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FREE



"At this time, I think the Co-op should be closed...The Mifflin St. Co-op no longer stands for something political. It stands for a place where people OD at."

Paul Soglin—
July 9, 1974

"The key thing is that that's not what I think ought to be done. I'd certainly prefer that the community and the store be revitalized if that's possible...Other people say things for shock value. Why can't I?"

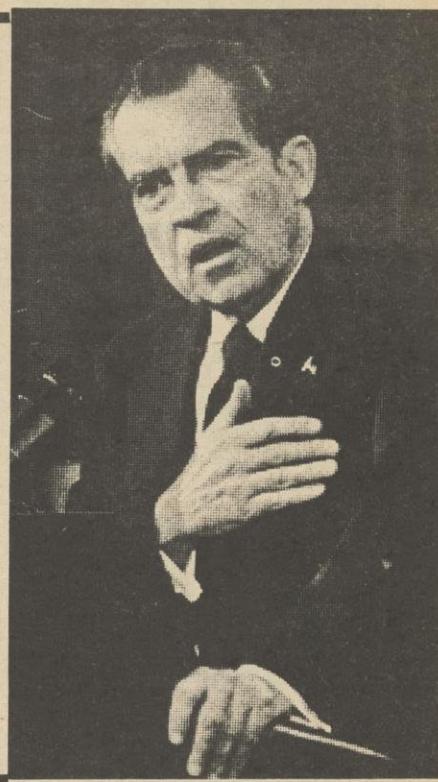
Paul Soglin—
July 13, 1974

"...On the money, if you need the money you could get that. You could get a million dollars. You could get it in cash. I know where it could be gotten.

Richard Nixon—
March 21, 1973

"I then said that to pay clemency was wrong...I said, 'It is wrong, that's for sure'...I know what I meant, and I also know what I did. I meant the whole transaction was wrong, the transaction for the purpose of keeping this whole matter covered up..."

Richard Nixon—
March 7, 1974



Daily Cardinal

VOL. LXXXIV, No. 156

University of Wisconsin-Madison

Tuesday, July 16, 1974

MINISTER

Warhol's

Frankenstein



Mifflin St. Co-op:

In search of new roots



Photo Courtesy of TakeOver

Above is the Co-op during its glory days, when "positive" energy was at its peak. On this sultry afternoon in the summer of '69, hundreds awaited the non-appearance of Bob Dylan. No one was disappointed. Coming after the tumultuous block party of the preceding spring, this exercise in "collective faith" was symptomatic of an earlier Mifflin sensibility.

By CHARLEY PREUSSER
of the Cardinal Staff

"All these people who are crying wolf now haven't taken any active interest in the store in years," said Mifflin St. Co-op worker Bruce Tillinger about the current heroin controversy surrounding the store.

Bruce has worked at the Co-op for the past five years, but rejects the title of manager conferred upon him by many for his long-time commitment. Bruce spoke with the Cardinal at length Monday about a variety of subjects related to the Co-op including finances, heroin, consolidation of power, and the

recruitment of new workers.

ACCORDING TO BRUCE, the dominant roles he and his brother Larry have come to play in the co-op's operation were "not the result of any sort of conscious effort."

"I naturally shy away from power and control," he explained. "I don't want it, I don't believe it should be concentrated in one person. The current situation is regrettable."

Bruce contends responsibility has fallen on him because most of the other people, who once shared the power and control, have abandoned it.

He openly admitted that to his

knowledge there are three people working at the co-op now who have various associations with heroin. "I know the people and I trust them," he said. "I know if I gave them X amount of money they would give me the same amount back."

"I DON'T DEAL with people as junkies," he said at one point. "I relate to people as people and attempt to understand what made them the way they are."

Bruce believes heroin has become a symbol capable of being exploited by various people for a variety of personal gains.

"I don't condone the issue of heroin being used as a shock

tactic. I believe it has to be related to how fucked-up the whole society is, not treated as an isolated problem," he said.

There are some who contend that heroin users working in the store, account for a large share of the thefts. Bruce minimized the extent of the stealing going on, claiming that rip-offs were not the most significant problem facing the co-op.

"IF MONEY IS missing, and we can't substantiate who took it, it's considered hearsay. If we worked any other way, we'd always be suspecting everyone else."

Bruce also noted that often what appears to be missing money is in

fact the result of errors in voiding welfare voucher claims at the cash register.

When a rip-off can be specifically pin-pointed to one person, that person is not allowed to work at the co-op anymore. Bruce used the case of Bobby Hoyer, as someone who was found to be ripping-off the store and consequently not allowed to work there.

Bruce estimated that 20 to 25 people currently work at the store within a period of a week, and more people are needed.

When asked if he felt new people felt unwelcome and alienated by

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Mifflin St. Co-op at the crossroads

continued from page 1

the aura of heroin use, he said, "If it's that alienating to people, maybe they just have to find out they can't live in a middle-class world, where everything is perfect, where they don't have to see things they don't like."

BRUCE HAS ALWAYS rejected the idea of recruiting people for the store because he believes those who are really interested will come forward on their own. "I don't feel I should be the person of power to do something like that. Nor am I at all at ease with the tactic," he said.

"If I went out and got people then I'd be setting myself up as the head honcho. I'd be the one who got it all together, so the responsibility would be consolidated in me," he concluded.

Financially the store works on a 20 per cent mark-up (much lower than other food stores). After expenses around 3-4 per cent profit margin is left, according to Bruce.

"Amidst constantly rising prices due to inflation, this 3 per cent profit has meant that we are able to keep meeting the higher prices," he said. The co-op pays

for all its food with cash. Unlike most stores which use deficit spending, the co-op owns its inventory. Always purchasing food in the black instead of the red has enabled the store to deal with inflation better Bruce contends. Since the stock doesn't have to be sold in order to pay the bill for it, it allows the co-op to buy larger orders.

THE STORE MAINTAINS an inventory of between \$10,000 and \$20,000 and does about \$10,000 to \$15,000 worth of business in a week. Responding to questions of why the co-op doesn't save more

money, Bruce said, "The store is not a money-making venture. Its basic purpose is to offer cheap prices on good food."

As far as accusations that the co-op doesn't have enough money for upkeep of the store and equipment, he contended, "Things that need to be fixed to run the store get fixed." He cited the example of the co-op truck for which more than \$1,000 has been spent in the last year to replace the engine and the rear-end.

"Nothing that needs to be serviced is ignored for lack of money," according to him. Some things dealing with the physical condition of the building are not being done because the building is currently in a state of legal limbo. The landlady didn't pay her taxes and the case is now being settled in court. Because of this the landlady will not fix anything. The bank isn't interested in fixing anything and, because of the unsure future status of the building, the co-op is afraid to spend much money on a building it ultimately might not be able to use.

The apartment above the co-op where Bobby Hoyer died of a heroin overdose on the fourth of July is not viewed as a problem by Bruce. But he does believe the co-op is at an all time low in "positive energy," and therefore he favors

a plan which many others have suggested which would convert the upstairs into some kind of community office. But unlike most proponents of such a measure, Bruce contends he doesn't see such a plan as a way of simply getting rid of the apartment.

"I'm in favor of doing something with the upstairs that would generate some positive energy. I think a Health Center would do a whole lot of good for a whole lot of people."

ACCORDING TO BRUCE, the tenants of the apartment have all agreed to the idea and may vacate the building by the end of the month. Then, perhaps in a community meeting, the idea of how best to use the flat could be discussed.

"Unfortunately, when I met with them last, I got the impression that they expected some kind of compensation from the co-op, in terms of jobs." Since no rent is being paid for the upstairs apartment at present, the occupants felt they deserved such an allowance. "I think that's totally fucked," Bruce commented. That situation is yet to be resolved.

Despite the problems confronting the co-op, Bruce claimed business is better than during any previous summer.

Ironwood Historical Society scraps history for propaganda

The Shape of an Era is a documentary film on labor in the mines of Michigan and Wisconsin. It traces the rise and fall of the iron and copper mining industry through the words and emotions of the miners who lived through this incredible era of labor struggles, defeats by the mining companies, and the eventual closing of the mines when the companies moved their operations to the cheap labor markets of South America.

The film closes by posing a

challenge: will the people of these mining areas learn the lessons of the past? And will they organize their communities to exact greater benefits from the exploitation of their labor and natural resources now that the copper companies are coming back to these areas to repeat the whole cycle of human depletion?

Apparently, this question was too much for the Ironwood Historical Society and the White

Pine Copper Co. to stomach. A special showing of The Shape of an Era during the Ironwood Summer Festival was cancelled after a private screening for the managers of the White Pine Copper Co.

Rather than explain to the people who came to see the film why it was cancelled, the Ironwood Historical Society said that the film had not arrived. The reply of filmmaker Al Gedicks is reprinted here:

CALA
Community Action
on Latin America
NICH
Non-Intervention
in Chile
731 State St., Madison, Wis. 53703
608-251-3241

Editor,
The Ironwood Daily Globe
Ironwood, Michigan 49938

Dear Editor,

I think that the people of Ironwood and surrounding areas deserve a truthful explanation of why my documentary film on mining in Wisconsin and Michigan, The Shape of an Era, was not shown as scheduled during the Ironwood Summer Festival "Heritage Days". When people arrived to see the film at the Theatre North they were told that the film had not arrived, thereby placing the blame on me. I know that this was a lie because I had sent the film to Raymond Maurin of the Ironwood Historical Society by air mail and insured an entire week in advance of its public showing. In fact, the film arrived in sufficient time for Mr. Maurin to invite the managers of the White Pine Copper Company to attend a private showing of the film. What I would like to know, as well as the people who came to see the film, is why Mr. Maurin chose to put the blame on me rather than explain to the people why the film was not going to be shown.

When I spoke to Mr. Maurin by phone this afternoon his explanation was that the film's treatment of the present situation on the Iron Range was "unfair and inaccurate". I then asked Mr. Maurin if he didn't think that the people of the area who saw the film were capable of coming to that conclusion by themselves if the charge was justified. Mr. Maurin could only respond by saying that he had the right not to show the film.

In fact, the question of the accuracy or inaccuracy of the film is not at issue at all. Apparently the same criteria did not apply to the film that was shown in place of my film - a propaganda film made by the White Pine Copper Company. What is at issue in all this is by whose authority does Mr. Maurin or the managers of the White Pine Copper Company decide what history of the area is appropriate to be seen by the people of the area and what history is not appropriate? What ever happened to government by the consent of the governed? Has it been replaced by the dictation of self-appointed guardians of the accuracy of history like Mr. Maurin or the White Pine Copper Company?

For those people who were unable to see the film at Ironwood I would like to announce that the VFW hall in Hurley has been secured for a free public showing of the film later this week.

Sincerely,

Al Gedicks

Al Gedicks

THE DAILY CARDINAL is owned and controlled by elected representatives of the student body at the University of Wisconsin-Madison. It is published Monday through Friday mornings through the regular academic year.

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Regents toast 8th straight tuition hike

By TOM WOOLF
of the Cardinal Staff

To hear the Board of Regents and the various chancellors argue the merits of several different tuition plans, you might get the idea that the welfare of the inflation-ridden student is not the most important concern.

And, the fact that the Regents approved a tuition plan which will raise our costs for the eighth year in a row seems to indicate just that. Representatives of the less expensive state schools argued that their students have always subsidized tuition at the higher-cost schools such as Madison and Milwaukee. Officials from the University's two largest branches argued that while their students pay a lower tuition in dollars, they actually pay a higher percentage of costs than other UW system undergrads.

BUT, NO ONE involved in making the final decision argued the case of the student.

Under the new plan, resident juniors and seniors on the Madison campus will pay \$20 more in tuition this year, raising the annual cost to \$560. Resident grads will pay \$796 for the year, while freshmen and sophomores face no increase.

Non-resident juniors and seniors will pay \$2,204 for the year; grads will shell out \$2,634.

The new tuition increases are designed to help offset the higher costs at the state campuses where drops in enrollment have caused financial woes. The doctoral campuses (Madison and Milwaukee) and the university cluster campuses are being asked, through the increases, to raise \$2 million each to fill a \$4 million revenue gap.

ACCORDING TO MADISON Vice Chancellor Irving Shain, when all costs of going to school

are taken into account (room and board, supplies, etc.), Madison is the most expensive school in the system, except for Milwaukee. "Therefore, students on our campus are actually subsidizing the education of the students on the university cluster campuses," Shain pointed out.

Madison officials argued that if this campus and the Milwaukee campus are thrown in with the other campuses for budgeting purposes, the strength of the grad and research programs will be diminished due to insufficient funds.

On the other hand, Stevens Point Chancellor Lee Dreyfus noted that students at lower-cost schools have always subsidized students at the higher-cost schools. With a merged system, Dreyfus argued, costs at the undergrad level should be viewed on a systemwide basis.

Virtually the only opposition to any increases came from the Revolutionary Student Brigade. Fred Schein, speaking for the group, stated that "tuition has risen for seven years in a row, and the price of a college degree has far-outpaced even galloping food costs. Clearly, the funds are available and tuition hikes would not be necessary if the University priorities were to be rearranged."

YET, THE REGENTS saw fit to raise tuition, hoping to offset higher costs and falling enrollments. Apparently, the high attrition rate among students unable to afford the increases which the new plan may cause is of little concern.

In the only other major decision reached by the Regents last week, the "teetotaling" members lost out in their bid to prevent hard liquor from being belatedly legitimized in the dorms. The

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By ALAN MILLER
Pacific News Service

This year, worldwide, 20 million people will starve to death, according to United Nations statistics. More than one-third of all people alive today suffer chronic malnutrition. Even with reductions in infant mortality, 650 million of the one million children in the hungry nations of the world today will never reach adulthood. In the words of a leading nutrition expert, "To all these children, life is nothing more than a vigil of death."

Seventeen countries in Africa's Sahel area, south of the vast Sahara desert, are devastated by a severe drought and consequent famine. A British Development Minister estimates five million people in the Sahel face starvation; UN Secretary General Waldheim says that twice that number will die. Chronic food shortages in India, Bangladesh, Indonesia, and scores of other countries are causing political and social unrest. Recently, the governments of Niger and Ethiopia fell, with the drought a factor in both countries.

WEST GERMAN Foreign Minister Scheel told the United Nations, "Things cannot go on like this. No one with a clear head and a feeling heart should still be able to sleep calmly...we are stumbling in the dark."

But tragic as it is, famine is only the spotlight on the stage of the world's food problem. Of more basic concern to the 2 billion "have nots" is chronic hunger and starvation, and a continuing competition for food supplies to be bought with limited resources from richer nations.

The poor nations also have to compete with the "haves". Sen. Hubert Humphrey (D-Minn.), in a Senate speech this April, criticized, "...the competition for food in the last two years between the developed and relatively affluent countries...and the poor, developing countries."

"To speak only of the drought that is killing human beings by the thousands in the African Sahelian regions," comments Algerian President Boudmedienne, "one might recall that in order to meet their wheat needs these regions would have managed with one-twentieth the amount of wheat

million Americans would feed 1.5 billion at the consumption level of China.

A typical American consumes 2200 pounds of grain each year, primarily in the form of beef and other meat products; the average Asian eats less than 400 pounds. The pattern is the same with other foods. One-third of the world's population in the developed countries consumes two-thirds of the world's food supplies — including 80 per cent of the milk, meat, and eggs, and 75 per cent of all protein. The Netherlands in 1970 imported more milk solids to feed its veal than was imported by all the underdeveloped nations put together.

Although the output of the world's fisheries has tripled since

1950, half of the marine harvest is now used as fish meal to feed hogs, cattle, and poultry in the developed nations.

A report prepared for the United Nations Conference on Trade and Development (UNCTAD) predicted that the "largest and poorest" developing countries would suffer most from inflation, and a "serious deterioration in levels of food consumption" could result.

ON THE OTHER HAND, the richer nations who dominate the world market system's pricing and distribution patterns fare quite well. Another recent UN study, by the Secretary General, surveyed 64 basic commodities of world trade. "On the whole," it concluded, "the prices of com-

modities that are exported mainly by the developing countries apparently rose less than those of primary commodities exported by developed countries. This is especially striking in the case of foodstuffs."

Both long-range starvation and acute famine are less the result of inadequate food supplies than of mal-distribution of the globe's agricultural resources. In blunt terms, food is available to those who have the means to buy it. Income, particularly in the present world inflationary spiral, determines who shall live and who shall die.

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that the developed countries use each year to feed their cattle."

THE REALITY of increasing global hunger appears to be contradicted by progress in world food production over the last 25 years. Cereal output, which provides 85 per cent of the protein intake of most of the world's people, has increased 73 per cent during this period, while population rose only 49.5 per cent. New hybrid "miracle" grains and increased production from the "Green Revolution" have added much to the total world granary, though limits on fertilizer and technology available to producer nations kept outputs often disappointing.

But increased demand, both from the growing population and the appetites of the wealthy world's livestock, has wiped out these gains. The billion people in the developed nations use as much cereal grain to feed their livestock as the two billion in the low income nations use directly as food. The food that today feeds 210

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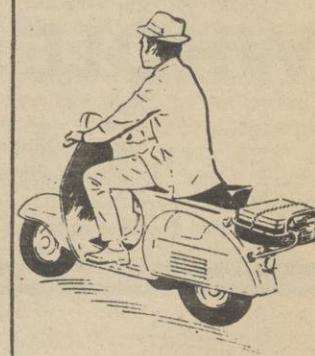
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The zoo year's gang dances until dawn

By DAN SCHWARTZ
of the Cardinal Staff

The Edgewater Hotel on Langdon St. is the kind of place where Tab Hunter should have made a movie.

Only Hunter's talents could have matched the 500 well-dressed, well-tanned people who showed up at the Edgewater Saturday night to "frug" for several hours in the maze-like corridors, pocket-bars and ballrooms of Madison's lakefront

pleasure kingdom.

AND THEY CAME so that a couple of giraffes can have a better home to chew trees in this winter.

For on Saturday night, a benefit dance was held for the Madison Vilas Zoo—"a happy zoo year party"—at the Edgewater. Hyped as the social event of the summer in the pages of the Wisconsin State Journal and the Capital Times, this annual festivity began six years ago in a tent at the Vilas

park. That first dance, it is said, rocked with charm and spontaneity.

Now the event has since become an over-priced institution—\$15 per couple was the admission Saturday night—and the months of planning and publicity have choked the simplicity out of the idea.

Instead of unpredictable fun and frolic, the zoo benefit dance is an awkward, solemn rite of an all-too-exclusive part of Madison society.

IT'S ALL TOO bad because the lions and tigers and elephants suffer for these social vanities. It's a shame, too, because a lot of sincere people worked very hard to create this year's New Year's Eve in July party.

Organizers arranged for rooftop dancing for the "younger set" and ballroom dancing for those who don't claim "Let's Go To The Hop" as their anthem. Liquor was available at \$1.10 a shot. Zoo peanuts and popcorn were whimsically scattered on the tables. Dinner parties were held and reports predicting Paul Soglin and Elroy Hirsch would attend were printed.

Despite all the planning, the turn-out was a little disappointing. (Elroy and Paul, for instance, didn't show). Those who came tried hard to create some life. One couple wore matching zebra stripe outfits. A "most unique form of transportation" award prompted an assortment of "zoo buggies", model cars, and a winning sailboat pulled by a tractor.

But the party never really caught fire. It was typified

perhaps by the ordeal of one adventurous couple who arrived by lake in a raft with a broom paddle, but were denied entrance because they wore no shoes.

"THIS IS A HOTEL, not a zoo," one woman told the rejected and dejected couple. "Maybe they have vending machines with shoes here."

If nudity was out, prizes were in. Throughout the night, attendance prizes were given out by drawings of ticket stubs collected at the door. The gifts were donated by Madison businesses.

Winners took home a birthday party for 12 children, 24 steaks, a set of tires, a color television,

Green Bay Packer moveable football player watch, and a grand prize of round trip air-fare tickets for two to Montego Bay, Jamaica.

There was also an aluminum canoe for the winner of the transportation contest, as well as vintage wine and champagne.

IT SOUNDED LIKE a night of great theatre, and the odds were clearly not that bad for winning the trip to Jamaica. Marcia made herself a fine pair of shimmering white pants for the occasion and I opted for my brown denim "graduation" suit. We had been told to dress as we liked.

As we approached the
(continued on page 5)

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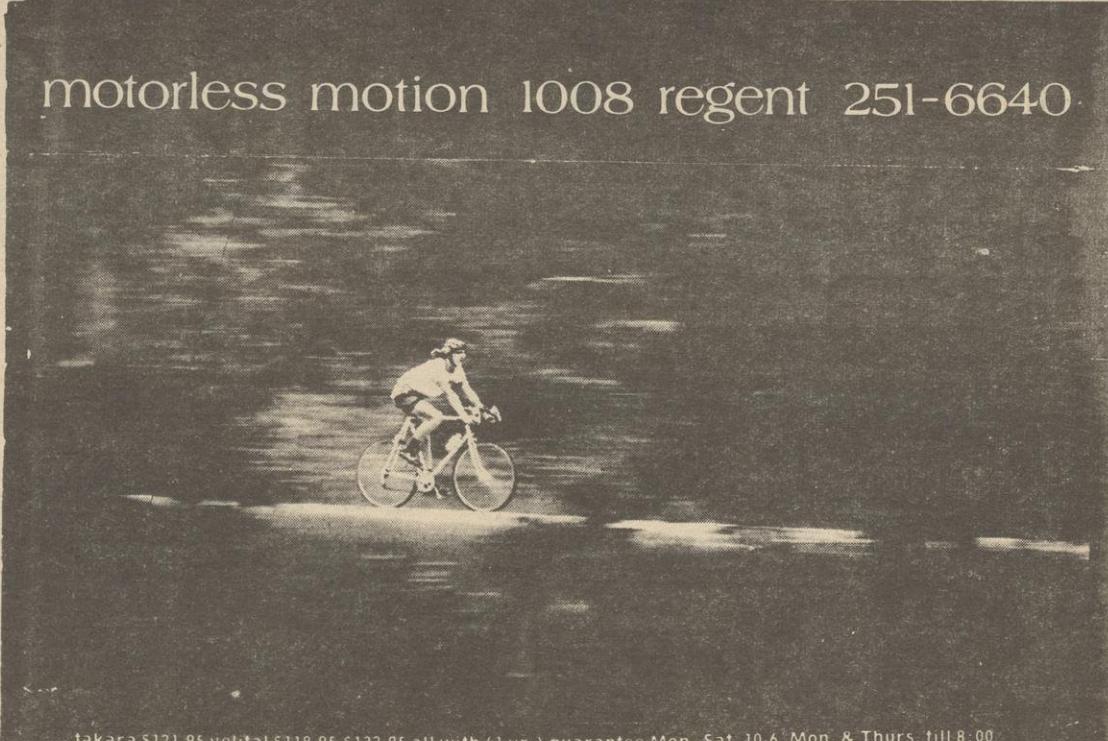
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(continued from page 4)

Edgewater, a "zoo buggy" passed us with two young couples singing songs and waving "go zoo" pennants. They looked like the kind of people who end up fighting on the Newly-Wed Game. Down the slight hill which isolates the Edgewater from Wisconsin Ave., we saw Bucky Badger and a bald-headed banjo player greeting arrivals.

THE NIGHT BEFORE I had dreamt of a different arrival. In the hopes of winning the "unique transportation award", I imagined myself and eight or nine friends attacking the Edgewater as a band of demonstrators. Shouting wildly and hurling stones, we and our fanatical expressions would create a totally unexpected and bewildering entrance. We would shoot off our own tear gas and arrive "transported" by a riot.

There was a certain sweet irony then that the first person I recognized in the cluster of tanned

faces was Nick Loniello. Nick is a co-founder of the Badger Herald and currently poses as press secretary to the unsinkable Bill Dyke, candidate for governor.

Loniello is also my favorite young Republican, standing as he does to the right of Richard Nixon and in the shadow of his co-conspirator, William Buckley.

Nick was surprised at my presence. "How times have changed," he muttered at me with

his shame implied. "This is an establishment party, don't you know?"

"NICK, IT'S for the zoo," I said. "Is Dyke coming too?"

"Dyke doesn't care about the zoo," Loniello said, unaware or uninterested in my reporting status. "He's going to close it down after he's elected. And I'll bet you a six pack he'll be elected."

The bet was made, although Loniello is the type of person who will make so many bets that he won't feel obligated to any of them. After all, Dyke has as much of a chance of winning as Charley Preusser of the Cardinal staff has of gaining another exclusive interview with Paul Soglin.

Jessie Hyman, president of the Emporium on the Square, co-chairman of the benefit, uncle of Union terrace regular Dick Hyman, and a squat, fast-talking man with a gold shirt and black tuxedo was my next and ultimately last social interaction.

"WE HEARD there was an inquiry from the student daily," he said pumping my hand and avoiding my eyes. "We're tremendously pleased, tremendously pleased. Enjoy yourselves."

Marcia and I danced a bit on the roof, in the ballroom and out on the dock. Mostly, we sat in the lobby and watched the people.

They were an exceptionally clean, attractive grouping of what some might call "careerists." The median age was about 35. The

women seemed more attractive than their dates. They also talked less than the men, drank less and behaved in a more civil manner. More than one wife escorted her drunken spouse out the front door where their lewd remarks fell flat in the empty, humid night.

THESE PEOPLE were tennis players and golfers. Their dancing was spirited, but still restrained.

For such a light-hearted affair, the mood was curiously somber.

The giraffes will receive the profits from this dance—the estimate is \$5,000. They are probably very grateful. But maybe next year, someone will have the sense to put the zoo benefit back in the zoo where it belongs. Leave the Edgewater to Tab Hunter.

Tuition up again

(continued from page 2)

decision to allow liquor consumption affects some 29,000 students, who by law could previously buy liquor, but by another law, could not bring it into the dorms.

Carrying the stick for the "in loco parentis" supporters were Regents Walter Renk (Sun Prairie) and Roland Day (Madison).

"Candy is dandy, but liquor is quicker," Day said. "We will be making a big mistake if we allow liquor in the dorms. This Board should be concerned with what promotes education. This should be one place dedicated to the mind, and alcohol never has helped a brain cell."

STAYING TRUE TO FORM, Renk vociferously opposed liquor in the dorms. "Eighteen year olds may argue they're adults by law. But, they are our tenants and we have the right, and the responsibility to make laws. If we want

to allow liquor, then the Board should get a liquor license and use the profits to improve the dorm rooms."

In support of dorm drinking, Regent Bertram McNamara (Milwaukee), stated that "you can't legislate morals." Backing him up, Regent Mary Williams (Stevens Point) argued that "education deals with learning to live with oneself and others in a social context, and not just in an educational situation. We can't tell students they can't have liquor in the dorms, when they can have it anywhere else."

Despite the attitude of Renk, Day and Barbara Thompson, (who is also State Supt. of Public Instruction) the Regents voted 8-5 to allow liquor in the dorms. The Regents should be congratulated. It only took them three years longer than the Wisconsin Legislature to accept 18 year olds as adults, much less realize that they cannot dictate morals.

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Argentina after Peron: Who'll pick up the pieces?

By BARBARA MINER
CALA

Peron is dead, a former dancer with no political experience is acting president, and everyone is watching to see who's going to fill the vacuum of power in Argentina.

Juan Domingo Peron, the most powerful, confusing and charismatic figure in Argentine politics during the last three decades, died Monday July 1, 1974, at 78, of combined heart and kidney failure.

PERON, WHO RETURNED last June after 17 years in exile and was overwhelmingly elected President last Sept. 23, is succeeded by his widow Maria Estela Martinez Peron. Mrs. Peron is a political nothing and will be a mere figurehead if she is allowed to remain President.

Even Peron with all his power, built partly on myth and partly on concrete accomplishments, couldn't put Argentina back together. The question is, of the main forces in Argentina—the military, the Peronists, and the non-Peronists—who will come out on top?

The military is divided into three main groups: Peronist forces concentrated among colonels and non-commissioned officers; professionals who want to keep the military out of politics; those that are biding their time until they can take over the government once again.

The military ruled the majority of the time from Peron's ouster in 1945 till May, 1973, when Hector Campora, running on the slogan "Campora in government, Peron in power," was elected President. The military has traditionally defended the rights and desires of the foreign capitalists and the large landowners.

THE PERONISTS ARE a widely split anti-imperialist alliance representing a variety of interests. The right wing, comprised of trade union and political bureaucrats and the national industrialists, is content with a reformed capitalism. It is the right wing Peronists who are the acting forces behind Mrs. Peron.

The left wing, comprised of students, workers and armed groups, wants socialism.

Unified in the past around Peron himself, the internal struggles of Peronism will increase. The left and right wing, both trying to cash in on the popular appeal of Peronism, will call themselves the true Peronists.

The other main force is the non-Peronists left, and the main group in this category is the ERP—The Peoples Revolutionary Army. The ERP is a Marxist primarily urban guerrilla group which has recently announced the formation of its first rural military brigade. It did not recognize Peron's leadership, nor does it feel FREJULI represents the true interests of the working class. (FREJULI is the anti-imperialist united front of 25 organizations under which Peron was elected.)

The ERP is believed to have some 8,000 active combatants, compared with half that number six months ago. They also have collected some \$20 million during the past year in ransom from various political kidnappings.

PERONISM DATES BACK to 1945, when Peron took over in Argentina and initiated a policy of nationalism and internal reforms. Peron strengthened the industrial sector of the economy at the expense of the agricultural sector, reduced foreign investment in Argentina, repurchased foreign-owned industries and gave the state a decisive role in regulating the economy.

Urban workers won the right to strike, new health and safety legislation, a comprehensive social security system, a 40-hour week, a minimum wage, and a liberal holiday and vacation plan.

Whether or not Peron instituted these reforms merely to buy off the working class and keep himself in power, the workers had a better standard of living than they have had before or since, and they were his base of support.

Peron was ousted by a coup in 1955 and succeeding governments emphasized economic development based on foreign investment and taking back the gains of the

workers.

WHILE PERON WAS IN exile, Peronism never ceased to be a political force and prevented the military from achieving political and economic stability. In 1972 the military announced that elections would be held in 1973 and the Peronist party could run candidates.

The way was thus paved for Peron's return, which the left hoped would begin the road to socialism, and business and large landowners hoped would bring the political stability necessary to make a profit.

Neither has happened: political instability continues, and capitalism is still thriving. Rather than bringing unity, Peron's return heightened the contradictions in Argentina. The left is stronger, the right is stronger. Neither will give up or be sold out, and an either-or situation has been set up.

The last year has claimed more than 230 lives (as of mid May) in skirmishes between the left and right. Political kidnappings have increased to the point that foreign executives have pulled out of Argentina and the number has dwindled from more than 1,200 to less than 300 in the past two years. Some companies, like IBM, have moved out completely, choosing to go to nearby Brazil.

ON THE OTHER HAND, inflation has gone down the last year from 80 per cent to 30 per cent, foreign export earnings are up, and the wage and price controls keep strikes to a minimum.

In a recent analysis of the last year made by 16 Peronist youth organizations, the following positive achievements of the Peronist government were listed: "The recovery of democratic institutions, the elimination of a large part of the repressive legislation, the normal functioning of the political parties, the price control policy, the brake on the inflationary rate, the end of rural and urban evictions, the land tax, some fortifications of the state economic sector, and important measures in the educational and university



THE LATE JUAN PERON AND HIS WIFE MARIA

spheres." On the international level, Argentina has established diplomatic relations with 23 additional countries, mostly in the Third World, including Cuba, Cambodia, and the Democratic Republic of Germany. Trade relations were widened with all socialist governments.

But these accomplishments could not hide Peron's ever faster shuffle to the right since his return. He purged the government of leftist and working class participation, enacted strict anti-terrorist (read: anti-guerrilla) legislation, and allied himself more and more with the capitalists.

In a major crisis last March when right-wing police took over the town of Cordoba, ousting the left-wing elected governor, Peron accused the governor of "tolerating and fomenting" subversion and picked a rightest to take his place.

THROUGHOUT THE YEAR Peron had used such terms as "hotheads," "stupid ones," and "armed thugs" to describe the left.

Yet the majority of the left still supported Peron, although that support was weakening at the time of his death, for the simple reason that he remained a central force in the largest popular movement in Argentina: Peronism.

But now Peron is dead and the situation becomes more acute.

For the time being, Mrs. Peron will likely remain the figurehead and follow her husband's right wing trend. All the major forces, except the ERP, have pledged their support for her.

AS TIME GOES ON, the odds are high for a military coup. This could take the form of a blatant out-and-out takeover, or it could be a more subtle affair of mini-coups, cabinet changes, and internal power struggles which would essentially leave the military in power. Because the directions of the right wing

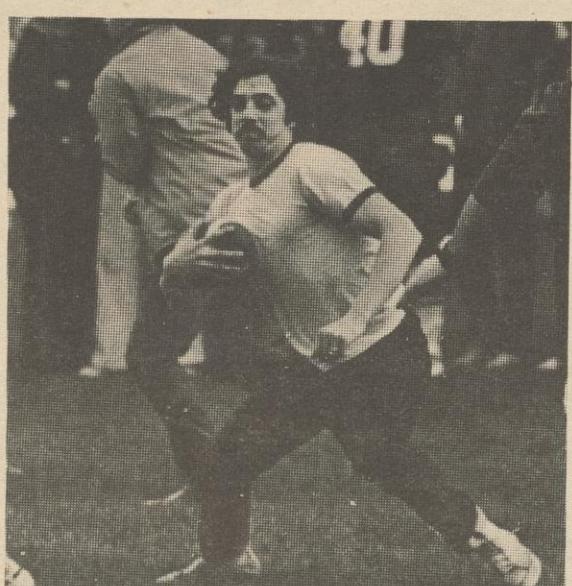
Peronists and the military are not necessarily antagonistic, the two could form an alliance which would leave the government with a mask of popular support and reformism.

The left, lacking a centralized and consolidated leadership with a clear strategy, only partially armed, and flanked by rightist dictatorships in Brazil, Chile, Bolivia and Uruguay, is definitely at a disadvantage. Yet neither the previous military governments nor Peron himself were able to check the growing guerrilla activity or suppress the more revolutionary manifestations of Peronism.

Also, as the left is less able to operate through the legal parliamentary channels, more important sectors will go into clandestine activity of one kind or another.

No one can say for sure what will happen in Argentina, but what appears to be in store for the immediate future is a right-wing government, possibly military, which can't control the growing left. From there it's a long bloody fight until one of the two definitely wins.

James Korb is a landlord who is buying up the downtown area. He buys nice houses and subdivides them. People who are tired of being forced to live in places they do not like and can not afford have come together in an attempt to control Korb and other large landlords. A meeting will be held at Le Chateau Co-op (the corner of Lake and Langdon) at 9:00 p.m. Wed. to discuss plans to boycott Korb. Plans for a fundraising block party will also be discussed. Tenants with ideas and energy are encouraged to attend. Only by acting together will we be able to find decent housing in Madison.



photos by John Placheta

had an OD, would our mayor close it down, or if one student jumps off the top of Van Hise, should the University be shut down?

This is the most transparent move on the part of our mayor that we've yet witnessed. Lastly our mayor thinks that closing down the Co-op is the way to crack down on smack. Now we really know how serious he is about combating the problem which exists throughout the city.

Kathy Roma
Betsy Lawrence
Kate Gillensward

To the Editor:

It amazes me that our (characterization deleted) mayor displayed such a lack of understanding of the life rhythm of counter-institutions in his recent stand on the Mifflin St. Co-op. Counter-institutions, free schools, co-ops etc., are started with energy, determination, integrity and sometimes political definition.

Incidentally, our mayor said the Co-op wasn't political anymore. I disagree with this because regardless of the political motivations (or lack thereof) of the people who run the co-op, it still serves a valuable community function in these days of economic inflation and vanishing neighborhood groceries. But then, we know what politics motivated the Mayor to say that the Co-op should be closed down. It is a typical establishment maneuver to make the problem invisible instead of attacking the cause. Thank God the Mifflin St. Co-op doesn't have his politics!

Co-ops live as long as there are people willing to dedicate themselves or as long as money lasts or whatever. They die when they no longer have support and strength from the people they represent. It seems to me the store goes on, and not only hippies shop there, but other community residents who know that they can save money and choose what they want.

I have lived in Mifflin (Marion St.) for six years. I bought original shares in the Co-op and shop there once or twice a week for half my groceries. I am put off occasionally by incidents which occur there, but I am put off by my best friends' opinions sometimes or incidents at such "uncontaminated" places as the Whole Earth Co-op and Common Market. If West High School

Pondering Pondrom

Annis Pratt

Annis Pratt is an Associate Professor of English at the UW-Madison campus, and a member of the Association of Faculty Women. The following is her position paper on Affirmative Action at the University of Wisconsin.

In responding to the Capital Times interview, "Cyrena Pondrom Answers Her Critics" (June 24, 1974) it is helpful to explain where I am coming from: I am a professional literary critic — specifically a feminist critic — specializing in women's literature and women's studies. For five years (1966-71) before coming to UW I was active in the National Organization for Women, first as Governor of the Atlanta Chapter, then as Co-chairperson of the Georgia Citizens for Hospital Abortion, and, finally, as editor of *As We See It Now*, a Detroit newsletter. In our NOW work we came up against newspapers on the Want Ad Integration issue, hospital administrators on organizing nurses, the Georgia Senate on the abortion issue, Southern Bell and Michigan Bell on job discrimination, and I personally filed two complaints against the University of Michigan for job discrimination. I detail this to point out that I have seen a good deal of what women come up against when they try to sexually integrate male corporations, institutions, legislation, and universities.

At the moment, my full time is

taken up with a two volume history of women's literature, and I owe the chance to write it and to teach women's courses in part to Ms. Pondrom, who, with a forward looking English department, was instrumental in seeing to it that the UW hired me, promoted me to Associate Professor with tenure, and enabled me to have the time to do my feminist research.

However, what we are dealing with in the Association of Faculty Women complaint against the Affirmative Action Office is not a matter of individual hirings or, for that matter, of personalities. Rather, there is a difference of view over how best to integrate an institution of higher education that remains predominantly male staffed, male oriented, and male administered.

To be precise, I conceive of the UW as having a stake in retarding affirmative hiring for women as much as it can, at the same time as it appears to be forwarding Affirmative Action by setting up an Affirmative Action Office.

This is not a new tactic on the part of corporations and institutions: the trick is to do a public relations job that makes you look as if you were doing something about women when you are not, to jumble statistics misleadingly, and to fill those very few positions which become available with women who are more loyal to the administration than to each other.

The difference in methodological approach between

a long time moderate democratic feminist, as I consider myself, and the UW Affirmative Action Office is based on divergent political philosophies. Ms. Pondrom and I have discussed this and it comes down to her seeing her role in one way and my seeing it as ideally in another. She sees herself as representing the administration: she forwards "the best interests of the institutions," taking her "responsibility" and "authority" from the Chancellor who appointed her. She sees herself, thus, as one among other administrators who "exert authority" in a line of command extending from the Regents to the Chancellor to his officers, the deans, the faculty, the staff, and maintenance personnel, in that order.

Ms. Pondrom is, in my opinion, a perfectly consistent Bismarckian elitist, an administrator who prefers to rule without interference from, or the consent of, the governed. Within this framework and with perfect candidness, she is "trying to assure fair employment practices."

I, on the other hand, think that an Affirmative Action Officer ought to be responsive to her constituency and I see an institution of higher education as a



democracy or inverted pyramid in contrast to an autocracy or standard pyramid. In my model the administration should be responsible for carrying out the desires of the people of Wisconsin through their elected Regents and through the Wisconsin citizens who staff and attend the institution.

Ms. Pondrom, correspondingly, ought to represent the women who have organized themselves into campus groups in order to arrive at a consensus of expectations, particularly the various Ad Hoc Student Women's Studies Groups and the Association of Faculty Women. Representation, in this sense, entails checking out matters of major policy decisions for women with women and consulting them on methods of implementation.

It is these women, myself among them, whom Ms. Pondrom characterizes in her interview as monolithically "radical," engaged in "poisoning" other women against the administration, "at the door hammering on it" and "making charges" which have no "clout" because we "don't have a lot of authority."

We don't have "authority" because we are represented on the Faculty Senate and University Committees, as in the administration, by women who are more loyal to it than to each other. Since it is tactically easier for authoritarian women to maneuver quickly and make unilateral decisions with the tiny group of administrators above them in the autocracy than it is for a consensus to be reached in a democratic fashion, the administration has had the advantage over the women of the UW campus and has not seen any need to take their grievances seriously.

Just as on the national scene, however, it looks as if the democratic balance of powers may result in significant action after all. The Regents, under pressure from the well organized statewide Women's Co-ordinating Council, have made statements recently calling for each campus to pay attention to Women's Studies and to Affirmative Action. As a result of this pressure,

(continued on page 10)

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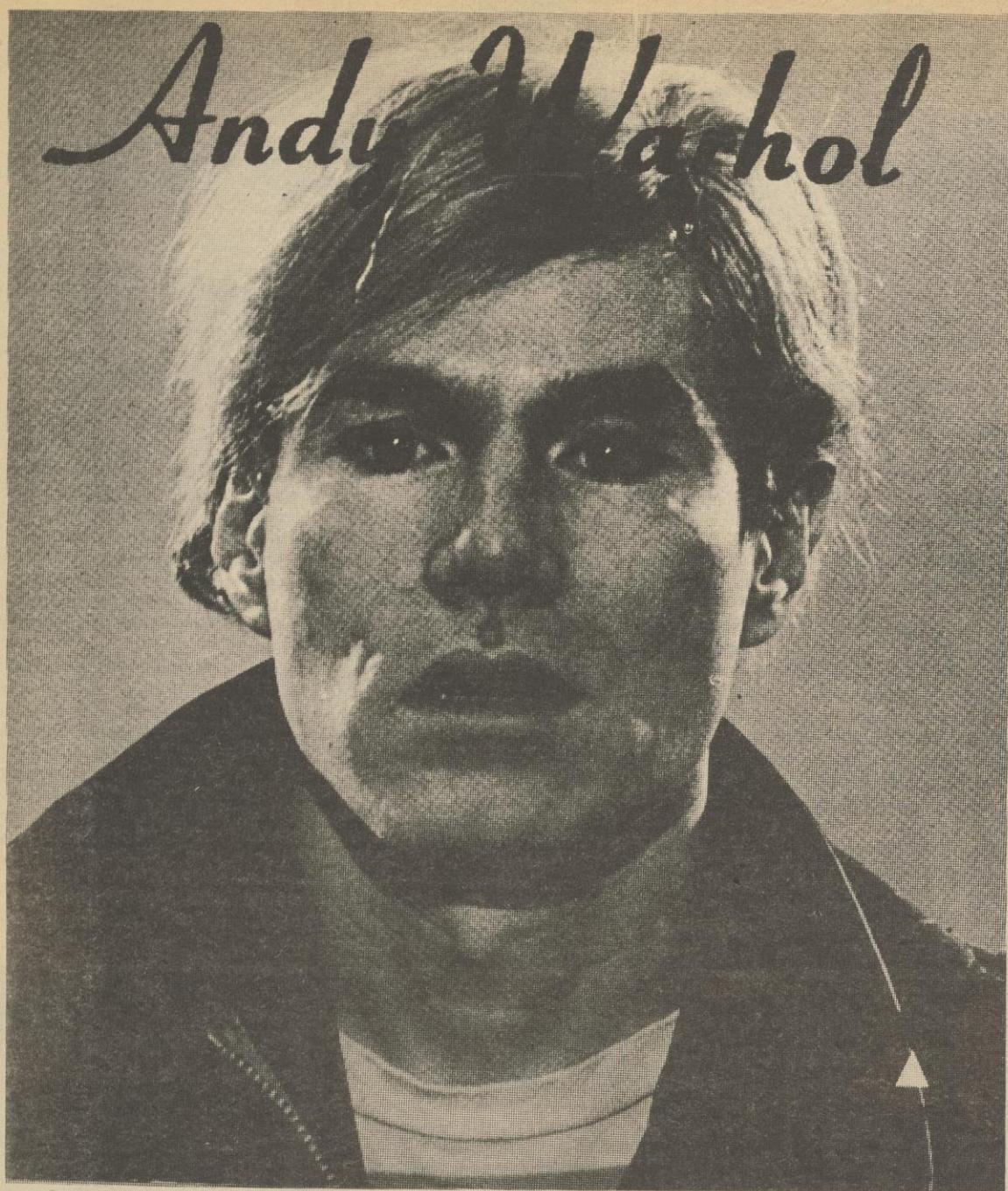
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**DANE
COUNTY
MEMORIAL COLISEUM**



Film review

Frankenstein in heat

By MICHAEL REUTER
and TIM ONOSKO
of the Fine Arts Staff

Andy Warhol's *Frankenstein*, the most blatantly commercial product, to date, from Andy Warhol's "Factory" combines technically excellent 3-D effects, the now familiar disembodied style of acting and a script that carefully avoids infringement on Universal Pictures original copyrights, without going a step further.

Paul Morrissey, the Warhol stable's only visible director, had a budget, for this film, of \$700,000 or roughly a quarter million more than the combined budgets of his first thirty films. None of this sum was funded by the previous Warhol-Morrissey efforts—all was invested by a French-British-Italian combine headed by Carlo Ponti, who makes no claim to the avant garde.

THANKS TO A DECADE OF

BEFUDLED PRAISE by weekly national newsmagazines, Warhol and/or products bearing his name have become as profitable as the cans of Campbell soup that he parodied in the early sixties. Add to this the most salable title in movie history and a generation of moviegoers uninitiated into the visual thrill of 3-D and it spells BINGO—ten millions dollars worth. All of this, of course, proves that American movies can still be conceived as "product" rather than "art" or entertainment.

In fact, the Warhol theory of film relies heavily on the boredom evident in Forties' low budget melodramas. Where these cheap program films often provided a training ground for writers and directors of at least minimal promise, Morrissey has chosen to elevate the form to an end in itself. About the only thing "new" in this *Frankenstein* is the addition of

twenty minutes of gratuitous gore, popularized by *The Exorcist* but dating from two "underground" classics, *Night of the Living Dead* and *I Drink Your Blood*.

Pop sociologists will have a field day with this film, but its net effect is similar to watching someone pick a scab after you've taken two sopors.

The storyline concerns the traditional patchwork zombies, although we find not one but a pair of unisex humanoids. "The Baron" (Udo Kier) is never once called by the surname "Frankenstein" and his mate (and sister), is none other than Monique Van Vooren, here playing the traditional Warhol transvestite, or, a woman playing a man playing a woman. Other characters include two murderous children (stolen directly from *Mario Black Sunday* Bava), a standard, skittish female domestic and an "Igor" (no

hunch) in need of a good talk about the birds and the bees. Last, factory "superstar" Joe D'alleandro, somehow vacationing in Transylvania as an itinerant field hand, shows up with nasal Brooklynese accent suitable intact.

AS A STRICT HORROR FILM, *Frankenstein* has so little to offer that its title proves deceptive. The original *Frankenstein*, both as a film and as a novel, treats a story of a scientist that creates a human machine. In the course of its creation and eventual destruction, the creation becomes more human than its creator. Karloff's monster is terrifyingly huge and ugly and, unjustly persecuted because of it, but inside is really more frightened than frightening. The Warhol version throws away the premise for a joke and characterizes the man-made creation as an effeminate, bored rustic with inappropriate good looks. Dozens of critics have dubbed the corruption an insightful contemporary "Up-dating".

But the title *Frankenstein* is a synonym for the horror film and the entire business of the Warholized gothic melodrama fails on all levels. It delivers the blood-and-guts that are unseen when the Karloff monster throttles the little girl with the daisy in *Bride of Frankenstein*. It leads the audience into no blind alleys or elementary startling surprise scenes. There is no suspense. There are no characters. There is no story.

Frankenstein does provide the only real chance to evaluate the merits and demerits of Spacevision, the only viable 3-D system currently available. Spacevision is a wide screen, full color process that can be carefully controlled to eliminate eyestrain and bring objects off the screen with remarkable clarity and depth. It has been used on only one other 3-D film, *The Bubble*, produced in 1967 by veteran writer/producer Arch Oboler and Spacevision's inventor, Col. Robert V. Bernier.

The most spectacular effects in *Frankenstein* actually do work off the screen in the best 2 the screen in the best 3-D sense. Goldfish in a tank seem to hover weightlessly over the audience heads, a suspended horizontal body revolves within feet of the spectator. Bats fly into the auditorium and into the faces of shrieking patrons. During "The Baron's" death scene, a liver at the end of a lance comes about as close as arms reach and the trick is so satisfying that his monologue passes, unheard.

THESE MAGICAL GIMMICKS have always been 3-D's bread-and-butter but have also been its main weakness. There is a con-

stant temptation to throw everything including the kitchen sink at the viewer. In some of Col. Bernier's other work, there is a total integration of spaces both in front of the proscenium and behind, as if the screen or a stage does not exist. The best, most natural 3-D (as some scenes in *Frankenstein* are) make a viewer so comfortable that he can actually forget he is watching a film.

The exteriors that open the film are bright and have an astonishingly crisp perspective. This leads one to suspect that travelogues, for once, could be downright entertaining in 3-D. In contrast, the interiors (that comprise 90% of the film) seem claustrophobic and dim.

The rest of the Spacevision process, not unlike any 3-D process, can be lost through bad projection. At the free screening held by the Esquire theatre, projection was poor at best though there is a promise that the errors will be corrected. The top and the bottoms of other images were visible because the aperture was not properly masked. The glasses that will be used for the film are uncomfortably flimsy and tend to fall apart on your nose. Most importantly, the amount of light on the screen was not as bright as it should be due to the limitations of the projection system. This combination delivers big headaches and little enjoyment.

Lack of skill at the theatres have always been 3-D's version of the gremlins. Still, one wishes that at least two or three Spacevision pictures would appear each year to test the abilities of both film makers and exhibitors as well as explore the medium.

Fantasticks

(continued from page 12)

Dan McDermott as the Narrator/Bandit was both sensitive and sensual, playing his El Gallo was the perfect degree of Latin flare. Nicki Isabella (The Girl) transformed her romantically naive sixteen-year-old into a brassy sixteen-plus without losing any qualities of the former, a difficult trick in a very demanding role.

THE TWO SCENE STEALERS were Mike Bruno (The Girl's Father) and Ray Burns (Mortimer, "the Man Who Dies"). Bruno has a graceful portly frame and a face of pure rubber, making him the most comic character in the show. Burns, as the actor who specializes in death scenes, brought down the house with each prolonged expiration.

Fantasticks will continue to play from the 18-20, and 25-27 in the McDaniels Auditorium in the Board of Education Building, the red-brick Art Deco fortress behind Ho Jo's on West Dayton Street.

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DANE COUNTY MEMORIAL COLISEUM



Music review: Vassar is a gasser

By DAVID W. CHANDLER
of the Fine Arts Staff

On the surface, it may not seem like Vassar Clements (who is playing tonight at Good Karma, 311 State St.) could be an essential show. Clements has spent a lifetime playing his country fiddle with other people—as sideman on stage and as a studio musician. Since he does not in any sense lead, what patrons are actually seeing is two good Madison bands (Colonel DeKalb and the Corn People and Home Cookin') with an increasingly well known sideman to brighten things a little.

But the secret is one country music lovers have held to themselves for a long time—Vassar Clements is a brilliant sideman, with the ability to animate any music he plays, anywhere, and with anybody who wants to play along or watch. As such he is one of the ambassadors of country music who has been most successful in helping it to achieve wider recognition and higher art without sacrificing the music's basic integrity.

THE ART COMES THROUGH CLEMENTS HIMSELF. He is a quiet person and his violin is as solid and undemonstrative as the man himself. No hysterics, no bullshit, just incredibly clean and perfect lines that weave in and out of any style of music with equal

conviction and skill. That means he plays bluegrass, skiffle, C&W, and swing—all very well.

The integrity is within Clements also. He is a modest man who has been playing without screaming recognition for many years, and the new popularity isn't twisting his head. The Grateful Dead and

the Allman Brothers and the Nitty Gritty Dirt Band (all of whom he has recorded with) may come and go, but a man who asks nothing more than a small chance to play the music he loves could well go on forever, and Clements has that air of permanence. He plays without any visible passion, except for the

knotted brow and the grimace when the mournful notes slide out of his fiddle, but the man's love for his music is deep and sustaining and that magic fills the musicians around Clements and those who watch.

Kudos should also go to Colonel DeKalb and Home Cookin', for

being the good musicians they are and being able to not only stay with Clements, but even take the lead, as they are forced to do because Clements prefers to step out only for his own solos, otherwise leaving the singing and rapping to his friends on stage.

Colonel DeKalb plays the first set, one filled with the more traditional country and bluegrass the group loves. Ruth Hoover's strong singing takes the lead; she has a perfect country voice that is so powerful she is still learning to keep it under control, but that's a small drawback when talent is so obviously present. The other musicians may not stand out (except for John Fike's jazzy banjo) but they all contribute to the solid professionalism and enthusiasm of the group. Unfortunately, Colonel DeKalb may already be a memory, as several members are moving out of town.

HOME COOKIN' IS COMPLETELY DIFFERENT, as they demonstrated during their set, the second one. This group is a smooth amalgamation of pop jazz and standards from the 20's, 30's, and 40's, all glued together by the cabaret-songstress style of Teddy Schubert. I seem to be in a minority of one in finding the group a bit too campy, but if you dig this kind of music Home Cookin' does it perfectly. They also give Vassar a lot of room to work, and since he dearly loves to play this stuff, he responded with his best violin work of the night.

In short, this show works magnificently and everyone who likes (or is even favorably disposed to) country music ought to make it over to Good Karma to catch the last show tonight.

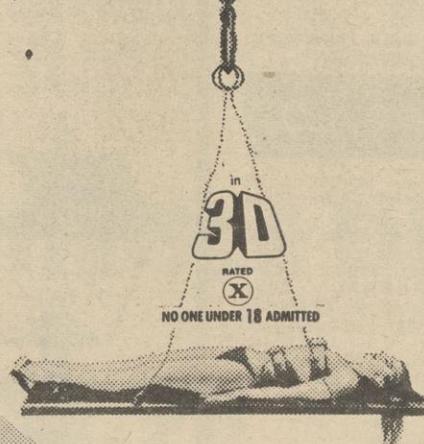
Newsweek says:
"Andy Warhol's 'Frankenstein' is a perversely fascinating movie. The first original variation on 'Frankenstein' in years. The film succeeds intelligently on the strength of a highly original vision. Paul Morrissey is an underground talent running to daylight."

—Paul D. Zimmerman

Judith Crist says:
"Some very funny and clever switches on the man-made monster theme. The 3-D process is visually exciting."

—New York Magazine

Andy Warhol's Frankenstein



Women's Wear Daily says:
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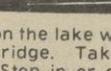
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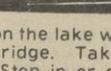


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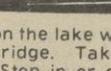


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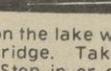


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Parking



PARKING, 500 blk. University. \$15/mo. 257-4737 or stop at Yellow Jersey 613 University Ave. —xxx

Cyrena

(continued from page 7)

coming from the non-Madison and therefore non-elite campuses, interestingly enough, our Administration is moving ever so slightly towards us.

During the spring I found departments around the campus much more open to women's courses although there seems to be a tendency to ask women to teach them who either don't know anything about them or who pretend that they don't, given the

national scandal of the firing of Joan Roberts, a well-known women's studies theoretician.

After a 15 month delay, moreover, the administration is moving towards setting up a Chancellor's Committee on Women's Studies. It should not be surprised, however, if the beleaguered faculty and student feminists whose requests have gone unmet do not come rushing to them in an attitude of gratitude and trust, since it is perfectly evident that our campus is responding to statewide pressure only very late in the game and after three years of exceedingly bad faith.

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RECORD REVIEW



BLUES VIRTUOSO MICHAEL WHITE

By DEBORAH VISHNY
of the Fine Arts Staff
FATHER MUSIC MOTHER DANCE by MICHAEL WHITE
ABC Impulse/1974

The album cover of **Father Music, Mother Dance** pictures a neon rainbow in the shape of a violin, aptly reflecting the dynamic and unique nature of Michael White's music.

The title song, "Father Music, Mother Dance," rivets your attention with an opening bass line, followed quickly by Marti McCall's gospelstyle lead vocals. The lead and backup vocals are sung in the call-response manner strongly reminiscent of traditional blues songs. The solo by Norman Williams on alto sax is solid and moving; it flows gracefully from the chorus line and gently returns to it.

FLIP THE ALBUM OVER and as the bass introduces "Way Down Inside" you might wonder if it's a rerun of the title tune. Here Michael White uses the same

basic bass line but creates a new song. This time the vocals double as chorus line and rhythm background above which one hears the solos. This song lacks the strong drive presented in "Father Music, Mother Dance" by Marti McCall's vocals. The horn solos do less screaming but the more subdued tones of this cut are soothing and harmonious.

The following song "Water Children" is slow and lyrical and will successfully carry the listener through a new universe. Guitar and electric piano open the chorus line, soon giving way to a very sensitive solo delivered by Michael White on electric violin. Fine solos are also given by Kenneth Nash on electric piano and by Bob King on guitar whose touch is as light as George Benson's. The percussion here remains low keyed throughout the song but it contains some unusual devices, among them a pepper-filled Kodak film can shaker.

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ALBUM alternate from the powerful rhythms of "Father Music, Mother Dance" to the peaceful bliss offered by "Water Children. High quality solos are performed in both types of songs. The Michael White Ensemble provides interesting listening whether you seek mind swelling serenity in music or care to be moved by strong rhythms and a steady beat.

PATRONIZE CARDINAL
ADVERTISERS

Film Review

(continued from page 12)

the Missile Crisis, Sergio sits humbly on his balcony, viewing Havana through a telescope. An anti-aircraft gun is slowly being hoisted to the roof of a nearby building. Pan to the shore boulevard: a line of trucks pulling artillery pieces. It is dusk, and the lights along the boulevard are shining bleakly. It is an image of finality, stirring so many

emotions that one is all but overwhelmed." Sergio is and must be, in the eyes of Alea, the representative of a doomed species, a person to whom everything happens too early or too late; therefore, he is rendered completely incapable of any action whatsoever."

Memories of Underdevelopment will be shown on Tuesday, July 16, at the Pres House, 731 State St. at 7:30 and 9:30 P.M. Admission \$1.00

MONDAY JULY 10, 1974—the daily cardinal

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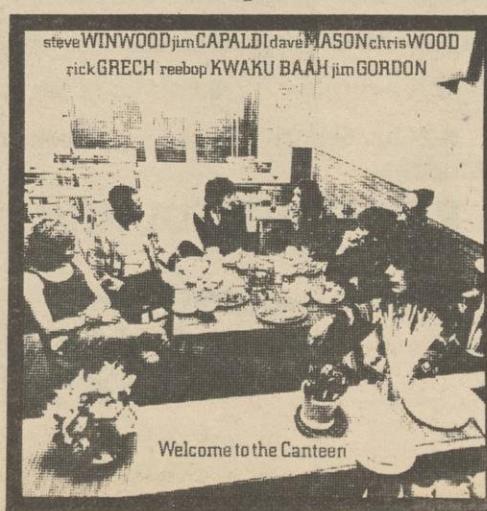
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CALA film

Havana through a telescope

Memories of Underdevelopment—directed by Tomas Gutierrez Alea and produced by the Instituto Cubano del Arte e Industria Cinematograficos. Based on the internationally acclaimed novel by Edmundo Desnoes, MEMORIES OF UNDERDEVELOPMENT.

This is the first post-revolutionary Cuban feature film available in the U.S. It is a deeply political and beautifully understated film, sophisticated and cosmopolitan in style, fascinating in its subtlety and complexity. Described by director Alea as "a kind of documentary about a man who ends up alone," it is a study of an individual impacted by history. The alienated hero of *Memories* is Sergio, a prosperous landlord and would-be writer in his late thirties.

"The year is 1961. His parents, wife and friends depart for Florida, and he is not sorry to see them go. Having felt oppressed by the waste and vulgarity of the old order, he bears no antipathy toward the Revolution." Venturing from his apartment, he contemplates his own and his nation's fates with mixed hope, skepticism, and astonishment.

Sergio's story is not related in a vacuum. It is intercut with newsreel footage detailing didactic mini-essays, then-current events, including the Bay of Pigs and the Missile Crisis. The build-up of these objective and subjective experiences create a dialectical tension.

THE IDEA OF VIEWING HISTORY on the turn through the eyes of a disaffected outsider, though hardly a new one, has



rarely been adapted more brilliantly, especially in a case where the artist's ultimate

sympathies do not lie with the hero." (NY Times 5/20/73)

"Memories ends with an image

that deserves to become famous in the history of film. In the midst of

(continued on page 11)

By ALLEN B. URY
of the Fine Arts Staff

On Friday night, the Madison Theatre Guild premiered the second production of its summer season, Schmidt and Jones' classic off-Broadway musical, *The Fantasticks*. Despite some minor opening night slip-ups, the Theatre Guild's presentation gives ample evidence why this musical is New York's longest-running show.

Like MTG's spring musical, *Fiddler on the Roof*, *The Fantasticks* is so strong both musically and structurally that it is a difficult show to kill. Still, director Richard Harrison has assembled a remarkably strong cast and combined it with an inspired directorial touch, creating a production which takes full

advantage of the given material.

A physically simple show, *The Fantasticks* is a reversed Romeo and Juliet story in which two fathers, wishing to arrange a marriage between their two children, create a mythical family feud and construct a wall between their

STAGED on a scanty, carnival-like set containing more props and stage pieces than Schmidt and Jones originally called for, but not enough to spoil the bare-bones style of the piece. The unseen three-piece band provided adequate background for the now-standard musical score which

FANTASTICKS

respective homes, knowing that such harassment will certainly make the boy and girl fall hopelessly in love. The characters must cope not with only the joys of love, but also with its pain, as the lovers grow disillusioned with each other, seeking excitement elsewhere.

THE MTG PRODUCTION WAS

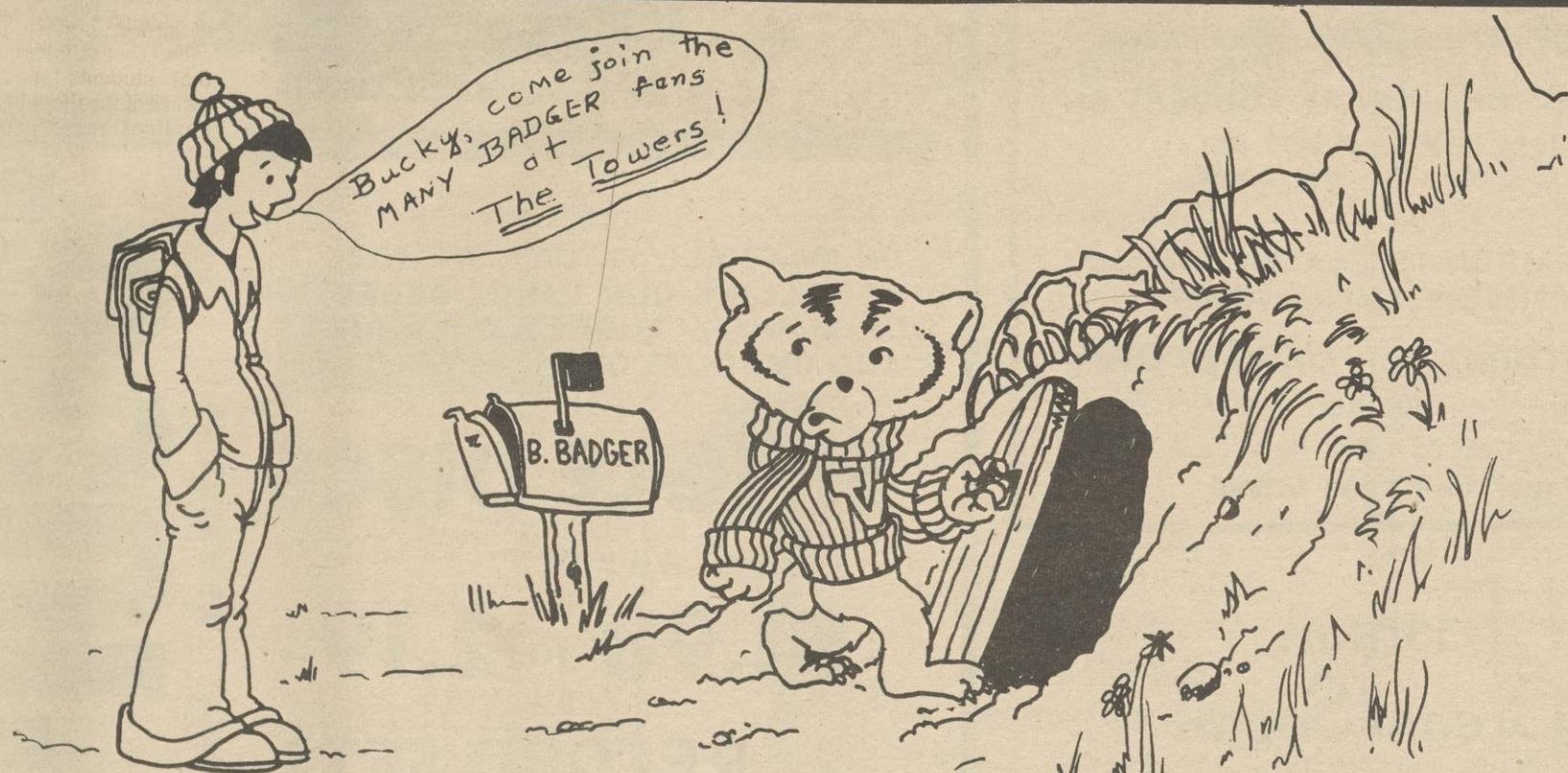
includes "Try to Remember" and "Soon It's Gonna Rain". The cast of eight was equally strong in both dramatic and musical ability, and became perhaps the first cast in Madison history to lose not a single lyric due to under-articulation.

The *Fantasticks* was composed of fifty per cent rookies to the MTG stage.

Richard Drum (The Boy) a veteran of many University Theatre productions, compensated for a slightly-less-than-professional singing voice with solid stage presence and seemingly effortless dramatic delivery. His father, played by Charles Madison-Bacon, transmitted a sense of stoic rural pride with an undercurrent of crafty intelligence.

David Cook's "Old Actor" was pure ham, but the sort that would be welcome into even the most kosher of homes. David Charne's Mute was a consistent presence throughout the play, setting the scenes, dropping leaves, rain, and snow, and juggling where appropriate. His most concrete characterization was of the wall separating the two homes. He was a real brick through the whole thing.

(continued on page 8)



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