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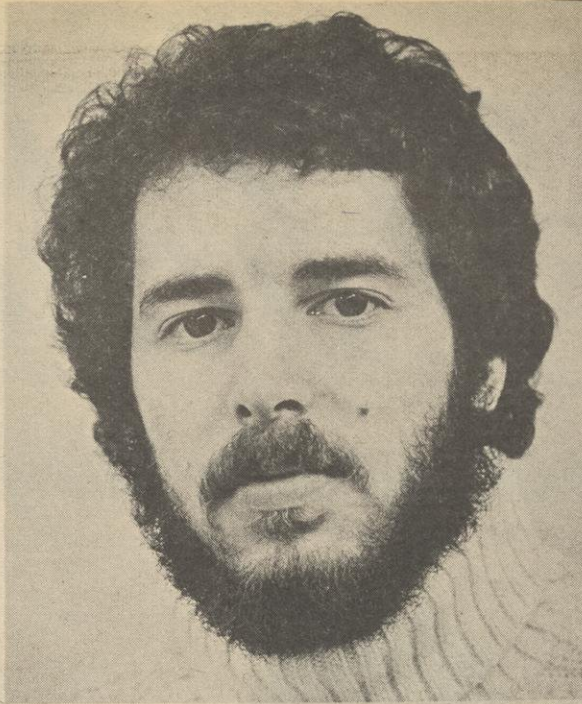
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BLACK MUSIC

AGAINST THE CURRENT OF MAINSTREAM AMERICA



Cardinal photo by Arthur Pollock

BEN SIDRAN

By BEN SIDRAN
of the Fine Arts Staff

During the 1920's, Louis Armstrong, a high priest of black popular culture, aspired to be a top entertainer. Although the music that he played was sophisticated, a blend of Western harmonic structure and free-form blues, he saw himself as a showman half-way between the circus arena and the stage of the Aeolian Hall.

By the 1940's, Charles Parker was openly disdainful of being an entertainer and played for a select handful of peers, or, more probably, for himself. At the same time, he, and other bebop musicians, went to the bastion of Western legitimacy, the faculty of Juilliard School of Music, and pleaded for both classical training and acceptance.

In the 1960's, Cecil Taylor denied completely that his classical training had anything to do with his success as a musician, claiming that he had to forget everything he had been taught in order to play black music. This movement in the self-image of the black musician—from that of entertainer to "artist" (in the classical sense) to non-Western rebel—can be seen as the politicization of the vanguard of the black popular culture, as it moved first toward and then away from, and, finally, against the current of mainstream America.

AND YET IT IS really not sufficient to say that popular black American music grows out of such-and-such a social milieu and is therefore, by definition, subject to the usual methods of social analysis. This presumes that black music is at best a cultural voice, and that it can be "decoded," either through an examination of lyrics (i.e. Paul Oliver's books) or through a re-reading of history (i.e. LeRoi Jones' books).

Such analysis invariably leads one away from a more important and seldom explored subject, the radical nature of the music itself. It is unnecessary to manipulate any social theory to arrive at the conclusion that black music—in and of itself—provides a non-verbal platform for social action. The talking drums of Africa were outlawed in this country for that very reason. James Brown does not get a lot of AM radio airplay for that very reason. Black music is not about analysis, but it is about social action.

Most people think of something radical as being political, whereas the radical nature of black music lies in its ability to galvanize groups of people on a non-verbal level and to alter their "initial thought patterns," a phrase used by Coltrane. This process is political only insofar as it tends to destroy traditional notions of political activity. Even the end result of this process is not really political, because its final effect is to draw the individual out beyond the boundaries of political discussion.

ARCHIE SHEPP can talk politics all night long, but the end result of listening to five hours of his music is not political. It is, however, revolutionary. It alters your perspective (i.e., your perceptive orientation), and so it changes the way you relate to everything and everyone. We are faced with a communications revolution that precedes—and tends to supplant—the ground rules of traditional (i.e. Western) political organization.

An example: the Left argues that drug use is counter-productive to the revolution. Bill Kuntzler, on his last trip through Madison, made a point of telling the media that the Establishment is using drug laws to round up and detain political activists. Eldridge Cleaver, noting that what laws get enforced depends solely on who is in power, brands Tim Leary as a liability to the movement because he advocates that which makes revolutionaries vulnerable.

Black music, however, tends to promote drug use, because drugs heighten aural perception. You can hear more when you're high, whether you're high on grass, acid, or heroin. So what you have going into the seventies is a huge, multi-racial community which is getting stoned and listening to music either directly produced by black musicians or derivative from that source. This community exists because of the music and the drugs, not because of any rhetoric. The process of communication is in fact the process of community. The end result is obviously counter-productive in the standard political

sense, yet it is highly revolutionary, nonetheless.

A FURTHER EXAMPLE: black music has taken various forms, gone through many idiomatic expressions, but has maintained certain general properties. It is a highly vocalized music. The vocal continuum stretches from the earliest times, through the field hollers, through New Orleans marching music, through Bird, Coltrane, Ornette, Ayler, and all the new players. It is also a highly rhythmic music, this element being restricted in the nineteenth century and coming to the fore only in the last two decades. These two properties make the music one of emotional involvement, as opposed to the intellectual detachment which is a prerequisite with Western art (and life).

One can rationalize Western music—i.e. decide whether or not a piece of music is "good"—but can only experience black music as a feeling on the pulse. If it don't do something to your pulse, it isn't happening. The music, therefore, makes certain demands on the individual, but, more important, likewise conditions the listener. After extended exposure to the music, one is no longer able to respond to the linear, detached, compartmentalized tenets of Western culture in the same old way. One tends to avoid playing intellectual games altogether, regardless of whether these games are constructive or destructive. It becomes difficult to make those classes—or go to that job—day after day. What the music has done is establish a non-rational, non-verbal, highly subjective basis for the redefinition of work and play.

American society is only beginning to feel the effects of this music. "Experts" are gradually taking note, and are trying desperately to fit the problem into an old pigeon hole. "The Protestant Work Ethic is ailing," the *Capitol Times* quotes the University of Wisconsin's Prof. Udell as saying, "The emphasis on work for work's sake is not nearly as high now as it used to be... Now kids in the bottom of their classes are more apt to go to college than those in the middle and top of the class," says Prof. Perrone, guidance and counseling authority. Both these experts turn to the economic structure of America to explain the phenomenon, a structure which is hard pressed to explain just why it is that the brightest kids are the first to cut loose.

THE BEAUTY OF the whole controversy is that the music is not subject to the rationalizations and qualifications which all too often co-opt sweeping social change. The only way to enter into a dialogue with a saxophone is to pick up another instrument. And the musicians are getting slicker, perhaps especially because they aren't involved in any two-dimensional dialectic. In his new record "There's a Riot Going On," Sly Stone uses a nifty little device to suck the listener even deeper into the music. On many of the tracks, the vocals are mixed so far back into the overall fabric of sound that the listener has to lean into the speakers to catch what's being said. And while he's in there, he's got to confront all the rhythmic shit. And when he comes out, he's been reinforced just that much more. His life style has been altered because his basic perceptual values have been messed with. He's that much less likely to enter into a work situation that lacks an element of play.

The main reason, then, why any overtly political analysis of black music in America fails to rise to the import of the music itself is because the music is not trans-substantial with the basic integers of traditional analysis. The problem with traditional social analysis is that it is traditional; it's first tendency is to uphold itself. Although one can effect a political structure around the history of black music in America, the music itself simply whistles right through it like the wind.

Ben Sidran is the author of *Black Talk: How the Music of Black America Created a Radical Alternative to the Values of Western Literary Tradition*, an acclaimed theoretical assessment of the impact of black music published by Holt, Rhinehart and Winston. A noted jazz pianist, Sidran, who recently released an album on Capitol Records, is presently residing in Madison and jams regularly at the Dangle Lounge Jazz Workshop.

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MERLE HAGGARD

'HE SINGS HIS HEART OUT'

By ELLIOTT PINSLEY
of the Fine Arts Staff

Merle Haggard—"I Never Been Nobody's Idol"

Americans seem to have a knack for avoiding their own identities and searching for heroes to give them one. Moreover, once they think they've found one, they try to mold him into a comfortable image, one that satisfies both their boldest fantasies and their need for security. Popular music has always been rampant with such images, as in the '60's when people were turning to such diverse personalities as Bob Dylan and Johnny Cash to express for them a commitment or truth that was beyond the realm of their own dull and sheltered lives. But whereas Dylan weathered the "hard rains" to where he could "just watch the river flow," ("George Jackson" notwithstanding), and Cash sang of prisons he never knew, Merle Haggard, son of a dustbowl Okie migrant, sings his heart out, in songs that ring of truth and integrity, and rejects any musical direction that others would choose for him.

NO ATTEMPT at understanding Haggard seems valid or possible without first understanding the social and historical perspective he comes from. The Haggard family history is one of '30's dustbowl desperation. "California Cottonfields," (written by Dallas Frazier, a friend of Merle's),

reflects both the pain and pride with which Haggard looks back at his past—

"My daddy plowed the ground and prayed that someday he could leave this run-down, mortgaged Oklahoma farm."

In the spring of 1934 the family barn burned to the ground along with almost everything else they owned. Within a year, the Haggards were off to California—"California was his dream/A paradise, for he had seen/Pictures in magazines that told him so . . ." "Some folks came to say farewell/And see what all we had to sell/And some just came to shake my daddy's hand."

Well, the Haggards made it to California, with about \$40 and whatever they could cram into a 1926 Chevy and an old trailer. They ended up in Bakersfield, a dismal excuse for a town, built around "Hoover Camps," cardboard shacks, dirt farms, oil wells, and cottonfields.

WHEN MERLE WAS born in 1937, in a converted boxcar, the Haggards were struggling along on his dad's earnings from the Santa Fe Railroad, and whatever his ma could get for milking cows. The poignant recollection of this is graphically communicated in Merle's own "Hungry Eyes"—

. . . a canvas covered cabin, in a crowded labor camp, stands out in this memory I revive;

cause my daddy raised a family there with two hard-workin' hands, and tried to feed my mama's hungry eyes."

Merle's childhood (if it could be called one) mirrored that of the thousands of youths depicted in William Wellman's classic depression film *Wild Boys of the Road*. With his father dead by the time he was nine, he was continually running away so as not to be a burden to his widowed mother. The lure of freight trains and big cities was too much for the young Haggard as his "Mama Tried" tells us—

"The first thing I remember knowin'/Was a lonesome whistle blowin'/"

And a young 'un's dream of growin' up to ride/"

On a freight train leavin' town-/Not knowin' where I'm bound

No one could change my mind but mama tried."

From the time Merle was 14 until he was almost 23, he wandered—mostly in and out of trouble—

"One and only rebel child/From a family meek and mild/My mama seemed to know what lay in store



Spite of all my Sunday learnin'/-Towards the bad I kept on turnin'/Til mama couldn't hold me anymore."

REFORM SCHOOL, stolen car, truck driving, pitching hay, armed robbery, bogus checks, hopping freights, picking grapes, petty theft, working oil fields and honky tonks—Merle was making it around the Southwest pretty good for about nine years, getting pretty popular with the authorities too, but in 1957 his nomadic spree came to an end.

"Me, two, three other guys got to drinking. Couple of us had been out of work for a few weeks, we were talking about how hard it was to get a job. Well, we decided to burglarize this cafe. We were kinda juiced up, or we wouldn't have even thought of it—problem was, we went up there and the place was still open. Here we were getting the back door off its hinges, and this guy comes out and asked did we want to be served or what . . ."

Merle landed in San Quentin with a six month to 15 year sentence, and it was here he began to think about the meaning of freedom. "Life can be a long time

when it's not yours to do what you want. And you learn about authority when it's abused—a lot of the convicts are better people than the guards."

Even here he was always in trouble until a one week hitch in solitary, right across from Death Row scared the hell out of him. When he got out, he worked on the roughest job in the prison, the textile mill—got himself a high school equivalency diploma and played in the warden's country band to boot. Within two years and nine months he was paroled and made his way back to Bakersfield, in 1960—"a better man because of it. I wouldn't trade the experience."

MERLE SOON drifted into the only serious interest he'd ever had—country music. His father and grandfather had been great honky-tonk fiddlers back in Oklahoma, and Merle had spent countless hours listening to Jimmy Rodgers, Bob Wills and Lefty Frizzell on the Grand Ole Opry Saturday night broadcasts. Bakersfield was beginning to evolve into a westcoast country

(Continued on Page 18)

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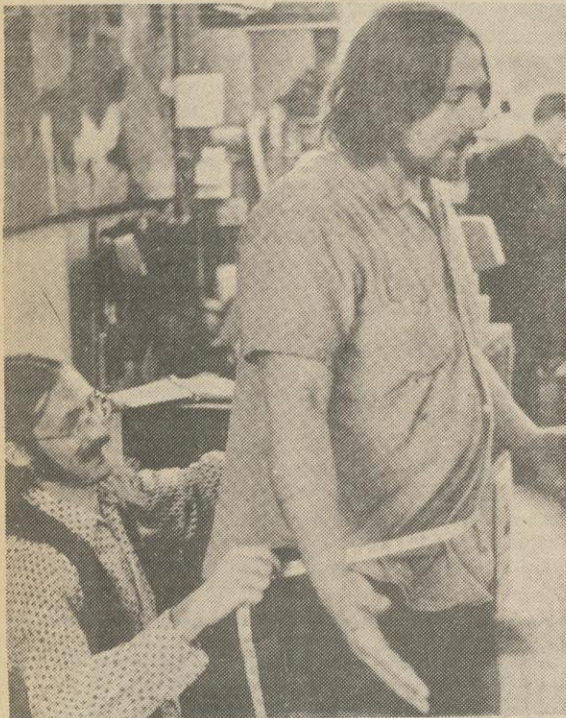
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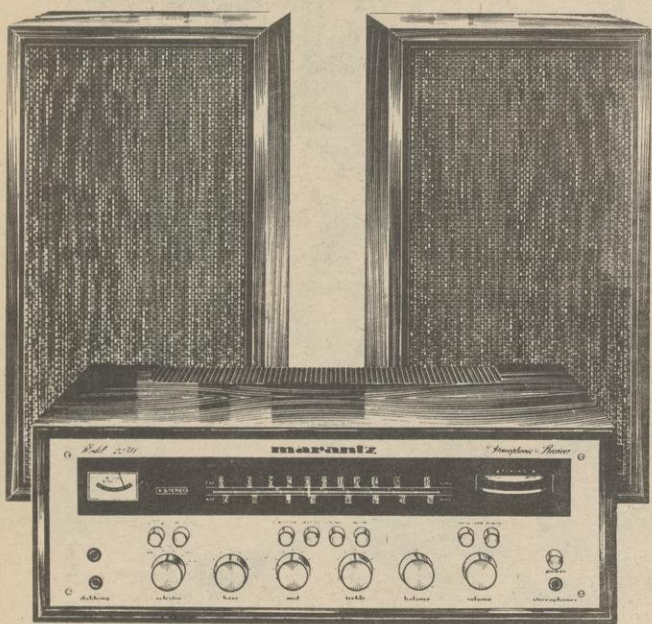


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JAZZ (!)
IN
MADISON

By **BOB LaBRASCA**
 of the Fine Arts Staff

After-dark club life in Madison has seldom been worth the trouble. Except for the one-shot appeal of the nude joints, there has been little to arouse the interest of any but itinerant salesmen and piano bar singalong freaks. The birth of The Jazz Workshop out of the

remnants of the Dangle Lounge changes all that, and marks the resurgence here of the music clumsily called jazz and its unique attendant scene.

There has been, of course, Cecil Taylor and there is now, Bill Dixon, with their respective en-

sembles under the auspices of the university. But that is music aimed at concert hall crowds, much different from music which happens in the confines of a club holding less than 100 people.

Club jazz absorbs everyone present into the musical event. At highpoints, when the group's improvisation is pure and working, the mutual attention of the entire room is captured. A person entering from the outside must immediately be silent and listen.

A **DISTURBANCE** in the audience—a loud conversation—disrupts the music and changes its direction. Or, at moments of high funk, the room is alive with resonant "Yeah's"; the waitress shouts her approval as she passes the bandstand.

The Workshop's weekend group (Thursday through Sunday) is called "Giant" (at least sometimes) and is made up, basically, of four musicians whom, one is tempted to say, Madison doesn't deserve.

The alto-saxophonist and flute player, Charles Davis, former flautist for the Pharaoh Sanders group, is a central figure. He's a black cat with a full beard whose music comes of a slant corner of bee-bop and conjures some of the Dizzy Gillespie feeling—not style but feeling. Davis is in Madison working on a doctorate in African languages.

Ben Sidran, the pianist, organist and sometime singer, recently released his first single album on Capitol records after playing sideman on Steve Miller and Boz Scaggs albums. Though his record is rock with obvious jazz roots, he now plays jazz with the influence of his recent rock experience—and with excellent results.

THE BASSIST, Dennis Oliver, though he hasn't traveled as widely as other members of the group, is an extremely accomplished musician with a constantly surprising style. He often uses the bow on acoustic bass and toys constantly with wierd discord and overtones. He shifts to electric bass for funkier things.

George Brown, who has just returned to the club part-time after a short absence, has played with Sonny Rollins, Roland Kirk, Pharaoh Sanders, and others of the heaviest musicians alive. He is a virtuoso whose playing can be compared with the best drummers in the country. Tim Davis, another veteran of the Steve Miller Band, alternates with Brown on drums and brings his funkier rock-style and singing voice to the group.

Monday through Wednesday, organist Mel Rhyne, another

(Continued on Page 23)



Cardinal photo by Joseph Pavlat

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FROM HESSE TO MAO

BOOKS STILL POPULAR

By PAT SLATTERY
of the Fine Arts Staff

What do the Fabulous Furry Freak Brothers and Herman Hesse have in common? The answer is that they are both popping up in bookstores throughout Madison. From books on Zen Buddhism to gay liberation, students are continuing to read for enjoyment as well as knowledge.

In a poll taken by a journalism class last spring, the average student claimed to have read six books per month. Students could well be the only group today unhooked from the clutches of the television, which has become the opiate of many adults as well as younger children.

One of the major phenomenas concerning reading habits has been the fantastic growth of paperback books. Book publishers after World War II saw the growth of a new market as ex-G.I.'s returned in droves to colleges. They foresaw a great resurgence in the reading and thus they began to cash in by producing small and inexpensive paperback books. Today, the paperback has grown to become the giant of the book industry.

Because of the paperback, the library has become less of a center for recreational reading. Three to four per cent of the books checked out last year at the Memorial Library were fictional novels. Only three of the ten copies of Tolstoy's 1,200 page class, War and Peace, have been checked out since the semester began. The old classics in general seem to be losing ground.

BUSINESS IS BOOMING down the street however, according to Paul Askins, owner of Paul's Book Store. "Students have been buying more books than ever from me," said Askins with obvious relish.

Paul's is the type of place that an old paperback lover could get lost in for the rest of his life. Mountains of books tower over a browser as he squeezes through the cluttered aisles. A musty odor of yellow-paged knowledge hangs heavily in the shop. Almost every possible type of subject matter is handled from cover to cover. If you look hard enough, you'll find what you're looking for. Paul's got em all.

"They've been buying whatever I've had the most of," commented Askins on the types of books being sold. "However, I wouldn't say that the second-hand book business is indicative of the book business as a whole."

The Wisconsin Student Association (WSA) Store has also been doing well in the book business. Because only students buy from the cooperatively-run store, their book sales is an accurate barometer of what students are buying.

"THERE'S A MOVEMENT away from fiction and a growing interest in Eastern religions and the occult," observed Ron Larson, a co-manager of the book department. "We're not even stocking things like Hailey's or Michener's books anymore. Basically there seems to be a demand for escapist-type literature."

Larson cited Kurt Vonnegut and Richard Brautigan as the two fiction writers that have the most support among college students. Vonnegut's works have the most prestigious position in the store, as six of his books are displayed in the best-selling rack.

The newest rage at the WSA store has been comic books, which are selling like hot bagels on a Saturday morning. "We can't get enough of them down here," Larson noted. "They sell as quickly as we can get them on the rack."

TRENDS ARE HIGHLY noticeable at the WSA. Ecology books, which use to ring in some folding green, are now just about unsellable. The big political binge has been books on China. Mao-Tse-Tung has his own rack of little red books at the store. For only two dollars, a bargain hunter can also purchase a Chairman Mao hat—direct from the People's Republic—to wear while thinking proletarian thought.

Not to be outdone, WSA has a small section for pornography lovers. "We had a controversy about selling them," stated Larson. "Some people in the co-op thought that we shouldn't sell them. Yet they've been doing rather well as far as sales go." The pornography section includes selected works from the Grove Press, among them "Buys Bodies" by Ed Martin, one of the founding fathers of the Olympian School of Erotic Humor (OSEH).

Down the street a couple of blocks at Pic-a-Book, paperbacks are also doing well. "I'd say 99 per cent of the books we sell are paperbacks," said owner Herbert Wiener. Wiener thought that for the past six or seven years, students have been buying and reading more books. However, he felt that business has been leveling off the past six months, which he blamed on the deflated economy.

"You'll find that when a trend is in the limelight, everybody will jump on the bandwagon and buy a book on it," noted Wiener. "I think the biggest selling author in my store during the past two months has been Herman Hesse. In a couple of months it will be somebody else. The market keeps changing."

BESIDES SELLING BOOKS, Wiener is also ready to espouse his philosophy on life to any willing student. He denounced the women's lib group that tried to trash his store last spring. They were protesting a portion of his stock that they claimed slurs womanhood.

"Students should be the last people to walk into a bookstore and criticize what is on the shelves," maintained Wiener. "Books are for the entertainment of the individual. Whatever happened to their philosophy of live and let live? It's only that way if you agree with their ideas."

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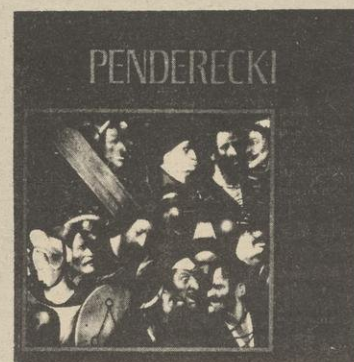
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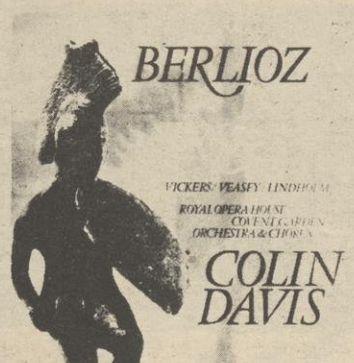
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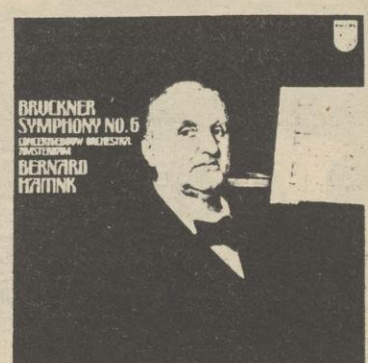
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Raising Kane:

THE CITIZEN KANE BOOK: RAISING KANE by Pauline Kael and The Shooting Script by Herman J. Mankiewicz and Orson Welles. Little, Brown and Company, \$15. Illustrated.

Pauline Kael is one of the nation's best-known film critics. Her three collections of criticism (I Lost It At The Movies, Going Steady, and Kiss Kiss Bang Bang) have attracted attention because of their vivid, often poisonous style and Kael's forceful but sometimes muddled opinions.

In the past, Kael has proven herself to be a sharp-eyed estimator of classic Hollywood films of the '30's and '40's. Earlier this year, in the New Yorker, she took on the big daddy of all '40's films, Orson Welles' Citizen Kane, in a two-part article entitled Raising Kane. This lengthy article serves as the introduction to the published shooting script and cutting continuity (the final breakdown and dialogue of scenes as shot) in The Citizen Kane Book.

Kael grabs the current critical establishment by the throat and shakes it in Raising Kane. The major bone she picks is with the auteur school of film criticism, led in this country by Andrew Sarris of New York's Village Voice.

SARRIS AND other auteurs maintain that a film is an intrinsic part of a director's whole "works," as a novel and to his "works." The director is seen in this theory as the major creative ringmaster who holds the whole circus together.

Kael has never been exactly friendly to the auteurs: her first collection included a scathing essay attacking the basis of auteur criticism. She bites into the theorists again in Raising Kane, but the old carving knife is somewhat sharper this time. She disembowels the sacred cows: the commonly-held belief

that Welles

According to one work of one Raising Kane the men who scriptwriter Toland.

IF ONE is responsible heavy-boozing of the town didn't care typewriter, Davies, the newspaper Foster Kane Kael main

Hearst's life jected into the scene in panning Mrs. reporter's life Leland a star

Kael also tributed to Mankiewicz which Kane house tracks Welles shot

THE ARG somewhat

BOOK REVIEWS

By CHRIS MORRIS

Going Home

FEEL LIKE GOING HOME: PORTRAITS IN BLUES AND ROCK 'N' ROLL by Peter Guralnick. 222 pp., illustrated. Outerbridge and Dienstfrey.

Peter Guralnick is a specialist in blues whose record notes and interviews appeared prominently in Rolling Stone. Feel Like Going Home is a collection of some pieces which originally appeared in that magazine. The book is one of almost uniform high quality; its lengthy articles give some unusual insights into the often depressing lives of American popular-form musicians.

The book begins with two impressionistic pieces which are of less worth to the reader than others. The first, a personal account of rock 'n' roll, pales before histories like Charlie Gillett's The Sound of the City. The second, a summary of blues dealing with such seminal country blues figures as Charley Patton, Son House and Robert Johnson, only scratches the surface; Guralnick himself refers the reader to Paul Oliver's The Story of the Blues, the most comprehensive work on the subject available so far.

WITH HIS PIECE on Muddy Waters, Guralnick hits his stride. He presents a masterful image of the archetypal Chicago bluesman, framing his story with the picture of Muddy's South Side home. The history of Muddy's epoch-making original band, which featured harmonica wizard Little Walter Jacobs, the masterful second guitarist Jimmy Rogers, and the lord of blues piano Otis Spann, is detailed. A wonderfully full portrait of the old master is achieved.

Urban bluesman Johnny Shines is described in the next chapter in counterpoint to the depiction of Muddy. Shines, a friend of the great Robert Johnson and a greatly talented bottleneck slide guitarist, is one of the Mississippi immigrants who didn't make it in the Windy City blues market. Free from bitterness, he offers some enlightening details about his life on the road with Johnson and his tough times in Chicago. There is also a short but sharp snapshot of the intense harmonica player Shakey Walter Horton.

The country blues artists Skip James and Robert Pete Williams are interviewed in two separate articles. James, an acknowledged Delta master who was rediscovered during a blues boom in the sixties, comes through as a fierce and proud of his great talents. Williams, a convicted murderer who made his name with field recordings cut at an Angola, Mississippi prison farm, is depicted as a gentle, lonely man possessed of an almost feminine sensibility and sensitivity.

The monstrous talents of bluesman Howlin' Wolf are given a chapter of their own. Wolf the man is seen so sharply he is almost manifested in the flesh. His suspicions, his unusual love-hate relationship with his guitarist and "adopted son" Hubert Sumlin and his potent yet preposterous performance style are all delineated with a few quick strokes of the pen.

THE ERRATIC CAREERS of rockabilly pianist Jerry Lee Lewis and jazz country artist Charlie Rich are chronicled in two sad chapters. Lewis' thriving rock 'n' roll career, as most remember, was cut short when he married his thirteen-year-old third cousin. Only lately has he made a comeback, this time on the country and western charts. Rich, whose "Lonely Weekends" was a smash which failed to produce any excitement about the artist later, is seen as one of the music business' losers, condemned to playing dingy cocktail bars into eternity. These are twin portraits of men hurt and crippled by the music industry's caprices.

Finally, there are individual treatments of the two small record labels which changed the beat of American popular music: Sam Phillips' Sun Records in Memphis and Phil and Leonard Chess' Chess Records in Chicago.

According to Guralnick, Phillips was the often unwilling discoverer of the men who formed the amalgam of black rhythm and blues and white country that would later be known as "rock 'n' roll." Presley, Lewis, Perkins, and Cash all stumbled into Phillips' arms, later to zoom to national fame. The Chess brothers' operation, which brought the major urban bluesmen (Muddy, Wolf, Spann, Little Walter) and the black rockers (Chuck Berry, Bo Diddley) into the public eye, is shown to be a combination of an instinctive eye for good talent and hard-nosed Judeo-Christian business know-how. In a melancholy yet interesting postscript to the Chess story, Guralnick outlines the absorption of the once-tiny label into the massive GRP Corporation.

Feel Like Going Home offers consistently enthralling anecdotal sketches of the singers and entrepreneurs who have added immeasurably to the American musical heritage.



Cardinal photo by Joseph Pavlat

TO DRAMATIZE the problem encountered by Madison's handicapped, members of the Wisconsin Rehabilitation Association, aided by Legislator Wanner and local government representatives wheeled themselves across the Square Tuesday afternoon in support of Bill 848.

Resolution not binding U.N. calls for cease-fire in Indian-Pakistani war

UNITED NATIONS, N.Y. (AP)—The U.N. General Assembly called on India and Pakistan Tuesday night to order an immediate cease-fire and to withdraw their troops to their own territories.

The action came 24 hours after the Security Council acknowledged its inability to deal with the problem, because of Soviet vetoes, and handed it to the veto-free assembly.

The assembly vote was 104 to 11, with 10 abstentions.

THE CEASE-FIRE resolution carried no binding force, but its sponsors expressed hope the Indian and Pakistani leaders would bow to it as a reflection of world opinion.

Indian, however, served notice in advance that no resolution would be acceptable unless it recognized the East Pakistan insurgents and won their approval.

The adopted resolution was basically the same as the one killed by a Soviet veto in the Security Council on Monday night.

The assembly debate began Tuesday morning and continued through the afternoon and evening. It was marked, as the Security Council debate had been, by a sharp exchange between Communist China and the Soviet Union.

PEKING'S DEPUTY foreign minister, Chiao Kuan-hua, noted a statement carried by the Soviet news agency Tass to the effect that the fighting involved Soviet security because of its proximity to the borders of the U.S.S.R.

"This is blackmail and a menace to China as well as all the neighboring countries of India and Pakistan," Chiao said. "Distinguished Soviet representative, what exactly are you planning to do? You might as well tell us here."

He repeated his charge that "the Soviet government is the boss behind the Indian aggression."

Soviet Ambassador Jacob A. Malik accused China of voting against a Soviet resolution in the Security Council "simply because it was Soviet."

"This," Malik said, "was reminiscent of the worst days of the cold war."

HE AGAIN LABELED the Peking representatives as "social traitors."

The speeches in the assembly generally stressed the need for speed in view of the large-scale fighting.

Indian suffered a severe blow on its western front Tuesday but claimed it had crushed the "hard outer crust" of East Pakistan defenses. It urged the Pakistani army in the east to surrender. The Indians, under heavy attack in the west admitted they had lost the town of Chhamb in the northern state of Kashmir.

Indian planes are attacking targets in West Pakistan, including Karachi, the former Pakistani capital.

IN RAWALPINDI, an official Pakistani spokesman said 305 civilians had been killed and 500 injured since Monday by Indian air force bombing and strafing in both parts of Pakistan.

In addition to blockading the ports of East Pakistan, India's fleet is also active off the coast of West Pakistan.

A spokesman in New Delhi reported the Indian army in East Pakistan also was racing to cut off inland water supply routes that run through the delta region in the southern part of the province.

A second attempt by a Canadian Hercules plane to take 300 women and children out of Dacca failed Tuesday. A Canadian Defense Department spokesman in Ottawa said the plane turned back to Bangkok, Thailand, after spotting antiaircraft fire from Indian ships in the Bay of Bengal coming close to the plane.

THE FIRST EVACUATION attempt by the plane was foiled Monday when Indian planes raided Dacca's airfield.

In Calcutta, officials of India's West Bengal border state said preparations were under way for the return of nearly 10 million refugees driven into India this year by internal strife in East Pakistan.

Art, theater groups support Metro plan

By LINDA MAIMAN
and GENE WELLS
of the Cardinal Staff

At a public hearing before the city council Tuesday night, representatives of Madison's Art Center and the Madison Theater Guild went on record urging development of the Metro Square Plan for a downtown cultural center.

Only three persons had spoken as The Cardinal went to press while 26 others remained. Since it was decided that proponents would speak first, no opposition had been heard by deadline time.

The hearings were part of the controversy between the Metro Square and Monona Basin (Law Park) plans for the Civic Center. Alderman Eugene Parks of the 5th ward has proposed a third alternative: no center at all.

ANOTHER SET of plans for a Madison Civic Center were circulated Tuesday night. Capitol Square North, as it is called, would extend from State Street to Hamilton Street

and from Mifflin Street to Dayton Street.

The proposal would include the Art Center, Community Center, two theaters, a motel convention center, and an office building. It would be built around the existing stores.

The plans were constructed by architect Kenton Peters. It has not been formally proposed, but one observer speculated that "he is waiting for a deadlock between Metro Square and Monona Basin."

During the hearings John Shaw, speaking for the Madison Art Center, stated that their present facility is "pretty good" but the center "could do better in a more modern facility designed especially for our needs." The Art Center would have facilities in Metro Square.

SHAW ALSO asserted that Metro Square would enhance the surrounding neighborhood: "Where you have a good Art Center you have a good neighborhood."

Alderman Paul Soglin, 8th ward, asked "Do you mean a good neighborhood or a

more expensive neighborhood?" Shaw did not answer.

Aside from the city's initial contribution of a building, the Art Center has been financially independent. It received most of its contributions from private citizens and endowment funds.

According to Mrs. Ray Ragatz, also representing the Art Center, "There is no doubt that the city wants it (Metro Square) otherwise we would not have an active private group supporting it."

SHE CALLED the proposal "one of the healthiest ways to revive the Center of Madison and all of Madison."

Alderman Parks asked if she had considered asking the University for facilities. He was concerned with a duplication of resources.

Ragatz said the idea had been considered, but the University is not the community and its art centers do not share the same program direction.

Jack Kammer, president of the Madison

Theater Guild, said a Civic Center was vital to the very existence of the Guild, which is meeting increasing difficulty in securing places to perform. Madison high schools presently provide the Guild with its stages. However, because of their own difficulties the schools have made it known that they will no longer be able to do this.

ALTHOUGH DAVE HELLER and Mike Gelfan of the Madison Tenants Union had not been recognized to speak at deadline time, they told the Cardinal that they were skeptical of Metro Square's value for the student community.

They said the neighborhood would be destroyed as a residential area because property values would rise "ridiculously high." Students would be pushed out of the area because they would no longer be able to afford it.

In questioning speakers, Alderman Soglin stressed several times that the Metro Square Plan would contribute to deterioration of the Mifflin neighborhood.

TODAY'S WEATHER

Cloudy with a chance of some light rain or snow. High around 34. Cloudy and colder with a chance of snow tonight.

Undergrads investigate their education options

Hearings on undergraduate education continued Tuesday, with discussion focused on measures that might be taken to broaden the options available to undergrads working for a degree.

A motion to "determine a specific program for implementing changes at the Wednesday hearing," passed easily, and was followed by a series of tactical suggestions that ranged from "lobbying for a minimum-hour" law for University professors to demanding all A's from professors, "in order to make grades worthless."

One student, Terry Maid, suggested forming a "clearinghouse" of classes. "I'll take someone else's language class, if they take science classes for me," he said. "On a mass scale we will be able to get away with it, and everyone will be able to see the absurdity of requirements."

ABOUT 55 PERSONS attended the hearing, including some faculty members.

Lack of flexibility in course structure, degree requirements, grading, and what one student called, "lazy faculty members who spend their time away from their students," were basic complaints of undergrads at the hearing.

It was the second of three hearings scheduled by WSA, the TAA and United Faculty. The third, at which it is expected that work projects and reform programs will be set up, will be at 8 p.m. today, in 2650 Humanities.

Pharmacy committee divided on proposed University plan

By DIANE DUSTON
of the Cardinal Staff

The continuing rivalry of the Wisconsin Student Association (WSA) community pharmacy vs. the University Health Service pharmacy will surface again as the student-faculty committee on health care meets today for a final vote on the University pharmacy plan.

The advisory committee, comprised of four students and five administrators and faculty members, is closely divided on the issue as some members are reluctant to yield to the WSA pharmacy which will be outside regent control. An informal decision to reject a merged pharmacy proposed by WSA as an alternative has already been made.

Although simply advisory, with no real power over the final University decision, the committee's recommendation can have major influence, claims

student committee member Peter Jacoby.

"IT WOULD LOOK pretty silly for the University to go ahead with its pharmacy if the committee says it shouldn't," explained Jacoby, who favors the WSA plan over the Health Service's and says he will vote against the University's proposal.

Tim Higgins, WSA president, sees the University pharmacy plans as greatly inferior to WSA's. It is rumored that even Chancellor Young favors the WSA proposal.

Dr. Steve Babcock of the University Health Service says he thinks the two pharmacies can successfully coexist, with each filling different needs. The sore point, he notices, is that the University pharmacy may take prescription-filling business away from the WSA project.

IN A COMPARISON of the two plans, the WSA has listed ways in which they claim their pharmacy ranks superior to the Health

Service's. The comparison is based on proposals submitted by both groups.

The WSA pharmacy will honor all prescriptions; the University pharmacy only those from the University doctors. The WSA pharmacy will offer a full line of nonprescription goods, less limited than those proposed by the University plan.

The University project will be for students controlled by non-students. Not so for the WSA pharmacy, says the WSA statement. WSA sees low prices as a major concern an claims that a competing enterprise will mean fewer sales in both places, and therefore, higher prices.

The WSA pharmacy plans on longer hours than the University pharmacy. A greater experience for pharmacy students will be provided by WSA, states the organization, which plans jobs in both retail and clinical pharmacy work.

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WIN \$100- McDonald's Grand Opening CELEBRATION

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Friday, December 10th - 6 PM

There'll be fun and frolic for all as the customer who brings in the **Biggest Scissors On Campus*** WINS \$100.00 at the McDonald's Grand Opening Celebration.

Start making your big scissors now. The bigger the better. Scissors may be entered at the new McDonald's store, 1405 University Avenue, any time between now and 5 PM, Friday, December 10th. Winner will be announced at 6 PM, Friday, December 10th. Winner must be present at this announcement, and must be able to cut the Grand Opening ribbon with his or her Big Scissors to win the \$100. Judging will be based exclusively on length of scissors. Decision of the judges is final.

And while your mind is on scissors, cut out this coupon and bring it along to the new McDonald's store. It's good for a **FREE BIG MAC** or **QUARTER POUND HAMBURGER** when you buy Big Fries and a large drink. That's a value worth up to \$1.10, for only 55¢.

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Limit, one Big Mac or Quarter Pound Hamburger per customer with this coupon. Good only at McDonald's, 1405 University Avenue, Madison, Wisconsin. Offer expires December 18th, 1971



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C128

get cutting.



Screen Gems

By JOHN MONTGOMERY

Dec. 8—Accattone! (1961)—The first film by Italian director Pier Paolo Pasolini (The Gospel According to St. Matthew, Theorem) presents an impassioned, moving view of the "borgate", the slum-suburbs of Rome where Pasolini himself once lived, and one man who lives there. The man, Accattone, a nickname meaning "beggar" or "scrounger", tries to attain independence and self-respect in an atmosphere that permits neither. He becomes a thief, a pimp, and a beggar but always remains on the outside, even his love for a woman and his attempt at honest work are doomed to failure.

Many remarkable things stand out in this film: Pasolini's probing, powerful direction, the use of Bach's music to underscore the mood, and the extraordinary performance by non-professional Franco Citti. But this film's greatest moments come with Pasolini's intense and compassionate view of the characters. One of the most important films of the Sixties and the only showing in Madison in the past few years. Union Play Circle, 2, 4, 7, and 9 p.m.

Dec. 8—The Earrings of Madame de... (1953)—Director Max Ophüls has transferred Louis de Vilmoin's austere novella into his own extraordinarily romantic vision so that the world he has created seems to be so incredibly superficial that love and its loss could not be taken seriously. The critics have done just that and until recently have completely ignored Ophüls' work.

In fact, the very beauty of this film—a perfect integration of a highly personal, romantic vision and a unique, masterly style—is often used as a criticism of it. Some claim that Ophüls' love of gowns, and chandeliers—as well as his love of sensuous camera work—are signs of his shallowness. But just as Kurosawa's films, based solely on action, are able to reach unpredictable heights of subtlety and complexity, so, too, are Ophüls' films, with all their rarified romantic atmospheres, love of elegance and swirling, and darting camera work.

Excellent performances are given here by Danielle Darrieux and Charles Boyer in the leads and for those who know Vittorio De Sica "only" as one of the great directors in film history, here is a chance to see why he is also one of the highest salaried film actors in the late Forties. Green Lantern. 604 University Ave., 8 and 10 a.m. Also Thursday.

Dec. 8—Who's Afraid of Virginia Woolf? (1967)—The major revelation of Albee's play, indeed the key to the movement of the dramatic action, is the emergence of henpecked, belittled George as the true character of strength in the Martha-George marriage. (Yes, Albee is a chauvinist). But in Mike Nichols' screen version, even from the beginning, there is little doubt that Richard Burton's George is clearly superior to loud-mouthed, boorish, but essentially empty Elizabeth Taylor's Martha. Liz misses both Martha's earthy wit and intelligence, acting not much better than in Butterfield 8, but with better lines. Nichols stays inside for the most part, but when he tries to be "cinematic" by moving outdoors, the results are disastrous. Albee's play is too good not to assure at least a partially successful film, which this one is, but, as they say, you should have seen it on Broadway. There it was really great! B-10 Commerce, 8 and 10 p.m.

Dec. 8—Last Year at Marienbad (1961)—Let's get one thing straight right off, either you will think this film is one of the great works of art of the Sixties or you will be bored to death. The only absolute thing about this film is that more words have been written (wasted?) on it than almost any

(continued on page 12)

Announcing the release of Ben Sidran's first album which marks the publication of his first book

Ben has been largely a background personality for most of his career. He's worked with a lot of fine artists like the Rolling Stones, Eric Clapton, and Jesse Davis. And he's made significant contributions as a songwriter and piano player to several Steve Miller albums.

Now he has a book called Black Talk, about black music as an alternative to literacy. It's a new way of appreciating black music and a revolutionary way of looking at the black culture in this country.

And he has an album called Feel Your Groove, which is what his music is all about. "He has applied his jazz roots to rock and roll, and the result is amazing... I put Ben in amongst the few [musicians], of all that I've worked with, that I do respect." — from the liner notes by Glyn Johns.
Ben Sidran/singer-songwriter, piano player-book writer.



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Screen Gems

(continued from page 11)

other film of the last decade.

For his second film, director Alain Resnais turned to the leading French exponent of the "new novel", Alain Robbe-Grillet, a writer whose ideal is "to construct a purely mental space and time—those of dreams, perhaps, or of memory, those of any af-

fective life—without worrying too much about traditional relations of cause and effect..." Well, he certainly accomplished this goal since this film does present a study of timeliness of the mind's action: scenes are repeated, no characters are introduced, people meet or do they, and then... the end. But as much as this critic might hate to admit, this is one film anyone interested in movies must see at least once. B-102 Van Vleck 8 and 10 p.m.

The Daily Cardinal

"A Free Student Newspaper"

FOUNDED APRIL 4, 1892

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Second-class postage paid at Madison, Wis. Please re-cycle. Member Associated Press.

The Daily Cardinal

Opinion and Comment

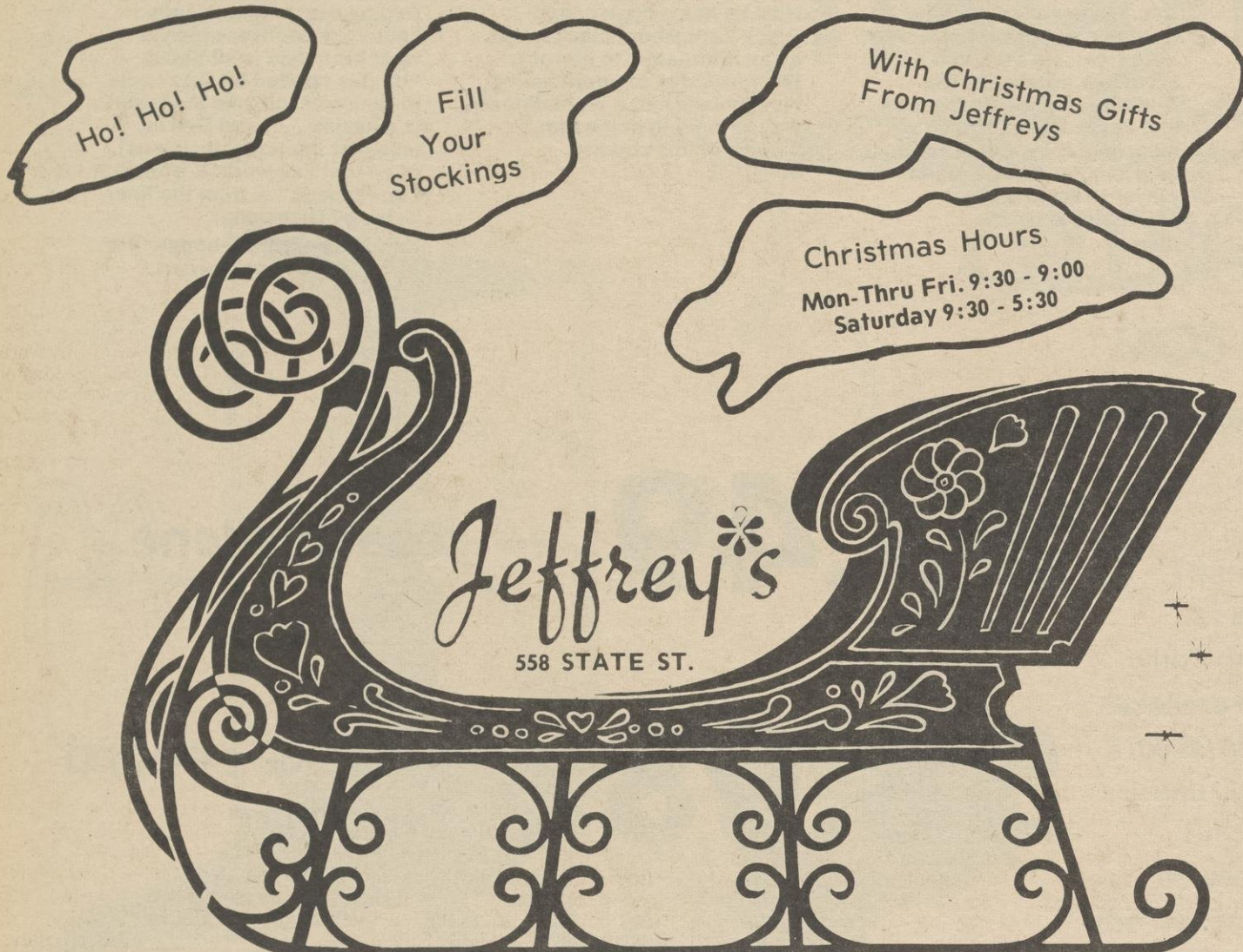
Pharmacy

In reviewing the two proposals for student pharmacies planned by WSA and the University Health Service the Cardinal finds the WSA plan superior in the services it will provide to the community, and we urge the student-faculty health care committee to recommend today that the Health Service abandon its plans and defer to the WSA project.

While the University pharmacy states it will honor only prescriptions from University doctors, the community pharmacy plans to accept all prescriptions. While the University pharmacy will be non-student controlled, the WSA will have a panel of students on its board of directors. While the University pharmacy will be open only during the hours of the Health Service, the WSA pharmacy will tailor its hours to the needs of the

Voter registration

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Pharmacy

for consumers.
We rise to the support of the student initiated WSA project, not only because we seek it as superior, but also because it is an ambitious endeavor by the student community to fulfill its own need and provide a facility which will further the educational purposes of the university. Implementation of the university plan threatens the success of the WSA project and limits the credibility of University Health Service as a student interest facility. The successful sale of \$2500 worth of WSA pharmacy bonds indicates the community support for this project. We urge the health care committee to recognize this support when it makes its decision today. We also urge students to continue their contributions by purchasing bonds from the WSA office or store.

Registration

students for McGovern will sponsor a registration march from Lakeshore dorms starting at 6:30 p.m. Thursday, the Daily Cardinal, the so-called Big Red One will sponsor its own affair starting at 5:30 p.m. at the Cardinal office proceeding to the fire station and returning to the Cardinal office for a pizza celebration. Staff and outsiders are invited.

LET THE ENGLISH DEPARTMENT CHOKE

The sordid details of the "crucifixion" of Elaine Reuben and Joel Roache are so blatantly nauseating that they might well be used as the liberal intellectual's substitute for the original version some rainy Good Friday. Of course, as Mr. Rideout points out, one can't be too careful where tenure is concerned. His contention that Roache may have had "lucky breaks" in the production of past articles was actually very kind. I'm surprised that he didn't suspect plagiarism or the obvious employment of Term Papers Unlimited. "There are some who burn out quickly afterward through laziness or intellectual paralysis." And, Mr. Rideout, there are some who don't. So, how do we judge the intellectual potential of a man? By the frequency of his use of the term "dig," of course. A term upon which many would choke. When I took a course from Mr. Roache he occasionally made use of other unusual terms—things like "chick" and "cat." Oddly enough, I understood him. Perhaps that was because I was a student and he was more interested in relating to students than he was in preventing members of the Executive Faculty Committee from choking.

Mr. Roache is correct. The war is over; "Elaine was the last of the crazies." I witnessed the slaughter of Siff; then Battaglia and Sullivan. Sullivan was probably one of the most brilliant men I have even been fortunate enough to come in contact with. I don't think he even said "dig." Which only goes to show that if the Big Fat Committee is convinced that one lacks "originality and acuteness of mind" (which usually only suggests that the accused possesses too much of both) its

members will find something to choke on. Unfortunately, the English department appears to be choking itself to death.

Barbara Baker

ATTENTION ALL ANIMAL LOVERS:

Last week as I was passing through our mall I had the opportunity to witness a crime that should be made known. I saw a small dog, tied to a tree by a short rope, with a piece of paper flying around its neck with the following message: "My name is Mac-furland, I need a home, Please take me with you." No food, no water, no identification or even a sign big enough to read. I find this type of action to be inhumane and cruel, and furthermore suggest to any dog owners or future dog owners there are more decent ways of finding your dog a good home, such as running a give away ad for a few days, or maybe the humane society but to leave a dog on the rope is a sad thing.

A dog's friend,

Ron Alleva

ENGLISH DEPARTMENT'S CONSTANT VIGIL

The English department has outdone itself this time. Not only has it reconfirmed its hard earned and long cherished reputation as one of the leading bodies of articulate discourse, but, with effortless grace and fluidity, it has unleashed (within the limits of professional decorum, of course) dazzling new approaches to the all important question of professional evaluation. The reason why proper methods of evaluation are so important is that without them, there would be no protection against the insidious yet barely visible efforts to infiltrate the department and undermine its commitment to Higher Thought.

Today, just such an effort was made by Asst. Professor Joel Roache. Even though well

documented evidence of Prof. Roache's intentions were presented (he had frequently said "dig" in class and had consistently given unscrupulously high grades), Roache nevertheless convinced a good number of unwitting department members that he too was dedicated to preserving the World of the Mind. The still rational members, stupefied by their mislead colleagues' behavior, all knew that something decisive had to be done. Almost immediately, Professor Phillip Herring interceded. Recognizing that there was no time for indecisive action or time-consuming pleasantries, Herring pulled out the only weapon that he knew could halt the impending disaster. He read a little known review of Prof. Roache's book which attacked the book for being infused with an obscurity and stuffiness which were all too typical of academic writing. Even the previously mislead members were duly impressed then. It was one thing for a colleague to use hip language and give good grades. But writing like an academic was simply going too far. The noose had been tightened—the English department saved.

As the meeting adjourned, confused students who apparently were incapable of following the level of argumentation, were heard to speculate whether the condemning review of Roache's book for being too academic was read as a joke, or whether Prof. Herring, in reading it, had decided to abandon academic and join forces with the masses in struggle.

Bob Pollen

RESURGENCE AGAINST SURGE

Let me congratulate the Cardinal and the Press Brigade for their victory and for their courage in resisting that towering monolith of elitist control, the SURGE party. Justice finally caught up

with SURGE, who had the unparalleled audacity to claim that they were the representatives of the community. How can a party that holds nearly every office in student government, that runs virtually unopposed by any group, be called a democratic organization, the true representatives of community interest?

The irony is laughable.

And typical of such a group of insatiable questers after power, they were not satisfied just running WSA, but cast their hungry eyes upon the Cardinal as well. That they might have destroyed the Cardinal by taking power away from the competent and truly concerned staff and giving it to a group of hack campus politicians did not bother SURGE. And with a straight face SURGE tried to legitimize their coup by claiming that these politicians in some magical way truly represented student interests and would enhance community control of the Cardinal. Even if this were SURGE's real purpose, the idea of community control through elected representatives, as Keith Davis noted in his editorial Wednesday, is a mythical and impractical concept.

Keep leading the resurgence against SURGE.

Andy Mankiewicz

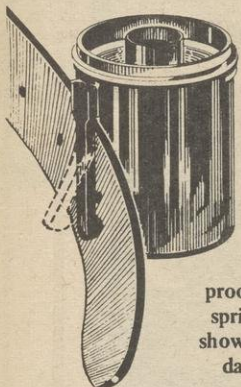
WHEN WILL WE GROW UP

I sometimes wonder when we will be grown-ups. This evening my roommate called Radio Free Madison in order to request Dylan's new single, "George Jackson." The DJ told him that he cannot play the song because the word "shit" is in it. My roommate said, "Aw f-k," and the DJ said, "That's what I say."

The problem seems to be so childish to me, it sometimes makes me wonder, "Is Radio Free Madison really free?"

Joseph Ojalvo

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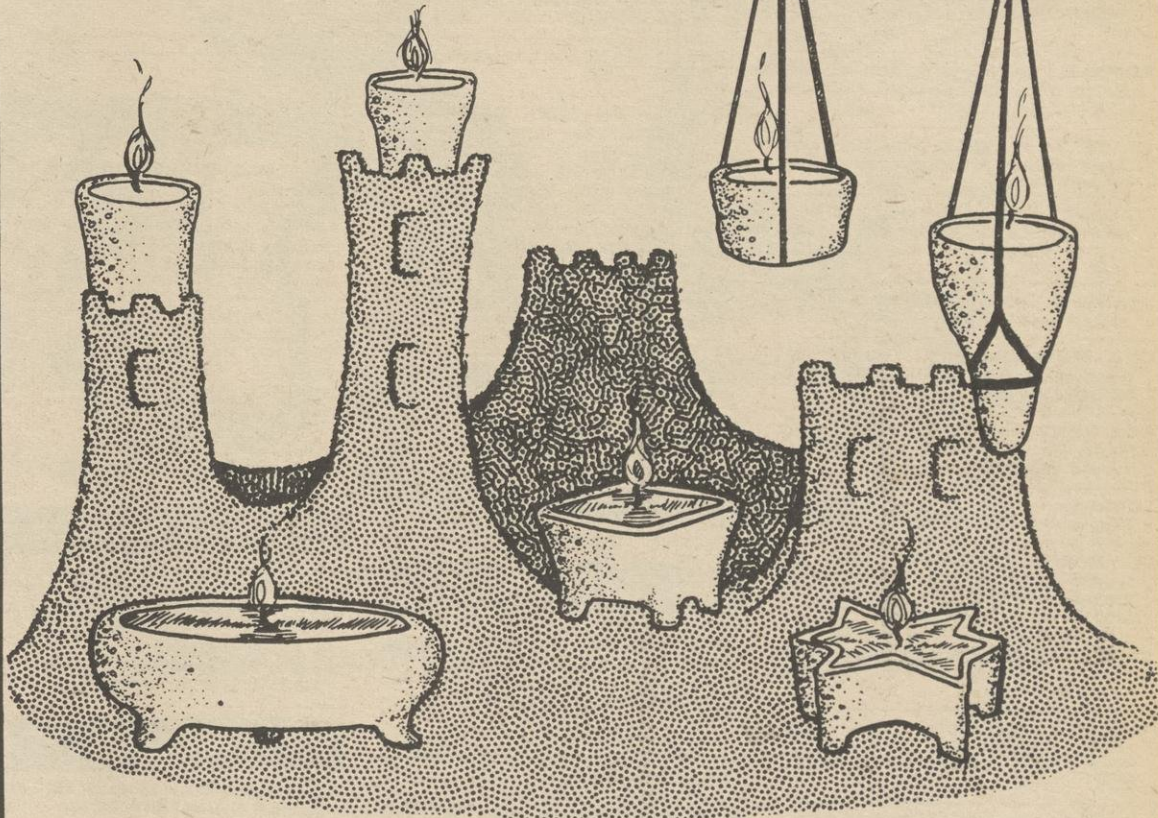
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TO N.Y.C. Dec. 18 will share expenses. Call Sue 255-2798 (nite). — 2x9

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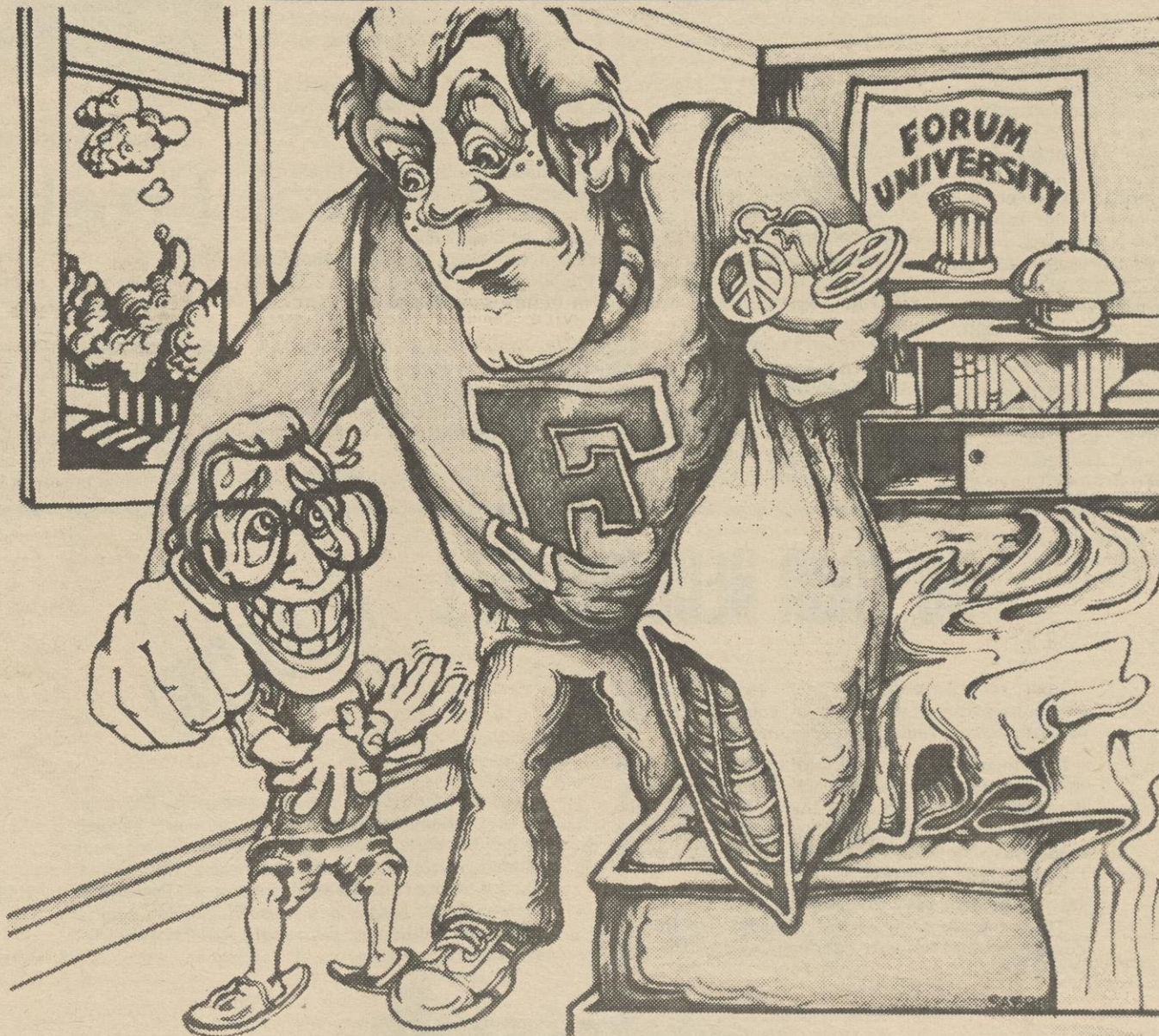
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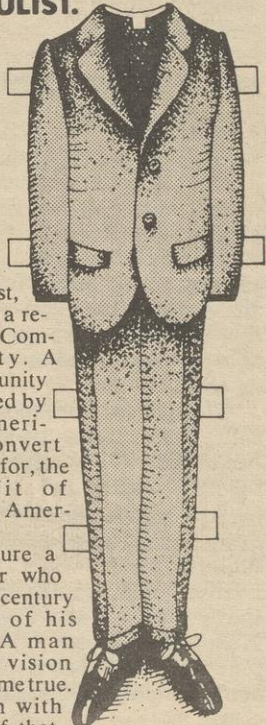
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Badgers face DePauw

By BOB SCHWARTZ
Sports Staff

Wisconsin Basketball Coach John Powless gulped down a mouthful of soda in the locker room before heading out to basketball practice Tuesday afternoon.

Several hours earlier, Powless and his squad were aboard a Delta jet airliner, returning from a five trip to New Orleans in which they split two games.

It was the time, however, for Powless to turn his attention to DePauw University, the Badgers' opponent tonight at the Fieldhouse. Game time is 7:30 p.m.

to specially prepare for any one game.

"THIS WILL BE a big game for us, although Illinois Wesleyan was a real solid team. But we don't have a defeatist attitude about this game."

There are no skyscrapers on DePauw's squad. The tallest starter is 6-4 1/2 sophomore center Kyle Fort, who is third in team scoring with a 16.7 average.

DePauw's starting forwards will be 6-3 Gary Pittenger, the team's leading scorer thus far with a 24 point average, and 6-3 Rocky Bowers, who is averaging nearly 19 points a contest.

Completing the DePauw lineup will be guards John Chin, a 5-11 sophomore, and 5-7 senior Jay Frye.

"We're the smallest team in our own league," McCall said, "but our boys play together pretty well."

DePauw, which has beaten Wabash and Centre while losing to Illinois Wesleyan, is a member of the Indiana Collegiate Conference, a league that includes such schools as Evansville and Butler.

"You know Butler lost to Illinois last week by only two points and should have won that game," McCall said proudly.

Wrestlers duel Indiana, Purdue

By CHARLIE GILBERT
Sports Staff

The Badger wrestling team will travel to Indiana this weekend for dual meets with Indiana University on Friday and Purdue University on Saturday.

"We hope we'll be ready," said Badger coach Duane Kleven, whose team made a strong showing in the Northern Iowa Open last weekend. "Indiana has most everybody back. So does Purdue, but Purdue is a little stronger—on paper at least."

The Indiana and Purdue dual competition will be the first since Wisconsin was trampled by Northern Illinois, 29-9. Only three Badgers managed victories in that meet. Joe Heinzelman decisioned Jim Cliffe, 7-4, at 126 lbs.; Rich Lawinger beat Dave Maple, 2-1 at 150; and at 167, Ed Vatch beat Bob Fleming, 12-4.

LAST SATURDAY, however, Wisconsin made a very impressive showing at the Northern Iowa Open at Cedar Falls. The Badgers earned two first places, two seconds, three thirds, and one fourth place in the tournament.

Ten Badgers in seven weight classes made it to the quarter finals and eight emerged victorious: Joe Heinzelman (126), Nyal Kessinger and Steve Evans (134), Dale Spies (142), Rich Lawinger (150), Ed Vatch (167), co-captain Pete Leiskau (177), and Joe Wade (190).

Evans, Lawinger, Vatch, and Leiskau won their semi-final matches and wrestled for first place. Evans and his brother Dale of Stout St., also a finalist, agreed not to enter into a family squabble and became co-champs at 134 lbs.

Wisconsin's other champ was Lawinger, who beat Dan Holm (Iowa) 8-3. In other final matches, Jan Sanderson of Iowa decisioned Vatch, 3-1, and Eric Bates (Illinois St.) edged Leiskau in overtime, 5-5, 5-0.

In matches for third place, Kessinger beat Ken Tinguist (North Dakota St.), 8-4; Steve Claude (Northern Iowa) decisioned Spies, 4-2, and Wade won over Tom Lowe (North Dakota St.), 7-3.

The grapplers next home match is December 17 against Mankato St.



John Powless

"DePAUW IS NOT big—but neither was Tulane," Powless said. "They like to run and have been averaging over 90 points a game. Of course, we'd like to run too, and take advantage of our height."

"Their coach, Elmer McCall, is considered one of the top ones around," Powless added.

McCall, whose team has compiled a 2-1 record against competition far removed from that of the Big Ten, spoke of his team's chances by telephone from Greencastle, Ind.

"I have part of a scouting report on Wisconsin and it doesn't tell me anything I didn't know before," he said. "We won't change our game too much. We just don't have time



Cardinal photo by Mickey Pfleger

Badger center Kim Hughes made sure this rebound didn't get away.

Frosh meet JC

By MIKE JULEY
Sports Staff

"From what they've done in their first two games, the team has shown me a definite lack of experience."

According to Ted Voigt, Badger freshmen basketball coach, this will be the major problem facing his team as it prepares for its first

outside competition tonight against Thorton Junior College of Illinois.

"Their inexperience lies mainly in the area of defense and playing offense against a good defense," said Voigt. "This problem was evident in the freshman-varsity game, and we'll have to clear this up if we want to win."

DURING THEIR game with the varsity, the freshmen displayed a lack of consistent rebounding, and in their recent intra-squad contest, play became ragged at times.

"I thought we were capable of playing much better ball against the varsity than we did," continued Voigt. "We just weren't able to rebound and turnovers hurt us too."

"This is to be expected of a college freshman team," Voigt remarked. "They haven't played together much and they aren't used to college basketball yet, but as the season progresses, they will improve."

After tonight's 5:15 p.m. contest, the frosh will face the Northern Michigan freshmen Friday at 7:30 p.m. and then duel Morton (Ill.) Junior College Saturday at 1:15 p.m.

"We know what we can do against Thorton and Morton," Voigt said, "but NMU is an unknown quantity. They'll be tough."

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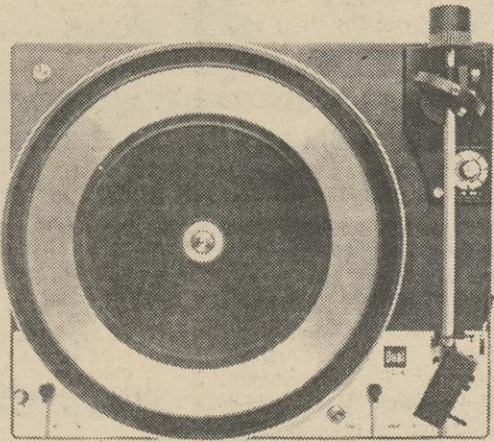
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Kael on Welles

the sole creative authority behind Citizen Kane. Kael's long-standing reading, a film is not the auteur but a work of art in the collective spirit. In the slights Welles' efforts to display the talents of the film, most notably Herman J. Mankiewicz and cameraman Gregg

Peves Kail's thesis, it was Mankiewicz who was 99 per cent of the script of Citizen Kane. He was a reporter who came to Hollywood with a vision of a gold-mine for fast-working smart alecks who had happened to their prose after it left the typewriter. Also, most importantly, a close pal of Marion Davies mistress of William Randolph Hearst, the man who served as the prototype for Kane's Charles Foster Kane.

That it was Mankiewicz's private insights into the film gave it its spark. Mankiewicz also inscribed a few well-chosen autobiographical details: which Jed Leland passes out at his typewriter while Kane's opera debut is straight out of the experience not too difficult to consider the honest but weak script for Mankiewicz himself.

Points out that several famous scenes usually attributed to the director are the sole property of the scriptwriter. The "breakfast war" sequence in the marital disintegration is depicted and the opera shot gag are both found in the shooting script; as written.

Comments for Toland's hand in the production are limited; Kael attempts unsuccessfully to tie elements

in Karl Freund's Mad Love (for which Toland served as cameraman) to some facets of Citizen Kane. However, there is no denying that Toland's work with the German post-expressionists like Fritz Lang and G.W. Pabst influenced the lighting and photography of Kane greating.

Kael's theories in Raising Kane have instilled in some critics something akin to epileptic seizure; Sarris' reply to Kael after the initial publication of the piece was ahrill and benemous in the extreme. Kael's bresh but idiosyncratic viewpoint is rather hard to accept after the years of hearing Welles' praises sung by Andre Bazin and the Cahiers du Cinema crew.

Raising Kane speaks for the members of the Kane production team whose contributions are often slighted or forgotten in the rush to eulogize Welles. Kael does not contradict the thematic viewpoint of the auteurist but asks for a more modulated concept of the contribution of the director as a creative artist.

ALL SCHOLASTIC arguments aside, The Citizen Kane Book does just fine. Kael writes as usual with a flair that is riveting. Even when she commits her worst critical transgressions, her writing dazzles; her fiercest critics damn her with the accusation that she is all show and no go. In Raising Kane she paints a full picture of early Hollywood, peopled by self-styled "hacks" and madmen who scattered their talents like loose money.

But even more than for the publication of Kael's exciting, controversial work, The Citizen Kane Book is important, because, at long last, the script of one of our greatest national artistic treasures is in print. One can study it as a scholar or merely thumb through it and recall the many indelible moments from the greatest sound film yet made.

A History of Comix

COMIX: A HISTORY OF COMIC BOOKS IN AMERICA by Les Daniels. Graphics by Mad Peck Studios. 198 pp., illustrated, color plates. Outerbridge and Dienstfrey.

There has never been, until now, a comprehensive history of the comic book. Stephen Becker's Comic Art in America dealt mainly with newspaper strips, as did Pierre Couperie's A History of the Comic Strip. Jules Feiffer's The Great Comic Book Heroes dealt with only a few specific heroes, and from adventure books at that, Jim Steranko's work in progress displays disaffection for the uncouth comic strip character.

With the publication of Les Daniels' Comix, culture clowns and media maniacs can breathe deep sighs of relief. Daniels' book is a complete look at comic art, beautifully produced and illustrated and erudite in all respects. It scans the whole progression of comic book history, and is the first book of its kind to take an imposing look at the burgeoning counterculture or "underground" comics.

THE BOOK BEGINS with a quick look at the early newspaper strips: Richard Outcault's "The Yellow Kid," usually considered the first comic strip, "Buster Brown," Bud Fisher's "Mutt and Jeff," and the primordial forerunner of the family strip, Rudolph Dirks' "The Captain and the Kids." He makes the knowledgeable split between the conventional family strips ("Bringing Up Father," "Blondie") which would remain the staples of newspaper art, and the surrealist adventures (Winsor McCay's "Little Nemo," George Herriman's Krazy Kat) which would later influence a new breed of cartoonists.

Daniels next outlines the coming of the comic book with the arrival of Jerry Siegel and Joe Schuster's "Superman" and Bob Kane and Dave Robinson's "Batman." In the same chapter Daniels looks back on some of the lesser-known heroes: Will Eisner's brooding yet comic "The Spirit," C.C. Beck's "other superman" "Captain Marvel," Jack Cole's outrageous malleability "Plastic Man," and Charles Biro's "Crime Does Not Pay," which later would influence Harvey Kurtzman's E.C. horror books.

In a rare move for the comic book historian, Daniels devotes an entire chapter to animal comics. Here the granddaddy of all animal strips, "Krazy Kat," is given full treatment. Its influence on animated cartoons and counterculture comics is made abundantly clear. The real hero of the chapter is Carl Barks' "Uncle Scrooge." The discussion of the highly complex nature of this marvelous character is one of the high points of the book.

CHAPTER FOUR, "The E.C. Revolution," chronicles the genius of editors Al Feldstein and Harvey Kurtzman who broke the comic field open with their horror magazines and the satiric periodical Mad. The lavish gore of Tales from the Crypt and the iconoclastic "humor in a juglar vein" of Mad set a completely new, idiosyncratic direction for comics, one that was never seen before or has been seen since. The names of the E.C. artists are still legend: the demented Jack Davis, swipe master Will Elder, sleek Wally Wood, horror specialist Johnny Craig, grotesque Basil Wolverton, all the men who created the tasteless vibrant style at E.C.

"The Comics Code Controversy" details the response of adults to the gruesome spectacle offered up by E.C. Criticism of the horror comics began with a sensational book by child psychologist Frederic Wertham entitled Seduction of the In-

nocent. The book intimated that these loathesome funnies could turn little Johnny into a killer or sexual deviant. Adults, titillated by the plates in Wertham's expose, stifled and finally shoveled under the E.D. horror books by instituting a puritanical regulatory code which stifled the comics until the recent "underground" uprising.

CHAPTER SIX shows the aftermath of the code debacle. It traces the labyrinthine paths of Kurtzman and his artists as they sought a vehicle for their inspired madness. The founding of Kurtzman's unique magazine Help! is covered in detail. It became the hideout for frustrated E.C.ers Wood, Elder and Davis and served as an early proving ground for upcoming artists like R. Crumb, Gilbert Shelton, Skip Williamson and Jayzee Lynch, who went on to make their names in counterculture funnies.

After Help! folded, Wally Wood did a short adaptation of the Karloff horror film The Mummy which would serve as the impetus for James Warren's black and white horror magazines Creepy, Eerie, and Vampirella. Although a bit tames than before, this marked the full-fledged return of rotting flesh and gouts of blood to comic books, in a direct flaunting of the weakening comics code.

Daniels' next chapter covers the growth of Marvel Comics, the house which was most influential in enlarging the audience for comics through the sixties. The discussion of Marvel begins with its World War II antecedents: Carl Burgos' "The Human Torch," Jack Kirby's mighty "Captain America," and Bill Everett's aquatic "Submariner." The book goes on to point out Stan Lee's influence on Marvel's three-dimensional characters of the sixties: Kirby's "The Fantastic Four," Steve Ditko's troubled "Spiderman," the misunderstood "Hulk." Special attention is finally paid to artist Jim Steranko, whose kinetic artwork, full of innovative cinematic technique, knocked the comics world for a loop.

DANIELS' LAST chapter is devoted to the counterculture comics revolution that sprang up in the late sixties. He explains the influence that the obscene, sexually graphic "eight-pagers" had on the new purveyors of comics. From the drug subculture grew a new audience for comics. Young artists took long-pent preoccupations with sex, violence naddrgues and expressed them using the old modes of E.C. and the animal strips.

The most important artists: from the Zap school Robert Crumb with "Fritz the Cat" and his American sage "Mr. Natural," S. Clay Wilson with his pirates, bikers, and other manifestations of psychosis, Victor Moscoso and Rick Griffin with their hallucinants; from Texas, Gilbert Shelton with his hog of steel "Wonder Warthog" and his dopers "The Freak Brothers;" from Chicago, Skip Williamson and his antique "Snappy Sammy Smoot" and Jayzee Lynch with his cat-and-man game "Nard 'n Pat;" from New York, Spain Rodriguez and his post-apocalyptic revolutionary "Trashman." Unfortunately not discussed at length are Greg Irons and Ricard Corben of the horror book Skull and Dan O'Neill and Bobby London of the animal tour de force Air Pirates.

Comix is the comprehensive survey of one of the only indigenous American art forms. For the novice it is a must; for the fan it is a delightful reminder and a useful guide. It is a glorious trip back to the trash of one's past, when you snuck Batman into the house in your notebook and read it in the john, so that Mom wouldn't think you were going to grow up to be a criminal.

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MERLE

(continued from page 5)

music center, and after doing some time digging ditches for his brother, Merle started playing the local saloons and dancehalls that catered to the ranch hands and oil workers. Merle entered the entertainment business with a wealth of experience to draw on, and for the next nine years he did just that.

By 1965 he was recording for Capitol Records, writing and singing material like "Mama Tried," and "Hungry Eyes," from his depression childhood, "Branded Man," and "Sing Me

Back Home," from his years in prison, and "Workin' Man Blues," and "White Line Fever," from the times he spent on the road, and breaking his back on shit jobs. Almost all his singles were number one on the country charts, album sales were skyrocketing, and in every sense of the word, Merle Haggard had "arrived" as a star.

And yet, it was not until 1969 that America woke up and really listened to Merle Haggard. It was a year of violence on campus and in the streets; when the six o'clock news was dominated by grungy hippies spaced out on grass, acid, or Jimi Hendrix. It was also the year of "Okie From Muskogee."

"We don't smoke marijuana in Muskogee,

We don't take our trips on LSD . . ."

HAGGARD HAD already established himself as a working-class hero to some, and a latter-day Woody Guthrie to others. "White Line Fever," a truck-driver's blues, and lyrics like, "I ain't never been on welfare, that's one place I won't be," from "Workin' Man's Blues" endeared him to the rednecks, hardhats and other "working slob" of America. On the other hand, his old Okie material, and sensitive and insightful prison songs made him a hero to a growing youth cult who saw him as a rebel, a wandering, alienated outcast, even America's lone proletarian folk poet, preaching his hard learned truth from years of experience.

They of course were jolted by the "shocking" repercussions of "Okie" and Haggard's subsequent "Fightin' Side of Me." Their hero had fallen from grace and entered the ranks of America's right wing. And yet the pedestal he had been placed on was one where he had never really belonged. Both sides had been trying to remake Haggard into their own heroic mold, reading pretentious and presumptuous intentions into the man and his songs. "Okie" made him the target of left-wing vituperation as the author of the silent majority's new national anthem. And yet both Haggard and the lyrics themselves attest to the falseness of such ambitious (or notorious) claims. "Do I really believe Muskogee is that way?" he

says. "No, as far as smoking dope, I guess they smoke it everywhere." But that wasn't the real point anyway. Listen to the words: "I'm proud to be an Okie from Muskogee—a place where even squares can have a ball." Haggard was telling the average American, the common working man, so long neglected by the media, that he should have some pride in himself—that his simple, everyday values and pleasures were important and deserved respect.

HAGGARD COULD have exploited the enormous commercial potential of "Okie" and "Fightin' Side" and yet his subsequent albums reflect an almost intentional divergence from this direction. For Haggard is above all, an artist of self-determined direction and unquestionable integrity. Rather than seeking to re-enforce a commercial or

(Continued on Page 19)

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MERLE

(Continued from page 18)

aesthetic image, his songs represent a challenge that Haggard poses to himself and his audience to better understand the changes that he and the world around him are going through. Paul Hemphill, in an article for Atlantic magazine claims, "As the son of an Okie family, and an ex-convict, he knows what discrimination is. As one who dropped out and ran away in an attempt to find himself, he is beginning to understand his kinship with today's kids. As a refugee from the lower working class, he clearly understands who runs wars and who gets killed in them."

Haggard's songs reflect an honest confrontation with his thoughts and feelings. In "I Can't Be Myself" he states "It's a way of mine to say just what I'm thinkin'." His frankness has alternately gained and lost him popularity with fans who fall on radically differing points along the cultural spectrum. In "Irma Jackson," a song Capitol was reluctant to release because of what it would have done to his image, Merle says, "If my loving Irma Jackson is a sin—then I don't understand this crazy world we're living in . . ."—Irma Jackson is black.

IN A SONG called "I've Done It All," a sort of workingman's "Like A Rolling Stone," Haggard makes reference to "modern hippies" who "look down their noses" at his kind. In a thought-provoking gospel-sounding tune, "Jesus Take A Hold," there are lines like "like the ancient Roman Empire, this world is doomed to fall," and "the mighty roar of gunfire is now a local sound/and our city streets are filled with angry men. Law is now a mockery throughout our troubled land . . ." The point is that if Haggard is any kind of spokesman at all, it is for himself alone, and his songs should be accepted as personal and individual statements. He has

resisted the more ambitious and pretentious role to preserve his independence; and it is this independence that makes possible the existence of legitimately individual statements, for neither they nor Haggard are bound to a stationary image, but reflect the growth of the man.

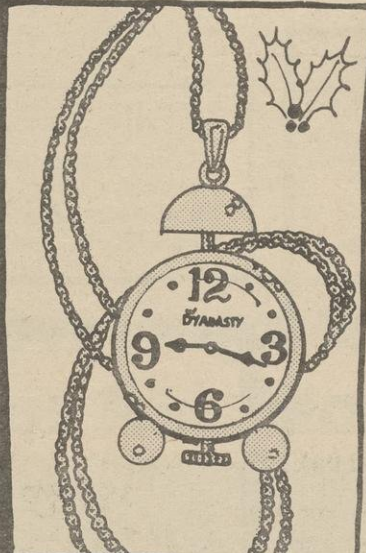
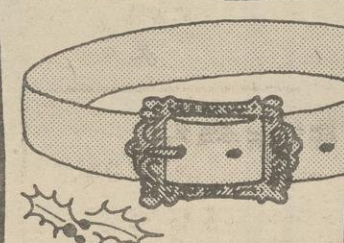
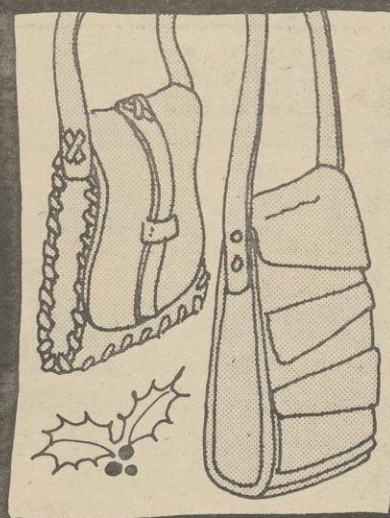
Integrity, however, is merely one factor in the artistry of Merle Haggard. As musicians, he and his "Strangers" produce one of the cleanest and most original and

innovative sounds in country music. Merle's voice, smooth as Kentucky bourbon, ranks with that of all time greats like Jimmy Rodgers and Hank Williams. In addition to the genuineness that comes through in his own songs, there is incredible love and skill in his albums devoted to the works of Jimmy Rodgers and Bob Wills. For the former Haggard shows a great deal of understanding of the conditions that spawned a talent like Rodgers, and his mastery of

the "Singing Brakeman's" patented "blue yodels" is superb. For the Bob Wills album, Merle learned to play the fiddle in six months, reassembled some of Wills' old Texas Playboys, and put together about 30 minutes of "wholesome, good-time music."

IN ALL, Haggard's credentials as an artist and entertainer are unquestionable. In the realest possible terms, his songs ARE his life. The man is "the genuine article." He makes good-time

music and writes songs which evoke both thought and feeling in the listener. He is the very personification of independence—rejecting the role of being hero for any man. He demands acceptance as the original and unique individual HE IS, and we all SHOULD be. As always, Merle Haggard speaks for himself best—"I never been nobody's idol—but at least I got a title—and I take a lot of pride in what I am."—Amen.

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SZERYING

(Continued from page 24)

to play the Chaconne of the Partita in D Minor, he must have had a fabulous technique, because the sort of technique he used could not have been just invented in an imaginary way.

He did not play it himself, I presume.

SZERYNG: And how!

REINER: Of course he did!

SZERYNG: Theoretically, he could not have known certain results in double-stops and chords—

Unless, perhaps a friend of his was a virtuoso?

SZERYNG: If you study the characteristics of his personality, you will reach the conclusion that he would rather rely on the results of his own problings. The difficulties in the other instrumental parts, except for harpsichord and organ, are shallow by comparison.

What I would like to emphasize is the following: Bach's unaccompanied works for the violin represent a climax. A climax in everything. A climax in musical emotion. A climax in combining prayers with very passionate love songs. But let's go further. The religious contents of Bach's life are

visible and audible in his sonatas. But the very mundane, very courtly aspect of his life is evident in his partitas. They are made up almost entirely of marvelous dances. Now, now, there are exceptions. Take the Sarabande from the first Partita in B Minor, and there you are no longer in a king's court, you are rather outside, you are rather in a church. Or the Sarabande of the Second Partita. It prepares the listener's mind and soul and spirit for the Chaconne in a very overwhelming way.

But all this is not what matters most. What does matter is the tremendous amount of pedals, the tremendous amount of at first invisible voices. One would think that where there are not double-stops, there is only one voice. How mistaken that one would be! We should know better . . . but the tremendous variety and tremendous wealth of musical and human inspiration in these works, it's difficult to specify in a few words, "Well, this is what I think about the Bach sonatas and partitas." What I've done, studying Bach's works for organ, harpsichord, and orchestra, does not sound simple. And yet it is. And this is probably what paved the way for me.

Do you have any plans for recording the

Bach sonatas for violin and harpsichord?

SZERYNG: Well, they have been out for some weeks now and I would like you to listen to them. With Mr. Reiner's agreement, because he thinks everyone should stick to his own specialty, I invited Helmut Walcha—he is blind and is as great a harpsichordist as he is an organist. I would like you to listen to these sonatas quickly. You will realize that these sonatas, which for centuries have been considered as interesting but less vital than the unaccompanied—I hope you are in for a surprise. Before we started recording or rehearsing, Mr. Walcha and I spent many days just conversing, exchanging thoughts and impressions. All the study I had done on Bach's works in general and on the unaccompanied violin works came in handy for the recording of these works. Some problems which seemed to be unsolved for quite a number of years all of a sudden—the light appeared. And even some hostile spots suddenly opened up. But this is why I believe that to prepare and to build, to develop—there is a factor which as Professor Reiner said before is not only necessary but unavoidable—the factor being time . . .

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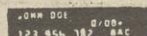
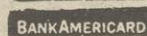
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'SIMPLER THAN IT LOOKS'

SIDRAN RELEASES A PAIR OF DOCUMENTS

By DAVE WAGNER

It's simpler than it looks, actually. Ben Sidran spent a lot of time back in the 60's playing keyboard jazz and going to the University, and now he has "gone on," as they say, to cut an album and to write a book about music. There's a temptation to mystify both events. Like the two-page spread in Rolling Stone last year that left many people with the impression that something larger than ordinary life was happening here, the simultaneous appearance of *Black Talk* (Holt, Rinehart) and *Feel Your Groove* (Capitol, ST-825), both by Sidran, has created an aura of special meaning, as though Madison had finally entered the national arena of musical activity (after all these years of sullen backwater persistence), and Sidran is cast in the role of the hip grandfather—the guy who showed 'em in the blues and showed 'em in the dissertation depot. "Here he is folks, that fast-fingered fellow traveler from the home town, Dr. Jazz himself, the successful Ben Sidran!"

It's not necessary. What we've got is a pair of documents—one on paper, the other on whatever they make LP's out of these days—that attempts in two separate media to come to grips with the immediate musical past. One document, the book, is a collection of insights about black music that helps to explain recent listening experience in the light of the history of American black music as a whole. The record, on the other hand, attempts to put some of these insights into musical practice by approaching blues, rock, jazz, R&B (and even certain varieties of vernal pop) as a single tradition. Both works display this urge toward the totality, the desire

to contain and explain the whole, and while that urge gives the book its singular strength, it is also the major weakness of the album.

IT'S ONE THING, in other words, to present the totality of a musical tradition in historical terms and quite another to extract this and that item from it to toss into the studio Mixmaster. The book builds like a peice of music toward a sense of inevitability, but the album often allows itself to be dragged back into merely eclectic effects. The music is best when Sidran strikes out on a clear path—in straightforward blues like many of the cuts on side 2, or in fully-conceived rock like "Poor Girl." At other points, in the title song, for example, the direction and the derivations are unclear, representing not so much a synthesis as an uncertain balance between a number of stylistic blues, rock and jazz influences. What one misses most in the album are Sidran's solos, which (as he continues to demonstrate at the Jazz Workshops here) are nearly always complicated, full of healthy risks, emotionally detailed. His next album, even if it is also oriented toward song arrangements, will hopefully put his keyboard solos into the

prominence they deserve.

But the book he has already given us, *Black Talk* (submitted as a PhD thesis in American Studies at the University of Sussex in England), represents the kind of breakthrough that excites one as much for the new questions it raises as for the older ones it proposes to answer.

In brief, Sidran argues that in their music, American black people have created an artistic tradition that equals and in some ways surpasses the best accomplishments of white culture in the West (at least in the U.S.); until recently, however, the universal qualities in that tradition have been 'invisible' to whites because it is based on an oral mode of peception and communication, and because its entire history has been one of hostility to the majority culture. The history of jazz, in other words, is a history of struggle; in its various popular and esoteric forms it has been the instrument for making a commentary on the larger society devoted from its beginnings to the social, cultural and economic exploitation of black people.

What Sidran has done, in other (Continued on Page 23)



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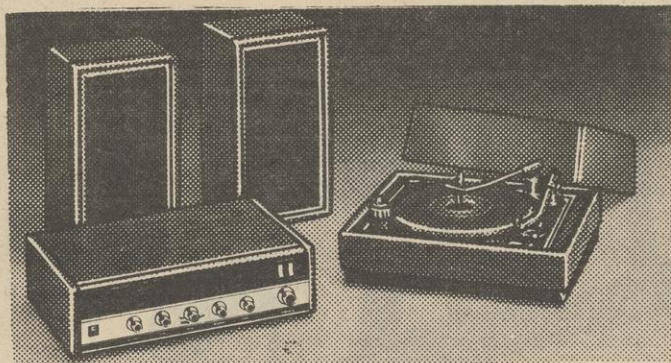
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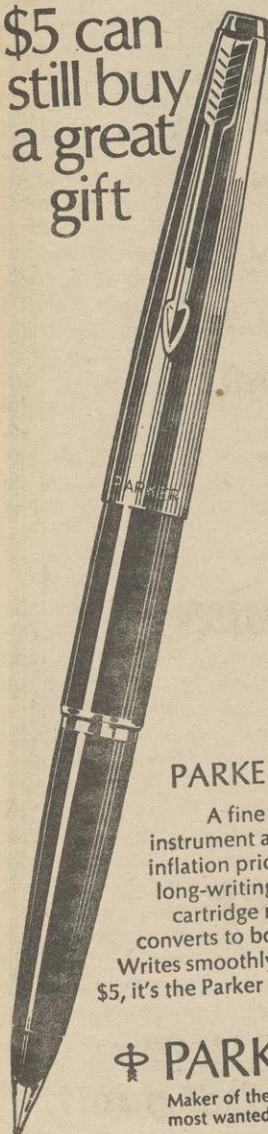
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AMERIKAN BANDSTAND

By MIKE BARON

FIRST LIGHT, Freddie Hubbard, CTI.

Now let's get this straight: Freddie Hubbard is a very heavy cat in music. All music. American music, European music, ultimately Hubbard will prove to be a more important figure than Erik Satie, Victor Von Karajan, and a host of "classical" clowns who have a death-grip on Western Legitimate Culture for reasons we don't want to go into. But Freddie Hubbard's extreme worth does not exactly blast through the kind of setting that is good for Doc Severinsen.

Now Doc Severinsen is an excellent musician, believe it or not, and because he hangs around with bad company is no reason to assume the contrary. In fact, his "Brass Roots" album for RCA is a lot of fun, good clean excitement and first rate rock. But Doc is what you have to call "commercial" or stolid, or a host of

other adjectives which indicate that he is more an entertainer than a creator, so it is particularly puzzling to see a man who is most definitely a creator get shoved into Doc Severinsen's chair for a few bucks.

CTI is going for a very Park Avenue image. All the albums are Glossy Gorgeous just like Impulse used to make them, the photography is really beautiful. Demon slick. It's perfectly plausible that Freddie Hubbard wished to put out a blatantly "commercial" album, because as Doc has proven, you can mix overproduction, lush arranging and decent music.

FIRST LIGHT is a pretty good album, the arrangements are by Don Sebesky, top-drawer arranger for Doc Severinsen on occasion, Buddy Rich and others, and the choice of sidemen is first-rate including every big name CTI has under contract: Ron Carter on bass, Hubert Laws, flute, George Benson, guitar, and . . . Jack DeJohnette, drums? Using "Uncle Albert/Admiral Halsey" proves to be a stroke of genius for this type of thing, and Hub's perfect, mellow flugelhorn is gorgeous. No dispute. Yes, Freddie Hubbard is a superior musician and this is absolutely top-drawer inconsequential pseudo-jazz. Don't get me wrong, it's a very nice album, one that you are guaranteed to enjoy and play again and again. It is pseudo-jazz (or pseudo-"Black music" or commercial) but it is infinitely more enjoyable than a lot of recent rock, including the latest efforts by the Grateful Dead, Jefferson Airplane, or Poco, and since there's little to compare between these musical types, you may discount the above statement.

But why does Freddie Hubbard have to do it? Why can't they get Doc Severinsen again? Hubbard's music gets off in the clubs with his regular group which is most definitely not the group heard on this record. Why can't CTI simply make a live recording of Freddie Hubbard and his regular group? I think this man is being grossly misrepresented by this CTI release and he is being underrecorded in general. With the exception of John Coltrane no modern figure in black music has been adequately recorded to capture all the changes of his career.

Reports of Hubbard's in-person playing verge on lunatic praise; his intense, soaring solos over the flexible rhythm section, the mental harmony he has built up with his sidemen after countless nights of hard blowing. It is a stupid waste that record companies have to concoct "special circumstances" in which to record great natural musicians. Gil Evans and Miles Davis can decide on a new direction, something that has never been done. They take it and turn jazz around.

FIRST LIGHT makes no pretense at musical importance and the overbearing production is there simply to spread Freddie Hubbard over as wide an audience as possible, while never really permitting him to mark the recording personally.

Good Freddie Hubbard is best sought elsewhere. Highly recommended are "Black Angel" on Atlantic, Wayne Shorter's "The All Seeing Eye" on Blue Note, and "Red Clay" on CTI. In the meantime we can be thankful that Don Sebesky was the arranger and not Phil Spector.

SIDRAN

(Continued from page 21)

words, is explain black social history through its music, arguing that from the earliest days of slavery own to the mass urbanization of the present, music has not only been the critical voice of black culture but its central of social and economic organization as well. By describing historically the characteristics of blues and jazz style (the vocal basis of instrumental phrasing; the ceaseless drive toward innovation; the ability to improvise at the peak of emotional involvement), the author

illuminates the process by which a people torn from its own culture and deprived of even the most elementary tools of struggle, including literacy, have not only survived but have created a new tradition of exemplary revolutionary character.

IN FACT, IT IS Sidran's observations on the way black musicians have overcome the contradictions imposed on them by white culture that are most absorbing. White activists or anyone concerned with cultural revolution have, at this point, only the jazzmen to turn to in the search for ways to break down the bourgeois categories of work and play, art and entertainment, culture and daily life.

Moreover, Sidran helps in this book to re-orient some of our notions about the popular arts and the role they may ultimately play in the creation of a truly egalitarian and universal culture. He isolates the nub of the matter

when he writes that "To allow this radical new popular music into the realm of 'art' not only calls into question just who is really cultured in American society, but also the place of music, and 'art' in general, in social organization."

In case there are any doubts, Sidran is explaining to whites what blacks presumably see no need—or would find preposterous—to explain in white terms. The last thing he would want to claim is that he is justifying black music to itself or that he is "justifying" it at all.

"The point remains," he writes, "that the white intellectual approaching black culture with the best intentions can be, and often is, fooled and that he fools himself further if he thinks he can predict what and what will not constitute the 'taste' or the leadership of black culture."

Dave Wagner is a regular fine arts critic for the Capital Times.

JAZZ(!)

(continued from page 6)

musician who has played with top jazz men takes over. There are always other musicians there to sit in and back him up to deepen the sound.

The Jazz Workshop is located on East Main just off the square. The cover charge is \$1.00 on Thursday, \$1.50 on Friday and Saturday and other nights are free.

AL REICHENBERGER says he will continue the jazz policy as long as it pays for itself. Hopefully, this club will not follow the pattern of other places where it was possible to hear this music: The Uptown Cafe of five years ago, now defunct; the Penny Univer-

sity, a coffeehouse of about seven years ago, now defunct; the old Pad of about nine years ago, now a straight sandwich joint.

Reichenberger says that he knows from conversations with other club owners that they will not hire jazz groups because they draw black audiences. Perhaps, that's it, the grim old face of racism behind our deprivation again.

ONE OF THE most common words in the vocabulary of the jazz musician is "change." McCoy Tyner said, "The true nature of the music is changing..." The music, jazz, is always aspiring to that change, the change which is the perfect essence of the time, and beyond that the essence of things as they are, the perfect, continuous, universal change.

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NOTED VIOLINIST HENRY SZERYNG DISCUSSES THE 'CLASSICS'

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By PAUL AUERBACH
and STEPHEN GROARK
of the Fine Arts Staff

Apprehensive about our first interview, we arrived at the Edgewater Hotel dining room to meet Henryk Szeryng, considered by many to be the world's greatest violinist (he has won the Grand Prix du Disque twice for his recordings of the Bach unaccompanied violin works on Odyssey and DGG). But he turned out to be condescendingly gentle—and more than a bit of a showman (we came away with one of his recordings, inscribed to us). During the meal, we were joined by Carl Reiner, whom Szeryng referred to as his "sonata partner."

We talked for nearly two hours, the interview itself beginning only after long introductions. He anticipated many of our questions, including some which we had not even anticipated. The result was a strictly musical discourse. We never got a chance to ask him about his native country, Poland, which he left during WW II, working with the exiled government; nor about the recent harsh repression of students by the Mexican government, which he now represents as Cultural Ambassador.

Since you are now so closely associated with Mexico, would you tell us a little about Carlos Chavez, whom many consider to be Mexico's finest composer?

SZERYNG: As far as I'm concerned, Chavez is definitely not only one of our greatest Latin American composers, he is one of the great composers of our time. He is a very complete musician, a very erudite man. I believe his violin concerto to be one of the monumental works of our time. It is very special in our violin literature. It has a contrapuntal development which I believe is second to none. It is multi-tonal. But this combination of counterpoint, melodic and rhythmic, is the most fascinating feature of this concerto.

He was also instrumental in giving Mexico a very great importance as an international music center. He was responsible for premiers of works by such composers as Stravinsky, Milhaud and Hindemith before they were performed in New York or Philadelphia.

And this is because of Chavez?

SZERYNG: Yes. But you see, if our audience, and if the public in general, did not have this tremendous drive towards the

avant-garde, and certain revolutions in music, we could not have forced upon them things they did not want to hear. But we are genuinely interested.

The situation is sadly different in this country. Since Pierre Boulez has taken over the New York Philharmonic, subscriptions have fallen off, because the people that support the symphonies in this country are mostly—

SZERYNG: Are they still conservative?

Yes, very much so.

REINER: He has to re-educate the public and he will certainly do so with his enormous talent.

SZERYNG: Boulez and I have known each other for many years. Not in Paris, though, but where his success started, in Baden-Baden, West Germany, one of the great centers of avant-garde musicians, including Haubenstock-Ramati. Speaking of him—

Who?

SZERYNG & REINER: Haubenstock-Ramati!

SZERYNG: R-A-M-A-T-I. I want you to write down his name. It might be interesting for you. He is a first-class avant-garde composer. He started out very mildly writing twelve-tone music, and then he launched out as a full-fledged serial composer. He dedicated a most remarkable work, which demonstrates how well serial music goes with the violin, to Bruno Maderna and to yours truly. The work has been named Sequences. It is written for solo violin and double-bass, viola, saxophone, marimba, maracas . . . fabulous percussion section. In short, he is one of the very creative, very wonderful composers of our time.

Do you ever assist a composer in constructing his violin parts?

SZERYNG: Yes, occasionally. If asked for advice, I'd be very happy to oblige. However, I am basically against changing classical violin parts. But I have been consulted by certain composers, such as Martinon, Haubenstock-Ramati, and Manuel Ponce who also dedicated his Violin Concerto to me. A beautiful piece, it almost disappeared when people decided: "This music is part of an important period—heavy folklore—but we must get rid of it. Let's do something else." It is like arbitrarily saying, "I like Beethoven. Therefore, I don't

like Bach." It does not make sense. What you might say is, "Schumann is very near to my soul, but, I'm sorry, Bach is not so near."

As a teacher, how do you deal with people's attitudes?

SZERYNG: Very often, listeners and students did not volunteer certain opinions, thinking that I might be absolutely scandalized or critical of their tastes. Then, what I've done was simply to say: "I don't want you to agree with me on musical tastes. I want to know what you like and what you dislike, because if I do, I shall be able to help you much more. But I will never, never try to make you like something that you don't."

REINER: To try to persuade people is . . . like trying to say to your beloved, "Mon amour, I'm going to love you tomorrow."

SZERYNG: Nowadays, the young people are under pressure. Their teachers insist they should get fast results. And some of these teachers are just being unwise. Because they think the young musician should rise fast and should only study music. It does not give them a chance to make their work more pleasurable. If I could not find time to go to a museum, to court a pretty girl, to read a beautiful book . . . I would be very unhappy. And, although I often spend nine hours a day working, only three is spent with my instrument—which means I don't practice that much—and the rest with my scores, analyzing the structures, the harmony, the counterpoint—the spirit of the work. Really, when I am about to study, or restudy, a work by Bach, Mozart or Brahms, I must know why such a work was written, what events took place at the time, and what special events in his private life, which prompted a special trend in his writing. You know I would expect the young students of the twenty-first century to read Mr. Boulez' or Mr. Chavez' life very carefully. They will be thrilled, provided their teachers give them a chance to do it, to find out about Mr. Boulez' "Encounters" in Greenwich Village.

REINER: How many students know that Bach was really a man of the world?

SZERYNG: How many teachers let their students know about Bach not only as a great mathematician . . .

REINER: He was sometimes so mad that he beat up his students, even that . . .

SZERYNG: Also Bach, because he did not want to bow to a very high German personality, he had to spend three nights in prison . . . Or Beethoven and Goethe . . . I admire Goethe, but he was the great diplomat, who, as soon as he saw somebody who was in command, he would immediately pay a special homage. Beethoven quite the contrary. More often than not, he would antagonize someone just for being a very powerful person.

Would you talk about the problems of ornamentation in Bach? It seems that many famous violin virtuosos have had a rather casual attitude toward such things.

SZERYNG: Many fine virtuoso violinists, who are brilliant performers, may have had a casual approach. Many others, who did not enjoy that technical freedom, took more time to analyze the necessities of style and the mannerisms of the time. To put it very bluntly, I believe that both cases are not satisfactory. Because, in order to perform Bach, whether you wish it or not, you've got to be a full-fledged virtuoso. In order to perform Bach correctly, according to the very style which he developed and completed, he must find time for the very exhaustive study. And when I say this, I am not referring to your fingers of the left or right hand, but studies of several periods, pre-Bach and even post-Bach, because there is a danger . . . I don't know how well acquainted you are with the ornamentation at Mozart's time, but thanks to Leopold Mozart we can establish with more or less certain accuracy what should be done, what should not be. We are fairly safe in that area. But I say that post-Bach mannerisms must be known in order not to commit certain dreadful mistakes in Bach himself, but this is still not good enough. If the great Italian era of Corelli and Vivaldi is unknown to you, you may be in serious jeopardy. But then we have Mr. Buxtehude . . . (at this point Szeryng gave examples of Bach's use of Polish, French, Italian and Spanish mannerisms. Then a digression on " . . . certain Olympian feats of Paganini, who today would be playing in Warsaw celebrating the coronation of the Czar, which we considered not exactly a token of friendship towards Poland or Poland's history." . . . Let's get back to Bach, let's do a playback of Bach. If Mr. Bach was able

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