



The daily cardinal. Vol. LXXXIII, No. 161 July 24, 1973

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Cardinal photo by Leo Theinert

Hospital bombing in 1969 revealed

By SEYMOUR M. HERSH
WASHINGTON, July 21—

A former Air Force officer said yesterday that he participated in the planned bombing of a Vietcong hospital in South Vietnam in 1969.

Former Capt. Gerald J. Greven of Miami said in a telephone interview that he had told Senator Harold E. Hughes that the deliberate attempt to destroy the hospital took place in late March or early April, 1969, in a Vietcong-held area in South Vietnam near the Cambodian border.

The incident took place about a month after the United States began its secret B-52 bombing of Cambodia.

The United States is a party to the 1907 Hague and 1949 Geneva Conventions, which prohibit the destruction of hospitals or of religious or cultural buildings. So does the army's own law of land warfare. In addition, international law recognized by the United States forbids the use of cruel or inhumane tactics of warfare unrelated to normal military objectives.

At the time of the incident, Mr. Greven said, he was one of three Air Force forward controllers assigned to fly over combat areas near Cambodia, locate and confirm ground targets, and then call in United States or South Vietnamese Air Force planes to bomb and strafe them. Intelligence for these missions, he said, including information about Vietcong hospital sites, was provided by an army ground intelligence unit.

"I kind of wanted to forget it," he said of the raid on the hospital. "It was one of those things I wasn't too proud of. There was so many things that were going on," Mr. Greven explained. "People just took them for granted. You know, we used to sit around eating peanuts at night watching the B-52 bombing in Cambodia and say, 'Wonder what's going on out there?'"

At the time, he said, he knew the B-52 raids were not being reported to the American public. "There were so many things that weren't being reported that nothing seemed unusual," Mr. Greven added.

The B-52 bombing was officially

(continued on page 5)

Summerfest is Summer Bummer

By CARLA SWEET
of the Cardinal Staff

One hundred thousand people came to Summerfest last Saturday to "do it their way" as the jingle suggested. It was clear that no one had anticipated the crowd's way of doing it, or what exactly "it" was.

"It" turned out to be fence hopping, gate-crashing, general trashing and the "liberation" of the stage and food concessions. The Milwaukee Police Department reacted by doing it their own way which involved clubbing, tear-gassing and mass arrests.

The transition from Summerfest to Summerbummer began with gate-crashing early in the evening. While the gate receipts showed 82,000 tickets sold, crowd estimates ran as high as 125,000. The previous Summerfest record attendance had been 50,000.

ACCORDING TO PAUL KING, General Manager of Summerfest, "the vast majority of people were from out of town and they came prepared to do what they did."

Perhaps it was the large number of out-of-town people, the crowded conditions, the electrified atmosphere, the drinking and the doping that led to the insanity that followed. At any rate, hindsight is easier than foresight.

Early in the show about 100 people stormed the stage, tearing down barbed wire barricades. The stage crew, garbed in blue hardhats, came out en force to remove them. Fights, of course, broke out. The stage crew appealed to the audience.

"Do you want these people here?" they asked. Cries of "No! Bump 'em! Kill 'em! Screw 'em! Pull them off!" emanated from the crowd. The stage-crashers were persuaded to leave before Humble Pie came on.

DURING HUMBLE PIE'S performance, fights broke out in the crowd. There was so much pushing and shoving, the entire crowd was wavering back and forth. The crowding was so intense that when one young festival-goer was pushed off his chair, he found himself suspended about one foot above the ground.

The crowd spread to the food concession area where more trouble was reported. About 150 people crowded around one food

stand and demanded to be fed for free. Rather than contend with such an unruly crew, the concession workers handed over the food; rather than deal with more of the same, they decided to close early at 10 p.m. They pulled their cash boxes and prepared to leave the rowdies to their own designs. What they failed to realize was that the rowdies were not only numerous and drunk, but hungry as well.

The major beer tent and many food stands were soon ripped down and ripped off. Ice cream, hotdogs and beer lay strewn on the ground. Apparently the crowd felt there was too much clutter because they initiated bonfires to get rid of the debris.

As the crowds were busy trashing and smashing, someone on stage announced that the Summerfest grounds were closing. It was 11 p.m. Some of the people were more than anxious to leave; others wanted to stay and join in the fun.

THOSE WHO WANTED to leave squeezed out of the gates "like toothpaste coming out of a tube," according to one observer. The people who stayed were subjected to less of a treat. As soon as the crowd started thinning out, the police came in. Helmeted police, armed with tear gas and billy clubs were answered by pelted bottles and rocks.

"The cops were busting heads," King admitted. "But thank God for them. I can't compliment them enough."

Seven policemen and about 35 crowd members were injured as police moved in to disperse the remaining 600 people. Police arrested 223 people for drunkenness and disorderly conduct, and 18 for drug violations. Arrests continued into the early morning as police moved into neighboring areas where people were camping.

Police refused to comment on the allegation that arrests and beatings were indiscriminate.

King reported that the insurance companies were still working on the damage estimates. Concessionaire damage was tentatively set between \$60,000 and \$70,000.

THE PROPERTY DAMAGE, the busts, the beatings and the bad vibes are doubtlessly part of the Summerfest tally. People from every side of the melee are

theorizing about the causes.

King feels the size and character of the crowd, which he said were "all young people," were mostly responsible. Irate Milwaukee citizens don't especially care about the cause, but are concerned with preventing more of the same in the future.

One young man who called the crowd "insane," didn't feel the crowd could be labelled.

"THE PEOPLE IN THE CROWD were every age, every type and every size," he said. He felt the trouble arose because they were numerous, drunk, rowdy and hungry.

King said he is considering changes for next year's Summerfest.

"We have to analyze this thing," he said. "Everyone from the mayor on down is doing some pretty hard looking at what happened." In the end, King admits that he is somewhat baffled.

"What the hell are these kids against?" he asked. "Are we that much of a rip-off at \$2 a ticket?"

THE ENTIRE INCIDENT was almost a flashback to some of the more degenerate rock festival days and the only certainty is that no one is very happy about what happened.

"I'm not going to try to philosophize about young people today or anything like that," King said. "But we try to do different things for different people. It's really sad when this happens."

Backstage at Summerfest

Story on p. 8

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U takes baby step to fill women's sports gaps

By LISA KANNENBERG
 of the Cardinal Staff

The University has taken its first halting steps toward redressing present inequities in women's athletic facilities and programs. The committee on Women's Athletics submitted recommendations for changes last week to Chancellor Young. All of the recommendations are designated as "short-run" suggestions to meet immediate

needs for the coming academic year. The Committee plans to begin deliberations in September to deal with long range concerns such as new programs, facilities and methods of funding.

THE COMMITTEE prefaced its proposals with the statement that all recommendations were based on the premise that construction of Unit II Gymnasium, a projected facility for women equivalent to the men's Unit II Gymnasium (the Natatorium), will be given "highest possible priority" in the next biennium.

Plans for construction of the Unit III facility have been consistently shelved in favor of "higher priority" projects such as new seats for the stadium and a new rink for hockey. The Committee, however, believes it's unlikely that the tendency to assign low priority to women's athletic needs will be reversed, and that the measures suggested by the committee as "stop-gap" actions may well be the extent of administration action to redress the present imbalance.

The Committee's immediate recommendations include:

- Dividing the men's locker room in the Unit II Gymnasium and assigning half the room to women

- Conversion of the Red Gym (Armory) locker room, shower and toilet facilities for use by women as well as men

- Constructing additional showers in the men's locker room in Lathrop Hall

- Assigning a suitable field for women's field hockey

- Assigning the basketball court in the Field House to women's teams in the evening.

THE COMMITTEE ON Women's Athletics was appointed by the Chancellor last April in response to intense agitation by University women. In a campaign to dramatize discrimination in athletic matters, women staged a series of "invasions" of all-male athletic territory.

The initial protest occurred last March. A group of women stormed the Red Gym whose facilities were restricted to men. In another action, a group of women joggers invaded the men's locker room at Camp Randall to protest the appalling facilities available for women athletes.

These actions drew the attention of the university community to the existence of blatant inequities, but provoked no response from administration officials. Action came only after women lodged a formal complaint with the Department of Health, Education and Welfare (HEW).

The complaint charged the University with violation of Title IX of the Education Amendments Act of 1972. Title IX stipulates that "no person in the United States shall, on the basis of sex, be ex-

cluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal Financial assistance..." Penalty for violation of Title IX is cancellation of all Federal contracts and grants to the offending institution.

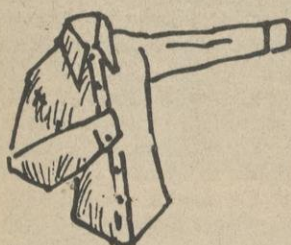
FOLLOWING THIS ACTION, the Chancellor's response was noticeably swift and he chose the standard measure of appointing a committee to study the problem. Although officials acknowledged no pressure from HEW, Federal muscle was clearly moving the Administration. Fred Haberman, chairperson of the Athletic Board, indicated the cause of the University's sudden concern with the plight of women. "It is imperative that we be able to prove to the Federal government that we are moving on this," he said.

And the University is moving on the problem. Committee proposals involving the reallocation of funds have been submitted to the Committee on Minor Remodeling for further action. According to Chancellor Young, all of the Committee's recommendations will be fully implemented "sometime during the fall."

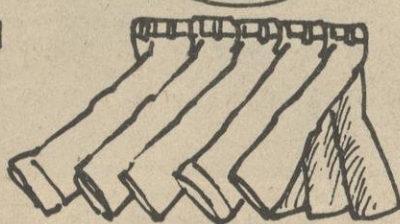
Kit Saunders, women's physical education instructor and member of the Committee on Women's Athletics, called the committee's recommendations "a start in the right direction." She noted that the committee failed to deal with some issues involving women's intercollegiate athletics, particularly in the area of coaches' salaries and release time.

Coaches for women's teams are currently paid \$3.50 an hour and allowed to drop one hour of their teaching schedules, conditions which Saunders considers "highly inadequate". Saunders indicated that these issues and others related to intercollegiate sports are "still being negotiated." Saunders summed up the committee's work to date: "We still have a long way to go."

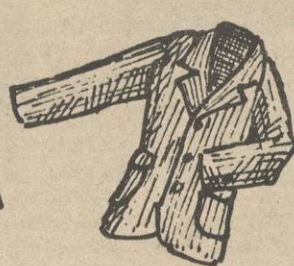
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Fee forecast . . . higher, higher

By JOE KNOCHE
of the Cardinal Staff

Better plan to bring along a few extra deflated dollars when you register at the University of Wisconsin this autumn. Proposed tuition increases are to be brought before the Board of Regents on August 2.

For several years a bi-level tuition increase scheme was used but this year a tri-level increase plan will be proposed. Registrar Thomas Hoover explained the difference between bi-level and tri-level, "With a bi-level plan, graduate students were assessed at one level and undergraduates were assessed at another. Of course there were also different costs for resident students and non-resident students," he noted.

"A TRI-LEVEL PLAN will try to tie the cost of tuition to the amount it costs to teach a student. Under tri-level, freshmen and sophomores would be one group, juniors and seniors another and graduate students the third group," said Hoover. "It costs more to

Tentative alternative instruction fee plans for 1973-74

University Cluster	1972-73	Bi-level plan	Tri-level plan
Resident Freshmen/Sophomores	\$400	\$450	\$426
Res. Juniors/Seniors	400	450	470
Res. Graduates	480	540	570
Nonresident Freshmen/Sophomores	1,545	1,797	1,580
Nonresident Juniors/Seniors	1,145	1,797	1,712
Nonres. Graduates	1,975	2,100	2,100
Doctoral Cluster			
Res. Freshmen/Sophomores	470	493	485
Res. Junior/Seniors	470	493	540
Res. Graduates	564	592	635
Nonres. Freshmen/Sophomores	1,818	1,970	1,818
Nonres. Juniors/Seniors	1,818	1,970	1,918
Nonres. Graduates	2,288	2,348	2,348

teach graduate students than juniors and seniors and more to teach juniors and seniors than freshmen and sophomores."

The regents will decide next week whether to use this new tri-level plan or to keep the old bi-level plan this year, Governor Lucey's budget calls for use of the tri-level plan next year. Al Abell,

Coordinator of Analysis and Information, also announced the projected enrollments for the 1973-74 school year. Estimates indicate that 34,934 students will be enrolled at the Uw-Madison this fall compared with 34,866 last fall. The freshman class is expected to be 5,333 this year compared to 5,228 last year.

A Tower of Cable

By MARGIE BAGEMIDL
of the Cardinal Staff

Cable TV has finally come to Madison. In September, Complete Channel Television (CCT) will begin operation. Most of the city will be hooked up with cable by that time.

Those deciding to take cable will receive 12 channels instead of the three or one they are currently getting. FCC rules retaining to Madison require that the station have a 20-channel capability.

It is also required that the cable system have a free commercial public access channel, a channel for educational use, and a channel for state and local government use.

The system must also have two-way capability. This means that people taking classes through television could respond to the instructor through TV.

In Madison, the Mayor's Coaxial Cable Committee (CCC) is now drafting its own set of local rules to govern cable in the city. The committee is made up of people from the Communication Arts Department of the University, representatives of different districts, Alderman Eugene Parks, law students, and Soglin appointees. After a satisfactory draft has come out of the committee, public hearings will be held.

"WE WANT TO GET the best possible ordinance we can for Madison," said Sue Smoller, a Soglin appointee to the CCC.

Although CCT has the potential to provide 20 channels to viewers, only four local stations are presently offered. There is also one channel for the UPI news; channel nine from Chicago; 18 and 10 from Milwaukee; and three access channels; one for local government, one for local education, and one for public access. One channel is for locally originated programs.

"THE FULL 20 channels can be provided if needed," said Rod Thol, manager of CCT.

The public access channel in FCC regulations provides that the first five minutes will be free to persons or groups wanting to make public statements.

"If a lot of individuals want to talk we may schedule a sort of panel show."

Although there will be one color camera and two black and white cameras in the studio, the need for more equipment is cited by many local observers of Cable TV. A clause in the future ordinance for Madison insures that two per cent of the money collected in the monthly fee will be used to get more video equipment into neighborhoods so that people will be encouraged to make use of it.

Says Smoller, "There is a need for more equipment for the public access channel. Public access is a farce unless people get the equipment and use it."

The CCC hopes to form a coalition for

access center for people to get video equipment. According to FCC regulations, if the access channel isn't used within a five-year trial period, it can disappear.

"THIS IS ONE of the areas where the CCC is powerful," says Smoller. "It is broadly based and it's interest is to please people in the community. We hope to make citizens aware of the potential of cable so that they use it to its full potential. Make them show their likes and dislikes, give them a place to go to complain, a place, where their complaints will carry some weight and where some thing can be done about them. The CCC will put pressure on Complete Channel because it is making the laws to regulate cable," Smoller continued.

According to FCC regulations, there can be no censorship by an individual CATV operator on a public access channel. The Supreme Court has left media censorship up to the local communities in its recent ruling.

"A committee in Madison will be formed to assist the manager of Complete Channel to do something if material is blatantly pornographic," said Thol.

"BUT THE producer of the show will ultimately be responsible, not the manager of the station," said Smoller.

The way it stands, ownership of Complete Channel cannot change hands without city council approval. The system now has local owners.

25 PER CENT is owned by Mid-Continent Broadcasting, a Madison based organization. 25 per cent is owned individually by David and James Carley who also own the Monona and Stoughten cable operations. 25 per cent by Telecommunications Incorporated located in Denver, Colorado, a multiple systems operator (MSO) the third largest in the country. And 25 per cent by John Walsh, James Fitzgerald, and Dr. Charles Hopkins, all Madisonians.

Right now cable is owned privately in Madison. In 1975 CCT's license is up for renewal. "We will provide a good system so that we will be renewed," said Thol.

"But there are advantages and disadvantages to private ownership," said Smoller. "The individual cable systems in communities could be owned by the MSO's (very large cable operators) and managed locally. The MSO has the capital to put into more and better programming. Having 49 per cent of the stock owned by an MSO and the rest owned locally by a nonprofit organization or a subscriber's cooperative could work well," she said.

"Private enterprise has to own cable systems," said Walsh. "In a cooperative arrangement, subscribers won't pay for a better system. A private system has to cater to what the public wants," he said.

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

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.

Cardinal

opinion & comment

There were so many things that weren't being reported that nothing seemed unusual.

Capt. Gerald J. Greven, discussing secret U.S. bombing raids on Vietnam hospital.

Give us smut



Through the stink of Watergate and the death politics of Cambodia comes the smell of censorship from the Nixon-Burger High Court. With the recent obscenity ruling the government makes "covering-up" an institution for its citizenry, Justice Burger deciding that true free speech is "like heroin" corroding the morality of impressionable citizenchildren.

The Chief Justice believes that the answer to the problem of smut lies in giving greater constitutional authority to states and localities to suppress, by civil actions or criminal prosecution, all material that portrays sexual acts. As the opinion states, if you can't do it "at high noon in Times Square" then you can't lawfully write about it, show it on screen, or probably even think about it.

The decision sets up sexual watchdogs to distinguish between wholesome human emotions and exploitive appeals to "prurient interests." The court claims to be acting in the interest of the highest artistic

standards at a time when government economic ineptitude reduces the relationship between people and their sensuality to a matter of getting enough money together to buy a week's worth of groceries. The wails over moral decay and permissiveness as roots and not the reflection of society on the skids are a smokescreen to cover the government's natural inhumanity. People are never more human than when they are sexual, and nothing is more offensive to the clockwork Nixon mentality than the undiplomatic humanity of people.

The decision is very tolerant of the portrayal of violence, sexism and racism, for these are the government's own tools, although biologically the expression of these is unnatural. Sex, a basic human instinct, is seen as debasement, while cruelty is nodded at. The results of denying sexuality is to alienate people from themselves. The results of tacitly endorsing the expressions of violence is to make governmental repression more

tolerable. Blaming the people for having "prurient interest" puts the onus of the degradation of society on the victims instead of on the government. It's the same old story—the individual's at fault if he is hungry or jobless. The issue of smut is another false crisis, growing out of the fear the government has of revealing social conditions. If sex is evil now, hunger will become obscenity and redress of grievances a crime. The decision is another step in the diffusion of responsibility by a government that delights in exercising pure power without the encumbrance of social obligation.

It is pure governmental arrogance that presumes to decide whether an emotion is crude or enlightened. The system has such a monopoly on ugliness that its perception of beauty and sensuality is certainly twisted. What it hates must be beautiful. As Tom Lehrer says, "Give us smut and nothing but."

The federal budget: a corporate bonanza

A CORPORATE BONANZA

By MARTIN GELLEN

Oakland, California, a port on the east side of San Francisco Bay, is a typical middle-sized city (pop. 362,000) with typical city problems. The city budget is now running a nine million dollar deficit, construction of low-cost housing has all but ceased, and as many as 500 school and city workers (mainly minorities) are due to lose their jobs.

Oakland's port area, on the other hand, is experiencing a record year, as shipping industry profits boom. Corporations in Oakland like Clorox, Wells Fargo, IBM and Del Monte have informed their shareholders that 1973 will be a bumper year for corporate profits.

THE PATTERN SEEMS THE SAME EVERYWHERE. On July 1st, more than ten billion dollars worth of cutbacks in Federal social spending will go into effect as the nation moves into fiscal year 1974. The direct beneficiaries of these "social welfare" cuts in the new Federal budget are the giant corporations which dominate the American economy.

Over the past two years, the Nixon administration has offered these corporate giants generous enough help to push corporate profits to historic peaks. In the past 18 months alone, they went up by 23 per cent.

Inflation and expanded production account for part of the numerical increase in corporate incomes, but the largest chunk of corporate profits appears to have come from the reduction in corporate tax liabilities which Nixon pushed through Congress in 1971.

These corporate tax breaks represent a projected loss of over nine billion dollars in Federal revenues for 1974. If this money had not been transferred to corporate treasuries and the bank deposits of wealthy stockholders, then there would have been no need for Federal cutbacks in education, housing, health care, and public assistance.

HOW WERE SUCH BUDGETARY priorities decided upon by the U.S. government? The answer lies in the enormous dimensions of corporate power in America. The 500 largest corporations control most of the assets, make most of the sales, and produce most of the business income in the American economy. Moreover, their economic power has steadily increased over the past twenty-five years. In 1950, for instance, the top 200 firms held only 49 per cent of all U.S. industrial assets; but by 1967, they held 59 per cent.

Economic studies show that the bigger a corporation is the higher its rate of profit. One reason for this is that through the enormous size of their annual investment outlays, big corporations determine the level of output and employment in the economy as a whole.

Using this sheer economic pressure, corporations have gained enormous power over national policy-making. As a result, the Federal government today is a powerful protector of corporate profit levels. The Federal budget, for example, has become an ever-increasing source of these profits. Big business not only absorbs the lion's share of military and space spending, but also benefits from the various lending and underwriting programs which the government operates in order to reduce investment risks and losses. The most visible beneficiaries of the latter have been floundering corporations like Lockheed, Penn Central or (to a lesser extent) ITT.

The government also protects profit margins by limiting if not directly reducing the tax burden on large corporations. Since 1954, it has been federal policy to shift the tax burden away from the corporations and onto the shoulders of low and middle income persons — mainly workers, small businessmen and the poor.

ALTHOUGH CORPORATE TAX RATES, for example, have remained substantially unchanged during the past twenty-five years, Congress has bestowed upon the giant firms enough tax breaks to lower their entire tax burden by 25 per cent. Before

receiving these breaks, big business paid roughly 38 per cent of its income in taxes. By 1969, however, even with a corporation tax rate slightly higher than it had been in the 1950's big business paid only 29 per cent of its income to the taxman.

The startling impact of these tax policies shows up in Federal tax collections. Today, corporations provide only one-seventh of all tax revenue, while in 1960 they accounted for nearly one-fourth. In 1960, corporate taxes were the second largest source of federal revenues; now they are third, far behind the rapidly rising payroll taxes.

Despite these generous tax advantages and lush government subsidies, the economic crisis of 1970 cut deeply into corporate income. "When profits are low as they are today," bemoaned Arthur Burns, chairman of the Federal Reserve Board, in early summer 1971, "corporations are not very happy."

In order to counter their dismay, Congress put into law the Nixon administration's special tax cut package. Individuals received a one-time-only reduction of one billion dollars in personal income taxes for 1972. Corporations, on the other hand, received reductions that will result in more than ninety billion dollars of savings over a period of ten years.

THE CORPORATE TAX BREAKS included reinstatement of the seven per cent investment tax credit and the privilege of setting up special tax shelters for profits from export sales as an incentive to increase exports. In addition, President Nixon issued new liberalized depreciation rules called Assets Depreciation Range, which allowed corporations to write-off the cost of their machinery and building 20 per cent faster than they had previously been allowed.

Nixon claimed that these measures would stimulate investment, increase employment and personal incomes. However, all of the investment tax credit and new depreciation rules applied to equipment already ordered and to machinery that would have been ordered even if the tax credit had not been announced. Similarly, firms in the export business could set up their special tax shelters even if they decreased their export sales.

The 1971 Tax Law represented the single largest corporate tax-reduction in history. Senator Gaylord Nelson of Wisconsin estimates that the law reduced corporate tax liability by 15 per cent. While the Federal deficit increased by more than 10 billion dollars and the Treasury lost about 7.5 billion dollars in corporate taxes in 1972, corporate profits after taxes rose by 7.6 billion dollars, going from 45 billion dollars to 52.6 billion dollars.

In order to finance the big corporate tax cut, Nixon announced in mid-1972 his intention to limit Federal spending in 1973 and 1974 by "trimming the fat from the Federal budget." As John D. Ehrlichmann, the President's former chief advisor on domestic affairs, explained, with an increasing budget deficit and a slower annual increase in revenues, "cuts would probably fall on social programs like the OEO, housing, model cities, and manpower training."

NIXON'S CHIEF ECONOMIC advisor Herbert Stein argued that it was a "delusion" to think that a rise in government spending could be covered by "increasing taxes on the rich and the corporations." He insisted that the Administration would never agree to a tax reform bill which raised "10 billion dollars to 15 billion dollars in revenue mostly from corporations and upper-income persons."

The long-term implications of this policy are striking. To keep corporate profits healthy, the 90 billion dollar tax break to big business will force austerity in the area of social spending for perhaps as long as a decade. Coming at a time when the cost of dealing with major social problems is increasing and the solutions are becoming more and more complex, the policy of billions for business and pennies for the poor is bound to have the most disastrous social consequences.



Birth of a 'Lesbian Nation'

LESBIAN NATION

By JILL JOHNSTON

New York, Simon & Schuster, 1973

Reviewed by Karla Dobinski

If the Amazons could have read it, they might have been inspired to reclaim their stolen lands in South America and the Mediterranean.

If Sappho had read it, she'd have twice as many poems remaining today.

Had Emily Dickinson felt its

fervor, she would have named the women to whom she wrote her love poems.

And Willa Cather would have made clear what she meant when she said "My Antonia."

Jill Johnston's *Lesbian Nation* is at once an intimate diary, an academic treatise and a political manifesto. She is witty, flippant, and mostly crazy as she charts her evolution as a Lesbian from the first college affairs with

women, through the "leftover beat generation on east Broadway," through two abortions and a marriage, and finally to her role as a nationally-known Gay feminist.

Johnston traces the Lesbian heritage in history and mythology, albeit too quickly to catch the beauty of the stories. She turns aside the misogynistic theories of Freud and others who have always attempted to thwart the emergence of Lesbianism.

"Perhaps the most important function of her book is the elaboration of the politics of Lesbianism, and the crucial need for gay women to develop an awareness of being an oppressed class in the man's society."

"Within just two years, the meaning of the word lesbian has changed from private subversive activity to political revolutionary identity," she observes. "The choice of a mate can no longer be regarded as a purely personal one."

Frequently switching stylistic gears from stream-of-consciousness to hard, tight writing, Johnston stocks the book with subtle puns and allusions. Unfortunately, the book's most receptive audience will probably be limited to Lesbians with a high level of education.

She deals with many ideas of the Lesbian culture—including matriarchy and mother-right, narcissism, and the Lesbian as "woman-prime." Any longtime dyke can relate to her stories of fears of coming out and estrangement in the sick straight society. But she doesn't deal with problems within the Lesbian world, for instance, heterotypical role-playing or class differences.

When she spoke in Madison last January, Johnston was headlined by local papers as a man-hater. Those left with that superficial reaction would do well to read



JILL JOHNSTON

Lesbian Nation to learn her valid personal, historical, and political arguments to see men as the enemy.

Of all the encounters I've had with Jill Johnston in Madison and New York, and with her column in the *Village Voice*, *Lesbian Nation* is by far the most impressive. The book ties together facts and fantasies to give Lesbians a wide perspective of their place in history, in the world now, and in the future.

Johnston's accounts of several "outrageous" things she has done—to earn Betty Friedan's disgust as well as Norman Mailer's—add the humor

necessary for us to laugh, to release some of the frustration and anger at the way our whole lives are being buried under by the male corporation.

The message we must hear from *Lesbian Nation* is written in its last chapter: "Historically the lesbian had two choices: being criminal or going straight. The present revolutionary project is the creation of a legitimate state defined by women. Only women can do this."

(reprinted from the New York Times)



Numismatics Review R.I.P.-OFF

Morass Meddlesome, Cardinal Numismatic Editor, publisher of *Quixote Magazine*, and all-around literary maven lost his life in a tragic accident last week. Sloie Pokeman, a close associate of Meddlesome filed this final column as a tribute to his soaring spirit.

By SLOIE POKEMAN

Morass Meddlesome, 72, was found suffocated to death in his plush Eastside basement apartment last night. The famous Wisconsin literary critic died of an overdose of that feared downer, Quixotilude. A well-thumbed underlined copy of *Thus Sprake Zarathrustha* was found near the body of the fifty-six year old Marxist writer.

Madison police chief Leo Cooper told the *Cardinal* that he had no motive for the murder. "We haven't been able to locate anyone who would admit to a relationship with the deceased," he said. Intensive questioning of the dwellers of slumlord Meddlesome's East Side House provided no further leads.

Meddlesome, 30, had been despondent of late since he had received critical brickbats after his brilliant article on the internationally famous religious leader, Rev. L.J. Slyman. Slyman, who was reached for comment at his church, told this reporter, "The Lord works in strange ways." Morass' death comes on the eve of his first exposure in print outside of his native Wisconsin. Mr. Meddlesome, 23, was due to publish his doctoral dissertation, "Alienation and Angst Among the Polish Existential Aristocracy," a work that opened many a fiscal door for this ragged man of the people. Our man Morass was no filthy capitalist however, as he spent tremendous sums of money flying in national counter-cultural luminaries to entertain the Madison *hoi polloi* at his frequent veranda parties. Yes this seventeen year old was truly a patron of the arts. Services will be held on Labor Day, Sept. 3, according to Wisconsin Allegiance spokesperson Lester "Rat" Commie, an alleged comrade of the deceased. The nine year old Morass is survived by his faithful canine companion, Trotsky.

Secret B-52

(continued from page 1)

disclosed by the Pentagon early this week, after Hal M. Knight of Memphis, a former Air Force major, told the Senate Armed Services committee on Monday that he had participated in the destruction and falsification of records to help cover up the raids. At the time he committed those acts, Mr. Knight testified, he was serving at a radar site in South Vietnam from which B-52's were electronically guided to targets in Cambodia.

Charges Fully Discussed

During a subsequent week of disclosures, the Pentagon conceded that 3,630 secret raids were carried out between March, 1969, and the invasion of Cambodia in May, 1970.

"It was suspicious," Mr. Greven said in recalling the strike. "In my own mind I was questioning the legitimacy of doing something like this."

Nevertheless, he continued,

after surveying the site for some moments, he located what he determined to be the possible site of an underground hospital. "Of course," he noted, "almost everything was camouflaged or underground so it couldn't be seen from the air. In our area, I don't think I ever saw any targets above ground."

After telling a group of American Phantom jet pilots from a nearby base at Bien Hoa that "the target was a suspected hospital, or something like that," he said, he radioed precise information about the location of the targets, and then the planes dived to make the strike.

At a ground briefing after the mission, Mr. Greven recalled, "I was admonished" for mentioning the word hospital over the radio. "The senior officer in charge said, 'You know you're not supposed to use that terminology.' I remembered using it and felt bad about it, because I had been briefed prior to not use it. I know

raids

that I shouldn't have," Mr. Greven related.

During the next few months, Mr. Greven said he was provided with coordinates of suspected Vietcong hospital sites at least three and possibly as many as six times by Army intelligence. "It played on my mind after the first time," he said, "and from then on I would just ignore the targets or coordinates that I didn't want to hit."

Pentagon officials had no immediate comment on Mr. Greven's allegations, but did confirm that he had served as Air Force officer in South Vietnam.

Asked for independent verification of his assertions, Mr. Greven provided the name of a fellow forward-observer, who is still in the service. That officer, reached by telephone at his base, confirmed that he had flown with Mr. Greven in Vietnam but said that as an officer on active duty, he was "not at liberty" to discuss the allegations.

NCLC National Caucus of Labor Committees (NCLC) will hold the second in a series of classes on the history of NCLC and the socialist movement, at 8:00 p.m. Friday, July 27, at the Memorial Union. The 60's "Student Movement" will be fully analyzed and discussed.

This Wednesday night, July 25, at 7:30, the Madison Attica Brigade will present an "Indochina Teach-In" with a speech on Cambodia and two films on Vietnam: "People's War" and "Only the Beginning". The presentation will be in the Union's Old Madison East room—admission free.

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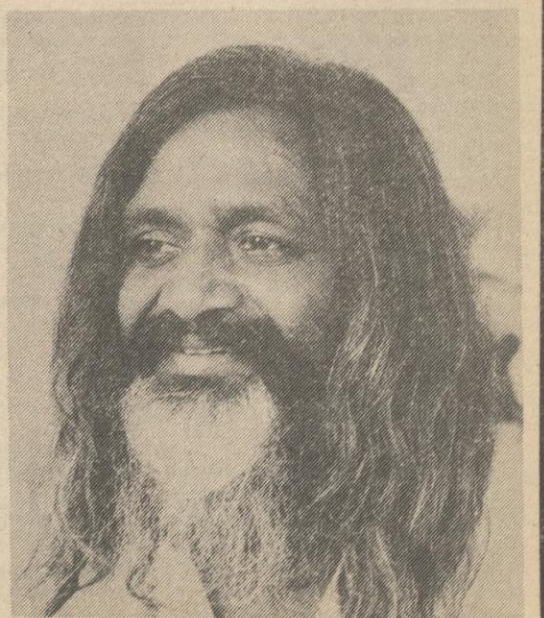
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CECIL'S SANDALS

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in August



'Julie' misses by that much



By MORRIS EDELSON
of the Fine Arts Staff

The play is like Elvira Madigan, The Last Tango in Stockholm, Lady Chatterley's Lover, and The Servant, and someone should take a blowtorch to that irritating railing that blocks sight lines in Vilas Hall's Outstuck Tongue stage.

Wonder of wonders, it is well performed. Well worth importing a director all the way from the land on the Adriatic, Ognjenka Milicevic. Ms. M did take a blowtorch to the messy notions of stage choreography usual on University Ave.; carrying out her instructions ably were scenarist John Galbreath, Steve Ross, and Nick Bryson. Joanna Mendl Shaw, choreographer responsible for the awkward sexist dance based on the lurid pages of Screw, should be taken out and shot.

BEFORE THE PLAY ITSELF students of Ms. Milicevic showed us how the Belgrade Drama School tries to make puppets out of people. A few strong-arm tricks with no heavy breathing allowed, spinning plates on hands connected to marvelously limber wrists, fake slaps to the jaw, animal imitations, and then scenes from a well-known Yugoslav play featuring a coquette and a blustering Slav. He does a song that captures the soul of the mixed-up six nations loosely held together by Tito: you have the Volga boatman sadness and a funny little capering dance. An ursine minuet.

Nan Withers, Stuart Brooks, and Mibs Bainum didn't come off badly by comparison, though. They moved cleanly and decisively through Strindberg's almost unrelieved gloom. Nan, as Miss Julie, achieved an authentic distraction heightened by her marvelous eyes and just-right balance of helplessness and imperiousness. Mibs clumped solidly through her part of a 19th century Jesus freak, though her voice dropped too often into a hiss when she expressed anger. Stuart Brooks makes waves as the scheming Svengali servant who seduces and wants to make a hotel empire on the fortune of Julie. Stuart's facial expression, an open mouth, needs correcting.

One wishes to say the play is flawlessly done, flawless. But why the hell do Miss Julie, showing the dangers of aristocrats falling for servants? It's not battle of the liberated woman versus the sexist pig, for Miss Julie just goes to bed once and loses the whole show. We would expect her to feel less keenly her "shame". But we are not in the 19th century, says Prof. Goff. Precisely.

And why do we have to listen to a stilted translation? Stuart says, "I'm gone on girls." Miss Julie vows to "cook" the bills in hamburger heaven. Someone else says the unfortunately apt line, "This is getting unbearable." It's like reading Henry James' "darn's" and "pshaws."

A reviewer from a rival paper, recently parodied by Take Over crazies, said that this was the best University Theater performance of the year, I believe. It's certainly competent and worth seeing. It runs the 27th and 28th—watch out for those railings.

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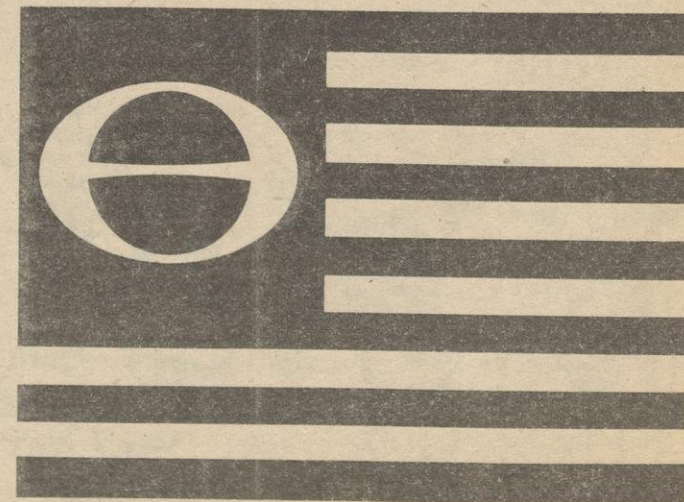
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Don't bank on Amerika

By ELAINE COHEN
and
J.J. McCARRTTY
of the Fine Arts Staff

ED. NOTE: The film, *Don't Bank on Amerika*, will be shown tonight at 8 and 10 at Green Lantern. It's a benefit for Karl Armstrong, with your dollar going to help pay for legal research, flying witnesses to Madison, and daily court transcripts.

Don't Bank on Amerika, made by a Southern California film group called Cinecong, chronicles the events surrounding the burning of the Bank of America branch in Isla Vista, a small community near the University of California at Santa Barbara (UCSB) campus. In early February, 1970, the UCSB administration fired a very popular, effective professor. Students demanded an open hearing for him, did not receive one, and staged a sit-in on an open campus plaza. After notification by a dean that the protestors were "in violation of the law," the students were brutally routed by the local police.

Protest activities accelerated and moved fiercely into the streets until finally, on the night of Feb. 25, the Bank of America branch office was burned to the ground by the frustrated students whose demands had been ignored by the administrators.

In the case of Isla Vista, Cinecong had at its disposal characters of proven dramatic flair: Angela Davis and William Kunstler (who, appropriately enough, is one of Karl's lawyers here in Madison) at rallies for the ousted professor, and Gov. Ronald Reagan hot on the reactionary campaign trail in Santa Barbara. The footage of these national figures is great, with Reagan looking like the fat-jowled swine that he is. One of the villains of the film, the Dean who tells the protesting students to clear the university plaza, even wears an eye patch. He's pompos and incredible, but adds to the beauty of the film's many ironies.

Aware that the sound of broken glass or the sight of fire goes into the drama of it all, *Don't Bank on Amerika* is sensitive to noises, images, and even silences—all used carefully and dramatically. Without indulging in grandstand visual trickery, the film makes conscious use of the abundantly available imagery. The recurring motif of the film, for instance, is a shot of the bank's neon sign being smashed out by a protestor's rock, the light slowly going out.

All the sight and sound impressions are punctuated by silences that accompany the written explanations, interspersed throughout the film, of the movement against the

University and the bank. Melodramatic condemnations are not needed to highlight the hypocrisy of bank officials who say they deplore the war in S. E. Asia while they control the corporations, like Boeing, that profit most from it: the Bank of America indicts itself.

The maneuverability of the Cinecong camera is impressive. It films a sordid Reagan campaign luncheon, as well as the inside of the bank as it actually burned. Rare footage: one wonders how the cameramen got there at just the right time. Jake O'Mannion, who headed Cinecong, has stated that the film does not incriminate anyone, and has been used in the legal defense of kids indicted for the burning of the Bank.

Someone has said that film is the historical record of this generation. If there is going to be a history protest, it is important

that we have *Don't Bank on Amerika* to leave as a document, and not just Strawberry Statements.

The Defense Committee is also showing *An Interview with Bobbie Seale*, filmed in 1971 when he and Ericka Huggins were on trial in New Haven.

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Summerfest: Backstage circus

Saturday, July 14, Carla Sweet went to Summerfest with some of her friends, including Lorraine Blue, a night club owner in Chicago who knew Corky Siegall and Jim Schwall when they were a two-man band just starting out. Carla and friends went backstage to listen to the music and talk to the people.

By CARLA SWEET
of the Fine Arts Staff

Backstage at a music festival. A pretty exciting place.

IT'S IMPOSSIBLE to try to review a musical performance from backstage—the sounds don't blend together and you can't hear the vocals—so I won't try.

I used to do acid rescue at rock festivals and have been behind the scenes before, but there is always a thrill, a rush that comes from being right there, at the focal point of the excitement. My starry-eyed roommate Rita had never been backstage and we shared our awe and anticipation.

The show hadn't started yet and we were chatting with friends and friends of friends. The atmosphere was both amiable and electric as we ignored the stage crew bustle—young men with anxious looks running circles around each other.

Ben Sidran started the show at 8 p.m.

CORKY SIEGALL and Jim Schwall were talking about a camping trip they just came back from. The feelings were good. One of the guys who worked for Summerfest mentioned the good feelings and said how mellow he was.

A burst of extra hustle and bustle marked the end of Sidran's performance and Corky and Jim grabbed their instruments and began to warm up. One roll-away



stage zoomed back and to the side and another lurched forward. The band tuned. We gathered in the side wings. The usual introduction.

"SIEGALL-SCHWALL!"

There are two things the Siegall-Schwall band can do superbly: play music and transfer energy to an audience. This audience was no exception. They screamed, they whistled, they hooted, they clapped.

An annoyance came from somewhere on our right—a banging sound. One of the stage men was hammering on the tent poles. It went on. As the band played, Jim's wife went over to

another stage man to find out what was going on and if it could be stopped.

THE GUY laughed and said they were putting the stage back together.

The guy who was doing the hammering periodically came running backstage, yelled urgently at the rest of the crew and disappeared again.

Some people in the crowd were throwing firecrackers into the air. They would flare up in the air and then fall into the crowd. It seemed a bit foolish and dangerous.

The hammerer came backstage gasping, "The tent is on fire!" We looked around and waited a few seconds. It was not.

A FRISBEE came flying up on stage and landed stage left. Corky and Jim didn't seem to notice. A beer can landed at Corky's feet; he kept on playing.

Someone risked climbing the barbed wire fence at the foot of the stage trying to get on. He was pushed off by the stage crew. It was the last song; Jim was playing a solo. A stage crew member ran out in front of Jim and began pounding the barbed wire back into place. It was the same fellow who had "put the stage back together" earlier. The band played on. One encore followed.

The applause was only just

beginning when a heavyset fellow came running, screaming on stage, his face contorted with emotion. "Everybody offstage! EVERYBODY! You, you, YOU! OFFSTAGE!" I ran offstage; Rita ran off. Corky and Jim ran off; their equipment men ran off. No one was left but a frantic and frenetic stage crew and a few Summerfest officials.

WE ALL looked at each other. Jesus.

The guy who had been saying how mellow he was speeded up his act, running around, insisting now that he was mellow. No one argued with him. Corky was talking.

"I asked them why they were shoving the guy off the stage and why they were hammering the barbed wire during our act. They said, 'we gotta.' Well they don't gotta. They don't have to have a concert if that's what they gotta do."

I asked Corky if he was worried about people trying to come on stage during his performance.

"NO, MAN. Like what are they going to do when they get there? They just want to sit on stage."

When Steve Miller's band was set up, we were allowed back on stage. Someone made an announcement. "Some of you folks have been trying a dangerous combination, downers and booze..." Cheers went up from the crowd. Cheers for downers and booze.

Steve played and it was good to see Stevie "Guitar" Miller back rocking and rolling.

But somehow it wasn't enough to wash away an old Peggy Lee tune.

Is that all there is to the circus? (No, the circus had only just begun. See page 1.)

screen gems

By MARIE LeMAJOR
of the Fine Arts Staff

TUESDAY, JULY 24

Bringing Up Baby: Another of the great Howard Hawks screwball comedies with staid and stable anthropologist Cary Grant being chased across the screen by a zany Katharine Hepburn, a pet leopard and a fierce-looking puppy dog. B-10 Commerce, 8 and 10 p.m.

WEDNESDAY, JULY 25

A comedy double feature:

The Senator was Indiscreet and **Murder He said:** The Senator was Indiscreet, the only film directed by George S. Kaufman, is a satire about a stumblebum senator who finds that the road to the White House is paved not with good intentions but with political threats: to reveal his diary of thirty years of party indiscretions. Cast includes William Powell as the brittle Senator Ashton. **Murder, He Says**, is a parody of detective movies, ghost movies and hillbilly movies. Fred MacMurray, the insurance salesman, arrives in hick Kentucky where he discovers a nasty, whip toting mother, half-wit twins, a daffy, singing niece and a silent but deadly husband. B-10 Commerce, 8 and 10 p.m.

The Last Hurrah: John Ford's sentimental portrait of a fading political boss's last campaign includes a star performance by Spencer Tracy in the role of the crusty old mayor with the Gaelic twinkle in his eye. A strong supporting cast, including Pat O'Brien, Basil Rathbone, Jeffrey Hunter and others contribute their memorable moments. As homage to the ethnic Irish political rise in the East, Ford carefully avoids novelist Edwin O'Connor's concern with graft and corruption and concentrates on themes of family and tradition. A nostalgic treat not to be missed. Green Lantern, 8 and 10 p.m., also Thursday.

THURSDAY, JULY 26

On the Waterfront: Elia Kazan's eight Academy Award Winner about labor racketeers on the New York waterfront. Doomed politically at its first release, *On the Waterfront* remains a tame, non-Marxist social consciousness film which blames rotten individuals for corruption rather than "the system". But time has not blunted the marvelous acting performances; Kazan brought the finest of the Actor's Studio to the Waterfront—Marlon Brando, Lee J. Cobb, Karl Malden, Rod Steiger and Eva Maria Saint. B-10 Commerce, 8 and 10 p.m. Also Saturday, 8 and 10 p.m., 1127 University Ave.

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