



# **The daily cardinal. Vol. LXXXII, No. 61**

## **November 22, 1971**

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# cardinal MONDAY magazine



Cardinal Photos by Gene Hill

Fraternal Association of Steelhaulers (FASH) leader George Sullivan, president of the Calumet Community Congress.

By WALT BOGDANICH

Gary, Indiana, by anyone's standards, is not an aesthetically pleasing city. Clouds of smoke stain the sky, and cover nearly everything in sight with a grayish-brown film.

Buildings that are relatively new, look as though they were constructed a century ago. When the wind blows right, the stench of steel mill fumes can saturate the air for miles.

Sometimes there is relief. When it snows, Gary can look like any other Midwestern city—but not for long. Within a couple of days, the snow turns a dirty, slimy black, where it remains as ugly proof that the city's problems are not about to be wiped away by something as unimaginative as nature. In Gary, nature always comes out second best.

Anyone even vaguely familiar with this city, knows that the steel industry reigns supreme. Except for an occasional challenge by labor, or perhaps a mild protest against pollution, no one really challenges steel authority.

**THE INDUSTRY'S INFLUENCE** touches Gary's politicians, workers, and businessmen alike. They all depend, one way or another on the continued productivity of the mills. Without steel the town would most certainly wither away.

Consequently, Gary's citizens live in fear that someday, the steel mills will have to move. The steel industry enjoys playing on these fears. It tells its workers that the present steel-making process no longer makes money, that Japanese steel is cheaper than American steel, and that the whole industry may have to relocate if everything does not go exactly as planned.

It cannot be denied that for years, steel companies have had everything go their way. The mills are notoriously underassessed by local tax authorities and are free from virtually all city control.

Its position of power in the community is so secure that it can lay off 15,000 workers at a crack and feel only benign repercussions. This actually happened last August after union bureaucrats made an 11th hour contract settlement with the steel industry. Many months earlier, with contract renewal coming up, U.S. steel began "stockpiling," in anticipation of the strike. When the confrontation never came off, the only people to lose were the workers. In September, it was estimated that over 40 per cent of the city's work force could not find jobs. Now Gary had the distinction of not only having some of the worst crime and pollution in the country, but also the

largest unemployment figure of any comparably sized city.

#### BACKGROUND

As might be expected, most of Gary's problems can best be analyzed by looking through its history. The city was founded back in 1906 as a direct result of the steel mills located on the southern tip of Lake Michigan. For almost 50 years, Gary was one of the country's most rapidly growing urban centers. As it grew, Gary became a type of global tumbleweed.

Poles, Czechs, Irish, Swedes, Lithuanians, Greeks, Armenians, Mexicans, blacks and Appalachian whites poured into this steel town.

The incredible growth rate, however, left its deep scars on the community. Gary, in many ways, grew too fast for its own well being. A mounting crime rate slowly put a strangling grip on the city. Before long organized crime from nearby Chicago secured a foothold in Gary.

As the century progressed, men saw that money was to be found not only in steel-working, but in politics as well. Soon public officials from the mayor's office to precinct committeemen were being exposed in scandals.

For many years, the citizens seemed to accept this corruption as a way of life. Second generation mill workers followed first generation millworkers with little change. The countless bars which clutter city streets served as gathering places where gripes were smothered by alcohol and thoughts of tomorrow's long work day were forgotten.

People hated their lives, and they didn't know why.

This personal disgust was channeled into many counter-productive forms. Poles turned against Mexicans, Puerto Ricans turned against Jews, and whites turned against blacks.

Gary is located in a county that has been consistently a FDR democratic stronghold, yet in 1968, George Wallace carried this area in the presidential primary—his only major victory north of the Mason-Dixon line. Because of the great divisions in the city, effective protest against the real problems of the area was impossible.

In the last 50 years the only challenge to the powers in control, came from labor unions. Labor history in northwest Indiana was exciting but the imaginative and militant unions of yesterday have given way, largely, to today's lifeless bureaucratic organizations.

#### BUILDING AN ORGANIZATION

Late in 1970, Gary began to change.

## Gary, Indiana:

# "Don't mourn, organize"

Radical organizers from Saul Alinsky's Industrial Areas Foundation (IAF) stepped onto the scene. Within a matter of months they got together about 150 groups, representing various unions, students, consumers, ecology, religious, and middle class service organizations. At the founding congress in December 1970, resolutions were drawn up, calling for community action on the rights of public employees and high school students, and for the establishment of youth and day care centers.

They also spoke out on political corruption and against the incredible amount of pollution created by local industries. The organization was given the name Calumet Community Congress (CCC).

The organizing was not easy. A group called the "Alert Americans", led by a machine politician from the area, formed a group which included such local notables as the John Birch Society, the Ku Klux Klan, the American Nazi Party, and the Minutemen. They tried to break up one meeting through disruption and passing out red-baiting literature, but they were unsuccessful because nearly 6000 CCC members went to the meeting and stood up to them.

Alinsky's method of organizing has proven largely effective, but not without certain drawbacks. Alinsky's ability to get a people's organization started has never been questioned. The content and durability of his organizations, however, is another story.

One of his earlier projects in Chicago was called the Back of the Yards Council. It was formed to combat the prejudices and exploitation of the Polish immigrant population in Chicago. After a successful beginning, however, the group turned into a reactionary segregationist organization.

#### INFLUENCE OF

#### STAUGHTON LYND

Historian Staughton Lynd has contributed much to the success of the CCC by strengthening the effect of Alinsky organizers with his study and knowledge of local labor history.

Through his research (particularly of the CIO struggles) Lynd reminds the community of its historical potential for radical change which has been smothered in the last several decades by widespread corruption and apathy.

Because of his influence there is a stronger emphasis on labor leaders from smaller unions and rank-and-file groups from the steel mills, rather than a concentration on established labor leaders with vested interests.

One example of this line of thinking is found in the CCC's affiliation with a militant steel haulers union named FASH, (Fraternal Association of Steelhaulers) which chose to fight the corrupt, undemocratic operations of the International Brotherhood of Teamsters. Since its inception in 1967, FASH has struggled, often violently, with the Teamsters. In 1969, the home of FASH

leader, Tom Gwilt, was bombed, but today the breakoff union continued to grow in strength.

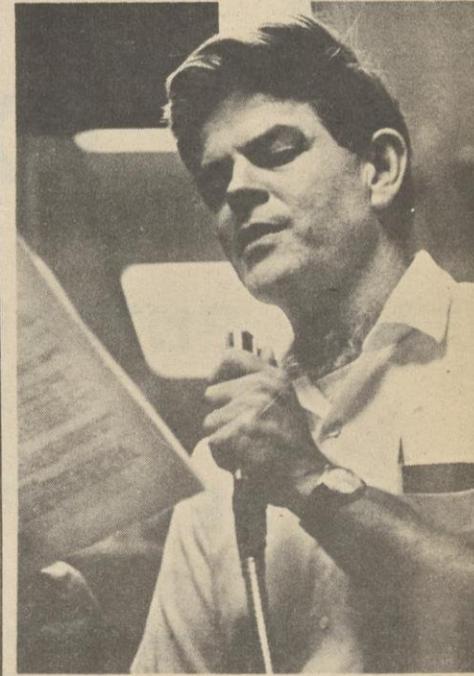
#### 1ST ANNIVERSARY

About three weeks ago, on November 6, the CCC celebrated its first anniversary by electing a new president. Paid Alinsky organizers fought hard for their candidate, local restaurant owner, Jack Osborn. Tough opposition, however, was offered by FASH member, George Sullivan, who last year served as chairman of the CCC committee on Crime and Corruption. (Sullivan was instrumental in uncovering widespread vote fraud in local elections.)

Sullivan won the election decisively despite the fact that he was awaiting trial for an alleged fight with a Teamster official.

The fact that a radical, working class, organizer beat out an Alinsky supported candidate was looked at as an important victory, in that it defined a new direction for the Gary area movement.

Sullivan has said that he plans to move more forcefully on problems at hand, than did the former CCC president, who



Staughton Lynd offers a resolution at the recent Calumet Community Congress (CCC) convention at Gary.

was under the manipulative hand of Alinsky staff workers.

Although the CCC made much progress in its first year toward making life more livable in Gary, (it won a major victory against U.S. steel for pollution control) observers agree that it must continue its growth into new areas of public concern.

The most important contribution of the CCC, however, has been the hope that it has given citizens of Gary. Perhaps area residents will now choose to fight those evils which plague them, rather than succumb to the fear and despair which for so many years have ruled their lives.



# Another side of the C.C. Ryders

By REUVEN COHEN

I noticed a rather far away droning sound. At first I thought it was thunder, but the sky was perfectly clear. The sound seemed to increase in volume, the droning becoming louder and more distinct. Now I was not the only one who heard it.

The sound was coming from off Park Street. By now the droning had become a very distinguishable roar. It became greater and greater. Soon everyone turned toward the State and Park Streets intersection. And then they came. Motorcycles, Hondas, and Harleys, all of them big and boisterous, all of them mounted by members of motorcycle gangs. Naturally, those most recognized were Madison's C.C. Ryders.

They put on quite a show for the street spectators. They dismounted after leaving formation and headed for the nearest taverns. They were admitted to some, turned away by others. After living it up for awhile, and assuring a few frightened policemen that they were only there for a little fun, the Ryders and friends mounted up and headed out for the Capitol Square and other parts of the city.

It sort of left you wondering. Surely they can't spend their entire lives riding around, acting rowdy, putting on airs of physical superiority, and drinking beer. They have to get money from somewhere. Just what does a C.C. Ryder do in the off season?

Bob and Dick Smith happily report that all of their club members are employed. Their jobs range from teaching electronics, working for the phone company and regular factory work at Oscar Mayer's to a little

bit of self-capitalism. What would be more fitting than having the head of Madison's motorcycle gang run a cycle repair shop?

Bob and Dick opened up their Division Street shop four years ago. Bob had previously had a shop before this one and moved the location. He has been working on bikes for over twelve years, two of which he spent in California. His brother Dick joined him in the business, and he takes care of most of the book work.

"Yeah," said Bob, "but I know more about cycles than he does."

The profits from the shop are minimal. It's mainly a project aimed at self-survival, nothing more.

"We're really doing good this year," commented Dick. "This is the first season we haven't had to take out a loan yet. We're not really here to make a big profit, we just work to get enough money to live off. I have a wife and two kids to support, and I never take home over \$100 a week."

Any profit that is made goes right back into the business.

"I wouldn't want to make that much money anyway," commented Bob. "We're enjoying ourselves too much now. Any money I make I spend right away—it's good for the economy."

Along with the chief mechanic, "Honda," one of those long haired motorcycle experts, the Smith brothers handle as many as 25 cycles a week. But again, they're not really concerned about increasing their volume of business.

"If we were located around the university area," said Dick, "we'd probably do better and get a lot more Honda work. Our mechanic here is one of the best men to work on Hondas in the entire state."

Most of the cycles that the Smiths work on are Hondas, Harleys, BSA's, and Triumphs. "We won't hanke any of the repairs on some of that Italian crap," said Bob, "it's just too hard to get the parts."

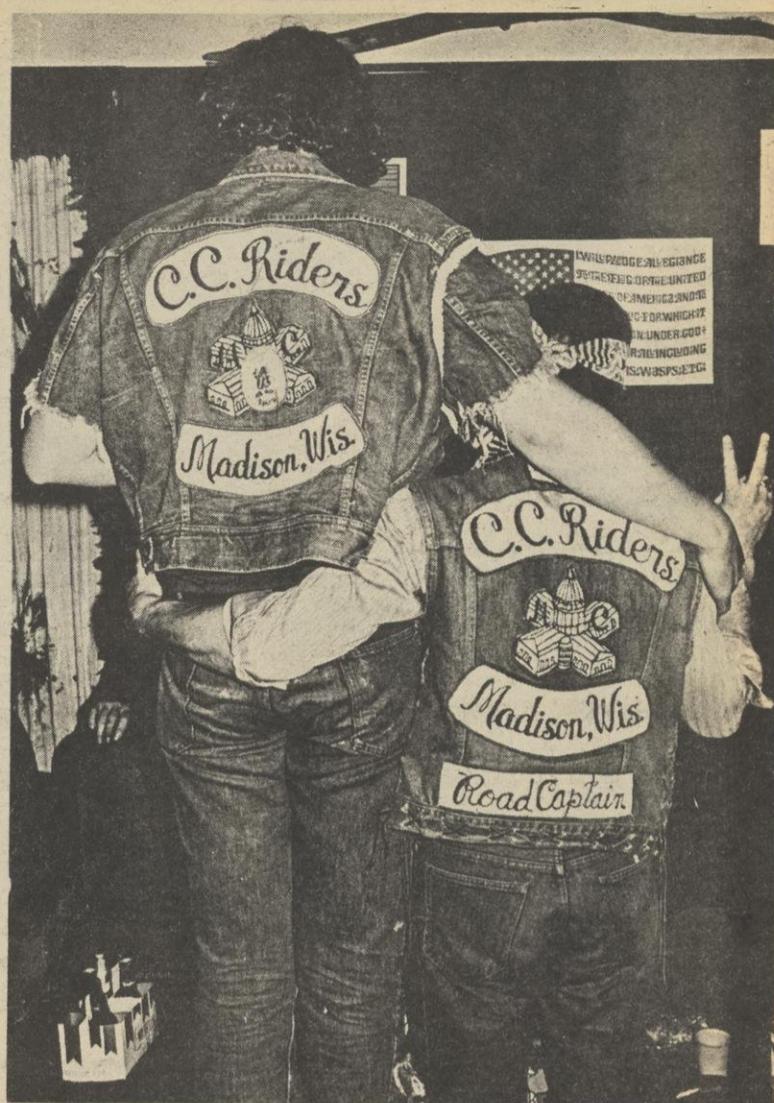
The clientele of the Smith brothers seems to be very broad. They get a gross crossection of the city's cycle enthusiasts. Doctors, lawyers, students, and various members of the working class bring their bikes in for repairs. Although it's not a club rule that the Ryders bring in their bikes to the shop for work, Bob and Dick seem to appreciate their business. (There is also a garage located across the street specifically for club members.) It accounts for 10% of their business.

"Actually, if you want to be a biker, you have to be your own mechanic," said Bob. But if you do have trouble, he invites you to come on down, regardless if you are Black, Jewish, or a goddamn Hippie Freak. The Smiths will never refuse service on social grounds.

The fact that they are known as Madison motorcycle gangmen has not hurt business at all. "We never have people complain or refuse to have their cycles serviced because we are C.C. Ryders," said Bob.

The actual work done in the shop is tune ups, engine repair and customizing. But the Smith brothers are advocates on preventive maintenance in terms of motorcycles, something you won't see coming out of General Motors in Detroit.

"Too many people are originally car owners, and after thy buy a bike, they start having trouble with it," Dick said. The basic



Cardinal photo by Jeff Jayson

problem is that they mainly don't understand bikes. They get a bike and just don't take care of it. A lot of young kids get mororcycles and they know nothing of tune-ups and minor adjustments that every bike owner should do himself."

The Smith brothers believe that a mechanically tuned bike is a safe bike, and that's all the safety equipment you need. Two years ago the state legislature passed by voice vote seven measures concerning bike riders. These measures included the helmet law, eye-protection law, handlebar law, restrictions on fork angles, mufflers, and a law calling for foot pegs.

"This is one of the next projects we hope to take on," Bob commented. "If a bike rider is caught with any of these violations, he is charged with moving violations, and points are taken off. It's treated just the same as if the was speeding or ran stop sign".

"The cycle laws in this state," he continued, "are terribly unjust. (continued on page 6)

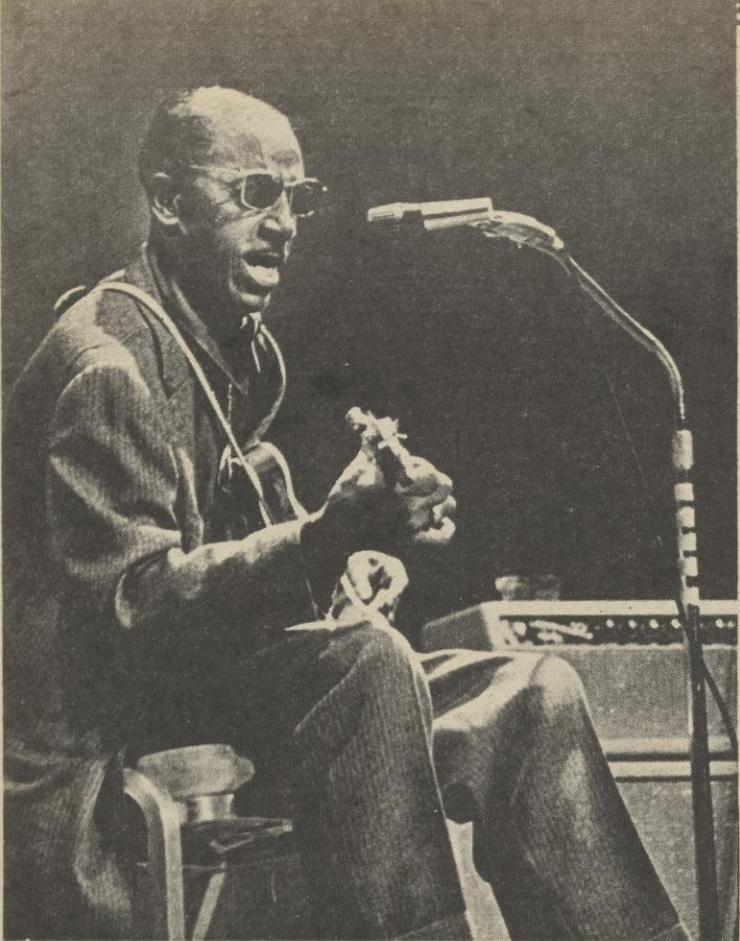
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Mississippi Fred McDowell

By ELLIOT PINSLEY

"I was picking cotton in Mississippi for close to 40 years," Fred was saying following his hour long set under the hot Union Theater lights. "And for \$3 a day! Can't do none 'a that no more—Yeah, I'm a pretty old guy." If all those years of working in the fields under the broiling Mississippi sun haven't slowed McDowell's nimble fingers and quick wit, most likely nothing will. The 67 year old delta blues artist virtually stunned his Madison audience here Sunday night with a display of his unique bottle-neck guitar style.

McDowell is one of the few bluesmen who still use a glass ring to achieve that distinctive sound. "You ever drink any of that gin stuff? Well I use the top part—the neck. You know what I mean? Some guys they use a metal ring. They touch three strings at a time. They're strummers. I can play each note separate with a glass ring—I'm a picker."

And an incredible picker he is. Like a skilled craftsman, his

# Livin' and playin'

experienced fingers move deftly over and across the strings to produce an integration of subtlety, speed, and intensity. Fred's straight-from-the-fields vocal style may seem much less accessible to white audiences than that of the more sophisticated urban bluesmen, but 67 years of Memphis, Tennessee and Como, Mississippi die pretty hard.

IN THE PAST EIGHT YEARS or so, Fred's been getting around quite a bit. "Been to Europe a couple of times. Lots of college campuses—even Ole Miss. Yeah that's some college they got there." McDowell has appeared at both Ann Arbor Blues Festivals and you can tell he likes to talk about that. "Yeah that was somethin'. Hell of a lot of people. You know I only made about \$450 playing there but I did better than most of 'em. I played at some bar in town and picked up some extra money. But I'll tell you, money ain't everything."

It's incredible when you think about it—that Fred McDowell has spent the vast majority of his life "workin' from when you can't see in the mornin', to when you can't see in the evenin'," and yet he seems to harbor not one ounce of regret or bitterness. He accepts the exclusion of his kind of music from the mainstream of American culture with straightforward resignation. "They just weren't buyin' my kind of music then."

For some, men like McDowell are mere objects of "ethnic folk art"—a living cultural document of the oppression of the Black race in America. But he is far too alive and human to be objectified like that.

HIS SONGS ARE NOT MERELY A reflection of a racial or cultural life style, but rather a testament to the unity of McDowell's own life. Sunday night he did songs like, "Write Me A Few Lines," "Shake 'Em On Down," "Kokomo Blues"—some his own songs, some the kind of material he picked up from guys like Charlie Patton or Bukka White in the joints of Mississippi.

Fred has also done many spiritual and gospel songs, often with his wife. I have a record of his with Mrs. McDowell singing "When I Lay My Burden Down," and Fred backing her up. His style is equally as moving there, too. "Yeah me and my wife was in a church choir. That was real nice."

But it Fred's togetherness as an artist and a man that is most impressive. There is no separation between the two. Skillful and creative, candid and friendly, endowed with the unique sense of humor only experience can bring, he is truly a rare human being.

The tragedy is that he is one of the last of a dying breed. The delta blues tradition of men like Fred McDowell seems destined to die with the people who created it. I asked Fred whether he had any children. To this he replied yes, he had a son. Wondering perhaps if the younger McDowell was perpetuating the legacy of his father I asked whether he, too, was a bluesman. "Nah," Fred said. "My boy—he's a woman man."

## Cardinal Photos

by Arthur Pollock



## The Daily Cardinal

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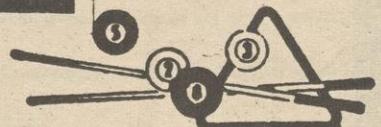


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# Yayin' the blues...

By STEVE MERTZ

The blues fell on Madison Sunday night, with a sellout concert at the Union Theater by Howlin' Wolf and his band and Mississippi Fred McDowell.

The last remaining tickets had been sold Friday afternoon . . . the audience came expecting a show . . . they got one!

Produced by Harry Duncan and David Chandler of Blue Spirit Productions, the entire project if anything exceeded their own standard of excellence set last year by their Union Blues Revival show.

EVERYTHING, from quality of sound to presentation, was superb, and both audience and artists walked away happy and fully satisfied after more than three hours of music.

The show began shortly after eight with the appearance of singer/guitarist McDowell.

It would be hard to cite any highlights in McDowell's performance Sunday, for his long set was consistently excellent, featuring a powerful, moving "Write Me a Few Lines"—which he did on request from the audience—and "Kokomo Blues," the forerunner of today's standard, "Sweet Home Chicago."

AFTER A short intermission, the Howlin' Wolf Band came on, featuring Eddie Shaw (who seemed to lead the group) and Little Bo on tenors, Hubert Sumlin on guitar, Sunnyland Slim on piano, Willie Williams on drums and Andrew McMann on bass.

This is the best band Wolf has had in a long time, and it gave the audience a tight, lively 30 minutes worth of modern Chicago Blues before bringing out the star.

Shaw should be familiar to most local blues and jazz fans alike from his numerous appearances at the Nitty Gritty; he is an excellent, aggressive musician who pretty well epitomizes the young bluesman of today. His instrumental and vocal work are inventive, tasteful and entertaining; combined qualities not as common today as they should be.

McMANN then did two vocals, a slow blues—and Sonny Boy Williamson's humorous "The Goat," before turning it over to blues veteran Sunnyland Slim, who delivered two classics of his own: "Everytime I Get to Drinking" and "She's Got a Thing Goin' On."

Throughout the warmup set, and later behind Wolf, guitarist Sumlin's genius was ever-present, adding just enough to make each song as good as it was, while never getting in the way of the other men on stage. Hubert has been with Howlin' Wolf for 18 years now, and is one of the best blues guitarists alive. His performance Sunday night was, as usual, impeccable.

Then it was time for The Wolf.

Howlin' Wolf has aged considerably in the two years since he was last in Madison. Three near-fatal heart attacks have, of course, slowed him down, and his doctors will only allow him to perform if he takes it easy.

SO . . . GONE is the famous bellydrop, the hands-and-knees "Wolf Crawl," the obscene games with the microphone and the general burlesque and clowning that has so long been a staple of his stage act.

Instead, Sunday saw a seated, more natural, elder



Howlin' Wolf

statesman of the blues who had come to sing his songs and poetry—no more, no less. I liked it better that way.

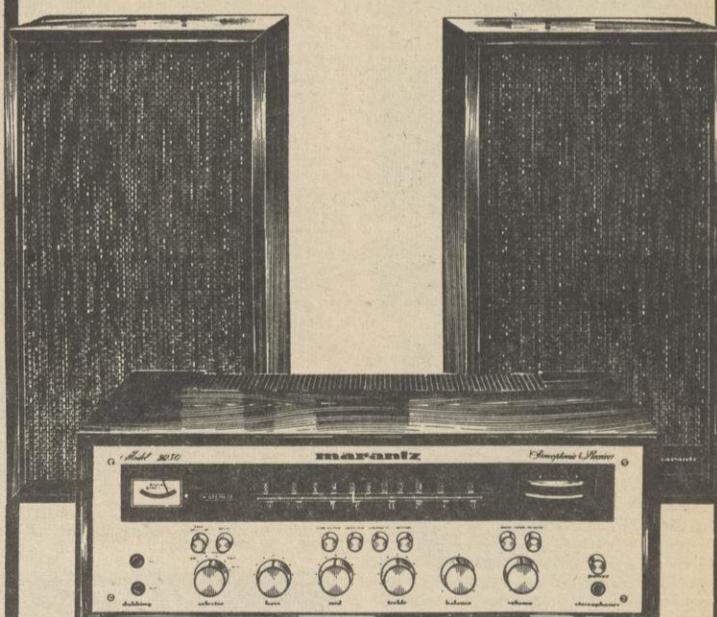
To say that it was all more natural, though, is not to suggest that it was relaxed. Blues, at least Howlin' Wolf's blues, is not a relaxed music.

IT IS the dark, brooding, deep torture of a man's soul, bared unashamedly for others to witness, to relate to, to perhaps learn from.

Like Mississippi Fred's, Howlin' Wolf's blues are the pure blues; they are of the communication of life, and at Sunday's concert—whether it was to the driving, raucous "Highway 49," or to the darker, somber lyrics of Wolf's all-time stage masterpiece, "Rocks Are My Pillow"—that communication was there: real, immediate, an exciting, living art in the hands of a man who is probably one of the greatest blues singers who ever lived . . .

Steve Mertz writes a regular column, "Blues Notes", in the King Street Trolley.

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28 E. Gilman also Cor. W. Johnson & N. Bassett 255-1898-256-5871. —xxx

**PARKING** inside garage for Thanksgiving vacation. Madison Inn 257-2832. —8x22

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## TRAVEL

**WINTER VACATION** in Kibbutz and/or low student flight rates to Israel call 274-1710 after 3. —6x23

## WANTED

**WARLOCK** seeks witches for cult. Write Amon P.O. Box 3401 Madison. —14x10

**WANTED:** Rock drummer organist travel call 271-5254 Dyl 233-1014 Rich. —6x30

## RIDE NEEDED

**NEED RIDE** to Oregon after Thanksgiving share gas leave message for Ann at 251-2249. —3x23

**LA CROSSE** leave after Wed. afternoon help pay gas; Bill 262-9326. —3x23

**RIDE NEEDED** to Milwaukee Nov. 19 call 257-1287. —3x23

**MILWAUKEE** ride needed for Nov. 20 262-5492 or 262-5495. —3x23

**RIDE NEEDED** N.Y. or Boston Nov. 19 or 20 Jennifer 257-1560. —3x23

**NEED RIDE** to Chicago for 1 or 2 Thanksgiving Alice 251-0666. —3x23

**ST. LOUIS** two need ride Thanksgiving share expenses and driving 251-7249. —3x23

**COLUMBUS, OHIO** before Nov. 24 will share expenses. Bob 262-8397. —3x30

**ANN ARBOR, Michigan** Tues. 11/23. Share expenses call John 255-2871. —3x30

**NEED RIDE** desperately to Washington D.C. anytime Eric 262-4265. —3x23

**RIDE WANTED** to Chicago Nov. 24 call 255-3901. —3x30

**CHICAGO** can leave November 23, share gas. Paul 256-6761. —3x30

## FOUND

**FOUND** Bill Braun's bowling ball but can't find Bill Braun. Call 256-9693

**GIRLS** glasses left VW van hitching Johnson St. Nov. 11 nite 257-3158. —3x30

## relations

simple times  
she'll call you  
and know your name  
quite well.

as times of massive  
movement pass and  
falling  
hards are aching

it's simple times  
of loving times,  
out of time  
that reflect  
the simple time.

(relations)  
void and hollow weaned  
from i

he went off on his own  
not that he meant more to  
me,  
than any other i had known.

yet, certain he's hold hands  
with me,  
in innocence of chold's play.  
and kisses when their kisses  
come,  
just to wish the day away.

(relations)  
having but touched  
your hand  
having to ask why  
and  
yet

i know to ask,  
for you are loved  
and therefore  
love men.

Wendy Stevens

## Ryders

(continued from page 3)

If you're riding along during the day and the light goes out on the bike, you lose three points. If you are under 18, you lose six."

The Smith brothers are especially concerned about challenging the state's helmet law. This law was repealed in Illinois after the State Supreme Court ruled that it violated the constitutional rights of the bike riders.

"It was tried three times in this state to repeal the helmet law, but the attempts were all half-hearted. Had it been done once good (the Milwaukee Outlaws and other gangs failed to repeal the law) we wouldn't have it today," Bob said.

"We still haven't given up on it," said Dick. "But if people could use their common sense, there wouldn't be any law restriction on bikes. I'd never go out on the highway without a helmet. But when you want to ride around a hot summer day, a helmet is really a pain."

As a result of Ryder lobbying in the Assembly, they stopped the forming of three new laws. These were

# AMERIKAN BANDSTAND

By LARRY SLOMAN

GEORGE JACKSON—BOB DYLAN—Columbia 45516

With the Dylan Greatest Hits—Vol. II due next week, I was sure that Dylan was laying back for awhile. In his last single, his stance was positively apolitical because while the empire burned, he was just "gonna sit here and watch the river flow."

But on Nov. 4th, Dylan, Leon Russell, Kenny Buttrey, Ben Keith, Joshie Armstead and Rose Hicks entered Columbia's Studio C and laid down the "Bid Band" version of his new single "George Jackson". And to make sure that the message got across, he then did a solo, acoustic version on the other side of the '45. And what a message.

IT'S ONE THING to bemoan the death of Medger Evans or Hattie Carroll, but to eulogize Black Panther George Jackson is quite a different trip. And, mind you, this is no wishy-washy, Harriet Van Hornish oh-isn't-it-tragic-that-our-system-drives-these-young-bucks-to-such-states-of-emotional-anguish-that-they're-compelled-to-make-a-manly-escape-attempt-sob-sob.

Now Dylan's saying "Take that rag away from your face, now ain't the time for those tears" again. Jackson didn't try to escape, he was murdered—"The prison guards they cursed him, as they watched him from above, because they were frightened of his power, and they were scared of his love. Lord, Lord they cut George Jackson down, Lord, Lord, they laid him in the ground."

And then, as if the song weren't political enough, Dylan makes sure that every radio station in America will have to take a stand on it by singing in the third verse, "He wouldn't take shit from no one," making the tune itself a political event.

As of Thursday, only three stations in the country were playing the unexpurgated version, and FCC clearance for the song was still uncertain.

ONE THING'S FOR certain though, we sure don't know what Dylan will be up to next. Judging from his past, he's just as likely to record "Leaving on a Jet Plane" as he is to embark on a "Free Angela" concert tour. At any rate, buy this single, available at every campus record store.

Play it to your roommates, your landlords, the guy who delivers that midnight pizza. Bring a cassette to class and when your history professor smugly asks for questions, play it loud. Buy enough copies for all of your relatives, too. After all, it's nearly Christmas.

## Screen Gems

By JOHN MONTGOMERY

November 22—Breaking the Sound Barrier—(1952)—Technology in our society dates everything—even movie genres. Remember in the fifties, the jet pilot-breaking the sound barrier film? Well, Breaking the Sound Barrier might be the best example of this limited genre.

Ralph Richardson is the worried pilot who is begged by his wife: "Please, dear, don't break the sound barrier tonight!" But if you relax and enjoy yourself, this film is well paced and has spectacular aerial footage. Green Lantern, 8 and 10 p.m. Also Tuesday.



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COME IN  
AND BROWSE

Madison's been looking more and more like the Fillmore Midwest lately. First, Joe Jackson brought in McCoy Tyner and Freddie Hubbard at Best's Steak House, then the Afro-Center gave us a long but rewarding Pharoah Sanders concert at the Union Theater.

Just when we were catching our breath, WSA and the Afro Center rocked us with Ritchie Havens at the Cow Palace. But the highlight of the season had to be the now-famous Howling Wolf-Fred McDowell shindig last Sunday night in the Union. The real credit for this monumental concert must go to Chicken Little Music Co-op, especially Harry Duncan and Dave Chandler. Operating like Bill Grahams with heart, they ran an amazingly tight show, avoided patronizing either audience or the bluesmen, and (much kudos) opened the doors at intermission for all the folks who couldn't afford to get in. The prices were modest, the music really cooked, and the Wolf left us all short of breath.

MERRY CLAYTON had a hard act to follow the next night and she was hampered by a poor sound system and a spotlight reminiscent of first-degree murder interrogations. But after a slow start, she really got on with "Gimme Shelter" and a nice, rocking version of Leon Russell's "Song for You."

And the sound goes on... Don't miss the amazing J. Geils Raunch Band at the Coliseum the 22nd. Also on that bill, some British chaps, Ten Years After.

And on that same day in Milwaukee, the new improved Beach Boys will appear. And, appearing every weekend at the Jazz Workshop (former Dangle Lounge) will be the George Brown Band featuring Madison's own, Ben "Dr. Jazz" Sidran on keyboards. Get in on this place early because it could be the next scene.

**IN PERSON**

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WOMEN'S BASKETBALL  
Monday, November 22, at 1:30 p.m.

All women interested in playing basketball are invited to meet in front of the first floor ladies' bathroom in the Memorial Union.

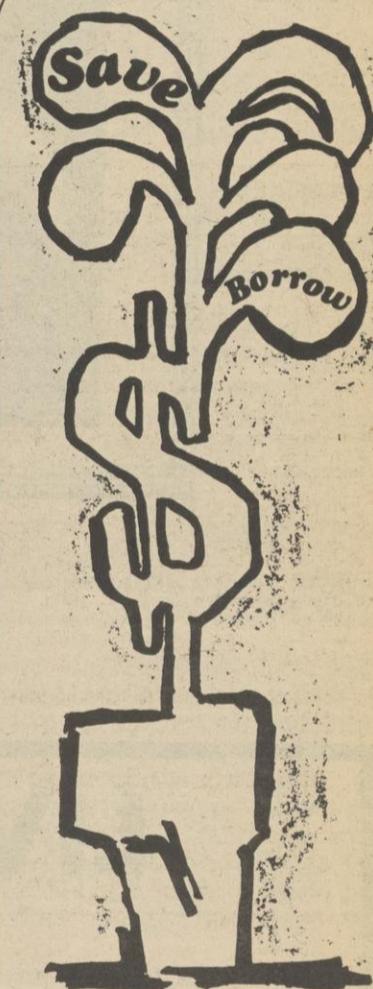
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# Basking in the blues

see pages 4 and 5



cardinal  
**MONDAY**  
magazine

Vol. LXXXII, No. 61 10¢  
Monday, November 22, 1971

Cardinal photos by Arthur Pollock

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