



The daily cardinal. Vol. LXXXIV, No. 147 June 10, 1974

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Saints alive: Vinnies reaches out

page 3—the daily cardinal—summer registration issue—June 10, 1974

By TOM WOOLF
of the Cardinal Staff

Where in Madison, a haven for rip-offs, can you find sweaters for fifty cents, chairs for two or three dollars, or a sofa for ten dollars?

Few garage sales even offer such prices, which leaves only one logical choice: the St. Vincent de Paul store on Williamson Street. Known affectionately to frequent patrons as Vinnies, the store offers used and refurbished furniture and appliances, and old, usable clothes at low cost.

WHILE MANY MADISON residents know Vinnies only for its decent prices and generally decent goods, the store represents only a minute fraction of the work done by the St. Vincent de Paul Society.

The society was formed during a depression in France in 1833 by Father Frederick Azanam to help the suffering people. Vincent de Paul was adopted as the patron saint, and the principle of "every human giving a gift of self in promoting the work of charity" became its credo.

The first chapters of the society in this country were established in St. Louis in 1845 and New Orleans in 1853. The Madison chapter was organized in 1921.

"We draw no lines regarding who we help, although we are a Catholic organization," commented John Moore, manager of the store. "All sorts of people come to us for food, furniture, clothing, rents, hospital bills, and more."

ACCORDING to Moore, individuals who need some form of assistance either approach the society on their own, or are referred by welfare agencies or churches. When approached, the society generally sends members to investigate the person requesting help, and if the needs are found to be legitimate, the assistance will be forthcoming.

While aid to various institutions and causes stands out, the society gives out countless vouchers daily for food, clothing, and rent payments.

"The primary way people come to us is through word of mouth,"

noted Don Seep, assistant manager of the store. "We don't advertise or seek publicity because traditionally, our money is meant to help people, and advertising of any sort would be a diversion of those funds."

Major assistance given by the society is decided on by the 100-member organization as the requests come up. Among others, the society pays \$500 a month rent for Hope Haven, a drying out spot for alcoholics in Madison. The society also pays the rent and has supplied some furniture for the Wil-Mar Children's Center located on Baldwin St.

VARIOUS other Madison projects and institutions are supported by St. Vincent's. Project Self-Help, coordinated by the University Catholic Center, annually sends several busloads of clothing and other essentials to poor blacks in Mississippi. In addition, project workers travel down each year to assist people in learning to be self-supporting.

Also each year, the society

sends out food baskets and hundreds of checks to needy people at holiday times around Madison.

Although society members attest to the fact that no attempt is made at imposing value judgments on people or agencies requesting assistance, a recent incident seems to indicate otherwise.

Until February, the society was providing monthly rent for the Near East Side Health Clinic.

"Originally, they thought we would be a nice, quiet service clinic," a worker at the clinic said.

"They were never very happy giving us money, and they cut off the money primarily because we were providing birth control and abortion referral."

ACCORDING to the staff worker, the society has approached the clinic again, suggesting that money could possibly be provided again if some changes were made.

"But we aren't willing to make any changes in the services we provide," she said. "There are just too many strings attached."

Within the store itself, all items are donated. "We are not allowed to purchase anything, because we would then be in competition with the people who make their living by selling second hand materials," Moore explained.

Virtually all of the 35 employees at the store were previously unemployed, and among these people, eight or nine are retained



photo by Dick Satran

to do specialized repair work on furniture and appliances.

"WE TRY to keep the prices down for the benefit of the community," Seep said. "But, we are also limited by the size of the store, and we have to price things to move quickly."

According to Seep, donations are down this year primarily because other organizations are actively soliciting, and receiving, donations through advertising. Maybe more donations would come if the society did a more complete job of supporting worthwhile causes; namely, the Near East Side Health Clinic, and other such agencies.



photo by Dick Satran

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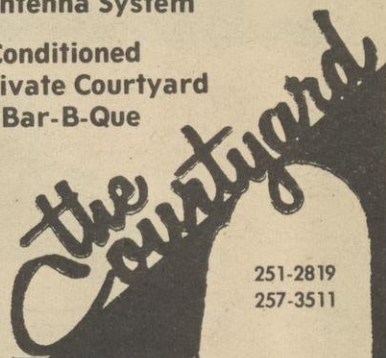
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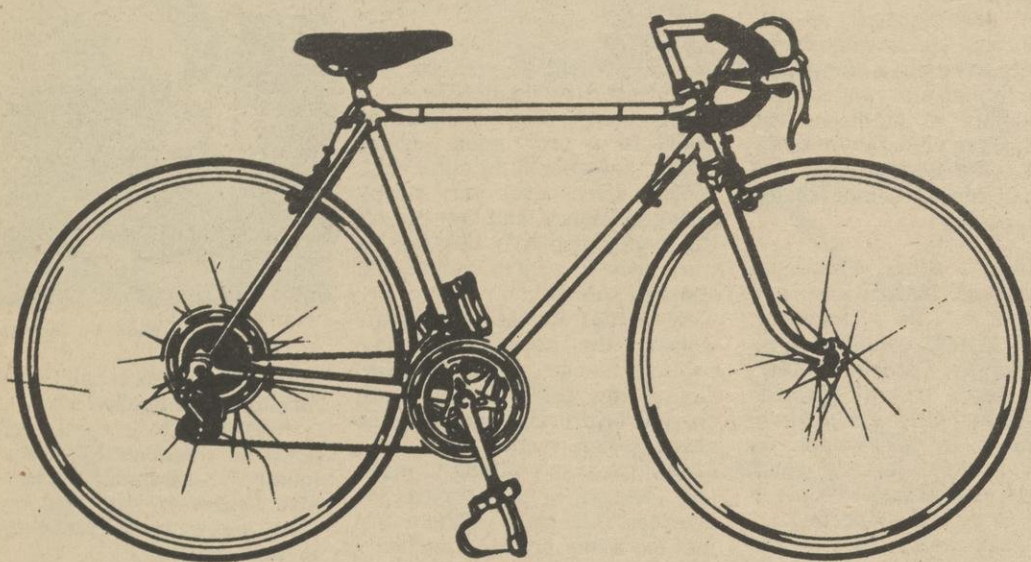
Registration issues are one week prior to each semester.

THE DAILY CARDINAL publishes Tuesdays and Fridays during the Summer Session on the Madison campus, including the Fall

Orientation Issue. The Daily Cardinal is printed in the University Typography Lab, and published by the New Daily Cardinal Corporation, 821 University Ave., Madison, Wis. 53706.

THE DAILY CARDINAL is a non-profit organization completely independent of University finances. Operating revenue is generated solely from advertising and subscription sales. Second class postage paid at Madison, Wisconsin. Business and Editorial phones at (608) 262-5854.

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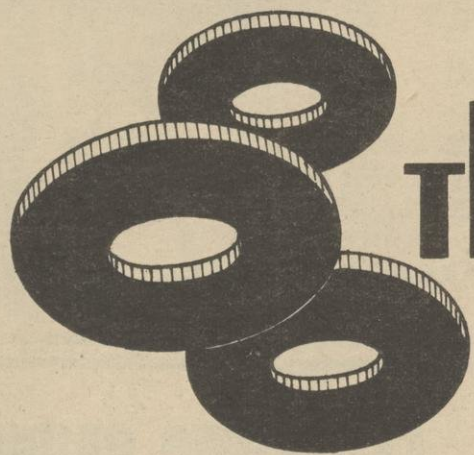
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More hard times for WSA Store

By CHUCK RAMSAY
of the Cardinal Staff

The non-profit Wisconsin Student Association (WSA) Store, which has been teetering precariously on the rim of financial insolvency since its inception in 1969, may be unable to regain its balance again over the upcoming summer slump period.

According to several WSA Store workers, the store, which is still recovering from a bad financial year in 1972-73, is attempting to pay back creditors, while gradually losing its original counter-cultural clientele.

"I THINK IT probably will fold in the future," worker Karen Martin said. "We were in the red even before the summer started."

Reflecting upon the spiraling economy, she added, "We can't add stock if we don't have the capital to purchase it. It's really a tight situation."

The WSA Store's current problems were traced by storeworker Herb Levy to the fall of 1972, when the store was moved from a prominent storefront

building next to the Memorial Library, a block away to an inconspicuous basement location at 6601/2 State St.

The loss of the income-generating health and beauty-aids sections transferred to the WSA Pharmacy, the loss of xeroxing business to the Library, the inept negotiating of a new rental-space contract, the move to a basement location, and escalating hassles between unionized storeworkers and the WSA Store Board, were seen by Levy as factors leading to "a disastrous financial year."

BY EARLY SUMMER of 1973, the store had gone from a \$600,000 school year in 1971-72 to a \$350,000 1972-73 school year. With debts piling up, money received from the profitable records department went into paying for other sections, and record distributors began withholding stock. The payment rates were renegotiated, and limited stocking was renewed.

"In the fall, we owed about \$90,000 to \$100,000 six months past due," Levy said. "This year,

we've cut that down to about \$60,000, but we have the summer business slump ahead, when most students leave town, and the creditors are still waiting."

The uphill financial battle, though, is not the only indicator of possible worse times ahead. A more intangible problem is the entire idea of making a philosophical commitment to alternative, non-capitalistic business institutions.

"I don't think students are into supporting an alternate institution right now," Levy said. "People aren't into supporting the store on an idealistic basis as they once were."

HE USED THE analogy of the Madison Tenants Union (MTU)'s position to that of the Store's. "Originally, they were all students, organizing only students. Now, they're non-students, into community organizing work. It's the same here — most workers have been around here for about two years — we're serving basically the same students and street people. There's no new input here, and workers aren't in touch with other students."

Martin concurred, saying that newer students in Madison didn't feel the same commitment to the store as two or three years ago, adding, "we're not seeing as many freshmen or sophomores in here — even with the collate notetaking service, which brings in a lot of undergrads."

Another factor behind this dwindling support, may be outright antipathy to the ideological activism that the store and WSA have come to represent,



photo by Leo Theinert

Where's the money? That's what the WSA Store's creditors would like to know. The store is currently \$60 thousand in the hole.

as something left over from the Vietnam-Sixties era.

For ideological activism has been one of the hallmarks of a reciprocal commitment to the community that supports it. It has distinguished the WSA Store in the past, but now marks its growing isolation.

A PREREQUISITE in the past for any new store worker was also membership in a community service — and invariably activist — organization. Store workers organized themselves as well by forming a union, and in a series of running battles during the 1972-73 school year with the WSA Store Board, dominated by WSA governmental people, they won gradual control of the store.

Presently, the store is operated by the workers completely independent of WSA control, although current WSA services will remain in the store.

The store, despite its financial hassles, continues to offer a number of low-priced services, in addition to regular sales items.

Services include the collate-notetaking service, with notes of most large undergrad lecture classes, the WSA flight service, with group flight reservations, an exam file of past course exams, and a ticket outlet for local rock concerts.

THE WSA PHARMACY is just upstairs from the store, and some space in the basement is subletted to the Madison Book Co-op with "the best science fiction in town, a good women's section, comics, and small-press poetry volumes," as one worker proudly declared.

The changes in community support and new worker input have left the store in a state of flux. "Right now, we're in a weird position, because we're trying to find out what the community is, that we serve. It's not like it was four years ago," Levy said. "We're trying to re-define the store's position in relation to itself and the community. We need more in it, but we also need people to come down and tell us where they're at and what they're into."

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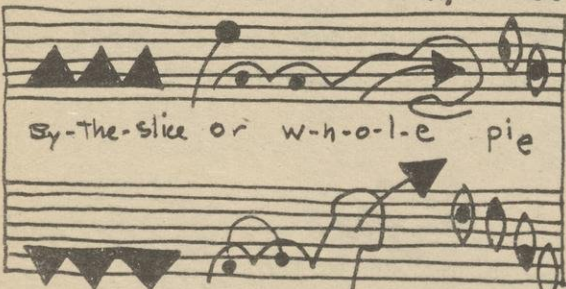
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Sec. #2, page 6

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First-graders vs School Board

By ANTON PLISKA
Special to the Cardinal

Marcus Foster, Oakland California's liberal black superintendent of schools, was assassinated last November 6. A group calling itself the Symbionese Liberation Army surfaced and claimed responsibility for the murder. The SLA established its claim for Foster's murder by mentioning that the bullets that were used were cyanide coated—a fact the police had withheld from the media.

The SLA later revealed as its motivation for the killing: 1) that Foster had endorsed a plan of police in the schools to protect teachers and students from the frequent outbreaks of violence that had been plaguing many Oakland schools; and 2) Foster had authorized a voluntary measure whereby students could wear conspicuously large identification badges while in school so that non-students, (i.e. the troublemakers) could be detected.

AFTER FOSTER'S MURDER however, it was brought to the public's attention that Foster was in fact against police in the schools and the ID badges.

However, many who have followed the SLA's bizarre escapades reason that there could be yet another cause behind the assassination of Foster. The SLA, these observers reason, was well aware of a standardized test being administered in the California school system—the California Aptitude and Achievement Test. This test, they claim, is a direct manifestation of a plan devised by a Dr. Arnold Hutschnecker for the detection and preventive detention of future habitual criminals through the mass administration



photo by Dick Satran

"The consequences of this test could be hideous. The failure of the School Board to give notification to the parents and teachers shows the despotic character of our Educative Administrators."

of psychological tests to every child between the ages of 6 and 8. It is for this reason, they contend, that Foster as chief administrator of the Oakland Calif. school system was murdered by the SLA, a group whose origins are in the behavioral modification programs used in the California prison system.

On April 20, 1970, Newsweek magazine published the following article in its "Medicine" section, entitled "Dr. Hutschnecker's Plan, detailing the German-born doctor's behavioral testing scheme:

"In its zeal to stamp out crime and civil disobedience, the Administration of Richard M. Nixon has come forth with a clutch of

controversial remedies, ranging from the "preventive detention" of habitual criminals in the District of Columbia and the "no-knock" search provision of the pending Drug Abuse bill. Then last week, it was revealed that the President and his advisers were considering a still more drastic proposal—the mass administration of psychological tests to detect children apt to become antisocial, and even the establishment of special camps for retraining teen-agers.

The scheme is the brainchild of Dr. Arnold Hutschnecker, a Park Avenue physician who once treated Mr. Nixon for a medical problem when he was Vice

President, and who later began to specialize in the practice of psychotherapy (although he is not a board-certified psychiatrist). He proposed the plan last December, Hutschnecker says, in response to a request from the President for comment on the report of the National Commission on the Causes and Prevention of Violence. According to Washington sources, the White House then forwarded Hutschnecker's plan to Secretary of Health, Education and Welfare Robert H. Finch so that it could be studied and then possibly put into practice.

In his 1,600 word reply to the

President, the German-born physician noted that the eradication of ghetto poverty, recommended as the key step to be taken in the prevention of crime by the commission, was an admirable long-range goal. But, he added, "I would suggest another, direct immediate, and I believe, effective way of attacking the problem at its very origin, by focusing on the criminal mind of the child." This, he said, would mean detecting aberrant personality structure early enough so that psycho-therapy could be used to prevent the child from becoming a full-fledged delinquent or adult criminal.

Tests: Every child between the ages of 6 and 8, according to Hutschnecker's plan, would take a battery of psychological tests designed to detect mental disturbance or a propensity for antisocial behavior. The youngest such children would be helped in federally supported day care centers; older children would attend after-school clinics and receive guidance counseling to direct them into more constructive pursuits. "The more disturbed, the more angry, rebellious, undisciplined and disruptive boys," Hutschnecker said, "should be given aptitude tests to determine areas of interest which should be carefully encouraged."

Although Hutschnecker's plan seems to have aroused considerable concern among many of those who have studied it, the most disturbing note, perhaps, was the doctor's final recommendation—the establishment of

(continued on page 11)

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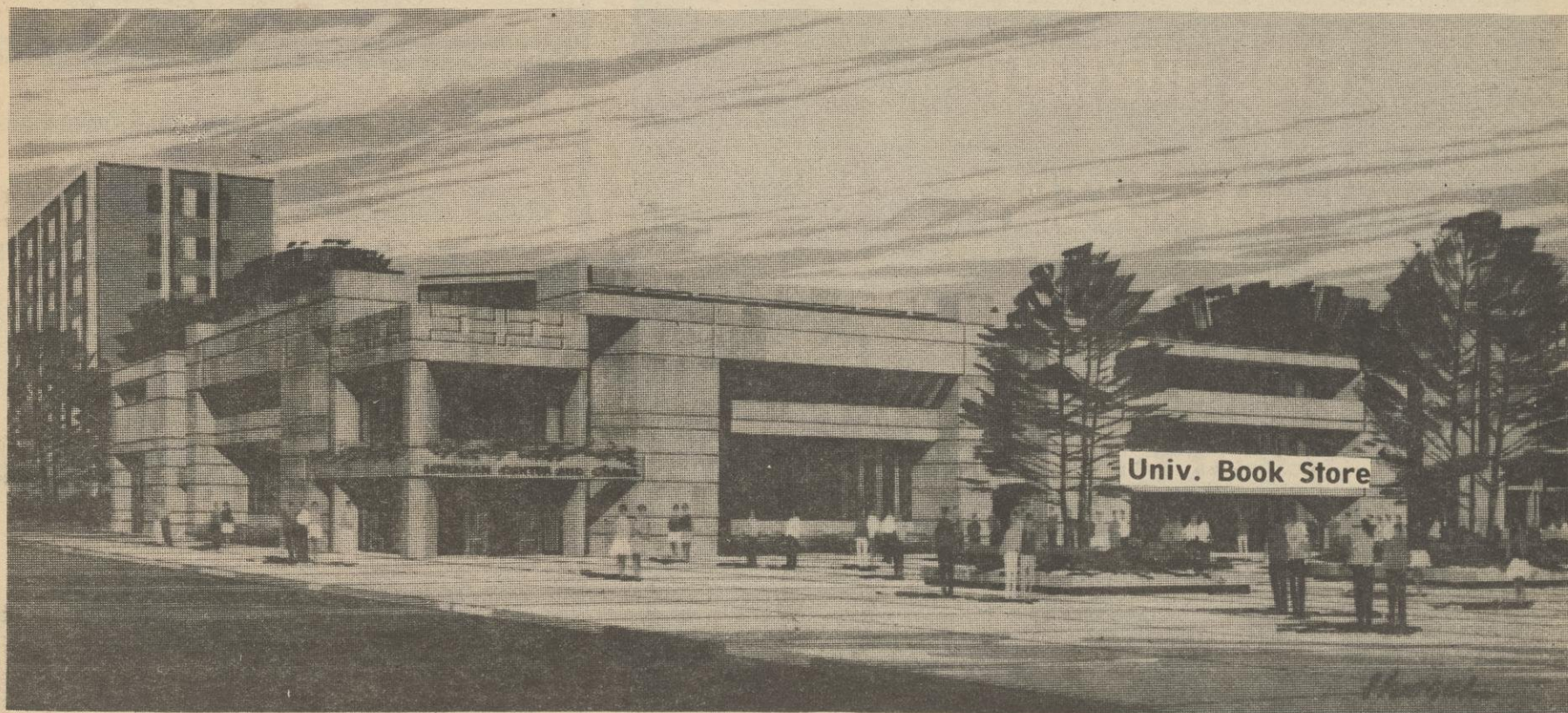
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PANTO rent strike victory--

By JEFF KANNEL

Packers and Northport Tenants Organization (PANTO) has been recognized as exclusive bargaining agent for all tenants in the north side housing project as the result of a successful May rent strike.

PANTO, a local of the Madison Tenant Union (MTU) also won a signed agreement setting up a grievance procedure with management through which all unresolved complaints will be settled. Approximately 100 families were withholding nearly \$12,000 in rent to support PANTO's bargaining position.

The strike was the result of eight months of organizing and a long series of frustrations for tenants in their efforts to work with American Baptist Management Corp (ABMAC), the owner and operator of the project. ABMAC is the largest non-profit housing management company in the country, operating projects in 22 cities. PANTO and MTU

organizers believe that the settlement at Northport could have national implications for the tenants' rights movement.

PANTO WAS formed in October, 1973, by a group of tenants who came to MTU for help in improving conditions in the project. Many complaints had been filed with MTU and other agencies about unresponsive management, evictions without cause, poor maintenance, and rent increases. The project is subsidized by the Federal Housing Administration (FHA), which subsidizes the mortgage costs to management; in exchange, ABMAC is supposed to keep rents down and can't raise them without FHA approval. Tenants were finding that FHA consistently sided with management and would always approve rent increases. They turned to MTU because they felt that their complaints were not being heard.

After initial meetings, a petition was circulated in November and

in 3 weeks, 206 tenants signed. (There are 280 apartments, but only about 225 are occupied at present.) The petition authorized PANTO and MTU to bargain with management over rules, leases, and a grievance procedure. The negotiating committee met several times during December with resident manager Phil Bennett, and on December 28 they signed a temporary, experimental grievance procedure. Under this procedure, if a complaint couldn't be settled directly between ABMAC and the tenant, a hearing would be set up. The Hearing Panel consists of one PANTO representative, one ABMAC representative, and one neutral person who is approved by both PANTO and ABMAC. The panel would hear the dispute and issue a written decision.

The grievance procedure ran until March 31. During this time, the decisions of the panel were not legally binding on either side. This issue was to be resolved after the

trial period. But during its operation, the procedure operated well—twelve grievances were filed and nine were settled without a hearing. All three of the hearings resulted in decisions which supported the tenant, yet were accepted and adhered to by ABMAC.

During February, however, problems began arising again. Bennett came under fire from his superiors for having signed the procedure and for having dealt with PANTO and MTU at all. District manager Gary DeFries stripped Bennett of most of his authority to run the project. DeFries made most of the important management decisions from his office in Milwaukee. He had been resident manager before Bennett and was very unpopular among the tenants.

On February 27, DeFries announced a rent increase for all apartments, giving people only 7 days to decide if they would stay or move out. The increase, which would have gone into effect April 1st, followed a \$10 increase last August and it threatened to drive out many tenants who could not afford higher rent. PANTO and MTU subsequently collected the rent increase notices from 180 tenants who vowed to stay in the apartments and fight the increase.

FHA HAD ALREADY given its approval to ABMAC for the increase, without a word of warning to tenants, and with no effort to learn from the tenants what their opinions on the increase were. Three carloads of tenants and 2 MTU representatives went to the Milwaukee FHA office, asking

them to stop the increase. They argued that 50 percent of the tenants were on fixed income (welfare, unemployment, social security, or pensions) and that even those who were working could not afford two rent increases in only 8 months. FHA was informed of the communication breakdown within the project, and was told that if the increase was put into effect, the vacancies would soar. In spite of the arguments, FHA held fast in its support for DeFries' action.

On March 6, 80 tenants met to plan strategy and elect a committee to negotiate with DeFries over rent and other issues. A court action was planned to challenge the fact that FHA had not even consulted tenants before approving the increase. Under the pressure of a lawsuit, DeFries met once with the PANTO bargaining committee and agreed not to go through with the rent increase. He also agreed to work out a full signed agreement by March 27, covering rent raising procedure, lease changes, recognition of PANTO, and the grievance procedure.

Once he had stopped the court action, however, DeFries refused to meet with PANTO again and denied ever having made any commitments, even though 16 persons were present at the negotiations and all others believed that agreement had been reached. DeFries finally called a meeting himself where he proposed to discuss the reasons why ABMAC needed to raise rents. Fifty tenants marched to this meeting together only to find that DeFries was refusing to attend his own meeting. Instead, he sent Bennett, who had no authority to sign or agree to anything, or even to release financial information about the project.

PANTO's next step was to go (continued on page 9)

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anatomy of an 8 month struggle

(continued from page 8)

over DeFries' head, to Dick White, national vice-president of ABMAC. A packet of information was sent to all ABMAC officers and a proposed agreement was sent to White on April 16. The agreement was an attempt to straighten out the chaos that had developed within ABMAC, and to establish PANTO as bargaining agent for tenants with definite decision-making authority in the operation of the project.

A DEADLINE of April 30 was

put on reaching some agreement. White responded by mail, refusing to come to Madison until after April 30 and strongly defending DeFries' actions.

At this point, PANTO stewards (representatives in each building in the project) began talking to tenants about withholding May rent. It was hoped this would bring ABMAC into Madison to deal with the worsening situation in the project and to gain recognition for PANTO. In a bizarre series of events, Bennett was fired as resident manager by DeFries,

with only 8 hours notice to get out of the job and get out of the project. PANTO decided immediately to carry through on the strike and set up the mechanism for doing it.

Members of the First Baptist Church in Madison who have been working with both sides to improve the project, contacted White and pressured him to override DeFries' action and to remove DeFries from any role in the Madison project. After two days, DeFries was out, Bennett was back in, and things were as

confused as ever.

PANTO carried through on the strike. When White came to town on the 6th of May, 90 tenants had paid their rent to a bank account set up by PANTO and MTU rather than pay it to ABMAC; another 50-60 tenants hadn't paid rent for May to anyone. White and the other national officers were very reluctant to deal with PANTO, having never faced an independent tenant union in any of their other projects and not

wanting to set a precedent here. But the strike was strong, and in conversations with the residents, they learned that the tenants were very bitter at the treatment they had been getting for years from DeFries and ABMAC. They also saw that they were facing an organization of tenants that was determined to win a place in the operation of the project.

ON MAY 7, White signed an agreement recognizing PANTO as

(continued on page 12)

Apt's invade Tenney

By DAVE ZERWICK
of the Cardinal Staff

A four-building housing project across the Yahara River from Tenney Park will add 192 more units to that already glutted area by 1975. There are 4200 vacant housing units in the area now, but Norman Flynn of Munz Real Estate (the developers) say if response is good they will expand the project to include the entire area bounded by Fordem Avenue, Johnson Street, and Lakewood Garden Lane.

DUE TO ITS PROXIMITY to Tenney Park the project has caused concern with the City Park Administration. The original plan for the project included a boat harbor on the Yahara, but after debate with the P.A. this plan was scrapped. The P.A. also insisted that a buffer zone be maintained between the project and Tenney Park. No recreational facilities later desired by the project owners can be imposed on the buffer zone. The P.A. also directed that as many of the large trees on the site be protected as possible.

Lester Pines, the chairman of the City Plan Commission, and John Urich, another member, feel that the buildings are too massive for the area. Pines has also been dissatisfied with the results of the zoning classification, Planned

Unit Developments, which is the classification of the Tenney Park project. The classification is supposed to allow engineers and landscape architects the freedom to plan pleasant and well-designed residential areas. But Pines cited a report put out by the commission which concludes that this freedom has not been used to aesthetic and purposeful advantage. The report lays the blame on either the incompetency of the professionals, on their manipulation by the developers,

or both. "I am afraid the Tenney Park project may suffer from similar shortcomings," Pines said.

Despite these fears, reaction has not been negative. Between 65%-75% of the project's nearby residents either had no objection to it or were in favor of it.

JOE THOMPSON, 2nd district alderman, feels that the project will be an economic boon to his area and will help keep Lapham school open.

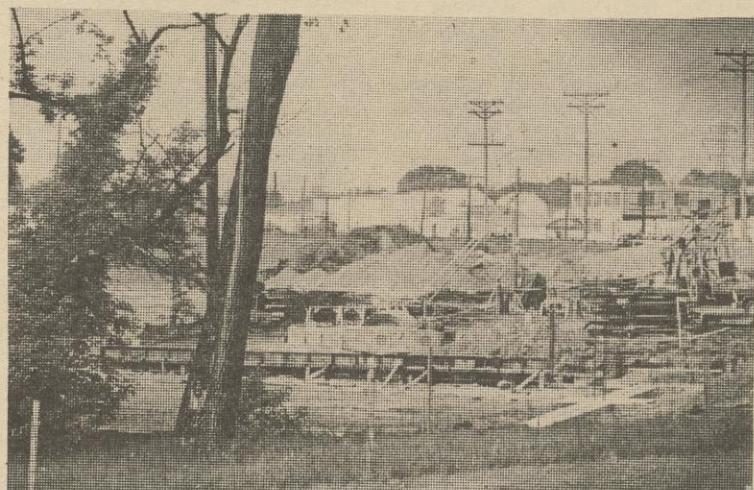


photo by Dick Satran

Construction has begun on the 192 unit Tenney Park Housing Project, slated for completion by 1975.

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society of madison

Ohio U. fired up

ATHENS, OHIO—

Beset by its president's resignation, student rioting, striking workers, and demonstrations, Ohio University is enduring one of the most tumultuous periods in its history. Not since the 1970 demonstrations preceding the Kent State shootings, has the University faced so many problems in such rapid succession.

The need for better wages, unionization, and better working conditions sparked a mid-April strike by student cafeteria workers. According to P.J. Bernardski, Editor of the Post Newspaper at OU, the strike proved unsuccessful when it was broken by university officials leading older, non-student workers across picket lines. This Bernardski related, "took place while the University was in court attempting to get an injunction forbidding picketing."

The Post's Editor went on to say that the strike "was only the beginning of what turned out to be a fairly active month of May at OU." The 2nd weekend of May was marred by rioting which took place in downtown Athens following a police confrontation with rock fans at a concert held on campus.

During two nights of rioting, a street fire was set, windows were broken as the jail became filled and the hospitals received more than thirty injured.

On the heels of the rioting, came angry black student dissent over the lack of minority programs

and activities on campus. Meeting with the President of OU, Claude Soule, the students demanded more courses. Soule denied the need for such courses at OU however.

Shortly after that unproductive meeting, Soule was presented with a list of 51 demands by various OU student coalitions. The demands called for Soule's resignation, as well as the resignation of two vice-presidents, the personnel director, the dorm coordinator, and the Dean of the College of Arts and Sciences.

Responding to the list of demands, OU's Soule contended that "the mindless conditions of the last few weeks" had made him and his family decide that he could no longer serve the University as President. Fingering his tormentors, Soule described the university as "one of our most fragile institution" while bemoaning the "selfless efforts of so many" negated by "the selfish acts of so few."

The resignation was considered by Jeffrey Shapiro a UW-Madison graduate now acting as assistant director of WUAB Television in Athens, "as a concession to student demands." But even more to "declining enrollment, lack of state funding, and faculty employment cutbacks."

Shapiro believes that the University "is deeply troubled" and seems to be in for yet more serious problems in the future, with the promise of a new, less flexible administration replacing the present one.

Feminist News Briefs

The Mayor's Day Care Committee will soon present a sweeping recommendation for city-sponsored day care centers and for funding for existing centers. The bill will probably be presented by Betty Smith, a conservative, but liberal on day care.

DESPITE DEMANDS that she be fired, raised by angry students this spring, Cyrena Pondrom continues in her \$20,000-plus job as UW Vice-President for Affirmative Action. Pondrom outlives her opposition, including feminist Joan Roberts, who was denied tenure this spring. The

University meanwhile plans several window-dressing feminist activities, including cautious sponsorship of a "safe" woman's theater group, the Apple Corp, some non-polemic women's publications, and various WHA programs. The administration will continue to talk poor to explain some inequities in hiring and retention, but actually it was the second largest recipient of federal grants in the nation last year, pocketing something like \$36 million in federal funds (given with the stipulation that the receiving institution must have a viable Affirmative Action program.)

A WOMAN in Nassau County, Long Island, after an abortion was called back by the hospital with the demand that she "bury the baby." An obscure NY law was cited which says "any still-born infant or fetus of over 20 weeks shall be delivered to a licensed funeral director or his agent." The law did not demand that the fetus be buried, but the doctor who did the job turns out to be an anti-abortionist.

A RECENT major pastoral letter issued by American bishops advises that devotion to the Virgin Mary has slipped seriously lately.

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First-graders sue board

(continued from page 6)

camps for incorrigible teen-age boys. "For the severely disturbed, the young hard-core criminal, there may be a need to establish camps with group activities under the guidance of counselors, under the supervision of psychologists, who have empathy (most important) but also firmness."

Treatment: For his part, Hutschnecker is "stunned" that his suggestions have been misconstrued in some quarters. "My premise," he explained, "is that we vaccinate children to prevent physical disease. Why not provide psychological tests and treatment to prevent the problem of crime?"

The main problem, as Hutschnecker sees it, is devising tests that can be given on a massive scale. A conventional battery of personality tests, including the Rorschach inkblot test, takes several hours and can cost as much as \$150, obviously making them impractical for his purpose. Currently, Hutschnecker is studying a simple "value profile" devised by Dr. Robert Hartman of the University of Mexico which, he believes, can accurately detect antisocial tendencies by a child's reactions to a set of eighteen pictures. The test can be given in a few minutes and the results analyzed by a computer. "We could test the total child population in two or three months," the New York physician says.

By the end of the week, there were indications that Hutschnecker's remedy for crime was too bizarre even for the most zealous of the Administration's advocates of law and order. Although HEW spokesmen insisted that the plan was still officially under consideration, the word in Washington was the HEW Secretary Finch would probably recommend that it not be pursued

further for the moment."

On Thursday, May 30, a suit was filed in Dane County Circuit Court, attempting to restrain the Madison Board of Education from processing a standardized test given to all Madison first graders. It is a class action suit filed on behalf of Mary Elizabeth Sikora, a Madison first grader, individually and on behalf of all Madison first graders; and Mary's parents, Judith and John Sikora, on behalf of all parents of Madison first graders, against Douglas Ritchie, Superintendent of Madison Public Schools; and Lee Hanson, Director of Research and Development, Madison Public Schools.

THE SIKORA'S ARE represented by Attorney Edward Ben Elson. A hearing has been scheduled before Judge Norris Maloney for June 17th at 10 a.m.

Affidavits submitted on behalf of the Sikora's indicate that during the latter two weeks of May the California Aptitude and Achievement test was administered to all first graders without putting parents on notice nor getting parental permission. In addition, the tests were administered by outsiders, not the regular first grade teachers of these students.

The suit attempts to challenge the carte blanche powers of the School Board in the administration of standardized testing arguing that it is violative of parents custodial rights over their children and an invasion of the child's right of privacy.

In one of the affidavits, Dr. Karl U. Smith, director of the University's Behavioral Cybernetics Laboratory and a world renowned expert on standardized testing concludes that this test was derived from the California Test of Mental Maturity; that it is a simple

remedial multiple choice general ability test, which is divided into areas of language and mathematics to make it look like a school achievement test for grade school children.

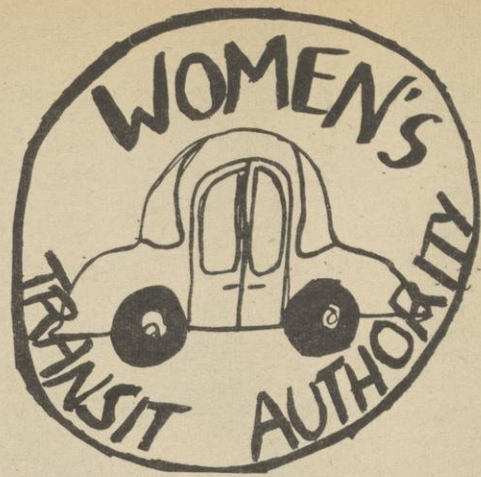
Dr. Smith concludes that this test is really a camouflaged I.Q. test. He also contends it acts as a personality test in that the administrator of it is supposed to record any unusual behavior of particular children in reacting to the taking of the test. As specifically stated by Dr. Smith:

"WHAT THIS MEANS is that any child who reacts to the collection of junky items in the test as a reasonable person with brains should react, will be classed as deviant, disruptive or handicapped by the charlatans who are responsible for this hidden dishonest program.

This test was administered in the past two weeks not by teachers who are familiar with particular children, but by test administrators (graduate students, teachers, aids, etc.) who are not familiar with the children and most of whom have no proven competence in working with first graders. Madison parents should sue these people for threatening and maltreating their children with strange and unusual school situations which are presented in a dishonest manipulative manner to their children...

A fundamental background issue in this testing program is the identification and labeling of first graders as deviant, handicapped, disruptive, or non-conforming without parental and teacher involvement in establishing such labels and records on children..."

Madison Teachers Inc. (MTI) is angry over the testing and in a letter from Marcia Topel, its president, to Dr. Jean McGrew, Assistant Superintendent of Schools, she says: "The first



Women's Transit Authority (WTA) is a free transportation service for all women in the Madison community. Our goals are to help prevent the crime of rape, and to increase the mobility of women in the community. WTA, then, is an alternative mode of transportation when busses, cabs, and other public or private transit are unavailable.

Our new summer hours are: 8:30 p.m. to 2:30 a.m. every night. Please note: The first shuttle stop is now at Chadbourne Hall (which replaces Memorial Library). Please wait at the main doors, off of Lathrop Drive.

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grade teachers in the system were not given any, or at least adequate, information about the test, or its purposes or the intended use of the results. No input was requested from them as to their feelings about the proposed testing and how first graders would react to it."

representing the plaintiffs, was quoted as saying: "The consequences of this test could be hideous. The child could be labeled, stigmatized and pigeon-holed because of this test. The failure of the School Board to give notification to the parents and teachers show the despotic character of our Educative Administrators".

Attorney Edward Ben Elson,

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PANTO

(continued from page 9)

exclusive bargaining agent for all tenants. On May 13, a new grievance procedure was negotiated and sent off to the national office for legal review and signatures. As of the deadline for this article, the procedure has been signed by White and is in the mail on its way back to PANTO. When it arrives in Madison, the strike will formally end.

The new grievance procedure includes all disputes (during the experimental procedure, some disputes were not covered), and the decisions of the Hearing Panel are binding on all sides. PANTO succeeded in reaching all the goals it had set prior to the strike.

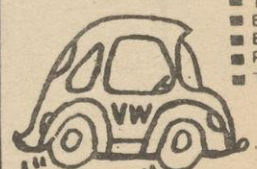
From this point on, PANTO will work with ABMAC to draw up a new lease and work out a process for negotiating rents, but the main struggle is over. PANTO has won a permanent role in the operation of Packers and Northport apartments and can begin to work on positive programs now that the fight for survival has been won.

The events at Northport are important to all tenants in Madison, and they have possible national implications for tenants in housing projects, especially FHA-subsidized projects. With strong organization and patience, PANTO succeeded in winning recognition from a large national corporation which was at first hostile to the idea. The success of PANTO in negotiating what is possibly the first binding grievance procedure in FHA housing in the country will cause changes within the FHA itself, and will change its attitude toward tenant organizations.

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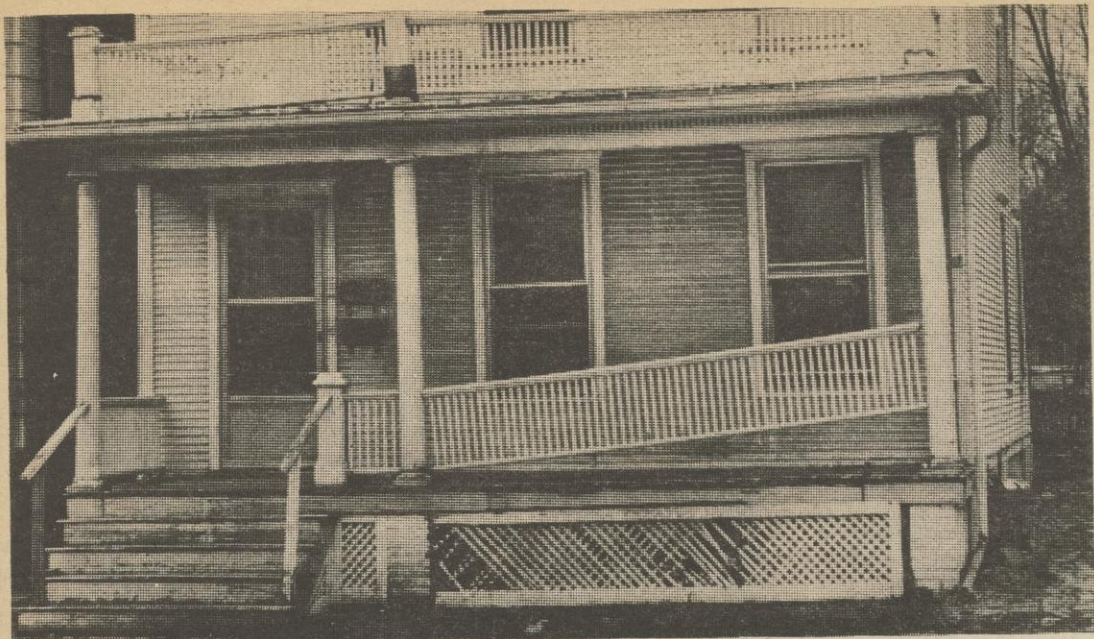
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The Inner City Action Project

(ICAP) Housing Office will be open in August at the Campus Assistance Center, 410 N. Lake St. Summer volunteers will be trained as student housing inspectors, after which they will be busy inspecting the units listed at Campus Assistance. But the ICAP office will send out inspectors to check any tenant complaints too.

NEXT TIME THE WALL cracks open, you can fill out a complaint form for an inspection. ICAP inspectors will file a

complaint against the landlord if any violations are found, specifying the infractions and time allowed for repairs. If repairs are not made within the allotted time, a complaint may be filed in court.

If you are interested in becoming a student housing inspector, come to an ICAP meeting, Tuesday, 7:30 p.m. at the Union. (See TODAY IN THE UNION.) For more information call 257-9088 or 238-5963.

For the first time in five years, since the SDS convention in 1969, a national convention of radical students will be held June 15-17 in Iowa City, sponsored by the ATTICA BRIGADE.

In addition to Brigade chapters, independent students and organizations from around the country will be attending the convention to form a national student anti-imperialist organization, exchange ex-

periences from different campuses, sum up lessons learned in struggles, and plan future work.

In addition to student groups, a number of other political organizations, including the Vietnam Veterans Against the War, the Revolutionary Union, the Iranian Student Assoc., and the Union of Radical Political Economists, will be attending the convention.

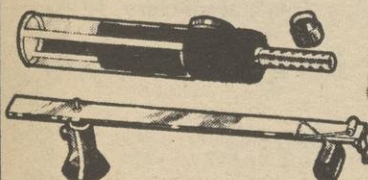
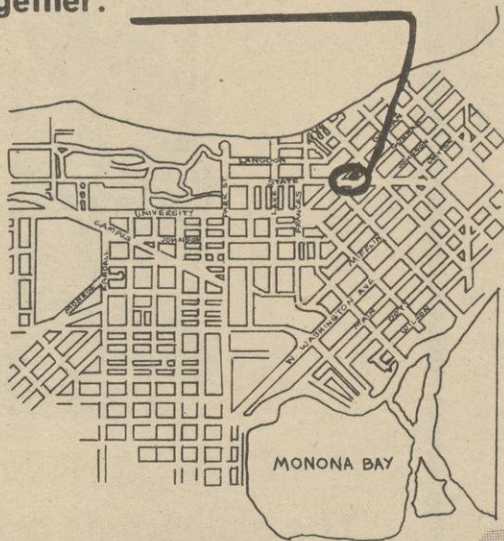
Major speeches at the event

will be given by Clark Kessinger, a former president of SDS, on the student movement of the 60's, a Farah striker on the recently won strike for union recognition, and members of the Revolutionary Union, the Vietnam Veterans Against the War, and the Youth Organization of Black Unity.

All those interested in attending the convention should contact the Attica Brigade at 255-6974.

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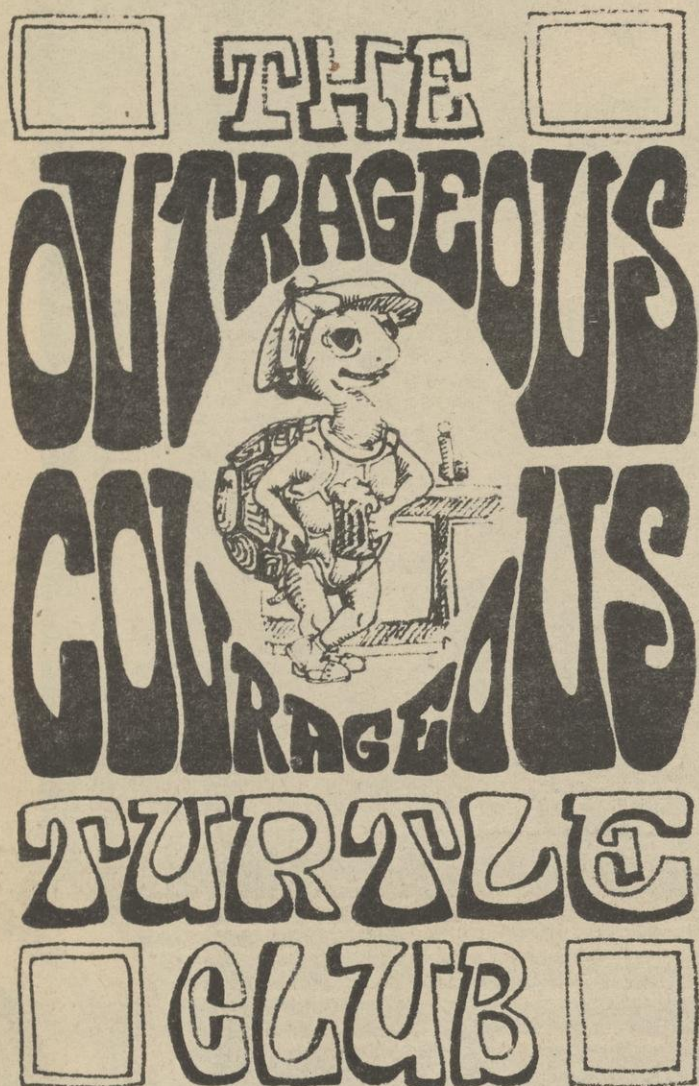
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NIGHTWATCH AT THE DRIFTWOOD INN

By BRIAN OWENS

Surrounded by a wasteland of crumbling warehouses and abandoned boxcars rusted onto the tracks of a seldom used railroad yard, the Washington Hotel lives on as the aging remnant of a more prosperous time. The owner, Lou Wagner, a man in his late sixties, describes those good old days. "There used to be a streetcar that came down West Washington and stopped right in front here," he says pointing through the smog covered window of the lounge at a weather beaten railroad crossing sign. "At that time thirty-six trains came through every day and the salesmen would meet here to talk business. The Chicago people would stay over night and go back in the morning. The place was hopping. But business has changed now, everything's changed now."

Lou Wagner has been in the customer service business since his youth. He has owned several ice cream parlors with his brother on State Street, none of which exist today. He is also an inventor and a poet. Presently, he is working on a toilet paper rolling machine which winds up unused toilet paper that would otherwise be thrown away. His poetry deals with a different subject matter and will soon be published in the Capital Times.

ON THE OTHER SIDE of the building, across the street from the cobweb strewn waiting room of the train station, is the Washington Hotel Bar, familiar to both the young and old. Engineers of a dying railroad industry, the unemployed, the old and the occasional wanderer have made it their home. During the afternoon a few single men silently toast the memories of a younger day which stare down at them from blown up black-and-white pictures hanging from the peeling wallpaper, glossy snapshots of sleekly dressed young men in the once luxurious setting of the Washington Hotel Bar. At night, when Joe the

bartender and amateur opera singer makes his appearance with a role of a drumstick across a long line of whiskey bottles, the bar bursts into activity. The jukebox is turned at Tony Orlando's hit song, Sweet Gypsy Rose, and an old couple dance a quick waltz around the pool table. Shouts of laughter, cigarette smoke and harmless threats of violence fill the room. At the bar,

"The Greeks say they used to be blond but then the Turks came over and changed it all." Or, "The Hungarians came from the East. That's why they call that city Budapest like that Buda they pray to down there." In matters closer to home, Sam says that; "We like young people here, they never cause trouble." Sam grew up in Kenosha where he claims he was good friends with Irving

his daughter died in an auto accident on the Pennsylvania Turnpike. It is perhaps these hardships that have given Lou the capacity for the generosity that he is reputed for.

Among the survivors that have faithfully brought the Hotel down that one way railroad track of existence, is Ruth who operates the restaurant next to the lounge on the West Washington Street side of the building. The prices are agreeably low but many a truck driver has experienced an embarrassing good shaking down in attempting to slip out the glass door on a free meal. Carl, a quiet and amiable character, is a maintenance man and substitute bartender. His eager diligence to his customers brings a smile to the faces around the bar. Bee, stern yet openhearted, is also a substitute bartender and cleaning woman for anyone of the 55 frequently unoccupied rooms upstairs.

An entirely different world exists in the basement of the Washington Hotel. Here, a bar called the Original Speakeasy, which flourished during the Prohibition, caters to a clique of young people who are as lively as the black paint and the 1960's decor that cover the walls.

Doubtless the beer is cheap and the music good, which, on certain nights, are vital contributions to a stimulating atmosphere. But under the load of working week blues, few of these subterranean creatures have been known to rouse themselves from tired stares for anything as active as pool or pinball. On the weekends, when things pick up, the more adventurous types spill into the well-lit upstairs bar, where someday they may replace their elders.

Built in 1890 as the Commercial House, the Washington Hotel has undergone a long series of changes to become what it is today. In every corner and room of the Hotel, there is still a living example of an era left behind. In his own words, Lou has succeeded in "bringing together the young and the old."



photo by James Korger

a man brandishes his withered fist at an insult only to be slapped down by the rotund figure of a law abiding wife. It is all in jest and for several hours a night the Washington Hotel slips back in time.

Second in rank to Lou is his brother-in-law Sam, the night manager. Slouched in a sofa beneath the sizzling neon light of the lounge, Sam loves to share his trunk of knowledge with guests. The stub of an unlit cigar hangs from his mouth as he says;

Wallace, the writer.

"EVERYTHING'S CHANGED NOW" Lou laments. "Those new houses on the otherside of the railroad tracks chased away a lot of my old customers." He nods his head towards the Bayview Apartments, a recent Housing Development, blocked from view by an enormous First National Bank billboard, the bank that helped finance the project. But there is another sadness in Lou's life. In 1967, on her way back from the March on the Pentagon,

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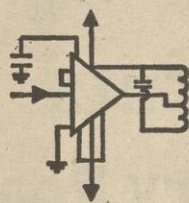
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THE FITZGERALDS STRUT THEIR STUFF: F. SCOTT, ZELDA, AND DAUGHTER SCOTTIE

By GERALD PEARY

If he were alive today, how would F. Scott Fitzgerald react to the fuss, the hullabaloo, the strident publicity, the millions spent and possibly squandered in the filming of his great novel, *The Great Gatsby*? It would be easy to imagine the sensitive artist driven mad by the crass commercialism of it all. Easy, and probably wrong.

Certainly Fitzgerald would have wished for a better, more in-

tegrous picture made from his novel. But he also would have wanted a piece of the action, some of the easy money and worldwide recognition missed in his own abysmal, singularly unsuccessful years as a scriptwriter in Hollywood. He died out there in obscurity in 1940. His movie career was an absolute fiasco. His fiction was out of print, every bit of it, including *The Great Gatsby* itself.

WHEN FITZGERALD, the

youthful literary celebrity, wrote *Gatsby* in 1925, his interest in Hollywood was condescending and ephemeral, typical of any writer of serious literary reputation. But he also saw nothing wrong with peddling his fiction for the exorbitant prices paid out by the film industry.

"Taking all the shekels I can gain from the movies," Fitzgerald sold movie rights to *The Great Gatsby* in an instant, and a silent version was already in the

theatres in 1926. (There would be still another remake of *Gatsby*, with Alan Ladd in the title role, released in 1949. Many Fitzgerald purists feel this to be the best of the three adaptations.)

Also in 1926, United Artists invited Fitzgerald to come West and write a modern screenplay for Constance Talmadge, so he set off for the first of three times to taste of Hollywood first hand. The Fitzgeralds, Scott and Zelda, were given a royal welcome; they quickly became part of a social set including Lillian Gish and John Barrymore. Described by a reporter as looking like the Prince of Wales, Fitzgerald even submitted to a screen test to be a leading man.

He finished a screenplay for *Lipstick*, in two months, then departed for the East. He soon was surprised to find that United Artists had rejected his scenario. He wrote later, "I was confident to the point of conceit. I honestly believed I was sort of a magician with words. Total result—a great time and no work."

FROM 1927 TO 1930, the Fitzgeralds were again in Europe. Scott wrote fiction between drinking bouts; Zelda sank deeply into her now-famous insanity. In 1931, Fitzgerald came back to the USA and MGM to revise a script called *Red-Headed Woman*. But he saw five weeks work sabotaged by the director of the film. Said Fitzgerald, "I wrote and he changed as I wrote. Result—a bad script." He left Hollywood and vowed never to return.

By 1937, he was in dire financial straits. Zelda had been confined to a private institution; and his own income from writing was threatening to half again the 1936 low of \$10,180. Fitzgerald went to Hollywood for a third and final occasion. In contrast to the extravagances of his first trip, he now planned a frugal, almost ascetic life, without drinking or partying. But he also wanted to succeed this time, as no person with a literary reputation had ever done before as a screenwriter.

Unknown to him, MGM had serious doubts that he could produce anything of worth. His MGM interviewer, confronted with a shy, evasive writer with a limp handshake, reported about Fitzgerald, "The light had gone out of him. He seemed depolarized." Nevertheless, MGM assigned him to a final revision on *Yank at Oxford*, Fitzgerald's Princeton in a British setting.

Anxious to make this rewrite a perfect one, he devoted his spare time to projecting films for himself and studying other writer's scripts. Yet Fitzgerald increasingly was plagued with uncertainty about not only his talents as a screenwriter but even his abilities as a writer of fiction. He needed proof that he was of value in Hollywood. Instead, after a few weeks, he was dropped from the production of *Yank at Oxford*.

(On the positive side, however, was Fitzgerald's meeting at this time and consequent love relationship with Hollywood



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gossip columnist, Sheila Graham. This unlikely romance lasted until the time of Fitzgerald's death, and its stabilizing effect on the writer cannot be overestimated.)

HIS CAREER LOOKED more hopeful when producer Joe Mankiewicz asked him to collaborate on *Three Comrades*, planned as an important MGM release. It was the first time ever that Fitzgerald initiated a screenplay. However, problems arose with the choice of Ted Paramore as Fitzgerald's collaborator. Paramore asserted himself on the writing, finally announcing that, with Mankiewicz's backing, he was redoing the whole scenario himself.

Fitzgerald was wounded deeply by the experience. He wrote a famous letter to Mankiewicz expressing his dismay. "Oh, Joe, can't producers be wrong?" he pleaded. Surprisingly, MGM was pleased with Fitzgerald's aborted contributions to *Three Comrades* and extended his contract six months.

He was assigned to write a screenplay for Joan Crawford called *Infidelity*, but the project soon ran into censorship problems. A quick title change to *Fidelity* did nothing to pacify the censors in the Hays Office in

Washington, so the film was disbanded forever in May, 1938. Fitzgerald took the cancellation as personal proof that he had failed at still another assignment.

Though Fitzgerald found his contract at MGM expired in Winter, 1938-39, he stayed on in Hollywood to freelance. And suddenly there came a miraculous call from David O. Selznick to adapt a novel which had eluded many previous writers. It was Margaret Mitchell's *Gone With the Wind*.

FITZGERALD STUCK RIGIDLY to studio policy on the project: whenever possible, use the words of the novel. (He was back at the MGM which had just released him.) Most of his work was thumbing pages of the book and marking potential dialogue. But for the famous "staircase" scene, Fitzgerald was challenged to create. Sheila Graham, posturing as Scarlett, stood above, while the writer, at the bottom of their apartment staircase, pretended to be Rhett Butler. As the dialogue was improvised, Fitzgerald wrote it into the script.

All the masquerading was in vain. In two weeks, Fitzgerald was dismissed, and Selznick again sought a writer for *Gone With the*

(continued on page 13)



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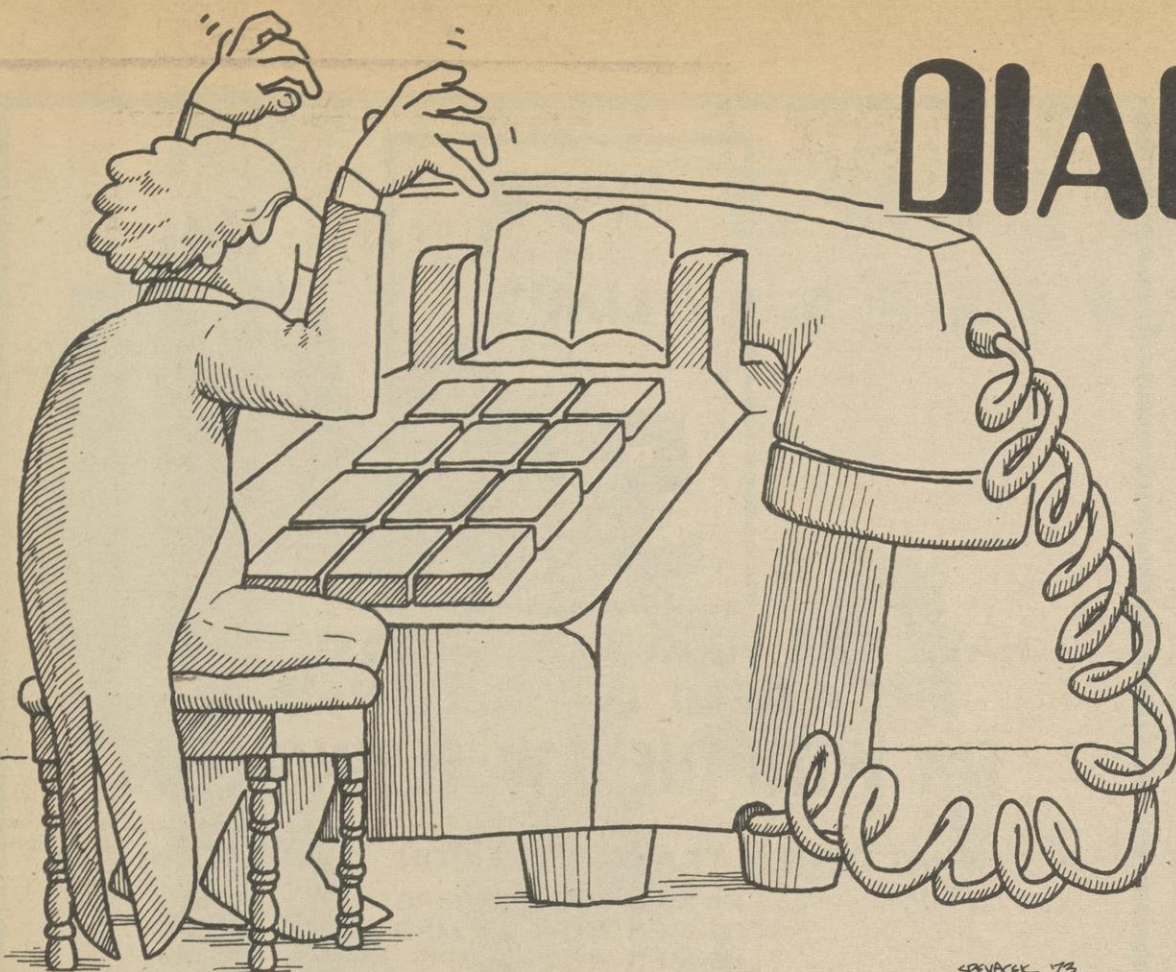
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DIAL-A-MOVIE

A phone number by the name of 263-4010 is Audio Datelines, celebrating its 1st birthday this month.

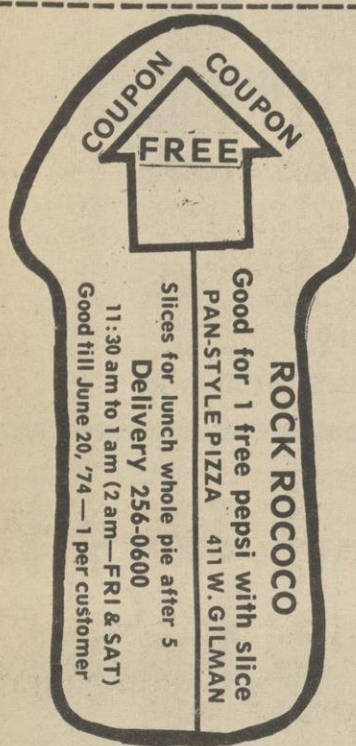
"It's not just your ordinary tape recording," says Mary Langenfeld, the "voice" of Audio Datelines and UW News Service staff member. "It has been listing events happening each day on the campus, including a news story focusing on some person or event within the campus community. Now it has been expanded to include the movies shown daily on the campus."

WHEN SOMETHING LIKE AUDIO Datelines has been around for a year, people usually come up with suggestions to make it better. And since it's people Audio Datelines is serving, "you have to mold the service to their needs," Langenfeld believes.

"Many persons have requested to have the movies listed that are shown on campus each night. I have been including a few but not all because of the time allotted per tape. But since the Madison campus is the renowned 'movie campus' of the nation, and since Audio Datelines can be set up to provide a complete listing daily, the film societies have been asked to supply the needed information, including any changes in schedules."

The "body" of the daily tape is its news story, provided by the Audio News Service. One recent story featured Prof. Philip Altbach of Ed. policies discussing the reasons why upper and middle class Americans are more likely to join groups such as the SLA and another was an interview with UW-Extension biology specialist Stanley Nichols, predicting the amount of weeds on the Madison lakes this summer.

NOW THAT AUDIO DATELINES will have the movie listings, Langenfeld would like to know if there's anybody who "wants the daily listing of the market price of heroin at the Cap Times?" she asks.



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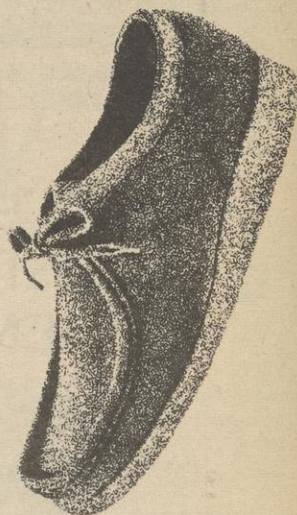
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FLAK FOR BILLY JACK

By BILL SILVER

Billy Jack has been one of the most profitable films to come out over the past few years, and after a long run it is still packing in the audiences. Many people have shelled out good money to see Billy Jack because they've heard the movie sort of "hits at the system." Others have gone to see the movie in order to check out the karate scenes.

Either way, it doesn't really make it. Although Billy Jack does get in a few good karate shots, and everybody who sees the film can more than sympathize with Billy Jack as he hits back at some injustices — the film's main point is not to tell us how to fight back against oppression, but rather, that fighting is worthless, that you "can't change human nature," and that it's every man for himself.

THE MOVIE TAKES PLACE in a small town in the southwest, and just about every person there (except, surprisingly, the head sheriff) is portrayed as being white, reactionary, and a supporter of the local police (many of whom, as the film opens, are rounding up and shooting wild mustang to make a big profit).

Outside of town there is a "freedom school" located on an Indian reservation. The school is run by a woman named Jean, and all that's required at the school is that the kids "do their own thing." Throughout the movie we see some silly songs and skits; the school really doesn't teach much that's worthwhile.

The school itself is representative of Jean's philosophy. We never find out just how Jean got the money to fund the school, but besides that, it becomes clear that Jean has set up the school in order to run away from the problems and conditions of the real world. The school is painted as a



"utopia" in the midst of a hostile and violent world.

Jean's idealism is also reflected in her pacifism, which gets to the point of being almost funny as Jean refuses to come to grips with the events as they happen. Jean just despises violence and racism, which she puts on a par with cruelty to animals, something else she hates.

THE FACT THAT Jean hates violence and racism is not hard to believe, given that the ruling class in this country works overtime to foster both of these things, and that millions of people suffer such oppression. What is hard to believe is that by finding a personal escape from these sort of things, anything will change. Most of the kids at school, like Jean, don't know how to face the real world, as shown when they go into "town" to be insulted and abused by the town vigilantes.

In contrast to all this pacifism, the movie shows us Billy Jack, and it tries to pass off Billy Jack's

ideas and actions as the only alternative to Jean's non-violence. Billy Jack is a Vietnam vet, part Native American, who grew up on the reservation. He, like thousands of other vets, was shocked and disgusted by what he witnessed in the war. After getting out, Billy Jack moves back to the reservation and school, also hoping to withdraw from it all.

Billy Jack doesn't go looking for trouble, but he doesn't back away when troubles come up. When some townfolk prepare to shoot the wild horses on the reservation, when the vigilantes harrass the "freedom school" kids, and when the law department comes after Billy Jack, he hits back. In some ways, it is indeed a relief to see someone fighting back in the film, and Billy Jack does perform some great individual heroics.

But the film would like us to believe that this sort of response is the only way out, the only way to react to the use of violent repression and exploitation by the ruling class.

BILLY JACK HAS genuine dislikes for the "system," as do the "freedom school" kids, and even Jean who has seen many kids abused and the school attacked. But the main point of Billy Jack is not to expose the system—for there are countless and more severe instances of daily atrocities—of police repression, aggressive U.S. intervention in foreign countries, and of ruling class violence against workers and minority groups in this country. The main purpose of this film is to show that the only "solution" to this is an individual response, in fact no solution.

This comes out most clearly as the film reaches the climax. After one of the town vigilante's daughter runs away and takes up

(continued on page 14)

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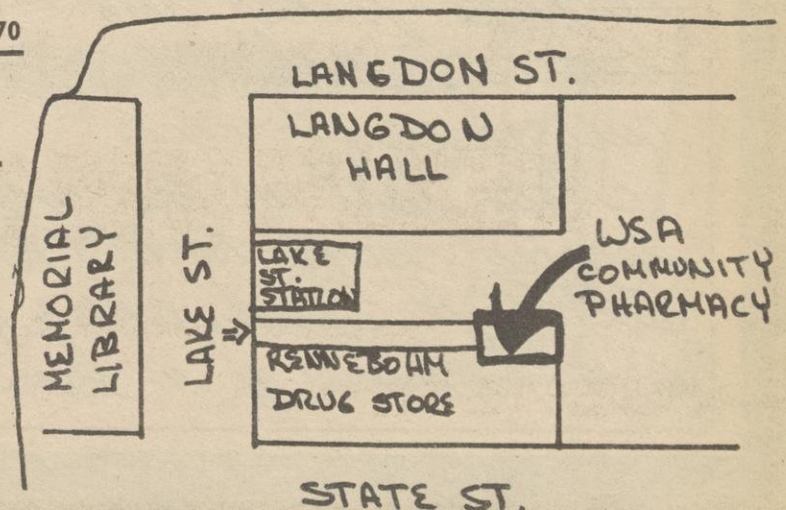
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From a whisper to a scream

While Joni and Carly shimmer, Esther Phillips bares her soul

By DAVID W. CHANDLER
Esther Phillips
Black-Eyed Blues
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Esther Phillips' career has spanned two decades, since the early fifties when she was the showpiece of Johnny Otis' R&B review, up through her efforts as a single act and then re-emergence as a semi "oldies" artist in the late sixties. In the past two years she has shaken both the patronizing stigma of being "revived" and the reeling dance of death with heroin that robbed her of both talent and vitality.

Beyond her struggle to save her sanity and her career from drugs and the indifference of the music business, there is the essential struggle of Esther Phillips to define herself and succeed as a woman.

THAT THERE ARE WOMEN involved in the making of rock and related music is self-evident, but even the slightest closer examination will reveal two facts: the actual number of female musicians is pathetically, criminally small; and the overwhelming majority of women artists in music still function within certain well defined roles, rather than as independent entities free to build their own relevance and relationship to their audience. Think...how many

women can you name who swing any weight in the music business.

The woman who comes immediately to mind as a rock star with an enduring legacy is Janis Joplin, but Janis more proves my point than disputes it. First, she has of course, been dead for almost four years; and second, she is the archetype of a woman attempting to function within a restrictive and ultimately destructive strait jacket role—that of the tough bitch, hard living, hard loving, motorcycle mama. Buried Alive and other biographies of Janis show from the inside this role pressure and the way the demands of her audience to fill their needs at best blurred and at worst totally negated the definition and fulfillment of Janis' own needs. Her despair at the impossibility of finding a way to resolve this conflict was a major factor in her disintegration and death.

If Janis is the tough mama prototype, then Laura Nyro is the trailblazer for another role—the semi-mystical, singer/songwriter, existentially despairing woman musician. A lot of people must need this kind of ministration, because the ranks of women artists today are dominated by the dozens of Nyro imitators, while the original has faded back into obscurity.

The two women who exert the greatest influence on pop music today are Joni Mitchell and Carly Simon. I'm not entirely convinced that Joni Mitchell has escaped her earlier typecasting as a Nyro with performing ability—too many of her audience still seem to be getting off on the "delicate-peach-bruised-by-rough-handling" ethos at the center of Mitchell's art. Certainly her own behavior toward those who try to reach her personally indicates an attitude that contact with the real world and its demands is injurious to health and well being, as well as mammoth unresolved tensions. But Court and Spark has achieved incredible sales and critical success this spring, and is a step away from the self indulgent crying of For the Roses. That way simply indicate what was evident before—that Joni Mitchell is a polished performer; or it may be the beginning of a real maturity, expressed in flexibility and balance of outlook, in Mitchell's art.

CARLY SIMON is more insidious. Her initial impact would seem to have indicated that at last we had an artist not afraid to step outside and even defy the roles played by Joplin and Nyro and their imitators. Certainly "That's The Way I've Always Heard It Should Be" was not only an un-



conventional single and unlikely hit, but almost a revolutionary record, particularly when considered against the backdrop of AM radio. The frontal attack on prevailing values was stunning and uplifting, and carried a song that was in reality rather wordy and vague in actual content. Even the follow up single, "Anticipation", took a fresh and mature look at adult relationships. Added to the insights of Carole King in her Tapestry album, 1972 looked like the beginning of some kind of breakthrough.

Unfortunately, Carole King has

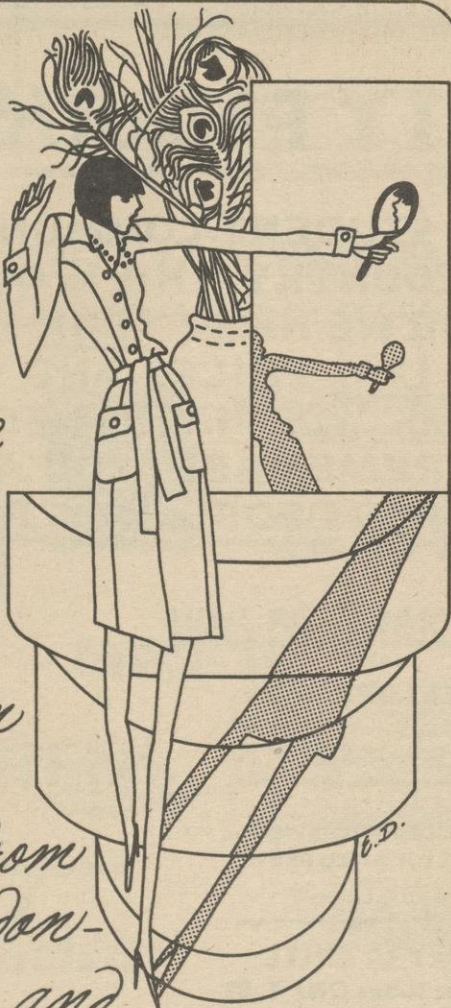
opted for domesticity and child bearing, and Carly Simon has proven to be a crushing false hope.

What went unnoticed earlier was the fact that her vaunted independence was the result of an extraordinarily privileged economic position as a member of the Simon family, of Simon and Schuster publishing fame. What quickly took place was her stepping out into a new role—the seventies liberated woman—read: the liberated upper middle class woman, projecting social and intellectual

(continued on page 14)

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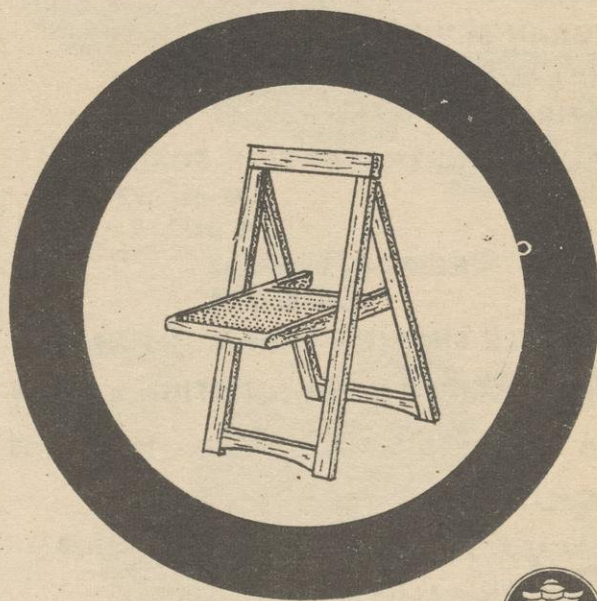
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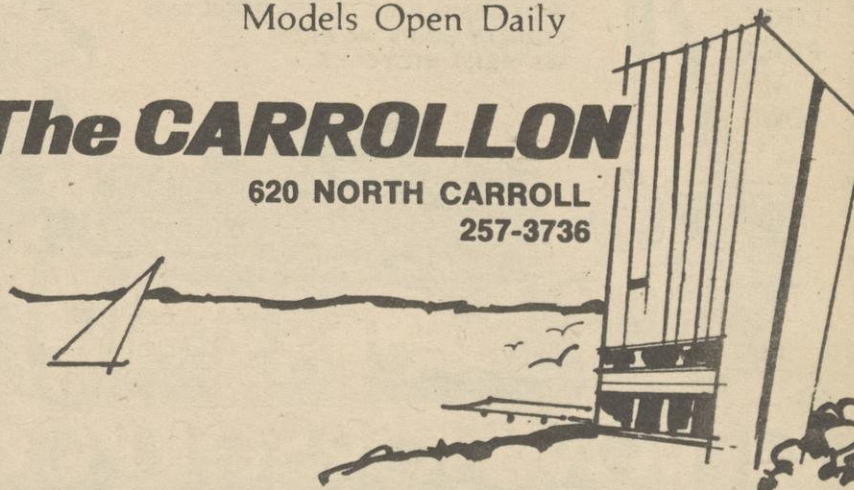
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Justice William O. Douglas At home with the hobos,

By BILL TYROLER

The period covered by William O. Douglas' autobiography *Go East, Young Man*, roughly 1896-1939, was a painful time for this country which was just beginning to come to grips with itself. At the turn of the century America's image as a haven and refuge for the disinherited and disenfranchised was becoming tarnished. We were flexing our industrial muscles and damned if any two bit anarchists were going to horn in on Henry Ford's swelling prosperity.

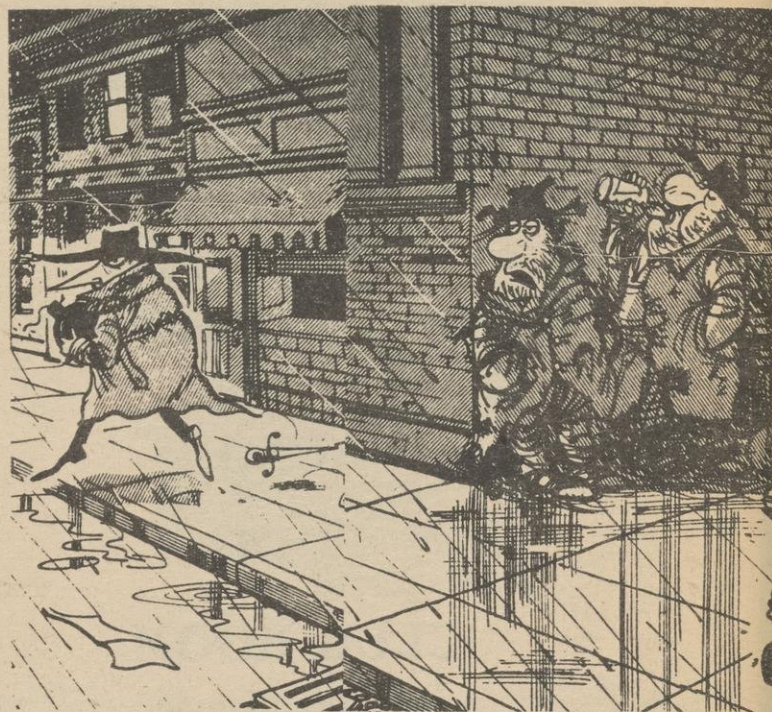
Douglas, growing up in Yakima, Washington, counted some of the

anarchist rabble among his personal friends. He rode the rails with hobos, hobnobbed with Wobblies and went on round-ups with Yakima Indians. Even after he became head of the Securities and Exchange Commission in 1937 and was appointed to the Supreme Court in 1939, he never cut his ties to the Far West. His is the frontier tradition, rugged, individualistic folksy. He is at equal ease in the company of Toots Shor as Yakima Susie.

Douglas' opinions on the bench can't be wholly explained by the liberal tag the media has bestowed upon him. He is,

foremost, an individualist, an iconoclast, and he can't be easily typed. But he is home-spun, about as earthy as the Cascades he dearly loves. The frontier, the wilderness, is the great equalizer where J.P. Morgan's bankroll isn't good for much except kindling on a cold wet night. Douglas transferred that philosophy to the judiciary, believing that virtually no man has too small a claim to be heard by the nation's highest court. The court, in his words, is like a priesthood, and the justices must minister to the lowliest as well as greatest.

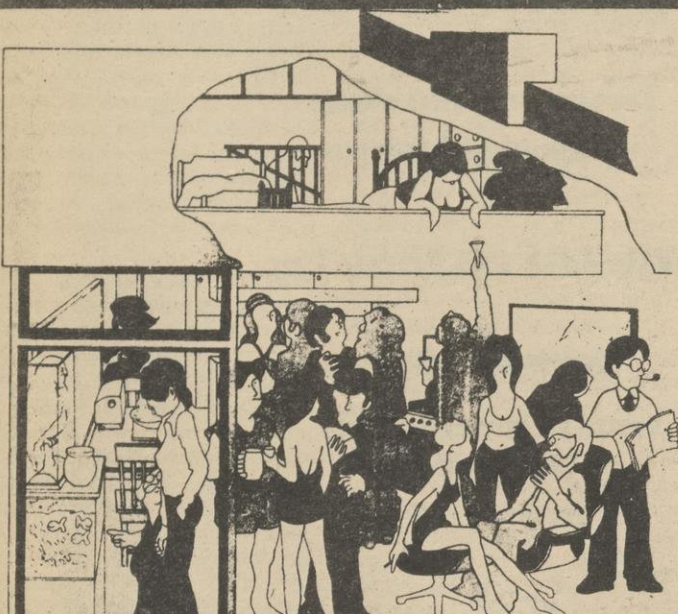
When the court recently banned



for practical purposes class actions (whereby one plaintiff can sue on behalf of many others), Douglas dissented, warning that the court was unjustly depriving the little man of a forum. And his flesh must have crawled when William Rehnquist once suggested that habeas corpus was a frivolous remedy enabling prisoners to

enjoy a free day in court.

Douglas' concern, ever since his youthful days in Yakima, has always been for the little man, the poor boy trying to scratch out a marginal but honest existence. Douglas himself grew up dirt-poor and polio-stricken and he was shot at by railroad bulls in freight yards. He never forgot where he came from or what he witnessed



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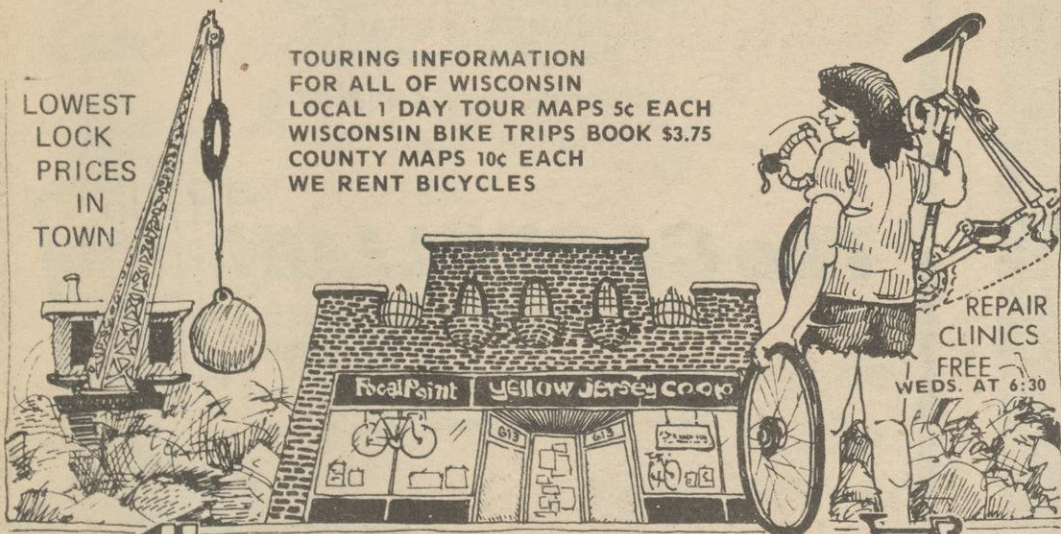
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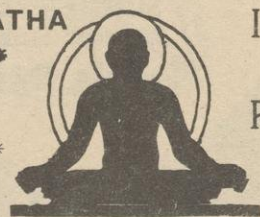
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as a youth. His cynicism toward authority and its abusive power continued as unabated as Richard Nixon's contrasting venality and greed.

Douglas is, in short, a self-made aristocrat of the frontier, a Jeffersonian. During his tenure on the SEC he relentlessly pursued the big boys on Wall Street — the Dean Acheson's and the John Foster Dulles', the investment bankers and other highrolling financial pimps whose wheelings and dealings filled the Salvation Army halls with the ranks of the common man.

The frontier heritage of individualism is deeply engrained in our folklore and mythology, always tugging against the levelling of corporate liberalism—to this end the gun nuts may have played an unsung role in the struggle against Walt Disney's brand of fascism. The atavistic impulses of the West still exert untold influences. Not for nothing did California lay claim to the Hell's Angels, Charlie Manson and the SLA. The tension between East and West also survives; Douglas' title is revealing in its irony. In his brash time it was a

simple question of busting the big eastern trusts, dispersing some of that monopoly capital and giving the common man some breathing room. The money flowed alright, down south and around the Arizona-Texas rim out West. The corporate oligarchies remain and so, too, do the East-West geopolitical conflicts as chronicled by Carl Oglesby.

Douglas lost his corporate shoot-outs, no less than the Yippies and anarchists in the 1960's, and he's in the process of losing his judicial battles. His failure stands for the waning of the peculiarly American sympathy for the underdog. But Douglas hasn't lost his integrity and his story is worth telling. He religiously believes in the primacy of the individual. As he says, "The struggle is always between the individual and his sacred right to express himself on the one hand, and on the other, the power structure that seeks conformity, suppression, and obedience."

Douglas is, foremost, a citizen, a patriot in the finest, most idealistic sense of the word whose fierce belief in the freedoms

guaranteed by the constitution is, if nothing else, touching: "The overall aim of this (autobiography)," he writes in the Preface, "is the hope that our people will come truly to love this nation. I hope it may help them see in the perspective of the whole world the great and glorious

tradition of liberty and freedom enshrined in our Constitution and Bill of Rights. I hope they will come to love the continent, the most beautiful one in the whole world. I hope before it is too late they will develop a reverence for our rich soil, pure waters, rolling grass country, high mountains,

and mysterious estuaries. I hope that they will put their arms around this part of the wondrous planet, love it, care for it, and treat it as they would a precious and delicate child."

He's right, of course, but his non-programmatic faith offers no solutions.

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Photo show: Here today, gone tomorrow

Billy Jack

(continued from page 7)

with a young Indian boy at the school, the "law" ends up by brutally murdering the Indian boy. When Billy Jack discovers that Jean has been raped by one of the vigilantes, he decides to take matters into his own hands. Jean pleads with Billy Jack to save his own life and let the "law" handle it.

BILLY JACK goes on the lam and holes up in a shed, ready to go down fighting. Jean, however, comes in to plead for him to surrender, save his life, and to take a chance on a trial where he can publicly make known the injustices committed against the Indian people. Thus the movie reaches a classic liberal non-solution, and provides a chance for the producers to make more profits on "The Trial of Billy Jack," which is now being filmed in Tucson.

Billy Jack surrenders, and is led handcuffed to a waiting police car, amidst much despair and hopelessness. Yet when we look beyond the movie, we see that here and all over the world, people are collectively fighting back against their oppression as can be seen for example, at Wounded Knee. These developments, and others like them, are more than enough to cure people's disillusionment and cynicism after seeing Billy Jack.

A photography exhibit by three Madison artists ends today at the Gallery, 853 Williamson Street. The cover photo of this section is by Cathy Agard, and on this page, from left to right, photos are by Phylliss Galembo and Janica Yoder.

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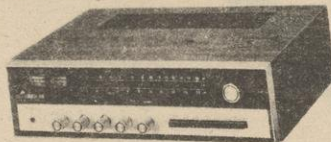
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F. Scott

(continued from page 5)

Wind. Immediately on the firing, a distraught Fitzgerald was invited to collaborate with youthful screenwriter, Budd Schulberg, on a film about Dartmouth College's Winter Ice Carnival. The trip to Dartmouth would prove one of the most humiliating experiences of Fitzgerald's life.

Briefly, he began drinking again, away now from Sheik Graham. He stumbled inebriated through the outdoor movie set, then embarrassed a group of professors with his venomous insults. Finally, he and the equally drunk Schulberg encountered Producer Walter Wanger on the streets of Hanover. Wanger fired them both and ordered them out of the city. Utterly depressed and exhausted, Fitzgerald returned penitent to Hollywood once more.

While Fitzgerald's career as a screenwriter lapsed into further and further failure, another facet of his artistry slowly began to re-emerge: Fitzgerald the writer of fiction, although now he dealt almost exclusively with his Hollywood experiences. "The Pat Hobby Stories," thinly disguised autobiographical fiction about a has-been scriptwriter, began appearing in the January, 1940, Esquire, and ran for seventeen months.

AT THE SAME TIME a major literary project, *The Last Tycoon*, was forming out of hundreds of note pages kept by Fitzgerald

while working within the industry. The hero of this Hollywood allegory, Stahr, was a barely veiled picture of Irving Thalberg, head of production at MGM. The villain was based on Louis B. Mayer, MGM Studio President.

While working exclusively on his fiction, Fitzgerald reflected on his wasted years in the movies. "Isn't Hollywood a dump?" he wrote. "A hideous town full of the human spirit at the new low of debasement." But after six months on the novel, Fitzgerald ran out of money and was forced to seek employment once more in what he now termed "an industry

to manufacture children's wet goods."

For the first time in years, Fitzgerald was offered a decent project, a free hand to adapt his own short story, "Babylon Revisited," for the screen. After a month of working six hours a day on the script, he wrote *Zelda*. "I think I've written a brilliant continuity. It had better be, for it seems to be my last life line." Simultaneously, he composed a second screenplay, *Cosmopolitan*, finishing both by the end of June, 1940.

Then the inevitable problems arose. Laurence Olivier, intended

lead in *Cosmopolitan*, returned to his native England, which was besieged by the Nazis. The production was cancelled. *Babylon Revisited* was offered to Shirley Temple, but months of bickering ensued with Shirley's mother over the contract. The project followed the typical route of almost all that Fitzgerald touched. It was disbanded, and Fitzgerald's film career was over. In total: one screen credit, that for the severely altered *Three Comrades*. Could Fitzgerald have been less lucky?

RATHER THAN DESPAIR, Fitzgerald returned immediately

to his novel. And though a heart attack felled him in November, 1940, he continued writing non-stop from his bed. This was to be the last year of Fitzgerald's life but also, admirably, his most productive: twenty short stories, his two best scenarios, and major work on *The Last Tycoon*, which might have been his greatest novel if he had been able to finish it.

On December 21, 1940, Fitzgerald died of a second heart attack. His fiction was out of print, his reputation as a major writer was nearly forgotten. All had been sacrificed for his wasted and futile career in filmmaking.

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Phillips

(continued from page 8)

independence to women and Howard Hawks tough-yields-to-tender dependence to men. Her adoption through marriage of the confused and ineffectual personality of James Taylor has not only cemented the most popular and powerful duo in rock, but confirmed her alliance to a new role not any less limiting for its newness or cerebrality.

Relevant here may be some observations about the audience which listens to rock music. Surveys indicate a schism in the mass music audience between those who listen to rock (popular music with artistic pretensions) and straight pop (popular music with no pretensions except to being entertainment). Among rock, the audience is overwhelmingly male, a fact born out by, for instance, a survey taken by Rolling Stone Magazine which indicates the vast majority of its readers are male. A survey taken on State Street by Ben Sidran last year also indicates the majority of the audience for rock is male, particularly that portion of the audience which is involved enough to have reasonably sophisticated sound reproduction systems and to occasionally read the "trades"

or paper and magazines such as Rolling Stone which are primarily concerned with news of the music business and its personalities.

However, Sidran's survey also indicates that those who have this degree of involvement are less than a majority of the record buying and radio listening public, which points up the schism between rock and pop. Primarily pop groups (the Osmonds and David Cassidy are classic examples) are heavily canted (pun intended) toward pre-adolescent girls, and pop/rock/MOR fusion groups like the Lettermen and the Carpenters lean heavily on the support of young through middle-aged women, primarily among the ubiquitous steno pools. The emphasis here is, needless to say, on either avoidance of role questions at all, along with any other kind of intellectual stimulation or challenge, or on the heavy projection and emphasis of conventional roles for women. Either way, the background is determinately sexist and the result is a furthering of the convert oppression of women.

ON THE WHOLE, this is a depressing picture. There are more female artists today than ever before, and women are increasingly able to get a place at the trough of fame and fortune that is the ultimate reward of a career in popular music. But at least in the case of recognized

artists, there is little indication that the women involved are attempting, much less succeeding in attacking or breaking down role models inflicted upon women. Despite the frequently good and sometimes brilliant music of all these women, there is a pervasive feeling of accommodation, of conscious or unconscious willingness to play along with the way things are.

But if the quality lacking in her white sisters who are stars is called guts, then Esther Phillips has it in plenty. The problems of black women in the larger society are if anything more acute than white women, but the female blues artist has always enjoyed a unique, albeit not ultimate, freedom of action. All sorts of heavy analogies with the roles of women in black society could be drawn, but I'll leave that garbage to Gunner Myrdal. In the world of music at least, black women have shown all the tenacity, toughness, acumen, and independence conspicuously lacking across the color bar. Women like Ida Cox and Ma Rainey ran their own business enterprises in a highly complex and competitive field, that of medicine shows, before becoming highly popular classic blues singers in the twenties. Victoria Spivey, who made her fame as a very young girl with the classic "Black Snake Moan" in 1928, has been a successful recording artist sporadically



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Phillips

since, and has operated a profitable and very respected record company for many years. Spivey Records captured Bob Dylan in one of his very earliest incarnations, for example. Even a glance at the legacy of Bessie Smith or Billie Holiday will reveal the extraordinary breadth and flexibility of each woman's music and outlook, despite later stereotyped views to the contrary.

Esther Phillips has also exhibited both toughness and tenacity. When she began her career it was as "Little Esther"—she was then in her very early teens. She was a precocious child, even in an area—gospel influenced R&B—where early bloomers are almost the rule rather than the exception. Her crisp phrasing and crackling tone made her a popular artist throughout the fifties, but the eclipse of black artists of the old schools of gospel, R&B, and blues under the onslaught of white imitators, surfers, Motown soul slicksters, and Cockneys, left Esther Phillips pretty much out in left field in the sixties. Then toward the end of that decade, interest in the earlier forms and their practitioners revived, and Esther was able to get some work again, still billed as "Bittle" Esther Phillips.

However, that was not at all what Esther Phillips had in mind, and her successful breakout was her first album for CTT's Kudu label, entitled *From A Whisper To A Scream*. The title song was a wrenching examination of the artist's heroin addiction, and it remains to this day the best

treatment of that subject I have heard, Lou Reed notwithstanding.

BESIDES THE INCANDESCENT title song, Esther's new personality as a woman questing for her own role, rather than a hand-me-down model, is confirmed and extended by the other songs, most of which are attempts to define some kind of love that can be acceptable and fulfilling to an adult woman who wants neither syrup nor excuses.

BLACK-EYED BLUES is a continuation of the search for a valid role. This album contains fewer songs but more originals than the earlier two, and even the non-originals are carefully chosen to be the vehicles for Esther's own needs.

The opening cut, "Justified" is built around the tag line "I'm leaving you baby, and I'm justified" and contains a great spoken bridge.

You always the first one to talk about patience and I think I been overly so. You always talk about 'understanding of situations'; my understanding has died. Then you talk about freedom and 'let's everybody be friends'; well, I'm glad to hear it

'cause now I'm gonna be ME It is absolutely a "no excuses" tour de force.

THE NEXT CUT is a smooth after-hours ballad called "I've Only Known A Stranger" (rather than being in the "danger" of fulfilling love) which slides by a rather saccharine string section on the bite of Esther Phillips' voice.

That last points up the potential weakness of Esther Phillips' approach—it has a tendency to slide over into being just a bit too cynical and pessimistic. The danger of bitterness is there. Which is a shame, if she yields that is, because I think Esther Phillips is a very strong and brave woman who is down in the trenches fighting it out for a woman, and particularly a woman musician's right to be herself, while her "sisters" in the industry maintain their self-serving silence.



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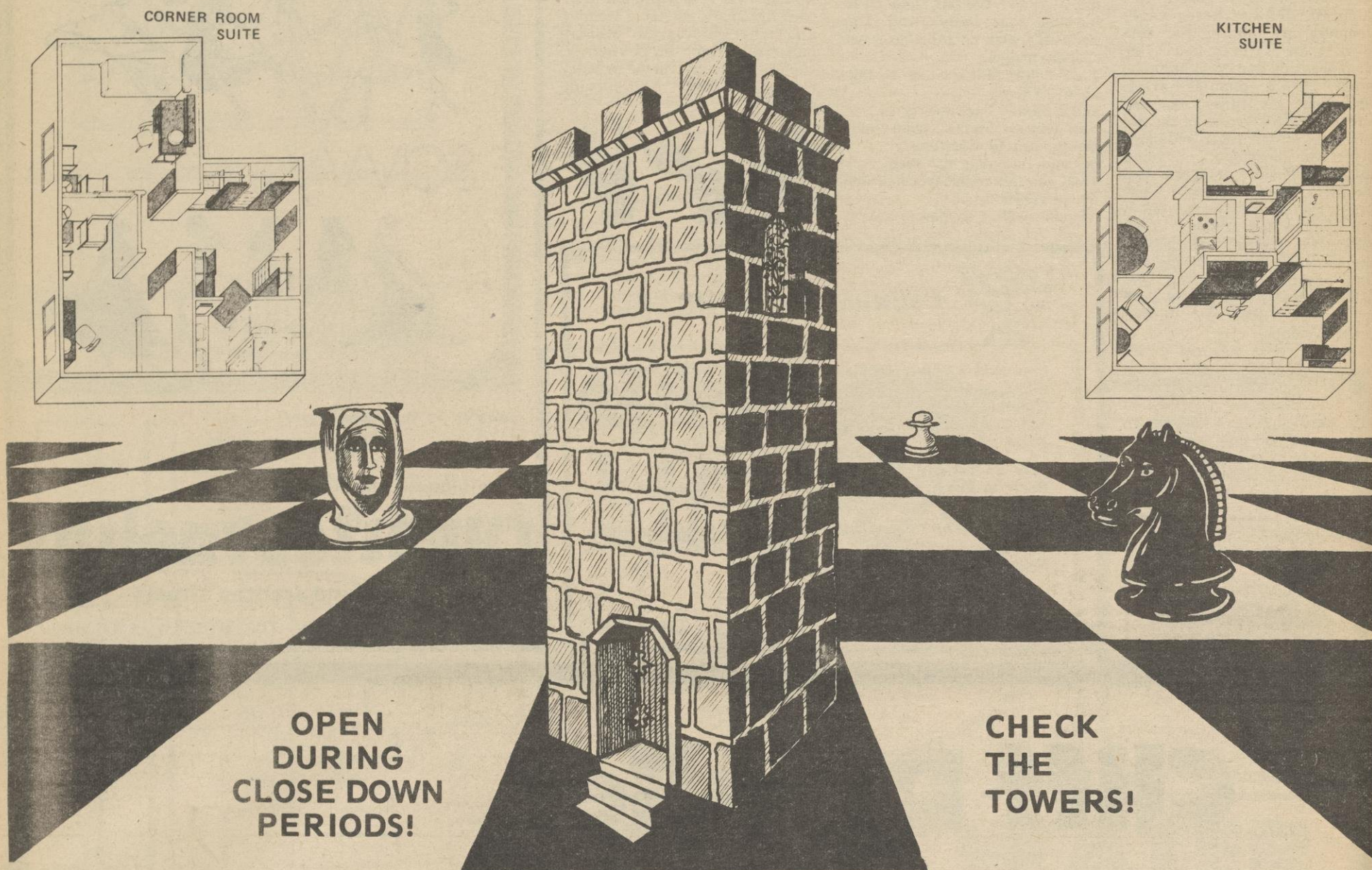
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