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Cardinal
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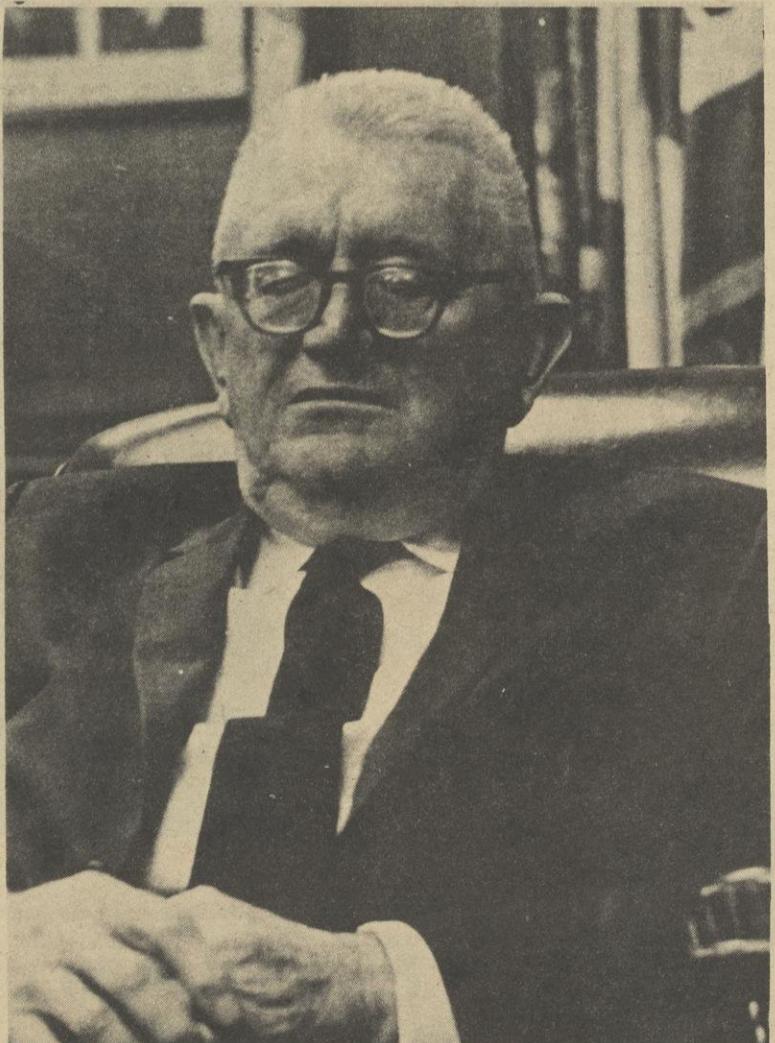
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Investigation of a Citizen above Suspicion

Plastic Anarchy

By RUSSELL CAMPBELL
of the Cardinal Staff

Watching *Investigation of a Citizen Above Suspicion* is like listening to someone say "police are pigs" over and over fifty times. It's better than hearing "police are the citizen's protection", but after a while it gets a little repetitive and you feel like crying out, "OK man, we know that, what else have you got to say?"

Unfortunately with Elio Petri, who directed the movie (now playing at the Majestic), the answer is "Nothing much." We see cops sweating and torturing "suspects" to get information or a confession, hassling homosexuals, tapping phone calls, compiling dossiers on radicals (and others) and feeding the data into a computer, suppressing evidence against themselves, and so on.

You might think this constitutes a sufficiently strong indictment. Petri doesn't think so. Just to make sure everyone gets the point, our hero (Gian Maria Volonte), formerly chief of the Homicide Squad and now promoted to Head of Political Intelligence, is a sex pervert and a murderer.

Petri's attempts to strike satiric blows at the police are so crude and obvious as to be scarcely credible; they do not even have the saving grace of being funny. One of Volonte's men shows him a newspaper with the headline: "Policeman Shoots, Wounds Worker"—"Naturally his gun went off by accident," Volonte comments. "We must know everything, we must control everything!" he says on another occasion.

Or take his speech to his staff on taking up his new position: "Repression is our vaccine!" he proclaims, "Repression is civilization!" At this point the police officers stand, clap and cheer.

This last episode has its counterpart in two other above-ground movies treating radical politics. In *Battle of Algiers*, the newly arrived French paratroop commander briefs his troops in similar terms, but here there is no satirical intent: the scene is grimly, brutally realistic. In *Z*, the scene in which the police chief, again addressing fellow officers, develops an extended analogy between political subversives and a virus attacking grapes is, by contrast, clearly

satirical, but there is at least some depth and richness to the dialogue. The scene in *Investigation* is a feeble imitation of this, neither very biting nor very convincing.

Volonte is too busy delivering speeches "exposing" the police to come to life as a person, and consequently, as a thriller, the film is severely handicapped. The psychological complexities of a police chief committing a murder and then indirectly goading his colleagues into investigating him could have provided the necessary interest and tension if Petri had been more intent on creating believable characters and less intent on proving a thesis.

There is a further difficulty here with the fragmentary flashbacks to scenes of Volonte with the girl he murders (Florinda Bolkan). They can suggest his motivation for the killing only in the broadest terms. Miss Bolkan, with her offbeat chic wardrobe, sensuously floating through a baroque maze of hangings, drapes and wispy gauzes, adopting weird postures for the sake of Volonte's camera (and Petri's) seems to be included in the film mainly to cater for those who are turned on by kinky sexuality—she is somewhat irrelevant to the political theme.

The few occasions on which Petri drops his ultra-solemn tone illustrate what the movie might have been if it wasn't trying so hard. One such is when the police chronicle the history of left-wing enthusiasms by citing the numbers of painted slogans they've had to clean off the walls, from shortly after World War II (when Stalin and Kilroy scored well) to the present (when Ho Ch Minh and Mao are tops and Marcuse received "eleven for, eleven against").

But such moments are rare, and as a whole *Investigation of a Citizen Above Suspicion* is one more piece of evidence to support Godard's view that there can be no revolutionary film without a revolutionary aesthetic.

It is the work of a plastic anarchist, the kind of fashionably radical film loved by the critical establishment (who now vilify Godard) because it provokes no thought and poses no threat. Significantly, it was awarded a Special Jury Prize at Cannes and has just won an Oscar for the Best Foreign Film of the year.

Polaroid Boycott
Caroline Hunter of the Boston Polaroid Revolutionary Workers Movement will be speaking Tuesday night at 8:00 P.M. in 2650 Humanities on the current boycott of Polaroid products because of its operations in South Africa. Her speech is sponsored by the Afro-American Studies Dept.

Craft Films
A two part series of instructional craft films will be shown tonight at

4, 7 and 9 P.M. in The Wisconsin Union's Play Circle. The films are free and sponsored by the Union Crafts Committee.

Debs Caucus Meeting

An organizational meeting of The Debs Caucus of the Socialist Party, U.S.A. will be held in the Top Flight room of the Memorial Union tonight at 8:00 P.M. David Fries, Sec.-Treas. of the Wisconsin Socialist Party, will be a speaker.

Undergrad Ed

Qualified students at the University may apply now for Fulbright grants to support graduate study abroad or professional training in the arts during the 1972-3 academic year.

Information and application forms are available from the Madison campus Fulbright program adviser, Mrs. Frances Rothstein, B-38 Bascom Hall. Deadline is Oct. 8

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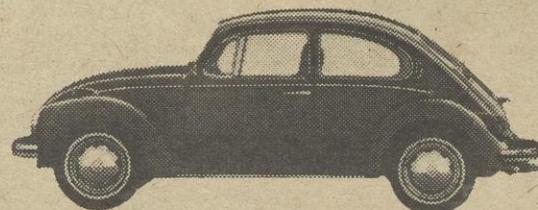
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On becoming...

By DANIEL SCHWARTZ
of the Cardinal Staff

Ours is an age of cultural schizophrenia. Paradoxes overlap each other so quickly that the disparities mesh together. The old mimic the young, "right on" resounds from college fraternity doors and Abbie Hoffman calls for revolution from the cover of corporate books. It is as if Holden Caulfield's parents accompanied him to New York. God Damn.

Yet paradox personifies America. Only here could the Woodstock nation have been conceived—the supreme middle class act as reflected by its middle class media. Even Time reports "the revolution" as CBS analyzes it, while in a distant world President Nixon calls for his own earth-shaking version.

IN MADISON spring sputters in and the mall grows dotted with people like sprinkles on ice cream. Politics reverberate in the air—the politics of culture. If we're nothing else," goes the battle cry from Berkeley to New York, "we're a culture."

Every college campus in America has the same identification points. Communication via long hair, workshirt politics and dope. "Little 13 year olds are sucking marijuana like it's a peppermint stick" Philip Roth writes. We've even got a f—king language, man.

So what's the problem? First, there is the war in Vietnam. The economics of imperialism and racism merge discordantly with the "counter-culture." You want literal? Abbie Hoffman is beaten on the head with a guitar at Woodstock for talking about the Chicago trial. Rock musicians become millionaires. Capitalism tarnishes the purity of the subculture. Rock music becomes big business reflecting the white, male dominated ills of society at large. People share dope, but the concept of communism is predicated on an affluent base.

In Madison, the clash of culture and capitalism rings out as loud as in any other city. Within the community, the magnifying glass of awareness belies our contradiction.

THE CONCERT SEEKS the quintessential rite that weds the subculturist to capitalism. For within the wombs of their marriage emerges the gate crasher.

People change their lives in small ways. Slowly over the

years the concept of paying more and more for tickets became increasing outrageous to people who viewed their culture as free. In Ireland, British troops policed the Abbey theatre productions—can the Dane County sheriffs defend the Jefferson Airplane? We should be protected now?

A recent Siegal Schwall blues concert in Great Hall resulted in so many crashers and hassles with the crowd that the Union social committee was unable to pay the band the negotiated price.

"They didn't pay the band man," says Ross Macintosh, who works at Lake Street Station and produces concerts for WSA. "If that kind of thing keeps happening you think any groups will come to Madison?"

THE UNION THEATRE next year, due to wear and tear and complications arising from crowd behavior, may stay away from youth oriented production. Bill Dawson, Union theatre director and a man who speaks in a subdued, calm tone recently spoke about his problems.

"I maintain that this is not a rip-off or we wouldn't be losing the money we are. We had 237 free uses of the theatre last year for which there is no revenue. But next year is a test year in many ways. Each individual request for the theatre is going to have to be weighed. And like it or not some kind of value judgement will have to be made."

The value judgment stems from problems of crashers, fights with ushers, and of ordinance violations of smoking in the theatre and sitting in the aisles.

"I can't possibly hold the sponsor accountable for the conduct of the audience," Dawson explains, "but the shows haven't changed anyway. What's changed is the behavior pattern of the audience. The whole thing reflects a kind of selfishness, a kind of to hell with everyone else but me—this we've noticed more and more."

Pity the promoter? Hardly. Union ticket rates are as low as any college theatre service and the program is self-supporting without subsidy from the University.

OVER THE COURSE OF the last two years, the Jefferson Airplane concert and the Grateful Dead concert have pinpointed the growing problem of gate crashers. The police, who were caught in the middle of the Airplane concert retreated from an aggressive role in the Dead concert. The Dead made \$1000 for WSA after receiving their



Cardinal photo by Arthur Pollock

Gracie Slick of the Jefferson Airplane in Madison last year sings out "We should be together now".

own \$7500. The Airplane concert lost money.

"Look," Macintosh says, "WSA is thinking about sponsoring a concert every month next year. Man if two of those concerts bomb—pff, that's it for WSA. But you know a kid crashes a concert and he tells his friend and then they're crashing a concert. We don't make a profit to speak of in these things. If people want free concerts call the band. They shouldn't walk in and establish that the concert is free after it's been set up."

Crashers merely mark one line of friction between the subculture and its capitalist base. They represent one aspect of the self-conscious shuddering of a society caught in a process of change.

On another side of the economic spectrum, the co-op and its collective base, there have been equally serious problems of survival within the mainstream.

THE MIFFLIN CO-OP on Bassett St. seriously faltered in the beginning of the school year and there were fears that the store might have to close. Although there have been organizational hassles with the collective concept all along, recent increases in food sales, boosted by the closing of a nearby food store have stabilized the store.

Yet the store has had problems with the community it symbolizes as a by-product. Large signs hanging from behind the sales counter remind people that a co-op is a collective effort and involves commitment. Work jobs are outlines for which volunteers are needed. Similarly the co-op has had problems with ripped-off food and a surprisingly high rate of bounced checks.

The theft problem in co-ops continues in the case of Co-op Threads on University Ave. A collective in which over 200 people contribute their needlecraft, dues and hours, co-op Threads has a major problem in shoplifting. Although now down to \$40 a month, the rate once ran as high as \$300 in January, a third of the total gross for the month.

Although Co-op Threads does give back profits to its contributors, the store's sense of definition is well within the attitudinal climate of the student community. The theft rate represents a pitiful exploitation of the financial structure which allows First National Bank security the co-op can't afford.

THERE ARE OF COURSE many more blatantly atrocious examples nationally of the Dr. Jekyll-Mr. Hyde relationships existing within the subculture. Altamont has often been held up as the logical antithesis of Woodstock. But the nebulous composition and aims of the subculture, or the new consciousness, makes judgement futile.

What does emerge is a sense of futility with any subculture that professes a political radicalism at the same time that it entombs itself in its fetal capitalist origins. Middle aged businessmen, after all, can wear long hair and bell bottoms. The new culture and consciousness has its own unique potential but for now, like flies in marmalade, it simply has learned it can wiggle its feet.



Residents of Miffland upon arising Sunday morning extend their warmest feelings of good cheer to the friendly footpatrolmen guarding their streets from the vices of crime and evil.

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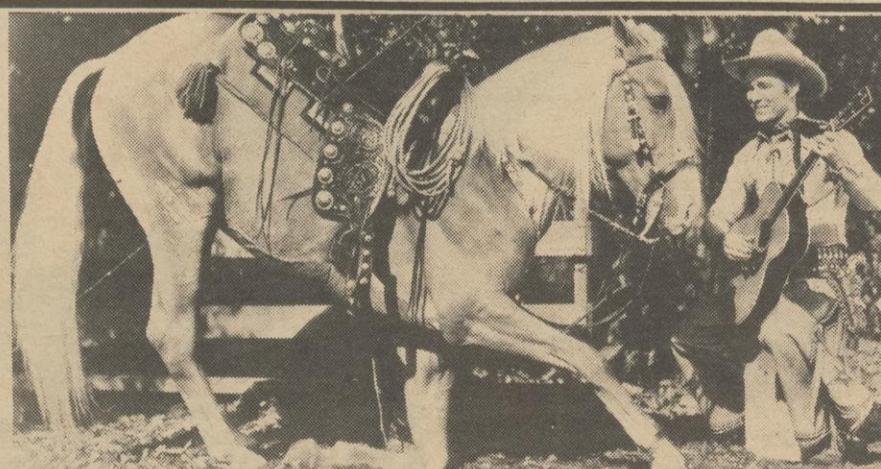
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Pursuing antiquity at the Elvehjem

By DIANE DUSTON
of the Cardinal Staff

I freely admit that when I received an invitation to the opening of the Elvehjem Art Center's new show, "In Pursuit of Antiquity," an in-depth study of the southern school of Chinese painting during the 17th and 18th centuries, it was the free press luncheon preceding the opening and not the viewing of the exhibit to which I looked forward.

Frankly, Chinese art had never been a keen interest of mine. In fact, I had never been moved to study the subject at all.

Ashamedly aware of my ignorance, I read several articles concerning Chinese painting before the luncheon with Mr. Earl Morse, of New York, the owner of the touring exhibit. To my great pleasure I discovered Chinese art fascinating and Mr. Morse's description of the show delightful.

The point of this story: If you're not a Chinese art buff read up on the subject, then go see the show. It's one of the finest exhibits on Chinese painting in the country; and if you are involved in the study of art, you'll appreciate even more the oriental artists and their influence on Western painting centuries later.

THE FACT THAT there are only three other private collectors of Chinese art in the world indicates



Earl Morse, alumnus of the University of Wisconsin, owns the Elvehjem's latest exhibit, "In Pursuit of Antiquity". He appeared in Madison for the opening of the show which will be on display in the Art Center until June 6.

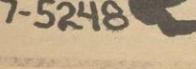
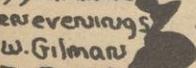
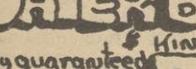
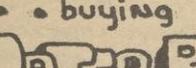
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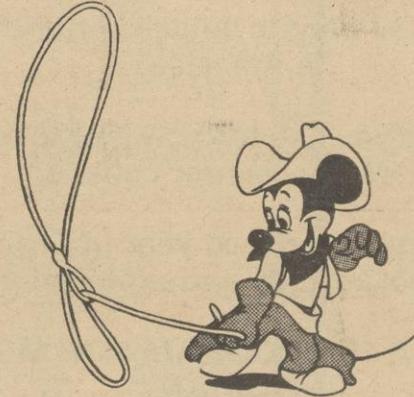
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the uniqueness of the Morse collection now on display. As he walked through the exhibit, Morse spoke of how he became involved with Chinese art.

"Strangely enough," Morse said, "my interest was stimulated by several Chinese artists who came to visit our garden of tree peonies on Long Island some 25 years ago."

"Each year artist-teacher Wang Chi-chuan spent the day capturing the fleeting moment when the blossoms were at their height. When Mr. Wang presented us with a painting of one of our rare yellow peonies, we were on our way to becoming collectors of Chinese art."

"We began our collection," he continued, "with porcelains, jades, and sculptures. Almost 15 years later, motivated by the intellectual conviction that no collection of Chinese art was complete without a painting, we acquired 'The Wisteria Studio' executed by the Ch'ing master, Wang Hui (1632-1717), when he was 80 years old."

Morse chuckled as he spoke of his ignorance of the value of the painting. "I thought it would be a nice piece to hang in my living room so I adhered it to a piece of board and hung it up." (Chinese paintings are scrolls, which were rolled up and stored away until someone wished to look at them. They were not created for the purpose of permanent display.)

"THE PAINTING IS rather large and my wife soon tired of the way it dominated the room. I agreed to remove it and sold it to a close friend."

"A few years later I took Dr. Wen Fong, professor of Chinese art at Princeton, to view the painting then hanging in my friend's apartment. When Prof. Fong saw this picture he told me of its value and insisted I must have it back. Luckily the sale was reversed."

Since then Morse has collected a chronological history of Wan Hui, with examples of the artist's earliest recorded work and his later pieces. Also included in the show are works by earlier masters who influenced Wang Hui and

some of his contemporaries plus successors who he influenced.

The 32 vertical and hanging scrolls, horizontal or hand scrolls and album leaves which comprise the Elvehjem's show make up the only single private collection in America devoted to Wang Hui known and analyze.

techniques of the old masters with his own originality.

The exhibit at the Elvehjem receives its name from a series of 12 album leaves, (No. 16 in the show) dated 1673, painted by Wang Hui and dedicated to his scholar-teacher, Wang Shih-min. In these



Elvehjem visitor views an ancient Chinese hand scroll.

Cardinal photo by Jeff Jayson

paintings.

Chinese landscape painting began over 1,000 years ago and, unlike the Western tradition, artists never painted on the scene, they looked, went back to their studios, thought and then painted quickly in strokes that were emanations from calligraphy, the characters used in Chinese writing. The Chinese goal in painting was to develop the same feeling that would be evoked by "traveling 10,000 miles and reading 10,000 books."

It was this versatile and spontaneous calligraphic style that so greatly influenced the abstract expressionists—Pollack, Franz, Kline, and inspired modern kinesthetic art.

Chinese painters were artists

Wang Hui, the men who influenced him, and the men he influenced were rarely concerned with realistic definition. It was the spirit of the scene, the interior motivation, the breathing tensions that engaged them and it was likewise the brushstroke, the line and the undulating overall design. For them, the medium was the message.

UNLIKE THE WESTERN world's orientation toward youthfulness and change, the Chinese respected the old because, presumably, the elders knew more. Artists looked to the past for guidance in their work. The trick was to incorporate one's own philosophy in an older master's original plan.

It was Wang Hui who was the most skilled in synthesizing the

leaves the artist demonstrates his "synthesizing" ability by blending the calligraphic and decorative elements of the old masters with his own animated brush strokes. Wang Shih-min, proud of his pupil, named this album "In Pursuit of Antiquity."

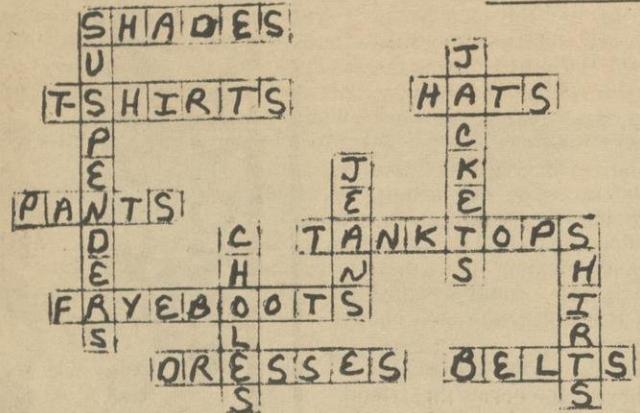
A fleeting look at the Elvehjem exhibit is not likely to bring instant enthusiasm from the viewer, as the paintings are mild, lacking the impact of 20th century art. However, a second look reveals the significance of the subtle brush strokes, and the vital spirit of the artist who combined sound structure and brush stroke technique with an inherent sense of the living world.

"In Pursuit of Antiquity" will be on display at the Elvehjem Art Center until June 6.



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Joseph Okpaku, editor, NEW AFRICAN LITERATURE AND THE ARTS, 2 Vols., Thomas Y. Crowell in association with the Third Press, \$8.95 each. By DEIRDRE LaPIN

Jean-Paul Sartre once offered an appraisal of the new African literature, calling it a literature of praxis, an art which presides over social and political change. In his famous essay, "Black Orpheus," which prefaced the epoch-making *Anthologie de la nouvelle poesie negre et malgache*, he asserted that literature, and more importantly, black literature, must be a vehicle for revolutionary activity. The committed artist frees himself from oppression by externalising it in his art, and at the same time, he frees others by impressing that consciousness on his audience. Revolutionary art does not ignore esthetics; beauty is an essential tool for total communication between the writer and his readers. Yet beauty is always the handmaid of the message it conveys: it is never an end in itself.

In the 22 years that have elapsed since Sartre's contribution to the criticism of black art, the truth of his essentially Marxist evaluation has only become more manifest. Other critical approaches have failed to meet the African artist on his own terms. Hungry academics, undernourished by the tradition-bound intellectualism of university life, welcomed African literature as a possible repreuve. So stifled, however, were their scholarly imaginations that the only criteria they have offered for an analysis of the new art is the all too familiar rallying cry: art for art's sake. African literature must be treated like any other, they argued; otherwise one might be persuaded that it is unlike other literatures, that it is inferior. Thus they promoted the perverse notion that good art is what follows the rules of contemporary criticism.

But the African artist is burdened with concerns which weigh far more heavily than pretty words or turns of phrase. Implicit in nearly every literary work from Africa is a political or social polemic. The struggle for independence, the problems of home rule, social disintegration, urban development: these are the issues which every responsible African citizen must face. Art for art's sake is a luxury few Africans can afford... and few Americans, for that matter.

THE LITERATURE of modern Africa, while dependent on Western culture for its language, its form, and often its technique, distinguishes itself nonetheless as an art quite unlike its Western model. One finds a unique choice of theme and new stylistic elements borrowed from the African tradition. What does one say of this cross-cultural product? Dare we prod, judge, and guide its development, or must we eschew such presumptuous tampering? The question poses itself at each stage in the growth of the black arts, and like Sartre, Okpaku's collection answers it anew.

The appearance of the *Journal of the New African Literature and the Arts*, here reprinted in two volumes, has been a welcome contradiction to the Western-bound criticism of the past. It was the first effort by blacks to preside over the publication and criticism of their own art. In a polemical essay, "Culture and Criticism," the editor calls for the development of an African esthetic following the dictates of African culture: "It is essential," he asserts, "for the development of any art that it concern itself primarily with being valid, relevant, and comprehensible esthetically as well as in its meaning, within its cultural context." In other words, only Africans can judge the purpose and quality of their own work. Conformity to any Western school is to be avoided.

But, alas, Okpaku is a visionary far too advanced for his time... and his contributors. John Povey, a tireless promoter of Africana in this country, is a member of the old school, analyzing Africa from a solidly Western viewpoint. His discussion of the Nigerian novel is disappointingly broad and attempts to impose standards on the use of English by Nigerian authors. Oral literature, the most delightful and finely-crafted of all African literary forms, receives only cursory treatment. Several contributors note that the oral tradition governs some aspects of the new literature, but their understanding of this oral foundation is far too loose for an accurate description of the precise connection between the oral and modern forms. To merely cite, as Okechukwu Mezu, the existence of traditional poetry and then leap to the conclusion that it has influenced modern poets is a form of question begging.

It must be noted that many African writers have become so far removed from the oral tradition by their educational process that a meaningful adaptation of folklore into their creative work would require conscientious relearning of the tradition, an effort few members of the preceding generation have made. Robert Green uses the oral argument as an apology for the faint characterization of many African novelists, and Nancy Schmidt undertakes a well-intentioned but unconvincing analysis of traditional elements in Nigerian novels, failing to distinguish between traditional social custom and specifically oral art.

OF EVEN GREATER success are the examples of fiction and art: on the whole, they are more satisfying than the incessant reappraisals of the old. Highly enjoyable are new pieces from well-known authors Dennis Brutus, Lemuel Johnson, Ezekiel Mphalele, and Ama Ata Aidoo. Cosmo Pieters's dramatic poem, "Ballad of the Cells," is one of the most original achievements of this South African playwright, blending the traditional epic poetry with modern theatrical styles.

Dollar Brand's joyful burst of jazz sound in his analytical survey in 12 tones of Africa, Music, and Show Business" is an exhilarating piece, coming after the heavy, imitative poetry which detracts markedly from Volume 1. A new poet, Jean Ikelle-Matiba, offers a sensitive and deeply affecting group of poems in French. His versatile style ranges from the early negritude verse of Senghor to the conscious simplicity of Verlaine. Significant too are Ellen Kennedy and Paulette Trout's translations of David Diop's enchanting poetry, a worthy attempt to render the mood of the French verses into English.

In many respects, Okpaku's volumes are as appealing as they are ambitious, assembling materials related to nearly every facet of African literature and art. The bi-lingual character of the collection is particularly important and all too rare for a continent which remains sadly divided by colonial heritage. One might have preferred that some of the "fillers" be eliminated from the reprinted edition and that works of the authors with their profiles be combined. These rather minor hindrances, however, only contribute to the sense of praxis, to borrow Sartre's term; the dynamics of the journal reflect the expansion, flux, and change of the literature on which it comments. One might offer, as a modification, the addition of the word "Toward" and then watch, with eager anticipation, where Okpaku and the new African literature will go next.

Deirdre LaPin is a doctoral candidate in African Languages and Literature at the University.

charlie mingus

Charlie Mingus, BENEATH THE UNDERDOG
Knopf, \$6.95
By DONALD CLARKE

At last, after more than 20 years and a thousand manuscript pages in the writing, this book appears. Legendary, mentioned fleetingly in record album liner notes, scandal-mongered about, the only thing wrong with the book is that there isn't enough of it.

Charles Mingus, black bass player, pianist and composer, is a volcano, and so is his book. Born in 1922, raised in Watts, he has lived in New York since about 1950. *Beneath the Underdog* is the story of his life in jazz and out of it. The narrative is sometimes strained where Mingus obviously uses re-created conversations to fill in the gaps. He refers to himself alternately in the first and third person, but he has his own reasons for that. Mingus discovered early that the only way he could stay sane in this world was to get outside himself, his motives and behavior, and to be an observer. He built a wall around himself for protection, but to live a meaningful life he had to be able to jump back and forth over the wall in a highly unpredictable fashion.

Mingus's "legendary sexual exploits" are here—he says he once balled 23 Mexican prostitutes in one night, plus his boss's wife. But the book isn't about sex; it's about love. It's about a seven-year-old kid all dressed up in church on Sunday night who locks eyes with a little girl on the other side of the room.

The book has racism and hatred in it. Charles Mingus Senior taught his children that they were better than certain other folks because they were lighter in color, which upset sister Grace, because she was the darkest in the family. Mrs. Mingus was proud of her freckled skin and her tiny feet.

because she thought she was part Indian, but I said that Indians and Mexicans were dirty greases in their hair. "It was confusing," Charlie writes. He that he would always be a nigger to some people how light he was. So he fooled them all.

He became something else. He fell in love with self... "I dig minds, inside and out. No race, no sex. Don't show me no kind of 'cause right through to the hate in you little sons."

Beneath the Underdog is about jazz too, because book is much like his music; he gives you few guides to pay attention. But neither his music nor his jazz is completely formless, which in his music classical training. Jazz has dominated Mingus's life, constantly examining jazz and his relationship to section of the book dealing with his own musical he recalls how his parents were cheated by the musician from whom he first took lessons, his teacher didn't teach the fundamentals, such as his music. All he taught the boy was how to make the instrument that he could sing from the paper.

It was as if a bright child who could easily and pronounce syllables was never taught how to say into words and words into syntax. I'm sure (the hadn't any idea his short cut method would turn great for jazz improvisation, where the musician to the sounds he's producing rather than the intellectual transference from the score paper fingering process.

But Mingus is also bitter and almost resentful or at least about the way jazzmen are treated by

the death of the family

David Cooper, *THE DEATH OF THE FAMILY*

Pantheon, \$5.95

By SID SCHNEIDER

David Cooper, who previously co-authored with existential psychoanalyst R.D. Laing *Reason and Violence*, heads a mental hospital at Kingsley Hall in East London, where there is no diagnosis, no one called therapist, and no one labelled "patient." Kingsley Hall is a non-hierarchical institution where persons can voyage through madness with the encouragement and guidance of others. Cooper, who has helped Fidel Castro institute reforms in mental treatment in Cuba, is also politically active in England and is gaining attention for his radical ideas in many fields in psychology.

Cooper calls for no less than the abolition of the nuclear family structure, for he claims that no member of a nuclear family can feel a sense of autonomy. The mother glues her son to herself in order to replace what she feels she is missing; the son, in turn, feels incomplete and an appendage to the mother. In true love relationships all the persons must understand their own autonomy and the autonomy of others, but the family destroys the separateness that one must understand and respect. Furthermore, the family does not allow the child to discover freely his identity; instead, it imposes preconceived sets of roles. It would be better, claims Cooper, if the child were given enough autonomy to break out of the "bringing him up" situation and given more time for introspection.

R.D. Laing has pointed out that in England a child has a ten times greater chance of being admitted to a mental hospital than to a university, indicating that perhaps the process of socialization has become dysfunctional. Socialization, says Cooper, has come to mean the imposition on the child of a role which may be discordant with the child's experience of reality. The child's experience may thus be negated by the socialization process, leaving him alienated. The family and the school serve as primary agents of negation.

COOPER WRITES that one example of a revolutionary alternative to the nuclear family is Kingsley Hall. At Kingsley

Hall there is freedom for every member of the Hall to discover others and to speak freely and openly. All members avoid rewarding the behavior of another just because such behavior is socially desirable; everyone's individual experiences are given full expression. A revolution occurs in such a milieu, where expression and truth overthrow repression and social conditioning.

Along with the "Madness Revolution" will come a macrosocial revolution that will destroy capitalist institutions, claims Cooper. Capitalist institutions, without exception, have all the faults of the nuclear family. Cooper argues that under capitalism people are conditioned to desire and consume beyond their true appetites. Cuba, he says, aims to abolish money within ten years, and then, he adds, people will consume according to their true appetites.

Cooper goes on to discuss the relationships between sex and the revolution. It is unfortunate, however, that he leaves some very relevant areas unexplored. Most obviously, he never mentions that the nuclear family is an institution that oppresses women. If the family is objectionable because of the manner in which it delegates roles to the child, it is twice as objectionable for the manner in which it assigns roles to the wife. Cooper states that the family "suppresses extra-familial social effectiveness in women," but does not mention that the nuclear family inevitably deprives the wife of the freedom to do what she wants when the husband objects, while also leaving to her the unpleasant, seemingly meaningless work of the family.

Also, Cooper does not explore the possibility that the non-hierarchical schools he proposes, as well as the Revolutionary Centers of Consciousness, might soon become hierarchical themselves, imposing their own set of roles and expectations on those who join them. The communes in America, for example, tend to be very disciplined and run in an authoritarian way; throughout history, after all, successful revolutions have allowed little room for individual free will. Yet, despite its flaws, *The Death of the Family* is an important book for all those who are determined to create, against powerful and oppressive obstacles, a new more humanist society.

Sid Schneider, a senior at the University of Michigan, teaches a special course entitled, *Problems in Counter-Culture*.

Book Reviews



was part Indian, but Mr. Mingus
wasn't greasers with lice
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else. He's in love with him
side and No race, no color,
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about jazz too, because Mingus's
he gives you few guidelines; you
either his music nor his writing is
which in his music reflects his
dominated Mingus's life, but he is
and his relationship to it. In the
with his own musical beginnings,
were cheated by the itinerant
first took lessons, because the
fundamentals such as how to read
was how to make the sounds on
sing from the paper.

and who could easily and rapidly
never taught how syllables fit
syntax. I'm sure (the teacher)
method would turn out to be
on, where the musician listens
singing rather than making an
from the score paper to the

and almost resentful about jazz,
men are treated by society. The

best jazz is black jazz and always has been, but white men have always made the most money at it. Mingus writes that white people don't have any business playing jazz ("Why don't they develop something of their own?"), but elsewhere he writes, after hearing the Juilliard String Quartet:

I am a good composer with great possibilities and I made an easy success through jazz but it wasn't really success—jazz has too many strangling qualities for a composer. I wonder if there are any jazz players as fine as these cats . . . If music lovers knew the wealth of talent being wasted in the name of jazz they'd storm the manager's and bookers' offices and . . . refuse to settle for the crap they're getting!

This is a scream of pain from a man who has already outlived Charlie Parker and Art Tatum and Fats Navarro and Eric Dolphy and Booker Ervin and many others. To be black in America is to feel conflict; to be a black musician is even worse.

Mingus is 48 years old now and has had his share of troubles lately; that he is still alive in a business which is not only competitive and racist but extremely demanding intellectually and artistically is testimony to the zest for life that bursts out of *Beneath the Underdog*. The book is skillfully edited by Nel King, but perhaps too much so. I would like to have had more of it. Mingus, in his music and in his writing, is more than a writer or a musician or an angry black man; he is an intelligence, a soul who has found somewhere the strength to force himself on a disorderly world.

Donald M. Clarke, a Madison resident, has written on music and recordings for *New Republic*.

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brautigan

Richard Brautigan, *THE ABORTION: AN HISTORICAL ROMANCE* 1966 Simon and Schuster, \$5.95 (\$1.95 PAPER)

By V.E. DODSON

Richard Brautigan's new book differs from his previous ones. It lacks the happy hedonism of *A Confederate General From Big Sur*, the sustained fantasy of *In Watermelon Sugar*, and the grooving with nature of *Trout Fishing in America*. Nonetheless, it is a gentle, funny, beautiful, serious book, and old Brautigan fans will not be disappointed.

The book ostensibly concerns a journey to Tijuana and an abortion for the hero's girl friend. The story opens in San Francisco, where the narrator is the librarian in a library for unpublished books. The description of the library is beautiful Brautigan—a carefully expanded symbol of a place of tranquility and understanding where the offerings of losers will be accepted graciously, even grateful, for the people running the institution are, like their clients, losers too. The people coming to the library and their unusual offerings are equally funny and frightening:

Bacon Death by Marsha Paterson. The author was a totally nondescript young woman except for a look of anguish on her face. She handed me this fantastically greasy book and fled the library in terror. The book actually looked like a pound of bacon. I was going to pen it and see what it was about, but I changed my mind. I didn't know whether to fry the book or put it on the shelf.

Brautigan's latest novel can be compared to *A Confederate General From Big Sur*, in that both books involve a journey. But the difference between Brautigan's personal philosophy in 1964 and 1970 is quite apparent. In *Confederate General* the hero visits a friend at Big Sur, the "hippie" Lee Melon. When Lee Melon renders a girl pregnant, he can blithely say, "That's the way it goes." When Foster, the narrator of *The Abortion* learns that his consort is with child, he arrives with reassurances, plane tickets to Tijuana, and the doctor's fee. The morality of birth control has assumed greater importance for Brautigan than the sentiment expressed in his earlier "The Pill versus the Springhill Mine Disaster":

When you take your pill
it's like a mine disaster.
I think of all the people
lost inside of you.

Ultimately Brautigan leaves the unemployed Foster sitting behind a card table across from Sproul Hall at Berkeley, watching the students stream by—an appropriate locale to end an historical romance of 1966. The already dated scenario of Sproul Hall is also appropriate to the essential nostalgia factor found in a Brautigan novel.

There are, as one would expect, many delicious moments in the book, such as the first time the librarian and Vida make love. The descriptions of the San Francisco and San Diego airports are beautiful and will undoubtedly cause many expatriated Californians to suffer a wave of homesickness.

The story line of *The Abortion* is deceptively simple, but certainly not simpleminded, as is the plot of *Love Story*. Perhaps it would not be unfair to call Richard Brautigan a hip, funky, West coast Erich Segal.

A professional student of water bugs, V.E. Dodson lives on a farm in Wisconsin.

Bound to worsen

Unemployment hits serious level

The following article was written for the Daily Cardinal by Agitprop, a group of students interested in political education and agitation.

Most students are probably aware that unemployment has reached a seriously high level this year, officially 6 per cent of the work force. It is also common knowledge among students that there is great difficulty finding jobs upon graduation and that the summer job market is catastrophic. A closer look at unemployment is perhaps interesting and helpful to all students, in that almost all students soon become members of the work force, and further in that it supplies interesting material about the general state of the economy and the nation.

"Despite what most people are saying and most people are hoping, unemployment isn't set for a nice, long decline. In fact, the rate of joblessness may rise in the next few months. And it is likely to

remain high for several months after the expected increases end.

"To be sure, there will be fewer companies making massive layoffs during the first half of 1971 than in the final months of last year. But many companies are still whittling away, bit by bit, at their payrolls, and almost none is ready to rebuild work forces." (Wall St. Journal, Feb. 17, 1971)

There are a number of reasons for this:

1) **TOTAL DEFENSE-RELATED** jobs will continue to slip in coming months, Pentagon sources say, even though the defense budget will probably be increased." (Wall St. Journal, Feb. 17, 1971) This is a general result of the winding down of the war: it's not necessarily the case that military expenditures are decreasing, but it's certainly true that not as much is being produced for the war.

"Hardest hit by the war cuts has been the aviation industry. As recently as mid-1968, when the Vietnam war was in full swing, Seattle area (Boeing) unem-

ployment was only 3 per cent. Boeing employment at that time was 101,000; projected employment for the end of 1971 was 32,500 and now that the SST has been defeated, it will approach more nearly 28,000. Seattle unemployment is currently considerably worse than during the depths of the Depression. The director of the engineers union at Boeing comments: "We have to stop reconfirming the Marxist thesis that we can't keep employment full without a war."

"THE U.S. IS having increased difficulty trading and competing economically with the rest of the world. The very large and constantly increasing balance of payments deficit is probably the most important reflection of this. Foreign auto sales are up; as are Japanese and Western European investment and sales in the U.S., and further some formerly easily imperialized countries, such as Chile and Libya, are no longer so easy to deal with. (Anaconda has just announced that they have agreed with the Chilean govern-

ment to cut their copper imports by 60 per cent. The Chilean government wants instead to also trade with other countries, among them Red China.)

It should be noted that part of this increased resistance of Third World countries to U.S. imperialism is doubtless a product of the Vietnam war; countries who were previously afraid to resist the U.S. have been much encouraged by the American stalemate and defeat in the Vietnam war at the hands of a small third world country.

3) A THIRD FACTOR much interlinked with the first two is increased distrust on the part of the public. Consumer buying has lagged below expectations, and this is probably a reflection of the public's distrust for Nixon and his economic policies. Nixon's constant attention to his voting constituency and popularity undoubtedly have much to do with his efforts to reduce inflation which has in turn cost many workers their jobs.

Although current inflation is

undoubtedly linked up with the aforementioned increased foreign competition and does in fact hurt his popularity, Nixon's callousness to the employment problems of workers without jobs, returning Vietnam veterans, high school and college graduates, women, those seeking summer jobs, and even the executive, research, and academic unemployed are difficult to understand. It is doubtlessly true that Nixon's fiscal policy is not as clear as inherent monopolistic contradiction as are the war and increased foreign competition, although Nixon's policies are probably a quite accurate reflection of the political consciousness of the less class-conscious and therefore less captive ruling class.

As is continually observable in the macrocosm of action of the American state, racism, sexual discrimination, faulty planning, opportunism and waste are easily visible in the very related microcosm of unemployment. Relating to sexual discrimination in unemployment, the Wall St. Journal writes on Dec. 8: "The rate of unemployment among adult women in recent years has been nearly twice as high as the rate of unemployment among men . . . The traditional fields of employment for women may not be able to absorb the tremendous increase in women college graduates." (There is and will continue to be a surplus of primary and secondary teachers.)

However, "intense shortages will exist in the future for doctors, dentists and engineers (!), fields where women, until now at least, have played a minor role. Women account for only 7 per cent of all U.S. physicians, 2 per cent of all dentists and fewer than 1 per cent of engineers. These statistics contrast bleakly with similar figures for foreign lands."

In regard to racist unemployment the picture is even worse: The Journal writes: "The Negro-white unemployment ratio continued to be significantly below the two-to-one ratio that has prevailed for many years." It is "only" 9.4 to 5.6 (as opposed to 8.5 per cent black unemployment to 5.2% for the whole population in Dec. 1970 - official U.S. Government figures) and the probable reason for that is quite interesting. Most of the workers laid off as a result of the cutback in war production were highly skilled blue collar or technical white collar workers, high-paying, predominantly white areas of employment.

MUCH OF THE UNEMPLOYMENT increase has been among young people (especially young women and blacks) looking for full-time employment. One explanation is that many employers are unwilling to pay these people the minimum wage when the same labor was once much cheaper. The corporations, however, opportunistically see a bright side to this problem: the rate of increase of the population group age 16-19, which currently is 40 per cent larger than that of the rest of the population will decrease in the next decade, because the teenagers of the 70s are the children of the people born in the Depression when birth rates were very low.

A further result of the current recession is that the ideology of progress, technology, and research has been accepted to be the myth it always was. Many companies have learned that they can produce, at least short term, quite as well without much of their executive "surplus fat", as well as without much of their research and

(continued on page 9)



"Yes, in fact
you should see its
apartment. 99

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Unemployment

(continued from page 8)

development personnel. The result has been much executive and technological unemployment, and large scale unemployment for many currently graduating seniors.

The "academic community," especially graduate programs in the natural sciences, has been hard hit. "Unemployment among professional and technical workers has soared 67 per cent in the last year." (December 18, 1970 Wall St.) Most of the many graduate students who began study in physics and chemistry in the glamour years of the 60s (also the years of the Vietnam build-up) now find it impossible to find work, even in related, often less "glamorous" fields such as high school and junior high teaching. The job market for recent college graduates is hopeless. The Wall St. Journal writes (Jan. 20, 1971):

"Keep a stiff upper lip college seniors. The outlook for jobs after graduation may seem dismal now, but it could get worse."

"In fact, it probably will by June."

"WITH THE MAJOR recruiting season getting under way on most campuses, it is clear that most companies have cut back sharply on their hiring plans for this year. And talks with scores of corporate personnel and campus placement directors indicate further reductions are likely."

"Based on results of a survey of 1000 companies the non-profit College Placement Council predicts campus recruiting visits will be off 21 per cent this year and job offers will drop 25 per cent."

"Hiring cutbacks will be most severe in the aerospace, airline and chemical industries (all heavily connected with military spending), but offers will be down across the board for just about everyone. Demand looks strongest for those who majored in accounting, economics and marketing..." (In other words further cost-cutting and advertising, but no research or production oriented jobs.)

All that which has been said above about the general unemployment picture appears to be true for Madison, and Wisconsin as a whole. Total unemployment in Wisconsin is officially around 6%. Unemployment has increased 39 per cent in the last year. In Madison, Gisholt has closed and Badger Ordnance in Baraboo (A division of Olin Corp. and manufacturers of much of the ammunition used in Vietnam) is laying off.

EMPLOYMENT OPPORTUNITIES for most seniors look very dim, especially for engineers. Jobs for finishing graduate students are nonexistent, and competition between finishing natural science Ph.Ds and finishing engineers is quite high.

Taking a look at the future, the Wall St. Journal (1-8-70) again is quite interesting, once again showing the Chase Manhattan Bank's deep concern for the American worker. "Looking ahead, many economists fear that reasonably full employment will become even more difficult to achieve if a bill to restrict imports into the U.S., now pending in Congress, becomes law. (Note: This bill is designed to protect middle-sized companies and labor against Japanese and Western competition, but as this quotation in itself indicates, is not in the interest of the big multinational corporations and big finance.) Any legislation that serves to protect labor inefficiency, as does this trade bill, also tends in the long run to cause unemployment," says an analyst at Chase Manhattan Bank, New York. The emphasis should be on making the U.S. labor more mobile and competitive (!), rather than more sheltered."

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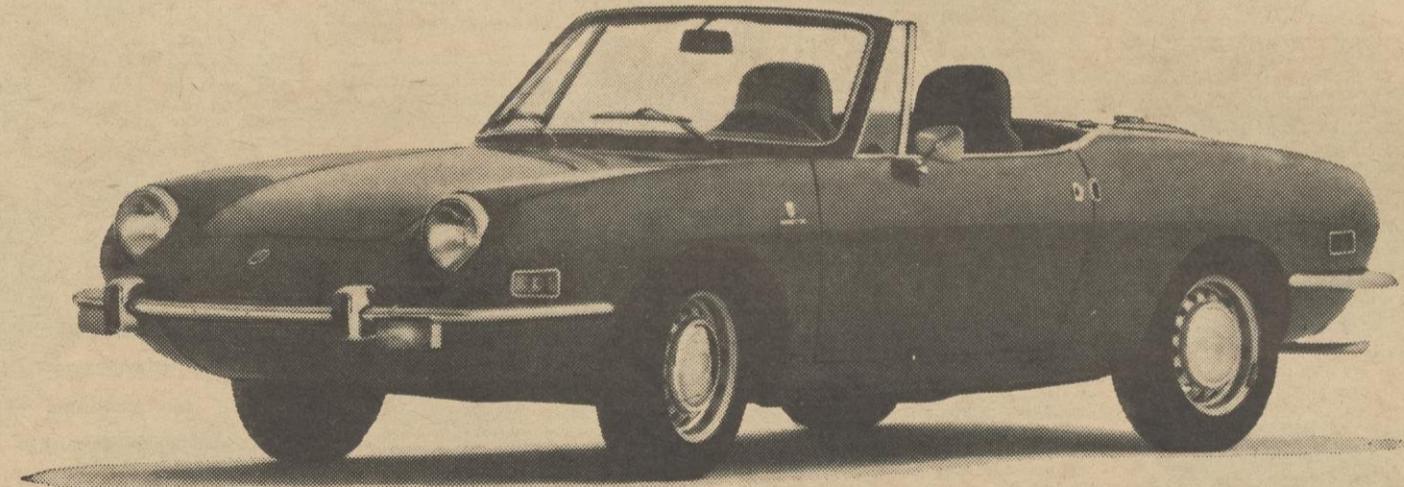
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Street, 2 blocks to new Union. Large
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CAMPUS 3 girl students to share 3
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PAD ADS

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— 3x17

SUMMER SUBLLET 1314 Spring Street,
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continue lease. Patty or Sally, 255-
5978. — 10x26

WANTED one mature male to rent
modern two bedroom apt. with one
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Mike, 231-3082 after 5. — 6x20

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p.m. — 7x21

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and school, 251-4012, 256-5029. — 2x17

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near square. June-Sept. negotiable.
Call 262-4453 or 251-8761. — 6x21

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THE CARDINAL

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Ira Fistell 'almost cries' but leaves for Milwaukee

By JIM COHEN

of the Cardinal Staff

"This is Ira Fistell and you're on the air," the familiar voice will say tonight at 10:00.

Except that familiar voice has changed surroundings, leaving a group of listeners in Madison and seeking a different but larger assortment in Milwaukee.

IRA FISTELL, THE founder and voice of Nightline on WTSO in Madison, said his last official word on that station April 23. It was a sentimental experience for both him and many of his listeners who became attached to his program and its various personalities.

"I almost cried," Ira told the Cardinal in an exclusive interview. "I was giving up a wonderful friend. The last show just broke my heart."

Ira, a sincerely ambitious person, knows that taking on his new job on WEMP might backfire. "I became friends with characters here in Madison," he said. "You talk to voices every night; after a while, you think of them as friends. I wonder whether I'll be able to get the same rapport anywhere else."

"I may be bored silly in Milwaukee," admitted Ira who leaves more than his radio show in Madison. "It's a gamble. But you're never going to go anywhere without gambling. It's a great opportunity and I have to take advantage of it."

Ira, who has an incredible assortment of knowledge, made his show so popular partially because he could speak to almost anybody with some intelligence on virtually any topic. Some of the questions which remain in his mind are whether cows have horns, whether hens can lay eggs without roosters and whether chickens can fly.

THEN THERE WERE the serious times when his life was

threatened, a caller said he was going to bomb the studio and a couple of callers said they were about to commit suicide.

"It wasn't until a while later when one of those callers called me off the air that I found out she really didn't commit suicide," said Ira who had spent some time worrying about it.

Ira noted, "I never got to a point where I was tired of doing the show. Sometimes I was tired on Friday night, but there was never a possibility of giving it up."

"I think I'd have to say I'm



satisfied with what I did in Madison," he added. "About 15,000 people in Madison listened to the show, and that's one of 11."

Ira, as was obvious to any of his personal friends or any of the regular listeners, never had the problem of not knowing what to say. "I always had something to say," he said. "One night we lost our power in the studios and I used a telephone to talk to the audience. I couldn't receive any calls, so I talked for an hour and forty minutes by myself. I talked about horror stories and expounded on Huckleberry Finn for a half-hour."

PERHAPS IRA'S favorite topic is sports and his lifetime goal is, of all things, to be a radio announcer for the Chicago White Sox. Ira supplied some color on the

Wisconsin network during the basketball season and talks sports as if Mickey Mantle's name will be eliminated from the American vocabulary tomorrow.

Ira isn't crazy over television. "I can take it or leave it. But I love radio. There was never a question in my mind that I wanted to go into radio," says the 30 year old graduate of U. of Chicago Law School.

"Well, I don't know," replies Ira to the question of why he went to law school. "I never wanted to practice law, even while I was in law school."

Ira also went to Chicago for his undergraduate education and has his Masters in American History from Wisconsin. He has all his work done for his Doctorate except the dissertation, but he insists, "My academic career is over."

Ira's first radio experience was for WUCB, the campus station at Chicago where he did some sports, music and "just about everything" for six years.

"I HAD NEVER been interested in talk-shows in college," says Ira. "There wasn't such a thing then. But in the fall of 1967 I proposed the idea to several stations; and nobody was interested. Finally, in February of 1968, WKOW (now WTSO) changed its mind."

Originally Ira was going to co-host the show with Dan Fuller, an English TA. But Dan couldn't take it and quite midway through the first show on April fools on 1968.

Since then, it's been Ira Fistell, Monday through Friday, on Nightline. It's been three years and three weeks of Marquette basketball, chickens, Sherlock Holmes, President Nixon and, well...just about everything.

For Ira Fistell, his time in Madison is apparently over. His time in Milwaukee begins tonight.

Cardinal staff meeting

Sunday in Union

7:30 p.m.

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Boot Barn

MONDAY

INSIDE TODAY

Page 4
Page 6 & 7
Page 11

On Becoming
Book Reviews
Ira Talks Back

Monday, May 17, 1971

Vol. LXXXI, No. 135 10¢



Cardinal photo by Mickey Pfleger

It takes leather balls...see page 1

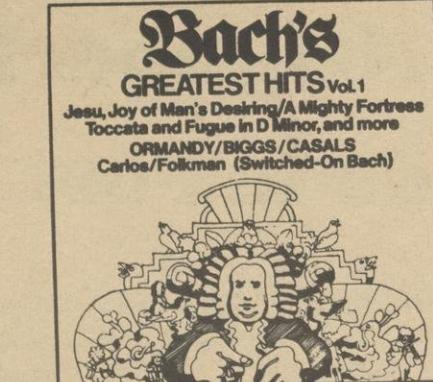
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