal) reviewed the volume in its back pages with thinly disguised contempt. Sihanouk, the book critic decided (in what is the typical-if-any reaction to the volume,) surely exaggerates the collaborative role of the U.S. government in the 1970 coup by Lon Nol and associates, and the subsequent deterioration of Cambodia.

NOT SO. AND SIHANOUK is a careful detective who has correctly assumed the inevitable skepticism of his American audience. Thus he meticulously documents the role of the CIA in the 1970 coup and earlier aborted intrigues, and the immediate massive (on financial plateaus never approached by the neutralist Sihanouk government) escalation of U.S. support for the puppet regime of Lon Nol, Sirik Matak, and assorted cut-throat-thieve-comrades when Sihanouk refused an escalation of U.S. bombing of Communists in Cambodia.

The American plotting is not characterized solely by overt or openly coercive acts, Sihanouk writes. The pressure was often "dollar diplomacy" until Sihanouk, tired of U.S. entreaties to aid fighting in the Vietnam War, cancelled all American foreign aid monies in an abrupt and unprecedented move in 1963, ending the financial alternative of imperialist control. The pressures were diplomatic too, but equally insulting, such as the taunting and ominous official exchanges between Sihanouk and U.S. Ambassador Robert McClintock in the 1950's, grumbling conversations with John Foster Dulles and Allen Dulles, spy master brothers, and a host of confrontations with other arrogant, conniving U.S. officials, all recorded here by the angry Sihanouk.

Since the 1970 coup, the country of Cambodia has been plunged into seemingly bottomless ruin, testifying to the accuracy of Sihanouk's accusations against the Lon Nol band of traitors. It's neutralism abandoned, the country has been ravaged internally by widespread governmental corruption. Lon Nol has banished the national assembly and suspended civil rights countrywide. Externally, the Cambodian leader has made bed with the U.S. and ok'd the extended bombing of the Cambodian countryside (intended to rout Communist troops and destroy hidden supply lines) and the mass murder, by bombing and political execution, of thousands of the Cambodian people.

Where is Sihanouk meanwhile? Exiled to Peking, courted by the

Chinese Communists, purged of his most virulent independent strain, but still a neutralist at heart, he is a leader of the new Indochinese coalition of Cambodian insurgents—Khmer Rouges, Communists and the Sihanoukists—and he pledges to establish a new government in Cambodia with an internal policy which will be "socialist and progressive, but not communist."

THE SUCCESS OF THE ANTI-LON NOL forces seems hopefully imminent; even Sihanouk himself declared in absentia several weeks ago that he expects the takeover of Cambodia (the country is currently 80 per cent controlled by the anti-Lon Nol coalition) to be completed by year's end. The Lon Nol government is faltering; only a huge U.S. air support (and complementary South Vietnamese military presence) has stalled the fall and could interminably postpone the death blow.

Evidence of the present frantic, wheeling-dealing, house-cleaning of the U.S. State Department is Lon Nol's public appeal to disillusioned rival Sirik Matak (thrown out of the Lon Nol government because he is a competitor-despot) to forge a new coalition government as a last-gasp measure to stop the insurgent onslaught—and the trip to the U.S. of Lon Nol's even more callous and autocratic brother Lon Nol (linked by knowledgeable Asia observers to the international heroin traffic) for medical purposes. Medical? The real reason for Lon Nol's visit is well-known to experienced Asia watchers: Brother-puppet is being escorted out of the country temporarily as a partial appeasement to Lon Nol's dissension-torn government and while in the U.S. Lon Nol can incidentally revitalize and recuperate relations (plotting, etc.) with the CIA and State Department.

The beauty of My War With the CIA is that Sihanouk has fully authenticated his charges—with facts, figures, dates, liberal quotations from reliable newspapers and sharply described anecdotal scenes of clandestine rendezvous, super-secret CIA operations and more than three decades of direct U.S. interference in the affairs of this small but traditionally independent Asian nation.

The story begins in 1941 with Sihanouk's succession to the Cambodian throne but, Sihanouk emphasizes throughout, the story has not yet ended. Written with vigor and a passionate vengeance ("I am not a hypocrite so I declare clearly that the ringleaders of the 18 March coup, who have wrought such incalculable damage to the nation and brought such atrocious sufferings to our people, will suffer the same fate as the Quislings and Laval of the Second World War.")

SIHANOUK ARGUES STRONGLY, repeatedly, convincingly for an independent, neutralist Cambodia (but friendly to Asian neighbor-countries, including Communist countries) and world-wide recognition and condemnation of the destructive role of the U.S. in Asia. To understand the widening Asian war, the "cool" response of the Soviets versus the enthusiastic aid of Red China, the emerging political forces in Southeast Asia and Sihanouk's own avowedly neutralist stance vis a vis the Communists, My War With the CIA is essential. It is a straightforward and readable (related from dictation by trustworthy Australian journalist Wilfred Burchett), often moving account, of a recent history that is not widely acknowledged in the United States.



## Book Review

## King Bing: Fatcat of the opera

5000 Nights at the Opera  
by Rudolf Bing  
(Garden City, New York:  
Doubleday and Co., Inc.)

Reviewed by  
JOEL GERSMANN  
of the Fine Arts Staff

From 1949 to the spring of 1972 Rudolf Bing was general manager of the Metropolitan Opera, New York City's asylum for the culturally insane. Now having retired from the vituperative world of screeching sopranos, bleating tenors and barking basses, Bing has refused to admit that he has "delighted us enough" (pace Jane Austen); he has written his autobiography.

5000 Nights at the Opera is not about an exciting life in art and music; it is a frivolous meditation upon the narrow and dull world of theater management. As an autobiography of depth, insight, and self-criticism this book is a failure; but as a collection of gossip threads and snatches it is wicked and deliciously entertaining.

Bing is a terrible writer with a maliciously polite sense of humor. His Austrianized English is so fractured that one would think the more serious moments were the work of some low comedian. (for example "As I had feared, his lack of self-discipline soon harmed what might have been a career men would remember with Caruso's—but it was not to be.") If you're an opera freak, then what the hell. You'll love this loose little diary that should have been retitled "I came, I hired, I fired."

THE AUTOBIOGRAPHICAL meat is very sketchy. Bing's father was head of the Austro-Hungarian Steel and Iron Trust. At the age of 18 Bing went to work for a bookseller named Hugo Heller who also ran a concert

agency. Bing thought the concert management more interesting than the book business. Gradually he descended from the genteel concert society into the hellish depths of opera.

After working at various jobs in European opera houses, Bing was hired by John Christie, a fabulous English mogul who founded the famous Glyndebourne opera festival in England. By 1936 Bing was general manager at Glyndebourne, which offered some distinguished productions of

the Metropolitan Opera.

Aside from this information, the book is entirely anecdotal. But what anecdotes! Opera is an expensive institution financed by the wealthy, so Bing cavorts with the wealthy. You'll thrill when Bing kisses the hands of Mrs. DeWitt Wallace (wife of the Reader's Digest publisher), you'll howl when he grovels before Martha Baird Rockefeller, you'll swoon when he kneels before Mrs. August Belmont, you'll weep when Nin Ryan's family sells a painting to finance a new production of Verdi's Don Carlo. With such wonderful gold-plated playmates on hand, Bing's insensitive remarks about American labour problems are entirely predictable.

BING IS A dimwitted aristocrat with only one limited goal, the financial solvency of the Metropolitan Opera House. He brags about hardly ever seeing New York City since he spent so much time on the job. Then he wonders why members of the student audience slashed the nice plush seats in the new Met building at Lincoln Center.

But to give Mr. Bing his due, he is an astute observer of the moronic machinations that evolve inside the opera house. I thoroughly enjoyed his laundry list of telegrams to the mischievous tenor Giuseppe Di Stefano and of memos to the opera house staff. These nasty bits and swatches remind one that the nether regions of opera are not only glamorous, but amusingly vicious as well.

The self-congratulatory side of this book, nevertheless, is disgusting. Despite his claims that he tried to improve opera productions, Bing was never really serious about opera. Bing's coddling and worshipping of in-



RUDOLPH BING

Mozart operas. After World War II he became general manager of

(continued on page 7)

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