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Ed Elson on Ed Elson

When Eddie Elson was 14, he came home and told his civil libertarian parents he was elected leader of an all-black—except for him—gang in Freeport, New York, called "The Vampires."

"They said, 'That's not the way,'" Eddie recalls today.

For the past year Ed has thrown himself into a crusade to change Wisconsin's mental health laws—especially the procedures for involuntary commitment. In the process he's put some psychiatrists, judges, and his fellow attorneys on the defensive.

Again people are telling him, "That's not the way."

But mildness just isn't part of Eddie's style. Edward Ben Elson has a way of taking ordinary things—such as running a head shop or being a lawyer—and giving them a certain ungodly hue.

Last year he declared his candidacy for district attorney while standing nude on the stage of a local topless bar.

To promote his store, No Hassle, Ed took out *Cardinal* ads which said "hinks the Cardinal is a cryin' shame cause it never makes you smile," or which explained why Christians and Jews "never smile."

Those few Madisonians who are still jolted have been jolted by Elson at one time or another.

But behind the ridiculing proprietor of No Hassle, behind the angry part time lawyer, is a sometimes blustering, usually kindhearted man of intense feelings who is equally at ease talking to bartenders and physicists, amateur boxers and Jehovah's Witnesses.

He can often be found talking and fighting, away in Frank's Bar next to his store. But at 7 o'clock every Sunday night he has a Bible reading rap session with the Jehovah's Witnesses at his purple and yellow house on the shores of Lake Wingra. His beautiful wife Patty, who does a lot of things with Ed, goes to movies on Sunday nights.

Ed likes to defend the underdog. By talking to the arresting officer, the prosecutor and the judge, Ed managed to get a whole handful of charges dropped for a client, who, Ed says, had a problem with self-confidence. Rather than take credit for the victory, Ed got the judge to tell his client, "I'm throwing out the case because you're a good person—our community needs more people like you."

"I believe," says Ed, "that the highest form of life is our imbeciles and the inhabitants of our mental institutions. The imbecile looks at a flower and says, 'flower, beautiful,' whereas the intellectual looks at it and says, 'pistil, stem and bud.' And if he's really perverse he thinks how he could crush it and make money by making perfume out of it."

Right now Elson is crusading in his inimitable hellbent fashion against the laws providing for involuntary commitment to mental institutions. All that is required in Wisconsin is the word of three citizens and a psychiatrist, with the consent of a judge. The person being committed has no right to have an attorney or notify his relatives. As Elson likes to demonstrate with the case of Hazel Lentz—a nurse who repeatedly sought redress after neighbors allegedly chopped down her trees—a person can be committed on the word of three enemies, an unethical psychiatrist, and a cooperative judge.

Besides appearing on numerous radio and TV shows, Ed's crusade has won the editorial support of the Milwaukee Journal.

But Edward Ben Elson had something else in mind when he sat down for an interview several weeks ago.

He had been pondering—or "intuiting"—the shape of the universe. And though he describes his universe in physical terms, the principles he illustrates are metaphysical.

Metaphysical? Yes, but never dull. Ed never is.

Through his knowledge of the enemy, and his grasp of English, Ed strings out his notions for everyone to see.

"Whatever comes to mind," Ed says, "I never think about it, never cogitate, I just let it out. I've gotta hear the echo of my own words in order to evaluate what I've said. So I'm capable of saying the most outlandish things. But really my heart and soul ain't in it. What I'm doing is just practicing with an idea, seeing how it fits in with the scheme of things."



Ed Elson

EDDIE'S ARC OR THE OLD YAW, ROLL AND PITCH RAP

by edward ben elson
as told to walter ezell

Man is Godly

I believe that man and God are one. I believe in this. You tell a child he is bad, he becomes worse. We've all experienced this. We've been praised by our parents and we've become better.

If you see yourself as godly, you'll become exactly that. Part and parcel of this Oversoul. Gods don't question the why's and wherefore's. Whatever they want for themselves is good, because intuitively they are just to the good.

So if you see yourself as godly, whatever you want will be for the good of the world.

Our society's premised on the idea that man is basically bad.

Martin Luther was a raving lunatic. There's very little doubt. He was whipped as a boy and came out saying, "I am evil, I am bad, I'm depraved." Then he became evangelical and said, "You are evil, you are bad, you're depraved."

A lot of people took him seriously and took up the chant. The Catholic Church, which was good up until that time because they had a kind of renaissance flavor, started losing numbers and this is the terror of being intrigued by quantity as opposed to quality. They took up the chant as well. They changed their whole catechism.

But I believe, unlike Martin Luther and all the raving lunatics, that man is basically good. It's reflected in infancy and in our imbeciles and retardates, who are our highest forms of life.

If you see yourself as basically good, altruism goes out the window. And so does intellectuality. Because whatever you want for yourself will be good for your neighbor, because you will be in a basic state of harmony with nature.

Universe as arc

I was juggling eggs the other day, and one happened to break upon my head. And all the albumin poured out.

Somehow the yoke remained intact. I held it hand to hand, and on an inspiration put the yoke underneath a microscope and discovered that the viscera of the yoke—the membran—was dotted by perfectly symmetrical holes in what I knew intuitively was some systematic array.

Anyway, I envisioned myself a microscopic dot within the yoke. Looking up, it would appear to me that there were stars hung up overhead. The kitchen light shining through these holes in the membran, would appear as gaseous orbitous bodies hung up in the heavens or the firmament.

Then it dawned on me that the stars I see at night, when I look up overhead, aren't gaseous bodies like our sun, but are really entranceways of light, that our galaxy is encapsulated in a membran.

Our Universe has a peculiar shape. It's much like a kayak from Alaska, except it isn't dug out in the middle. It's almost an elliptical shape. An arc floating in space. We're encapsulated in an arc floating in space and are going somewhere nice. The arc undergoes a peculiar yaw, roll and pitch as it navigates through the heavens.

And when men start to pick up this peculiar motion of the Universe, this peculiar yaw, roll and pitch, then all of a sudden everything else will fall into order.

So the emphasis we should be placing is developing a new concept of the physical universe as opposed to putting all our attention on the mundane, economic, social and political fight.

I don't say disregard it, but I'm saying in terms of priorities our emphasis should be on the broader overview, instead of dealing in a microcosm with the little offspring of what are Newtonian aperceptions.

It happens—I don't know for whatever reason, that we're moving within the yolk itself, and that there are no galaxies other than the one we have.

We have denominated certain clusters of stars as galactic. In point of fact they're not. I'm saying that the higher galaxy—what I would describe as a galaxy—is encapsulated in a membran.

The astronomer who believes in the pulsating theory will ready every piece of data into this general construct.

And everything will fit.

There ain't no way to prove or disprove. Except for one way. And that is to shoot a spaceship off the earth, have it stand still, and have a point in space reach it.

Philosophically, by analogy, I think what you should do is lay back and let a thought come to you as opposed to syllogistically reaching for it. I think the greatest faculty of the human being is his receptivity, as opposed to his pragmatic intellectuality.

The great strikes of mankind, which are very few—and are of course getting even fewer—never have come through syllogistic reasoning.

Lay back and let something come to you. Shoot a spaceship off the earth and allow a point to reach it.

Heart and Soul

What's so frightening in terms of my civil rights enthusiasm, more than drained, I am absolutely outraged over black nationalism. Because for whatever reason, the blacks maintained, unlike the Anglo-Saxons, a sense of heart and soul. They acted spontaneously from the heart. Now all of a sudden you have black persons saying, "I ought to do this as a black person," as opposed to acting from the heart. Relativistically. It's a shame.

The Anglo Saxon, his undoing has been the age of (continued on page 9)

THE DAILY CARDINAL

MONDAY

As I walk'd by myself, I talk'd to myself
And myself replied to me;
And the questions myself then put to myself,
With their answers, I give to thee.

—Bernard Barton,
Colloquy With Myself



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Dominique-Rene de Lerma,
BLACK MUSIC IN
OUR CULTURE
Kent State University
Press, \$7.50

By JOHN DUNCAN

Black Music In Our Culture contains a collection of discussions, edited by Dr. de Lerma, which were heard during the Seminar on Black Music held at Indiana University in June of 1969. The seminar, which one suspects

was hastily developed, was convened when Indiana University, wanting to hold a memorial con-

ministrators, teachers, composers, representatives from the music industry, and students. (One

John Duncan, with music degrees from Temple University and New York University, is Associate Professor of Music at Alabama State University. His compositions have been widely performed.

cert for Martin Luther King, discovered that very little was known about Black music. Discussants included school ad-

wonders why the Association for the Study of Negro Life and History—an organization in existence since 1915—was not invited.) Supplementing the seminar were three concerts of music by Black composers. Half of the first and all of the second and third concerts consisted of works by a single composer who is on the staff at Indiana University. (Did he seize this opportunity to "blow his own horn?") For all of the activity which transpired at the seminar and which is transcribed in this book, nowhere can there be found any conscientious scientific discussion of Black music.

Lena McLin's discussion of "Black Music in Church and School" offers her methods of presenting Black history to students through music. McLin illustrated her talk with her own compositions that deal with contemporary Black individuals, but no reference was made to the book *Unsung Americans Sing*, edited and printed by W.C. Handy, which contains songs about Black persons in history. Three types of spirituals are specified by the author: "the short, syncopated, segmented type, the call and response form, and the long narrative type." She also stated that Gospel singing, which this reviewer prefers to call "sacred jazz," demands a personal style, unrestricted in any way.

Three discussants, T.J. Anderson, Hale Smith, and Ollie Wilson, strayed far afield in "Black Composers and the Avant Garde." After a lengthy and laudatory introductory statement by the editor, the initial verbose discussion made by Dr. Anderson left the reader with the impression that the speaker was not quite sure what avant garde means. To say that "the total range of the avant garde in America always finds Blacks to the left" is a debatable statement. Dr. Anderson later stated that "to define the Black avant garde further we would say there are composers who have suffered the Negro experience in America. And the rate of this experience is therefore a quantitative measurement in terms of its relative relationship to Black people." Such ambiguous comments are compounded by Hale Smith and Ollie Wilson. Since these men are composers who have worked in avant garde techniques, it may have been unwise to have selected them to expound on the subject. In other words, a composer often tries to clarify his intentions in composing music without the listener truly getting the proper impressions; therefore, such clarification often is best left to an analyst who may not necessarily be a creative artist.

"A COMPOSER'S VIEWPOINT," by William Grant Still, comprises one of the most interesting chapters in the book. Still relates many humiliating experiences with segregation while traveling through the South with W.C. Handy's Orchestra. He says that Negro music lost its identity when subjected to avant garde treatment and that the "Afro-American composers have a wonderful opportunity to influence a trend towards sanity if they will make up their minds to return to the originality for which Negroes have been famous." His conclusions are devoted to his disgust with the young Black militants on our college campuses, many of whom sign up for courses in Black music with the idea of listening to jazz recordings or "soul" music.

Book review

Black music in America: a discussion and critique

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Busy Wednesday and Thursday?



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Cardinal Board

All day Wednesday & Thursday, April 28 & 29

(continued on page 10)

Jazz Progenitor in Concert

By LESLIE EDWARDS
of the Cardinal Staff

Tonight Cecil Taylor and the Black Music Ensemble will perform in concert at Mills Hall.

For the past year and a half, this Black composer-pianist and musicologist has been Artist in Residence at the University.

As one of America's finest and foremost creators in Black Arts, Taylor is internationally known as the progenitor of the New Black Music in Jazz.

Born some forty years ago, Taylor was raised in New York. Although he attended the New York College of Music and the New England Conservatory of Music where classical European studies were stressed, Taylor knew from the age of twelve that his contribution would be in Jazz.

But Black Music, the Black experience from which it evolves, has not been culturally accepted by white America. Black Arts have been kept out of this nation's historical and educational institutional framework. The little history that has been recorded is difficult to find and has not been made readily available in public and university libraries and museums. Also, the books have been written by white musicologists who shouldn't touch the subject for they could never authoritatively grasp and interpret the "spiritual" essence of black culture.



TIGHTING UP their lines Alto Saxophonist Bobby Zankel, foreground, and Clarinetist Sam Lubell, background, are two of the fifteen non-music majors performing tonight.

UPON FURTHER investigation one finds that Black Music history is an oral history found among the older established black musicians, and that is the importance of Taylor's teaching at this University. Taylor is a performing artist. Through his artistry and scholasticism, Taylor is factually and authoritatively presenting the musical history of a people in its true historical terms.

With Cecil Taylor here, it invalidates the Nat Hentoffs, Frank Kofskys, John Levins, Dan Morgansterns, Albert Goldmans and Richard Goldsteins who "write" about Black Music. With Taylor here any student in or outside the university may study with the ensemble. They do not have to join that spurious UW-Jazz Band directed by Stephen Chase, whose personal historical research, social involvement, educational orientation, and musical interpretation is not that of black people, but of a white European culture.

For a UW-Jazz Band to exist in this university without Cecil Taylor as its director is a farce and a sham. It is a continuance of white cultural denial of black achievement. It is an insult to a people, its culture and its artists.

Originated in the early nineteenth century, Jazz is an original American art form; it is an integral part of American Music. But its form of live presentation has been restricted almost exclusively to dark, dank, and sleazy nightclubs, where its artists are hired as entertainers and where drinks have been known to cost more than some musicians have been paid. As a result, its musicians have been victims of dire socio-economic and political straits.

AT TIMES WHEN adverse

economic and political conditions persisted, nightclub owners for instance refused to hire, and still do, the so-called "avant-garde" musicians due to their "sound" or extended playing time. Taylor and others have had to survive by washing dishes and delivering coffee to New York Madison Avenue businessmen. Termed as "unreasonable, unmanageable" etc. such innovators have been cheaply paid and even blacklisted from recording by the industry.

From the Black social upheaval in the sixties, indirect results have been the opening of a few meager teaching positions by Universities. These were meant to be temporary. Wisconsin was one such University.

But since Taylor's arrival in January '70, his treatment by an inconsiderate, debased and incompetent staff of school officials has been demeaning. It has been criminal.

With Taylor often rehearsing and practicing with the Ensemble into the early hours of the morning, the University security force have repeatedly disrupted and questioned his presence. Although Taylor is a member of the faculty and authorized to be in Humanities after building hours, security and School of Music officials (Department Chairman Bruce Benward) allow the harassment to continue when further effective action could be taken.

included in the appointment was the creation of the Black Music Ensemble since he wasn't asked or offered to direct the UW-Jazz Band.

THE BLACK MUSIC Ensemble, made up of students and non-

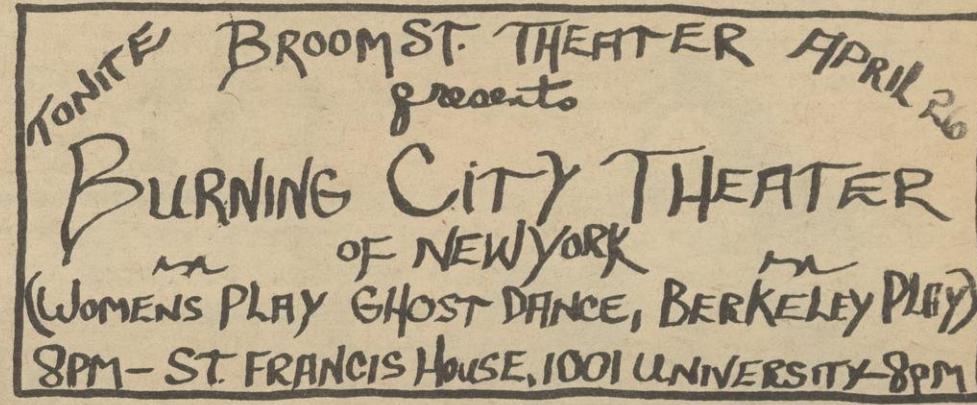
students, has been rehearsing Taylor's latest compositions sometimes seven days a week for the past year.

Again this year students went out into the cold one Saturday morning in February and gathered more than 800 signatures and addresses

requesting the retention of Cecil Taylor by the University. Besides the position being made available, it asked that Taylor be nominated to the faculty. After presenting the petitions and discussion with Stephen Kleene, Dean of Letters (continued on page 9)



LEANING ON PIANO Black Composer Cecil Taylor checks over score as Ensemble musicians rehearse composition for this evening's performance.



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Engineering dean retires

Wendt reflects on forty years

By JIM PODGERS
of the Cardinal Staff

Kurt Wendt. For most University students that name probably doesn't ring a bell. He is a member of the "other" part of the University, the College of Engineering. But for those who care, he has had much to do with bringing the University to national prominence.

Wendt retires this spring after serving 18 years as dean of the College of Engineering, the culmination of over 40 years as a teacher, researcher, and administrator at the University.

He will be honored at the annual engineer's banquet, scheduled for Friday May 7, at the Field House. The public is welcome to attend, the tickets are seven dollars per person.

IN A RECENT interview, Wendt told the Cardinal that his decision to retire this year was "one I made a long time ago." He cited an unwritten tradition that deans and administrators should retire at 65 saying, "I happen to believe strongly in that kind of program because people begin to slow down and the individual is just the last to realize it."

However, he will not cut all ties with the University. "The chancellor has asked me to serve as a

special assistant for a year or two," he said. To remain on the active staff, he will receive a nominal salary. Wendt has proposed he be paid one dollar per year. He expects to work on "a University-community type" basis.

Although he received a degree in engineering from the University in 1927, Wendt has not limited his activities to that area. He has worked on an advisory basis with national, state and local governments, has been associated with groups ranging from the Association of ROTC Colleges and Universities to the Board of Editors of the Journal of Human Resources. Wendt has received many awards including the honorary degree of Doctor of Science from the West Virginia Institute of Technology in 1964.

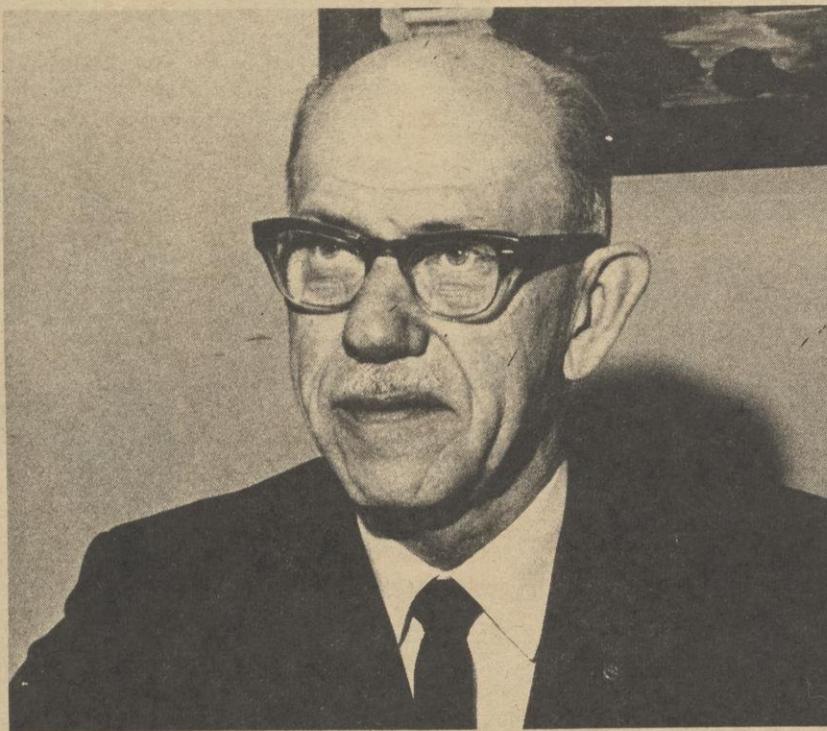
In addition to his other duties, Wendt has served on numerous UW committees on engineering and education. He has been Big Ten faculty representative and chaired the University's Campus Planning Commission and has been president of the University Park Corporation since 1965.

SITTING IN HIS spacious office in the Mechanical Engineering building, Wendt reflected on past achievements and current

problems.

His career and the College of Engineering have progressed coincidentally. The department was known as the Committee on

Engineering until 1902 when it was formally administered as a college. In those early years, Wendt recalled, engineering was primarily a descriptive science.



Dean Wendt

The student received "an advanced vocational type of training. There was a great deal more emphasis on how to do it rather than why."

"Today we have moved to the other end of the spectrum," he said. The present undergraduate program is much more theoretical, stressing math and science and moving into application in later years.

Graduate programs in engineering did not start until the mid-1920's, much later than other disciplines. Wendt commented, "We had two or three graduate students in the early 20's, and we thought that was quite a bit." In recent years the college's graduate program enrollment has grown to over 600, covering all fields of engineering.

WENDT STRESSED the rapid pace of development in his field, especially in the years since he became dean.

"Changes are so dramatic that you find almost every ten years an almost complete change in curriculum. I have yet to bring out an engineering catalogue that is current when it leaves the printing press."

Great strides have been made during the years of Dean Wendt's administration. Nuclear engineering, for one, only in the last 15 years "has even become a subject of concern in the University."

In 1958, the U began a limited program in nuclear engineering. It soon expanded, and operation of a nuclear reactor was begun in the spring of 1961. The initial cost of the reactor, according to Wendt, was \$250,000; up to the present time over \$1 million have been invested in it. He stressed however, that as a University owning a reactor, "we are not unique."

The reactor is used by many groups for many purposes. It is used to study atom and reactor

(continued on page 5)

GREAT GAMS

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The Daily Cardinal

"A Free Student Newspaper"

FOUNDED APRIL 4, 1892

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May Day as Madison

Mayday: Washington

By MAY ACTION COALITION

The tactic of non-violent civil disobedience was picked for Washington not because most participants are pacifists or because we oppose armed revolutionary struggle or people's war. The Ann Arbor Student and Youth Conference on a People's Peace, which issued the call for Mayday, simply decided this was the most valid tactic for this particular time and place.

In brief, the aim of the Mayday actions is to raise the social cost of the war to a level unacceptable to American's rulers. To do this we seek to create the spectre of social chaos while maintaining the support or at least toleration of the broad masses of American people. It is felt that given the current political climate of this country, it is suicidal to isolate ourselves from the 73 per cent of the American people who wish an immediate end to the war.

The strategy that was developed at the Ann Arbor Conference sought to build support among the American people through the mass distribution and ratification of the People's Peace Treaty. With that "base building" well under way, we would then engage in disruptive actions in major governmental centers in Washington D.C. and in our own communities: creating the spectre of social chaos that would be supported by the "base." The tactic of nonviolent civil disobedience was chosen because it could be used effectively to disrupt government functions and yet still be interpreted favorably to the broad non-demonstrating masses of Americans. Also by engaging in nonviolent disruptions we severely limit the containment and dispersal options of the government and lessen the likelihood of coming into violent conflict with the G.I.'s who will be ordered to disperse us and who we wish to win to our side.

AMERICA IS A violent country. We are raised on a diet of violence and therefore we feel we understand it. Nonviolent civil disobedience on the other hand is widely misun-

derstood and the extent of most people's knowledge is inaccurate characterizations. We need to be clear that we are not talking about an exercise in martyrdom; we are not talking about negotiated arrests; we are talking about using a tactic to attain an objective. The tactic is nonviolent civil disobedience. The objective to close down the federal government sections of Washington D.C. by blocking traffic arteries during the early morning rush hours of May 3 and 4.

In Washington, Madison people (along with people from Minneapolis, Indiana and Central Pennsylvania) are responsible for shutting down the intersection of Pennsylvania and Constitution Aves. As we see it for ourselves, civil disobedience means we will be disruptive—no matter what laws we break we are going to reach our target; we will be mobile—constantly dispersing and reforming; and we will be militant—defending our sisters and brothers from arrest. We will do most things we normally do in the streets except initiating trashing and street fighting.

The Wisconsin region has a movement center at the First Congregational Church on 10th and G Street, NW. (628-4317). There will be a mass meeting Monday April 26 at 7:30 for all those thinking of going to Washington. For transportation information call the May Action Coalition office in the Y (256-3423).

The Scenario

April 25-28: People's Lobby. We will be attempting to talk directly and forcefully with all employees of the federal government.

We will be urging federal employees to sign the People's Peace Treaty and to find appropriate ways of engaging in no business as usual May 5.

Each day a massive People's Lobby will assemble at one government agency: April 26 at Congress, April 27 at Selective Service, April 28 at Internal Revenue, April 29 at H.E.W. with the arrival of the SCLC mule train, April 30 at the "Injustice" Department.

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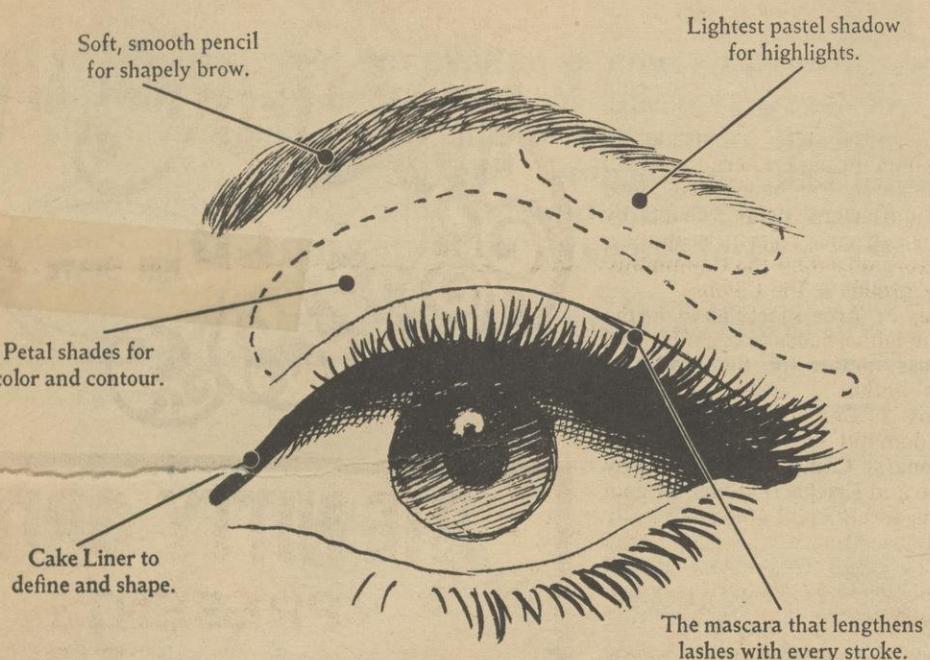
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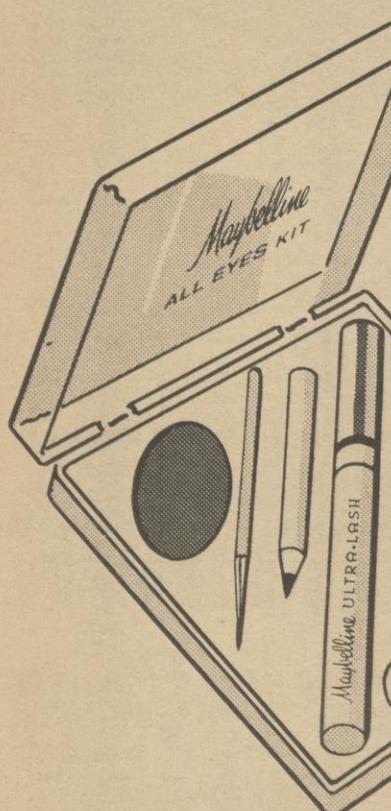
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May 1-5: The first national implementation of the peace treaty is planned for West Potomac Park where we will be camping in regional campsites. To cut down on confusion and ecological injury to our peace city, cars should not be driven into the park. Maps of the park will be available at the welcoming center at the Washington Monument. If bloodroot, toothwort and spring beauty bloom don't turn you on, Mayday has secured housing for 22,000 people in churches, universities and private homes.

May 1: Most mayday participants will be arriving on May 1 by bus, car caravans, and long marches. The morning will be devoted to setting up camp in their regional villages and getting to know the land. The afternoon will begin the celebration of our signing of the Peace where our culture and politics unite. Nationally known and regional bands will play (including Tayles). Sometime during the way the SCLC mule train and hundreds of people who marched from Wall St. to Washington will arrive and set up camp with us in Algonguin Peace City.

May 2: The mule train will lead us out of the park to a giant Soul Rally which will unite all groups who will be enforcing the Treaty in Washington for the next three days. SCLC, Welfare Rights, the National Farmworkers, the People's Coalition, and students and youth will give Nixon a final chance to accept the Treaty before we take to the streets. There will be public declaration of targets and goals for the next three days. Ralph Abernathy, George Wiley, Cesar Chavez and Dave Dellinger will speak.

May 3 and 4 at 7:00 a.m.: If the government won't stop the war, we'll stop the government. Each region or national constituency group will have assumed responsibility of interfering with specific bridges, traffic arteries or government buildings. Madison is responsible for the corner of Pennsylvania and Constitution Avenue (along with Indiana and Central Pennsylvania regions). The overall discipline will be non-violent, the tactic disruptive, and the spirit joyous and creative. All actions will take place in the white controlled Federal areas, i.e. south of Massachusetts Ave.

May 3 at sunset: The tribes of New Nation will gather at Dupont Circle to celebrate the sunset of the

American Empire and express our love and anger in "New and Creative Ways." It is advised for this action to bring protection and come in affinity groups.

May 4: The day's focus will be the "Department of Injustice." Vietnam Moratorium Committee is organizing a solemn protest uniting the broadest possible spectrum in a candlelight procession from Arlington Cemetery to the Pentagon.

May 5: Around the country, May 5 will be No Business As Usual, a massive people's strike against the war. At our peace city we will take camping gear and food and move to the Capitol where we lay seige demanding that Congress ratify the People's Peace Treaty. We will be joined by masses of people from SCLC, NWRO, Women's Strike For Peace, AFSC, WRL, CALCAV.

May 6... We will take the spirit of May Day back to Madison and to New Haven on May 7 for a rally to free Bobby Seale and Ericka Huggins.

Mayday: Madison

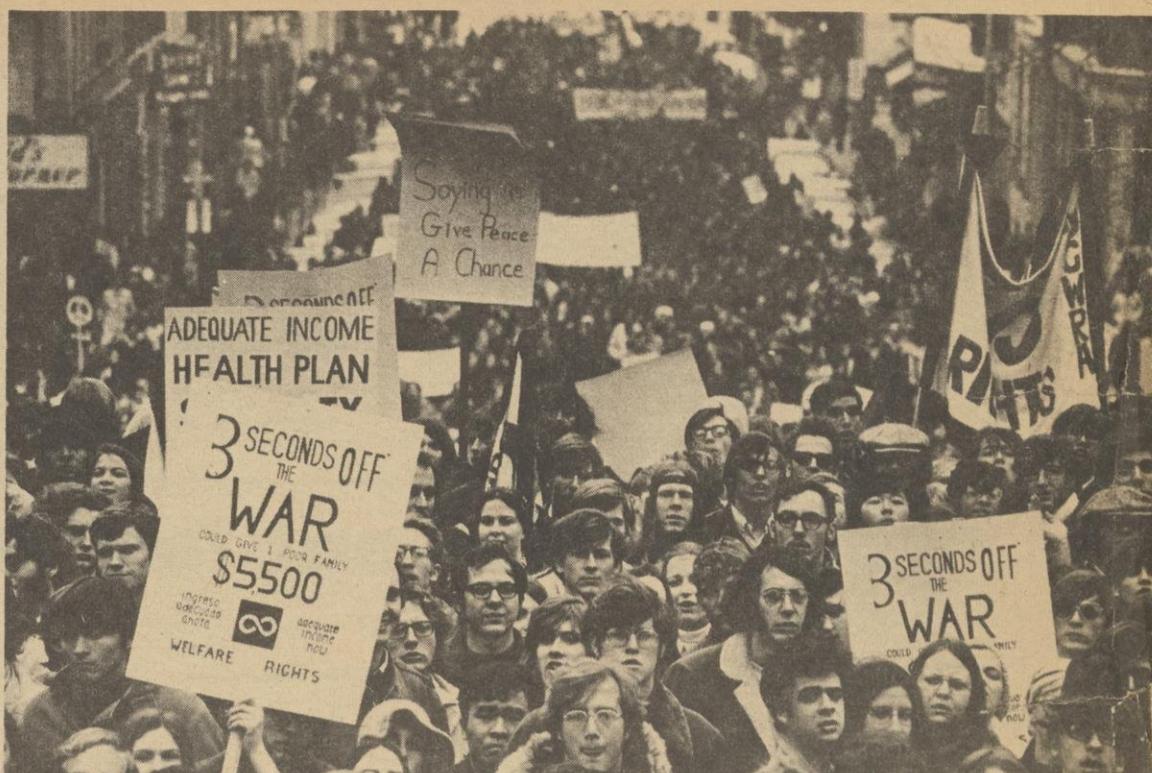
Mayday: Madison

April 25: Rally set at the SSO dorms led by women to kick off the spring offensive. 4:30-May Day movie: 5:15-Play by Burning City Theater from New York. 6:00-Talk by Jennifer Dohrn followed by a Vietnamese Victory bonfire.

April 26: A mass informational meeting—7:30 Great Hall—to organize the groups going to Washington and those acting in Madison.

April 28: At 2:00, 3 bands from Milwaukee will play on the Terrace to celebrate the Peace Treaty and raise money for bail, buses, and the New Morning Party.

April 28-30: We call on all classes to take time out from their usual business to discuss the significance of the People's Peace Treaty and



the spring offensive. Material will be available for people to take into their classes and speakers will be going out.

April 29: Anti-Military Ball to celebrate Vietnam's victory and our own culture and to raise money for buses and bail. Soup and Bliss will play.

April 30: Demonstration against University complicity in the war machine, ROTC, Army Math, etc. The recruiter from Honeywell (makers of anti-personnel bombs) will be here to receive our revolutionary greetings.

May 1: A celebration of spring, of labor day, of an international revolutionary holiday, of our signing of the Peace Treaty, of our new culture, of our international solidarity. There will be a parade, floats, banners, costumes, guerilla theater, speeches written collectively, and a parade to Brittingham park where there will be music by Parthenogenesis, food by Sunflower Kitchen, booths by various groups, colorful costumes, etc. (organized by the Community rally groups & the Co-ops).

May 2: Area meetings in dorms and neighborhoods to organize and discuss tactics for the next few days' actions.

May 3: Demonstrations around the demand of free all political prisoners—Camp McCoy 3, Bobby Seale and Ericka Huggins, Angela Davis and Buchell McGee. A rally at the courthouse, where the Camp McCoy 3 trial will be starting, will be followed by People's Lobbying, organized groups going into

government and office and campus buildings to talk to employees about the Treaty and why they should strike on May 5 against the war and to begin small scale disruptions of oppressive institutions.

May 4: Rally around the Welfare Rights demand: \$6,500 guaranteed annual income, followed by decentralized actions at various imperialist targets which groups should pick themselves. At night—rally and action com-

memorating those killed one year ago at Kent, Jackson, and Augusta, and where our movement has gone since then.

May 5: National Moratorium — No business as usual. We will prevent military institutions on and off campus, the government, large corporations from carrying on their normal work. The tactic will be disruptive, the spirit joyous but determine the method will be decentralization.



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A wheelchair, brightly covered in stars and stripes, nestles in a corner under the sulking image of Belmondo. A shaggy man sits hunched over a typewriter and welcomes you into the cheerful chaos of the concrete chamber he calls the office. Broom Street Theatre has gone underground—the basement of the Brooks Street YMCA, to be exact. A temporary refuge for BST after it lost its home on Johnson Street, members say that the Y has turned out to be an advantageous residence. They have been there for eight months now, and are "no longer paranoid about having a home."

BST was founded in 1969 as a chartered non-profit corporation. This seems incredible when contrasted with the organization's structure and purpose. The reason for incorporation was a preventive measure; no one person can be financially or legally responsible for any hassles the theater might involve in.

The theatre was established because there was nothing else like Theatre in Madison, resting mainly within the University—Wisconsin Players, lectures, plays and theatre imports by the University.

The people who were to establish BST considered this a vacuum for blatantly innovative theatre. The closest UW ever came to guerrilla theatre was importing a few well-known mime troupes.

The inception of BST was seen by many in the University community as a desperately needed alternative. While housed in their own building on Johnson Street, BST is predominantly patronized by UW students. Hovering above existing theatrical and cultural structures, BST produced theatrical events which were, to say the least, different. Revival and underground films were exhibited, local rock groups gave concerts (remember OZ?), celebrations were celebrated.

Personality conflicts within the group intensified as external pressures grew. One of these pressures was the high cost of maintaining the theatre on Johnson Street. The atmosphere became chaotic and anxiety-ridden. Last June BST was

disorganized and homeless, with a \$3000 debt. But, according to one member, "after the summer we stabilized."

BST has been evolving. Its members smile and say that the organization is more together than it has ever been. It is collectively run. There is no hierarchical division of labor—rather, the theatre is run through an equal sharing of the responsibilities. Everyone is intensely committed.

Last fall the theatre founded a permanent acting company under the direction of Joel Gersmann. It is comprised of 13 actors and actresses, most of whose theatrical

The play has bits and pieces from other diverse sources, and includes what a member calls "Kafka quickies."

Seder has approached the play working primarily through sound and movement. He is working with a theatre which is a physical rather than an intellectual experience for the actors and the audience. "It's completely exhausting for everyone," he said. He seems to feel that most theatre in Madison stagnates through sheer intellectualization, and unlike many directors he feels that the process of making the play supersedes the importance of the performance.

go outside of Madison and establish a give-and-take with new sources.

The two directors are unsure of who comes to see their productions. When BST was housed in its old building, it knew that its support was in the University community. Now there is a more diverse audience. "I don't know who my audience is," said Gersmann, "and I don't care. If I don't know them I don't have to worry about pleasing them."

When asked if he likes working with the acting company, he replied that it's a question of "doing it or not doing it." Liking it is irrelevant. Gersmann sees the

doing is special but it will take us a while to convince people.

BST is reaching out. Working from the YMCA and St. Francis House, there is a feeling of being closer to not just the University community, but the larger Madison community. April 26 BST begins a new program with the presentation of New York's Burning City Theatre, a street theatre. They hope to extend this to a full-time project, sponsoring underground theatre groups from around the country. "Theatre X" from Milwaukee is due in July.

Broom Street Theatre Press is an independent operation run by people who have been affiliated with the theatre. The magazine and the theatre have collaborated on one of the Bacchanales, but the magazine's funding and outlook are separate from the theatre. Yet it shares in the theatre's desire to reach out beyond Madison. BST has also made one movie and is planning a second.

There is a euphoric enthusiasm

BST: Gone underground

By NANCY SCHWARTZ
of the Cardinal Staff

experience has been within BST productions. Together with shows directed by guest directors, this comprises BST's program of "Live Theatre." Everything else that doesn't exactly fit in this definition they call "Open Theatre."

The theatre is subsidized by St. Francis Episcopal Church on University Avenue. The plays are performed and rehearsed there, and BST pays a nominal fee for utilities. There are good feelings between the two organizations, and they occasionally collaborate; St. Francis House worked with the theatre on the Ann Arbor Film Festival. One of the "Bacchanales" (a celebration with music and poetry that erupts from BST every so often) was also a joint project.

The current production at St. Francis House is "Penal Colony," which opened on April 23 for a run of three weekends. Director Bob Seder says that the model of the play evolved from a definition of theatre that BST has been working with for about a year. "Penal Colony" is based on a work by Franz Kafka, and the 1967 U.S. Army manual on aggressor insurgent warfare. This handbook instructs soldiers in the treatment of villages using a fictionalized country the equivalent of Vietnam.

The play is essentially a collective creation, with the actors and director contributing equally. "We've got a whole scene that developed out of a game that one of the people in the cast taught us," he added.

Seder talks of BST having a broad orientation toward social revolution. Theatre is a vehicle towards alternative organization. "The process of doing the play brings us closer to ourselves, to each other, to our politics," he said. "It's exciting to see this happening—we're thinking of performing parts of the play in the streets."

Joel Gersmann is rehearsing two shows. One is an adaptation of David Rubin's "Everything You Ever Wanted to Know About Sex But Were Afraid To Ask," which will be performed this summer. He is also rehearsing the company in "Woyzeck," by Bucher, which will open on May 14 for a run of three weekends. This play is part of a cycle of plays including Lagerkvist's "The Difficult Hour" and the recently performed "Peer Gynt." When the company has a thorough knowledge of the cycle, they will consider themselves a repertory ensemble. Gersmann wants to tour with the company. Both Gersmann and Seder consider it important to

acting company as creating a continuity that is a way of living. He considers theatre hard physical labor, not intellectualization. Because theatre is just work, it's "ultimately completely boring." He and Seder are similar in considering the process most important. "It's not a matter of idea, form, content or intention. I have no respect for texts. How can you know an author's intention if you haven't slept together?"

The BST acting company works with no costumes, scenery or makeup. Props are sparse. They are without financial backing. When another branch of the theatre is working at St. Francis House, they must hassle to find rehearsal space for their strenuous nightly rehearsals which warm up with a game of basketball and a shouting marching drill: (I wanna be an air force major/I wanna live in constant danger/I wanna go to Vietnam/I wanna kill a Vietcong.)

Gersmann envisions the ideal performance being one in which the demarcation between improvisation and intentional form evaporates. Lacking ideal situations, the company works towards a greater and greater responsiveness within itself. They look forward to touring places they feel will be receptive towards now forms. "I know that what we're

among the members. They see the theatre surviving and developing. "We're more ontologically secure—we have a better sense of who we are and where we're going than ever before. We still have a debt, but it's a collective burden to be dealt with. We even look forward to dealing with the problems." BST sings the corporate body electric.

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Elson

(continued from page 1)

reason. He carried the banner of intellectuality, and now he got top-heavy, has fallen in the dirt—good riddance to bad rubbish. But then all along the black is coming up, picking up the banner, rushing further on into purgatory. Let the banner lie.

The head has been man's undoing.

The reason we got kicked out of the Garden of Eden happened to be the emphasis of head. When Adam worked just from the heart and picked plums and cherries off the trees, whatever he wanted was good and proper. It was a perfect state of man.

Anything that is intellectual is off the wall.

Henry Adams realized that 14th century man was much happier because everything that came into his consciousness he could encapsulate into a single frame—his concept of God.

Twentieth Century man has been hit with a multiplicity of data, since the old concept of God, the old hand me down wouldn't be elastic enough to encapsulate everything that's happened in this universe, we've become bombarded with this data, and we come apart at the seams.

We're looking for a new concept of the Universe to put everything in order.

That concept will come through intuition, not through conscious syllogistic reasoning. Anything that comes from the head is for the bad, anything that comes from the heart is for the good.

Now that I've become disenchanted with the whole black nationalist spectrum, my attention and compassion began to be drawn to whom I feel are the cream of the crop. And those are the loonies who populate our mental hospitals.

They are the ones who have a sense of intuition.

The blacks formerly had it, as a class, and they've lost it. Across the board, black, white, young or old, right or left, who populate our mental institutions are the higher forms of life.

Newtonian Politics

The intellectual community has misplaced all its energies in looking to man's unhappiness in relation to economics and politics.

Economics, politics, and all of our social institutions happen to be secondary. They're all framed on a Newtonian outlook for the universe.

I'm saying that if man in his aperceptions, unlike Newton, sees perpetual motion, says that inertia doesn't exist except on some plane, that the major motion of the University is fluidity, flow, harmony, sway, then all of a sudden these economic, political and social institutions will change and be reflective of this. That if man begins to realize that we are living in a purposeful Universe, then everything will fall into order.

That's why I'm so paranoid of Mifflin-Bassett Street. Because actually they cultivate exactly what they fear. If you are confident and look for good, that's exactly what you'll find. If you focus in on bad, that's exactly what you'll also find.

That's why I'm saying in terms of the physical universe, that if you start turning everything in mind in the harmony and flow of things, the basic universality and the basic sway, then everything will become exactly that.

When we focus in on inertia, conflict, clash, still, if that's your aperceptions, that's exactly what you'll see and that's exactly what you'll find.

We become whatever we envision.

In my own mind, I'm trying to create a sense of harmony within the Universe, to see the universality, to search out all the good.



Black music

(continued from page 3)

and Science, the Dean assured the students that he would try and find "new" money for the position. The case is still under review.

In the early sixties, poets of the times, Cecil Taylor, saxophonists Ornette Coleman and John Coltrane, each through their respective musical organizations created and shaped a music, set a direction which further extended and expanded musical concepts and ideas established by earlier bluesmen. Since then, a whole academy of music has developed from their groundwork.

But very few black musicians past and present have been able to derive their total income from the art. Others not so lucky have, under the strain, succumbed to narcotics. The list of casualties is long. People like the great singer Billie "Lady Day" Holiday, saxophonist Charlie Parker and pianist Bud Powell have been a few. Others like trumpeter Clifford Brown, bassist Paul Chambers and flute-saxophonist Eric Dolphy have suffered violent and premature deaths. And in the last two weeks Jazz has suffered the loss of pianists Wynton Kelly and Phineas Newborn, Jr.

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Due to his musical background, his commitment as an artist, his constant contribution and his scholastic achievement, all of the incidents that have made his stay here unpleasant shouldn't have happened. It was the students who brought Cecil Taylor back, and only to the students has Taylor given of himself. For those who have recognized his presence, he is an artist-musician in the tradition of a black people and its culture.

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Humor, spirits mix at the '602'

By REUVEN COHEN
of the Cardinal Staff

Long before the days of Sigmund Freud, psychoanalysis, and \$30 an hour fees, people used to go to a saloon when they needed to talk to somebody. Always there, and always ready with an extra ear to listen to your problems, was the local bartender.

More people seem to be talking to psychiatrists these days, but the bartender still serves a vital purpose to the community. Mixing a daiquiri or a gimlet is not a mere chore. To the dedicated bartender it is an art.

Dudley Howe, owner of Madison's "602 Club" happens to be one of the city's leading artists.

Dudley was born in Sun Prairie over 60 years ago, and he has lived his entire life in the Madison area. After graduating from high school, he worked as an apprentice plumber, a service station manager, held a job for seven years in a chemical plant, sold liquor on the road, and finally he went into the bar business.

"AROUND 1943 A fellow came over to me and said there was a bar for sale on the West side of Madison. I told him he had holes in his head, but I went to look at it anyway. We worked it for a couple of years, decided it was too much, and then we got out."

After that short experience in owning a tavern, Dudley went back to selling liquor. However, in May of 1951 he found an ideal sight for a tavern on the corner of Francis and University. He has been working the "602" ever since.

When he first went into the saloon business, Dudley knew very little about mixing drinks. He had to teach himself. Now he can mix over 200 different drinks, all of them from memory. "I've been asked to mix plenty of strange drinks since I've been here, and for a lot of them I still can't figure out why."

Dudley feels the most beneficial

part of his work has been meeting people. "I've met a lot of great people here at the '602' and it's been very rewarding. Of course, every now and then a stranger will come rambling in who's had too much to drink, and I'll have to escort him out, but other than that, I've had no trouble."

DUDLEY DEFINITELY believes the role of the bouncer is not needed in the tavern business. "Whenever I get some one who's a

bit obnoxious or can't hold his liquor, I asked him to leave. If he doesn't I just make a little phone call to the police. I find that it's the simplest and most effective way of handling these types of things."

The clientele that makes up the business for the "602" is mainly University orientated. Dudley likes these people, and gets along with them very well.

"Things were a bit strange to me at first, especially when the long hair fad started to come in. It took

me a while to get used to it. I learned a long time ago from my mother, God bless her, she's 93 years old, that you don't judge people by their looks, you judge them by their actions."

All imaginable topics of conversation pop up in a bar, and politics is no exception. However, Dudley says it is best to remain neutral in these matters.

"We try to maintain a neutral position here behind the bar, because you can't really get in-

volved. Things like that could end up being bad for business."

Dudley takes a definite stand when it comes to lowering the drinking age to 18. He does not favor the move merely to draw more business to his tavern.

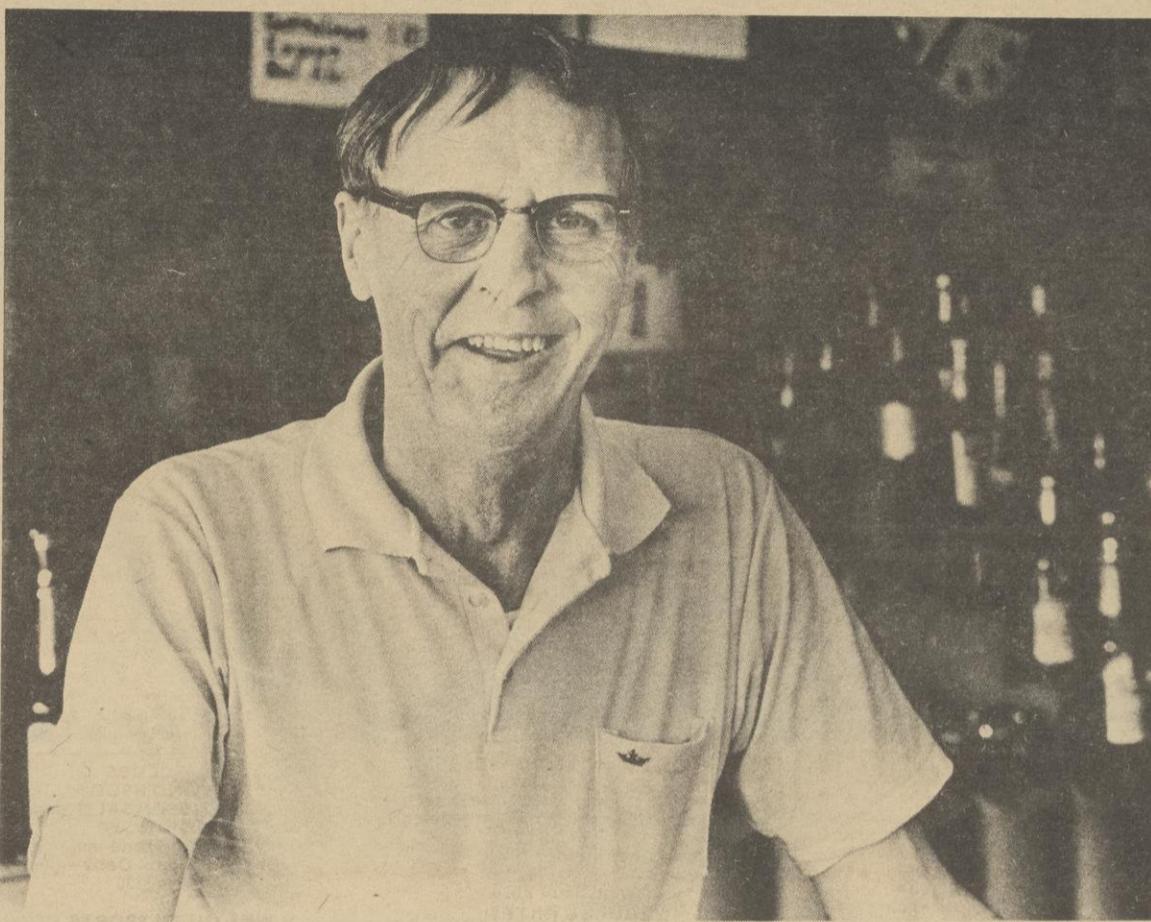
"I BELIEVE THAT if a boy is old enough to drink beer, he's old enough to drink liquor if he wants it. The law should be uniform, and I can't understand why it isn't. When you're 18, they say you can go and drink beer, which has to be considered a strong intoxicant, but they tell you that you can't drink hard liquor. I bet there are a lot of people, 19 or 20 who can drink a highball, and then conduct themselves better than people who are 30 or 35."

If there is one thing Dudley has observed in his work with communicating with people, it is how moods and alcohol go hand in hand.

"I've seen people come in here who are really down in the dumps, they take a drink or two, and they're feeling great. On the other hand, I've seen alcohol act as a real depressant on happy people. The trick is not to over indulge. Then you'll find that drinking can be a pretty good thing."

Dudley Howe enjoys tending bar, and he is very happy with his "House of Sparkling Glasses." "I've been very happy in this business. That should be very obvious because I've been here so long. I just hope that I can keep my business going here for a long, long time."

In case anyone is interested in becoming a bartender, Dudley Howe has set down a few guidelines for molding a bartender's personality. Take a jigger of humor, a dash of conversation, and a jigger or two of patience. Mix them altogether, add plenty of water to spread around, and then serve over over cracked ice. Oh, yes, take a toothpick, spear a friendly smile, and drop it in the glass—it can't hurt.



DUDLEY HOWE, owner of the "602 Club," can mix over 200 different drinks from memory.

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