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# **The daily cardinal. Vol. LXXXIII, No. 31**

## **October 6, 1972**

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## Medical aid for Asians begins fund drive tonight

By ROGER OLSON  
of the Cardinal Staff

Medical Aid for Indochina, a fundraising effort to provide much-needed medical supplies and equipment to the victims of the war being waged against Indochina by the United States government, will kick off its week-long drive to raise \$10,000 tonight. Two presentations of Felix Greene's documentary "Inside North Vietnam" will be shown in 5208 Social Science.

Vu Kiang Viet, a member of the Union of the Vietnamese student from South Vietnam will speak on the necessities of building a coalition of Vietnamese and American anti-war forces if they are to succeed in curtailing the aggression on the North.

The project is part of a nationwide effort to raise \$1,000,000 during October 8-14 for the purchase of medicine and supplies to be distributed throughout the areas which have been decimated by US bombing since President Nixon stepped up his "protective reaction" last May.

Fundraising activities to be held during the week are many and varied, and those already initiated have met with enthusiastic response. Last night the

Fundraising activities to be held during the week are many and varied, and those already initiated have met with enthusiastic response. Last night the UW Student Bar Association voted to donate \$500 to the project, and the MATC Student Senate gave \$325.

Activities scheduled thus far will include Dave Dellinger of the Chicago Conspiracy Trial, who will make his first major appearance since returning from a trip to North Vietnam where he and other

anti-war leaders played a key role in securing the release of three American POW pilots. He will speak on Wednesday evening in Music Hall. There will also be a showing of "Vladimir and Rose", a movie on the Chicago Conspiracy Trial by Jean-Luc Godard. Margie Tabankin, a former UW student and president of the National Student Association who also just recently returned from North Vietnam, will speak on Saturday, October 14 between showings of "Village by Village, a recent documentary depicting life under the bombs, and also includes interviews with eight POW's.

The thrust of the project has been directed into the community at large, with presentations being given to numerous church and labor groups, and political and student organizations.

This project is significant because it is a means "both to concretely aid the people of Indochina and to actively oppose our government's war policy." With the re-escalation of the bombing of the North, it has become essential, according to MAI spokesman, to "redefine our relationship to the Indochinese people as one of friendship, by tangibly showing our solidarity with their struggle and rejecting the policies which our government relies on to carry out a genocidal and ecocidal war against the Asian people."

Donations may be sent to Medical Aid for Indochina, 511 Memorial Union, University of Wisconsin, Madison Wis. Make checks payable to Medical Aid for Indochina. For further information contact the WSA office 262-1081.

Friday, 7:00: film Inside North Vietnam  
9:00: Vu Kiang Viet speech  
10:00: Inside North Vietnam

Saturday 7:00 & 10:00: Inside North Vietnam

Wednesday 7:30: Dave Dell, Music Hall  
9:00: film Vladimir and Rosa

Thursday, Oct. 12: Weather Modification workshop sponsored by Science for the People—see "Today in the Union"

Saturday 8:00 Margie Tabankin speech at 3650 Humanities  
Film Village by Village

Sunday, 6:00: Benefit Supper, Pres House, 731 State Street

Thursday, Oct. 19: 3 official North Vietnam films on U.S. War Crimes, chemical defoliation and Village by Village, B130 Van Vleck.



TOBY EMMER, candidate for Sheriff

## Candidate Emmer to expose Sheriff's office

By MAUREEN TURIM  
of the Cardinal Staff

Toby Emmer, Wisconsin Alliance candidate for Sheriff, aims to use her campaign "to give critics of the Sheriff's Department a way of speaking out."

"Unlike the Republican and Democratic candidates who must try to please everyone including the rich and powerful in order to win, I intend to use my campaign to expose the office for which I'm running," Emmer explained. "Their candidates certainly won't advocate the abolition of the Sheriff's department and besides they wouldn't want—Lucey is a landlord, and the Sheriff serves the landlords by serving evictions.

THUS EMMER SEES her campaign as a chance to express the views of those affected by evictions, mortgages foreclosures, the "policing" of demonstrations, and the operation of the Dane Co. jail, which are all functions of the sheriff's department.

Coupled with that goal is one of political education. Emmer has been using the opportunities provided by her stature as a candidate to explain how the Sheriff is not subject to any higher control, not even the County Board—partly because the County Board has chosen to remain passive.

"There is no way for a prisoner to appeal mistreatment, to expose malpractice within the Dane Co. jail system," Emmer contends.

EMMER OBJECTS to an attitude within the jail towards prisoners that "sees them as bad people, rather than people who got caught or are suspected for a crime that in many cases numerous people outside the jail have also committed."

the soldiers" one supervisor shouted out.

HANDELL CHARGED that "the liberal supervisors who are always calling for constructive action stabbed us in the back on this one. We should have gotten 15 hard-core votes."

Board Chairman Merton Walter was asked from the floor whether Handell's motion had been germane to County Board Business. "I'm against it, Walter said, but there are precedents."

The sheriff, according to Emmer, is caught between the city police and the district attorney, one link in a chain of arrest and prosecution. The way the office is run now, the sheriff cooperates with the police and the district attorney and only works against the prisoner.

"Prisoners are often given only one chance to save themselves," Emmer says, "and that is to turn informer. People send up their friends to save their own necks."

There has been, in recent years, a rise of "plea bargaining" in Dane County as a means of speeding up the judicial process. But speed is gained at the expense of prisoners pleading guilty to lesser charges; usually the prisoners who do this are those who cannot afford to pay for an extended defense or trial. Emmer feels the attitude of the sheriff towards such practices will have a key role in correcting the situation.

Under a slogan of "Which Laws and Whose Order," Emmer has developed four major points thus far in her campaign. First, she emphasizes the lack of control of the Sheriff's dept.; secondly, the formation of a police state, which she feels is evidenced by the growth over the last 10 years of police budgets and the Nixon Administration's newly gained federal control, and third, the role of the sheriff's office as an enforcer for business, benefiting the landlords over the tenants and the creditors over the debtors. Her fourth point is that "the image of the Sheriff's department is a heavy male image which reflects brute force as strength and gentleness as weakness."

"To see how far that image goes, you just have to hear all

(continued on page 5)

## Kastenmeier optimistic on some Congressional reform

By PHIL HASLANGER  
of the Cardinal Staff

"There are a lot of rather ordinary Congressmen who maybe do a rather decent job of representing some parochial interest of their district," says Second District Congressman Robert Kastenmeier.

"But this means that there are others that can do more and do do more. They probably have a greater effect."

KASTENMEIER, a Democrat, is seeking his eighth term in the House of Representatives this fall. In a recent interview with the Cardinal, he discussed the currents of change in the House, how he is trying to have "an effect," and life as a Congressman.

The Congress is the institution of government that is coming under increasing scrutiny. Common Cause is watchdogging it. Various coalitions are supporting Congressional candidates. Ralph Nader's task force just completed a detailed investigation.

It was Nader who wrote, "The constitutional authority given to Congress accords it an importance that far transcends the epidemic delay and chronic confusion presently woven into its fabric by its insulated surroundings."

Kastenmeier acknowledges the slowness in moving the creaking House, but is optimistic. He sees the high rate of turnover in the House this fall (at least 57 members have resigned or been defeated in primaries) as one reason for that optimism.

"WE'RE losing men, many of whom should have returned years ago," he said. "Some of them are able, but they don't really reflect their constituency any longer."

The Congress that convenes next January "will be several

years younger, the old-timers will be washed out," according to Kastenmeier.

He attributes the changes to the 18-year-old vote and re-districting, noting, "All this melting pot-type of thing will tend to produce substantial changes in the character of the House."

A reform Kastenmeier would like to see implemented in the near future is an age limit for Congressmen. "In the reforms,

(continued on page 3)

## County Board votes down Asian medical support

The Dane County Board voted down a proposal Thursday night which would have called on those citizens opposed to the war to support the Medical Aid for Indochina program planned for Madison next week.

By a vote of 28-9 the board defeated a motion by country Supervisor Eddie Handell who called upon his constituents "to move to urge those people against the war to support this medical aid program as a tangible form of

protest for a country where four million tons have been bombed, 1/2 million are dead and vast refugee pools have been created.

The vote came following distribution of pamphlets and a brief presentation and debate by the Board with Susie Olan of the Medical Aid Committee and Donald Quong of the University Asian Students Association.

Questions from the floor stressed "where the money will go", "how do we know it won't go to Hanoi and

Inside ...

Women's day in

the arts p. 11

Record reviews

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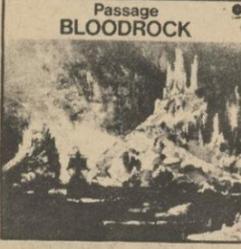
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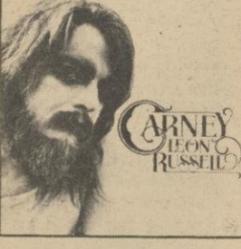
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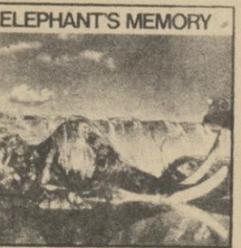
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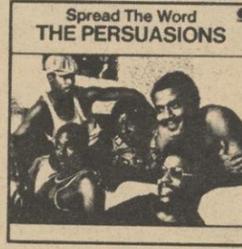


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# Regents make their shopping list

By JIM PODGERS  
of the Cardinal Staff

The University of Wisconsin System Board of Regents is expected to vote today on the Regent Physical Planning and Development Committee's recommended \$105.4 million construction and plant improvement budget for the 1973-75 biennium.

The committee will also recommend that the regents approve University acquisition of the northwest corner lot on Langdon and Francis Streets adjacent to University-owned Lowell Hall. The site is now occupied by Cochrane House. In addition, the committee voted to recommend that the board approve funds to begin advance planning for a Water Resources Facility on the uw-Madison campus.

The Regent Education Sub-Committee for Search and Screen Procedures held its first meeting yesterday and will report on its initial progress in its search for a successor to retiring UW-M Chancellor J. Martin Klotsche to the full Board of Regents, which meets at nine a.m. at 1820 Van Hise building on the Madison campus. The Regent Education and Business and Finance committees will also meet today to

consider routine business.

**THE BIENNIAL BUILDING** budget is formulated independently of the regular system biennial budget. Projects are developed on the basis of projected needs in 1976, and most construction approved for the next biennium is expected to be completed by that year. Other funds are authorized for advance planning of projects to be considered for construction in a later biennium. However, the actual payment of funds may extend over as much as a thirty year period.

When the State Building Commission considers these requests along with those of other state agencies, it will no doubt cancel many of them.

The Madison campus is slated to receive \$7.7 million of this money for such projects as the first phase of an Engineering/Physical Sciences Library, a physical science laboratory addition, and the remodeling of Commerce, Bascom, and Birge Halls and the Bio-chemistry building.

A sum of \$5.8 million was proposed for allocation for self-amortizing projects, or

projects that are paid for out of student fees, but was opposed by a few of the regents because exact estimates were not available. Regent William Kahl (Madison) told committee chairman Ody Fish (Hartland), "I'm a little surprised that we're going to transfer to students segregated fees for projects when we don't even know exactly what it will cost."

Regent John Lavine (Chippewa Falls) agreed, saying, "I'd like to know now what effect these self-amortizing projects will have on student fees. They affect the cost of education just as much as tuition."

Despite the objections, the recommendations passed. None of the proposed projects will apply to the Madison campus.

Ahlgren said that if obtained, the small lot would be converted into a driveway and parking area for Lowell Hall guests. The city assessment on the lot is \$54,400, but "we hope to acquire it for \$84,000 and then site development," he said.

The committee voted to recommend that

the University approve the necessary funds to begin advance planning for a Water Resources Facility on the Madison campus. This would involve about two per cent of the approximately \$6.8 million needed to finance the project. Approval of advance planning would involve no commitment from the state.

He stated, "This might possibly be a way of attracting satellite industries."

Walter Lemon, system assistant vice-president, further reminded the regents, "You can't compete for federal funds if you haven't even approved plans for a project." They agreed, and voted to bring the proposal before the full board for consideration.

If approved, the facility would be the first phase of a two-phase Natural Resources/Environmental Sciences complex on the Madison campus. Its facilities would be located on the Engineering campus at the locations now occupied by King Hall, Hiram Smith Annex, and the Hydraulics building.

## 'a lot of rather ordinary Congressmen'

(continued from page 1)

we've almost accomplished that on chairmen," he notes. "A number of us pushed very hard for the age 70 as the limit for chairmen. We lost that."

**THE 48-YEAR OLD** liberal sees progress being made on committee reform. "We're passing subcommittee chairmanships around so that almost half of the majority side will be subcommittee chairmen," he said. "We're passing the action around, partly through reforms prohibiting the older members from holding two or more of these committees, and thereby, I think, making the whole system a little more responsive to change."

Kastenmeier feels he is having some impact. "I'm in the process of doing some things that will bear great influence because of my position as subcommittee chairman (judiciary subcom-



REP. ROBERT KASTENMEIER

mittee dealing with revision of laws," he said. Those things include federal parole reform and protection for newsmen's sources.

**KASTENMEIER**, like all Congressmen, performs two roles in Washington. One is giving service to his constituents, the

other making laws for the nation.

The service aspect is handled mainly through a case worker "who knows much more expertly than I who to contact to get problems resolved." But Kastenmeier sees all the mail first.

"Each morning the mail comes into me, and I go over it with my assistant, and we figure out what should be done with it," he explained.

Other problems come to Kastenmeier through his home office in Madison.

But the legislative aspect is where Kastenmeier devotes his energies. Three legislative assistants help him with research and special reports.

**KEEPING** in touch with the home district can be a problem for a Congressman in Washington. Kastenmeier tries to do it through his mail and his home office as well as through reading the local daily newspapers—"including both campus papers and even underground papers occasionally"—and having a local resident clip relevant items from all the weeklies in the district.

Now that it's re-election time again, Kastenmeier's efforts to keep in touch with constituents intensifies as he campaigns throughout the district.

He is confident that his service as a Congressman for the past 14 years has been good enough to ensure him of at least two more years.

In the liberal Second District, it would be one of the year's big surprises if he were wrong.

## Speech here links Nam, Philippines

By DAVE KIMBALL  
of the Cardinal Staff

A teach-in Thursday night on the declaration of martial law in the Philippines attracted 150 people to the Humanities Building.

Continuing the education and protest around the September 22 declaration by Philippine President Ferdinand Marcos, the Wisconsin Alliance has scheduled a demonstration for noon today on the library mall.

Explaining the similar situation in South Vietnam, Ku Quang Viet of the Union of South Vietnamese began the teach-in with a discussion of how the war can best be ended.

**THE ANTI-WAR MOVEMENT** in the United States must give up the slogan "Out Now" because it "has been co-opted by Nixon" he continued. "Because of this it is imperative that we base the anti-war movement around the demand to accept the seven-point peace plan now." Comparing the seven point peace plan with Nixon's alternative, the demand for the unconditional release of the POW's by the North would "unmask" Nixon, he felt. "Why", he asked, "now that we are winning, should we drop our arms and expose ourselves to murder by the Saigon police regime? By focusing on explaining the seven point peace plan to the American people, "we can further our common struggle to end U.S. involvement in South Vietnam," said Ku.

Oscar Perez deTagle, the President of the Philippine Student Association continued the teach-in with a discussion of the present "confusing" situation in the Philippines.

"One popular explanation," he said, "is that Marcos is imposing martial law in order to continue in office indefinitely." Another possibility is the chance that "Marcos wants to be remembered as having done something good, and only by declaring martial law can he enforce the land reforms needed to alleviate the conditions of social unrest in the Phillipins."

The United States would not "sit back" though, if the government felt that the threat to "key investments" in the Philippines were endangered. If revolutionary forces gain enough in the Philippines, deTagle felt that "the United States government has had a long and dismal record in backing the side which is against the masses of the people" and he saw no reason that "the situation should change here."

**STUDENTS FOR McGOVERN** desperately needs canvassers to work in crucial areas of Chicago on Saturday and Sunday. Call 257-8896 for information.

**TODAY'S WEATHER:** If you haven't already guessed, there's a 70% chance of rain today and no more of a high than the upper 50's. Tonight will be cool with a low in the upper 30's, but Saturday's high should be a sunny 65.

## The Daily Cardinal

Founded April 4, 1892

**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. Saturday Sports Issues will be published on Sept. 9 & 23, Oct. 7 & 28 and Nov. 4, 1972. Registration issues are one week prior to each semester.

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Millions of men, women and children have been killed, maimed or left homeless as a result of the bombing.

*—and this is what President Nixon calls a policy of "great restraint"!*

He tells us he is winding down the war — and then says that unless North Vietnam accepts his terms, there will be no reduction of the bombing. (As a matter of fact, there will probably be a further escalation.)

**"Those who have had a chance for four years and could not produce peace, should not be given another chance," Nixon, October 9, 1968.**

*On this October 9th, it will be four years. Can our conscience stand the guilt of another four years of this kind of immorality under Richard Nixon?*

What are the justifications we are given for this wasting of Vietnam and its people? To protect the people of South Vietnam from communism? To maintain democracy?

*The regime we are defending suspends elections, muzzles the press, jails and tortures its political opponents. The people we are supposed to be saving are being systematically killed.*

To the survivors, our fight to contain communism in Southeast Asia (at the same time that we are making business deals with communist countries) can only be viewed as hypocritical fanaticism, indistinguishable from that which we have sworn to oppose.

Even as the bombing and killing have been escalated, most Americans appear to have tuned out on what's happening in Indochina. The Nixon Administration is counting on the

American conscience to care only about U.S. casualties, not about the lives of Vietnamese.

Do we really *not* care about the people we kill?

Americans will not always be able to ignore the consequences of our actions. We will be asked: How could it happen? Where were you? What did you do?

*Just protesting is not enough.*

*Voting your conscience is not enough.*

*Your dollars are crucial. Your dollars can stop the killing. Make it possible for George McGovern to awaken the people before November 7.*

*President McGovern would end the war.*

**People of conscience must make this final sacrifice: contribute your utmost!**

**This is our last chance to make a difference.**

Dear Senator McGovern: PO

I too feel compelled to do my utmost to end the war in Vietnam — and I know that requires the sacrificial giving of dollars to help you awaken every American. Enclosed is my contribution of \$25 (or the closest to that figure I can manage).

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Shane Davis— National Treasurer

# Travels with Dick, George, 85 reporters and a song

As the presidential campaign flies on, the substance of proposals becomes obscured by the candidates' styles. And few see the styles as closely as the journalists who travel with the candidates.

Jerrold Schecter is *Time* magazine's White House Correspondent. In recent weeks he has traveled with both Nixon and McGovern, and wrote this report for the magazine's current issue.

Schecter was executive editor of the *Daily Cardinal* in the fall of 1952, his senior year at the University. He majored in history, minored in sociology, and "took a few journalism courses."

Cardinal National Political Affairs reporter Phil Haslanger is recovering from a strenuous midterm exam. His regular Friday campaign column will return next week.

Reprinted by permission of *Time, Inc.*, Copyright, 1972.

By JERROLD SCHECTER  
Time Magazine

Richard Nixon's *The Spirit of '76* is always the first plane to take off and land wherever he goes. On a crowded evening, George McGovern's *Dakota Queen II* may be the 15th in line on the runway.

When the *Spirit of '76* lands, reporters hit the ground running for the U.S. Army helicopters waiting to ferry them to rallies or halls where the President is to speak. McGovern's entourage has had to make do with buses and traffic jams. On one bad day recently, McGovern spend six unproductive hours on the highway.

Time is important to Nixon. Unlike McGovern, he does not stop to sign autographs. Instead, an aide gives anyone requesting an autograph a 2 by 3 1/2 inch card bearing a facsimile of the President's signature.

Aboard the President's plane, the eight-man press pool sits in a rear compartment behind a closed door. No reporter may wander forward without a rare and specific invitation from Presidential Press Secretary Ron Ziegler. Even then, it is only for a quick "photo opportunity" to see the President in conference.

With Nixon, the travel days are always predictable; bad scheduling is rare and mistakes never surface. The White House works overtime to show that they never occurred.

The President moves at a careful pace, emphasizing his presidential duties, his larger responsibilities. On the stump, he never mentions McGovern or the Democratic Party, and only indirectly does he acknowledge that he even has an opponent.

Traveling with McGovern is like being with a road-show company. The 85 reporters in the McGovern assemblage are encouraged to compete for the "funniest pool report"; some compose songs like "McGovernment, McGovernment, sung to the tune of America McGovernment," sung to the tune of "America the Beautiful."

"McGovernment, McGovernment/Where income is work-free./We'll all smoke pot and love a lot/ When we get amnesty."

Meals on the chartered *727 Dakota Queen II* are served without lettuce; McGovern

supports the lettuce boycott. Sometimes the schedule is hectic. The candidate himself is often overlooked. Reporters complain that they have not enough time to file their stories. Aboard the *Dakota Queen II* there is greater informality, and each day has a quality of surprise that is not evident on the Nixon tour.

No doors separate the Democratic candidate from reporters, who are free to wander at will into his compartment in search of magazines or the airlines guide. In his striped, stylishly wide-collared shirts—always open at the neck when he relaxes—McGovern may chat with reporters about how the day went or answer questions.

Unlike Nixon, McGovern is at ease when making small talk and is never aloof. He has none of Nixon's wariness of the press and is straightforward and direct. He is so direct that at one point when he wanted a moment of privacy with a staffer, he turned to a network camera crew and growled: "You gotta keep that goddam thing on me all the time?"

On the road, McGovern divides his time furiously between straight politicking, interviews, rebuilding the fractured Democratic Party, and meetings with potential financial backers.

Nixon, straight and stiff, shielded from critics and hecklers, launches into his stereotyped appeals that suggest personal discipline, patriotism and work. McGovern, the underdog, is looser and improvisational.

Both men talk and move in different worlds. Nixon's is the White House and continuity—McGovern's is change and challenge.

## IVORY TOWERS

By TIM HOEY  
of the Cardinal Staff

A funny thing happened to a July 5th edition of the *Daily Nexus* on the way to the printers. The *Nexus*, the University of California's-Santa Barbara student newspaper, was seized by order of the State Board of Regents. The result of the seizure was an edition prepared, written and published by UCSB's Administration's Office of Public Information.

The takeover came after *Nexus* editors refused to print University-written retraction of several news stories which appeared in June issues of the *Nexus*.

Those news stories reported that the Santa Barbara District Attorney, the City Attorney, and a former District Supervisor had financial ties with local real estate speculators who are charged with civil fraud. These three demanded a retraction, or else—meaning a costly libel suit against the *Nexus* and the Regents.

The "libelous" statements of the paper were supported by public records of Santa Barbara County involving loans, land transfers, and court minutes.

This did not daunt the ardour of the accused government officials. The DA and the City Attorney have used local "responsible" news outlets to launch attacks on "radical Isla Vista agitators", "political enemies of the District Attorney" and, ironically, "anti-law enforcement" reporters.

The City Attorney, A. Barry Cappello, went one step further in his analysis. "It takes a psychiatrist," Cappello noted, "to read the minds of the people that print this type of libel."

The *Nexus*, in a later editorial, noted that "six Santa Barbara attorneys, including a former candidate for Assembly and City Council, agree that the *Nexus* has printed no libelous material."

\*\*\*

In Ann Arbor, a judge declared unconstitutional the \$5 pay-by-mail fine for possession of marijuana.

No one had requested any court opinion on the fine, but District Judge S. J. Eldon ruled on it anyway.

The judge said the \$5 maximum penalty was an intrusion by Ann Arbor's City Council on the judicial function of the state of Michigan. The \$5 fine was enacted by a 6-5 vote when two members of the Human Rights Party joined with four Democratic members of the City Council.

Under the law passed by the council, those receiving summonses had ten days to appear in court and pay the five dollar fine or plead not guilty.

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### CAMP MCCOY THREE

There will be a fund raising dinner for the Camp McCoy Three this Sunday, Oct. 8, from 5 to 7 p.m. at the Methodist Church, 1127 University Ave. Tickets are \$2 to \$5, depending on your ability to pay. Sponsored by the Wisconsin Alliance and the Mary Kay Baum for Assembly Comm., and the Toby Emmer for Sheriff Comm.

### YUGOSLAVIAN WOVLES

BELGRADE (AP)—Wolves killed 100 sheep near the village of Lavce in southern Yugoslavia, a Belgrade newspaper reported.

### BEN HIM?

SYDNEY, Australia (AP)—Cocker Boy, a pet cockatoo for 15 years, laid an egg one day. Someone in the family suggested changing his name to Himalaya.

## Whose law and order?

(continued from page 1)

the people who ask me 'how can a woman be sheriff?' " Emmer says. "The sheriff's image is a big strong man breaking up a street fight, but I say the real crime is going on high above the street in offices. Plans are being made for people's lives regardless of those lives."

"It fascinates me," Emmer added, "how the same mentality that can produce an anti-personnel weapon sees smashing a head of a demonstrator as heroic and smashing a window as a crime."

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WSA

Help Is Needed

SYMPOSIUM

73

Symposium 73 is now in the planning stages and we need your suggestions and help in choosing topics and organizing talks, discussions, and workshops in many areas.

" Symposium is not just an event; it is a beginning."

If you are interested in working for the Symposium Committee contact:  
Harvey Kahn WSA Office 511 Memorial Union  
262-1083

Symposium '73

# Cardinal staff meeting

7:30 pm in Mem. Union



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# Ain't got a barrel of \$\$\$

By SANDRA OZOLS  
of the Cardinal Staff

Harvey Kahn has big plans for the 1973 Wisconsin Student Association (WSA) Symposium, but he's going to need a little help.

Kahn, recently appointed director of the annual forum program is planning an ambitious schedule of Symposium programs for early next spring. He hopes to present as much as three weeks of daily forums, lectures, and other events. Subject matter will center around political issues.

"SYMPOSIUM is one of the most dynamic events of this school—of any school," said Kahn. "It is an opportunity for people to deal conscientiously with pertinent issues outside of the classroom situation. This is a chance for the University to reach way out and communicate with the community and the entire state of Wisconsin.

"A great deal of the Symposium program will be planned according to who gets elected in November," he added.

Kahn's main problem will be funding. He hopes to match the success of the 1971 Symposium, "Alternate Futures for America," which cost \$25,000 and featured such big names as George McGovern, Jimmy Breslin, Herbert Marcuse, and Pete Seeger. But raising that amount of money this year may not be easy.

The 1973 Symposium fund presently contains about \$24. The Symposium is a free, non-profit program, and all funds must come from the Board of Regents, private donors, or from the WSA budget.

WSA VICE-President Danny Shapiro feels that raising the necessary sum by this spring will be impossible due to WSA's own

tight budget and the general state of the economy. He proposed that the Symposium director concentrate his efforts on planning a large Symposium for the spring of 1974 instead of pushing for a program this spring.

Kahn disagrees. "I'm extremely optimistic," he said. "Although WSA doesn't seem to agree. I think that I can get enough funds together to go all out. Right now I'm looking for a lot of people to help work on the planning committee. I still need some key people, some key women. One of the major criticisms of the 1971 Symposium was that few women were invited. "We will hit all of the sources from the past for funds. I think that the Regents should be more willing to grant us money this year, because it doesn't seem likely that there will be much campus disorder."

In contrast to the 1971 event, WSA did not sponsor a large Symposium during the past school year. It did help sponsor and organize three smaller programs: a prison reform symposium in September, a community cooperation symposium in December, and a "jock liberation" symposium in May.

"THE THREE symposiums were fairly disorganized, but the prison reform and jock liberation symposiums were well attended," said WSA President Linda Larkin. "The main problem last year was that there was little fund raising on an organized basis. Although I don't think that we will get as much money this year as in the spring of '71, I think we will get some."

Kahn will also need people if the proposed 1973 event is going to get off the ground. "I haven't been getting a lot of response from the ads in the Cardinal", he said. "I

just don't know what people are doing with their time—probably just sitting back and taking it easy."

But, he concluded, "Although there seems to be an aura of political apathy on the campus, Symposium has been and will continue to be a vehicle to generate student involvement. It should be enjoyable, but at the same time enriching...enriching in the sense that it should carry on after the end of Symposium."

\*\*\*

### AFRICAN ART EXHIBITION

A "Traditional African Art Exhibition" is now in progress at the Memorial Union Gallery and will continue thru Oct. 29. Freida High, artist-in-residence at UW will give a related lecture on Wednesday, Oct. 11 at the Elvehjem Art Center. Her subject will be "The Traditional Art of Sub-Saharan Africa." The 8 p.m. lecture will also be illustrated with slides.

\*\*\*

### AFRICAN FILMS

Two West African revolutionary films, "West Africa-Another Vietnam?" and "Madina Boe", will be shown at the general meeting of the Madison Area Committee on Southern Africa at 7:30 p.m., Friday, at 731 State St., in the main lounge. The two films will also be shown at 8 and 10 p.m., on Sunday Oct. 8 at the Green Lantern (604 University Avenue). The public is invited and donations will be accepted.

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### CITY PLAN COMM. MEETING

The City Plan Commission will meet this Monday at 6 p.m. in the chambers of the City Council to discuss the proposed 30 day moratorium on construction of a high rise in front of Groves Co-Op. The meeting is open to the public.

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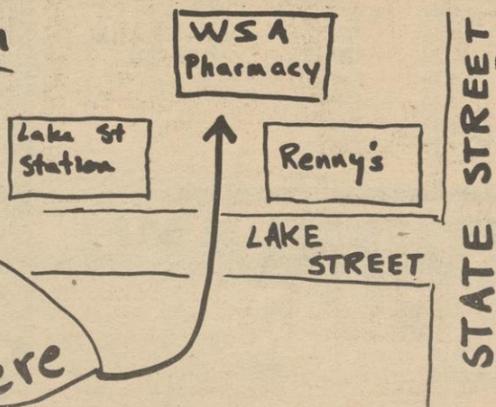
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Right Back Here



# Environmentalist hits mills

By DAVID WILHELMS  
of the Cardinal Staff

Over the past three days, the Environmental Protection Agency has referred ten Wisconsin pulp and paper operations to U.S. Attorney John Olsen for civil actions on pollution charges. All ten mills are located on the Wisconsin River. Francis

T. Mayo, Administrator for Region five of the EPA cited the ten companies for dumping inadequately treated wastes containing "high loadings of biochemical oxygen demanding (BOD) substances, lead, suspended solids, zinc, iron, phenols, oil, and grease directly into the water."

Mayo was quoted as saying, "These discharges have had, and will continue to have, a severe, adverse impact on the water quality of the Wisconsin River. The discharged refuse adversely affects fish and other aquatic life, causes buildup of sludge deposits harmful to desirable organisms, contributes to objectionable coloration of the river and endangers human welfare."

The companies involved are five mills of Consolidated Paper Corporation, Georgia Pacific Corporation, American Can Company, and three operations of

Nekoosa-Edwards Paper Company.

THE ACTION was taken after negotiations conducted by the EPA's enforcement division with the companies failed. Mayo said that the EPA sought "to obtain the corporations' commitment to a satisfactory pollution abatement program but the firms failed to make such a commitment." This brings to about 150 enforcement actions initiated by the EPA in the Midwest since December, 1970.

The Agency contends that the discharges are in violation of Federal River and Harbor Act of 1899. This law requires any company discharging wastes into rivers to obtain permits from the U.S. Army Corps of Engineers. Mayo said that none of the companies cited had the required permits. In addition, the EPA is asking that a count for action under the Federal common law of nuisance be included.

# Delay urged on high-rise permit

The City Landmarks Commission voted Wednesday to recommend to the City Plan Commission to defer action for 30 days on a conditional use permit allowing the construction of a modern apartment building adjacent to two city landmarks.

The Landmark panel also urge the Plan Commission to form a sub-committee to "explore design criteria to better judge the conditional use permit application." Landmark Commission members hope that all the parties involved can come up with a mutually suitable design plan in the 30 day period.

The proposed panel would consist of one Plan and Landmark Commission member, representatives of the developer, Groves Co-op, Fourth District organization and the alderman of the fourth ward.

The Plan Commission will act on the proposal at its next meeting Monday night.

The controversy centers on a plan by Middleton developer John Hall to construct a three story modern apartment building on the corner of Pinckney and Gorham Sts. The building would lie adjacent to two city landmarks and deny street frontage to Groves Co-op.

The Landmark Commission had previously urged the granting of the building permit pending certain modifications in the building plans. However, the resulting furor from fourth ward residents forced Plan Commission to throw the issue back into the lap of the Landmark Commission.

A representative for the developer said that any further delays are unwarranted and that the only function of the Landmark Commission is to rule on design criteria. The Landmark Commission skirted this issue by having the Plan Commission create the advisory group.

"I am satisfied with the Commission's action," said Alderman Dennis McGilligan (Ward 4). He was however, angered that the original proposal of a 60 day moratorium was amended to the final 30 days at yesterday's hearing. "It suggests a slight bias in favor of the developer," he added.

## News Briefs

### CHICKEN LITTLE

The Chicken Little Blues Co-op will be holding a benefit tonight in Gordon Commons featuring Chicago Blues Artist Jimmy Dawkins. Tickets are \$1.00. Beer will be served. Starts at 8 p.m.

### SWAMI RAM TO LECTURE

His Holiness, Swami Rama of the Himalayas, world lecturer and spiritual leader, will present lectures in Madison on Friday, October 6 and Sunday, October 9 at 7:30 p.m. at the University United Methodist Church, 1127 University Ave.

### CHRISTIAN FELLOWSHIP MEETING

Sunday, Oct. 8, will be "Inter-Varsity Christian Fellowship Graduate Night." The charismatic movement will be discussed at 7:30 p.m. at 1840 Chadbourne Ave. For information call 262-7024.

### FILM COURSE OFFERED

Key masterpieces in the cinema, from Bogart to Chaplin, from Westerns to gangster films, will be shown and discussed weekly. The course, taught by Gerry Perry, is also open to non-students. Classes will be Wednesday nights, Oct. 9 to Dec. 6, from 7:30 to 10:00 p.m. For further information call 262-3566.

### WSA STORE BOARD

The WSA Store Board will meet Friday in the WSA office, 511 Wisconsin Union.

## Screen Gems

From Here to Eternity, with Burt Lancaster and Deborah Kerr, directed by Fred Zinneman, 1953. B10 Commerce, 8 and 10 p.m. Friday only.

Bombshell, with Jean Harlow, directed by Victor Fleming, 1933. 19 Commerce, 8 and 10 p.m. Friday only.

M\*A\*S\*H\*, with Donald Sutherland and Sally Kellerman, directed by Robert Altman, 1970. 6210 Social Science, 8 and 10 p.m. Also Saturday.

The Fountainhead, with Gary Cooper, directed by King Vidor, 1949. B102 Van Vleck, 8 and 10 p.m. Friday only.

Two-Land Blacktop, with James Taylor and Warren Oates, 1970. B130 Van Vleck, 8 and 10 p.m. Friday only.

Persona, directed by Ingmar Bergman. B10 Commerce, 8 and 10 p.m. Saturday only.

Ned Kelley, with Mick Jagger, 1970. B130 Van Vleck, 8 and 10:15 p.m. Saturday only.

Father of the Bride, with Spencer Tracy and Elizabeth Taylor, directed by Vincente

Minnelli, 1950. Green Lantern Co-op, 604 University Ave., 8 and 10 p.m. Also Saturday.

Klute, with Jane Fonda and Alan Pakula, 1971. Play Circle, 2,4:15, 7, 9:15, and 11:30. Also Saturday and Sunday.

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### On-Campus Interviews Friday, Oct. 13

To arrange an appointment, contact the Placement Director in the Occupational Placement Office now. If you cannot schedule an appointment for the interview date, please send a resume to the University Placement Director or to the address below.



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# Cardinal

## opinion & comment

America, go fuck yourself with  
your atom bomb.  
Allen Ginsberg

### On Voting

Lever power, the new mechanical motion which threatens to revolutionize city power structures everywhere, is now a familiar jerk of the hand to many thousands of "young people" throughout the state. But danger lurks ahead for those who have registered and then changed their residence.

If you registered but have since moved, you are not eligible to vote at either your old or new address. To correct this call the City Clerk (266-4601). Or else mail in a transfer card as shown below. You must do so by October 25.

If you haven't yet registered at all, the process is simple if you are qualified. You must be 18 years of age, and a resident of a city precinct or ward for ten days before the election. (The state's former six month residency law was recently declared unconstitutional).

You must register in person at one of Madison's fire stations, the Public Library Office, or the City-County Building.

Once again, we hear rumors of vague, low level intimidation going on at certain registration points. Registration requirements are only those listed above. It might be wise, however, to take along some identification.

Voters registered elsewhere, a substantial number of people on this campus, are encouraged to apply for absentee ballots from their hometown city clerk immediately.

Election day is November 7th.

Where to register:

Central: Public Library 201 W. Mifflin, 8:30 a.m.-9 p.m. daily; 9 a.m.-5:30 p.m. Sat.; Fire Station, No 1, 316 W. Dayton; City-County Building, City Clerk's Office, days to 4:30 p.m. Monday through Friday.

Near east: Fire Station, 1217 Williamson; Hawthorne Branch library, 22041 Atwood; 1 p.m. Mon., Weds., and Fri.; 9 a.m.-5:30 p.m. Tues., Thurs.

Near west: Monroe St. Branch library, 1705 Monroe, (same hours as at above branch library); Fire Station, 1329 W. Dayton (corner, Dayton and Randall).

South: Fire Station 857 S. Park St.; South Madison Branch library, 2320 S. Park (same hours as at Branch

Fire stations will generally register people during the day until 9 p.m. at night.

Mail transfer cards to City Clerk, 210 Monona Avenue, Madison, Wis. 53709, or call 266-4601.

### Medical Aid

Throughout the past week we've been running a short note on our edit page: Medical Aid for Indochina, October 8-14, a project both to concretely aid the people of Indochina and to actively oppose our government's war policy.

For the American anti-war movement, concrete political action is the necessary alternative to Nixon's military strategy. This is the thrust of the Medical Aid week as well as the important local goal of collecting \$10,000 for medical supplies.

The Medical fund is a building mechanism, a way of helping the Vietnamese and coalescing the abundant but disoriented numbers of people attempting to re-define their opposition to Nixon's war.

On campus the campaign will kick-off Friday

night with a showing of Felix Greene's *INSIDE NORTH VIETNAM* as well as a speech by Nu King Viet, a South Vietnamese student. The show will also go on at Saturday night at the same place, 5208 Social Science, at 8 p.m.

Next Wednesday night the entire campaign will come to a head when David Dellinger will speak on campus in his first major speech since returning from Hanoi with three American POWs. The following Saturday Margie Tabankin, another American recently returned from North Vietnam, will speak.

Medical Aid will be an expression of political power and solidarity from one people to another. It will be expressed in dollars and political sense. Give if you can.

### Marked Land

The decision of the City Landmarks Commission to recommend delay in construction of a high rise apartment in front of the Groves Co-op is a welcome victory for the residents of central Madison. It offers some hope that the rights we have to decent housing and environment of our own choosing are beginning to be recognized after too long a delay.

But the key word is recommendation. The battle isn't over by a long shot.

The Landmarks Commission only has advisory authority in this affair. The final decision

rests with the City Plan Commission—a body which will require considerably more persuasion. The Plan Commission meets this Monday at 6 p.m. in the City Council chambers, room 202 of the City-County Building. The Alderman of the Ward, Dennis McGilligan, has sent out a call for citizens to be present at the hearing which we endorse: "It is important that people who are concerned about the future of the Langdon-Gilman St. area be present to show their support for community involvement in the planning process."

### Young Socialists attack changing McGovern

What is the choice facing us in the coming presidential election? This question is a more and more significant one as an increasing number of young people are coming to a conclusion they would have thought of as unthinkable just a few months ago. Now there has been a clearing of the air. George McGovern as a spokesman for change? George McGovern as an anti-war candidate? As a "lesser evil"? It is interesting to hear him attack a troop withdrawal as "dangerous" to remaining troops. It is interesting to see him go from an "out now" to a "release all prisoners" view. It is interesting to see him praise Daley and endorse Hanrahan, the hated murderer of blacks in Chicago. We see him suddenly change his position on women's rights and gay rights. He changes his position on wage controls and taxes. He now admits he favors a strong and aggressive foreign policy.

Are these only necessary concessions one has to make in the real political world to elect even the "best candidate"? And thus can we simply dismiss the changes he has made in his positions? Not at all. If the social pressures of the election force McGovern to change his positions in favor of big business, what will happen when he is president and he faces the real social pressure of leading the strongest capitalist state, and having to uphold U.S. business interests all across the world? Kennedy, Johnson, and Nixon are not simply born warmongers and aggressors.

Johnson and Nixon were even elected on "peace" programs. Yet, because they stood for defense and strengthening of the system that exploits blacks and working people, enslaves women, destroys the environment, and robs the world, they had to react in a certain manner when interests in Vietnam were at stake,

when the oppressed in this country began to move, and when their economic system began to totter. And George McGovern favors this system and says he will strive to uphold it. The most revealing thing he has said in the campaign thus far is his recent speech to wall street, when he said, "What's good for business is what's essential for America."

Thus, what he might say in the campaign to the effect of his "Reforms" would be even less important than they are to him now. To say McGovern is a lesser-evil candidate implies that McGovern, the individual, could, out of his own distressed conscience or such, react differently than a Nixon would. Yet, if our problems could be resolved into personalities, why is it that we have had a string of such bad personalities? Clearly, it is the social force a candidate represents that is important, and McGovern's strength lies in the fact that many people don't



State Street Gourmet

### The Pizza Hut

Franchising is as American as the Vietnamese War. The basic ingenuity of the American people is displayed as richly in franchising technology as it is in military innovation. The plastic anti-personnel bombs, it seems to me, emanate from the same national soul that created McDonald's Hamburger University. And it's this ingenuity that has raised the American to the pinnacle he now enjoys just as it has ensured the success and spread of franchising. The whole of urban sprawland is a testament to American ingenuity.

Franchising is still in its infancy and so its energy has concentrated on the simple foods, on chicken, fish, tacos, and sandwiches of all kinds. But it will mature. I can see a day when no food's intractability will be too great for the franchiser, when Juliet Child's image will be a gimmick for one of MacDonald's competitors, whose specialty will be something like Chateau-briand and chips. And all the cookbooks will be burned.

PROBABLY THE most ambitious course the franchisers have embarked on is pizza. It's complex food surrounded by so much mystery and myth that you'd think it would be too much for the franchisers, at least at this stage in the development of their science. Nevertheless, there is a Pizza Hut and a Shakey's. I haven't the faith in the franchisers that so many have and so I couldn't imagine myself sampling their wares until I learned that Pizza Hut had a smorgasbord on Mondays. When I learned I could get all the pizza I wanted for \$1.60 my gluttony joined with my greed. When I learned that their come-on included salad, I called Larry. Even over the phone I could feel his soul go taut with expectation.

I called Bull who is reputed to know more about pizza than corned beef. Bull accepted without emotion. "I've been there twice," "He volunteered, and added in a matter of fact way, "first time I ate twenty-five pieces."

With Beverly our party seemed complete, but as I tooted out Park Street, I noticed this blond boy who appeared to be giving me the finger. When I looked again, however, I discovered not only that he was giving me the thumb, but also that it was my nephew, David. As I stopped the car, Larry was shrieking disbelief in the existence of blond Italians. It took

recognize what their candidate represents.

The alternative is the campaign of Linda Jenness and Andrew Pulley. The Socialist Workers candidates stand for support to the struggles of all oppressed peoples. They stand for immediate and unconditional withdrawal of US forces from Indochina, and use the campaign to build the anti-war movement. They stand for black and Chicano control of black and Chicano communities. They stand for a repeal of all anti-abortion laws.

If anyone is serious about social change, the only way to make his or her vote count is to vote for Jenness and Pulley. Andrew Pulley, the 21-year old black ex-GI and Fort Jackson 8 prisoner running for vice president, will be in Madison this Sunday. He will speak at 7:30 at Great Hill in the Union. Everyone is invited.

Young Socialists For  
Jenness & Pulley

the living proof himself, along with an exchange of ethnic slurs, to still Larry.

The Hut looks so like a squat-windowed fort that at first we couldn't find the door. Bull, glowing with expertise, took charge and led us to the garbage cans. When we finally got in, the place was packed. They took our money at the door and then we were on our own. But for what? It was 6:30 and since the smorgasbord was over at 7:00 we had only a half hour to get our money's worth; but there weren't any tables. We milled around for a while and then with Bull leading the way and Beverly holding my arm, we panicked! "We'll eat standing." Bull croaked and went for the mushroom pizza.

FROM THAT point it was every man for himself. Beverly knifed in front of Bull and beat to the last piece of pepperoni pie. Larry continued to mill and I went for the salad. But just about the time Bull was discovering, to his disgust, that there were onions mixed with the mushrooms, I missed David. Before I could think about it much I saw his fist extended above the hubbub in the front of the dining room. David had secured a booth. He had kept his head and sacrificed his immediate pleasure for the greater good. My chest swelled with avuncular pride.

Then things began to look up. The pizza started flowing again; we got a large table and discovered the cutting edge of our appetite was muffled. We settled in and ate doggedly. Then we ate defensively. The clock seemed to have stopped when Larry said: "It's so humiliating to expend the energy to go up and get this shit," and then went up to get another plateful.

Soon after, and one by one, we stopped eating. We sat staring and quiet, filled with pizza and self-loathing. Larry fixed in his incredibly near-sighted eyes what I'm sure he thought was a steely glint and quietly said, "This is the end, I'm resigning from the column." "You can't," I replied, "It's simply not done." "Well we gotta do something," Bull said his face wrinkled in distaste over the mound of pizza crusts piled before him. "I know," he suddenly gushed, "let's go to Chicago, to Uno's, and get a real pizza."

AS A GENERAL principle the franchisers have a slight edge over their nearest competitors, the freezers. And I suppose the pizza we all had come to hate at the Pizza Hut was no exception. Its crust is thin and reminds one more than a little bit of matzoh. "Goyishe matzoh," Larry argued. The sauce tastes raw. What I mean by that is that the acidity hasn't been cooked out of the tomato paste and the spices haven't blended with each other or with the tomato. Finally, no matter how many ingredients you get, the proportion of ingredients to crust is, or at least seems, the same. The salad dressings were creamy and incredibly tangy and except for the French, were better than the pizza.

At the end I asked Larry why, if the pizza was so bad, we ate so much. "Twenty-four years of cultural conditioning," he replied sadly. "Anybody want to go to Shakey's next week?" I asked lamely. Beverly belched quietly. David said he envied her that relief. "Let's get some ice cream," Bull said mournfully.

# Anti-Personnel Weapons in Indochina

By FRED BRANFMAN

The widespread use of anti-personnel weaponry in Indochina is one of the most striking and prominent features of today's air war. From 1969 to 1971, for example, I interviewed several hundred victims of American bombing in Laos. The vast majority of these civilian casualties were caused by anti-personnel bombs.

From my research on the air war both in Indochina and with Project Air War here at home, from 1970 to 1972, I would concur with the distinguished scientists Prof. E. W. Pfeiffer and Prof. Arthur H. Westing, who made defoliation studies which alerted Congress to the chemical warfare in Vietnam. They estimate that at least one half the total tonnage dropped on Indochina is anti-personnel in nature. For example, I was told in November 1970 by an air force captain in charge of the ordinance dump at Udorn Air Force base that about 75 to 80 per cent of the ordinance on hand was anti-personnel.

However, despite the fact that the use of anti-personnel bombs has been reported since 1966, the American public to this date remains largely unaware of the full nature and extent of anti-personnel technology being used in Indochina. Few Americans are aware of the many kinds of anti-personnel bombs used, the frequency with which they are deployed, and their effects on the human body.

Anti-personnel weaponry is designed to kill or maim human beings. Although sometimes used in other ways, such weaponry cannot destroy a factory, a bridge, an anti-aircraft site. Its objective is human flesh.

American involvement in Indochina has been characterized by unceasing refinement of new ways to kill from the air. The varieties and variations of anti-personnel weaponry are innumerable. What follows are only some examples, divided into three main categories: anti-personnel projectiles, incendiary bombs, and anti-personnel mines.

## ANTI-PERSONNEL PROJECTILES

These are dropped by jets and B-52s when there is some target in mind; intelligence justifying their use is generally some sign of human life: cut grass, tire tracks, smoke or heat from fires, ploughed fields, metal sound, or movement picked up by electronic sensors or infra-red detectors. In a guerilla war, such bombs are almost never dropped on a clearly identifiable military force out in the open.

The pineapple anti-personnel bomb is a yellow-colored, cylindrical-shaped bomblet which contains 250 steel ball-bearing pellets which shoot out horizontally on impact. One sortie sends 250,000 steel pellets shooting out horizontally over an area the size of four football fields. Anything above ground is hit.

The guava anti-personnel bomb (BLU 24/26) is an improvement over pineapple. Gray in color and round in shape, without the pineapple's fins, the guava is thus smaller, allowing one planeload to carry 4,500,000 steel ball-bearing pellets. It also rotates on its axis and will either

explode in the air or on impact with the ground, depending on the type of fuse. In either case, it avoids the pineapple's problem of sending its pellets out horizontally, which thus explode harmlessly over the heads of people hiding underground. The guava's pellets shoot out diagonally so they'll go into holes where people are hiding.

The fragmentation anti-personnel bombs, including the smooth orange, striated orange and BLU/63 fragmentation projectiles, are also designed as improvements over the pineapples and guavas. Unlike the latter two projectiles, they do not employ steel pellets, but rather break into hundreds of jagged fragments which do far more damage to the human body.

The flechette rockets are even more destructive to the human body. The flechettes, fired from rockets in the air war (as well as M79 grenade launchers and artillery in the ground war), are tiny steel nails with larger fins on one end and a sharpened point on the other. They peel off the outer flesh, enlarge the wound as they enter the body, shred the internal organs, and lodge in the blood vessels. Extremely delicate surgery is necessary to remove them.

The plastic bombs consist of a pressed plastic casing which breaks up into hundreds of tiny jagged slivers, 1/8th of an inch by 1/16th of an inch. These slivers are un-x-rayable, so that if a person is hit with enough of them and they must be removed, he must be laid on the operating table (if surgical care is available), his body opened up, and the doctor must then try to pick through his body, removing what slivers he can find.

## INCENDIARY BOMBS

Interviews with pilots and other U.S. airmen and targeting officers have made it clear that incendiary bombs, while designed for a wide variety of purposes, are in practice primarily used as an anti-personnel weapon. Since they cover such a wide area and destroy all human life above and often below ground through burning or suffocation, they are regarded as a particularly effective weapon.

Most Americans are aware of napalm. Few, however, are aware of the fact that they are also using napalm B, supernapalm, napalm paragele, all improvements on the original napalm. These later variants burn at a higher temperature, explode over a wider area, and have greater adhesiveness.

Even fewer Americans are aware of white phosphorous and magnesium. These substances burn on an oxidation principle, which means that they cannot be rubbed out or even put out by water (they take the oxygen out of water and continue burning under the skin). In fact, the more one rubs, the more they burn. If a person is hit with incendiary bombs containing these substances, he must wait until they burn themselves out, which usually means they have to burn their way down to the bone.

I have met no one who is aware of thermite, a substance which greatly increases temperature at which incendiary bombs burn. These substances are all combined in the most destructive incendiary bomb yet developed, the napalm-phosphorous—thermite bomb. It explodes over an extremely wide area, cannot be extinguished until it burns itself out and burns at 3,500 degrees centigrade as compared with 900 degrees centigrade for conventional napalm.

## ANTI-PERSONNEL MINES

Unlike anti-personnel projectiles or incendiary bombs, anti-personnel mines are not used with any particular target—whether suspect or confirmed—in mind. Rather they are simply strewn over hundreds of square miles as part of an officially designated "Area-Denial" program, a program designed to make whole areas of Indochina uninhabitable for human life. The scope of the use of these mines staggers the imagination. For example, a Honeywell contract that we have seen calls for the production of over 200,000 of one of these types of mines (the WAAPM) in a single month. In the November 1970 Electronic Battlefield Hearings, the Air Force revealed that this area denial program has been installed throughout one-half of southern Laos. This is an area inhabited by over 200,000 people, according to the estimate of the U.S. Embassy in Laos. The area denial program has also been implemented in north eastern Cambodia, northern Laos, North Vietnam, and portions of South Vietnam.

The mines include: 1. The gravel and dragontooth Mines, which come in small cloth bags and metal containers disguised to look like leaves or animal droppings. One F4 sortie will drop 7,500 of these mines; 2. The WAAPM (Wide-Area-Anti-Personnel mine) mines, which are round in shape and emit 8 cords, each 8 yards in length. A person tripping on one of these cords will cause an explosion of a charge sufficient to kill or maim him. The other side has charged that some of these mines also emit a noxious gas; 3. The button bomblets are even smaller charges, strewn in the tens of thousands, and extremely difficult to detect with the human eye.

Nothing explains the air war today more than the expansion of the area denial program under the Nixon Administration. It is clear that these anti-personnel mines cannot distinguish between human beings and animals, let alone military and civilians. The deployment of the area denial program violates the very basis of international law calling for at least some minimal attempt to distinguish between military and civilians in time of war.

*Fred Branfman lived for four years in Laos and Cambodia, and was responsible for exposing the air war that was being waged in those two countries. He now works full time for Project Air War which has tried to meet the crucial need of informing the American people about the ongoing war in Indochina.*

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**Film Review**

**'Klute': 'Contemporary garb for remake'**

By JOHN McCOLLOM  
of the Fine Arts Staff

*Klute*, showing this weekend at The Play Circle, is a movie which seems to have pleased everyone. It drew favorable responses from such diverse sources as *Time Magazine*, Pauline Kael, and *The Velvet Light Trap*. It has been honored with Academy Awards. This praise must be considered a testament to the dynamic performance of Jane Fonda, since the movie itself has fundamental weaknesses.

Pakula seems to have a knack for getting fine performances from his leading ladies. Liza Minelli won an Oscar nomination for her performance in Pakula's earlier effort, *The Sterile Cuckoo*.

In essence, *Klute* is a remake of *The Sterile Cuckoo*. Each matches an outwardly aggressive woman with an outwardly gentle man. In each the woman is the central character. *Klute*, as Roger Greenspun has pointed out, should have been titled *Bree*. In each we eventually discover that the woman is really insecure and greatly in need of love and understanding; that her aggressiveness has its roots in her inability to have a satisfactory relationship with a male. What is surprising is that *Klute* has been praised as a feminist film.

The *Sterile Cuckoo* is a

relatively straightforward companion-piece to *Love Story* and *Summer of '42* and doesn't try to hide its mawkishness. *Klute* is based in the same sentimentality but surrounds it with the grim realities of city life, dope addiction, and prostitution. Pakula throws in a little psychoanalysis for good measure.

The modus operandi of *Klute* is to cloak old prototypes in contemporary garb. The strong, silent, and pure country boy comes to the corrupt big city and wins the hand of the prostitute with the heart of gold by saving her from the evil villain. Pakula takes this formula and disguises it, he doesn't change it. At the end of the film John Klute persuades Bree to leave the city with him (i.e. they ride off into the sunset together.)

The primary problem in *Klute* is the awkward merging of love story, the suspense thriller, and the psychological character study. *Klute* is not an organic

whole, its elements do not mesh, they intrude on each other. The best examples of this are the scenes with the psychoanalyst. The narrative screeches to a halt and we are subjected to a boring monologue wherein Bree tells what's on her mind. These are the only scenes in the film where Fonda's intensity works against her.

A suspense film must continually build toward the climax. Every time Pakula interrupts the action he has to start building up the suspense all over again. Hitchcock, in his better films, manages to find different levels of meaning within the contest of the story. Pakula, on the other hand, compensates for the lack of substance in the story line by injecting artificial explanations of what's going on in Bree's head.

The visuals in the film are generally well handled but Pakula can't resist the temptation of occasionally employing artificial,

"suspense-building" camera work. Hitchcock gets away with tricky camera work because the shots are original and because they arise naturally from the action. When Hitchcock brings the camera slowly up the stairs and up to the ceiling in *Psycho*, it is so much a part of the suspense that we feel at that point in the film that we don't really think about what an amazing shot it is. On the other hand, when Pakula tracks away from Bree after a threatening phone call, we are totally aware the camera is tracking.

Donald Sutherland's performance as the title character is certainly an oddity. Sutherland looks as if he hasn't seen the sun in six months and has eaten something that disagreed with him. I remember a comment that a cab driver made about the film "*Klute*," he sneered, "Mike Hammer could've beat the shit out of him."

**Art Review**

**Abstracts at local Art Center**

By BRUCE PARSONS  
of the Fine Arts Staff

Lots of blank and brightly colored canvases and panels accompanied by an occasional comment of, "Oh, I could do that, I could!" recently opened the new exhibition of New American Abstract Painting at the Madison Art Center, currently on display through November 1.

Abstract painting is no longer shocking and seems to have fallen into the path of its own degeneracy. I'm not complaining about everything in the exhibition just the part that embodies a version of unthought-out slop and unspontaneous views of what an American artist thinks of his work in the second half of this century.

Fortunately there are several works of genuine interest in this exhibition. Particularly interesting are Joseph Zucker's acrylic and cotton ball work entitled "Amphora and Sam Gilliam's Carousel"—an acrylic on canvas that is hung from a ceiling and dominates the entire room. Rather dirty colors dominate this earthy amalgam of

splotches. In this case, the combination works and a valid environment is formed.

DELICIOUS TRIANGLE canvases arranged in a series of five and called "Rainbow Division #4" by Arie Galles, contains lovely subdued color with their true brightness revealed on the wide-edges of the work. A very interesting concept.

Frank Owen's "Windsnake," in acrylic, is a tremendously bluntly colored giant creation, meticulously painted. It is truly a parody of space, a cartoon of reality. It almost has the impact of peyote. Very impressive.

An untitled work by Richard Artschwager in charcoal on Cellotex board has nicely mellowed textures and patterns. Many of the other works seem to be of shoddy construction, seemingly as a comment on the state of the world at present.

Upstairs at the Art Center, which is located at 720 E. Gorham St. are three smaller one-man exhibits. One is the work of a native Mexican Expressionist, Rufino Tomayo. This collection of 20 lithographs is quite startling.

ALSO UPSTAIRS is perhaps the most important work to be seen at the Center. It is a little alcove entitled "The Loft" with painting by Neo-Realist William Migette. The entire room, its entrance and closet is enveloped by the painting. An environment is created of actually being in the artist's studio in a large city with his models, his paintings, the window on the belching city, and the artist himself. The room-painting is divided into several coexisting sections.

An additional painting of lovers hangs on a false wall.

A room devoted to the photography of Les Krims is the most controversial work being exhibited. The Krims display could be interpreted as being a similar interlude to photography as Magritte is to art. Whether or not he has captured the attitudes of present-day America, in all its stark naked reality, will have to be left for the future to decide. Exhibitions of early and contemporary photographs are continuously displayed at the Madison Art Center.

Perhaps the overheard words of a mother to her child, as they observed the exhibit downstairs reflect how the abstract paintings should be viewed: "There aren't any mistakes in it at all. The artist did what he wanted to do."

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Another free concert is scheduled for Sunday, October 8 on the Wisconsin Union Terrace from 2:30 'till sunset. Featured will be Madison's favorite sons, the Floating Bizarro Brothers. Also appearing will be Y Ryley.

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By MAUREEN TURIM  
of the Fine Arts Staff

They wear knit suits or acetate print dresses, nylon stockings and heels; their hair is neatly coiffured; their names all printed on name tags as Mrs. Walter P. Married, except for the few single women who still have first names; they are all middle-aged except for a few who are older. They have all arrived at the Wisconsin Center on the Madison campus of the University of Wisconsin on this beautiful fall Tuesday, Oct. 3, 1972, to partake of the "Sixth Annual Wisconsin Women's Day With The Arts."

They receive a program, pink printing on thick sky-blue paper. The program this year is called, "The Pendulum Swings" underscored by a line of concrete poetry, "New and old and new and old and new and old and old, etc." I laugh wondrously when I get my copy, reminded of Edgar Allan Poe and inquisitions. "I'm sorry," I mumble as the receptionist stares at me, "I grew up in a world of electric clocks."

SCANNING my program and realizing that the morning program is about to start, I try to make a decision as to which of the events to attend. My choices are: A) Theater Production is an Adventure in Artistic Cooperation; B) Is It Good or Is It Great? (also about theater, I deduce from the name listed below, Fred A. Buerki, a long-time faculty member and theater consultant); C) Grand Opera on a Small Scale; and D) All You Ever Wanted to Know About Prints. I decided to do up the art lecture by Dean Meeker followed by the opera session lead by Karlos Moser. I have several reasons not to be endeared to the University Theater department—I'm sure I made a wise choice.

I go upstairs to a room where Meeker is supposed to lecture. And lecture he does—in between a showing of slides of professional and student prints, followed by his own work. I notice that among the student work, all of which is really interesting and impressive, Meeker has included the works of two women students—except that when he refers to them he says "this little gal is doing serigraphs" or "this young lady is experimenting with intaglio." I wonder what it does to your self image as an artist to be called a "little gal" or a "young lady" when you are a graduate student creating such experimental and creative prints.

There is another interesting twist to Meeker's diction—when talking about a student print that had a decidedly political theme, Meeker put it in context by explaining that it had been done during the "disturbances" a few years ago. You could see his voice blush, even from the last row where I was seated. Un-

fortunately, Meeker's lecture was too long to allow for questions so the only gauge I had of response was hallway conversations. "Wasn't that lovely?" "Yes, I enjoyed him." "Two years ago we had a sculpture professor, but he wasn't nearly as charming as Dean Meeker."

I was beginning to understand the mood and nature of Women's Day in the Arts, when I was lucky enough to meet Arlie Mucks, president of the Wisconsin Alumni

Verdi. I am a senior and this is the first time I've seen student opera, I REMARK TO MYSELF. It is wonderful to be able to think of the University this way, as a garden all these talented young souls can be brought to blossom. No wonder these aging entertained faces around me don't understand "campus disturbances."

I don't mean to be too sarcastic though, because as I was sitting there in that auditorium among those women I became preoc-

and not to get married too young.

So my Dad came back and finished Pharmacy School and they were married and lived on Huntington Ct., which is now a parking lot across from Witte Hall. Commerce was a new building when she went here. Van Hise was a tree covered hill and the Carillon tower was surrounded by woods instead of Social Science. I picture my mother then, 21 years old, with black wavy hair and bright red lipstick,

University. I wonder how they would react to "Woman's Day in Boredom 558" to be followed by "Woman's Day in Tedium and Detailed Irrelevancy 743."

But beyond these musings I have larger questions. I wonder at the University, proudly lifting its head up for its "Women's Day in the Arts," when promising women students at this University are still being channeled out of serious work in the arts. Where are the disgruntled women art students who will fill these women in on the fact that while the undergraduate art school has a majority of women students, the graduate school and of course the faculty is dominated by men? Where are the women musicians who, much to their disdain, receive that ultimate praise from their male music professors and fellow students, "You don't play like a woman, you are a really fine musician"? Where are the angry women who have tried unsuccessfully to get funding for women's study courses? But that's not what "Women's Day in the Arts" is all about.



## 'Women's Day in the Arts': Musings on the Blossoming Myth

Association, sponsor of the event, outside the auditorium before the opera presentation was about to begin. I learned from the genial Mucks, who was sporting a flashy red Bucky Badger blazer for the occasion, that Women's Day is open to any women from Wisconsin or any alumnus who wants to come and pay the six dollar fee. He told me invitations are only sent out to women who have come in past years, although the program is advertised in the 'Alumni Magazine. It is complimented by a spring program called Women's Day in the Sciences. No, there is no similar program for men, only their class reunions, but that's a very interesting question. Maybe the men would enjoy a similar day.

The primary purpose of the program, Mucks tells me, is education—explaining to interested women around the state what goes on at the University. I ask if these women are special, wives of important people or anything—I am cheating, I have already spotted the names Weaver, Young and Hirsch (as in Elroy) among the crowd. I am assured that no, they are just women interested in keeping up with education.

BUT IT IS TIME for the opera program to start, so I move into the auditorium. Moser is charming, as he presents to his students brief selections from operas as varied as Hansel and Gretel by the real Engelbert Humperdinck and La Traviata by

cupied with thoughts of my own mother. I knew my mother would have been delighted to attend this program instead of being home in Milwaukee, grocery shopping, cleaning house and making lunch for my younger sister. She would have loved a day off from that, to dress up and come to Madison to see prints and hear operas and tour the Elvehjem and the Art Deco exhibit at the State and hear operas and tour the Elvehjem and the Art Deco exhibit at the State Historical Society. I wonder if she would have dared fill out her name card as Ms. Ruthanne Turim to show these other women that just because you're fifty you don't have to stop growing and changing.

I know my Mom would have been nostalgic for the years she spent in Madison. I grew up on her stories of her college life in the late thirties and early forties—the time when my Dad, her steady, left school to enlist in the army and the four years of letters to a medic on the "Bombay road" in India that followed. My mother lived in Liz Waters for four years, and folded bandages in the Union during the war. I've heard tapes she sent my Dad during that time, I've seen her photo albums and last year, with her consent I read her diary. She majored in business administration because she liked working in my grandfather's general store in Denmark, Wisconsin. But her mother wanted her to be a "lady doctor,"

full ankle length skirts, platform heeled shoes, a tight cashmere sweater and a single strand of pearls.

MY SENTIMENTAL daydreaming makes it a little clearer why these women around me wear these two piece knit suits with the heartshaped pin on the collar and applaud the operas so appreciatively, or why one woman leans over to whisper to another before they leave the ladies room, "Come here, June, you have a hair out of place—let me fix it for you—there, that's better." I wonder what they think when the woman who just sang Madame Butterfly changes from her kimono and wig back into the torn faded blue jeans just like thousands of other women students on the campus. I wonder if the blossoming myth survives the metamorphosis of butterfly into caterpillar. I wonder if they realize the Wisconsin Center and the museums are not the

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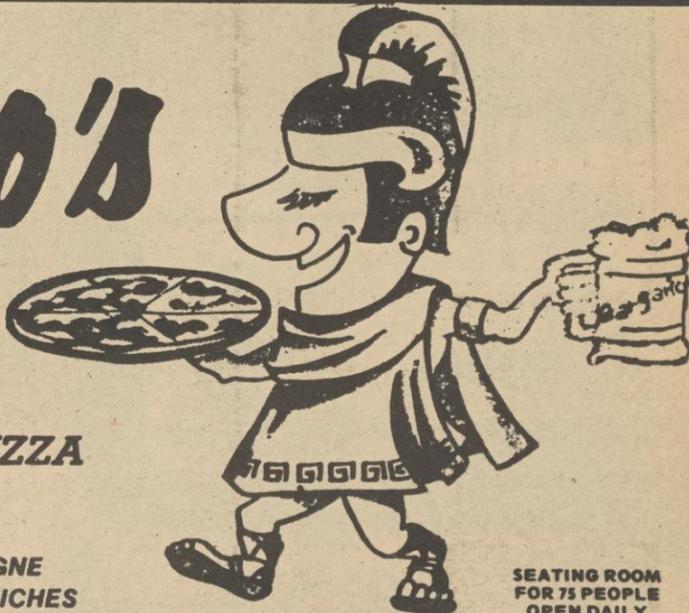
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**Record Review**

Professor Longhair, New Orleans Piano. Atlantic.  
Roy Byrd, also known as Professor Longhair, is regarded by such diverse lights as Allan Toussaint, Clarence "Frogman" Henry, Dr. John and Fats Domino as the Dean of New Orleans Pianists. He specializes in a type of funky little rumba figure, played with an emphasis on triplets. What is more, "Fess" sings, or rather bawls, in a sonic, rheumy call that prickles the scalp.  
Atlantic, following its own lead (they have a competing rock 'n roll anthology series) and those of Chess and Specialty, has launched a "Blues Originals" series, and Longhair's is the first disk in the set. The re-release of these rare tracks by this underestimated musician is a joy.  
Among the treats one finds the flowing "Tipitina," recently recorded (in a vastly inferior version) by Dr. John, "Fess's" jivey invitation to "Ball the Wall," a soulfully sung salute to "Mardi Gras in New Orleans," and a greasy love ballad, "In the Night."  
New Orleans music fans, rejoice! Get this one!

—Chris Morris

George Jones & Tammy Wynette, We Love To Sing About Jesus. Columbia.  
"En Ah jes cain't stained ee-in one place, whee-in they sang Amazeen Grace..."

Country music has taken a giant (and welcome) step backward, to a time when Sundays down South meant all day singin' and dinner on the ground. George Jones and Tammy Wynette have revived the old-time good-time gospel sound, (lost for so long in the technology of modern country music), as only the Crown Prince and his First Lady could.  
George and Tammy, who exchanged vows for the second time on their last album together, have recreated a foot-stomping, holy rolling camp meeting on their latest offering that brings country gospel back home where it belongs. In a collection of new and meticulously arranged sacred songs, Country's Royal Family blend their soul-piercing harmonies with a righteous rhythm section to produce a truly religious experience.

For one thing, George Jones is absolutely mellow: where other veterans become smoother and slicker with age, ol' George is warmer and more intimate. He, more than any other country artist communicates a feeling of immediacy and closeness through his natural integration of lyric and music into a single statement. And Tammy, who has always had one of country's most impressive and alluring voices, has toned down the melodramatics, resulting in a more free and spontaneous sound. But in case you're worried, the thrill is still there: Tammy's breathless passion for Jesus is as great as it is for her man.

We Love To Sing About Jesus is an excursion into the mind and soul of the old South. This is an earthy and rootsy album whose down-home sensitivity is regrettably inaccessible to the "sophisticated" tastes of the '70s. But for those who've yearned for the COUNTRY in country music this is truly Amazing Grace.

NEW COLUMBIA RELEASES Elliot Pinsley

The most delightful classical release in some time is the new three-disc set by Igor Kipnis, Harpsichord Music of France, Italy, and Spain. It is actually a re-issue of records formerly available on Epic, but it is now at a special price: it should sell locally for about eight bucks. And that's a bargain for so much beauty. (Columbia M3X 31521)

Mr. Kipnis is the E. Power Biggs of Columbia's harpsichord roster. The instrument he plays on these records was custom made for him in 1960; it is a copy of a late eighteenth-century instrument. Together with the excellent sonics on these discs, it provides the most idiomatic harpsichord sound I have ever heard; the strings actually sound like they are being plucked, as of course they are. On Couperin's Les Baricades Mysterieuses, the lower registers actually sound like some sort of bass lute. Each listener will discover his own delights in the set; Pasquini's Three Arias have appeared on a Nonesuch anthology, in an orchestral suite by Respighi, and as short exercises for piano students. One of the movements of Rameau's Suite in E is devilishly familiar. It is a safe bet that this music has never been played with more respect for the wit inherent in it. The set is highly recommended.

MOST RELEASES these days seem to be re-issues, at least in the classical department. Columbia is recycling Leonard Bernstein's Mahler symphonies. They are available separately; they were once available in one huge fourteen-record set. Now they are being released in four multiple sets at reduced prices. While we must be grateful to Mr. Bernstein for his sponsorship of Mahler's music, these interpretations are mostly outclassed by newer recordings. Bernstein's Mahler Fourth is an ambitious flop (see my comments in the Cardinal for 11/8/71). Jascha Horenstein's recordings of the First and Third (low-priced issues on Nonesuch) set standards which are not likely to be matched. Bernstein's recording of the Sixth starts out with the march—the inexorable march of the Artist to his grave—played so fast as to be ludicrous. It is simply not possible to run inexorably.

The fourth volume of the new edition, however, can be recommended. It is a four-disc set selling for the price of two records, and it includes the Seventh and Eighty symphonies; these are the two most successful Bernstein interpretations. The forward motion and the overall conception that Bernstein brings to the music cannot be denied. He is at home with the cosmic loneliness and the special effects of the Seventh; it's a fine recording, despite some ragged playing here and there from the N. Y. Philharmonic. The Eighty, the so-called Symphony of a Thousand, was recorded in England with the London Symphony Orchestra immediately after Horenstein had rehearsed and conducted the piece with the same orchestra. Bernstein manages the huge forces (chorus, soloists and organ as well as the L.S.O.) with sympathy and energy. (Columbia M4X 31441)

If all you want is the Eighth, and if you can afford to pay full price for it, the version on D.G.G. by Rafael Kubelic is reputed to have better singers, while the London set conducted by Georg Solti is probably more spectacular sonically.

Elephant's Memory, Elephant's Memory. Apple.  
I've been looking forward to this album. The group has been hyped as the best (indeed the only) rock band to come out of New York since the Velvet Underground. In addition, I knew they were good enough to have earned so much admiration from John and Yoko that the erstwhile Beatle and wife hired them as their backup band.

As far as backup bands go, they're better than the Wings. They were the only undull spot on John and Yoko's last album, Sometime in New York. And I figured they might even be able to give the J. Geils Band a run for the money. They don't.

Elephant's Memory is so mediocre that their first album makes Sometime in New York look good. Their lyrics (a printed version of which is included) haven't a gleam of energy. The music is a perfect vehicle for the words. Oh, it's true the music has a more mechanical sort of force, but never any intellectual energy. There isn't an arresting melody, riff, or rhythm on the whole record. The music never surprises you, never goes anywhere you didn't expect it to go.

If you like strong, hard rock and roll and you missed it, buy Detroit's first and only album. That's the yardstick by which a group like Elephant's Memory must be measured.  
—State Street Gourmet

# Cuban 'Memorias de Subdesarrollo' opens CALA series

By TOM SINKS

CALA (Community Action on Latin America) will begin its fall film series this Tuesday with the extraordinary Cuban film by director Tomas Gutierrez Alea, *Memories of Underdevelopment*. Working on several levels, the film is, in a sense, a tragedy of Cuba's middle class as expressed through the character of Sergio, the film's protagonist. For him, the Cuban Revolution rings his own death knell, the death of spirit rather than of body. He is not political, neither revolutionary nor counter-revolutionary. But he favors the revolution because it acts out his personal vengeance against the middle class, which includes himself. Actually, his staying on in Havana is an act of self-flagellation. An ex-furniture dealer, he has no future there—no trade, no useful profession. The revolutionary government has taken over his apartment properties and pays him a pension. It is only a matter of time, however, before his own apartment—"with five toilets"—is confiscated, and his pension sheared to nothing. The revolution has driven his wife away, away from a failing marriage. She is a memory of the past. He sits and stares obliquely. He has lost the power of will. His middle-class individualism means nothing. It is clear that he does not fit into the great movement around him.

*Memorias de Subdesarrollo* works as documentary and as fiction. The setting is Cuba 1961 and 1962, around the time of the Bay of Pigs invasion and the missile crisis. It is also the time that the Cuban middle classes begin to feel the first pinches of revolutionary change. Many, in fact, scramble to get out of the country, "to go north," as they say in the film. Sergio sees his wife off at the airport. They are surrounded by tearful faces. Many leave the patria with genuine regret. The bureaucratic passport officials are perfunctory in their attitude toward the emigres. These shots create an awareness of the great social

disturbance forcing these people to desert their country. Although this is a personal film about an individual life, the reality of Sergio's position in time and space is unobtrusively brought into the stream-of-consciousness structure of the film. Sergio's life is surrounded by the Revolution and much that is violent. Stills, pieces of memory, show victims of political murders. What appears to be newsreel footage, additional memory fragments, shows Bay of Pigs prisoners marching down a road, and preparations for the defense of Cuba during the missile crisis. A television speech by Castro, and television footage showing American police beating black demonstrators, are part of the reality which surrounds the private, personal anxiety of Sergio. He makes no comment on these events. Yet we realize how they govern his life.

In *Memorias de Subdesarrollo* the references to a greater reality beyond the lives of the screen characters serve to put the dramatic and personal action clearly in the context of Cuban history. This is fairly characteristic of a difference that will continue to mark off films from the Third World from those of wealthier nations. Third World filmmakers do not have the luxury that would allow them to make a film that does not confront the actual political, economic, or

social milieu.

Yet Gutierrez does not propagandize. He is just offering insight into a mental process; he is not looking for converts. The hardships that the revolution will bring are evident. But it is not the superficial manifestations that interest him; it is the process by which the mind works. It is the disintegration of a certain mentality, where old memories no longer have relevance. The mentality of exploitation, as expressed in the Hemingway house sequence, or in Sergio's

memories of his own whore-house days, is part of the past. Like Sergio himself, such a mentality has no future in the new Cuba. The film will be shown at 7:30 p.m. and 9:30 p.m. on Tuesday, October 10 at the Pres. House, 731 State St. "MEMORIES" is the first of a

series of new radical films being offered by CALA. Films such as *Brazil: No Time for Tears*, *Culebra*, and *Blood of the Condor* will be shown. Series tickets for the 13 films will be four dollars and can be purchased at the CALA office, 731 State St. or at the showings.

## Brief

### FREE MUSIC

The next free Bleu Cheese Society concert will be held on Sunday Oct. 8 on the Wisconsin Union Terrace from 2:30 until sunset. Featured will be the Floating Bizarro Brothers and Y Ryley.

### FRENCH FILM AT FRENCH HOUSE

Trans-Europe Express (Robbe-Grillet, 1968), a dramatic comedy or a parody of Avant-garde cinematic techniques. October 8 at 7:30 p.m. at the French House, 633 N. Francis St. 50 cents.

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## Rad films set here

Tickets are now available for a "Political Film Festival" on October 11-18 at the Memorial Union Great Hall, 800 Langdon St.

The festival features four recent political films from various countries, in conjunction with a showing of the epic film "The Sorrow and the Pity" in the Union Theater on October 13 at 8 p.m.

Tickets for "The Sorrow and the Pity" a landmark documentary on the German occupation of France, are \$1.75 general admission. Other political films Oct. 11, 16, and 18 are free. Tickets are available at the Memorial Union Box Office.

Showings of the films will start at 8 p.m., followed by a discussion. "Vladimir and Rosa," a film made in France by Jean-Luc Godard on the Chicago conspiracy trial, will show Wednesday, Oct. 11.

"West Africa: Another Vietnam?" a film on the new liberation movement in Guinea, will show Thursday, Oct. 16. The French film "Cuba: Battle of the 10,000,000" by Chris Marker and a British short entitled "Children of the Revolution" will show Saturday, Oct. 18.

All films are sponsored by the Wisconsin Union Film Committee, in cooperation with Community Action on Latin America, and Madison Area Committee on southern Africa.

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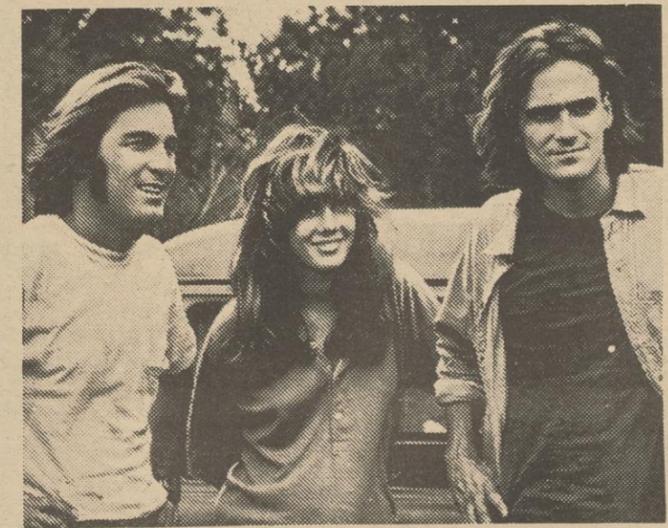
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# Chicken Litte offers Jimmy Dawkins blues concert

By BONNIE KALUBACH

Chicken Little and Company will tonight present a lively and varied bill of fine blues performers. The feature artist, representative of the modern Chicago blues scene, is the superb young guitarist, Jimmy Dawkins. Within the past year Jimmy has played throughout Europe where

he has a large following, and has won the famed Grand Prix du Disque de Jazz presented by the Hot Club of France for the best blues/jazz recording of the year (his Delmark LP #623, "Fast Fingers").

Doing the vocals for the Jimmy Dawkins band will be Andrew "Big Voice" Odom, the man who, with Lucille Spann, had people dancing in the aisles and on the stage of the Union Theatre at the 1971 Blues Benefit Revival.

A DEPARTURE from the more usual electric acts of a Chicken Little production will be a performer of street blues, Arvella Gray. The blind singer, with his steel body guitar, is a familiar figure to those who frequent Chicago's Maxwell Street market on Sunday mornings. He is one of several such street musicians who can still be heard playing and singing blues and gospel tunes in the Halsted-Maxwell street area.

Listening to Jimmy Dawkins, one experiences not only his amazing technical proficiency, but also a uniquely understated style of great poignancy and intense emotion that cannot fail to deeply move an audience. It has been said that "he has an extra dimension in his style and character that creates mood pictures in his listener's mind." As easily as he produces his slow, grippingly beautiful passages, Jimmy Dawkins can make people laugh out in amazement with astonishingly quick guitar riffs in

his famous staccato style.

In marked contrast to his playing, he appears a quiet and withdrawn person both on and off stage. In the recent past, he's preferred to leave the vocals to others such as "Voice" Odom or Carey Bell, but his Delmark LP will disclose a plaintive, restrained style of singing that complements his brilliant guitar work well.

JIMMY WAS born 36 years ago in the Delta region of Mississippi but grew up on the Gulf Coast where his family were defense workers. When he was about 16 years old he got his first guitar and a few years later headed for Chicago with the intent of becoming a professional musician. In Chicago he worked for two years in a factory to earn enough to get an electric guitar and amplifier.

He left the factory job in 1957 and since has relied solely on his playing to earn a living. Jimmy Dawkins says he wouldn't advise anyone else to try it and stay healthy (many Chicago bluesmen even now have to have day jobs in order to live). "It's pretty rough," he said recently, "but you take it or leave it and I love it so I'm with it."

Although he has not been as widely known as other Chicago based musicians, Jimmy has been described as a mainstay of the West side's blues scene. He has worked as a sideman and studio musician for Jimmy Rogers,

Muddy Waters, Carey Bell, Johnny Young, Wild Child Butler, and Luther Allison, among others. As always, his distinctive style is instantly recognizable on those many recordings.

Jimmy Dawkins standards in music are high; he prefers to think of himself as an artist rather than an entertainer and has determinedly refused any compromise which might have more quickly given him a wider popularity. He also takes pride in the fact that he has not used any other well-known blues artist's style as a place of departure. After hearing Jimmy Dawkins, one won't doubt that the blues is still a vital and developing art

form. "I've dedicated my life to music, for best or worst", he says.

SO THIS Friday night, for those who like to dance or those who prefer mainly to listen, there awaits a real treat and musical experience in A-1, Gordon Commons. Admission is just \$1.00 at the door—showtime is 8:00 p.m.

Chicken Little and Co. exists as an alternative to the profit-oriented night club and concert scene. The co-op meets every Tuesday evening at the Memorial Union. If you have any ideas about what artists you'd like to see in Madison or would simply like to talk with other music fanatics, check "Today in the Union" on Tuesday for time and place.

## New mag

This week, for the first time, Madison's Film Community has a weekly, specifically devoted to information about films currently playing in town. Moving Picture will be available today at various campus locations and at weekend screenings of film societies.

The little (this week only four pages) publication fills the need for factual information and critical comment on over fifty films weekly. Distributed free, it is supported by the advertisements. Inside are the listings for film club, theatrical and television films for the week.

Information concerning the way that film societies and organizations can have their films listed in the weekly will be available in the next issue of Moving Picture (next Friday), and in further coverage of the publication by The Daily Cardinal.

### ANTIQUe and HOUSEHOLD AUCTION

Name: Richard Lowe  
Time: Saturday, October 7 at 11:00 a.m. Sharp  
Location: Fort Blue Mounds on Hwy. 18-151, 4 miles west of Mt. Horeb.

Antiques: S-curve roll top desk, 6 dressers with mirrors, 6 kerosene lamps, 6 trunks, 2 round oak tables, library table, 2 walnut tables, Brass bed, 2 iron beds, advertising tins, coca cola items, dated Redwing jug and crock collection, many high back chairs, 2 pine china cupboards, milk cans, straight edge razors, many old prints, photographs, pictures and frames, wood buckets, memory quilts, depression glass, hand painted dishes, fruit jars, and much, much more.

Household and Misc.: 2 polaroid cameras, flood lights, quilting frame, Webcor stereo tape recorder, electric heater, ice skates, mix-master, camper stove, hunting bow, rod & reel, barbell set, 35 gallon wine barrel, ping pong table, crossman air rifle, steel traps, horse shoes, and many articles too numerous to mention.



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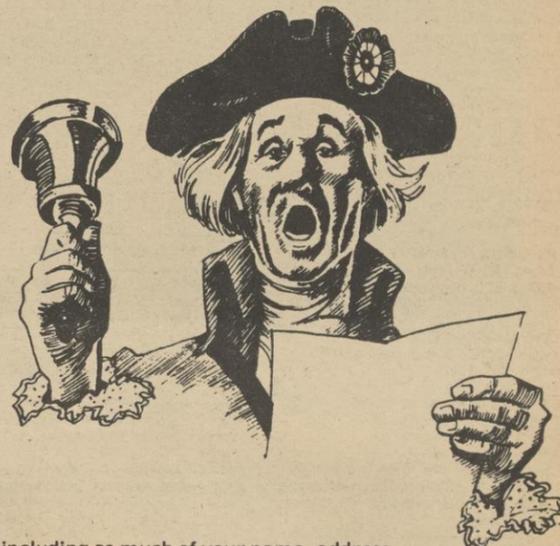
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# Hang it up Uncle Ben

By PETER KORNMAN  
of the Sports Staff

While many schools abound with naturally gifted athletes, only certain schools produce winning records.

The reason: greater variance in coaching abilities than in playing abilities. The head coach requires a unique personality to organize 40 men into functional units. Strict discipline just won't cut it anymore. The coach who commands respect must also show compassion; individual needs must be catered to without sacrificing the team.

Syracuse's head coach, Ben Schwartzwalder, has a record which indicates he had that talent. While never having a losing season in 22 years, coach Schwartzwalder has become the third winningest active major college coach.

RATHER STOUT with short cropped white hair, coach Schwartzwalder's demeanor seems reminiscent of the good ol'days;

the days of sandlot ball, no helmets and the flying wedge; days when men played for pride, not money. As the years passed Coach Schwartzwalder probably slowed to change. This year time may have caught up to him. The rapport coach Schwartzwalder once had with the players is strikingly gone. The players expressed it in several ways. One starter claimed there was a great grandfather generation gap between the coach and the players. It was summed up best by a starter who remarked. "If you think there are some problems between us you're right."

The era of the so-called "big dumb jock," through which Schwartzwalder played and coached, has faded fast. Among the players interviewed there was unanimity that football was secondary to education at Syracuse. Only one of seven players-including five starters-interviewed was a physical education major-one

hadn't declared a major yet, but said it wouldn't be physical education. The other majors were distributed throughout the social sciences and business. Even players who stood a good chance of being drafted by the pro's were looking past football. While at Madison Greg Allen, starting halfback, queried several students about Wisconsin's graduate school of communication, his major.

"YOU CAN'T play football for the rest of your life," explained Allen. Unfortunately, in Coach Schwartzwalder's time, this wasn't always the case.

Coach Schwartzwalder demands Spartan dedication, players who will sacrifice their bodies with reckless abandon. He desires a highly emotional team, one which gets up spiritually for a game. One player said, "Ben's kind of ballplayer is one you have to take out in a cage and let loose."

Disappointing as it may be,

many athletes entertain diverse interests. To them football may be important, it may be their meal ticket, but it's "not everything." Friday night before the game, one player chided, "We're not the kind of team which gets up for a game—no rah-rah stuff." That Saturday's proved him a prophet.

The night before that game, an incident occurred which exposed Schwartzwalder's short vision. During a TV interview the coach really blasted his players. While this is a standard tactic of many coaches, judging from the players' reactions, coach Schwartzwalder seemed to go overboard. Several players who saw the interview were disgusted by it. When describing the incident one player said, "We (Syracuse) might as well not do much since Ben doesn't think we have any players."

Syracuse's debacle the next day widened the gap. Coach Schwartzwalder was rather terse with the press; after each question he inched inside the

lockerroom door. He seemed very bitter about the game when he replied, "Our kids tried, they just couldn't hold the football—it's too heavy for them."

SEVERAL MINUTES later, this reporter asked Coach Schwartzwalder if the players could be interviewed. He replied, "Sure, if they'll talk to you."

While not jovial, the players did talk. Greg Allen insisted, "We just didn't give them (Wisconsin) the game we could have given them." Most players felt it would be a very long ride home. When asked what they planned to do once home, one replied he would party if they got home early enough. The players seemed to take the defeat better than did their coach; they seemed to realize that it was only a college football game.

One player concluded by saying, "We weren't awed by their size or nothing—just lack of mental concentration. We weren't ready to play—we haven't been ready to play in a long time."



Cardinal photo by Gregory Heisler

LARRY CLAWSON GETS some pointers from Coach Larry Van Dusen during this week's preparations for Northwestern.

## Larry Clawson

# A season of learning

By JOHN WILUTZ  
of the Cardinal Staff

Trivia enthusiasts, once again it's time to get on those thinking caps (or helmets, as the case may be). What do Marty Kus, Larry Clawson and Tom McCartney have in common? Give up already? Besides languishing in anonymity, they're all members of the famed splinter brigade of Big Ten reserve quarterbacks. For those of you who don't know, Larry Clawson plays for the Wisconsin Badgers.

Clawson started the year in the number three slot, battling Dave Dykstra for the back-up position. But last month Dykstra decided to hang up his cleats, at the same time handing Clawson the number two job. If anything, this provided Larry with an added impetus. "I have tried harder since Dykstra left" admitted the Homewood, Illinois native concerning the effect of Dykstra's departure.

PRESENTLY heir apparent to Rudy Steiner's quarterbacking job, Clawson is undergoing a season of learning. So far he has taken his lack of playing time in stride. "Of course nobody likes sitting on the bench. I try to learn something every game and I've picked up a lot from Rudy. I try to get mentally ready for each game. Besides this, I always try to know what's going on out on the field."

The Badgers first three encounters have provided

Clawson with practical experience for his quarterbacking homework. While the action may be bruising out at the fifty-yard line, Clawson plays the game from his position on the sideline. "I try to anticipate the next call. I watch every play trying to picture myself out there."

Saturday night against the Tigers of LSU, starter Rudy Steiner was shaken up on a third down play and Clawson began warming up, eyeing a chance to lead the offense. What went through his mind when he was catapulted into such a position? "I tried not to be nervous, although I was a little. I had to make sure to warm up and not be tight. I wanted to make sure I was mentally ready to play."

CLAWSON NEVER did get his chance at the helm, but the 6'3", 195 junior expressed confidence in his ability to do the job. "I wouldn't be worried about not leading the team. That's the quarterback's job."

Clawson is obviously looking forward to bigger and better things in the '73 season. "Next year I think I'll be able to step right in. I plan on working hard over the winter getting myself ready."

So far Larry Clawson is biding his time, waiting for a chance to prove himself. Unless Rudy Steiner gets run over by a cement truck in the near future, Clawson could be in for a long wait. But Clawson's hope is for next year when there won't be a Rudy Steiner to contend with.

## SPORTS

# Women's sports gain needed cash

By TERRI NELSON  
of the Sports Staff

Look into the future a little. Can you see the UW women's basketball squad playing with a sellout crowd watching?

Whether women's sports will ever reach the height enjoyed by men's sports remains to be seen. Women's sports programs as a whole have been generally inferior to those of men. University women's sports are about to take a needed step forward as discussed at a recent Athletic Board Meeting.

"A plan for improvement in the women's sports area should have been started much sooner," explained WSA President Linda Larkin. "It is essential that women be given the chance to be athletically fit to satisfy the priority that their bodies have."

WOMEN'S SPORTS are now handled through the Club Sports Program headed by Milt Bruin. According to Bruin, most women's competitive teams are in the extramural I program in which they have a regular schedule of competition with members of the Wisconsin Intercollegiate Conference. "Some Big 10 schools are played but the quality of competition in the Wisconsin Conference is very good," relays Kit Saunders, WRA advisor.

Miss Saunders went on to say that, "The outlook for women's sports has been getting better for the last five years. The increase in attention given this field within the last two years has led up to the recent discussion of improvement. Women's sports has a solid future at Wisconsin."

THE WOMEN have been plagued in several areas. Funds is one of the areas that has improved, but the outlook for the future is dismal. Money comes through the Club Sports Program which allocated \$3,500 for the 1971-72 school year. A total of \$10,000 has been allocated for women's sports for the 1972-73 school year largely through the work of Milt Bruin and Jim Bauer. Because of the overall cutback in University spending, it is unlikely that any further substantial increases can be seen within the next few years. "There must be a priority for the funding of transportation, meals, lodging and uniforms at the present time," stated Kit Saunders.

The improvement plan does not now include additional funds. According to Athletic Director Elroy Hirsch: "The main objective is to provide good practice facilities." Direct funding will be considered at a later date.

FOR EXAMPLE, the girl's volleyball practice court is not at all adequate. Hirsch went on to explain. The gymnasium isn't big enough for a regulation sized court. The existing gyms are used so frequently that it is difficult for teams such as women's volleyball to get a chance to use the gym. Maximum use can be realized in the sports center upon its completion. Both men's and women's sports will be given full access to the sports center.

The proposed improvements for the women's sports program may not be as comprehensive as needed, but they do provide a starting point. As Kit Saunders puts it: "If the University of Wisconsin can find a workable solution for improvement in the women's sports field, we can become a real leader among other Universities."

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