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FREE

# Daily Cardinal

VOL. LXXIV, No. 160

University of Wisconsin-Madison

Tuesday, July 30, 1974



## OD sparks drug reappraisal

By PAM BAUMGARD  
of the Cardinal Staff

It took Bobby Hoyer's death to get Madison to wake up and realize the scope of its drug problem.

Hoyer died of an apparent heroin overdose in the apartment above the Mifflin St. Co-op on July 4, provoking a great deal of controversy about drugs in the city. Madison police, Ald. Susan Kay Phillips, City Committee Coordinator Phil Ball and Takeover newspaper had been aware of and warned about an influx of heroin for a month before the OD death.

BUT IT TOOK Hoyer's death to make the city evaluate its existing drug information and treatment facilities, and start planning new ones. In the past few weeks, Ball and Phillips have called for city funding of a new People's Office, the Dane County Comprehensive Drug Abuse Treatment Program has submitted a proposal to the Regional Planning Commission for a therapeutic community, and the Metro Drug Commission has drawn up an evaluation on which to base recommendations for new facilities.

The Dane County Drug Treatment Program, a division of the Dane County Mental Health Center, was set up to be a comprehensive out-patient treatment center: the only one in south-

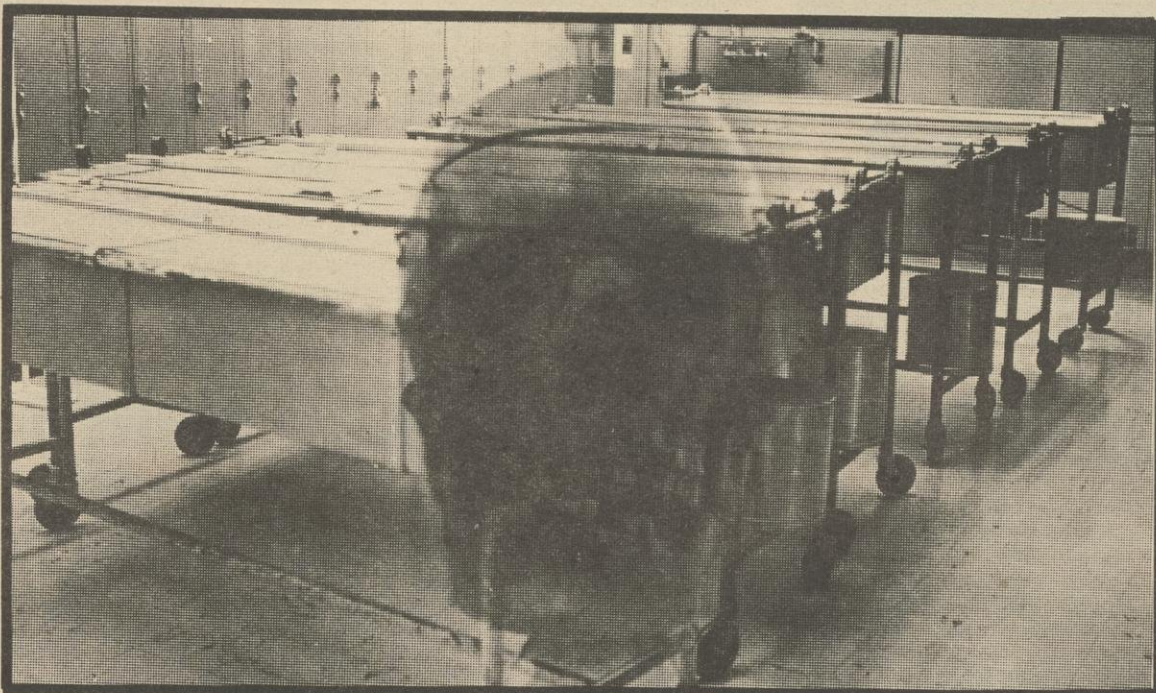


photo by Jeff Jayson

western Wisconsin. The program provides outreach work in the community, counseling, detoxification and therapeutic community referrals. It also offers a diversion from the criminal justice system, an emergency phone service, and education and information for schools and other social service agencies.

THE MAIN criticism of the program is that an official agency

can't deal with a street problem.

"Junkies in the street can't relate to the County Program," Phil Ball said. "The counselors are hard to reach, they're only there in the daytime, the staff is out of touch with the community, and they have no friends there. Because they're an official agency they get into conferences, awards, and salaries; away from the street mentality."

"We can't replace a community organization," said County Program Coordinator David Joranson, "but I think Carl (Johnson) and Tom (McKenna) (the Program's outreach workers) have good rapport with the people in the community."

Mike Fellner, Takeover staff member, said he thought Dane County has some good counseling services but its limitations keep it

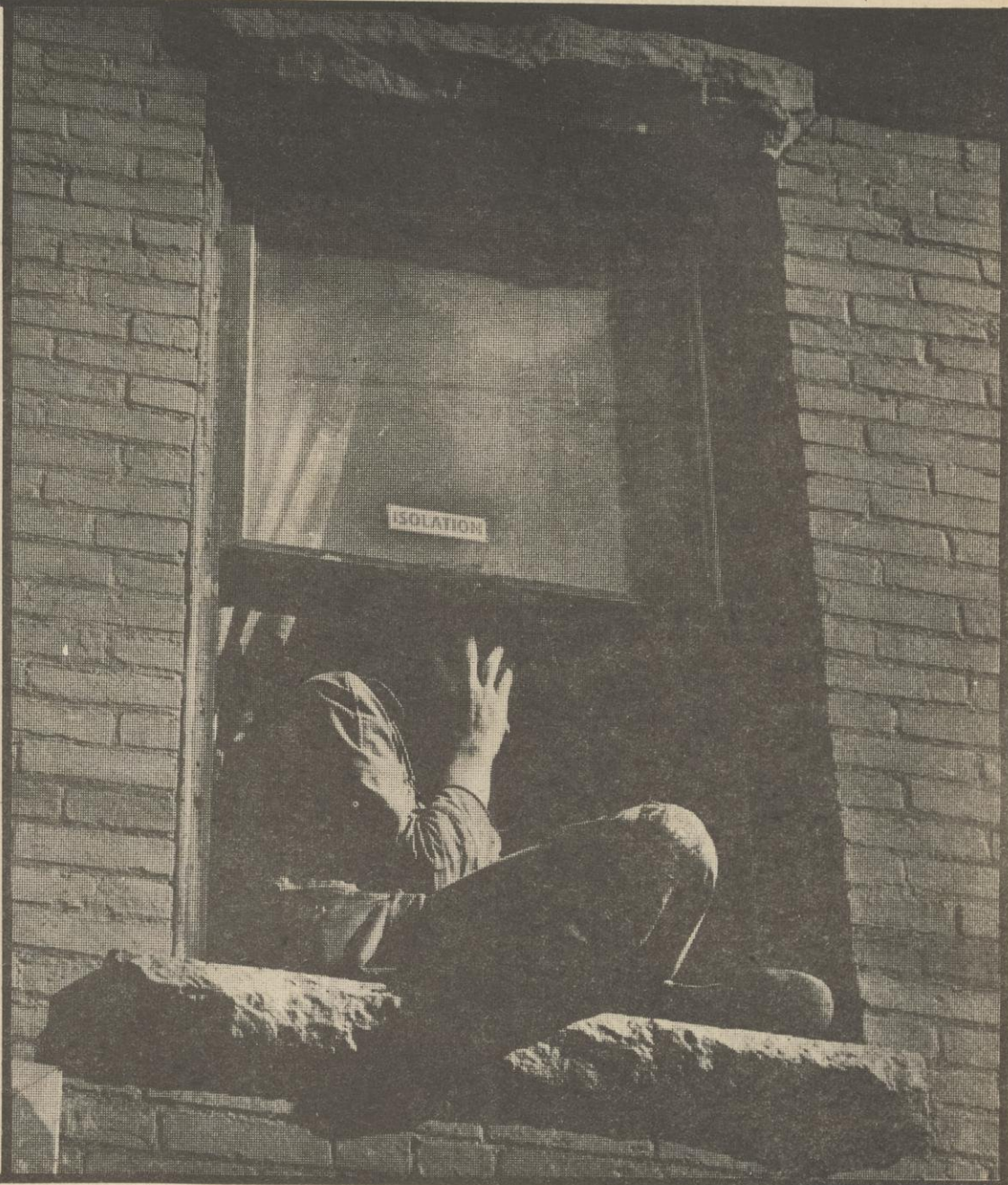
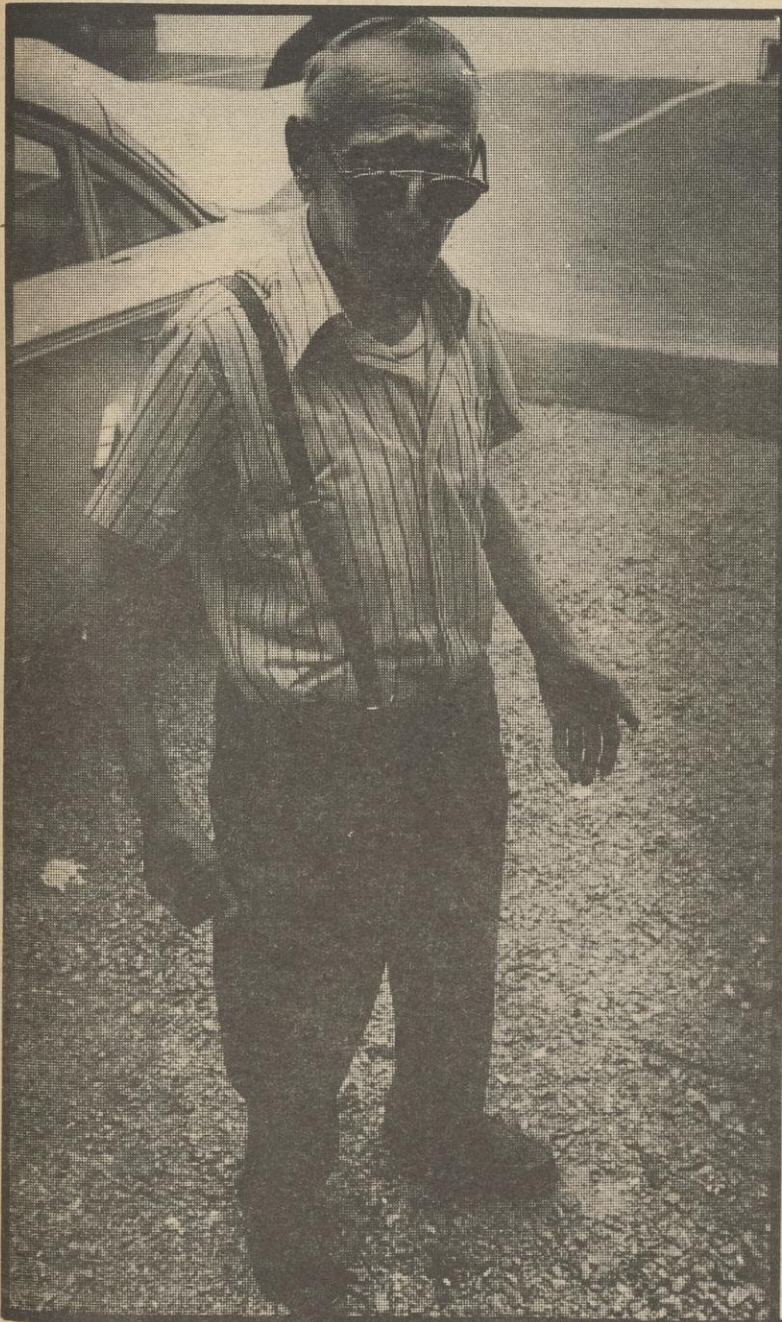
from being effective. "There's no place nearby where they can refer people to. There's no other out-patient treatment center, and University Hospitals just uses other drugs to detoxify. People are turned off by the presence of the police and by it being an official government body." "The only way Dane County Drug Treatment can work is if people trust Carl or Tom," he said. "Otherwise there's nothing in Madison, and people who need help have no choice but to leave."

CARL JOHNSON, who does much of his counseling after hours and almost all of it out of the office, has lived in Miffland for five years and was involved with drugs here and on the East and West coasts for 15 years. He applied for a job at the Dane County Treatment Program in 1972, while he was still taking drugs himself.

"I was very together, though, and I'd always been able to convince people at other centers I was straight," he said. "They had one woman counselor here then who was an ex-addict, and she saw right through me. Instead of getting a job, I went into therapy, and then to Tellurian (a therapeutic community in Oshkosh) for a year. Because they saw me for what I was, I really respect the program."

Johnson said he didn't think

Continued on page 2



EH! WHADDAYA MEAN NO MORE CARDINAL? That's right Mac, at least until our pre-registration issue hits the streets on August 6. Regular publication of the Cardinal resumes August 27 and we sure hope the grief-stricken lad leaning precariously out of this second-

story window can contain his disappointment and his impulses til then.—In the meantime, it's sure been swell and we'll see you again soon.

photos by Leo Theinert



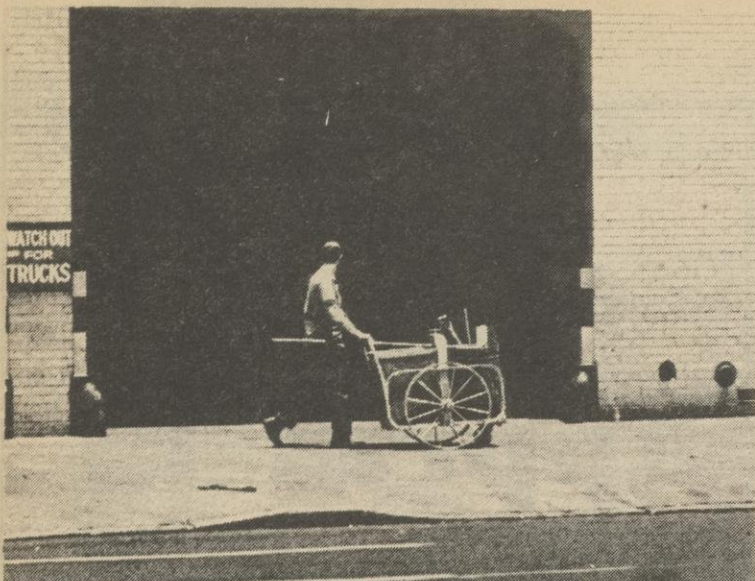


Photo by Art Pollack

## News Brief

The Women's Transit Authority (WTA) is sorry to announce that it will be closed July 31 to August 30. During this time, many of the volunteer workers will be out of town, but staff and driving coordinators will remain in order to reorganize WTA. Any women interested in working with WTA starting this fall should call 257-4224.

# Miffland Six face trial

By ALAN HIGBIE  
of the Cardinal Staff

Six people arrested for their alleged involvement in disturbances following the Mifflin St. block party Saturday night were scheduled for trial and preliminary hearing after appearing before Dane County Judge Archie Simonson Monday.

Nine arrests were made between 9:00 p.m. Saturday and 2:45 Sunday morning in the Mifflin and Bassett Streets area.

ROBERT L. NELSON, 19, of 1045 E. Gorham St., was permitted to sign his own recognizance for \$1,500 bail, and had trial and preliminary hearing set for August 6 before Judge William L. Bueenzi.

Nelson was charged with resisting or obstructing an officer and battery to an officer. He was arrested after Police Officer Philip Barnett was hit over the head with his own night stick

while assisting another officer. Barnett required five stitches for scalp lacerations caused by the blow.

Dennis L. Richard, 23, of 6120 Century Ave., Middleton, was charged with criminal damage to property after he kicked the door of a police car. Damage to the car was reported as being less than \$1,000. Richard was allowed to sign his bail of \$200, and had his trial date set for Aug. 20 before Judge Michael B. Torphy, Jr.

Postell M. Nicholes, 19, of 32 N. Bassett St., was charged with disorderly conduct for throwing a beer can at an officer. Nicholes signed his own recognizance, and was scheduled for trial before Judge Torphy August 20.

GARY J. GOLDSTEIN, 20, of 32 N. Bassett St., James M. Landl, 21, no permanent address, and Thomas M. Donahue, 40, of 429 W. Gorham St. were all charged with highway obstruction and disorderly conduct.

The three men allegedly constructed several barricades across Bassett St., set fire to them, and "engaged in boisterous and loud behavior, and were yelling obscenities."

Donahue was permitted to sign his own bond, but Goldstein and Landl were jailed for failure to post cash bail. Total bail for each was set at \$2,200. Preliminary hearing and trial was set for August 6 before Judge Bueenzi.

Two juveniles were also arrested in connection with the disturbances. One will reach the age of majority in August, and may be tried as an adult then, according to a Madison Police Dept. official. William L. Martin, 23, no permanent address, was arrested and charged with throwing missiles. Martin did not appear in court Thursday. He is being held in jail with bail set at \$305.

## UFW leads Madison-Milwaukee Kohl's boycott

By KENT KIMBALL  
of the Cardinal Staff

In support of farmworkers on strike in California and Arizona, the United Farmworkers (UFW) and supporters have begun picketing all Kohl's stores in Madison, asking consumers to boycott head lettuce and table

grapes sold there.

Kohl's management refused to remove the non-UFW lettuce and grapes after the Farmworkers organization had asked them to earlier this month. As a result, picket lines have been set up in Madison and Milwaukee, and may appear in other cities in the

future.

Picketing began in Madison July 20th. In addition to the boycott of grapes and lettuce, UFW is also boycotting all Gallo wine products, including Ripple and Boone's Farm wines. Ron Kent, a full-time representative of the Farm-

workers in Madison, spoke to the Cardinal about the importance of the boycott Saturday on the picket line at the South Park St. Kohl's store.

"What we have to get people to realize," he said, "is that the Farmworkers struggle for a union is a serious, life and death struggle."

He noted that recently 161 A&P food stores in the Boston area had been forced to remove all the table grapes and head lettuce from their shelves as a result of the boycott.

"The boycott is an important part of the Farmworker's fight," Kent said, "because the corporate growers are able to find scab labor to work the fields. By people refusing to buy the non-UFW produce, they will be forced to negotiate with us."

"The farmworkers are among the most oppressed and exploited workers in the country," Kent added, "The whole family usually has to work, because one person

just can't earn enough for everyone to eat."

"People have to come to see the importance of this struggle, and then boycott the hell out of lettuce, grapes, and Gallo," Kent emphasized. "What is needed even more, is people to actively support the Farmworkers, by coming out to the picket lines, and participating in other support activities."

"That way, we will be able to get Kohl's to remove the scab lettuce and grapes, just as they did with A&P on the East Coast," Kent said.

The UFW is picketing the Kohls stores from 4 to 7 p.m. Thursday and Fridays, and from 10 a.m. to 4 p.m. Saturdays. Rides leave from their office at the University YMCA, 306 North Brooks Street, at 3:45 Thursdays and Fridays, and at 9:45 and 12:45 Saturdays.

Kent encouraged people to call the UFW office, for more information, at 256-4375.

## Drugs reappraised

Continued from page 1

being connected with the program affected his relationship with people on the street. "I've been on the street level here for a long time and I don't feel like I have to impose myself. People have got to want me to help them, though. There are a lot of different levels of apathy, so I usually wait for people to ask if they can come to my house to talk."

"I'M AWARE OF all the stigmas an addict asking for help faces, including the one of Dane County Mental Health," Johnson said, and added that the only problem with the program he resented was the paperwork.

Fellner said there were rumors that police working at the center as counselors had used it to try to determine drug traffic.

Johnson and fellow counselors Joranson and Pam Phelps all defended policeman Mike Pols' involvement with the program. "He's absolutely essential," Joranson said. Pols works with those arrested on drug charges and makes those in jail aware of the program. The County Treatment Program has also defended police presence in the past by claiming they couldn't get funding without them. Counselors also say that police lend credibility to the program.

Another problem Dane County Drug Treatment has is that many clients do not really want help.

"Sometimes police will tell someone handling coke or speed, 'you'd better go to Dane County Mental Health or we'll bust you,'" Fellner said. "These people consider it like First Offenders' School: it's a way of getting out of jail."

Everyone involved in drug treatment and drug information in the city agrees that more facilities are needed, but proposals differ.

The Metro Drug Commission, when it released its evaluation last Wednesday, called for a

revamping of the drug education programs in the public schools, the establishment of a 24-hour community-level service patterned after People's Office, and supported the proposal for a therapeutic community in the Madison area.

Phil Ball, a main proponent of the new People's office, has asked the city to provide \$40,000 for the project. It would be staffed by volunteers and professionals, and a seven-member board would serve as a liaison with the City Council both to insure independence and to make sure objectives are fulfilled.

"The thing that was so great about the old People's Office was that it just wasn't heavy drug therapy; people could go there to find out what movies were playing or leave notes for their friends," Ball said. The office would do outreach counseling and maintain a 24-hour emergency service. Ball said it wouldn't necessarily be located in Miffland again, but the structure would change very little from the old People's Office.

Carl Johnson thought Ball's program was a good one. "I feel like what that program wants to do is what I'm already doing, only I don't have the walls around me," he said. "You can call it anything and it can be anything, but if the community is taking care of its own problems it will work. I know it will work because I want to be part of it."

Johnson also supports a therapeutic community here. "When someone who's been through Tellurian community talks about it, it sounds too good to be true. Well, it is," he said.

Tellurian in Oshkosh is a 30-bed unit at Winnebago State Hospital, and would be a model for the program here. The program is voluntary, and lasts from 12-18 months, emphasizing changing lifestyles.

Mike Florek, one of the founders

of Tellurian, defended the hospital setting, which would probably also be where the proposed Madison community would be.

"Sure, it turns some people off to be in the nuthouse," he said. "But we have detoxification facilities for new patients there and it also forces them to deal with the establishment."

"We're affecting the way the whole hospital operates, too," Florek said. "It's like changing the system from within in getting them to accept us."

"I've heard nothing but praise for therapeutic communities," Mike Fellner said. "Some people have gone in there from Miffland and come out extremely together."

Right now there is a three to six month waiting list for Tellurian, consisting of about 20 people, half of which are from the Madison area.

Florek said additional money in Madison might be used for alternative learning centers rather than the People's Office. "When people come out of Tellurian, they need something better than drugs," he said.

Florek and counselor Pam Phelps also felt the money might be put into a treatment facility for adolescents, who are bypassed by many agencies because of funding regulations and laws about parent permission.

Joranson, former director of Dayton House for runaways, also favored the plan for adolescents. "I don't know if the People's Office would work," he said. "The idea's great, but I think the community is too dispersed."

Judy La Forme, of Drug Information, said more money into alternative programs, like the refunding of the Blue Bus Drug Program, would be useful for those who are the most alienated, usually those least likely to seek help.

## Capitol Theatre rises from grave

By CHUCK RAMSAY  
of the Cardinal Staff

Beating Lazarus to the punch by two days, hopes for a Madison civic auditorium housed in the Capitol Theatre rose from the ashes Friday as Mayor Paul Soglin miraculously resurrected the corpse.

Soglin announced the discovery of an obscure fund operated by the city for routine land acquisitions. He said that \$200,000 in the account could be used for a down payment with the balance to be paid on January 1, 1975.

THE MOVE BY the Mayor dramatically reversed the bleak prospects for the city's purchase of the Capitol Theatre, which seemed all but doomed when Ald. Thomas George (3rd Dist.) won a restraining order in court last week challenging city use of bond funds raised specifically for the construction of an auditorium.

But Soglin needs 12 City Council votes to gain approval of the land acquisition funds tonight in order to show the city's good faith to RKO Stanley-Warner, owners of

the Capitol Theatre. They gave the city a Tuesday deadline before permanently pulling out of the deal.

If the Council approves the land acquisition fund transfer, it still must deal with a proposal to be introduced by Ald. Michael Sack (13th Dist.), calling for a fall referendum on the State St. site. And on Jan. 1, when the Law Park funds revert back to the city's general fund, the Council would have to approve spending of the final two thirds of the \$600,000 price to RKO.

"Actually, it's a better deal," Jim Rowen, Soglin's administrative assistant, said. "The Law Park funds will remain in the bank for the rest of the year, at 8 per cent interest, which is 13 or 14 thousand dollars for the city."

"It looked like RKO wasn't going to go through with the city," Rowen continued, "But Andre Blum, the city director of administration, notified the Mayor of the land acquisition fund, and RKO said okay to the new plan."

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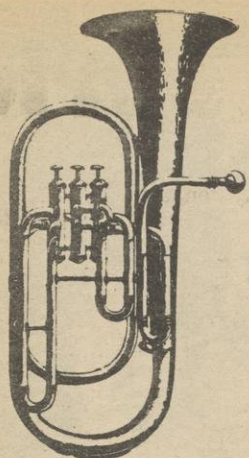
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# The Classics

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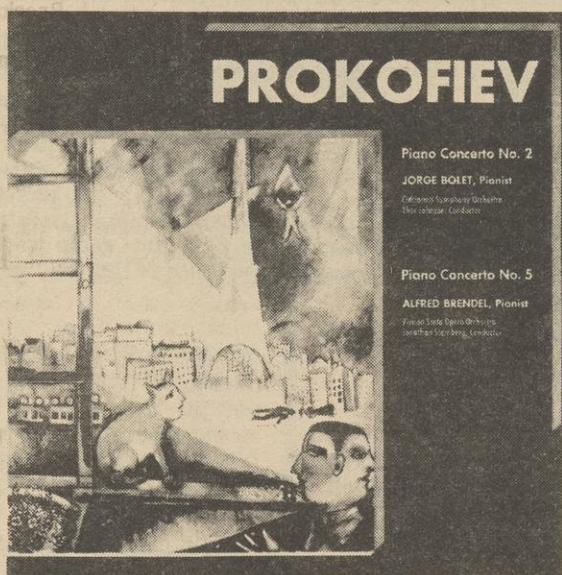
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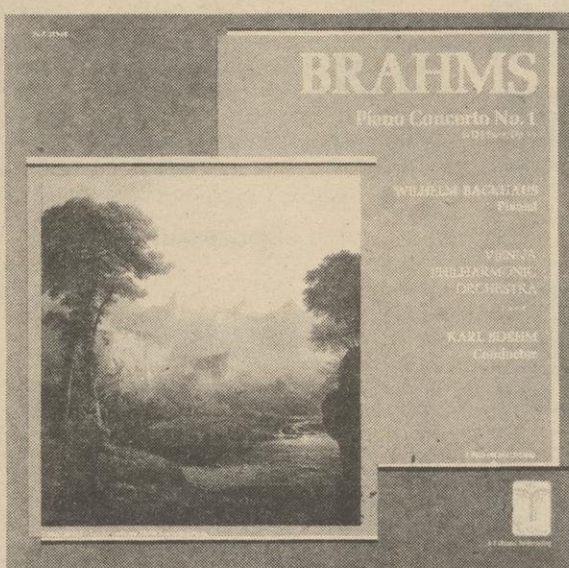
- 56960 BEETHOVEN: Symphony No. 6 "Pastorale"—Otto Klemperer \*
- 57810 A CHOPIN RECITAL—Guilomar Novaes, Piano \*
- 57920 CHOPIN: Mazurkas—Guilomar Novaes, Piano \*
- 58170 CHOPIN: Waltzes (Complete)—Guilomar Novaes, Piano \*
- 58520 GRIEG: Piano Concerto; FALLA: Gardens of Spain—Novaes \*
- 58530 BEETHOVEN: Piano Concerto No. 4: Moonlight Sonata—Novaes \*
- 58940 SCHUBERT: Impromptus Op. 90 & Op. 142—Haebler
- 59280 PROKOFIEV: Peter & Wolf; BRITTEN: Young Person's Guide \*
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- 510.220 RIMSKY-KORSAKOV: Scheherazade—Perlea
- 510.330 GRIEG: Symphonic Dances; 2 Elegiac Melodies—Remoortel
- 510.380 TCHAIKOVSKY: Symphony No. 5—Hollreiser
- 510.600 GLINKA: Overtures; Jota Aragonesa, Fantaisie, etc.—Perlea
- 510.690 BRAHMS: Symphony No. 1—Horenstein
- 510.700 BEETHOVEN: Symphony No. 3 "Eroica"—Horenstein
- 510.710 CHOPIN: Piano Concerto No. 1—Novaes, Piano
- 510.770 BACH: Italian Concerto, Toccata & Fugue, etc.—Elsner, Harps. \*
- 510.790 HAYDN/VIVALDI/BOCCHERINI: Works for Cello—Cassado
- 510.810 DVORAK: "New World" Symphony—Hollreiser
- 510.890 SCHUBERT: Trout Quintet—Endres Quartet
- 510.920 LALO/ST. SAENS/FAURÉ: Cello Concerti—Cassado
- 510.930 CHOPIN: Etudes, Op. 10 & Op. 25—Guilomar Novaes \*
- 510.970 BEETHOVEN: Symphonies 7 & 8—Remoortel
- 510.990 BRAHMS: Piano Concerto No. 2—Gyorgy Sandor, Piano
- 511.010 MOZART: Piano Concerti Nos. 19 & 20—Ingrid Haebler
- 511.090 BERLIOZ: Symphonie Fantastique—Perlea
- 511.110 MOZART: Clarinet Concerto & Quintet—Jost Michaels
- 511.170 BEETHOVEN: Violin Concerto; 2 Violin Romances—Lautenbacher
- 511.180 ROSSINI: "William Tell" & other Overtures—Perlea
- 511.190 TCHAIKOVSKY: Symphony No. 4—Hollreiser
- 511.210 MENDELSSOHN: "Italian" Sym.; TCHAIKOVSKY: Capriccio Italien
- 511.240 BRAHMS: Hungarian Dances; DVORAK: Slavonic Dances—Perlea
- 511.310 MENDELSSOHN: "Scotch" Symphony; Midsummer Night's Dream
- 511.390 TCHAIKOVSKY: Nutcracker; WEBER: Invitation; STRAUSS: Rosenkavalier Waltzes
- 511.440 BACH: Toccata & Fugue, 6 Chorale Preludes, etc.—Kraft, Organ
- 511.480 VIVALDI: 4 Seasons—Biffoli; Accademici di Milano
- 511.500 RACHMANINOFF/TCHAIKOVSKY: Piano Concerti—Blumental
- 511.540 BACH: Violin Concerti—Lautenbacher & Vorholz
- 511.550 WAGNER: Overtures & Preludes—Hollreiser
- 511.590 LALO/ST. SAENS, Works for Violin—Rosand
- 511.690 TCHAIKOVSKY/RIMSKY-KORSAKOV/BORODIN/MUSSORGSKY—Hollreiser
- 511.720 LEURS AMOURS: Beethoven/Chopin/Debussy/Schumann/Liszt—Klien

- 511.770 TCHAIKOVSKY: Swan Lake & Sleeping Beauty—Remoortel
- 511.850 DEBUSSY RAVEL DUKAS CHABRIER—Remoortel
- 511.930 BEETHOVEN: Piano Concerto No. 5 "Emperor"—Guilomar Novaes
- 511.970 CHOPIN: Waltzes—Ingrid Haebler
- 512.260 BRAHMS: Violin Concerto—Lautenbacher
- 512.270 BRAHMS: Symphony No. 4—Schmidt-Isserstedt
- 512.290 FRANCK: Symphony in d: Symphonic Variations—Gielen; Frugoni
- 512.330 BACH: 2- and 3-Part Inventions—Galling, Harpsichord
- 512.340 LISZT: 8 Hungarian Rhapsodies—Vazsonyi, Piano
- 512.410 BIZET: L'Arlésienne; GRIEG: Peer Gynt—Perlea
- 512.470 JOHANN & JOSEF STRAUSS: Waltzes & Polkas—E. Strauss
- 512.500 CHOPIN: Krakowiak, Andante Spianato; LISZT: Hung. Fantasy
- 512.530 BEETHOVEN: Pathétique, Appassionata, Moonlight—Klien
- 512.650 CHOPIN: Preludes, Op. 28 & 45, etc.—Walter Klien
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- 512.960 CHOPIN: Nocturnes, Vol. II—Guilomar Novaes \*
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- 513.100 MOZART: Sym. No. 40; SCHUBERT: "Unfinished" Sym.
- 513.120 VIVALDI: Concerti for Bassoon, Flute, Oboes, Clarinets
- 513.130 PROKOFIEV: Sym. No. 1: Piano Conc. No. 3 \*
- 513.150 WORLD'S MOST BELOVED MELODIES—Hagen
- 513.170 REVERIE: Piano Selections—Vazsonyi
- 513.190 BEETHOVEN: Sym. No. 5; Leonore III—Klemperer \*
- 513.200 STRAVINSKY: Rite of Spring—Horenstein
- 513.230 DEBUSSY HIT PARADE: La Mer; Faun; Arabesque; Clair de Lune
- 513.240 DVORAK: Slavonic Dances Op. 46 & 72 (Selections)—Perlea
- 513.250 STRAUSS: Don Juan; Till Eulenspiegel; Waltz Mvts. from "Der Rosenkavalier"—Horenstein
- 513.300 BRAHMS: Symphony No. 3—Boehm ‡
- 513.310 BEETHOVEN: Symphony No. 4—Krips ‡
- 513.320 BACH: St. Matthew Passion (Selections) \*
- 513.340 DVORAK: Cello Concerto, Op. 104—Cassado
- 513.350 MOZART: Piano Conc. 23; Fantasy; Rondo—Eschenbach
- 513.360 RACHMANINOFF: Piano Concerto No. 2—Richter \*
- 513.370 TCHAIKOVSKY: Piano Conc. No. 1; SCHUMANN: Piano Conc.—Richter \*
- 513.380 BRAHMS: Hungarian Dances for Piano 4-Hands—Brendel & Klien \*
- 513.390 PROKOFIEV: Symphony No. 5—Horenstein \*
- 513.400 TCHAIKOVSKY: Symphony No. 6 "Pathétique"—Hollreiser \*
- 513.410 BACH: Piano Conc. No. 1; MOZART: Piano Conc. No. 20—Richter \*
- 513.420 CHOPIN: Piano Conc. No. 2—Frugoni; SCHUMANN: Piano Conc.—Novaes \*
- 513.440 TCHAIKOVSKY: Serenade; Polonaises & Waltz from "Eugene Onegin"
- 513.460 HANDEL: Royal Fireworks; Water Music—Ludwig, Cond.
- 514.040 HANDEL: Water Music—Chicago Chamber
- 514.120 MENDELSSOHN: Piano Concerti Nos. 1 & 2—Kyriakou
- 514.190 CHOPIN: Polonaises (Nos. 1, 2, 3, 4, 6, 8, 9, 10)—Johannesen
- 514.400 BRAHMS: Violin Concerto—Oistrakh \*
- 516.150 BEETHOVEN: Violin Concerto—David Oistrakh \*
- 516.160 TCHAIKOVSKY/MENDELSSOHN: Violin Concerti—Oistrakh \*
- 516.430 BACH: Brandenburg Concerti—Günter Kehr
- 516.440 BACH: Brandenburg Concerti—Günter Kehr
- 516.540 SUPPE: 5 Overtures (Light Cavalry; Poet & Peasant, etc)—Szöke
- 516.550 STRAUSS: "Blue Danube," "Emperor," etc.
- 519.000 ELVIRA MADIGAN (Themes from Film): MOZART: Piano Conc. in C; 3 VIVALDI Violin Conc.

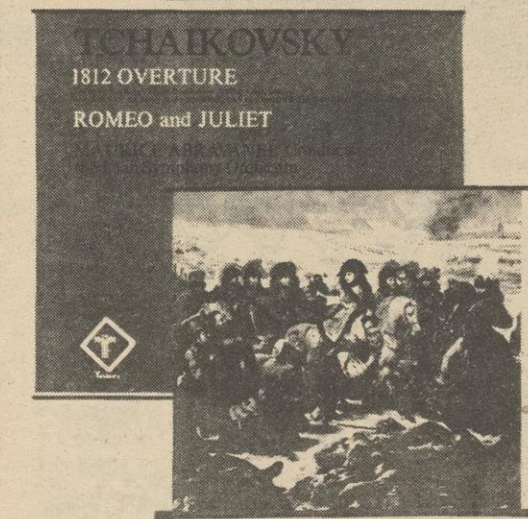


Piano Concerto No. 2  
JORGE BOLET, Pianist  
Fidelio Records, London

Piano Concerto No. 5  
ALFRED BRENDL, Pianist  
Fidelio Records, London



BRAHMS  
Piano Concerto No. 1  
WILHELM BACKHAUS, Pianist  
VIRGINA BRILLHARTSON, Director  
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# SLA: Too active for the Madison Inaction Coalition?

In the July 23rd issue of the Daily Cardinal, the Madison Action Coalition decided to totally denigrate the SLA in light of its own failure to mobilize or even influence leftist politics in the Madison community. The SLA's political and tactical policies have seemingly come under attack by leftist groups because of their refusal to work within the framework of legalized politics, the manner in which the MAC seems to place so much faith.

MAC states the "serious leftist must learn" from the reactions of the government towards the methods of the SLA which, we admit, is commendable, but it mustn't be overlooked that a truly revolutionary group by its own revolutionary philosophy is in a life and death struggle with capitalism and its ruling apparatus. If the revolutionary group has the means and organizational ability, such as the SLA does, the most effective manner of defeating capitalism is bound to be through a violent and physical assault. To say that the SLA is an "unrealistic group of romantics" is to alienate maybe the most farsighted and courageous segment of the revolutionary left. This is not to say that the revolution can be inaugurated by individual terrorism, for mass upheaval is a

necessary element for the overthrow of capitalism.

PEOPLE LIVING in the inner city slums of America are not talking about this forum or that political discussion group, or the theoretical implications of terrorism and sensationalism as political tools in the struggle. Many people, totally unaware of the factionalism of the left, have reacted with spontaneous joy at the exploits of the SLA, thus reaffirming their own innate belief in total revolution. Underground groups presently dedicated to this brand of action can inspire others currently working within the legal bounds of radical politics, and likewise mass participation and endorsement can only give further credence to the armies of the left.

The MAC goes on to say that the SLA relinquished the opportunities of open speech and assembly, but didn't the SLA generate the discussion of armed struggle, bringing it to the fore in the slums, campuses and factories of the country? While the SLA's propaganda by the deed has been distorted by the capitalist press, "serious leftists" should understand and analyze their actions from a view contingent on the political, social and economic conditions of the Bay area. Further, "serious leftists" should

place their doctrinaire philosophy on the shelf and examine the revolutionary philosophy of the SLA from a humanistic view towards understanding the psychology and, to some extent, necessity of terrorist action.

To say that the SLA "is nevertheless a threat to all leftists" is to deny the true purpose of capitalism and revolution. Both conditions are politically and philosophically opposed, and to work within the legal framework of capitalism when one has the potential for armed conflict, is cowardly. The overthrow of capitalism, through revolution and propagated by committed revolutionaries, is bound to result in spontaneous and violent actions, initially by small groups but inevitably by the people themselves.

The MAC goes on to say that "there is a real danger that the FBI and local police will develop a long-term policy of overwhelmingly violent tactics against revolutionary and anti-capitalist groups." Is the MAC implying that the FBI and local police are at the core of the reaction, ignoring the repressive qualities of corporate capitalism and the State? Is the MAC also implying that for fear of police retaliation, the left must remain within the legal bounds of capitalism, even when the left is philosophically opposed to it? And what is to



prevent the police and other fascist groups from initiating violence now against the peaceful existence of left organizations? Capitalism has had a long and violent history itself. Workers' conditions, strike breaking, layoffs and the entire economic structure—is this not violent? Revolution against capitalism has as its first moral lesson: capitalism will not wither away.

The SLA can be criticized on many points, but let us not condemn them because their tactics are violent or anti-social. We must keep in mind that revolutionaries must use every available resource in carrying on the struggle, both legal and illegal, especially if we are dedicated to a libertarian communist society.

Rick Osinski  
Tim Wong  
Bill Thomas

## ACLU asks inquest into SLA shoot out

(ZNS) The American Civil Liberties Union is circulating petitions in the Los Angeles area in an attempt to compel city officials to call a public inquiry into the May 17th shootout which resulted in the deaths of six members of the Symbionese Liberation Army.

The ACLU conducted its own investigation into the shootout and concluded that the Los Angeles Police Department "over-reacted" against the SLA.

The ACLU study alleged that police weaponry was responsible for the fire which incinerated the

SLA house and its six occupants.

The study found that police fired more than 5000 rounds of ammunition and nearly 100 tear gas grenade cannisters into the small hide-out — a 700-square foot structure equivalent to the size of an average living room.

The ACLU also found that police failed to use a working telephone in the SLA house to communicate with the fugitives although the telephone number was available to police.

The police department conducted its own investigation of the shootout and generally concluded that the department handled the



May 17th incident 'professionally.'

City and state officials contacted by the ACLU have so far declined to support a public inquest into the shootout.—ZODIAC.

## Springtime for Hitler

(ZNS) One of the world's strangest leaders is General Idi Amin of Uganda.

Amin made headlines a while back when he sent a telegram to UN Secretary General Kurt Waldheim stating that Hitler did not kill enough Jews.

To show that he can practice violence as well as preach it, General Amin recently had his successor as Army Chief of Staff clubbed to death.

As the London Observer tells it, the head of the victim was then delivered to Amin, who harangued it and put it in his refrigerator.

Amin has announced that God has told him in a dream when he will die—but adds he cannot reveal the date because it is a "top secret."

Americans may hear a lot more from General Amin in the future: the general is in the process of installing a \$4 million radio transmitter which will be used, he says, to beam "The Voice of Uganda" to Europe and America.—ZODIAC

## FEIFFER

ONCE THERE WAS A PEOPLE WHO DISCOVERED THEIR LEADER HAD NO VALUES, NO MORALS AND NO ETHICS.



AND THEY SAID: "SOMEONE SHOULD DO SOMETHING TO GET RID OF HIM."

BUT NO ONE DID.



SO THEY SAID: "THE RIGHT PEOPLE SHOULD GET RID OF HIM."

BUT NO RIGHT PEOPLE COULD BE FOUND.



SO THEY SAID: "THE LEADERSHIP SHOULD GET RID OF HIM."

BUT THE LEADERSHIP EXCUSED ITSELF.



SO THEY SAID: "THE LAW SHOULD TAKE CARE OF HIM."

BUT NO LAW CAME FORWARD.



SO THEY SAID: "WE'RE TIRED OF HEARING ABOUT IT. TIME WILL TAKE CARE OF HIM."

AND AFTER A TIME MANY OF THE PEOPLE DIED.



AND THOSE LEFT SAID: "WHAT DID HE DO SO BAD IN THE FIRST PLACE?"

TO WHICH THEIR CHILDREN ADDED:



"BEATS ME. HE IS EXACTLY LIKE THE REST OF US."

Dist. Publishers-Hall Syndicate



## Dance review

# Places, spaces, whimsy and pathos

By CHRISTOPHER SWIFT  
of the Fine Arts Staff

The UW Dance Repertory Theatre staged its second production of the summer, A Chamber Dance Concert, to the thunderous approval of local dance aficionados. Last weekend's concert featured compositions by guest artists Don Redlich and Sybil Huskey, and three pieces by resident choreographer, Anna Nassif.

The opening number on the program, "Jibe" was originally performed in Madison in 1969. Choreographer Don Redlich had commissioned New York composer Norma Dalby to provide the musical score and Madison filmmaker Jackson Tiffany, the animation. As performed last weekend, "Jibe" was one of the most successful blends of choreography and audio-visual effects presented this year by the UW Dance Repertory Theater. On stage the six dancers appeared driven into tight clusters and emerging vortices by the musical pulsation and the flashing parabolic matrices of Tiffany's single-shot animation. With its combination of mechanical imagery and fierce libidinal energy, "Jibe" stunned the audience into rapt attention.

ANNA NASSIF USED REDLICH as a solo performer in the third number of the evening, "Dance for One Figure, Four Objects, and Film Sequence"—a fashionably barren title. The ambitious use of multi-media nearly overwhelmed the lone figure on stage. But if the dancer

was perceived as simply another element in the cacophonous mixture of sight and sound, a carefully designed symmetry did emerge.

In his film sequence Tiffany used double-printing to obtain multiple images of Redlich. (He looked so different in the film because it was shot in 1967.) Redlich's presence on stage and his vivid shadow cast by the beam of projected light contrasted with the polymorphic personae on the film. This surrealist drama of light and shadow was also amplified by the clever trick of superimposing Gyorgy Ligeti's "Atmospheres" over a melody by the baroque composer, Corelli. The effect was one of transparency: shadow indistinguishable from substance and harmony fading into spectral dissonance. Ironically, this determined attempt at modernity appeared to be dated. The film clip resembled an avant-garde cinema experiment of the 1920's and the cryptic symbolism of the composition was oddly reminiscent of dadaist mayhem.

Ms. Nassif sandwiched her classic, "The Virtuous Wife", between the two experiments in "vers libre" mentioned above. Choreographed to the stately English elegance of Henry Purcell, the beautiful execution of dancers Jeri Sandner and Karen Cowan gave the piece an iambic pentameter formality. With recurrent suggestions of suicide, the dance dramatize the household subservience of women—Sylvia Plath in the 18th century.

Perhaps because of the national bicentennial spirit, the second half of the program featured three dances of a uniquely American flavor.

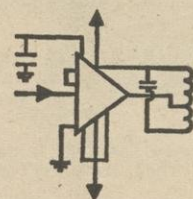
A BIT TO THE SURPRISE OF THE AUDIENCE, visiting artist Sybil Huskey began to dance, "Musings," by entering from the rear of the theatre. Wearing a lacy white dress and carrying a small bouquet of flowers, she emerged like a breath of spring in the Cumberland Mountains. Her airborne, ballet maneuvers seemed almost ethereal against the lavender lit backdrop. However, the precarious sensitivity of the piece finally collapsed under the soaring lyricism of Samuel Barber's "Adagio for Strings". The portrayal of innocence ravaged by neurasthenia devolved into an exercise of adolescent affetuoso. Ms. Huskey's graceful dancing, especially a series of difficult leg extensions, only partially redeemed the piece from its cloying combination of whimsy and pathos.

Anna Nassif's third effort of the evening, "Places and Spaces" presented an amusing muddle of cheesecake, vaudeville revue, and cornball patriotism—dignified in the program notes by the term "collage." The choreography was familiar to anyone who witnessed "The Exciting Wilson Pickett" of last month's concert "Summerdance". The three dancers did sport a strong sense of showmanship as they played the satire on the ol' stars' stripes for all it was worth.

The final number of the concert was a brilliant characterization of an American folk hero by Don

Redlich in "Passin Through". Attired in a stripe shirt, suspenders, high-waisted trousers, and a clownish red derby, Redlich's small-town, cracker-barrel sharpster could have strutted right out of the pages of a Mark Twain novel. The whistling and banjo pickin' of a Pete Seeger soundtrack accompanied Redlich's buoyant, idiomatic phrasing.

WITH EVERY PERFORMANCE the fans of the UW Dance Repertory Theatre grow in number and enthusiasm. The fact the Repertory Theatre combines intellectually challenging works with those of a more direct theatrical appeal should help to dispell the unfortunate prejudice toward Modern Dance that is sometimes encountered on this campus.



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By DAVID W. CHANDLER  
of the Fine Arts Staff

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and has spoken of a youth spent listening to records by Sonny Boy Williamson and Tampa Red on the

jukebox of a local gas station, and lounging around black roadhouses

(continued on page 6)

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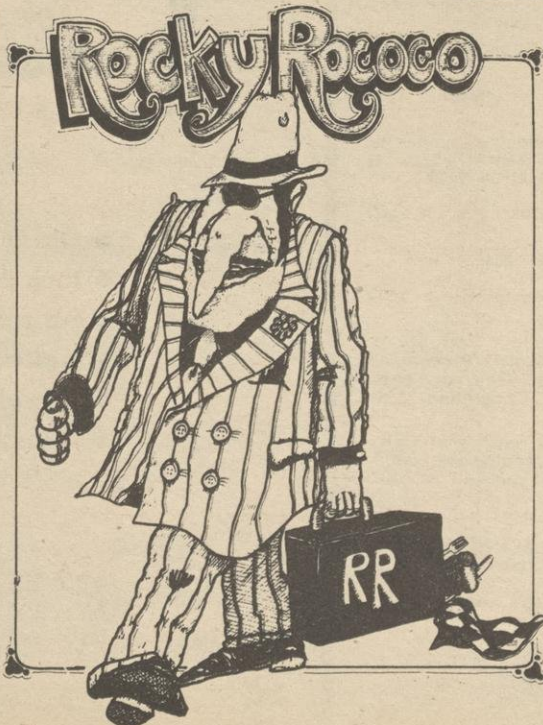
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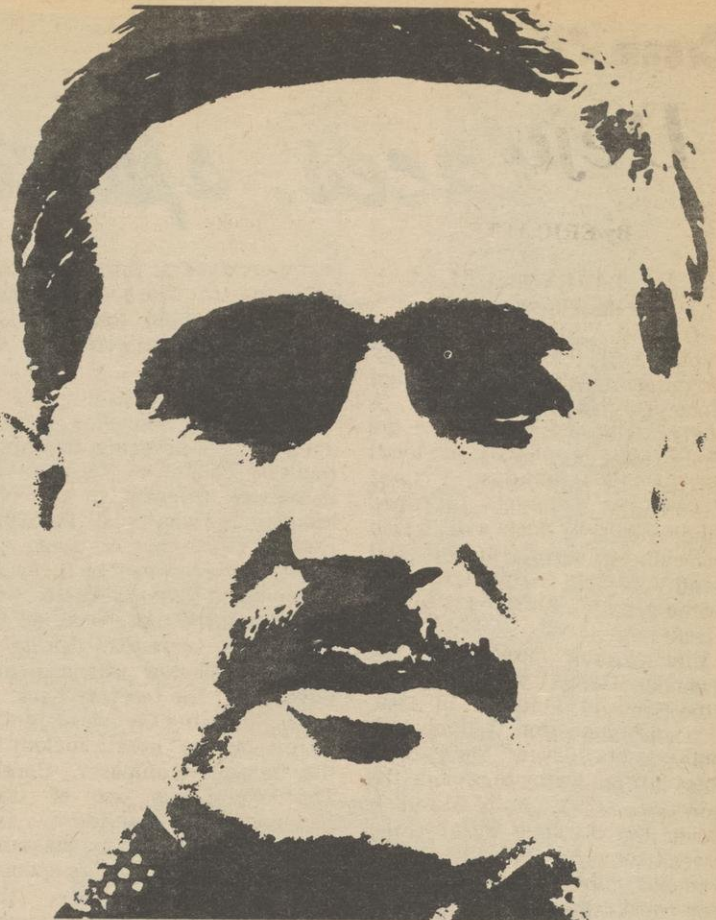


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Mose Allison

(continued from page 5)

to see the artists in person. Allison began his own career in the early and mid forties when he gigged around Mississippi while an undergraduate at Ole Miss. After two years in the army, Allison returned to school at LSU, from which he eventually received a degree in English and Philosophy.

**ALLISON MADE HIS FIRST TRIP** to New York in 1951, but it was unsuccessful and he soon returned to working in the South. Then in 1956 he came North again and was a hit almost immediately. His first album, *Back Country Suite*, was cut for Prestige and has

become a valued collectors item. It has recently been re-issued as part of a Fantasy/Prestige/Milestone "twofer" double album devoted to Allison.

Allison's immediate early popularity rests primarily on the shoulders of three songs, and each of them is a prime example of his style and continuing appeal. "Seventh Son" is a Wille Dixon tune that was a hit for Muddy Waters in his own earthy and direct style—Allison converts it to a quick time piece with a breezy and cool streetwise assertiveness that still conveys the essence of the singer's mystical powers but in a completely different flavor than Muddy. "Parchman Farm" is a wry and cynical re-working of an old country blues standard detailing the horrors of Mississippi's dread Parchman Prison Farm. Allison's swinging piano and light vocal may seem out of place, but they serve well to communicate the mixed feelings of many inmates of Par- chman—Bukka White has ac- tually looked back on his in- carceration in the early forties with a spirit of genuine nostalgia.

But Allison's most famous early hit is the biting "Young Man Blues" with its perfect en- capsulation of the then in- cipient rebellion among the educated young. Along with a number of lines dealing with the current problems of the young as compared to the past respect afforded them, Allison lamented "there ain't no place in the world for a young man today". The song became almost an anthem and was even recorded ten years later by The Who, to convey a similar feeling of frustration and rebellion.

Since those days Allison has developed and consolidated his original style. He has recorded for years for Atlantic Records and has laid down such memorable songs "Your Mind Is On Vacation", "Swingin' Machine", "I'm The Wild Man", "Stop This World", "Nothin' But The Blues", and "If You're Goin' To The City" among many on a seemingly endless list of musically and lyrically sophisticated, cogent observations of people and places around him. Allison has played every major jazz club and festival and made many trips to Europe, as well as putting out a string of fine albums.

**THE MOSE ALLISON TRIO** will play at Good Karma this Thursday, Friday, Saturday, and Sunday nights, along with singer Pamela Pollard. Tickets are available in advance and at the door for this show, which is cer- tain to be a memorable one for jazz lovers.



## Cream City woodstock:

# Deja vu and dope busts, too

By ERIC ALTER  
and  
LARRY BLACK  
of the Fine Arts Staff

Crosby, Stills, Nash and Young!!!!!! Faaaarrrrr-fuggingout. It's been so long, so long. There's no good groups left today. Not nobody nohow. The only two superbiggies of the late sixties left today are the Rolling Stones and the Grateful Dead, but they don't have the old punch nowadays. Crosby, Stills, Nash and Young (CSNY), one of the all-time greats, together for the first time in years, Sunday, July 21 in Milwaukee County Stadium. I wonder if they'll let people sit on the Brewers' infield??...

...and the outfield, and in the bleachers, box seats, in aisles, on the hill outside the stadium, and on top of each other. We were all over the place. 51,000 strong, or weak, depending on what you smoked, drank, dropped, snorted or rubbed into your belly button. Soooooomany people. Some are here for the Beach Boys, some are here for Jesse Colin Young...

...the first and worst of the three groups. Young's imitation of Van Morrison and Mark Almond sent my lager-laden brain wandering away from the stage—to the people. So many. Aaaarrrggghhh!!! Visions of Woodstock. hey heY heY HEY!!!! Woodstock!!!...was only the second time CSNY had appeared before a live audience. And today! The first time CSNY have appeared in Milwaukee since they regrouped! It's a Deja Vu!

oddessey through time...Jesse Colin Young has a current following, the Beach Boys were popular during the early sixties, and CSNY started, hit their peak

and broke up during the turbulent late sixties—early seventies.

YES, YES, THE THEORY IS WORKING. Young is an artist of today, and his audience at the stadium proves it. They're not giving him a good response because the current under-30 philosophy is "I-don't-care-anymore-to-hell-with-politics-I'm-into-myself"...Uh, focus your attention back on the stage. Actually people don't like Young because he is crummy. Get off this political kick...

...when the Beach Boys come on stage, because there is nothing political about them or the times they represent. Singing, dancing, flailing arms, smoking dope...and the audience is having an even better time.

Swivel your hips, rotate your elbows in small circles, bounce back and forth from the heels to the balls of your feet. Boogie to the best of the Beach Boys. Get on your feet for their final song, "Good Vibrations"...

...that CSNY carried out with them as they rambled onstage. The vibrations were so good that the stadium looked like a boarding house for 51,000 epileptics as CSNY made their entrance.

A LITTLE OLDER, BUT THERE THEY ARE, for the next three hours!!!!!! Stephen Stills had cut his long orange hair off, so with that number 9 football jersey he looked like Sonny Jurgensen. Neil Young's boyish face was a little worn with age. Graham Nash still had that faint beard which outlines his sharp jawline, but his hair dropped to new depths past his shoulders. David Crosby still looks like the Cowardly Lion as if wasted from too much cocaine.

Go out right now and listen to a

CSNY album. Remember the feeling they once gave you? Sorry, journalist or not, the feeling can't be put into words. "You gotta experience it man, peace-love-dove!" It's here, it's right here in this stadium with CSNY and the people and "Suite: Judy Blue Eyes," "Black Queen," "Cowgirl in the Sand," "Carry On," "Chicago," "Love the One You're With," "Wooden Ships," "Immigration Man" and "Ohio." It's 1969! It's Woodstock! Aaaarrrggghhh!!! No it's not...I gotta take a break...

...from the electric guitars long enough for a beautiful acoustic set in the middle of their performance. Playing together and separately during the acoustic set, they provided some relief from the times when Crosby, Stills and Young would all be playing electric guitars at once, thus muddling the music somewhat.

Listen to the 1/2 hour jamming sessions on their Four Way Street album. Why can't they do some of that today??????????????

Up with the electric guitars again. Remember the feeling? It's here, it's right here in this stadium with CSNY and the people and the dope and the people and the peace and the people and the medical staff of freaks from San Francisco and the people and the humongous, beefy security guards with "Your Friendly Neighborhood Security Guard" written on their T-shirts and the people and the politics and the people, and the people.

It's 1969! It's Woodstock! Aaaarrrggghhh!!! Go out and start an antiwar demonstration and chant...

... "No more war," over and over again, during the song



"Chicago." A forest of clenched fists sprouted from the grass in front of the stage. Incredible! What hope, what idealism. It made me sad. The second time then, the first time now. Peace-love-dove, allpower-to-thepeople, then and now. But in 1969 the balloon was popped later that year at Altamont, where one person was stabbed to death and others badly beaten at the massive Rolling Stones concert.

THE BALLOON WAS POPPED AT THE STADIUM, to the crowd's ignorance. The stinking realities of America were being carried out right under the crowd's clothes-pinned noses: as CSNY were singing the line "We can change the world," to the crowd's cheering and clenched fists, Milwaukee's undercover nars were putting the final touches on busting 69 people for smoking dope.

## JEWISH ARTS & CRAFTS FESTIVAL

We're looking for people to participate in a Jewish Arts and Crafts Festival to be held September 28 - 29th at the Hillel Foundation, 611 Langdon Street, Madison, WI. 53703.

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## Women's bookstore

# 'A Room Of One's Own'

By PAM BLACK  
of the Fine Arts Staff

Except for The Back Door tavern on Thursday nights and the fourth floor women's lounge in the Student Union, Madison really has no meeting place just for women. This long recognized need is about to be fulfilled with the opening of a women's bookstore called **A ROOM OF ONE'S OWN**. The bookstore will open as soon as its future managers can find a suitable State St. area location, which will hopefully be no later than November. Though the book list hasn't been finalized, the planners are relying on an advisory board of faculty and community women to help pick the inventory.

The bookstore will serve not only as resource for abundant feminist and non-sexist literature ranging through all subjects and including non-sexist Children's books, but as a much needed referral center and meeting place

for women. Already several such bookstores exist in California, New York, Oregon and Colorado.

"AS ANY WOMAN who has ever been to a feminist bookstore knows, the experience is utterly different than bookbuying in any other kind of store" reports The New Woman's Survival Catalogue. "To begin with, no matter how big and fancy and well-stocked a bookstore may be, its women's books are confined to a 'women's lib' section meagerly stocked with the better-known titles published by commercial companies."

Based on information found in that catalogue and the dream of a few women, planners Sally Stevens, Maureen Doe, Sandy Torkildson, Gail Ward, and Sue Ribble foresee not only a bookstore but a reading room well stocked with coffee and comfortable furniture. The projected referral service will not pre-empt the

functions of any currently existing women's organizations such as Women's Counseling and Women's Place, but rather, the planners hope, will serve as a hub for the various organizations now scattered about the town where women can find out where to go for information about housing employment, daycare, birth control and abortion as well as just hang around browsing and talking.

The planners have been receiving criticism because the

bookstore will be a corporation and not a co-op. It seems community women are forming certain preconceptions about the bookstore on that basis. This is antithetical to the aspirations of the planners because "Being a community service, we can't survive without the women in the community," explained Sue Ribble. "We need input, ideas, we need to know what people want. Even WE don't know what we're going to be like."

"BEING A CORPORATION rather than a co-op will make no difference in price," contends Gail Ward. "We've seen too many co-ops fail because it's too easy to make only a partial commitment

to a co-op. Apathy sets in when you're not being paid."

"We're laying everything on the line and making a full time commitment," explained Sandy Torkildson.

In order to raise the needed money, the women are using what Sue calls alternative financing, taking out loans from friends and interested community members. The group is also planning a benefit to be held Aug. 10 at Ruth Bliers home on Thorstrand Rd. The benefit will start at 2 p.m. and last until dark featuring continuous entertainment from local women artists, free beer, a bake sale, and a crafts sale. The community is invited.

The Rathskellar was a sanctuary for men only, from 1928 to World War II.

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