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# Daily Cardinal

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VOL. LXXXIII, No. 153

University of Wisconsin—Madison

Friday, June 22, 1973



Cardinal photo by Leo Theinert

## Professors may help company cause cancer!

By MARIAN MCCUE  
of the Cardinal Staff

Several University professors are paid consultants employed by the Reserve Mining Company, which may be implicated as the source of dangerous substances caused by industrial pollution in the drinking water of Lake Superior.

The practice of outside consultation by professors is a longstanding one on campus. Concern that academic information may thus be used to implement socially questionable policies has been heightened by the case of the Reserve Company, whose waste disposal practices may be a cause of cancer.

On June 14 the federal Environmental Protection Agency (EPA) in Duluth, Minnesota, issued a warning that potentially dangerous concentrations of asbestos fibers had been discovered in nearby Lake Superior. It is widely assumed that the asbestos-like substance (called amosite) results from the longstanding practice of Reserve, which dumps 67,000 tons of taconite tailings into Lake Superior every day.

Reserve Mining denies that its practice is the cause of the formation of the substance in question.

**INAUGURATED FURTHER** studies to assess the danger to area residents. It has advised that young children avoid the public water supplies in those communities. The main concern revolves around recent medical studies which indicate that asbestos can cause cancer of the digestive organs, including the stomach and intestines.

The issue of outside consultation done by University professors was raised before in the case of Reserve Mining Company, which

has long been the center of controversy. Former University Professor G. Fred Lee, who left recently to accept a post at Texas A and M, had been retained as a consultant by Reserve Mining to determine if the tailings caused any damage to the lake. He consistently opposed any move to curb the practice until there was proof of its damage. Lee announced his resignation from the University several days before the EPA issued its recent warning.

Other professors have been involved in consultation work for Reserve, although Lee was the only one to be subject to an investigation by a faculty committee. The committee issued a report on the Lee case, but the contents of the report are not public. According to one source the committee was concerned more with the question of correct use of acuity time than with problems of the "selling" of information to corporations, and the correct and incorrect uses of scientific knowledge.

The Cardinal talked with several professors about their outside consultative work with Reserve Mining Corporation. Each stated that he worked on a small part of the whole taconite pollution problem, and could not comment on the case as a whole. Geology Professor Louis Maher, Jr. whose work for Reserve concerned the rate of sedimentation in the lake, said that he had not thought about whether he would continue to do work if it were proven that the Company's practices were harmful to people. "I haven't thought about that question," said Maher.

The work of a company consultant was described in detail by Robert Ragotzkie of the Marine Studies Center, whose work for

(continued on page 3)

## Playcircle price hike sneaks past

By DEBRA WEINER  
of the Cardinal Staff

A complaint against the Memorial Union Play Circle was filed with the price stabilization branch of the Internal Revenue Service (IRS) last week. Isaac Fox, a University student, alleged in the complaint that a recent 12-cent admission hike violated President Nixon's latest price freeze guidelines.

According to Nixon's price control program, all retail prices must be frozen at the highest level reached during the June 1 to June 8 period. The Play Circle fee increase from 78 cents to 90 cents went into effect on June 11, three days after the price freeze deadline.

**THE PLAY CIRCLE** was not in operation during the noted period. If it is in violation of the freeze, the admission price must revert to the highest price before said week, according to IRS regulations.

"The Play Circle has raised their prices over 15 per cent," said Fox. "Here is a student-controlled organization effectively ripping off students more so than private businesses."

"Any regular business would never try to raise prices over 15 per cent," he added.

An official of the IRS told the Cardinal that all education institutions, which include the Memorial

Union, had formerly been exempt from price control. Nixon's most recent guideline, however, invalidated that rule.

**THE ADMISSION** hike was a result of rising costs at the Play Circle, according to Ralph Sandler, Film Committee advisor. "The Memorial Union has raised Play Circle rental more than ten per cent since last year," said Sandler. "And there has also been an increase in film rental from the motion picture industry."

"The Play Circle paid no attention to the price freeze when the admission fee was boosted," said William Dawson, theater director of the Memorial Union.

"If an artist's fee goes up," said Dawson, "you sure aren't going to be bothered by the government. We always have to adjust."

"Segovia's price goes up from \$5000 to \$7500. What do you do?" he asked. "Do you still charge a lower fee and lose a couple thousand dollars?"

**IF THE IRS** acts on the complaint, the Union Play Circle may be subject to a 12 cent rollback. The Play Circle would then be legally bound to refund the difference in cost to each person presenting verification of attendance at the Play Circle since June 11.

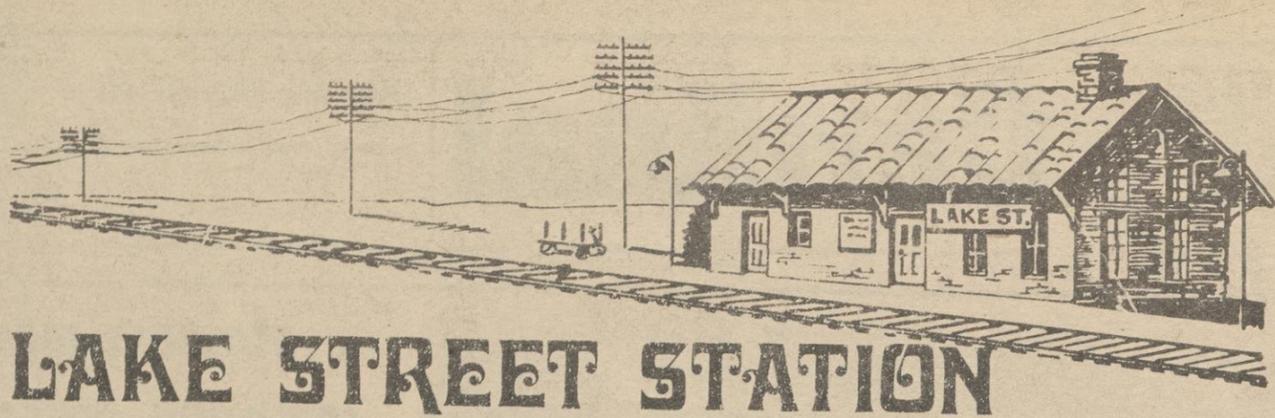
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2 900	7 00
3 1100	9 00

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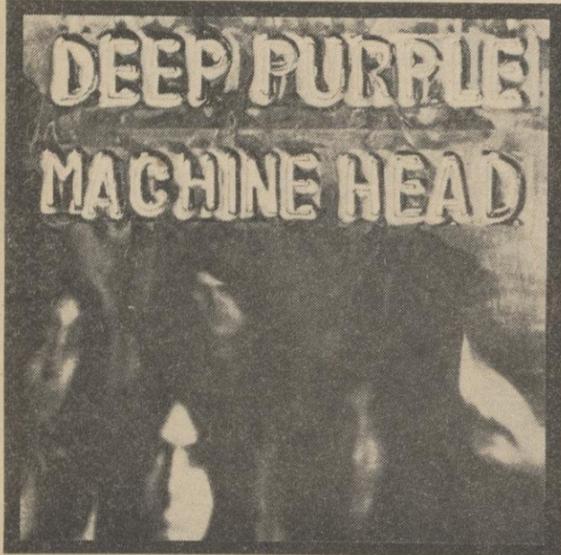
TO THE PLAY CIRCLE WILL BE 90¢ (TAX INCLUDED) EFFECTIVE JUNE 11, 73

## Tripping with the animals

see page 7



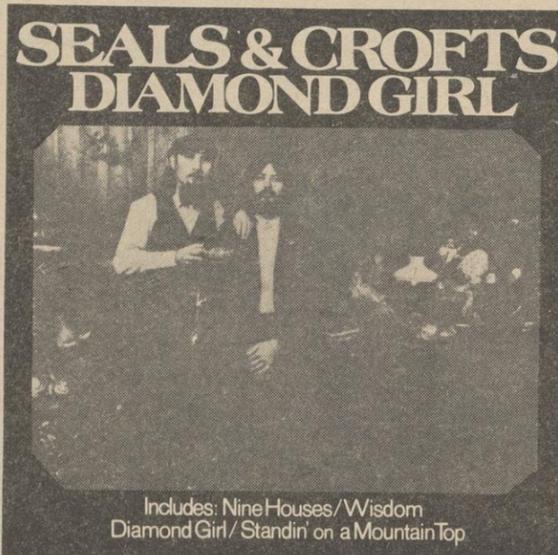
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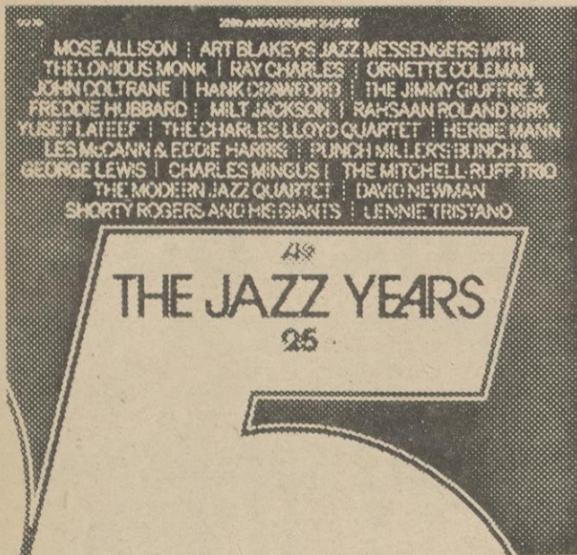
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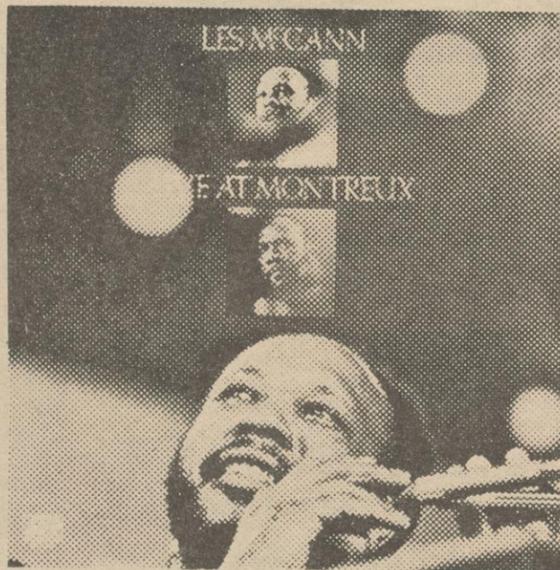
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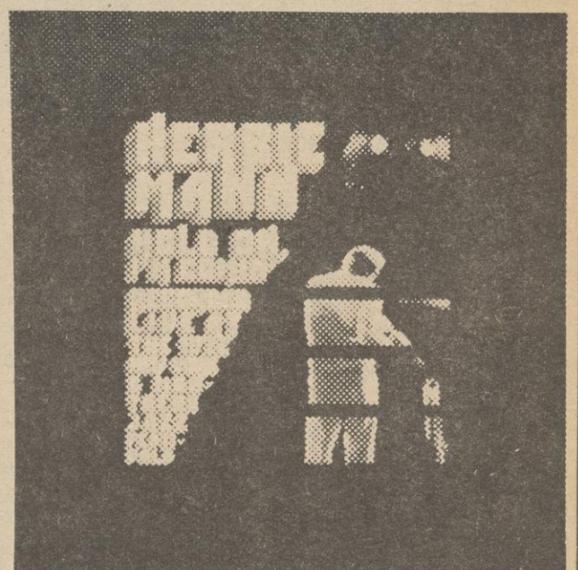
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# Financial "expose" may curtail conflict of interest

By JOSEPHINE LEVINE  
of the Cardinal Staff

Financial conflicts of interest among Dane County Board members and all other elected county officials may become public information according to a proposal officially introduced to the County Board last night.

The Disclosure Statement Ordinance would require all elected individuals whose salary is fully or partially paid in county funds to file a yearly statement of all sources of income, including bonds, stock, money and real property, with the County Clerk.

"THE COUNTY LEVEL of government deals with the important and far-reaching matters of future land use, zoning and development," according to a statement by co-sponsors of the ordinance, County Board Supervisors Mary Kay Baum (District 9), David E. Clarenbach (District 4), and Roney Sorenson (District 5). "Citizens deserve to know where the income of their elected representatives comes from, and what special interests they may be beholden to."

Several county board members are big land owners, according to Sorenson. This "conflict of interest" may have effected or could effect their positions on several zoning issues, he noted.

One such case is County Board Supervisor Millard Erickson who will be submitting a zoning change to allow the building of single

family residences and duplexes in an area where he owns a great deal of property, said Sorenson. "Passage of the proposal would bring in big benefits for Erickson," he added.

"It's basically the conservative members who are opposed to disclosing their incomes," said Sorenson. "We've had a lot of votes about opposing utility rate increases which have not been successful because many county board members own stocks and bonds."

THE PROPOSAL ALSO calls for disclosure of the official's spouse's income to prevent sidestepping of personal disclosure.

Opponents of the proposal argue they should not be required to disclose their income for a part-time job. County Executive George Reinke contended that the proposal "does not differentiate between holdings that could have any political impact and those that could not."

"The new proposal raises some questions," said Reinke. "The first question I have is whether the proposal is legal and the second is whether it would be retroactive to officials already in office or not."

"If the proposal is legal," added Reinke, "it would have certain merit."

DANE COUNTY PRESENTLY has no ordinance requiring any public disclosures by elected officials, except those debts incurred while running for office.

"This is a particularly timely proposal," noted Baum, Clarenbach and Sorenson, "when the dwindling respect and confidence in government and public officials is at a new low."

"No special interest can be allowed to creep into or control Dane County government, and this proposal is a significant safeguard against that happening," they added.



Cardinal photo by Leo Themert

RETURNING TO campus, or maybe visiting for the first time, these women seem to be contemplating some of the changes passing them by, or perhaps opportunities they still can grasp. Over 1200 women attended the University Extension College Week for Women on June 5, 6, and 7. The program attempts to "enhance the self-image of women" and to "encourage full participation in community life". While the program has been questioned by women's groups for not challenging traditional roles, supporters say that it has enabled more housewives to examine aspects of their lifestyle.

## Reserve Co. uses academic services

(continued from page 1)

Reserve concerns currents and water motion (the method by which the taconite is deposited in Lake Superior.) He explained that a consultant should not be an advocate for certain company practices, but that he or she can "help a company solve a problem by scientific information."

Ragotzkie said that "as a scientist, I can't come out with a statement either for or against a practice of the company. I work on a very small part of this whole thing, and no one scientist knows it all. Therefore, to make a judgement in this case is beyond my competence." If he totally disagreed with the policies of the company, Ragotzkie explained, he might terminate his work with them. "One does make some sort of judgement," Ragotzkie explained, adding that he had "his science hat and his layman hat."

IN COMMENTING generally on the question of possible damage due to taconite dumping, Ragotzkie said that "it's a very interesting environmental case. We can't know if its crying wolf or not, it's all prtty mixed up."

Another Reserve consultant, Theodore Green, III, Associate Professor of Meteorology and Civil Engineering, told the Cardinal that he was not at all sure that the asbestos-like substance is a result of the taconite dumpings in Lake Superior. "I'd have to see proof," said Green. He said his consulting activity for Reserve is "mostly on weekends" and that he is concerned with finding out "where water goes and why in lakes." Green said that he is not

necessarily concerned with company policies. "As long as I just stick to presenting facts, it's not a real issue," he explained. Green stated that he thought companies were "as entitled anybody else."

All of the people who work as consultants for Reserve Mining may be called as "expert witnesses" in the upcoming trial in a civil suit brought by the Federal Government against Reserve. The Federal Government, which has been joined in the suit by Wisconsin, Minnesota, and various environmental groups, wants Reserve to develop a suitable taconite disposal system on land. Joining the case on the side of Reserve will be area Chambers of Commerce and the towns of Silver Bay and Beaver Bay. The village of Silver Bay was constructed by the Reserve Mining Company in 1956, just before Reserve began commercial operation.

The practice of faculty consultation with various companies with disputed policies was

described by a local environmental-watcher as a sort of "scientific whoredom. People don't realize how dangerous the practice is, because it's of such a technical nature. The information that scientists produce can be used for really bad purposes," he warned. "It happens all throughout the University. It's an accepted practice, and even decent guys don't want to rock the boat."

So says the VA... THE RYATTS by Jack Elroy



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### CENTRAL MADISON POLITICAL CAUCUS

There will be a meeting of the Central Madison Political Caucus on Monday, June 25 at 7:00 p.m. in the Memorial Union to set up committees to study rent control and other issues of concern to

central Madison. For further information contact Ray Davis, 251-4287.

### ART SHOW

Mazes, a Master of Fine Arts qualifying show, will be on the seventh floor of the Humanities Building from July 15 to July 20.

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# Jam up and jelly tight



By DAVID HARTH  
of the Cardinal Staff  
QUESTION: What is the most unlikely subject for research at the University of Wisconsin?

ANSWER: Strawberry jam of course.

Yes, strawberry jam, that sweet, sticky red stuff that you smear on your toast every breakfast is the subject of rather extensive research at the University of Wisconsin.

It all happened a week ago Thursday, when connoisseurs of the sticky stuff had a chance to fill their face at a strawberry jam tasting panel sponsored by the Food Science Department at Babcock Hall. Volunteers were seated at isolated booths and asked to evaluate four different types of strawberry jam.

The would-be gourmets cautiously slurped their jam, carefully savored each mouthful and generally acknowledged that sample 873 stood out from the others by virtue of its tart, fresh flavor and perfect consistency. There were mixed opinions from the handful of volunteers about the quality of the other samples with most agreeing that they were too sweet.

"This taste panel is just one in a series of panels that the Food Science Department conducts for commercial and departmental use," said Betsy Cray, a co-coordinator of the testing program. "In past months, the department has tested a new concept in popcorn salt, examined the difference in various brands of peanut butter and oatmeal, and

discovered that the American people are not ready to eat seafood rings for supper."

THE METHODS USED by the Food Science Department are similar to those used by Consumers Union, according to Cray. Foods are tested for chemical content, as well as taste acceptability.

It was a hot summer morning, too hot to be eating sweet strawberry jam, consequently there were few volunteers on hand. But if they ever decide to test out different cuts of steak, the attendance will certainly pick up.

Anyone interested in participating in the taste panels should call 263-2568.



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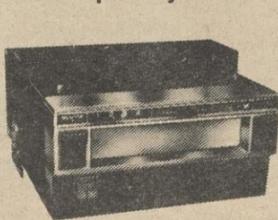
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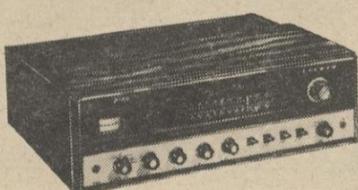
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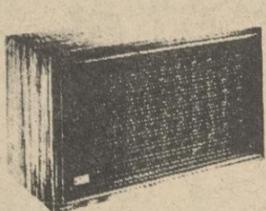
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# Appeal route considered in firing of homosexual

By SUSAN McNEELY  
of the Cardinal Staff

Several different routes of appeal are now being considered in the legal case of Paul Safransky, who was fired from his job at Southern Wisconsin Colony last July because he was an avowed homosexual.

Circuit Judge W.L. Jackman on May 29 upheld a ruling of the State Personnel Board which had approved the firing of Safransky. Safransky's legal counsel in Milwaukee and the Madison Gay Liberation Front (GLF) are presently deciding whether to appeal the ruling through the federal route or to the Wisconsin Supreme Court.

THE CASE OF SAFRANSKY IS viewed as important because no specific homosexual conduct or activities were ever made an issue, and Safransky was fired solely because he spoke about his homosexual lifestyle in the presence of other workers. The case thus raised the question of whether the mere fact of homosexuality can be the basis of exclusion from public employment.

Jackman's decision, described as "very shoddy" by one legal observer, acknowledged that Safransky had not instructed residents in homosexuality or engaged in any overt homosexual acts while there. In his three-page opinion, Jackman cited Safransky's "lack of reticence about disclosing his abnormal conduct" and states that in this case "talk is enough." Jackman goes on to say that there is "no evidence that Safransky openly instructed his patients in his way of life, nor to indicate that he had done any overt act of sexual indulgence with any patient or co-employee."

JACKMAN'S DECISION also commented on Safransky's right to freedom of speech, which defense counsel claimed had been jeopardized. The ruling stated

that "there is a proper time and place for the exercise of freedom to speak—the right must be weighed against the unwilling audience's right to be free from offensive descriptions of abnormal conduct and the harm that might be done to impressionable adolescents."

Jackman's opinion was based in large part on his observation that "homosexual activity is contrary to generally accepted standards of morality. It may be a manifestation of mental illness or disturbance to varying degree." He also states that "one who in public flaunts or carelessly displays his unorthodox sexual conduct may impair his ability to function with other people of a more orthodox persuasion. Homosexual conduct may be evidence of a personality unsuited for particular kinds of work."

The defense case had been argued before Jackman on various legal and constitutional grounds. Todd Mitchell, defense counsel, stated that there was no evidence showing the connection between Safransky's homosexuality and his job performance, and that dismissal from public employment without proof of compelling government interest constitutes deprivation of liberty and invasion of privacy.

It was also argued that Southern Colony was attempting to place its own standard of moral conduct upon private, consensual activity. Mitchell cited words from Oliver Wendell Holmes: "Moral predilection must not be allowed to influence our minds in settling legal distinctions."

THE BRIEF filed by GLF cited a growing public acceptance of homosexuality as evidence of changing standards of morality. It states that "under Wisconsin law it is no crime to be a homosexual, and the legislature could not constitutionally create such a crime." The constitutional right of

privacy was also cited.

Members of the Madison GLF contributed money and legal work to the Safransky case, which remains unresolved pending further appeals. Its members recently voted against continuing the case if it is appealed to the Wisconsin Supreme Court rather than via the federal route. According to one GLF member, "the chances for us getting a favorable decision from the conservative court aren't very good, and we feel it would be setting a bad precedent to have a bad decision which would hurt other gay people in the future who are fighting discrimination cases."

The Wisconsin Civil Liberties Union, (WCLU) had supported the case throughout the Jackman decision, but will not support efforts for an appeal, where they feel the chances for success are slim.



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## News Brief

### FARAH STRIKE

There will be a meeting Monday night June 25 at 7:30 at the Mifflin Street Public Library on the second floor to form a popular front to support the Farah strike. The meeting will decide on further boycott action in this and other strikes. All interested persons encouraged to attend.

### TOLKIEN SOCIETY

Former and aspiring members of the UW Tolkien Society who are interested in attending summer meetings please contact Denise Porter at 257-7852. The Society is composed of people who enjoy discussing Lord of the Rings and other works of fantasy and fiction.

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# Philippine martial law

by CHRISTOPHER BECK  
Pacific News Service

MANILA, Philippines: "Freedom's just another word..."

The song came plaintively over the government-controlled radio as we drove alongside the perimeter fence of Camp Crame in Quezon City, one of the complex of cities which make up greater Manila.

It was an ironic touch as my guide, an old personal friend said: "There at least, we know that the President keeps some of his most unenthusiastic guests." Then in Tagalog, the Philippine national language, he ordered his driver to turn away from the camp but to return in a few minutes so that I could see its other side.

Camp Crame looks more like dilapidated high school than the national headquarters of the Philippine Constabulary. Its cream stucco is weathering and the green paint on the high iron bar fence is peeling. There are no watchtowers, spotlights or barbed wire, and even the guards loll about like those at Philippine high schools.

Yet it is one of the three biggest and most centrally located detention centers for political prisoners in Manila. The two others are Fort Bonafacio, the army's national headquarters at Makati, and Fort Aguinaldo, where the Secretary of National Defense, Jaun Ponce Enrile, has his office.

Nobody is sure just how many people have been detained since martial law was imposed six months ago. It could be more than 20,000. On Christmas Day it was announced that 8,261 detainees were being held. Since then 25 per cent have been released, but arrests and releases are continuing.

Trying to add up the numbers is made more difficult by the fact that Marcos has never divulged how many detention centers are operating. It is not known, for instance, how many camps are located in the provinces.

His most prominent "guests" include Senator Benigno Aquino, the opposition Liberal Party leader and its candidate for the postponed presidential election which was to have been held this year, and Senator Jose Diokno, another outspoken opponent.

The "biggest" of President Marcos' politico-business enemies still detained is Eugenio ("Henry") Lopez, whose family used to run the Manila Electric Company (now controlled by the army) and the largest broadcasting-publishing empire in the Philippines (now completely shut down).

Although Marcos claims to be holding Lopez in connection with an alleged assassination attempt on him, he is really a proxy hostage. The man the President really wanted, I was told, was Henny's father, Eugenio Sur, who was out of the country when martial law was declared and has chosen to remain in exile.

Originally the political prisoners where a clear-cut group—opposition leaders, politicians, journalists, and student leaders. But shortly after he imposed martial law last September the President realized that this clear image was harming his international reputation, so he set about blurring it.

He has done so by mixing in with the political detainees Chinese traders, economic "saboteurs," old-line communists (who were under detention anyway) and long-wanted criminals.

Initially, Marcos jailed a few of his cronies about whose ultimate loyalties he was uncertain. These included several tycoon-politicians who had armies of 2,000 men or more which could have provided momentary pin-pricking trouble if they had decided to oppose him.

Almost all these "friends" have been released following the gun amnesty during which these private armies were disarmed and more than half a million weapons turned in.

Many people, like a young journalist I met fleetingly in a Manila restaurant, are still running from the police. The journalist had written a story implicating his provincial police chief in an extortion racket. First he was beaten up by the police, then his house was machine-gunned, finally his arrest was ordered.

Some former detainees in Manila claim that the detention camps are only one step away from concentration camps. These allegations appear to be extravagant and the camps in Manila are clearly not that, yet.

At Crame, Aguinaldo and Bonfacio the prisoners live together in big groups because

there are no facilities to separate them. The major camps are clean, if spartan.

Overcrowding is a problem: in Camp Crame there are now 260 prisoners in a gymnasium which once held 30. The food is reported to be tolerable and additional food from families is allowed in. Even so, the upkeep of 8,000 or more detainees is causing considerable financial strain on the government.

During the early stages of martial law, families used to be able to go to the camps each day and spend the whole day with their detained relatives. This has now been cut back to a daily, 30-minute visit.

With Aquino and Diokno they have been much more strict because the two politicians have proved a headache for the administration by writing anti-Marcos articles which have been smuggled out and published in

Manila's growing underground press and overseas. As of five weeks ago their legal visits were stopped. Their families are very thoroughly body-searched before and after each visit. Still the articles get through.

Part of the reason for the constant turnover of detainees is that procedures for arrest have been simplified, and made more arbitrary. Provincial commanders now have the power to make arrests without warrants.

Before, they had to apply in court for a warrant stating the grounds for arrest. Once the warrant was sworn out then the defendant could confront witnesses, apply for bail and could not be held for more than six hours. Now there is indefinite arrest without trial.

This is just part of the debilitation of the legal system—as related to personal freedoms—since the imposition of

martial law. Habeas Corpus in the traditional sense no longer exists. The Supreme Court, to which the political prisoners can theoretically appeal, is heavily stacked in Marcos' favour. Previously it was independent and as such was one of the most stable elements of Philippine society.

The Supreme Court heard habeas corpus petitions from political prisoners in a test case five months ago, but it has since been inactive. It just will not hand down decisions which its majority feels might be counter to the President's wishes. As one Filipino lawyer told me: "It is a cowed court. It has lost its moral fiber."

For the thousands of prisoners languishing in Philippine prison camps, there seems to be, at present, no recourse.



## Cultural group sings of Philippine independence

By BARB OLSON  
of the Cardinal Staff

U.S. support of Philippine dictator Marcos was condemned Tuesday night at a slide show and cultural presentation given by Filipino members of the National Committee for the Restoration of Civil Liberties in the Philippines.

The nine Filipino students and young workers sang, recited poetry, and gave a skit commemorating the Philippine struggle for independence and freedom against the Spanish, the United States and now against martial law in that country.

MARCOS AND HIS so-called "New Society" were heavily attacked throughout the evening. His wife Imelda was depicted as having "come to this country to do some shopping—for foreign aid for my husband that is. How miserable would I look with only \$8000 worth of jewelry at a dinner party next to Henry and Christina Ford?"

Because of their opposition to Marcos, the five student members of the Chicago-based troupe fear for their lives should they return home. All are seeking ways to remain in this country. Melinda Paras, a former Madison resident recently deported from the Philippines on charges of "subversion"—a capital offense—said she personally knew of at least 10 people who were executed for opposition to the Marcos regime. Her own life was spared, she believes, because of her U.S. citizenship and public support for her in this country.

BUT PARAS AND the members of the group, along with thousands of other Filipinos in the U.S., may be subject to extradition under the terms of a treaty currently being negotiated between Marcos and the Nixon administration. Extradition for political crimes is illegal, Paras noted that other charges could easily be manufactured.

She cited the case of Ruperto Baliao, the Philippine Consul-General in Los Angeles, who recently asked for political asylum after denouncing Marcos as a "new Hitler" and revealing a "blacklist" of 150 Filipinos living in the Los Angeles area. Baliao reportedly has now been charged with "smuggling" by the Philippine government and his extradition is being sought. Paras termed the reports of a Philippine crackdown on drug dealers and real criminals largely "propaganda" put out to cover up the massive repression of a broad spectrum of political dissidents.

Martial law has caused the spreading of peasant guerrilla warfare to nearly half of the Philippine provinces, according to Paras. She called reports of religious fighting between Muslims and Christians in Mindanao "misleading," citing recent stories in Time and Newsweek in support of her contention that the fighting there as well as in Luzon is directed mainly against Marcos and the rich landlords he supports.

A MEMBER OF THE audience pointed out that the U.S. is becoming ever more deeply involved in propping up the Marcos dictatorship, much as Diem was supported in Vietnam. He cited increased U.S. naval patrols along the Philippine coast, and the sending of surplus war material from this country to equip an army of "twenty-year-old conscripts." Paras

added that a bill coming before Congress this summer proposed to "double or triple" present aid to Marcos, and that 25 U.S. military advisors have already been killed in combat in the Philippines.

"Every plane, every gun, every bullet is coming from the U.S.," she said. "Without the aid the Marcos regime would collapse tomorrow."

A Madison chapter of the National Committee for the Restoration of Civil Liberties in the Philippines is being formed. Its purpose is to help end U.S. involvement in the Philippines and prevent yet another Vietnam by making people aware of what is going on. Anyone who wants to help or just be on the mailing list should contact:

NCRCPL, c/o the Wisconsin Alliance  
1014 Williamson St.

The phone number is 251-2821.



# Down on the farm kicking the shit

By TOM WOOLF  
of the Cardinal Staff

One day last week a friend blew into Madison from out of town. Being a farmer all his life, my friend was naturally pretty curious about the ag school and what kind of work it was doing.

How was I supposed to know anything about the ag school? In over two years on campus I had seen the buildings down the block from Babcock Hall but had never read anything or even heard anything about the ag school. But my curiosity had been aroused. I called Donald Peterson, the director of the Experimental Farms System operated by the University. What experimental farms?

PETERSON EXPLAINED that the School of Agriculture and Life Sciences operates a system of ten experimental farms around the state. These farms, each of which emphasizes research and education in different areas of agriculture and the environment, are outdoor laboratories for new practices, materials and equipment developed on the Madison campus. While undergraduate students in agriculture carry on their studies at the facilities on campus, graduate students do their degree work on these farms. Besides the grads the work on the farms is done by civil service employees and members of the ag school faculty who hold full professional rank on the Madison campus.

At these farms, research is the pre-eminent objective followed by education. The research faculty on the Madison campus designs and supervises the research projects done on the farms.

While Peterson was explaining all of this to me over the phone he suddenly interrupted himself and suggested that I accompany him to the Arlington Experimental Farm which is about 20 miles north of Madison between Columbia and Dane counties. On the way out to Arlington, he continued his expert narrative on the experimental farm system, explaining what kinds of work are done on the farms and the philosophy behind this work.

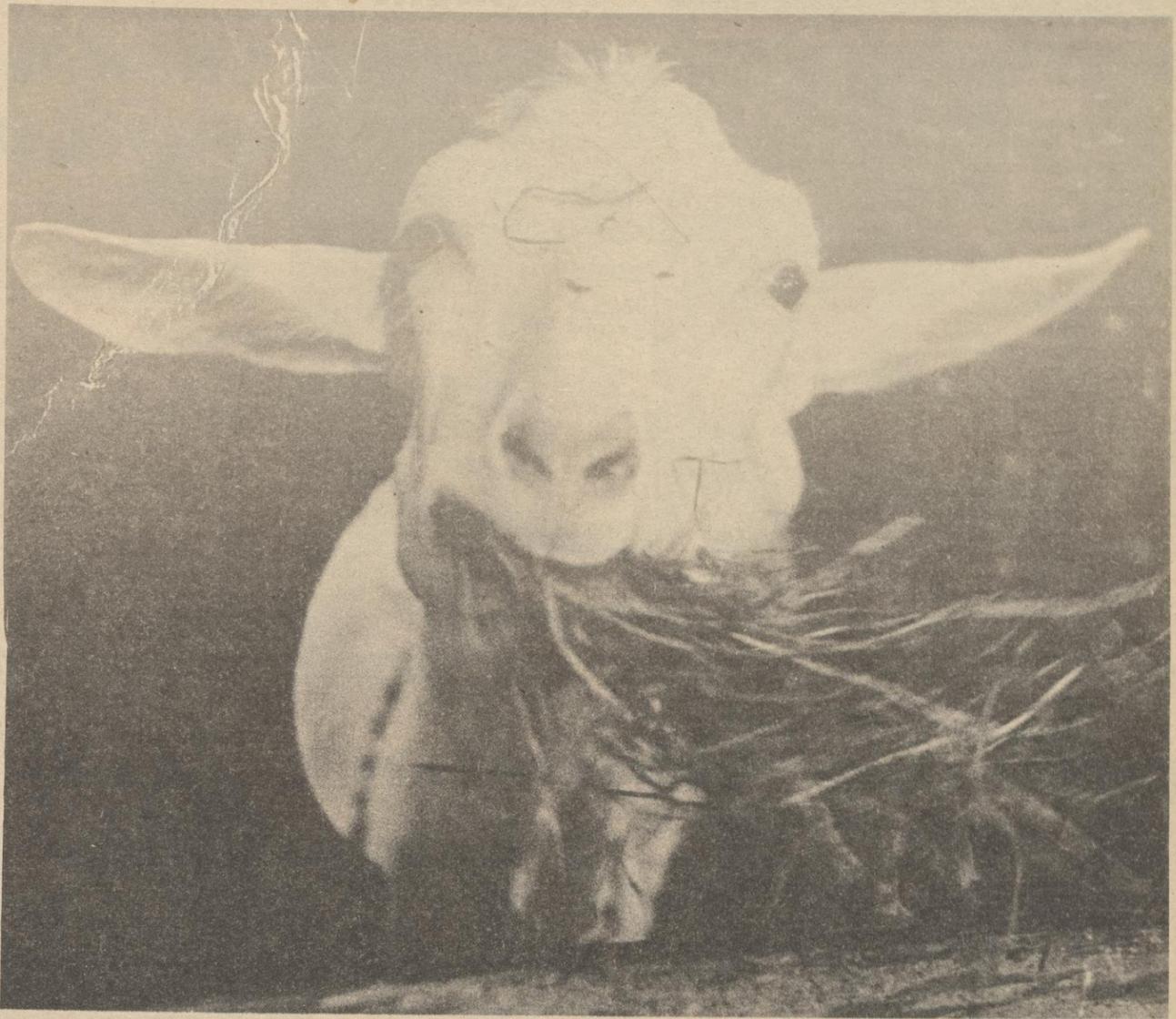
"Since the Industrial Revolution overran this country people have constantly left agrarian work for work in the cities," Peterson commented. "So, as the number of farmers shrinks our work becomes that much more essential. There is much responsibility on the shoulders of a few for clothes fibers, food and other essentials.

"DON'T BE MISTAKEN though. We're not here to farm for money for the state. If we were, the quality of our work would go downhill. Our work is very expensive but our philosophy is that the work is done for the good of the public. No other nation provides the variety and quality of farm products available to the consumer in the US. This couldn't be possible without research such as that carried on at our farms. The experimental farms are only one link in the long agricultural chain, but a very essential one."

Peterson went on to briefly describe some of the work done on the farms and where the money comes from to support this work. Among the projects presently underway on some of the farms: research at the Hancock Farm in Waushara county on methods of improving liquid waste disposal systems for our ever-increasing population; forestry and wildlife ecology research at the Kemp Biological Station in northern Wisconsin; and research into fruit growth and production at the Peninsular Station in Door county.

The majority of funds supporting the experimental farm systems—90 per cent—comes from state taxes, with the other ten per cent coming from the federal government and private donations.

I began my tour of the farm with



Cardinal photo: by Leo Theinert

a brief history behind it's development.

"WHEN THIS STATION was first proposed back in the early 1950's there was a great deal of fear expressed by local residents," explained Peterson. "The residents didn't believe the researchers would take good care of the land—I guess they didn't understand that we would be as concerned about the fields as they were. Also, by having the University take over this area the land would be taken off the tax rolls. Naturally the residents didn't like the idea of having to pay taxes on land they had no control over, so a local legislator introduced into the state Senate a bill which would force us to pay the school tax on the land. The bill was passed, and local opposition died away pretty much.

"Of course we didn't want local residents to oppose us coming into the area, but paying the heavy taxes we do doesn't allow us to satisfy the needs of our farm as much as we might like. In 1972 alone the University paid over \$100,000 in taxes on the 5,000 acres it owns around the state; Arlington alone cost us \$41,000."

Despite the costs, the research at Arlington is quite extensive. Situated on 2,037 acres of land the farm provides researchers with an outdoor laboratory for investigations concerning soils, climate and many kinds of plants and animals. New materials, practices and equipment are often tried at Arlington for the first time, and if found promising are tested at the outlying farms around the state.

As I traversed the 2,000 acres Mr. Peterson was quick to point out the many projects concerned with improving the environment. In one area of the farm a researcher was working with sludge from sewers to determine how the soil would react for growing purposes.

"WITH THE GROWING POPULATION, waste disposal is becoming a major concern," commented Peterson. "What can you do with sludge? Here, Art Peterson of the Department of Soil Science is attempting to find a

satisfactory method of disposal by adding sludge to the soil in different amounts to determine the effect on crop growth. So far, his experiments have shown that this may be a viable alternative to our present disposal methods."

In another area of the farm researchers are working on methods of solving the widespread problem of Dutch elm disease which has killed off so many elms around Madison this year. Conducted by Gene Smalley of the Plant Pathology Department, species of elms are tested for resistance to the disease; studies are being done on chemical controls of the disease; and studies are being conducted on the reaction of susceptible elms to invasion by the Dutch elm fungus. At this point, these tests have found certain strains of elms which can withstand the disease.

Also concerned with our environmental problems are the agricultural engineers at Arlington who are researching not only animal waste management but human waste disposal.

OTHER STUDIES presently underway at Arlington include research in soil science, meat and animal science, poultry science, dairy science, forestry, horticulture and wildlife ecology.

But what farm is complete without animals? Well, I was pretty relieved when Peterson got around to showing me the animals housed at Arlington. These animals are essential for the research and teaching activities devoted to more efficient sheep, swine and beef production. Among the major emphases in production research: studies of factors causing stomach ulcers in swine (I guess ulcers must be a major problem for the swine industry), comparison of methods for sheep selection and the importance of genetic and environmental influences on characteristics of economic value in beef cattle.

When I returned to campus I wanted to find someone and tell them everything I had seen and learned. But, there was no one to tell. I wanted to tell people that the Arlington farm is holding several field days this summer which are free and everyone is invited to

participate. On June 28 the farm will hold a herbicide field day, and July 9 is agronomy day. Demonstrations, programs and tours will be conducted by the Arlington staff for the benefit of farmers and non-farmers alike.

So if you feel like learning something, or even if ya don't,

truck on out to Arlington. The farm is located on Highway 51 about 20 miles north of Madison. You can see first-hand some efforts to clean up the environment. It's better than watching all the shit roll in on Lake Mendota.

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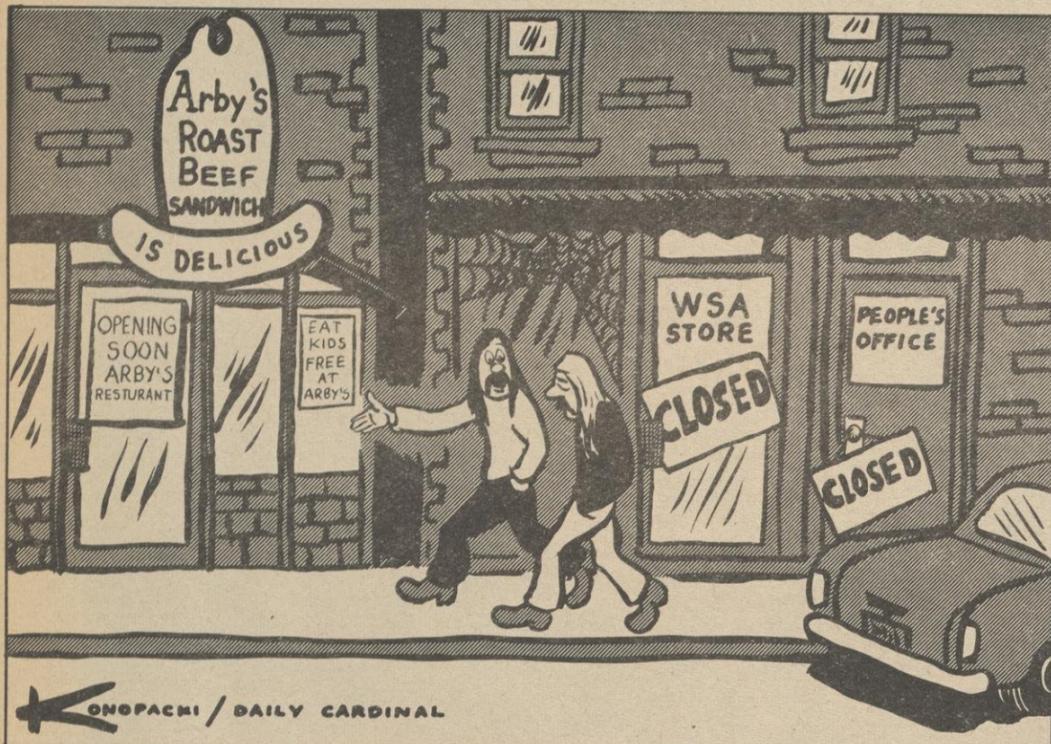
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# Cardinal

## opinion & comment

Sink into the mud, embrace the butcher,  
but change the world. It needs it.  
Bertolt Brecht



## Who says community is going to hell?

### U - nid - a dinner

After a while, a pitch to attend an event for a good cause can become both mundane and hard on the money resources. But, when an issue such as the establishment of a children's hospital in Vietnam is concerned, then you know that your one dollar donation is being used in good honor.

The occasion this time, 6:30 p.m. Saturday at the Catholic Center, is a benefit Mexican Dinner, sponsored by La Raza Unida, a

Chicano Action group. The proceeds will go towards the Ngyuen Van Troi children's hospital to be constructed in Vietnam.

The fund raising is part of a world-wide effort too help rebuild Vietnam after years of destruction by U.S. B-52 bombings. Make it a point to attend the dinner tomorrow night and contribute to the children of Vietnam. They need your help.

#### FOURTH DAY OF JULY

And it came to pass on the first day of July  
The last man home from Vietnam was going to arrive.  
The ship came in so silently, its bow a ghostly white  
And when they looked upon the decks there was not a man inside.  
Then the sea began to roll and from the ship a-moaning  
A line of broken children all from the ship a-coming.  
The light of death was in their eyes,  
The broken children of Vietnam  
On the first day of July.

Like a war beyond control, to Washington at dawn  
A line of ghostly children upon the Whitehouse lawn  
Grown men did turn away, not to see it anymore  
To see the burning child running to the Whitehouse door.  
No one found a place to hide  
The burning children of Vietnam  
On the second of July.

All across America a line ten miles long  
The dead children all coming home  
From the land of Vietnam  
To men who got too far away  
From what was done in their name.  
Someday must all have to pay  
Who never saw a child die.  
The dead children all coming home  
Four days in July.

On every door and every window across this say grey land  
A mark that would never go away of a thousand thousand hands.  
A voice like voices in a dream  
A voice like somebody else's scream  
Or not somebody else's scream  
A voice within a fire;  
The burning children of Vietnam  
On the third day of July.

Then they came upon the sea, it did open up before them;  
A line of children, all with wounds, upon the ocean walking.  
Then the sky began to rain  
And beat the land with tears of rage,  
And every year upon that day if a hundred years go by  
It rains upon America  
On the fourth day of July.

by Tom Rapp

## Letters

Dear Editor:

This is an open letter concerning the Athens Restaurant on State Street. When the restaurant was originally opened up under the name "Steak and Shish ke bob" it was an entirely different operation with a different staff. At that time, several labor disputes and bad business caused the owner, Dimitrios Zografos, to sell the restaurant. As many of you know, the ownership changed hands, along with the menu, staff, and decor.

The new owner, Gus Paraskevoulakos, was unfamiliar with Wisconsin Labor Statutes, which state that the transfer of ownership of a restaurant does not free the new owner from fulfilling old labor contracts. So after a new staff had been working for several months, the old union began to picket the restaurant. Everyone knows of the general unwillingness of most of us to cross picket lines, so business was unfairly and severely hurt. We consider this a grave injustice.

Everyone who eats in the Athens knows Gus, and he is a really wonderful guy to work for. He works 110 hours a week trying to make the restaurant succeed. We have never seen a harder working, more dedicated person. In many restaurants the food is off limits to the employees, but Gus offers us free food. He doesn't hassle us about scheduling either. And we cannot abide seeing his business hurt by an unfortunate misunderstanding among many State Street people. So we hope this is cleared up and you will visit us in full force this summer and fall. You will enjoy our international menu, Greek hospitality, and low prices. No

## Five o'clock Follies Local lineup



Duke Welter

It seems about time to assess Madison's new City Council, speculate how they seem to be forming into blocs and to take a look at what they've already done with Hizzoner Soglin at the helm.

The Council meetings have been enlightening and immensely more relaxed than Dyke's ever were. It's refreshing to hear occasional applause or even rounds of laughter from the galleries after a decision is made, and not to hear Dyke's paternalistic warning, "We would like to warn the audience that there will be no cheers or jeers or I'll have to have the police clear the chambers." Wet blanket.

WE CAN EVALUATE this new Council in terms of actual or expected achievement. But either way, to steal a phrase from "Casey at the Bat," "the outlook isn't brilliant."

Anyone who predicted that Soglin and the new Council would get along, anyone who thought the new makeup would be radical enough, or even liberal enough, to agree with him the majority of the time, seems to have been sadly mistaken. Maybe I'm just relying on gut reactions, but a pattern is forming that's not too amenable to a lessening of conflict. Here's what I've picked up to back that thesis.

The Council liberal-to-radical group under Dyke was led by Soglin, Susan Kay Phillips, and Allie Ashman. Opposing them were the acerbic George Forster and the snapping Bill Dries. As floor leaders of the right Forster and Dries could and did use every parliamentary rule in the book to block efforts by the inner city folks to get things passed. But neither of them ran again this year, and it looked like they would be replaced by persons just a little more tolerant. Their replacements Betty Smith and Pat Zimmerman, both could be expected to side with Soglin at least once in awhile.

But new bickerers have emerged in Loren Thorsen and Roger Staven, both East Siders, who had not been overly vocal in the past. Staven had been so innocuous that Andy Cohn and Ray Davis voted for him over West Side liberal Ashman for Council President, just to get some geographical balance.

What happens but Staven refused to work with inner city Ald. Gene Parks, President pro tem of the Council, on the weekly agendas. Some kind of conciliation, Huh?

IT LOOKS LIKE some of the other newcomers aren't going to help much, either. I think even ultra-conservative J. Dale Wilson would have been more fun than his successor, Richard Disch. Wilson used to wear the greatest bow ties in town and set up an American flag at his desk during meetings. Disch has so far shown up and voted when called up, usually against the inner-city representatives—and that's all.

And Jerome Emmerich, the grocer from the 11th Dist., will back the forces of stability and conservatism until all hell freezes over—if he can stay in office that long. He doesn't seem to remember that his opponent, Jim Guilfoil, could be in the mood to run against him again. Guilfoil is the liberal Edgewood professor who only ran four hundred votes behind in April.

Ivan Imm won in the First Dist., and Thomas Parker in the 17th, by a combined total of 19 votes, and I think both could do well to try a less unbending stance. There's no evidence of that as yet, however.

So the Council has stacked up with Soglin being able to count on roughly eight votes on almost anything—Davis, Sack, Parks, Joe Thompson, Dennis McGilligan, Phillips, Cohn, and Ashman. There are also usually nine votes against him—Imm, Disch, Parker, George, Wexler, Ley, Thorsen, Staven and Emmerich—which leaves five swing votes. The left has to convince four of the five to win a vote; the right only has to reach three. They are Betty Smith and Leonard Knutson, slightly leaning to the conservatives (except Smith on day care, her pet issue) and Zimmerman, Waldren, and Christopher more often than not toward the liberal-radical bloc.

SO WHAT CAN WE expect from this Session of the Council? Well, first understand that few "radical" measures requiring money will pass, because that takes 17 votes. No way. The budget next year will also be a fight. Rezoning also will take 17 votes, which neither side will probably be able to muster.

Regular motions, like committee appointment approval and creation of committees, may pass, but they will have to be watered down first.

And on controversial issues, like the Atwood Ave. bypass or airport transfer, you're going to see many twelve to ten ties and thirteen to nine votes.

Don't expect miracles...Mayor Soglin himself seems to be getting disillusioned. He recently told an interviewer that it would be "very unlikely" for him to seek a second term."

shit. This is all from the heart.  
The Waiter and Waitresses of the  
Athens:

Ruth Heiden  
Barb Henriksen  
Deborah D. Foster  
Lois Berg  
Max Jacobsen  
Martha Asthaña

There will be a meeting  
Monday night June 25 at 7:30 at  
the Mifflin Street Public  
Library on the second floor to  
form a popular front to support  
the Farah strike. The meeting  
will decide on further boycott  
action in this and other strikes.  
All interested persons are  
encouraged to attend.

Staff  
meeting  
Tues.  
June 26  
in the  
Union

**Becoming: An American Odyssey,**  
By Andrew Goldstein  
Saturday Review Press, 1973

By DAN SCHWARTZ  
of the Fine Arts Staff

It seems so sudden that our movement which envisioned itself in apocalyptic touch with the future should appear so concerned with the images of its own recent past.

Yet that is the feeling, more precisely the regret, one feels after reading this new book by former Madisonian Andy Goldstein, a self-described peripheral participant to the radical days of the late Sixties. The book represents a landmark as one of the first to deal with the frenzied political turbulence which characterized Madison and most of the nation in those Vietnam War heydays. Indeed, the metaphoric nuance of this book is that of a generation speaking; one which passed through college by the cathartic byway of the Vietnam slaughter.

ALL OF which combines to make this first work an important and revealing literary footnote to an historical period which has not yet shed its quintessential masterpiece nor produced a spokesman or woman in the form of an F. Scott Fitzgerald, or a Jack Kerouac or even a Raymond Mungo. And the reading is more interesting (and the criticism that much more pertinent) for a Madison audience which itself passed through the same experiences as Goldstein describes in his work.

In his impressionistic way, Goldstein captures some of the joy, the connections and commitments which seemed to be so integral to the development of Madison's burgeoning student left. He grapples, however, unsuccessfully, with the problem of creating a stylistic voice that portrays the collective logic of that movement's changes—of its impact on human beings and its frustrations. He understands the self-consciousness of purpose that is so characteristic of the Left. A premeditation, for instance, that made the Weatherpeople's attacks on the Chicago police at once so poignant and painful in their genesis.

Yet, although Goldstein ends his book by confirming his relationship to the movement, his story must be raked over the very history he mitigates at so many critical turns by virtue of his peripheral status. For that status, instead of transforming itself into a literary asset, becomes a fundamentally crippling weakness. Goldstein, you see, is guilty of the very liberalism he boasts as the departing point for his odyssey into the left. Although he coasts his insights in the language and events of the Left, his becoming never really takes place within that milieu. This paradoxical point makes the book a revealing failure because the author misinterprets his relationship to his subject matter.

INSTEAD OF transmitting a radical appraisal of the changes his college generation went through, the author offers a sentimental one. And because the sentiment of participation is lacking, the resulting style, interpretation, and ultimately the book itself extolls an omnipresent liberalism which brackets radical detail and metaphor but omits its soul.

We can start with the political appeal of this book which probably was a conducive point to its publication. All books about politics have politics—just like newspapers. This particular work is a subtitled American odyssey, a "young man's pilgrimage through the radicalism of the Sixties and his return." Political contradiction number one—how does one return from a becoming? And even if we could accept the illogical semantical implication of that statement (which Marx and Hegel wouldn't) the question would remain: return to what—normalcy? The implication we open the book with is that radicalism is a deviance and we

**'I am a perimeter':**

## A Book About Madison in the Sixties

**Becoming:  
An American Odyssey**

by

**Andrew  
Goldstein**



are going to learn now one deviant straightened himself out.

Astonishingly, that is the thematic road Goldstein embarks upon from the first word of his work—his biographical starting point, a candy store in the Bronx. It is a mark of the book's one-dimensional quality that he aptly summarizes in a single paragraph, his second, his point. He states in his self-consciously egotistical style "I am a perimeter walking a beach in Oregon at the edge of America; but even in the thick curdling cheese of Wisconsin I was here along the edge. Five years of change and I have changed, but I am not one who plunges. I am bonded by love and nostalgia. Bonded by family which flows through my blood." The next hundred pages are an elaboration of that dilemma of one who changes but cannot plunge. Goldstein dwells on a single point, with repetitive emphasis on the single dilemma, with a singularly annoying self-pity. In a book which purports to be about the dynamic left, there is little of the variety, the passion, the dynamism of the left.

The patterned nature of Goldstein's odyssey is so hackneyed it has become archetypical. That is not to say that the metamorphosis contained within that process cannot be drawn upon for sustenance and meaning. Just that Goldstein fails to discover any. We read of the son of the working class father as he moves from the city to suburb, from country club and parking with women in high schools, to college and dorms and making love in student apartments. There

is a brief fling within the movement, more the detail of playing sports with radicals than anything else, and finally those are the wandering period—the retreat from the University and the movement and the city. In fact, if you read too quickly you may miss Goldstein's fling with radical politics. He sounds like a McCarthy figure who was merely guilty by association.

THE STYLE, too, is cluttered with metaphors that are used as a wedge against detail or even explanation. There are some bright phrases along the way, Goldstein is at his best with the feeling of nostalgia. I can think of a bright passage about the "if men" of the Bronx—the aging Jewish men he watched in his youth, squat, paunchy sport talkers who escaped the East side of their parents for the Concourse of the Bronx and the bookies of their neighborhood stores.

If Goldstein has a feel for anything, it is a relatively unexplored literary social terrain—the lower middle class. His positive characters and images flow out of this social subculture: a baker and his family who live on the outskirts of Miffland, a young movement woman from Green Bay who learns to like yoga, pot and the liberating notions of the movement, and a grandmother who still can sing Jewish songs.

But the tone turns mournful and unwieldy when it comes time for the "movement" discussion. The gap between what the radicals are attempting to do and their relationship to Goldstein's real, i.e., bourgeois world, is too dramatically exaggerated. The

book's basic dialectic centers on the bourgeois order on the one hand and the arrogant Left on the other. Goldstein painfully wanders in the middle. The Left is condemned even before it is adequately presented or explained. The explosion of radical consciousness on the Madison campus takes the form of an uncontrolled self-indulgence by individuals who are basically just as hypocritical as the "establishment" figures they oppose like the faculty. They are revealed through their conceit rather than through any form of all-encompassing humanism.

Even the few political details in the novel are hazy and off-center. There is the mandatory chapter on Dow—the turning point in radical politics at Madison—but the politics of even that event are subterfuged in the emotional catharsis of students learning to hate policemen. Radicals hate and the bourgeois order loves. This is the sadly simple message Gold-

The central problem lies in recognizing what has been manipulated in the book to rationalize Goldstein's relationship to the left. The romantic images of the bourgeois order and Goldstein's humanistic alienation from the movement are dangerous historical recollections because they are presented in the guise of a generational view. We did not all end up on the farm. We cannot all write a book about our retreats to pay for them. Not everyone found it so easy or desirable to run from the movement.

Goldstein has grappled sincerely with half-truths. But what about the history he has omitted? Sure the movement can grind you down, melt your instinctive perceptions and reshape them into endless hours of debate and words that become reflexes rather than ideas. But there were bonds that flowed in Madison in the late Sixties, fragile one that nobody has ever heard of white, middle



stein chooses to infuse in his account of the growth of the Madison left.

With all this leftist trauma mounting against him, Goldstein chooses flight. It is an honest reaction, many members of the movement have found it to be at times a necessary priority. He writes "Family, a current binding you to a nation, a flow intrinsic to your every gesture, an essence—family—and you cannot escape, you cannot break the bonds, you are Goldstein bonded to family and you cannot plunge." The West Coast and Europe. So what else is new?

CERTAINLY NOT Goldstein's flight from the movement to the West Coast to Europe and eventually to a farmland in California. Miffland becomes a memory, and the movement a trauma. The bombing of the Army Math Center is mentioned but only in a cursory way and in a manner no member of the movement would ever put it. It is the bombing of a "math research building"—not an army math research building. Petty detail—yes. But this is a book of such details and it is the kind of detail no member of the movement would let slip by.

Goldstein has written a poetically loose set of impressions about the psychological landscape of alienation. He has not written about the movement—in Madison or anywhere else. He has written about a boy from the working class, an urban Jew, who travelled to the Midwest and brushed against student radicalism. It is not even the tale of a radical. It is about Goldstein, who stuck his toe in the political waters but could not plunge.

class Americans extending to each other. There was, first and foremost a love of people and change.

GOLDSTEIN avoids the positive currents; he negates them in the language of his becoming. A particularly climatic incident locates him inside a Burger Chef in the "time of the trash" when student radicals openly espoused violence as a tactic for triggering change. Suddenly a band of radicals appear—from nowhere—and one man, a friend, hurls a rock through the window and charges Goldstein to "put that in your pig burger." Then, absurdly, a discussion of tennis and Goldstein is left to find for himself politically with an angry Burger Chef owner.

Maybe the incident took place. But not like that. What about the police—the whole question of fear and the left? What preceded that trashing—a march, a demonstration, a rally? There is no attempt to intergrade the act of violence into the development which turned picketers into trashers and students into revolutionaries. But perhaps that is the book that Saturday Review press wouldn't print.

Goldstein ends his book by confirming he has not gone full circle. He calls himself a radical bourgeois—whatever that is—and hopes quite literally it has not all been bullshit. Unfortunately it is not bullshit but distortion. There is some of the trivia of the left, some of the mood, but the heart wasn't transplanted and the patient clearly died on the operating table. This is a book that is barely about Madison. Just barely.



## 'Tom Sawyer, and 'Lost Horizon':

### Never the Twain shall meet



By ALLEN B. URY  
of the Fine Arts Staff

Movie musicals have virtually disappeared from the screen except, of course, for the occasional screen adaptations of successful Broadway productions. Yet a rare made-for-movies musical sometimes creeps through, and two such products have just arrived in Madison.

They are Arthur P. Jacobo's production of *Tom Sawyer* and Ross Hunter's *Lost Horizon*. Both pictures can be characterized as semi-abortive attempts at screen musicals, meaning that they were so afraid of treating their subjects as true "musicals" rather than "shows with music" that they failed to satisfy either category.

*Tom Sawyer* is a very, very modest effort to transform Mark Twain's immortal classic of boyhood life on the Mississippi into a screen musical. It suffers

from many things, mostly a lack of honesty in the treatment of its subject matter, a fear of going "too far" with the music and therefore not going far enough.

WHEN ONE HEARS that *Tom Sawyer* was produced by Reader's Digest, the first impression is to think that this will be the world's first 10-minute musical. The prediction isn't that far from the truth. The entire show runs only 90 minutes, the result being that all the major incidents (the fence painting, the adventures of Tom and Huck on the river, the adventures in the cave) are presented so quickly and superficially that one has no time to become absorbed into the action.

This condensation was probably done with the attention span of a 10-year old audience in mind, but it detracts from the substance of the story and cheats even the 10 year-olds out of a truly worthwhile

picture. The adults will find it almost intolerable.

The musical score itself was composed by Richard and Robert Sherman, the same team that was responsible for *Mary Poppins*. Only about eight songs at all have been composed for the picture, and most of them are done in the "voice over" fashion to serve as a background rather than to give added impetus to a scene.

Musicals, especially screen musicals, require the audience to accept the abstraction of people suddenly "bursting into song," and enough numbers must be done initially to condition the audience before the effect can be complete. The music in *Tom Sawyer* is so scattered that it seems very out of place when it does surface. Of all the numbers in the score, only "A Man's Gotta Be," which is sung by Tom's vagabond friend, Muff Potter (Warren Oates), succeeds both dramatically and musically.

surprisingly competent Tom Sawyer. His is given three numbers to sing—regrettably his adolescent voice sounds like fingernails scratching a blackboard. The two best performances in the picture are by Jeff East as Huck Finn, and Warren Oates as Muff Potter, the only two actors in the picture who have any fun with their parts and don't appear self-conscious.

Ross Hunter's re-make of Frank Capra's 1939 *Lost Horizon* is visually superior. However, dramatically it often lacks any degree of logic, and musically, it fails in all but two or three cases.

Like *Tom Sawyer*, *Lost Horizon* seems to be scared to admit it's a musical. Almost 45 minutes pass before the first song is heard (not including the title number), and when the songs come they sound contrived and clumsy.

THE STORY OF LOST HORIZON involves five people (Peter Finch, Michael York, George Kennedy, Sally Kellerman, and Bobby Van) whose plane is hijacked after an exciting escape from a revolution-torn Southeast Asian country. The plane crashes in the unexplored regions of the Himalayan Mountains, and they are rescued and brought to the hidden land of Shangri-La, a paradise where the sun always shines and no one grows old. In Shangri-La, the characters are forced to examine themselves to determine what they really want in life, etc., etc., etc.

A musical version of this story is not so hard to imagine. Lerner & Loew handled a similar theme quite well over 20 years ago when they did *Brigadoon*. It might have

worked, too, if somebody besides Burt Bacharach had been commissioned to write the score. Bacharach is pure America 1973. His music simply does not fit into the tranquil, eastern environment which is created by Shangri-La.

Example: our heroes are watching a ceremonial procession which is described by Chang (John Gielgud) as "The Celebration of the Family." We see a handsome Oriental couple and child being carried on a platform by a long line of robed monks. Suddenly, they burst out with "Living Together, Working Together," still keeping their solemn expressions and stately gate. I fell on the floor laughing.

The music works best when it's being sung by the new arrivals at Shangri-La, since it fits their urban characters. I was surprised to find that all the leads who were supposed to sing really could. Sally Kellerman and Peter Finch have very nice voices (at least when treated electronically) and Liv Ullman sounded as good as any professional. Bobby Van was the musical highlight of the picture. He is a very talented song and dance man, and his talents were developed to their full potential. Unfortunately, almost all of the major dance numbers were performed with a children's chorus, and the little types just couldn't measure up to Mr. Van's professionalism. As a result, the numbers failed.

*Lost Horizon* is able to provide two and a half hours of good entertainment. The photography is magnificent, and acting is quite good, and if nothing else it's worth it to see Charles Boyer as the 300 year-old High Lama tell Peter Finch the facts of life with a chorus of ephemeral violins in the background.

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PROBABLY THE WORST PIECE of production on record is the staging of "Tom Sawyer," which is sung by Aunt Polly (Celeste Holm) and Tom's two cousins as they set the dinner table in anticipation of Tom's return from an adventure with Huck Finn (Jeff East). Miss Holm has a singing voice comparable to the bark of an English sheepdog, and the nasal squeaks from the two kids are enough to cause your skin to break out in a rash. All three seem to be having trouble with the fast-paced lyrics, and they sing and move with the expression of a death mask.

Johnny Whitaker, the red-headed moppet we all remember as one of the obnoxious little kids on TV's *Family Affair*, plays a

## Screen Gems

By MICHAEL REUTER  
of the Fine Arts Staff

*Marijuana Assassin of Youth*, (1937) is the story of a bright reporter slueing the reefer racket, involved with two sisters, one level-headed, the other not so. She becomes a victim of the 30's most accessible "narcotic"—marijuana.

Assasin was made by 30's vice-exploitation pix producer J.D. Kendis, who specialized in 'B' films with lurid give-away titles (*Secrets of a Model*, *Crusade Against Rackets*) and racy material (prostitution, dope.)

Kendis booked his films via endorsements from medical and criminal "experts", and through garish newspaper ads and lobby displays.

Like *Reefer Madness*, *Assasin* is a virtual definition of the 30's exploitation film. Designed to sell by shocking its audience with the horrors of "vices" they knew little about, it also sold because it gave audiences a bit of the hipster, some *Inside Stuff*. They knew now, by gosh! When, of course, in 1938, it would have been as obvious as now, to anyone into reefer, just how laughable the film is. Friday, B-102 Van Vleck, 8 and 10.

*Rio Lobo* (1970). An embarrassment. Howard Hawk's last film and a very slight one. With a wretched supporting cast, and surprisingly tor Hawks, dull shooting locations, (an annoyingly spindly yellow-green forest.) This film is of interest only to partisans of Robin Wood's thematic Hawk's criticism. For those of us who admire Hawks for his dance-like handling of gesture and dialogue, this film is pretty bare. Play Circle thru Sunday.

*Straw Dogs* (1971) One of Peckinpah's good films, despite being lifted too much from an awful novel, and given an absurd liberal (!) territorial-imperative story (post Einstein mathematician destroys a crazed tribe of cornish neanderthals while protecting the civil rights of an idiot in the attic.)

There are Peckinpah touches; in casting (David Warner as the Big Dope), and in story (children, as always, are implicated in the gore. Here they start the mess by provoking the Idiot in a church.)

Lucien Ballard photographed, and *Straw Dogs* is the best edited American film since *The Wild Bunch*.

8 and 10, Saturday, B-130 Van Vleck.  
Other Campus fare:

Friday:

*The Navigator and The Boat*. Both with Buster Keaton, 19 Commerce, 8 & 10.

*A Midsummer Night's Dream*. Warners imported Max Reinhardt from Germany and Mickey Rooney from MGM for its sole plunge into art. It was not a success, altho Cagney is fine as Bottom. Rooney's Puck is wearing.

Saturday:

*Bonnie and Clyde*. D./Arthur Penn W. Faye Dunaway & Warren Beatty. B-10 Commerce, 7 & 10.

*The Graduate*. D./ Mike Nichols W./ Dustin Hoffman & Anne Bancroft. Sat. 6210 Social Sci., also Sun. B-10 Comm. 8 & 10.

*The Old Fashioned Way*. D./ William Beaudine. W./ W.C. Fields. & Chaplin shorts. B-102 Van Vleck. Also. Sun.

Sunday:

*Petulia*. D./ Richard Lester W./ George C. Scott & Julie Christie. 6210 Social Sci. 8 & 10. A benefit for the Wisconsin Filmmakers Coop.

*Loving Couples*, *Destroy She Said*, and two Maya Deren Shorts.

*Loving Couples*, directed by Mai Zetterling (director of *The Girls*) concerns three women awaiting childbirth in a hospital during W.W. I, a period of vast social change in Sweden. It is an attack on men's domination of women, a slap at male vanity and corruption which has made miserable these women.

*Destroy She Said*, is directed by Margurite Duras, French novelist and playwright and author of *Hiroshima Mon Amour*. Duras depicts, in nightmarish detail, the stories of five people stranded in an other-worldly hotel.

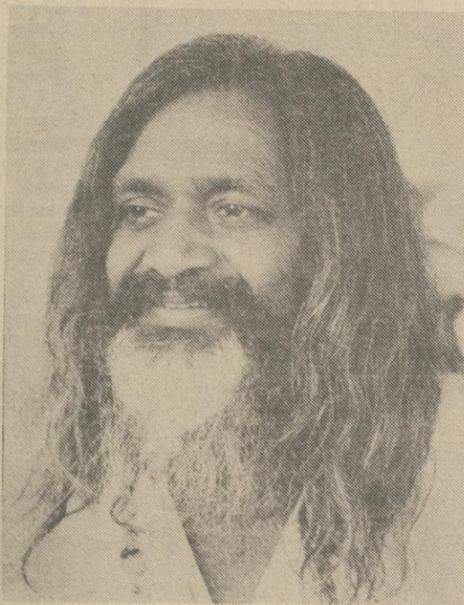
The Deren shorts include *Meshes in the Afternoon* and *The Very Eye of Night*. Friday, June 22, B-10 Commerce, beginning at 8.

Shorts from the Midwest Women's Film Conference, a rare chance to see these films selected from the Filmmaker' conference which is being held in Madison this week-end. Saturday, June 23. 19 Commerce, beginning at 8.

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## Sex girdles the world

By JANE SLOAN  
of the Fine Arts Staff

Sex all over the world is the same. From Peoria to Calcutta, cocks stand tall and cunts twitch in moist anticipation. But don't let either (or whichever) twitch too often or you will lead yourself into the "emotional and physical dangers of the dark waters of promiscuity." That's this week's message from the Institute of International Research on Sexual Behavior now showing at the Stage Door Theater.

Actually, I was quite satisfied with my short hour and a half spent at the movie having heard that Madison does not have any

real hard core porn movies and thinking that I might really have to go to New York before I'd seen enough. But after one preview of *Man and the River*, a decidedly less delicate version of *Heart of Darkness* and the whole of *All About Sex of All Nations*, I don't think there's too much more that New York has to offer besides more sadism, fucking, sucking, and sodomy. The only things I did not see were a combination of animal and human (where the interest is probably more in the making than in the watching anyway) and of course, the verboten coupling of two men. This apparently is not done out of

squeamishness (since lesbianism is allowed) but rather so as not to alienate the paying and very sensitive male egos that comprise the audience.

I EVEN ENJOYED a couple of scenes—the homosexual item of a transvestite making up, and the "multiple partner" illustration where each man was added like magic (only at the movies). Poof! Now there's one licking a woman's fingers! Poof! And another at her feet!

Final conclusion: medium hard like the penises, but definitely enough.



Cardinal photos by Leo Theinert

## Bike peddlers to book peddlers

THE GREAT BICYCLE  
BOOK BARGAINS  
By HOWARD GELMAN  
of the Fine Arts Staff

Richard's Bicycle Book, Richard Ballantine, \$1.95, Ballantine Books Clear Creek Bike Book, \$2.95, Plume Books Coaster & 3-Speed Bicycle Repair, \$4.95, Crown Publishers A Social History of the Bicycle, R.A. Smith, \$9.95, McGraw-Hill Sincere's Bicycle Service Manual, W. Evers, \$8.95, Sincee Press The Bike Book, Bibs McIntrye, \$6.95, Harper & Row Fix Your Bicycle, \$3.95, Clymer Publications Anybody's Bike Book, Tom Cuthbertson, \$3.00, Ten Speed Press

I was careening down State street some time ago, feet locked snugly in the stirrups of my Dawes Realmrider, all ten gears unloaded, stripped-down frame bending into the road, doing at least, to my mind, fifty, when—God help me—a pothole the size of Rhode Island loomed a foot and a half in front of me! Luck was on my side, for the next thing I knew I was sitting on the sidewalk with a minimum of scraps and only slightly dazed. But my bike! A tangled heap of bent forks, wheels, and chains.

It was either \$100 worth of scrap metal or one hell of a repair job. I chose the repair job and began a crash course in fixing, painting and scrounging for bicycle parts. How did I do it? My conclusion is that the best instruction for would-be repair and maintenance persons is a good mechanic leaning over your shoulder, someone to whom you can show your latest attempt to build a wheel and who can show you where you went wrong (they hold just such clinics at the Yellow Jersey each week). But, next to a good teacher there is always a good book and the proliferation of bicycle repair and maintenance books has only been exceeded by the sale of bicycles themselves.

FOR THOSE SIMPLY INTERESTED in keeping a good bike in good condition, the first rule is to learn to ride it safely (no fifty mile an hour tests in heavy traffic); next a copy of Tom Cuthbertson's *Anybody's Bike Book* is a must. It is the clearest written and easiest book to follow, with a step-by-step procedure that not only is widely used but works. The writing is colloquial and easy to follow and the illustrations are helpful.

There are any number of exclusively maintenance type books for sale. I looked at *Fix Your Bicycle* which I found to have good photographs but a hopelessly jumbled text. Some of the photos of specific derailleurs are good but they can probably be obtained from the manufacturer. *Sincere's Bicycle Service Manual* is too expensive in the hardback edition for its very limited text, although it has some good illustrations of American made bicycle parts.

For more elaborate or specialized work there is *Richard's Bicycle Book*. The

drawings are sometimes difficult to follow but the written instructions are precise and cover all aspects of repair. It does, however, try to cover too much and its paperback size makes it difficult to use on a workbench; but, the price is right. For three-speed lovers (I am a convert), the *Coaster & 3-Speed Bicycle Repair* gives the only clearly written and illustrated explanation around of how to take a three-speed hub apart. I have tried to follow the instructions from the handbook of *Cycl-ology* but it just didn't work. There is also a book from the same people on derailleurs.

Since looking at these books I have noticed a literal explosion in the publishing of repair manuals; Glen's has come out with a very impressive one (at which I sneak looks in the book store), and the 'how-to' publishing companies have come in on the potential market.

Several peripheral books are also available. For so-called informative reading there is *A Social History of the Bicycle*, which seems to be strictly library or coffee table material. The *Clear Creek Bike Book* is another story, with some entertaining articles on the bicycle's relationship to politics, love and you.

The 'insane market' is serviced by Bibs McIntrye's *The Bike Book*, all about riding in New York City. For \$6.95 it professes to teach you to do the impossible. My opinion, after several years of motorcycling over the Brooklyn Bridge is that the book is strictly rip-off material.



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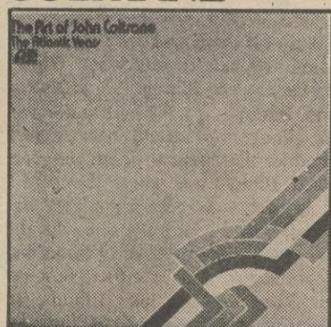
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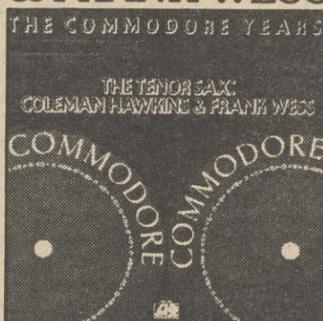
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# BST: Junk art for art junkies only

By GAY EDER  
of the Fine Arts Staff

Is junk art? Is art junk? Who cares? These questions and the search for truth have tormented and preoccupied the creative genius of Broom Street Theatre for years, and the latest manifestation of the aesthetic dilemma is *Art*, a program of three video productions which unfortunately fail once again to illuminate any aspect of the question, much less hint toward any future answers.

Can art/junk be self-indulgent? In two of the cases, "A German Lieder Recital" and "New Dance for Modern Man" one would certainly not eliminate the possibility. In a "German Lieder Recital," Joel Gersmann, sometime director at BST, debuts as boy soprano and unleashes for us, at last, one of his better hidden passions and talents—the art of singing German Lieder. He is ably assisted by the moving accompaniment of Burt Levy, who is in turn assisted by the glamorous Keith Davis who manages to turn a few pages between bagels and cigars. As the lieder come issuing forth from the side of Gersmann's mouth (Passaic prototype) we are drawn into the exhilarating experience of translating musical notes pregnant with inspiration into ravishing expressions of the creative energies of man—for about three minutes. But really—after six minutes we're a bit squirmy and by the end of half an hour no one has been paying attention for quite some time. You could run to the kitchen for a beer, cook some popcorn and come back in time to have missed nothing—just like commercial TV.

UNABLE TO SWITCH the dial, however, your next prime offering is mad Anna Nassif who not only dances, but simultaneously narrates her work, and meets the inhuman test of endurance (for performer and audience) with great control and vitality. But this time we are even less involved with her art than we were with Gersmann's singing and pretty soon words and movements run together in a garbled heap of meaninglessness.

Were these two tapes not essentially filmed as tableaux—had they indeed forced the viewer to question his aesthetic sensibilities in terms of the length of time he deals with an image, one might forgive the length of time one's attention is begged. But bereft of ideas, variety of camera shots, and anything else to redeem them, the tapes become plain boring and self-indulgent—a narcissistic, highly questionable contribution to the world of "art". I kept telling myself all during the tapes—"don't count yer chickens until they fly away"—but finally these babies flew the coop to make way for the finale of this trying trilogy.

"Requiem for An Actor" was yet another parody, of the quality that titillated us last year in the BST soap opera series *All Our Days Are Wet* (soon to premiere in New York's famous video palace, the Kitchen). That was your life, Harvey Sweet, hosted by actor Fred Murray, who dealt with Harvey's life, investigating it, with his usual "intensity" to quote countless other reviewers. Fred not only offered us reminiscing pals of Harvey, but even beloved clips from his films with such heirloom actresses as May Midwest. The techniques of this video tape were more involved and creative, and I think this show, also scripted by Gersmann, had the least number of people walk out during it. However, there were only a few diehards left (mostly reviewers) with little of their mental or critical faculties remaining.

One refreshing note to the evening was the delightful Peter Newton, who refueled people's patience between tapes with his original hits on the electric guitar and acoustic voice.

"Art", the apotheosis of the junk art movement, is playing at St. Francis House, 1001 Univ. Ave., June 22-24 and June 29-July 1 for 50¢ at 7 and 9 p.m. for all you art junkies.

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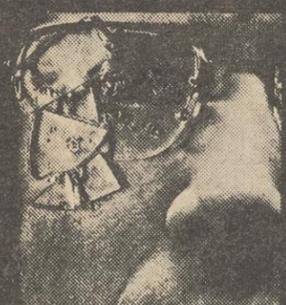
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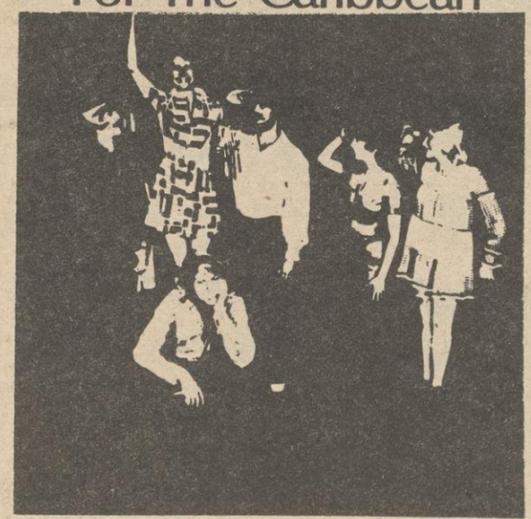
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# News Briefs

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class hours (Monday through Thursday from 6:30 to 8:30 pm) for more information. Tutors usually work one or two evenings a week with one particular student.

## VIETNAM CHILDREN'S BENEFIT

There will be a home cooked Mexican dinner Saturday June 23 at the Catholic Center, 723 State Street, from 6:30 to 9:00 p.m. The dinner is to raise money for constructing a children's hospital in North Vietnam. Tickets for the dinner are \$1.50 at the door or at the WSA store on State Street. Everyone is invited.

## SACCO AND VANZETTI

Sacco and Vanzetti, a film about two Italian organizers who were executed in the 1920's on trumped-up murder charges and the movement which sprang up in their defense, will be shown on Sunday June 24th at 1127 University Ave. Showings will be at 2, 4:30, 7 and 9:30 p.m. The film is a benefit for the Revolutionary Union.

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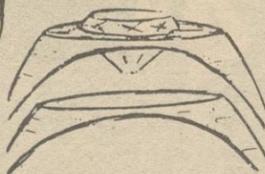
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# AMERIKAN BANDSTAND

Lawrence J. Sloman, former music editor, religion editor and friend of the great and near great, has returned to rustigate his summer away with us. His arrival signals the resurrection of the erstwhile favorite, Amerikan Bandstand.

**PERFORMANCE: KINKY FRIEDMAN AND THE TEXAS JEWBOYS AT MAX'S KANSAS CITY, N.Y.**

By L.J. SLOMAN  
of the Fine Arts Staff

Being that I'm from San Antonio and found myself in N.Y. for our annual law enforcement convention, I mosied on over to this here Max's for some of that ol' C&W music as we call it back home. And, believe it or not, those Jewboys didn't give me less than I bargained for.

Now back in my ol' hometown the only time a Jew sung was when we emptied our .36 magnums at his feet. Now I knew that some of them of that persuasion do all right singing, like that one-eyed Davis, Jr. fella, but I ain't never seen a Jewboy yodel. So, curiosity getting the better of me, my partner Charlie and me paid a visit to that downtown bar.

WELL, WE PLUMB SHIT in our polyesterers when we saw that clientele in Max's. Hell, I never seen faggots like that in Kansas City, but then again I never knew of too many Max's residing there either.

We commenced to get up real close, first-row, and the band called the Texas Jewboys took the stage. Now I may not be as sharp as an Immigrations Official when it comes to judging ethnecity but damned if it weren't a Jap boy up there playing bass. "Hey son," I yelled, "You don't look Jewish." "I'm Seefardic," he replied, whatever the hell that meant.

By then the rest of the boys started up a jazzy intro when all of a sudden they started playing the theme music to "Exodus" and a voice said, "Ladies and Gentlemen, welcome the hardest workin' man in show biz today, Kinky Friedman!" And faster than a shopper gets mugged this Kinky boy jumped on stage, strummin an acoustic gittar. And this boy was dressed, lemme tell ya, with a fancy blue and yellor Nudie shirt with two Jew Stars on the front and a big mahora on the back, a gray hat (to cover his horus, I reckon), and a long ceegar danglin' from his Seemetic lips.

WELL, THE BAND swung right ino "We Reserve the Right to Refuse Service" and they weren't half-bad. The boy on lead steel, Wichita, played a right nice break, and the drummer and bass Jewboys were cooking 'as well as the boys that play Thursday nights down at Sadie's in San Antone. "The Silver Eagle Express" was next, a right purdy train song, followed by "The Top Ten Commandments", after which Kinky said that he would donate one-third of his take to the J.D.L. (Jewish Defense League), one-third to the A.D.L. (Anti-Defamation League), A WELL-KNOWN COMMIE A.B.C. (American Bowling League). The latter being all right by me seein' how I'm an ofttimes 600-series man myself on Monday nights. But there must be a lot of people who hate bowling in N.Y. 'cause ol' Kinky said "We got 43 bomb threats, but that don't bother the Kinky Man none. Two wrongs don't make a right."

"But two Wrights make an airplane", ol' jewford the keyboard man yelled and the band took off into "The Ballad of Amelia Earhardt", a right nice slow one. Wichita's picking on that one nearly thread my head and ol' Charlie next to me up and dropped his Jack Daniels he was so aroused. Well, after the "Ballad of

Charles Whitman" with that catchy chorus, "There was a rumor about a tumor nestled at the base of his brain", this skinny, ponytailed, Albeeno boy, with what looked like his great-grandmother's dressing gown, came on stage and drawled, "I'm not a kyke but I'm making a hell of a lot more than you Jewboys are" and started picking some geetar. Kinky said his name was Johnny Winter but some Hebe sitting too close to me yelled out, "What was your name before it was Winter, huh, huh!"

WELL, THAT WINTER BOY left the stage and Kinky confessed that that was the first time that anyone had ever jammed with the Jewboys! Hog, they acquitted themselves so well you'd a thought they had a shyster lawyer with 'em up there pleading their case! The boys started to go off but the crowd was hootin' and carryin' on and ol' Kinky only

made it to the third row before he got called back. Everyone was calling out their own favorites, tunes I had never heard of like, "Take Me Back to Haifa", "Wabash Matzohball", "San Antonio Aunt Rose", "Sunday Satan, Shabbutz Saint" and "T for Tzeeris". The lights dimmed and ol' Kinky encored with "Ride 'Em Jewboy" and I plumb near thought I was at the Wailin' Wall. Why Charlie said he would have liked to have had the Kleenex concession up at Max's that night.

Yup, as we was leavin' we both knew we were believers 'cause that Jewboy Kinky can sure play and sing our C&W music. Charlie, who's a big Jimmie Rodgers fan, even went so far as to call Kinky "the Singing Salesman". Why I hadn't had such a good time since the last Rotary Club picnic when I cornered Maybelle Jones behind the Tacos stand. Sheet, that Jewboy Kinky can come to my country club anyday. Why he's just startin' out and he's already almost as good as our colored boy Charlie Pride and I ain't just whistlin' "Hateekvah". Nope, Kinky's the One and I hope he stays on top for four more years. Hell, for twenty-five more years! Shaaalome!



## The apes of wrath

By HARRY WASSERMAN  
of the Fine Arts Staff

It was gorilla cookie week at the downtown theatres, and that's the way the cookie crumbles. Schlock alternately a happy shock and sappy schlock, left the Stage Door Tuesday after an unsuccessful week of tarnished monkeyshines that I was bananas enough to go apeshit over. Going for it was an engaging ape anti-hero and superb absurdities ranging from blind girl jokes to a TV station's dead-body-count contest to Famous Monsters Editor Forry Ackerman getting popcorn smashed in his face while watching a double feature of *The Blob* and *Dinosaur*. Going against it was that the humor would sometimes go too far and the actors would never go far enough. John Landis was director/writer/star, and he returned in a small part as another ape Wednesday at the Capitol in J. Lee Thompson's *Battle for the Planet of the Apes*, the last and certainly least of the *Planet of the Apes* series. As usual the actors' personae marvelously penetrate their masks, and we get fascinating simian facsimiles of Roddy McDowell as hero, Claude Akins as villain, Paul Williams as philosopher, and good ol' John Huston as prophet. But this time around the cards are stacked, the script is hack, and the action's slack. The series started as fine allegory but is finally all gory, as the mutant humans revolt, the simian generals revolt, and everything gets pretty revolting by film's end. Coming soon: Russ Meyer's *The Naked Ape*, Orson Welles directing Alec Guinness in his most challenging role as *Citizen Kong: The Last Ten Days*, and, of course, Ryan O'Neal as Tarzan and Chlois Leachman as Jane in Peter Bogdanovich's *Bringing Up Cheetah* (with Elmo Lincoln as Sam the Lion). Apes-ploitation, indeed: Who's making a monkey out of whom?

# WINE and CHEESE FESTIVAL

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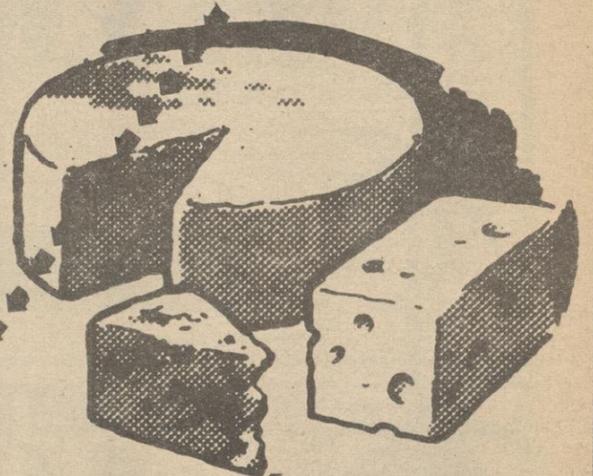
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