



# **The daily cardinal. Vol. LXXXIV, No. 36**

## **October 15, 1973**

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# Anti-War movement takes stand today

By CHRISTY BROOKS

After three years of Madison protests, demonstrations and work against the Army Mathematics Research Center, the movement for Karl Armstrong will take the stand before the nation today to explain the motives for the AMRC bombing.

Today, on Armstrong's 27th birthday and on the 15th anniversary of the Nuremberg hangings, hearings begin to mitigate Armstrong's sentence and put the U.S. war policies on trial for the first time, according to defense attorney Melvin Greenberg.

AT 9 A.M. THIS morning, Circuit Judge William Sachtjen's courtroom will become a two-week forum where witnesses from throughout the country will speak in Armstrong's defense.

Armstrong pleaded guilty on Sept. 28 to second-degree murder and four counts of arson connected with the bombing of AMRC and other anti-war acts. A 25-year sentence, based on previous plea-bargaining, is expected.

Greenberg and J. Robert Kellerman, a Canadian lawyer helping with Armstrong's case since his arrest in Toronto, spoke about the hearing strategy last Friday at a press conference.

Kellerman, who called the AMRC bombing, "a heroic act of resistance to a genocidal war," said the hearings would "put one act of violence in the context of the whole world at this time."

"LOOK AT WHAT happened with Agnew," Kellerman said. "A man acts out of greed — the worst kind of corruption — and he gets his wrist slapped and walks away scot-free. Karl took moral action, and he gets sentenced to 25 years."

"This is an unprecedented hearing which will hopefully overcome the government's attempts to keep the truth from the people," Kellerman added.

The witnesses at the hearings will include Vietnam veterans, CIA agents, professors, scientists, and "thing-tank" employees. The first phase of the defense will call Vietnam veterans.

It is reported that classified information could result in indictments for espionage.

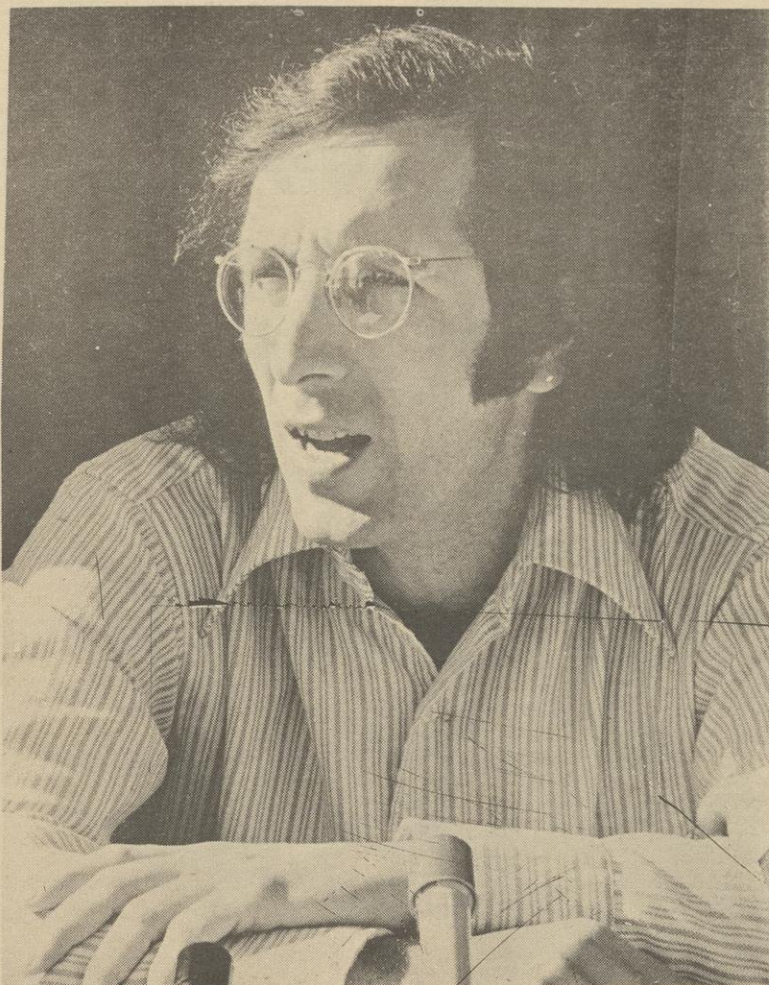
URGING THE PUBLIC to attend the hearings, which are open to the community on a limited basis, Kellerman said, "Very few people ever get into a court. It's a very radicalizing experience, and that, traditionally, has been the reason for trying to keep people out."

The hearings are daily from 9 a.m. to noon, and from 2 to 5 p.m. People are advised to arrive early to enter the City County building courtroom. Kellerman said, in addition, that the defense is working to allow television cameras in the courtroom.

THE WISCONSIN STUDENT Association (WSA) is also involved in bringing the witnesses information to the public. WSA will organize symposiums beginning this week to feature daily witnesses on campus.

In other actions surrounding Armstrong and AMRC, the University suspended on Friday its offer to pay \$25,000 rewards leading to convictions and arrests of people involved in bombing AMRC.

UW's Board of Regents raised over \$100,000 after the bombing. Chancellor Edwin Young invite donors to re-route their funds into student assistance or services.



Photos by Tom Kelly

## J. ROBERT KELLERMAN: 'unprecedented hearing'

Friday to announce its counter strategy to the Armstrong defense.

"Clearly, the law that applies to

Western jurisprudence. And clearly, the law that applies has much more moral strength and support than the rhetoric of his apologists," the speakers said.

Protesting what they call "whether anyone can literally get away with murder and arson," the SHDC plans this week to publish a series of one-act plays called "Criminal Conversations," featuring discussions between "Karl Headstrong" and "Willie Watergate." A demonstration at the City County building is also scheduled by SHDC.

**A rally for Armstrong supporters is scheduled for today at noon on the Library Mall. There will also be a candle-light march tonight from the Mall to the jail, beginning at 7:30 p.m.**

MEANWHILE, the Sterling Hall Defense Committee (SHDC) represented by Nicholas Lionello, Peter Knupfer and Robert Ritholz, held a press conference

the acts for which Armstrong has entered a plea of guilty has much more moral authority than his self-righteous claim to a wisdom greater than several centuries of

# March to Damascus slows down

TARANGIA, SYRIA (AP) — Israel's forward column on the road to Damascus fought Sunday night in the outskirts of Sasa, a city 21 miles from the Syrian capital.

Israeli columns ran into curtains of artillery fire from Syrian long-range guns.

The Israeli advance toward Damascus appeared to slow down.

Every time a convoy moved down the road, with its tell-tale cloud of dust, the long-range Syrian guns opened up. Firing from the far side of bare brown hills, with a range of almost 20 miles, the big guns walk the road with deadly accuracy.

THIS WHOLE area south of Sasa was a Syrian training ground: It's their road, and they know every curve and loop and dip in it.

When the long range shells come whistling in, donkeys abandoned by Syrian farmers in the old stone walled fields begin braying hysterically. Israeli soldiers clamp steel pots over their yamulkas and dive for the ditches. There is no place to hide and no time to dig in on the parched unyielding plain stretching from the Golan Heights toward Damascus.

NOW FOR ALMOST a week the Israelis have been hammering their way toward the Syrian capital, less than 40 miles from the 1967 cease-fire line, and paying a calculated high price to the new sophisticated weapons given to the Syrians by the Soviet Union since the six day war.

The difference this time around is that the Syrians have the sophisticated weaponry and they know how to use it.

## Series action

OAKLAND (AP) — Aging Willie Mays, in his final days as a major league baseball player, delivered a 12th inning single to key New York's four run rally Sunday and the Mets defeated Oakland 10-7 in the second game of the 1973 World Series.

credence to their No. One national ranking.

Taking the second half kickoff at their 27, Woody Hayes' charges methodically worked their way in for another score, this one coming on a two-yard keeper by Greene which capped the ten-play drive.

With the Badgers down (14-0) but not out late in the third quarter, an Ohio State drive was apparently ended when safety Terry Buss intercepted a Greene pass a yard deep in the end zone. Buzz rambled 45 yards to Wisconsin's 44 before fumbling, after which the Buckeyes came back with a mini-drive and a 36-yard field goal by Blair Conway.

"I'm really not sure what happened," said Buss of the fateful play. "I was trying to cut back, which I shouldn't have done, and someone hit my arm."

BUSS, LIKE MOST Badgers, was impressed by Greene. "He's not the best passer, but he's quick and he's really got some moves. But I didn't know whether I wanted to see (backup QB Greg) Haré come in or not. He's tough too."

Hare, who gained wide acclaim last year while leading the Buckeyes to the Rose Bowl, replaced Greene after Buss' interception and later led the Bucks to their final score of the day, another one-yard run by Elia.

OSU Head Coach Woody Hayes (continued on page 8)

# OSU pounds Badgers

By JIM LEFEBVRE  
Sports Editor

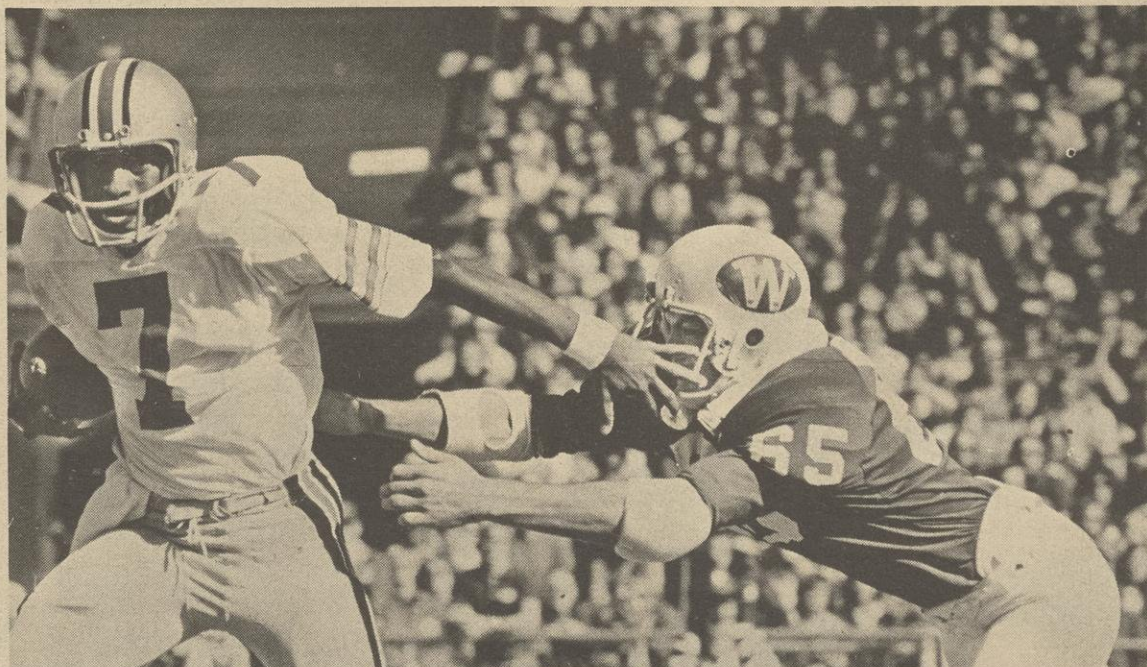
For the first time in five weeks, Wisconsin was involved in a "no contest" football game as the Ohio State Buckeyes whipped the Badgers 24-0 Saturday before a season-high crowd of 77,413 at Camp Randall Stadium.

Unleashing a powerful running attack spearheaded by sophomore sensations Cornelius Greene and Archie Griffin, the Bucks rolled up more than twice as much yardage as the Badgers, who found their usually overwhelming ground attack ground up by the likes of Randy Gradishar and Rich Middleton.

STILL, WISCONSIN was able to stay within seven points of OSU by halftime. But the wild, last-minute cliffhangers the Badgers had seen in losses to Purdue, Colorado and Nebraska and their lone win over Wyoming never materialized as the No. One rated Buckeyes pulled away in the second half.

"They simply handled us at both ends of the field as well as we've been handled... especially in the second half," said UW Coach John Jardine. "It wasn't mistakes on our part that did it; they just whipped us."

Greene, who was forced to go to



Photos by Tom Kelly

**THIS IS ABOUT THE BEST VIEW any Wisconsin defenders got of Ohio State quarterback Cornelius Greene Saturday — from behind. Mike Vesperman (65) got closer than most of the Badgers.**

the air only six times in the entire game, came through with his lone completion in a crucial play during OSU's scoring drive in the first half.

On third and 17 at Wisconsin's 24, he fired a bullet up the middle to tight end Fred Pagac, who snared the ball at the two-yard line despite heavy coverage. Four plays later, fullback Bruce Elia spoiled the Badgers' stern effort at a successful goal-line stand by scoring off left tackle.

THE 76 YARD, 14 play drive was indicative of OSU's control of the game, as the march consumed nearly half of the first quarter.

While Elia bulled for 74 yards on 18 carries, it was the outside rushing of Greene and Griffin that

dented Wisconsin's offense the most. Griffin slithered and glided for 169 yards in 29 attempts, while Greene added 81 in 13 rushes.

"There was some arm tackling out there today," commented Jardine, "but the way those two run makes you look like you're sloppy."

JARDINE SPOKE philosophically of Wisconsin's inability to sustain a drive.

"They took our inside game away," he noted. "We had a very difficult time blowing them off the line, like we did against some other teams. Whenever we did get something going, they'd stop it."

Ohio State's stonehard defense stopped just about everything the Badgers tried. Wisconsin's

sin's-respected rushing trio of Billy Marek, Ken Starch and Selvie Washington combined to gain a mere 74 yards.

Badger center and Co-captain Mike Webster said the Buckeyes "might let up for a play or two, but not several at a time. Eventually they'll stop you. Gradishar has excellent agility for a man his size. He's tough to block."

"They (OSU) know they're going to win so they challenge you to beat them. They can afford to be cocky. It's nothing that they say; you can just tell they have confidence."

THE CONFIDENCE WEBSTER spoke of was exhibited clearly in the second half as the Buckeyes gave substantial



# Legislature pressures Regents on merger

By TOM WOOLF  
Although Gov. Patrick Lucey has said priority consideration should be given to the merger implementation bill during the fall session of the state Legislature.

the Assembly Education Committee apparently feels differently.

The committee voted 5-4 Tuesday in favor of an amendment to the merger bill under which reductions in graduate programs at campuses around the state would have to be approved by the Legislature.

AFTER ENDORSING the amendment the committee tabled the merger bill, 6-2, raising questions about its chances of passage during the brief, four-week legislative session.

Offered by State Rep. James Arim (R-Musceda), the amendment is a response to the University's proposed Mission Development Program. Under the program, the Board of Regents is attempting to phase out duplicate or non-productive graduate level programs at campuses around the state.

Azim is concerned with protecting UW-Platteville which would lose a large number of grad programs.

Reacting to the amendment, University President John Weaver said the matter has become thoroughly confused.

"On the one hand we have a legislative mandate in the budget telling us to identify and eliminate unnecessary duplication of programs and disallows funding for increased graduate enrollment on all but two campuses," Weaver

said.

"NOW WE HAVE an amendment to the merger bill which prohibits us from discontinuing any graduate programs. Should these contradictory positions be sustained, we would find ourselves told to move but unable to do so."

He urged the committee to "provide us with a long overdue statutory charter to govern the merged system." (Merger was approved by the legislature in 1971, but the UW system is still being administered by separate sets of statutes.)

Also disputing the wisdom of the amendment was Board of Regents President Frank J. Pelisek (Milwaukee).

"The Azim amendment is a serious infringement of the legislative process into the specific issues in the educational process," Pelisek commented. "Legislative intrusion into academic decision-making means that everything becomes a political decision instead of an educational one."

THE BOARD president also referred to the heavy schedule of public hearings planned by the Regents around the state on the phasing out of grad programs.

"I'd hate to see us go through all of this," Pelisek said, "and find out the Legislature is going to take the power away from us."

While planning to speak with Azim on the matter, Pelisek said he thought the tabling of the merger bill was wise.

"It would be more important to have the bill sit and have nothing happen until we've concluded our mission statements so that the



between the regents and legislators who fear the phasing out of grad programs at campuses in their districts will have an adverse effect. Pelisek's assessment of the situation was quite adequate; the regents are in a fiscal squeeze and have been told to move on the phasing out of grad programs by legislative mandate. Should the Legislature adopt the merger bill with Azim's amendment, the regents will be unable to do an effective job as a result of the legislators turning academic decisions into political decisions.

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# Paul's books: you can get anything (almost) you want

By BILL DENSMORE

Between anthropology and history, two shelves down from "English Prose from Elizabeth to Victoria" and tucked above "The Bedside Book of Famous British Stories" sat the faded, dog-eared paperback.

"The Stud," by Jackie Collins, said the pictorial cover. The back teased:

"Tony, I'm a virgin," she said suddenly. "You don't mind do you?"

"MIND? MIND! I was delighted. Well, they say if you wait long enough, everything comes your way!"

The short, balding bookseller stood behind his wooden desk, a fortress of paper surrounding him up to his midwaist. He took off his coat and loosened his tie and collar.

"I only wear a coat and tie when it's comfortable," the storeowner said.

Paul seemed nervous, perhaps shy in the presence of an interviewer. "The second-hand bookseller is becoming about as rare as the books he sells," he said.

As most of State Street yields to McDonald's, Rennebohm's, chain store boutiques and a host of tacky bars, a second hand bookstore run by a middle-aged Madison man seems a little out of place.

BUT AMONG the usual fare of historical sketches and scholarly works and an occasional porno novel, where else could you find the 1912 edition of "Elements of Metaphysics," by A. E. Taylor, inscribed in 1917 by Eloise Gerry, its previous owner? Or the 8-volume "Great Men and Women," featuring "the lives of more than 200 of the most prominent personages in history"—1894?

Half the charm of Paul's Bookstore is the man himself. He won't tell his age, other than to remind that he was a teenager in the depression and served in the navy at the end of World War II.

Born in Joplin, Missouri and to Westminster College as a freshman during the depression, Paul Askins went with classmates to a local bookseller for texts and couldn't find what he wanted.

"So the clerk told me, 'Why don't you go upstairs to the wholesale section—they might have what you want there.' We found what we wanted, and the owner of the store said, 'If you need these books probably a lot of other students do too.'"

"SO HE GAVE me a bunch of titles wholesale and I've been selling books ever since," Paul said.

A jangling phone disturbed his story. His compact hand reached to the cradle.

"Paul's books...maybe, but because they're 1844 doesn't necessarily mean they're valuable....I'd have to look at them....Is that Dewitt Talmadge? Oh, his stuff is pretty common." Paul politely headed off the potential sale and wrapped up the

call. He returned to the interview.

"TALMADGE? An evangelist." He reached for the dictionary and flipped to the back. "The Webster's biographical doesn't even recognize old Dewitt," he said.

Paul first came to Madison in 1950 to run the book section of the old University Bookstore. But he grew tired of that and in 1954 opened his own second-hand bookstore, first on the location of the present day University Store. Then he moved to University and Randall; then to the site of the old Green Lantern Coop; and in 1961 to his present location on lower State Street.

"I'd had my eye on this location for quite sometime," he said.

"When I moved in that was a little White Tower joint where you could get squeezed orange juice." He pointed across the street to a drugstore. "Next to that where the steak house is was the Italian village."

IT WAS time for the store to open. A Madison police sergeant and his cruiser-mate strolled into the store with armloads of leaflets marked, "Pedestrian Safety." The sergeant mumbled something to Paul and his adding machine, then set down one handful of pamphlets and eased toward to rear of the Victorian style storefront.

"So you want me to try and pass these out?" Paul said from behind his fortress of paper and books. "Yes," said the sergeant.

"Where's anthropology?" He moved toward the left hand wall, plastered with books to the 11-12 foot ceiling. "Am I getting warm?" he said.

The other officer, having deposited his share of leaflets, followed the sergeant. "What are you getting?" he asked.

"I WANTED a book. I'll have to come back when I have more time—my hands are all full." The sergeant eased out the front door, checking the review copies and the old Playboys beside Paul's desk. "See you later, Paul."

Paul said his business is not affected greatly by the University schedule. "We do the same amount of business throughout the year with a slight upturn around the beginning of each semester," he said.

"We? I mean the business, the store, I'm the only person....it's my lifeblood—I support a family with it."

"Pricing a used book isn't

rational or scientific—it's obvious I didn't know in many cases here." He waved towards the soaring bookshelves full of seemingly useless titles.

"I'LL GET A big batch of chemistry books and then I'll see a whole bunch of people I've never seen before. The word gets around among the grad students."

"But then there are people who come in four, five times a week just to see what's new."

"Last Friday and Saturday I was at Des Moines at a sale which advertised they had 300,000 books to sell....groups of people have book drives in order to make money for their favorite charity." He offered the details of his trade shyly, almost as if the reporter were violating some mystical art.

A woman sifted through a pile of papers she had brought into the store marked "Madison Theatre Guild." She seemed to be checking receipts, counting ticket sales. "Paul sells them for us," she explained.

"THERE ISN'T another store like this in Madison," said the pack-carrying student as she knelt over a volume of Eric Fromm spread among the dusty psychology texts on the wooden floor.

"It's one of the best places like this you'll find in any city," mused

(continued on page 8)



Photos by Mike Wirtz



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# Bad news comin' for Luther Allison

By DAVE ZURAWIK

MILWAUKEE, WI — The Luther Allison blues show is over.

It's 2:45 a.m., and every one of the 500 mostly white, college age people who crowded down the stairs into the subterranean world of Humpin' Hannah's niteclub here to party, shake, writhe, and scream with the scathing sound of the Luther Allison Band have since gone. Gone, back up the stairs, out onto the windy, cold and wet October night, to walk along leaf-sopped pavements, toward home and to bed.

Some left in groups. Some left arm-in-arm with "friends." Some left with only a few of Allison's impassioned vocal lines, like "it's a mean old world to try and live in by

to repeat the never ending cycle: their march through the purgatory of an afterhours niteclub.

FROM THE STAGE a pair of red-rimmed brown eyes watches those lights depart — the eyes of Luther Allison. Sitting on the edge of that stage, outlined in the faint light, Allison looks like a question mark the way he's slumped around his guitar.

He's playing a soft, melancholy sort of minor key backing and humming quietly to himself. Occasionally he breathes out part of the lyric, "here it is three o'clock in the morning, can't even close my eyes . . . and I can't be satisfied."

A tired smile starts at the corners of his mouth. He pauses, then starts another verse.

Satisfied? SATISFACTION shouldn't be a problem for someone who, after his 1972 Ann Arbor performance, was described by John Weisman in *The Detroit Free Press* as:

"... Luther Allison, whose impeccable yet unbelievably fast guitar work made every other guitarist pale by comparison, is more than a blues artist. He's a musical bridge creating a traditionally based melange that was powerful enough to bring the 13,000 persons at his performance to their feet."

Satisfaction shouldn't be a problem for someone who Melody Maker compared favorably to the late Jimi Hendrix; for someone whose first album with Motown Records was about to be released; for someone whose promotion circulars spoke of the "national recognition" and "nationwide stardom" he's achieved.

And watching Allison earlier that evening, you never doubted for a moment that you were watching a nationally known blues artist, one of the better acts in the country.

Then, his clean burst of an "Afro" hair-do bristled with tiny beads of sweat around the perimeter and throbbled purple, then golden; swelling under the kaleidoscopic stage lights as he threw all six feet and four inches of his lean frame forward, back, sideways and down with each wave of the surging, churning rhythm.

THEN, TALL and fierce in his black body shirt and tightfitting, hipbusting slacks, he lashed at his paint-flecked guitar, and made it scream with all the violence and life of those West Side Chicago streets and alleys where he grew up.

And Allison's music effected the audience the way his music usually does — it's electric insistence tore through the crowd from the moment it began.

Allison and his six-piece band had no sooner started the night off instrumentally with their version of "Chicken Shack," when the entire dance floor was filled.

Those who weren't dancing were either rocking back and forth in their seats, pounding time on the tables with their hands or were stomping their boots against the floor in unison with the unrelenting bass

patterns which Henry Peters (who prefers to be called "Jakola," his African name) was laying down.

AND IT GOT better as the night went on — Allison driving the crowd higher and higher with his sure-fingered, savage guitar work and his coarse, powerful, even bludgeoning vocal assaults of tunes like "The Sky is Cryin'," "Messin' with the Kid," "Sweet Home Chicago," "Red Rooster," and a lot of B.B. King.

But that Luther Allison, the one who winced, bent, shook and wrenched his body with nearly every note he played, looked not at all like the Luther Allison sitting here, now, by himself.

This Luther Allison looks drained. Even that hair-do seems shrunken.

Luther Allison gives a lot of himself to his audiences.

"I try," Allison begins quietly, "to come out every night and give the people more than just a slick blues show. 'Before I leave home for every job, I try to psych myself up to where I'll play and sing my real self for these people, no matter what the situation."

"SOMETIMES, you know, it gets a little hard. And you'd like to . . ." Allison stops. "Well, you'd like to just slide. But in 15 years, I ain't jived the audience. And, as long as I can help it, I ain't goin' to."

Allison's tired, but he keeps talking.

All night he's been talking: from the bandstand, he'd take requests, and respond personally to calls from the audience; off the bandstand, he'd spend his entire break time moving through the crowd, stopping at tables, rapping with everyone that called for his attention.

"Communicating," he emphasizes, "that's what's important. That's why I've tried to keep my music pure. Playing my kind of music for my kind of people. That's communication."

And, Allison anticipates the obvious. And, Allison anticipates the obvious.

"Sure I know most of thesepeople," he says, referring to the predominantly white audiences he usually plays to at colleges and college clubs, "ain't been through the kind of changes I have. But they got their own kinds of changes, or they wouldn't be here. Blues are blues. Everybody's got their own. The thing is whether they know it or not."

"BESIDES," he insists, "wherever I play, I pick up more and more of a black following. And it's a young, black following, too."

"Everybody's downin' the blues, but for me the blues aren't just to make you cry. I might take a tune and make it so you feel better or stronger after you hear it. Blues is a feelin', and I might do a tune by James Brown, or a rock tune, or anything; but I try to do it with my own kind of blues feelin'."

"I don't do much soul, though, because I grew up on gospel church music. I love it very much. And, I ain't downin' anyone else, but I don't want to be rippin' off the church in any way."

"Man, I just try to be real. I've been into this a long time, and I believe in my music. The way things are goin' though, I'm starting to wonder."

Allison has been into his music for a long

(continued on page 9)



'Blues is having your back up against the wall'

yourself," or "... it's hard, but you can make it if you try," to warm them on their way back home. But all have left. All except one.

LUTHER ALLISON, a 32-year-old blues guitarist who in 15 years has carried his personal brand of the blues from the West Side of Chicago to both Fillmores and three Ann Arbor Blues Festivals remains behind.

His only company: a pair of slowly revolving bullet lamps, bloodshot red and nitebeat blue, that make pass after pass, back and forth over the deserted room. Two faint beams of light that emerge from a total darkness at the room's read and droop through a fog of stale smoke, groping their way forward past burnt out cigarette ends, rty-scarred tables, and those smudged own bottles that made Milwaukee famous, til they reach a dimly lit speck of a stage front.

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## POVERTY FORUMS

Poverty will be the subject of two forums to be held at the Lutheran Campus Center Annex, 1039 University Ave.

On Oct. 15, Rev. Donald Rudrud of St. Mark's Lutheran Church in south Madison will speak on "The Church and the Poor" and on Monday, Oct. 22, "The Other America: Poverty in Madison."



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Jim Rodgers

## The hill beat



The boys and girls in the University of Wisconsin administration have come up with another crisis for the state's higher education system, and it looks like the same group as usual will have to bear the brunt of their decision—you guessed it, the students.

The program in question this time is the University's proposed phasing-out of some graduate-level programs at several of the University's smaller campuses.

The plan works basically like this: in early August, the central administration released recommendations that, to save money by cutting out unnecessary or duplicate graduate programs in the system, graduate programs will be partially or completely eliminated at several campuses, including Eau Claire, La Crosse, Superior, Platteville, Oshkosh, Stout and Green Bay. Madison and Milwaukee will retain their programs in graduate education and research. Evaluations and public hearings will be conducted throughout the state beginning in November, and the central administration is expected to present its final recommendations for the Board of Regents action in December.

But the proposal is something else—it is one more slap in the face of the University's students by not consulting them on an action that may deeply affect them and it is one more factor that will make life for students in the system just a little more miserable.

NOT THAT THERE HASN'T been enough indication of that tendency already. To cite just a few examples in recent months:

- Over the summer, the regents approved a new tuition scale that rewards upperclassmen and graduate students in a very special way—by charging them higher fees than freshmen and sophomores.

- The UW-Madison administration announced the closings of the campus ethnic centers in August, the quietest time of the year for the University community, after little, if any, consultation with student groups and no firm plan at all of filling the void left by the closings.

- In an even more incomprehensible move, Madison Chancellor H. Edwin Young recently turned down a request of campus supporters of the United Farm Workers lettuce boycott to hold a campus-wide referendum on whether the University should support the boycott.

- And, of course, the University has steadfastly continued to maintain the Army Math Research Center (AMRC), despite the fact that the campus community has pretty much made it clear that it just doesn't care to have that institution around here.

It does certainly appear that students will be adversely affected by this new plan. For one, the number of spaces for graduate students in the system will surely be decreased. Indications from the administration are that cutbacks on some campuses will not mean expansion at other campuses. In other words, it's not going to get any easier to get accepted to graduate school at the University of Wisconsin, let alone at the campus or area of the state of your choice. And out-of-state tuition at other schools is not getting any cheaper.

Tuition here isn't getting any cheaper, either, and after the graduate cutbacks, it may get worse.

Tuition here isn't getting any cheaper, either, and after the graduate AT THIS POINT, ONE can only speculate on the full long-range ramifications of the phase-outs, but it is reasonable to suggest that opportunities for students in the state in many areas will be affected.

There is great concern over the University's plan. The faculty is worried, and with good reason. Some tenured faculty are already getting laid off at a few of the system's smaller campuses, and retrenchment in the graduate program could make this situation more serious.

And the Legislature. The Legislature is very upset about this whole thing. Why? Not because faculty may get laid off. Not because students are going to find it harder to get into state graduate schools. But because the legislators are getting heat from their constituents, who realize something very important—that these cutbacks, with the decreases in high-spending students and state and federal funds and loss of city and regional prestige they will bring, might seriously affect the economic climate of some areas. Some of the heaviest reponse in opposition to the plan is coming from places like Platteville, Superior and Whitewater, which stand to lose much of their graduate programs. When a legislator's home people start sending him a lot of complaint mail so close to the 1974 elections, it means he better take some kind of action.

WHICH IS WHAT'S HAPPENING. A few weeks ago, Rep. Thomas Murray—from Superior—introduced a bill into the Assembly which would prevent the regents from making any major policy decisions without the approval of the Legislature.

Last week, the Assembly Education Committee approved an amendment by James Azim (R-Muscoda) to the merger implementation bill which says approximately the same thing.

University President John C. Weaver later blasted these proposals because they could potentially cripple the decision-making powers of the regents and administration, but there really isn't much chance of either of them passing. They are more important as indications of the Legislature's willingness to delve into University decisions, its desire to make sure the University doesn't do anything the folks back home won't like.

Despite what anyone might say, the University, Wisconsin's largest single government agency, one of the most important factors in the state's political framework, and the politicians realize this. So does the University administration. The entire merger issue points this up. When Patrick Lucey took office as governor in 1971, his major goal (and projected platform for reelection) was fiscal austerity. The two most visible manifestations of this were taxes and a tighter University budget.

HIS STRATEGY CENTERED around merging the two former University systems. The hope was that not only would the system become more streamlined, efficient and responsive to the state, but that it would require less money to run. This would provide a cornerstone to

(continued on page 10)

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## Sidran's 'weekend': people's TV?

By DAVID W. CHANDLER

"The show started with me wanting to watch late-night television..." The speaker is musician Ben Sidran, and he's talking about his latest entertainment venture—Madison's first late-night television show. He is both originator and host of "The Weekend Starts Now".

The idea for the show, which is aired Thursday nights beginning at 12 midnight on WMTV, Channel

television station on the idea of a late-night show.

Over the summer the format of the show evolved on the air. Originally conceived by Sidran as a marriage of the hallowed late-night movie and the pithy talk show (with the emphasis on the talk), the show has become less talk and more movie, much to the chagrin of the host. Reaction to the earlier heavily verbal shows was not very good. "...we got a lot of letters from people saying: 'You promised us a movie; where's the movie? We don't want to wait an hour for the movie. Why should I sit up at 12 o'clock at night and hear more talk about Watergate when that's all I hear all day long? Just show the movie and shut up!'" In the absence of letters from those he considers the natural audience for the show, the students, Sidran has been compelled to strictly limit the talk segments.

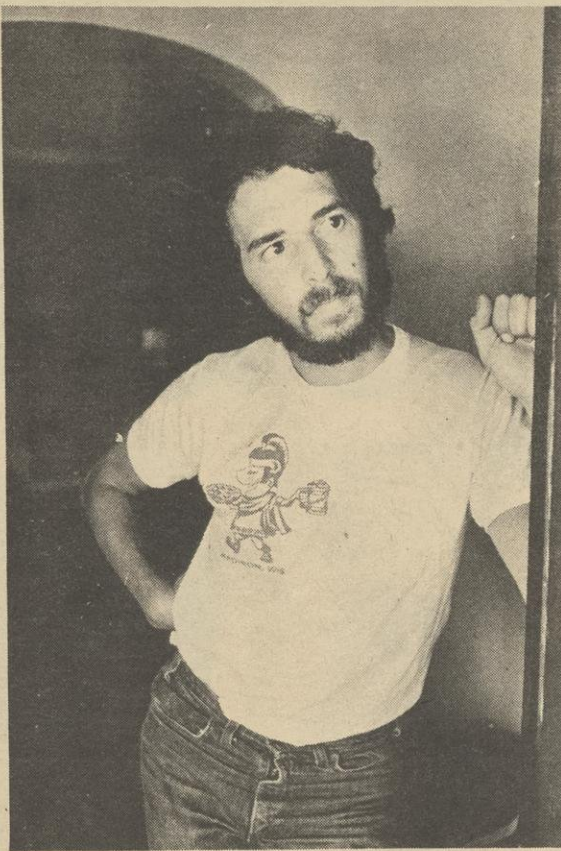
DESPITE CRITICISM, the show proved a success with sponsors and was renewed by the television station for thirteen weeks this fall. At the end of November, when the current contract runs out, a decision will be made whether to continue.

Sidran's philosophy about the show is centered around the idea of community access. He notes that Madison stations have limited themselves to doing little besides news in their own studios. "What we're really doing here is the only locally-originated programming in Madison." His surveys confirmed the observations of others that people, particularly those under 25, are increasingly influenced by, and interested in, electronic media. And from his own experience with radio and recorded music, he believes "TV is probably the only communications medium that can deliver on its promise." That is, the promise of meaningful input from the community.

Sidran talked freely about the problems the show has encountered, admitting, for instance, that he has no experience with television and is a less than valuable host. "I've been really accused of being on a star trip with the show and wanting to see my picture on the tube. In fact, I would be happy to sit home and watch the show." He adds, "I'm not all that anxious to continue as the host."

Besides the seeming absence of the students as an audience, Sidran has been stung by criticism from those he feels should be supporting an effort on behalf of "People's TV". "A lot of the criticism we got was from the so-called 'radical community' in Madison, who...for one reason or another, wanted in on the project and weren't getting in and so became very critical of it." While this may seem to be a contradiction, Sidran is a strongly self-motivated man

(continued on page 8)



15, took root in Sidran's mind last spring when he was teaching in the Communication Arts Department here. Convinced his own mania for television in the wee small hours was shared by others, he had a group of graduate students survey the State Street campus area. Their findings confirmed his intuition, and Sidran was able to sell both sponsors and the

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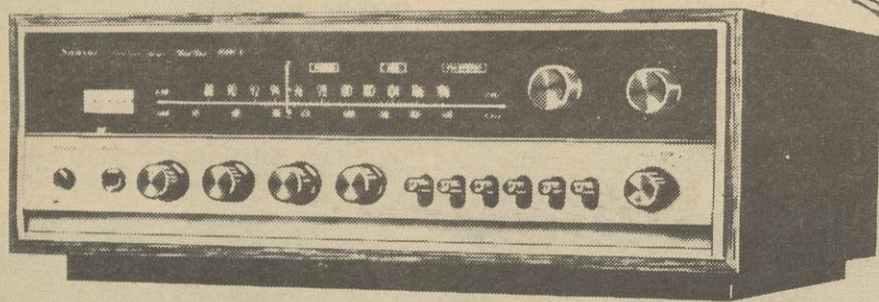
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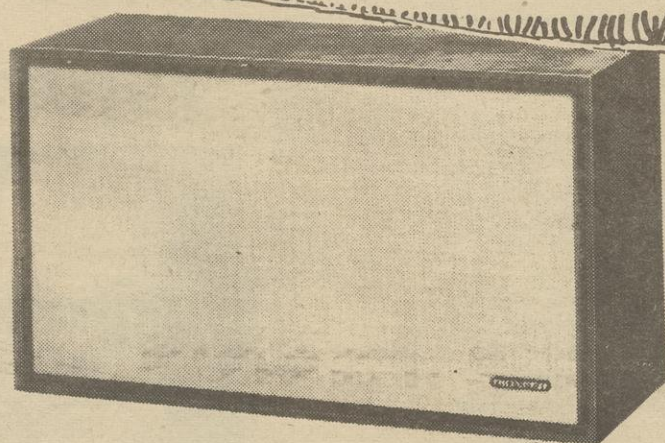
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Superscope S-82 Speaker System .....	44.95	<b>29.00</b>	Bose 901's 9 Elements Speaker ..	355.00	<b>225.00</b>

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The weak start ends now

# It takes more than a Bennie to keep you up late

By HARRY WASSERMAN  
"You don't need a weatherman to know which way the Corn-blooms."

—Ben Sidran

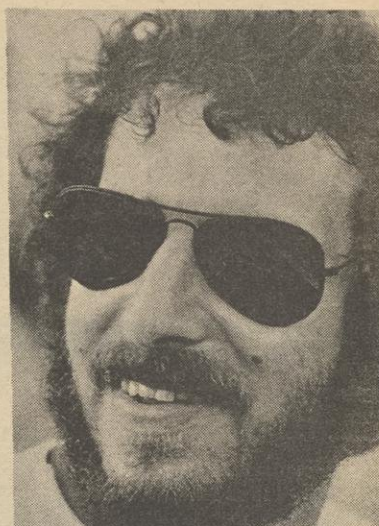
Television is very strong dope, says Ben Sidran, alias Bennie the Riff. And Bennie should know, being that he's the most strongly

doped presence on Madison tv, except foy maybe Lucas McCain, alias the Rifleman, Bennie's major competition on another station, but shucks, Lucas shows more artistry with his gun than Ben does on his organ. If we can compare talk show hosts by the musical era they sprang out of,

then Steve Allen and Merv Griffin are remembered as tinny 78's, and Ben Sidran can be considered a sonorous 33 1/3. The weekend starts now, indeed, for Bennie comes on like he's been quaaaluded out for a couple hours before we even turn on the tv set. If medium is the message, Dr.

Jazz has come to television and become Mr. Champagne Music.

Sidran's Bulldog Productions does offer us rare vintage films, but only after Sidran has his say and only surrounded by commercials starring Sidran and his sycophants. They do offer us interesting interviewees, but only interviewed by Sidran himself, a host with all the wit and warmth of a dehumidifier. They do offer us Madison's only latelate night tv, but who needs Ben Sidran when Sominex is safer?



## weekend

(continued from page 5)

who conceived an idea and act immediately to bring it to fruition; he naturally resents those people he feels want to co-opt the fruits of his own labors for their purposes.

OTHER PROBLEMS have come from the station itself. TV in non-urban areas has always had a patina of hoke, and Madison is no exception. Besides doing almost no local production, the people controlling television here were blind to logical extensions of programming. "I heard so many excuses why there wasn't late-night TV in Madison!// Sidran persevered against this attitude among local ostriches and got the show on the air, but his difficulties haven't ended. The facilities at WMTV are rather limited: until a month ago they had no tape-editing facilities, for instance. Their studio is also under-equipped — the absence of a sufficient number of microphones has blocked Sidran's attempts to have live music on the air.

But the biggest continuing problem is the conservatism of the production staff at the station. They

have so far stuck doggedly to fixed camera angles and rigid taping of segments of talk. There is a central disagreement between the host and staff about what is good and bad television. Sidran sums it up by saying that to the staff, "Bad television means anything that's loose, anything that's freeflowing." Nonetheless, the staff seems willing to give the looser format a chance, at least as long as the financial support for the show remains strong.

SIDRAN FEELS the show is rewarding: it's educating him, broadening the outlook at the station, giving the community a chance for a bit of input. Most of all, doing the show has been fun. "When the show stops being fun, its going to stop, period. The truth of it is, we don't make any money from it...I've spent \$300 of my own money."

His dominant concern now is to get more input from the student community. "We're running purely on feedback. We have no programming in mind except what's being shaped by our audience." So far, many late-night workers and people in the country around the city have responded to the show, but the University community has been strangely silent. Sidran stressed again and again that a few letters can take the show in any direction the letter-writers desire.

JEAN-LUC GODARD says we are the children of Marx and Coca-Cola, and although this McDonalds-fed campus now fathers more Coke addicts than Marxists, there is no excuse for The Weekend Starts Now, that televised miscarriage of hip capitalism and Biagio Gargano. The weekend doesn't start now, it started way before Godard made Weekend in '68, but it may be significant that Sidran's talkshow arrives at the time when the University Avenue buslane becomes littered with the mangled bodies of bicyclists hit by bulldozing busdrivers careening through the streets a la Godard's

### DR. JAZZ?

crash-crazy motorists. It is auto-eroticism on a collision course with erstwhile freewheeling bob dylans out on Highway 61. Ben Sidran looks a lot like the latter-day Dylan, and their names too are alarmingly alike although it's now Siddhartha lurking in the surname rather than Dylan Thomas. Sidran is another-sideofthecoin: the jewprotester plays jekyll but the jewmoneychanger has no place to hyde. Ben Sidran is "The Times They Are A-Changin'" improvised on an organ donated through the courtesy of Music City, and you don't need a weatherman to know which way the Corn-blooms.

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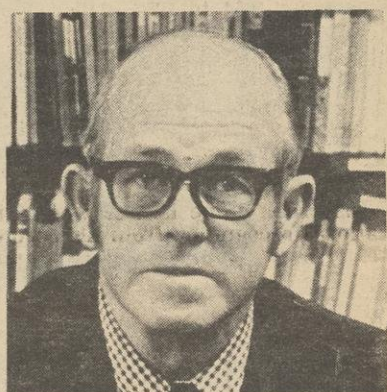
that have application in desalination and as treatment of industrial waste. We are also at work on programs that can lead to a better understanding of this planet's natural resources.

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## Paul's



Photos by Mike Wirtz

(continued from page 3)

the balding professor while scanning a history of Tudor England.

Tacked to a doorframe is a postcard from Arlington, Virginia, addressed to "gentlemen" at Paul's Store:

"I am search (sic) for a 1920 issue of the Wisconsin Magazine of History. Please send or quote the first number in Volume IV if you have it available or can locate a copy for me."

PAUL CHECKED the card and recalled, "Oh, the fellah just wants one of these." He quickly pulled a 1968 issue of the magazine from a low pile and held it in one hand.

"I guess people who are interested in books are usually interesting people—they may be kooks...but I can't imagine dealing in another commodity."

## OSU

(continued from page 1)

made it clear that the interception was not what made him insert Hare into the game, citing the fact that Greene was somewhat dazed on the play.

As for Badger injuries, the only one of note was a dislocated elbow for defensive back Greg Lewis. Lewis is expected to be out for about four weeks.

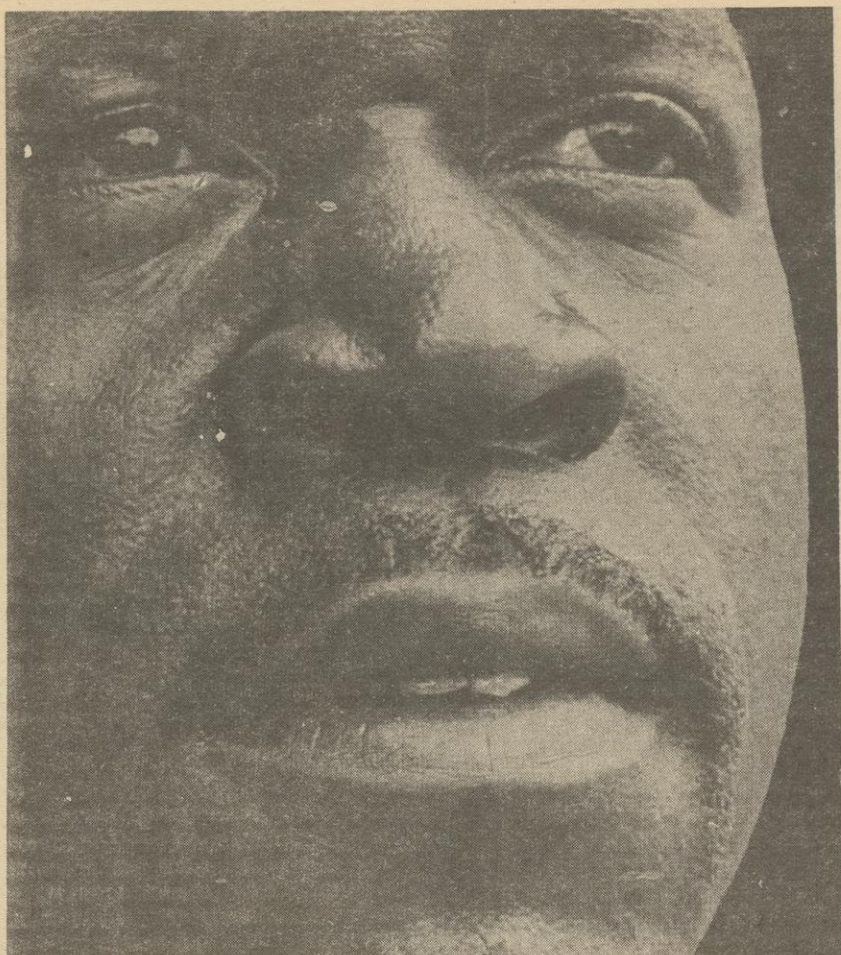
"I HOPE THEY (the Badgers) realize they played a team that was much better than us today," concluded Jardine. "Ohio State is an excellent team and we just couldn't stay with them."

Asked whether he thought Ohio State was better than Nebraska, the Badger coach replied "Definitely."

The Buckeyes had made their point.







## "makin' it"

(continued from page 4)

time, too.

BORN IN Forest City, Arkansas, his family moved to Chicago in 1951. One of 12 children, he watched his brother, Ollie, get a band together that played Chicago's South Side from 1954 to 1957. Allison's musical career started during that period with his introduction to the bass guitar.

The family moved over to Chicago's West Side the next year, and Allison moved on to lead guitar. After four years of working with people like Jimmy Dawkins and Freddie King, Allison was ready for his own group.

His break came in 1962 when King got national recognition from his recording of "Hideaway," and left to work on the road.

"Freddie King, Jr.," Allison smiles, "that's what Freddie wanted me to call myself. He wanted me to take over his band and call myself Freddie Jr. And I would've, too; but I felt I was ready. I felt I had to do my own music."

Allison did take over most of King's old group that year, but it was Luther Allison's blues now, his own music. And in the next five years, playing west side clubs like the L&A Lounge, Walton's Corners, and The Triangle Bar, Allison developed a reputation as one of the finest young bluesmen working the Chicago area.

"I WENT OUT to the West Coast in '68," he continues, "and got a recording opportunity that I thought would get me some national recognition. I cut an album on Liberty Records with Sunnyland Slim, and it had George Smith and people like Mick Taylor and The Canned Heat Group on it."

But it didn't bring him "national recognition," nor did his solid performances at The Ann Arbor Festivals and the Fillmores West (Sept. 1970) and East (Feb. 1971).

Luther Allison pulls a cigarette out of his shirt pocket, lights it and inhales deeply. "National recognition." He stops and let's the words hang there for a while. "That's what's been so hard. It ain't that I wanta be a star or anything; it's just that that's what I need to get the kind of jobs it takes to keep a good group like the one I got now together."

Allison starts to measure his words. He stops, takes one deep suck at the half gone Winston in his hand, and throws it to the floor.

"LOOK, THE TRUTH is that in fifteen years, I ain't had but one real good one. I mean, since September of this year, I've only had two or three college jobs. Last year, I had a whole bock of 'em in Ohio. And I got some nice revues, too."

And Allison did go over well at those jobs. In fact, a magazine called Kite, that circulates heavily on those campuses, said of him after that tour: "Allison is fast, clear and tight. He could take on any British blues/rockers going and wipe them off the stage."

That article ended by saying: "but I defy you to find an Allison album in any of our 'finer record stores.' It's amazing, but Luther Allison hasn't landed a major recording contract, yet."

"I did get that major recording contract," Allison picks up, "and I finished my first

album last summer. It's with Motown, and they're rally good. The producer, Joe Peraeno, was especially outstanding.

You know, after what happened to Otis Rush and a lot of other Chicago musicians when people tried to make them into rock stars, I was a little worried about working with a big company. But, they were really good.

THE ONLY THING is... He stops again. "The only thing is, I was hopin' it'd be out by this fall; 'cause it would really help me get work. The way it is now, I don't really have any idea when it's gonna get out. You know it's getting kinda late."

It's getting very late, and Luther Allison is

It's getting very late, and Luther Allison is very tired. But, just as he took totally authentic blues numbers all night and by his own catharsis transformed them into a source of strength and joy, Luther Allison refuses to let the present situation get him down.

He starts to unstrap his worn Stratocaster Guitar.

"Hey, but you know somethin'? Things are gonna get better. We playin' better than ever," he smiles thinking about the three horns, organ, bass, and drums, that back him up, providing all the excitement and

technical competence of an early Paul Butterfield Band. "And we gonna make it." Maybe Allison and his group are "going to make it."

HIS MANAGER, Milwaukee attorney Bill Riggins, swears Allison's going to make it.

Listen," Riggins shouted over the music, earlier that evening, between Bourbons at the back bar, "the album's going to be out any day now. And when it hits it's going to be all over. I mean the jobs will be pouring in from all over the country. And Luther's going to have it made."

You hope he's right. But for the moment...

Those two weary lights come around again.

Allison blinks into them and closes the battered case around his guitar.

"Man, it has been a long day. Started with twenty-one dollars in my pocket this morning, and ain't got but a dollar left." He holds up the crumpled bill.

The lights stop, flash: ON-off, ON-off, On...

The guitarist's proud stare seems to hold them for an extra moment. But then they are gone...

But, we gonna make it."

\*\*\* ANYONE WHO follows blues music of Allison already knows this story was written a year ago — exactly one year ago, today. You know that because Allison's talking about the album he cut just last summer. And that album was cut the summer of '72. He's also talking about its future release. That album was released spring '73.

So why run it?

It's run because I went back and saw Allison this week, and all the "We gonna make it's" never came true, even though the album was released by Motown and got some fine reviews (see April Crawdaddy). It's run because it was the same damn chill, rainy night, the same kind of crowd, the same words from the agent — it was like having a dejavu, except for Luther Allison. Allison wasn't saying "We gonna make it."

And he wasn't waiting for anything. He looked a lot older, too. The lights never came around again like you thought they would when you wrote the story. And if they did come around, you wondered whether this Luther Allison would be able to hold them.

THIS NIGHT, you feel as foolish, as naive, as cynical as the man you're watching perform on stage.

So why didn't you make it, Luther boy?

That's what they call you, "Luther boy." That's what your agent called you when he said: "I don't know much about this business, but my kid needed a ride to Ann Arbor. And when we heard Luther boy, we thought it might be fun managing him." He said that with his glassy blue eyes, his arm draped over my shoulder, through a bourbon thick-tongue.

But maybe PR and management isn't what you need? Maybe you need a different audience. They called you "Luther boy," too.

That's what the woman in the tailored blue jeans and denim work shirt, with the Jane Fonda haircut and earrings said to her friend when you started swaying back and forth during your solo on "Rock me Babe."

SHE SAID: "Goddd, could you imagine Luther boy in bed."

And that's what the young, white, hip "dudes," as they refer to themselves, called you when they said:

"Man, I am really into Luther boy's axe."

"Luther boy is really far out."

"I can really dig Luther boy singing about the ghetto and scuffling."

He can really dig it, Luther boy, because he's from Wausatosa.

But they're only part of the reason you didn't "make it," Luther boy. The rest of it's your own fault, baby.

**"They ain't gonna make Allison a star until he's old and broken down like Muddy Waters of Sam Hopkins."**

IT'S YOUR OWN fault because you're true to your own self, to what you really are. It's just like when you messed up 'cause you wouldn't call yourself Freddie King Jr.

It's like Joey Miller said. Remember "Crazy Joe" from the "correctional institution," who they used to let out of some county jail under the "Huber Law" to play sex with you at night.

Joey said: "Young whites ain't gonna make Allison a star until he's old and broken down, like Muddy Waters or Lightnin' Sam Hopkins, or somebody. These same people who drop a little guilt with every four bucks they spend on an album by a black artist, ain't gonna dig Luther 'cause he's young, and proud, and strong. He don't fit their concept of the black race. Blacks, man, are supposed to be sufferers, always sufferin' and singin' about their misery. When he strums his guitar they don't want to hear music, they wanta hear slave chains rattle. They want to pity him for bein' black, not dig him for his talent. It's really subtle, man, but it's still..."

White racism, Joey. White racism, Luther Boy.

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(continued from page 5)

the governor's fiscal program. This has proved more difficult than first  
supposed. There have been no significant savings yet as result of  
merger, and it is questionable whether the graduate program cutbacks  
will show any early savings, either.

Moreover, a few other things concerning merger have backfired. The  
former Wisconsin State University (WSU) campuses, such as Oshkosh  
and Eau Claire, were at first ecstatic at the prospects of merger, for it  
afforded them the chance to achieve equity with Madison and  
Milwaukee, both in prestige and the fight for funds.

Now, the tables seem to be turning. It appears Madison and  
Milwaukee will still be the heart of the University, getting the best  
teachers, and the most students, funds and important programs. The  
graduate program cutbacks will center graduate study and research on  
those campuses, while most of the others will be relegated to the  
"mission" of educating undergraduates. Ugh. What a dishonor! So,  
Madison will be sitting pretty while the rest of the system keeps its  
second-rate status.

Herbert J. Grover, the Shawano Democrat who heads the Assembly  
Education Committee, recently suggested that perhaps the University  
administration had released the cutback proposal to prod legislators  
who complain about University cost, but "don't have the courage" to  
accept cuts at local campuses, as well as perhaps pressuring the  
legislature into restoring some cuts. Also, whether the legislature  
decides to do nothing and let the cuts be made or moves to restore  
some of the cuts by appropriating more funds, the onus will be on it  
and not the University for the results.

Very clever. Also very possible.

But where does all this political finagling leave the students?  
Essentially, nowhere. They're just so many pawns to be ignored or  
maybe appealed to as possible supporters for programs they had no  
hand in formulating.

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# Old tricks in Wolfe's New Journalism

By CHRIS STOEHR

"Hey! Come here! This is the way people are living now — just the way I'm going to show you... a whole universe of creamy fashionable forty-five year old fatties with walnut shell eyes wearing the hip huggers and the minis and the Little Egypt eyes and the sideburns and the boots and the beads, doing the Watusi and the funky Broadway and giggling and groaning and sweating and sweating until the onset of dawn or saline depletion whichever came first!" It may astound you, disgust you, delight you, arouse your contempt or make you laugh... Nevertheless, this is what it's like! It's alright here! You won't be bored! Take a look!"

That's Tom Wolfe calling and describing the world he and other new journalists like Jimmy Breslin, Truman Capote, Terry Southern and Norman Mailer saw and reported on in the 60's.

While not all new journalists invent their own punctuation like Wolfe, their respect for detail and subscription to nonfiction links the articles of novelists, sportswriters and feature writers Wolfe has assembled in his anthology called **THE NEW JOURNALISM**.

PERHAPS NEW journalism's founding father and surely its leading exponent and theoretician, Wolfe has divided the book into three parts: his introduction, appendix, and the 23 selections of new journalism from Rex Reed on Ava Gardner to Gary Will's "Martin Luther King is Still on the Case" written over a span of 17 years, from 1955 to 1972.

The introduction is a history of the birth of new journalists like Gay Talese, Breslin and Wolfe himself, stretching out of the procrustean bed of "straight newspaper reporting and moving toward the area formerly considered strictly novelists' terrain."

That is, applying novelists' techniques to straight news reporting: covering political convention and the moon shot (Mailer), presidential campaign (McGinnis), Wall Street (Adam Smith), Vietnam (Sack, Breslin, Michael Herr), the Black Panthers (Sheehy), black/white confrontations (Wolfe), and the Southern Christian Leadership Conference (Wills). New journalists also cover petty bureaucrats, mafioso, line soldiers in Vietnam, pimps, hustlers, doormen, surfers, hippies, the Hell's Angels, People, in other words, who have neither stature nor grandeur.

THE INTRODUCTION includes the graphic and funny description of Wolfe's stint at the New York Herald and his seemingly inevitable jump into the new literary form called new journalism. It will draw cheers from anyone who has ever spent even a day in the bowels of a newsroom. He details it as, "looking like the receiving bin at the Good Will, a promiscuous heap of junk... if somebody such as the city editor had a swivel chair, the universal joint would be broke, so that every time he got up, the seat would keel over as if stricken by a lateral stroke."

He recalls being thrown into the "feature bullpen" with the likes of Dick Shaap and Breslin who, he says, were keeping body and soul together until they would quit the newspaper business, get a fishing shack in Arkansas and write "The Great American Novel."

Nestled between Wolfe's introduction and the anthology itself is Wolfe's appendix, probably the guts of the book. It is here that Wolfe explains what techniques the news journalists used in their day-to-day newspaper work until they could chuck it all for the fishing shack and the ensuing novel, the tour de force of prose, the entrance card for New York literary circles, stature and grandeur.

HE LISTS those techniques simply and efficiently. They are the basic devices of realism, formerly the exclusive property of Dickens, Balzac, Mann, Faulkner,



WOLFE: Mau mauing the mythmakers

Twain and other realistic novelists. They are, according to Wolfe:

- \* detailed, scene by scene construction, moving from scene to scene and resorting as little as possible to sheer historical narrative to keep the action moving.

- \* the recording of actual dialogue, because no other device defines character as quickly or effectively.

- \* forgetting, in most cases, the first person narrative, and using instead third person point of view—presenting every event through the eyes of a particular character. It's done, Wolfe says, by interviewing a person about his thoughts and emotions, along with everything else.

- \* including everyday gestures, habits, manners, customs, modes of behavior toward servants, children, peers—looks, glances, poses, styles of talking and other symbolic details. Details that reveal, in short, a person's status in life, the entire pattern of behavior and possessions through which people express their positions in the world or what they think it is or what they hope it to be.

Wolfe laces his appendix, which is a sort of manifesto for the new journalism, with examples from literature to prove his point—why these techniques make, for instance, Dickens' prose and world more real and absorbing than Lippmann's.

THESE DEVICES, he contends, have been dropped by modern novelists (his explanation why is rather fuzzy) in favor of myth, fable, puzzle, paradox — avoiding the real world at all costs.

The points he outlines seem as simple and obvious as new journalists' reading is easy. But looking at the first page of Wolfe's first book, *The Kandy-Kolored Tangerine-Flake Streamline Baby*, Wolfe assumes three different points of view, and his lists of description all have a sort of electricity—different sorts of charges in each case, but each with its own rhythm, momentum, clarity and insight.

As he himself later described his first book, "It's hard to say what it was... a garage sale of sorts... vignettes, odds and ends

of scholarship, epithets, bits of memoirs, short bursts of sociology, apostrophes, cackles,

moans, anything that came into my head, much of it thrown together in strange ways. That's its virtue... using any literary device, from omniscient narrator to stream of consciousness in any combination to excite the reader both intellectually and emotionally."

But telling the reader to throw together all the literary devices he can think of is not really much help. Some writers can do it and some only half master the technique, which is the story of the anthology, which is of uneven quality.

SOME OF THE people never reached the skill of the later, honed down Wolfe of the anthology and appendix who defines at length the pitfalls of the devices. They got only as far as throwing as many literary devices together as they could find, their only goal, it seems, to be different. There's not always energy in anarchy.

Mailer, for instance, in the excerpt from *Armies of the Night*. There is too much of Mailer's peculiar perceptions and not enough concrete detail about the march on Washington. The only dialogue is interior.

Another "light" that fails is George Plimpton's chapter from *Paper Lion*, the book of his infamous attempt at quarterbacking the Detroit Lions. This report is supposed to show how you can maintain suspense and drama through careful chronology and plot construction, according to Wolfe. As E. M. Forster said, "You must find a mountain to lead all your characters to."

In this case, Plimpton chose an inconsequential molehill of a scrimmage game as his mountain.

FORSTER'S AND Wolfe's point is proved, however, in Gay Talese's "The Soft Psyche of Joshua Logan." The story, taken from Talese's *Overreachers*, leads all the characters to a play which the Hollywood/Broadway producer is staging in hopes of salvaging a dying career. It leads up to and ends with opening night.

The high points are Rex Reed's report on Ava Gardner, "Do You Sleep in the Nude," which shows, as Wolfe points out, how involved the reader can become when the writer has an ear as selective and perfect as Reed's, and puts it down just as he heard it. You feel you know exactly how Gardner looks and moves, only upon going back to discover that Reed used minimal physical description, achieving it all through the dialogue.

Terry Southern's "Baton Twirling at Ole Miss" works even better, as he combines concrete description with a perfect ear until you believe you're actually down there with him.

He asked, for example, a "cutie pie" who had been at the National Baton Twirling Institute for the past eight years if she would like a drink. She replied pertly, "N...o...spells No!" Such girls are usually championship material here, Southern concludes.

NEW JOURNALISM's most parodied and imitated writer, Wolfe claims that this new literary form has usurped the novel as literature's main event. A genre that uses detail with tenacity to describe the way we live now, he states convincingly that when it succeeds, it involves the reader both intellectually and emotionally.

Men of letters used to call that truth.

## Placements

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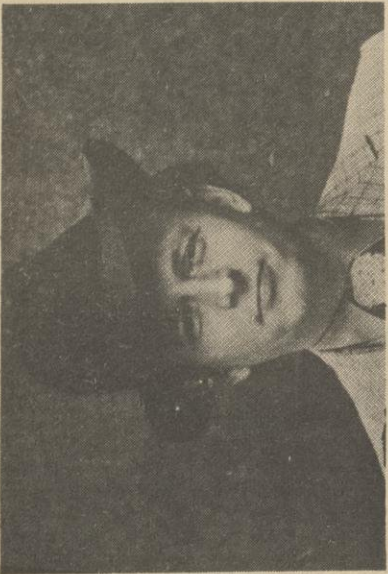
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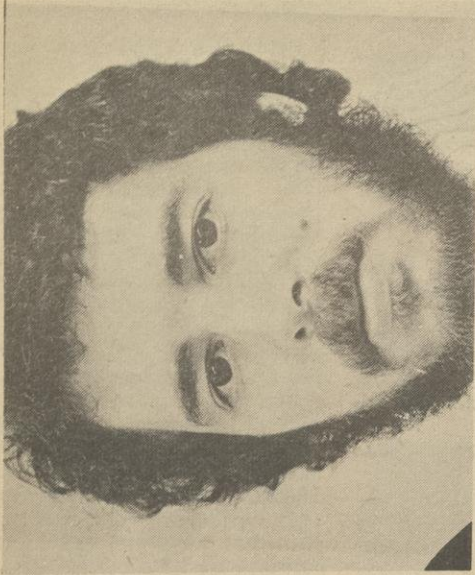
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