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Wisconsin Alumnus

Volume 74, Number 10
August-September 1973

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New Books From Alumni

On Wisconsin

Arlie M. Mucks, Jr.
Executive Director

Famed coach Woody Hayes, of Ohio State, has written a new book about the successes of the Buckeye football teams. His theme, *You Win With People,* is most important in describing the successes of a great educational institution. No corporate body can endow an image to a university. That image is made by people who, over a long period of time, have contributed their knowledge, their resources, their interest and their abilities to build the framework of a sound and recognized educational institution.

This past month, one who has meant so much to the University of Wisconsin, Dean LeRoy E. Luberg, has retired. Dean Luberg has served his institution as an assistant to President E. B. Fred, an assistant vice president for academic affairs, the University's first dean of students, University dean for public service, vice president of the University and dean for public services under the new merged system. Truly a great record of titles, but more important, Roy gives true emphasis to the importance of people.

The alumni body has had an opportunity to share ideas with Roy, to take part in his enthusiasm and his loyalty to his University. Wherever Roy went he was ready to tell the story of the University in good times and in bad. We will miss his abilities, we will miss his big smile and his enthusiasm. He has given to all of us additional pride and additional reasons to believe in higher education and to believe in our alma mater.

Dean Luberg was a recipient of a Wisconsin Alumni Association Distinguished Service Award this past May. This is the highest award that can be bestowed on a fellow alumnus by the alumni of this University. So, in stealing a page from Woody's book, *You Win With People,* we salute Dean Luberg for what he has done for his alma mater and for alumni everywhere. This University is renowned world-wide because of its people.

Letter from the Editor

One morning in June we looked at the stack of new books by alumni and faculty which were just in from various publishers. Normally, these are put out for review and brought to you in a round-up a couple of times a year. This time, it suddenly dawned on us, we could do better than that. A series of wires and phone calls to the authors and publishers got us tremendous cooperation and permission to abridge those that we believe will have the widest interest for our readers. So this month we bring you a first from *Wisconsin Alumnus:* what other magazine publishers usually call a "special book bonus," the abridgment of *seven* exciting new books by your former classmates. Needless to say, all books excerpted here are copyrighted and appear with proper permission.

There's another happy note, modestly put here at the end. The American Alumni Council is composed of the staffs of alumni associations of some 1,400 colleges and universities around the country. Each year the publications of a number of its members are submitted for judging. It's a morale-raiser to be able to inform you that this time *Wisconsin Alumnus* hit another first: three AAC awards in one year. We took a *Time–Life* citation for improvement; a *Newsweek* citation for showing you the University's involvement in public affairs; and an inclusion in the AAC's listing of the 25 "Magazines of Distinction." There's no way out, now, but to try to get better and better.

Tom Murphy

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Cover Photo/Del Brown

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Photo/Theodore Roosevelt Birthplace

Departing Glory

Theodore Roosevelt as Ex-President

Scribners: $12.50

By Joseph L. Gardner MA '56

Theodore Roosevelt was the youngest man ever to leave the White House, an ex-President at fifty. He had hand-picked his successor, Taft, and vowed to stay clear of politics. But his disappointment with Taft's administration called him back to the arena, and 1912 found him running again, unsuccessfully, against Taft and Wilson. Scribner's calls Departing Glory *(404 pages) "the first book to concentrate solely on Roosevelt's life after he left the White House." This excerpt, from chapter 14, "Into the River of Doubt," describes personal events in his life immediately following his 1912 defeat.*

Roosevelt was not the man to devote a year to anything so solitary and reflective as writing an autobiography; his calendar for the year 1913 seems uncrowded only when compared with the exceptional year that preceded it. Through mid-May he remained in Oyster Bay with brief trips only to Philadelphia and Detroit to speak before local Progressive party groups. But on one of his near-weekly forays into Manhattan he attended the historic and controversial "International Exhibit of Modern Art" in the 69th Regiment Armory at Lexington Avenue and 25th Street.

This first exposure in America of the Post-Impressionists, especially the Cubists, proved even too much for professional art critics, who loudly assailed the revolutionary works. "Why should time be wasted in advertising these 'carpenters' who in a few weeks, when the public has had its laugh, will have to seek places in their real trade?" wrote one observer in *American Art News.* And the magazine offered a ten-dollar prize for the best solution to the exhibit's most famous painting, Marcel Duchamp's "Nude Descending a Staircase," a work that drew "shrieks of laughter from the crowds who gathered about it eight deep, in the eagerness to discover the lady or the stairway." The Colonel was no less wary—and nearly as lacking in prescience—in an article on the exhibit he contributed to *The Outlook*. There was only one note entirely absent from the Armory Show, Roosevelt observed, and that was the commonplace; for this he had hearty praise. As for the works of Whistler, Monet, Augustus John, Cezanne, Redon, "a worthy critic should speak of these." But he charged that most of the artists on display were motivated by "the astute appreciation of the power to make folly lucrative which the late P. T. Barnum showed with his faked mermaid." The Cubists, he continued, "are entitled to the serious attention of all who find

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Joseph L. Gardner is a former editor of American Heritage, *and now editor of Newsweek Books. He is the author of a juvenile history of the American labor movement, and lives with his wife and children in Hartsdale, New York.*

enjoyment in the colored puzzle-pictures of the Sunday newspapers." As for the notorious Duchamp painting, he had a Navajo rug in his bathroom that was "a far more satisfactory and decorative picture." The Futurists as they liked to call themselves, he sincerely hoped, would soon come to be known as the "Past-ists."

The day Roosevelt was viewing this provocative art in New York, March 4, Woodrow Wilson was sworn in as Taft's successor. Taft returned from the Capitol to the White House with the new President and, according to one account, stayed on and on at a luncheon to which the Wilsons had only reluctantly invited him—ultimately having to be nearly dragged from the Executive Mansion in time to catch a train out of Washington. The Longworths, who would also soon be leaving, were in the capital so that Nicholas could attend the lame-duck session of the Sixty-second Congress. Alice, who had first come to Washington with her father in 1889 had "only the haziest recollection of the second Cleveland Administration; it was almost impossible to believe that those odd beings called Democrats were actually there in the offing about to take things over." She and Nick would be returning to Cincinnati, to sit out what she later called her husband's two-year sabbatical from Congress; he was returned to office in the congressional elections of 1914.

At the beginning of the next month, on April 4, the family assembled at Oyster Bay for the wedding of twenty-one-year-old Ethel to Dr. Richard Derby. Derby had been among the Harvard students who had attended Vice President Roosevelt's seminar on politics at Sagamore Hill during the summer of 1901; he had later traveled in Alice's Washington circle —his first memory of his future wife would be of a little girl walking on stilts with Archie and Quentin at the White House. The wedding of her younger sister, Alice Longworth reported, was "the prettiest, gayest wedding on a lovely April day." With her flair for the dramatic, she had proposed wearing a gown of "dark blue satin and dingy yellow"; Edith Roosevelt promptly sent her into town for something "light and becoming," something more appropriate for a spring wedding.

"Darling Ethely-bye," T.R. answered his daughter's letter from her wedding trip. "Evidently Dick is even more than all we were sure he was! I really believe you are going to be just as happy as darling mother and I have been." He "capitulated" to her request for one of the picture-letters that had so entranced all his children in their younger days, though he feared Derby would wonder "whether or not he has married an out-patient of bedlam's daughter." But more sober business was to occupy Colonel Roosevelt for the following month.

At the outset of his campaign for the Republican nomination in 1912 Roosevelt had been met with renewed charges—intermittently leveled at him throughout his long career in politics—that he was a heavy drinker. His opponents, he had confided to Lodge toward the end of his Presidency, were circulating stories that he had become partially insane through excessive drinking. To one man bold enough to enquire about his drinking habits in 1909, he had written to say that the rumor was a "malignant invention—just as sheer an invention as if they had said that at the age of five I had poisoned by grandmother or had been mixt up in the assassination of Lincoln by Wilkes Booth." But since there was no public charge there could be no public denial. The historian William Roscoe Thayer, who knew Roosevelt well, felt that the "vehemence" of T.R.'s public speaking was to blame for the stories. His staccato, high-pitched delivery "caused in part by a physical difficulty of utterance—the sequel of his early asthmatic trouble—and in part by his extraordinary vigor, created among some of his hearers who did not know him the impression that he must be a hard drinker, or that he drank to stimulate his eloquence." The stories started, T.R. once explained to a reporter, with a joke. In declining a cigar because he did not smoke, Roosevelt would be asked what his bad habits were. "Prize fighting and strong drink," he often replied as a jest. Henry Adams, as usual, had an appropriate wry comment: "Theodore is never sober, only he is drunk with himself and not with rum."

Yet as he once more sought the Presidency, Roosevelt grew sensitive to the rumors. ". . . I only wish we could persuade someone to make such a statement in the open where I could get at them for the heaviest kind of libel damages," he had written to a California supporter in February, 1912. A case might be made that he drank too much coffee and milk and tea, he said, but he had never touched a highball or cocktail in his life, averaged two wine glasses of whiskey or brandy a year, "and then only in the form of a mint julep, or about once every four or five years with milk punch." He recounted the story of the six ounces of brandy consumed during his eleven months in Africa, admitted to an occasional glass of madeira or white wine since returning and at big dinners perhaps a glass of champagne.

Toward the end of the primary he had asked Senator Bristow of Kansas whether he should not sue the Salina *Union* for libel in charging that he was drunk on a campaign swing through that state. It turned out, however, that the Salina paper was owned by an old political foe of Roosevelt's and a suit against the paper might seem like a vendetta. A publication of the Prohibition party next made the charge of drunkenness against Roosevelt but it hardly seemed worth the effort to go after so small a target. It was curious, a reporter in the Colonel's entourage observed, that such a widespread slander did not get into print more often.

On October 12, in the homestretch of his campaign for the Presidency, Roosevelt came to Chicago. The following evening O. K. Davis came in jubilantly waving a letter. "Congratulations, Colonel," he said. "I think we've got them now!"

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The 8-Day Week

Harper & Row: $6.95

John Ward Pearson '59

Harper & Row calls The 8-Day Week *(144 pages) "a handbook of survival for those who face the increasing difficulties of urban life." John Ward Pearson proposes what is essentially a 4-day week for the individual, but his plan is neither simplistic nor one-sided. He offers it after obviously extensive research, with careful attention to the socioeconomic factors ranging from the employer's most complicated business relationships through education, marriage (and divorce), and health, to taxes and pollution and traffic jams. Here is an abridgment of two chapters: 2—"We're Getting More For Less," and 3—"Getting The Job Done."*

There is a system which is economically viable—which will, in fact, stimulate economic growth and yield increases in worker productivity, which will make it far easier and more pleasant for us to do our work—while at the same time will give us a tremendous opportunity to lead rich personal lives.

This system calls for the following:

First, let us *revise the workweek* so that business and related activities may remain open and going

- TEN HOURS PER DAY
- SEVEN DAYS PER WEEK

Second, let us *divide the work force* so that, on any given day,

- ONE-HALF OF THE PEOPLE ARE WORKING
- ONE-HALF OF THE PEOPLE ARE OFF

Third, let us *restructure the relationship between our periods of work and our leisure time,* so that each person

- WORKS FOR FOUR DAYS
  and
- TAKES THE NEXT FOUR DAYS OFF

Fourth, to avert catastrophic traffic jams and *to maintain a smoothly functioning business mechanism,* let workers' "on" and "off" periods be staggered evenly throughout 8-day cycles so that *each day*

- ONE-EIGHTH OF WORKING PEOPLE RETURN TO WORK
  while
- ONE-EIGHTH OF US BEGIN A REST CYCLE

This system is called the 8-Day Week. Subsequent reference to this system will use this term as well as "The Alternative." . . . .

The idea of reorganizing the business week and related working schedules for individuals to give them half the year off probably holds considerable appeal and intrigue for the average person. Appealing as the notion may be, however, it can have no value unless millions of jobs, entailing a very wide variety of activities, can continue to be performed within the context of such a substantially rearranged system.

The Alternative calls for our working four 10-hour days out of every eight, rather than five 8-hour days out of every seven. To compute the average "weekly" hours worked, take this system to a yearly basis, then divide by 52 to obtain a weekly average—leaving out vacation time, lunch hours, coffee breaks, and holidays, which are variables—as follows:

1.) 4 workdays out of every 8 = 182.5 workdays per year;
2.) 182.5 workdays × 10 hours per day = 1,825 work hours per year;
3.) 1,825 ÷ 52 = *35 hours per week.*

The system, then, represents a 35-hour week *before* lunch and coffee breaks. Compared to the present 5-day 40-hour week, the 8-Day Week offers a 12½ percent reduction in actual weekly work hours. This stated saving in work time is valid and accurate. Those who do not believe the majority of us work a 40-hour week should be aware of Bureau of Labor Statistics data on the subject. In 1970, for example, total nonagricultural private employees worked 37 hours and 12 minutes per week on the average. To that *must be added* time for lunch and coffee breaks, if any. The addition of five half-hour lunches brings the weekly total to roughly 39 hours; one 10-minute coffee break per day brings the total close to 40 hours, and two such coffee breaks brings the weekly total to *more than* 40 hours.

In other words, the 8-Day Week offers the first substantial reduction in average weekly work time in over 30 years.

As a general rule, continuity and communication are the keys to maintaining a smooth flow of business both within and among companies. Without these elements, our business lives would become insufferably chaotic. This premise is one of the major reasons for

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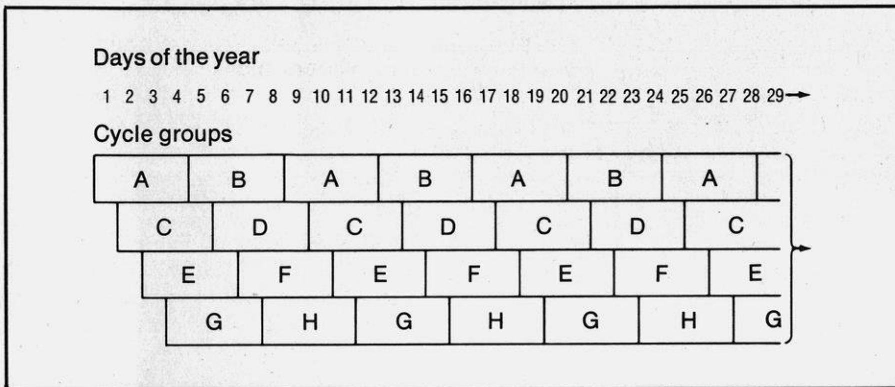
Following graduation from the University, Mr. Pearson took further studies at The American Institute for Foreign Trade. After a decade in the New York advertising field, two years ago he opened his own management consulting firm there.

suggesting earlier that one-eighth of the work force should start their 4-day work cycle each morning of the 8-Day Week and another one-eighth should start their 4-day rest cycle each evening. The mechanics of this system can be seen in the visualization below. In it, each of the cycle groups represents an eighth of either a single firm's employees or the total work force, however you want to look at it. The block in which each letter (denoting a cycle group) lies represents four calendar days. You can see from this picture that "A"s can talk to everyone but "B"s, "C"s with everyone but "D"s, and so on.



Many people work in situations which basically rely on maintenance of good records.

Banks typify this neatness syndrome. Every day, tellers start with a given sum of money, checked to be certain of the total, then proceed to carry out their function as check cashers, money changers, and handlers of deposits and withdrawals. At the end of the day, each teller sums up his day's activities, reaching a net balance, stemming from these activities, of zero—that is, he is able to account for every dime going in and out and is prepared to adjust the customers' and bank's books accordingly. In turn, the cashier, and/or bank manager, totals the sum of the tellers' activities together with those of loan officers and themselves, and, in essence, closes the books. This process takes place every day in every bank, going one step further in the case of branches that report their activities to a central office, which then "closes" its books—generally assisted by computers programmed to handle a welter of detail accurately.

Careful, up-to-date records are kept, therefore, not only regarding the bank's over-all activities and position but also regarding the status of their customers, big and small, corporate or individual.

For such an operation, it is a fairly simple matter to spread the work from a 5-day cycle to a constant activity while maintaining smooth intracompany communications.

If a customer wishes to discuss a personal loan, there's a loan officer there to see what can be done. If it's a matter requiring loan committee action, such committees *already* meet only on certain days, rather than every business day, hence no change at all is necessary. In all but the smallest banks, there are several people trained and equipped to do identical functions, e.g., tellers or loan officers. These people can be called alter egos in the context of their functions. By scheduling these people along the lines outlined earlier (A versus B, C versus D, etc.), the banking *functions* can be covered and adequately staffed to handle a customer load which has been spread over seven days per week rather than five. Within the bank itself, it's a simple matter to communicate with your alter ego regarding what's happening—loan status, personnel decisions, etc.—by means of memoranda (handwritten, taped, or typed). As further protection against slip-ups, there would exist the communications bridge provided by other commonly interested employees. This can be demonstrated by showing how part of the A, B, C, D picture illustrated earlier could look in terms of maintaining communications. In this case, E and F work alternately and variously for A and B:

Most firms operate on the basis of chains of command involving supervisors and those who report to them. That being the case, it is clearly desirable, wherever possible, to arrange employees' schedules so that vertical communication is maintained. In the picture, then, "A"s and "B"s would have roughly equal if not identical status on the organization chart, and have less need to communicate with each other than with those shown directly below them. Put another way, both A and B could provide coverage for each other when one of them is absent and their underlings require guidance or other leadership assistance.

It looks and sounds fairly complicated, and it is, particularly in the abstract manner in which the concept is presented here. The idea will be easier to grasp if you think of it in terms of your own job situation and after reading the description of how the 8-Day Week would apply to several types of businesses.

Days of the week

	M	T	W	Th	F	Sa	Su	M	T	W	Th	F	Sa	Su	M	T	W	Th	F	Sa	Su	M	T	W	Th	F	Sa	Su	M	T	W
Mr. A*	X	X	X	X					X	X	X	X					X	X	X	X					X	X	X	X			
Ms. B*					X	X	X	X					X	X	X	X					X	X	X	X					X	X	X
Ms. E†			X	X	X	X					X	X	X	X					X	X	X	X					X	X	X	X	
Ms. F†	X	X					X	X	X	X					X	X	X	X					X	X	X	X					X

*Functional equivalents
†Their secretaries

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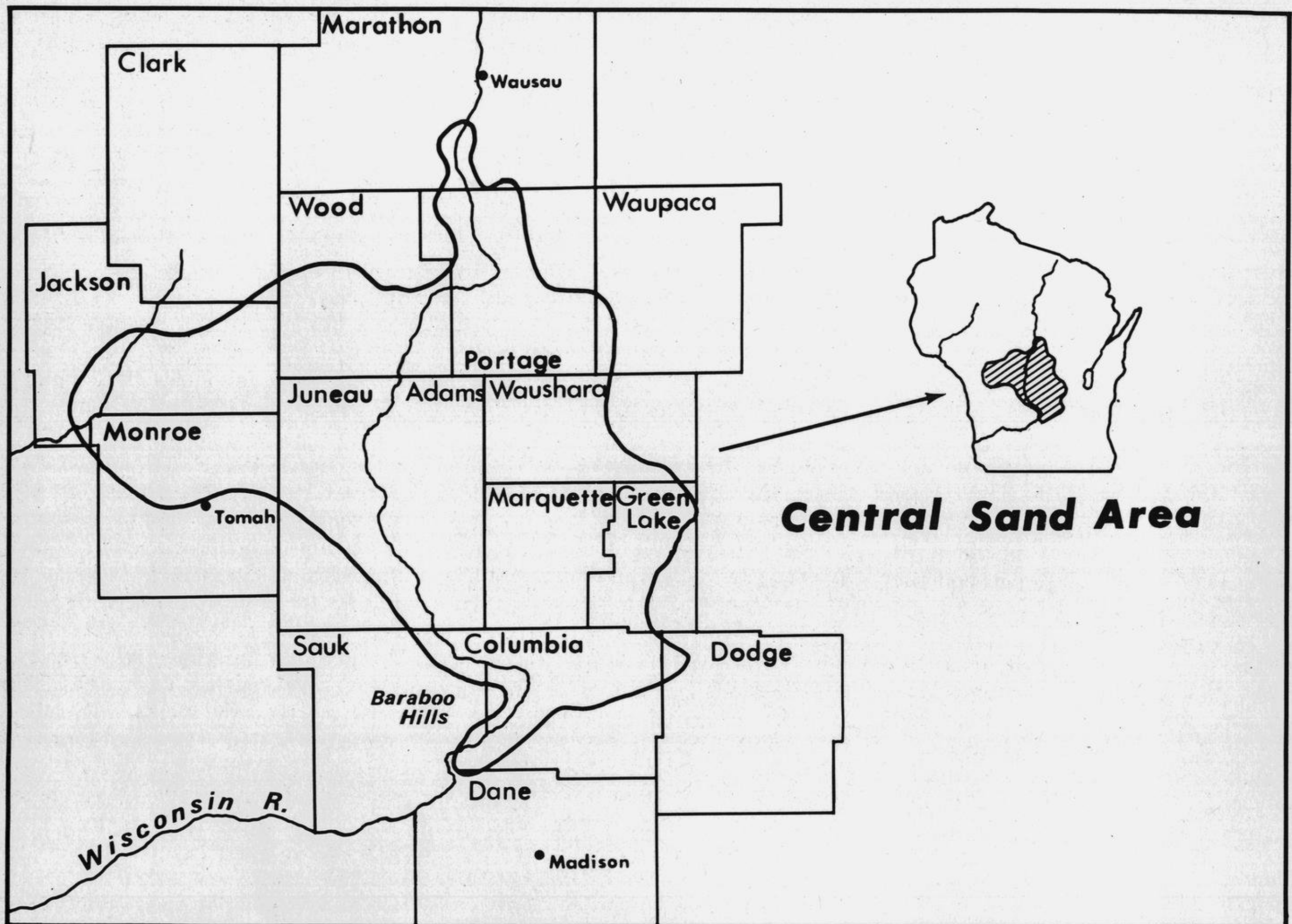

Map/Stefanie Carpenter

The Sand Country of Aldo Leopold

Scribner's/Sierra Club: $14.95

By Susan Flader '63

The sand counties region of Wisconsin offered Aldo Leopold the opportunity to nourish a concept that had been growing within him since childhood: the land is not a commodity; it is a community. While he was here, from the early '30s until his death in 1948, he helped join the two main currents in the conservation mainstream. One was the aesthetic-religious passion of the Thoreaus and Muirs; the other the methodical ecological research of emergent science. The Sand Country of Aldo Leopold *is 96 pages long, with 32 color photographs by Charles Steinhacker. In the following selection from an early chapter, Susan Flader traces a tragic history of the sand counties as Leopold would find them.*

The early 1930s were bleak years of depression in Wisconsin and the nation—hardly an auspicious time to be launching a new profession and a new career. But for Leopold, who had been unemployed for most of two years while he wrote *Game Management,* the depression provided a rationale for the new profession and a new position. In August 1933 he was appointed to a newly created chair of game management at the University of Wisconsin, supported by an unprecedented five-year grant from the Wisconsin Alumni Research Foundation. The chair was lodged in the university's Department of Agricultural Economics in anticipation of Leopold's work on the problems of land utilization on Wisconsin's cutover, tax-reverted, burned out and eroded lands. The sand counties were a case in point.

Settled in the 1850s, '60s, and '70s during the rapid plunder of the central Wisconsin pines, the sand counties did surprisingly well by their inhabitants as long as the lumber camps lasted. The camps provided ready markets for farm produce and winter jobs for the industrious. But the timber boom passed with the pine, and the soils would not sustain wheat. On the glaciated sands of the eastern counties farmers shifted

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Susan Flader was first attracted to Aldo Leopold's Sand County Almanac *while an undergraduate here at the University, an attraction which continues to grow. She did her doctoral dissertation on him at Stanford in 1971. She has been back here for three years, teaching at the Institute for Environmental Studies, but leaves this fall to join the University of Missouri as an assistant professor in the Department of History.*

increasingly to dairying, at best a marginal operation in competition with more favorable regions of the state; and at worst, where the sand was loose and too many cows overgrazed the scant vegetation, a "blowout" to both men and land. West of the moraine, blowouts came even faster and the shifting dunes grew with the years. Large portions of the central Wisconsin cutovers were never plowed at all but devastated by repeated slash fires which killed new seedlings of white and red pine and encouraged the spread of jack pine and scrub oak "barrens."

Out in the marshes, where land could be bought for fifty cents an acre, farmers from the neighboring hills cleared ever more of the tamarack, or let fire do it, and each summer cut and stacked the new lush growth of wild hay. To Leopold looking back, these hay-meadow days seemed the Arcadian age for marsh dwellers: "Man and beast, plant and soil lived on and with each other in mutual toleration, to the mutual benefit of all. The marsh might have kept on producing hay and prairie chickens, deer and muskrat, crane-music and cranberries forever." Such had been John Muir's vision too, but the ambitions of industrious pioneers like his father dictated a different future for the haymarshes. In the dry years of the early 1890s farmers anxious to get ahead tried plowing the haylands for crops and were rewarded with the bountiful yields of any virgin soil. When rains returned to thwart their ambitions, the land boomers, loan sharks, and agricultural college experts came forth with a panacea—ditching and draining. Swamp land costing five dollars an acre could be cleared and drained for ten and then ought to be worth twenty-five, said the agricultural bulletin. Hundreds of thousands of acres in central Wisconsin were organized into districts and drained in the early years of the new century, and practically all of the projects failed. The stored fertility of the marshland was quickly exhausted. Rapidly declining crop yields left farmers saddled with debt, while the depressed water table left dry peat to be consumed by virtually inextinguishable fires. Leopold described such a burn: "Sun-energy out of the Pleistocene shrouded the countryside in acrid smoke. No man raised his voice against the waste, only his nose against the smell. After a dry summer not even the winter snows could extinguish the smoldering marsh. Great pock-marks were burned into field and meadow, the scars reaching down to the sands of the old lake, peat-covered these hundred centuries." Fires ran at will over the sand counties during the 1920s, eating the heart out of abandoned lands. The worst fire year of all was 1930 when 300,000 acres of peat were consumed.

By 1933 when Leopold began working on land utilization problems with his new colleagues at the university, less than half the land in any of the sand counties was in farms, and of that very little was actively cultivated. The rest was considered wasteland—weeds, brush, runty jack pine, scrub oak, and raw peat sprouting dense thickets of seemingly worthless aspen. Much of the land had reverted to the counties for non-payment of real estate and drainage taxes. There it reposed, for few would think of buying it. Over the region as a whole, outside of a few scattered cities and towns, there were only eight people per square mile, and fewer in many places. On isolated patches of better soils a few families made a reasonable living, and even on the poorer sands and peat some families managed to eke out a meager subsistence. But these few were locked in rural isolation without even the most basic social services. "When the pioneers originally came to Wisconsin and began the long, arduous task of clearing the land they were willing to undergo the most rigorous and primitive living conditions, hoping that their efforts would eventually reward them with a better life," Leopold's close friend, the noted land economist George Wehrwein, explained. "They looked forward to the day when the land would be broken to the plow, when roads would exist, when schools and churches would be available, and when communities would stand for the gathering together and satisfaction of human wants." Such hopes surrendered to harsh reality: "Unfortunately in many places there was and is no prospect of such community building no matter how hard the individual pioneers work to attain this end."

It required the deepest depression in American history for people finally to confront, even half-blindly, the consequences of mindless expansion and exploitation, and to undertake, however falteringly, that process of social reorganization which Frederick Jackson Turner called for two generations earlier in "The Problem of the West." When Turner suggested that the Old Northwest would be the battlefield on which the problems of American development would be resolved he could hardly have dreamed that the very part of that region he knew as a boy would become one of the most blighted areas of the nation and an arena for experiment in social and institutional reorganization.

But within little over a year, from late 1933 to 1934, the course of development in the sand counties was dramatically reoriented. The rapid changes were turbulent and to many the area must have seemed like a witch's cauldron boiling with radical doctrines. Stirring the brew were administrators, technicians, and crews from a legion of new alphabetical agencies created by Franklin D. Roosevelt's New Deal—AAA, CCC, CWA, WPA, FERA, FSA, SES—as well as the old Forest Service and Biological Survey, various divisions of the Wisconsin Conservation Department and other state agencies, university departments, the agricultural extension service and county agents, county and town officials, and maybe even a local citizen or two. Overnight, projects were underway on classification and zoning of land; resettlement of families from sub-marginal farms to areas that might support productive agriculture and a self-sustaining community

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Culture & Company

A Critical Study of an Improbable Alliance

Twayne: $8.95

By Alvin H. Reiss '52

"Improbable" as the alliance of business and the arts may seem to many, in Culture & Company *(298 pages) Alvin H. Reiss calls for such a union in the face of growing pressures from the larger, more demanding audiences to which both sides answer. The book has been widely and favorably reviewed in the business, arts, and general press.* Business Week *calls it "recommended reading for any business executive who, confronted by an arts group, has ever wondered 'What's in it for my corporation?' " The following is abridged from chapter 12, "Culture: The Soul Food of the Seventies."*

In looking back the writer becomes increasingly aware of the changes which have taken place in America between 1968 and 1972. Although the time span is chronologically brief, this period has seen a disproportionate array of dizzying social changes unleashed on every aspect of American life, including both business and the arts. Because man the denied and man the misused and abused learned how to harness power and concentrate its undiluted strength against resistant forces, he has been able to effect stunning changes. He has won recognition for his long-unsatisfied individual needs as a more important concern than the needs of any instrument of his endeavors or of any institution of his making. As both business and the arts learned, often painfully, change could be forced on them; its pace could be accelerated all too easily.

Corporations which seldom looked beyond profits were asked, and in some instances were pressured by outsiders and by groups of their own stockholders, to recognize that the public interest had to be part of their concern. Arts groups which had blithely gone about their esthetic business in the same way for many years, discovered to their disbelief and dismay that just as there were stockholders aligned against business, so too were there coalitions of artists aligned against them, attacking them for such seemingly noncultural concerns as racism, sexism, repression, and war. Youth and an alien youth culture attacked them also—mostly by ignoring them. One merely had to attend any of a number of national arts conferences in 1970 to witness the incredulity of besieged cultural leaders. "Why are they breaking up our meeting?" one bewildered delegate asked, as a group of dissident artists seized the platform at a national arts council conference. "You'd think we were the Philistines or something. Don't they know that we're for the arts too?"

Being for the arts was not sufficient; nor was just being for anything in a period in which the changes which swept the country and its institutions were so radical that their targets frequently could not accept the fact that they were really targets. But even this degree of change may be only a microcosmic precursor to what we face tomorrow. In *Future Shock* Alvin Toffler refers to the current era as man's eight-hundredth lifetime, a period in which "the overwhelming majority of all the material goods we use in daily life today have been developed." Perhaps historians, looking back on the tumultuous period in which we have lived and are living, will someday consider any two or three consecutive years beginning with the late 1960s as a social-development lifetime, replete with the overwhelming majority of all the "social goods" we use in daily life. And as each brief cycle is completed, the succeeding cycle will have manufactured its own development so rapidly that it will have accumulated the majority of social goods.

It is within this context of shattering and inevitable social change that the hoped-for business-arts dialogue must take place. Its success will be determined not only by the ability of business and the arts to relate to each other, but by their ability to adapt their concepts and their programs to the changing needs of man and to the altered patterns of society. If business and the arts touch man first, they then can begin to touch each other.

This is not to negate the suggestions which have already been outlined and those which are still to follow. It merely indicates that a relationship without man and his needs at the center will lack substance and permanence and will minimize the usefulness of any practical measures designed to bring about a business–arts rapprochement. Companies which operate unsafe offshore oil wells or pollute rivers with detergents or manufacture un-

Mr. Reiss, of New York City, is editor of the newsletter Arts Management, *and host of his own WNYC radio series on the arts. He created the nation's first college course in arts management.*

sound or dangerous products cannot, in spite of the money they donate to symphony orchestras, museums, or theaters, really relate to these groups—institutions which feed the spirit of man. The incompatibility is obvious.

Although all the evidence is not yet available, initial indications suggest that both corporations and cultural groups are beginning to adapt and will continue to adapt to the sweeping changes and challenges facing them, partially because they cannot afford not to. In the arts there is scarcely an institution which has not sought out new audiences and developed programs for them, motivated both by the desire to expand their reach and serve the community, and by the practical concern of demonstrating their social usefulness to funding sources. It is easy to view this adjustment and adaptation, as well as the adaptations made by business, with a healthy degree of cynicism. Just as some arts groups have benefited from their social concern, so have many corporations benefited materially from their programs to hire the "unemployables" or finance minority enterprises.

But profiteering is not really the issue, because out-and-out selfish utilization will become an increasingly difficult tactic in a world in which corporations and cultural institutions are viewed more closely by more people on a far wider screen. Business and the arts are becoming more public, and their activities will be judged and criticized by the larger audiences they affect. Already, the jarring and unanticipated sorties which have turned once hallowed and sancrosanct grounds into battlefields have opened many eyes to the tomorrow which awaits the nonadjustors. There is another, more positive reason for optimism, however: the promise vested within a new generation.

Tomorrow's business leader, educated in the turbulent and concerned atmosphere of the 1960s, will be more aware of the consequences of a public-be-damned attitude than his predecessors ever were, and will be attuned to accepting a corporate philosophy which includes the recognition that a corporation is, to a large degree, a social institution.

The turntable on which some business executives and corporate analysts, like Professor Milton Friedman of the University of Chicago, keep spinning the old familiar tune—that the only social responsibility of businesss is to increase its profits—is increasingly being rejected by many young businessmen as an antiquated device which spins 78 r.p.m. records in an era of LP's. When a Friedman article reiterating his thesis was published in the *New York Times Magazine* late in 1970, it triggered what one *Times* editor termed "almost a record mail response, exceeded only by Lionel Tiger's piece on male dominance." Of the 134 letters, including many from high-level corporate executives, "90 to 95 percent were strongly opposed to Friedman's views." When the *Times* published six letters in response to the article several weeks later, five were anti-Friedman, several violently so, including one from a Harvard Graduate Business School student, one David A. Gardner, which this writer likes to think is representative of tomorrow's corporate executive. It said, "Thanks to Dr. Friedman. His logic is the perfect example of the thinking which has brought this country, its business and its people to where we are now. We can turn to Dr. Friedman as a symbol of the mind which continues to propagate the status quo, ignoring the ever clearer handwriting on the wall."

If Friedman and others have ignored that handwriting, it is nonetheless becoming so large and so bold that even the most myopic corporate executive will be unable to avoid reading what it says. Thus, even while business might, on the surface, seem to be rejecting a new social role—a Fry Consultants study in 1970 concluded that only a minority of companies surveyed had assumed social responsibilities in any significant manner—the evidence of a growing trend toward acceptance is mounting. Noted Nobel prize-winning economist Paul A. Samuelson indicated in a *Times* editorial that social involvement is a must for business. The Fry study showed that while companies may not actually have done much, the prevailing view among their executives is that "profit-making companies, small as well as large, must, can, and will do more than they are doing now." Fry researchers, in an activity apart from but related to the survey, scanned the annual reports of 70 large public companies to see what mention was made of corporate social responsibility. In 49 of the 70 reports studied, companies avowed acceptance of such responsibility. A most hopeful appraisal of where business was and where it is now heading may be found in a statement by the president of RCA, Robert W. Sarnoff: "I hope history will look back on the 60s," he said, "as the decade we defined the social crisis. I trust the 70s will be the decade we took action to solve it. The time to predict has passed. It is now time to decide and act."

It is within this new climate of the 1970s that the business–arts dialogue has a chance for beginning. If it succeeds, a society longing for new values may discover that culture is one of the crucial factors in rehumanizing the spirit. With the help of a concerned business community, culture could become a vital element in daily living—the soul food of the 1970s.

A prime precondition for any true involvement of the two fields is that each field first begins to serve the needs of man better than it now does. Other conditions flow from this; each with its attitudinal and practical aspects. Briefly viewed, the road to the dialogue and to a fourth phase in the relationship, the societal era, might look like this:

Before Business and the Arts Can Work Together

Business must help

(1) man and society
(2) itself
(3) the arts

The arts must help

(1) man and society
(2) itself
(3) business . . .

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John Brown Going to His Hanging, Horace Pippin (1888–1946). Courtesy Pennsylvania Academy of the Fine Arts

Blacks on John Brown

University of Illinois Press: $6.95

Edited by Benjamin Quarles MA '33

Blacks on John Brown *(151 pages) is an anthology of short works on the man whom one of the book's contributors—W. E. B. DuBois—describes as having done "more to shake the foundations of slavery than any single thing that happened in America." There are 24 selections: personal letters, eulogies, resolutions, reminiscences, sermons, poems, essays, newspaper editorials, and assessments by historians. The time span is Brown's lifetime to the present. The following selection is Benjamin Quarles's introduction to the book, an essay with vibrancy and life of its own.*

Lost in the Adirondack hills with two companions one day in late June 1849, Richard Henry Dana, Jr., noted author of *Two Years before the Mast,* sighted a one-story log house on a freshly cleared farm.

Benjamin Quarles is distinguished professor of history at Morgan State College, Baltimore. Among his other books are The Negro in the Civil War, The Negro in the American Revolution, Lincoln and the Negro, *and* Black Abolitionists.

Its owner, as the three lost campers soon learned, was a recently arrived settler named John Brown. He "received us with kindness," wrote Dana, inviting them to stay for supper. Seated at the long table were a black man and a black woman. Somewhat taken aback by this display of social equality, Dana was even more surprised when his host introduced the blacks by their last names, with the prefixes of Mr. and Mrs. In his diary Dana duly underscored these courtesy titles given to the black diners, *"Mr.* Jefferson" and *"Mrs.* Wait." At John Brown's family board, as Dana quickly found out, blacks neither sat below the salt nor were addressed as unequals.

Brown is best known in history for his hostility to slavery. But, as the Dana episode would suggest, his personal behavior toward blacks with whom he came in contact was well out of the ordinary. Other white abolitionists subscribed to the theories of man's essential brotherhood as did Brown, but they shared the racial prejudices commonly held. Hence to them, despite their high-principled hostility to slavery, anything smacking of social equality with blacks was distasteful and painful when it was not indeed deemed as an offense to nature's laws.

Brown was of a different mold. To him the color of a man's skin was no measure of his worth. Whites were not innately superior, blacks innately inferior. By the time he reached manhood Brown had divested himself of color prejudice, if indeed he had ever harbored any.

In typical proof-of-the-pudding fashion, Brown translated his theories into action. Feeling no strain in the presence of blacks, he sought them out. In the spring of 1849 Brown moved from Springfield, Massachusetts, to North Elba, New York, in order to settle among the Negroes who had located there as a consequence of land grants they had received from the philanthropist-reformer Gerrit Smith. North Elba was a bleak spot in the Adirondacks but to Brown it spelled an opportunity to be a guide and friend to a group of blacks in need. Typical of the advice he would give black people for the next ten years, Brown, in a letter to Willis A. Hodges on January 22, 1849, urged the settlers at North Elba to sustain "the very best character for honesty, truth and faithfulness," and not to be content with merely conducting themselves "as well as the whites, but to set them an example in all things."

Always treating blacks on a peer basis, Brown did not ignore their faults as one might condescendingly gloss over the shortcomings of those assumed to be one's inferiors. In an article "Sambo's Mistakes," contributed in 1848 to a short-lived Negro weekly, *Ram's Horn,* Brown criticized blacks for "getting up expensive parties, and running after fashionable amusements," while tamely submitting to injustice and dodging manly responsibilities.

In his travels Brown sought out black acquaintances for overnight lodgings. More often than not, the mail-forwarding addresses he gave were black residences. Should the occasion arise, "please drop me a line enclosed to Stephen Smith, Esq., Lombard Street, Philadelphia," wrote Brown to Theodore Parker on March 7, 1858.

On more than one occasion Brown was a house guest at the home in Rochester, New York, of abolitionist Frederick Douglass. He spent three weeks there in February 1858, devoting much of his time to the drafting of a constitution for a new framework of government. Later in that month Brown went to Brooklyn, where he spent a week at the home of the Reverend and Mrs. James Newton Gloucester. While at Chatham, Ontario, two months later, presiding at a predominantly black convention to ratify his constitution, Brown stayed at the home of Isaac Holden, a black merchant and surveyor.

Two weeks prior to the Chatham convention Brown demonstrated another aspect of his essential egalitarianism, that of not accepting a service denied to blacks. Arriving in Chicago one morning in late April, Brown and nine of his followers, including former runaway slave Richard Richardson, went to the Massasoit House for breakfast. Brown was told that Richardson could not be seated with the others. Muttering angrily to the proprietor, Brown left the dining room, his party following suit. Nearby they found a place, the Adams House, which paid no attention to Richardson's color.

Brown's indignation over Jim Crow practices would leave no doubt as to his attitude toward slavery. Moreover it would suggest that Brown's hatred of human bondage was based in part upon a fellow feeling, if not an affection, for the slave. On November 21, 1834, twenty-five years before Harpers Ferry, Brown, then in Randolph, Pennsylvania, had written to his brother Frederick: "Since you left I have been trying to devise some means whereby I might do something in a practical way for my poor fellow-men . . . in bondage."

As a matter of course Brown supported what he called "railroad business," the assisting of runaway slaves in their dash for freedom. Taking the initiative himself, Brown, late in 1858, led a raid into Bates and Vernon counties in Missouri, seizing eleven slaves and conducting them to the Canadian border. One of Brown's men killed a slaveowner, the whole affair prompting President Buchanan to offer a reward for Brown's capture.

The passage of the Fugitive Slave Law of 1850, facilitating the capture of runaway slaves, had fanned Brown's abolitionism. A number of alarmed blacks had come to him, saying that they could not sleep with this new threat to their safety and that of their families. Brown told them to "trust in God, and keep their powder dry," as he informed his wife, Mary, in a letter from Springfield, Massachusetts, on November 28, 1850.

As if to implement this advice, Brown, while in Springfield in January 1851, organized the United States League of Gileadites. Forty-four black men and women pledged their support to this semimilitaristic organization, whose basic aim was to protect and rescue runaways, by armed force if necessary. Little came of the League, perhaps because Brown soon left for Ohio and perhaps because no appropriate incident arose.

The Gileadite project, however, had guerrilla-war elements that were to characterize Brown's most fearful and dramatic undertaking, the raid on Harpers Ferry, Virginia, in October 1859, designed to free the slaves. But, more important, this raid symbolized Brown's dual relationship with the people of color —his closeness to the free blacks in the North and his activist concern for their slave brothers in the South.

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Photography Without a Camera

Van Nostrand Reinhold: $8.95

By Patra Holter '58

Describing something as "fun for the whole family" is as dangerous as it is trite, but Patra Holter's book seems to permit us to so describe it. Its idea is fresh: "painting" in color or black-and-white with photographic equipment and whatever happens to be handy. Its many illustrations are a challenge to the most limited imagination. Most important, it approaches with equal dedication those with a fortune in photographic equipment and the kids who can swing nothing more than a pack of printing papers and a light bulb. Each lesson in Photography Without a Camera *(142 pages) gives complete technical information. We have omitted that material in bringing you chapter 8, "Printing in Room Light."*

Roomlight printing offers good experience in photography. Processing these prints requires the same supplies and equipment used in the darkroom, minus an enlarger and safelights. The papers and films used are less light-sensitive than those used in the darkroom, and they are normally employed by engineers and architects for drawing reproductions. Used with photogram techniques they offer ample opportunity for creative expression.

Patra Holter went to Berkeley for her MA after graduating from Wisconsin, then won a Fulbright to study painting for a year at the Royal Academy of Fine Arts in Norway. At present she lives in New York City and teaches art at the Edgewood School in Scarsdale.

Despite their slow speed, the papers and films should be handled with some care. A regular classroom or room with the lights turned off would suffice for working with roomlight handling materials. In addition, if the window shades were pulled down, the light in the room would be even more subdued and would allow a longer time to arrange the composition. Each sheet of paper or film should be removed from its package only as it is needed because prolonged exposure to light will eventually produce fogging. For this reason, arrange the design away from the window and don't take more than 3 to 5 minutes to compose the design.

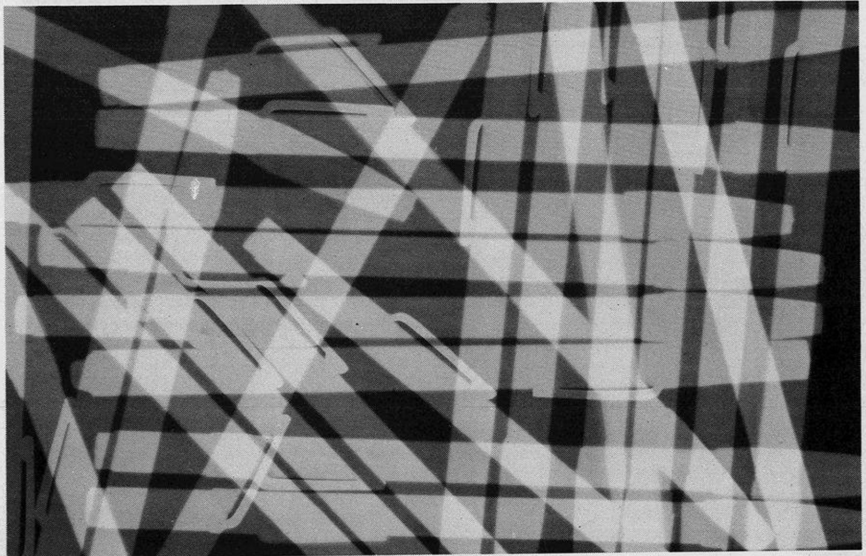
It is sometimes difficult to

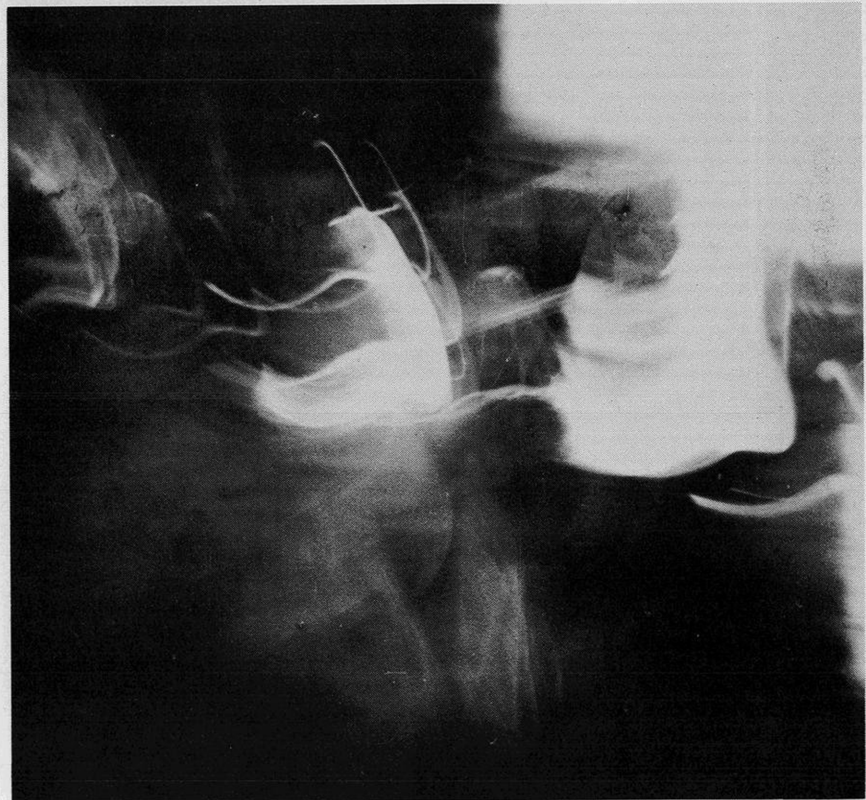
determine the correct amount of exposure the prints will need. Exposure time depends on how close the light source is to the paper or film, the speed of the paper or film being used, and the wattage of the light bulb. A 100-watt house light is fine for use with most roomlight materials and exposure can be easily controlled. If less than 100 watts are used, exposure time will have to be increased. The light from a 375-watt photoflood lamp is too intense for some roomlight papers and films but it can be used effectively on some papers with less exposure time than is required for a 100-watt bulb. Sometimes interesting solarized effects take place as a result of the intensity of the lamp.

The developer, stop bath, and fixer should be mixed according to the directions on their containers. (These are the same chemicals that are used for processing photographic paper and film in the darkroom.) Each should then be poured into its own tray, with the trays in the order they will be used. The sink should be cleared for rinsing prints.

After arranging the design items on the paper or film, expose the print for the required amount of time. Then remove the objects and set the print into the developer, sensitive side up so the latent image can be seen as it begins to emerge. Agitate the print gently, holding one corner of the paper or film with tongs. There is no specific amount of time the print should stay in the developer. If only opaque objects are used for the design, development will be simple because the images will remain white and the background will turn black, brown, or will be clear, depending on the type of paper or film chosen. If translucent objects are used, the print must be carefully watched and removed from the developer exactly at the point when the desired shades appear.

At the right moment, lift the print out of the developer, gently shaking off excess developer over the tray, and place it into the stop bath for a few seconds. Remove the print, shaking off excess stop bath, and place the print into the fixer for about 5 minutes. Agitate the prints occasionally so they will not stick together. The prints should then be set into the sink, or into a tray, and washed with cool, running water for about 30 minutes. The final step is to hang the prints up and let them dry. □





Top: A series of pens was shifted twice during exposure to cast double images (Supre-Print Type A paper). *Above:* Kodagraph Repro-Negative R1 paper results in a negative print (light images on a dark background). Print was made by a third-grade student at The Workshop for Learning Things in Newton, Massachusetts. *Opposite page:* Kodagraph Autopositive Clear Film 2920, like the Autopositive papers, produces a positive print (dark images on a light background) instead of a negative one.

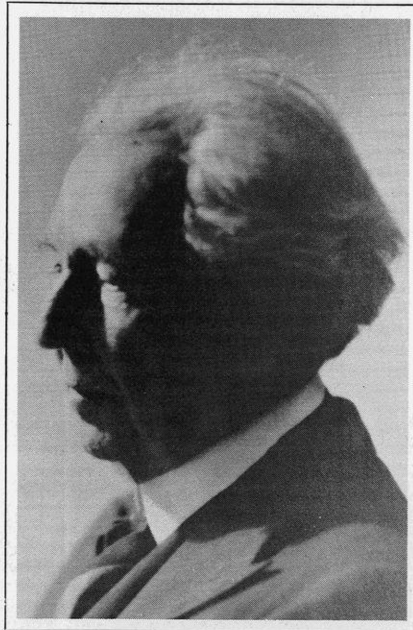
Frank Lloyd Wright

An Interpretive Biography

Harper & Row: $10.00

By Robert C. Twombly MA '64

It was while he was working on his doctorate in history here at the University that Robert C. Twombly first became attracted to the genius and flamboyance of Frank Lloyd Wright, and this book is the result of research done at that time. The book (306 pages plus copious source notes) covers Wright's life span, balancing evenly between the man and his work. We have excerpted from chapter 9, "Making Structure Express Ideas."



Wright believed that the principles of organic architecture were applicable to personal and social life, both of which could benefit from the impulse toward unity that characterized his buildings. He tried to adapt his architectural philosophy to politics and social science, and, although he may have stretched his ideas so thin that they lack conviction and precision, the comprehensiveness of his world-view has seldom been matched. Sounding like an existentialist philosopher, he affirmed that life could be trusted, perhaps "life is all that can really be trusted." It was perfectly sensible, therefore, not to be overly concerned with the past or the future, and there was indeed a persistent strain of presentism in his thinking. He had once eulogized his mistress, Mamah Borthwick, because she had "seized the present" and lived according to the imperatives of the moment, disregarding possible consequences. "As far as we can see," he wrote, the future *is* the present, the "ever-moving" point in time when tomorrow becomes today, and so "it is for us to *act,* now. . . ." "Every day life is the important thing," he wrote to his daughter, Catherine Baxter, in 1921, "not tomorrow or yesterday, but *to-day*. You won't reach anything better than the 'right-now' if you take it as you ought."

And the best thing about life, Wright maintained, was the process of becoming. "Human affairs are of themselves plastic in spite of . . . man's ill advised endeavors to make them static. . . ." "Does not all live to change?" If so, life was incompatible with architecture that assumed certain kinds of movement and habitual living styles. Boxlike rectangular structures with major and minor axes, he contended, virtually dictated predictable patterns, with traffic flow, furniture arrangement, room usage, and social behavior almost the same as in grandmother's day, the antithesis of the change and "becoming" that defined human existence. Consequently, organic architecture rejected "every building that would stand in military fashion, . . . something on the right hand and something on the left . . . ," favoring instead "the reflex, the natural easy attitude, the occult symmetry of grace and rhythm. . . ." Since social relationships ought to be "a profession of freedom," he told an interviewer in 1953, "there should be free expression in building The box was merely an inhibition and a restraint," "never intended to serve life [and] mainly an imposition upon it." Architecture would not be free to evolve according to the organic growth of life until it abandoned exclusive dependence on the right angle. Then, he said, we will see "entirely new forms of living. . . ."

Shortly before his death in 1959, Wright asserted that "there is no square in nature—nature knows only circular forms." While not suggesting that all buildings should be without corners, he nevertheless utilized every opportunity in his last years to dispense with them. During the prairie period he had moved beyond the architectural and psychological confines of the cruciform plan, and by the late 1930s was frequently experimenting with triangles, hexagons, and circles.

Robert Twombly lives in Englewood, N. J. with his wife and son Jonathan (born on Frank Lloyd Wright's 102nd birthday). He teaches American and Afro-American history at the City College in New York.

Photo/State Historical Society of Wisconsin

In the 1950s his rectangles were often asymmetrically related, hardly ever crossed or balanced in the classical manner; he thought nothing of designing Y-shaped and round houses, spiral, hexagonal, and circular public buildings. As old age overtook him he may have subconsciously been attracted to forms symbolizing infinity or self-perpetuation. But his reliance on nonrectangular shapes was more than likely an attempt to escape the limitations that corners and straight lines imposed on living styles and on design possibilities, for he was continually in search of new means of artistic expression and of anything to eliminate the mundane aspects of living. When the box was abolished, Wright contended, we were "no longer tied to Greek space but were free to enter into the space of Einstein."

Free expression in building meant the accommodation of human variety and unpredictability so inadequately contained in boxlike structures. Reflecting the nature of man's activities, free expression was "simply the human spirit given appropriate architectural form" in which, for example, defining walls and room arrangements were shaped by, but did not themselves shape, the human preferences that the architect had carefully ascertained. Every organic building, Wright constantly stressed, "is necessarily expression of the life it is built to serve directly," therefore "a humane and intensely human thing," potentially "the most human of all the expressions of human nature." In his 1901 Hull House lecture he had defined architecture—"the principal writing—the universal writing of humanity"—as the point of convergence for all the intellectual and artistic forces of a people. By 1930 he broadened his definition to include not only the buildings that had already been erected but also "life itself taking form."

Yet Wright went even further, ultimately maintaining that his structures *improved* life, that they were therapeutic and morally uplifting, the embodiment, in fact, of the "house beautiful" ideal to which he had committed himself in 1896. "About all my clients have testified to the joy and satisfaction they get from their own particular building," he claimed in his autobiography. They acquired "a certain dignity and pride in their environment; they see it has a meaning or purpose which they share as a family or feel as individuals." Not only did he insist that his designs "affect our conduct," but also that they had a "salutary effect morally." When a person knew he was becomingly housed, he found himself living "according to the higher demands of good society, and of [his] own conscience"; freed from embarrassment he grew rich in spirit. "When you are conscious that the house is right and honestly becoming to you, and feel you are living in it beautifully, you need no longer be concerned about it," Wright assured potential clients. "It is no tax upon your conduct, not a nag upon your self-respect, because it is featuring you as you like to see yourself." He did not mean to be facetious when he added that if organic architecture spread over the land, the national divorce rate would drop.

When that day came, everyone would be living organically in a Broadacre City situation, fulfilling their natures in a unified democratic society. It all seemed simple enough—if his teachings and his buildings were universally accepted, America would be better off—but Wright contradicted himself when he discussed how the new way of life would actually come into being. At times he insisted that organic architecture would be the agent of organic culture: "an architecture upon which true American society will eventually be based. . . . An architecture upon and within which the common man is given freedom to realize his potentialities as an indiivdual. . . ." But at other times he argued exactly the opposite: "We cannot have organic architecture," he told a London audience in 1939, "unless we achieve an organic society!" "It is useless to free humanity by way of architecture . . . so long as humanity itself is inorganic." His confusion on this point—whether organic architecture would precede or follow organic culture—did not blunt his message that something was terribly wrong with the way Americans lived individually and in groups. At the very least, organic architecture was a relevant ideal for the nation since "a sense of valid structure in our culture is what we most lack," and Wright firmly believed that a whole society, like a building, should work toward the goal of unity.

Wright liked to shock his audiences by saying that the United States was the only nation to pass "from barbarism to degeneracy never having known a civilization." Unguided by any national purpose, it had copied its culture from others already decaying, and was thus left with "no sense of the whole, nothing of real integrity of concept or structure [with which to] grow its own way of life, and by ways of its own establish a culture belonging to itself. . . ." America's ancient goals had been lost sight of, and somehow its promises had remained unfulfilled; it was "losing, completely losing, that dignity and quality of character which was common to our forefathers—the dignity of the individual." Since it had no "forms true to its own nature," which itself remained undiscovered, it searched for meaningful "inner experience," longing for a common life to provide a cultural base. Without sociocultural cohesion, America had nothing to offer its citizens or mankind. If archeologists were to excavate the continent a thousand years from now, Wright half seriously told a college audience in 1932, they would find nondegradable bathroom fixtures, but very little else, from which they would conclude that although Americans had been a sanitary lot, they probably led empty lives.

Without cultural or social unity, America had developed certain widely applauded but harmful characteristics. The triumph of indiscriminate private wealth, for one thing, had turned the masses into "wage-slaves" and the nation itself into an economic despotism. Wright

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Other books received recently are:

Values in Modern Medicine by **Wm. S. Middleton MD,** former dean of the UW Medical School; *Political Parties in Revolutionary Massachusetts* by **Stephen E. Patterson MA '61;** *Charlotte Bronte: Style in the Novel* by **Margot McCullough Peters '61;** and *Politics and Planners* by **Gary W. Wynia MA '66,** all from the University of Wisconsin Press. *The Glorious Revolution in America* by **David S. Lovejoy,** UW professor of history; and *Comparative Guide to Junior and Two-Year Community Colleges* by James Cass and **Max Birnbaum '38,** are from Harper & Row. *Marcel Proust. A Critical Panorama* is edited by **Larkin B. Price Ph.D. '65** and published by the University of Illinois Press. *Ezra Pound: An Introduction to the Poetry* by **Sister Bernetta Quinn Ph.D. '52** comes from Columbia University Press. *How to Invest in Gold Stocks and Avoid the Pitfalls* by **Donald J. Hoppe '50** is from Arlington House; *Human Identity in the Urban Environment* edited by **Gwen Bell '55** and Jaqueline Tyrwhitt is from Penguin; and *The Pastor and The People* by **Lyle E. Schaller '48** comes from Abingdon Press. Indiana University Press has brought out *Humanity and Society* by **Kenneth Neill Cameron Ph.D. '39;** *Filmguide to 'Psycho'* by **James Naremore Ph.D. '70;** and *Through Navajo Eyes* by Sol Worth and **John Adair '38.**

We have been notified of the publication of *Nobel Prize Lectures of Peace,* a three-volume, first-time compilation of all the lectures given by winners of that award in its 72-year history. The talks were collected by **Prof. Frederick W. Haberman,** who was chairman of the speech department for 16 years. The books provide an opportunity to read in English each laureate's account of the years in preparation and efforts leading to his award. Prof. Haberman has assigned all royalties to the UW Graduate School. ($27.50 per volume; $78 for the set. Order from American Elsevier, 52 Vanderbilt Ave., N.Y.C. 10017.)

Departing Glory
continued from page 5

Someone had forwarded to Davis a statement published in *Iron Ore,* a trade paper edited by George A. Newett—a man ironically once appointed postmaster by Roosevelt —and published at Ishpeming, Michigan. "Roosevelt lies and curses in a most disgusting way," Newett had written; "he gets drunk, too, and that not infrequently, and all of his intimates know about it." The next day, of course, the Colonel encountered the would-be assassin at Milwaukee; barely able to finish the campaign, Roosevelt could not consider what to do about the slander in the Michigan paper until after the election. But then he filed suit against Newett and began soliciting depositions from his friends attesting to his sobriety. "I think the intoxication was altogether with his own verbosity," Taft wrote his brother. ". . . I would make an excellent witness in his defense."

The libel trial was held at the end of May, 1913, at Marquette, Michigan. It was probably the most noteworthy event in the history of the little county seat on the shore of Lake Superior in Michigan's remote upper peninsula. Roosevelt's friends and supporters invaded the town and the testimony in his behalf was overwhelming. Newett's lawyers could produce no testimony, other than unallowable hearsay, to support the editor's accusation; and he had no choice but to retract and apologize for the slander. Roosevelt then asked to address the court. "I did not go into this suit for money," he stated; "I did not go into it for any vindictive purpose. I went into it . . . because I wish once and for all during my lifetime thoroughly and comprehensively to deal with these slanders so that never again will it be possible for any man in good faith to repeat them. I have achieved my purpose, and I am content." At the end of his statement he lifted a clenched fist above his head, the judge called a recess, and a crowd of well-wishers surged about the Colonel.

After the recess, the judge directed the jury to return a verdict for the plaintiff and, in view of the Colonel's wishes, award only nominal damages—under Michigan law, six cents. "It would seem incredible that I should have to undertake such a trial," T.R. wrote to Arthur Lee, "and it was intensely distasteful. But it was absolutely necessary, and I have finished that business once for all." To O. K. Davis he gave some homely advice. "Never have a daughter married, get shot, and prosecute a libel suit all in one year," the Colonel said. "They're all very expensive proceedings."

On June 13, nineteen-year-old Archibald Roosevelt graduated from Phillips Academy at Andover, Massachusetts. Early the following month, the Colonel headed west with Archie and Quentin, then fifteen, for a cougar hunt and a camping trip along the Grand Canyon. In Arizona they were met by Nicholas Roosevelt, a year older than Archie, who had driven the horses and the camping outfit from southern Arizona to the north side of the canyon and then crossed back to be at Flagstaff when his cousins got off the train.

At the beginning of August the campers had left the Grand Canyon and were crossing the Painted Desert of the Navajo Indian Reservation. On the tenth they started on a six-day pack trip into Rainbow Natural Bridge. The spectacular arch had been discovered by white men only four years previously and Roosevelt's was the eleventh party to reach the nearly inaccessible site; Zane Grey had headed the preceding party. The Colonel was properly awed by the natural bridge: "It is a triumphal arch rather than a bridge, and spans the torrent bed in a majesty never shared by any arch ever reared by the mightiest conqueror among the nations of mankind." Through with ruminating on the scenic wonder, T.R. promptly appropriated one of the two pools beneath the arch for a bath and a swim—the three boys shared the other—and later emerged to join the party around a campfire at the foot of the arch. A full moon rose to bathe the cliffs in radiance

and when it disappeared the stars in a cloudless sky formed a brilliant backdrop to the arch whenever, during the course of a restless night, T.R. awakened to gaze upward.

On the nineteenth they reached Walpi in the Hopi Indian Reservation, where the ex-Great White Father from Washington was admitted, along with the three boys, to the snake-washing ceremony that precedes the famous Hopi Snake Dance. Nicholas confessed to some apprehension as he, Archie, and Quentin followed T.R. down a ladder into the murky recesses of an Indian kiva. The fifteen-by-twenty-five-foot room was dimly lit and had a raised dais occupying one third the floor space at one end. The visitors were asked to sit on a blanket at the edge of the dais. In back of them, along the wall about eight feet away, was a writhing mass of some hundred snakes, about half rattlers. "To look at them piled against the back of the kiva," Nicholas confessed with some surprise, "slowly creeping about and crawling towards us gave me a sense of utmost security." T.R., however, kept a wary eye on the serpents and when one would glide too near, he motioned silently but emphatically to a priest who brushed it back with a fan made of eagle feathers.

Following some chanting and ceremonial pipe-smoking, the priests "in tranquil, matter-of-fact fashion" picked up handfuls of snakes, doused them in a bowl filled with a dark liquid, and flung them violently against the wall. That the bathing and the throwing did not "upset the nerves of every snake there" astonished the Colonel. At the end of the extraordinary ceremony, he shook hands with the priests and asked if there was anything, as an ex-President, he could do for them. They asked for some cowry shells and he promised to send them two sacks full. The Hopi Snake Dance, held in the open and attended by a horde of tourists, proved almost anticlimactic and the next day T.R. boarded the train for Chicago. But ahead lay new excitement. The Arizona camping trip was but a warm-up exercise for a new great adventure the restless Colonel had already been planning. □

First Annual Young Alumni Weekend!

Especially for Classes of 1962–72

Saturday, September 15, 1973

Here's the special reunion package you asked for! A morning of exciting, informative sessions with University leaders. A fabulous luncheon; special seating at the Wisconsin–Purdue game, followed by your own private Badger Beer Blast. All for just $5 per person, exclusive of football tickets!

PROGRAM: Psychology Building (Charter and Johnson streets)

9:00 a.m. Registration, coffee

9:30 a.m. "Welcome and Greetings"
Arlie M. Mucks, Jr., Exec. Dir., WAA

"The Campus and the Community"
Madison Chancellor Edwin Young

"The Legislature, The Budget, and The System"
Donald E. Percy, Sr. VP, UW System

"The UW Sea Grant and Our Energy"
Robert A. Ragotskie, Dir. UW Sea Grant Program

12:00 noon Luncheon—Union South

1:30 p.m. Football! Wisconsin vs. Purdue

4:40 p.m. Your special Badger Beer Blast

Limited Enrollment. Advance Registration Only.
(Your registration will be acknowledged.)
Registration deadline: September 10.

Young Alumni Weekend
650 N. Lake St.
Madison 53706

Please reserve ________ spaces, at $5 per person (includes morning coffee, luncheon, registration fees, postgame beer party).

My check for $__________ is enclosed. (Make payable to: Wis. Alumni Association).

Name ____________________
Class ____________________
Street ____________________
City ____________________
State ____________ Zip ______
Name of spouse or guest(s)
____
____

FOOTBALL TICKET ORDER FORM
Young Alumni Weekend
c/o UW Athletic Ticket Office
1440 Monroe Street
Madison 53706

Please send me _______ tickets (at $7 each) for the Wisconsin–Purdue game, September 15, 1973, in the special seating bloc for Young Alumni.

My check for $__________ is enclosed. (Add 50¢ handling charge to total.) (Make payable to UW Athletic Department.)

Name ____________________
Street ____________________
City ____________________
State ____________ Zip ______

The 8-Day Week
continued from page 7

The theory, value, and application of the communication bridge applies, to varying degrees, in other relationships to maintain continuity, dialogue, and momentum—fitting in, as it does, with mass employers' essentially vertical chains of command.

There are other examples of files-oriented activities which could be easily adapted to a constant business cycle, including the post office, the stock and commodity exchanges, and race tracks.

Activities which require more or less regular coverage of a number of clients in order to maintain relationships and sell products are a somewhat more difficult problem, but not insoluble.

Take Joe, salesman for the Heavier Paperweight Company. Joe's 5-day territory could have comprised either all of upstate New York, certain companies there, or one major account. In any of these situations, Joe made a certain number of personal contacts as required to maintain or increase his company's position relative to competition and his own position relative to other salesmen—especially Harvey down the hall, with whom Joe maintains a friendly rivalry.

Under the new regime, Joe's (and Harvey's) function can be reorganized in a number of ways, one of which should meet his own, his company's, and his clients' needs. He can either (1) keep his territory and service intact and unto himself by making more calls per hour than formerly, thus approximating his former coverage level; (2) share his clients with Harvey, and vice versa, thereby *increasing effective* client coverage in terms of employing a wider variety of personalities and sales approaches; or (3) work out some modification of (2) in which both he and Harvey keep certain highly productive clients or relationships to themselves, avoid personalities with whom they lack effectiveness or rapport, and share the rest.

In all of these examples, Joe and Harvey would most likely be scheduled on directly opposite cycles—if one were an "A" the other would be a "B"—in reflection of the fact that they are alter egos to all intents and purposes. Opposite scheduling of these individuals gives the paperweight company the manpower it requires to meet daily sales needs as they occur.

Again, where working communication between these two field men must take place, there are always memos, the boss, secretaries, or assistants who would be overlapped to provide continuity within the basic A, B, C, D framework established earlier.

Certain types of business require two or more companies to work together very closely on projects or products in which they share strong common interest. This process often requires close and frequent communications to the point that members of the two types of companies tend to behave as though they both worked for the same employer. The 8-Day Week could work within such a complicated and delicate setup.

Manufacturing tends to be the least individualized of the types of activities people undertake to earn a living. As such, it lends itself most easily of all to revised scheduling. Within this over-all context of simplicity, however, there exists an enormous number of differences in functional detail from industry to industry and company to company.

This and the fact that the 8-Day Week involves the presence of one-half of a company's total complement on a given day, imply that workers may have the opportunity to perform different functions at various times instead of being limited to endless repetition of a single activity throughout each workday.

"Stretching"—reduced boredom and/or refreshment-through-variety —is assuming ever-increasing importance to a labor force that is becoming continually younger, better educated, and somewhat more sophisticated in identifying its job-related needs. The following on the subject, taken from the *New York Times,* is typical:

"What the company is discovering is that workers not only want to go back to the pre-October pace, but many feel that the industry is going to have to do something to change the boring, repetitive nature of assembly line work or it will continue to have unrest at the plant.

"An official familiar with the sessions said, 'What they're saying is you've got to do something. I don't know what it is, but you've got to do something.' "

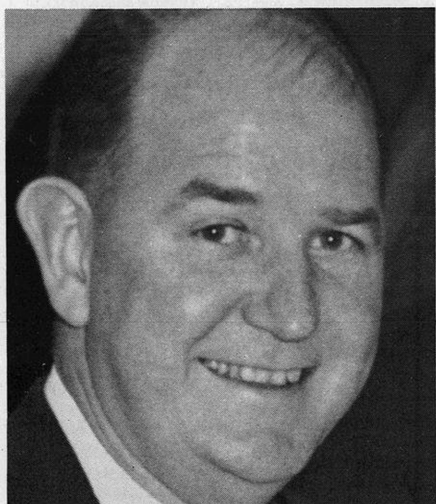
Whenever the change to the 8-Day Week requires worker "stretching," the amorphous "something" mentioned in this article will be happening.

There are several varieties of upper management that bear consideration in the context of the 8-Day Week. These include officers of business firms (board chairmen, presidents) and civil leadership (mayors, police commissioners). Let's begin with corporate upper management.

It seems fair to suggest that there are as many or more chief executives and other members of uppermost management where they are today *because they are gluttons for work* as there are for reasons of inheritance or connections. This peculiar makeup leads them to work when and as they like. They make their own hours, paying little attention to the clock. For these people, formal weekends and formal vacation-taking are matters of decidedly secondary importance. Nonetheless, a neat pattern can be worked out for top management, involving uneven cycling, in which these people would work five days, then take three days off, to allow for meetings among *everyone* involved at the top every four days. In *any* case, it should be pointed out that *major corporate decisions are not made every day;* hip-shooting is anathema to the big-company scheme of things, and decisions are made after considerable documentation, questioning, rationalizing, discussion, absorption, reconsideration, and repeated avoidance of the decision itself.

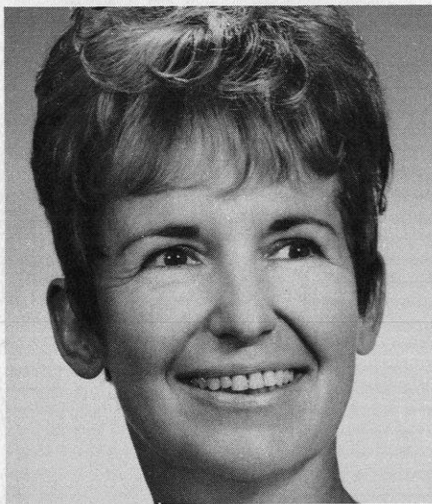
Members of top management can and will take care of themselves, arranging matters so that the decision-making process becomes no worse, if not actually better, than things now stand in this regard. □

Meet Your Committee Chairmen



John J. Walsh '38
Resolutions Committee

The Board of Directors of WAA meet semi-annually, and when they do they consider the resolutions which come to them from this committee on matters pertaining to the expressed goals of the association. Resolutions committees—ours, at least—don't meet on fixed dates. Instead, they're available practically anytime, whenever one of you wants to submit a new idea; whenever the Board of Directors sees a way to do things better, whenever committee members themselves discover an encumbrance to smooth procedure. The committee "gets together" over the phone or by letter, considers and shapes the idea, and presents it as a resolution for voting by the board. Committee chairman John Walsh knows his way through the shoals of such procedure: a graduate of the Law School and a Madison attorney for 35 years, John is a past president of WAA; UW Legislative representative for several sessions; president of Lake City Bank here in Madison, past president of Madison Rotary and, of course, the boxing coach of the UW from 1933 to 1958. Working with John on the Resolutions Committee are Les Clemons '26, Milwaukee; Earl Jordan '39, Chicago; LeRoy Luberg '36, Madison, and George Robbins '40, Marinette.



Betty Erickson Vaughn '48
Membership and Promotion Committee

The purpose of this committee is to devise ways to increase membership in WAA, and one *certain* way is to expose a non-member to the enthusiasm of Madison's Betty Vaughn. The wife of Charles Vaughn and the mother of two sons, Betty finds time to serve on a special 9-member State Board of Health & Social Services; the boards of Attic Angels, the United Way, WAA, and as president of Executive Residence Foundation Board. Working with Betty on the Membership and Promotion Committee are: from Milwaukee, Patricia Strutz Jorgensen '46, Donald G. Schwarz '55, and Eugene Soldatos '41; Thomas C. Krohn '66, Racine; Bill Lathrop '47, Janesville; Norma Shotwell Normington '48, Wisconsin Rapids; George R. Simkowski '53, David J. Spengler '60 and Ernest Suhr '29, Chicago; and Barbara Stephens Bruemmer '41, Connie Waltz Elvehjem '28, Marcelle Glassow Gill '35, Robert Hammel '48, Tony Stracka '56, Dale Thompson '50, Robert E. Westervelt '50, and Robert J. Wilson '50, all of Madison.

Betty Gay Kurtenacker '40
Women's Day

It is logical that Mrs. Robert Kurtenacker might be the one to serve as chairman of Fall Women's Day With the Arts (October 2) and as co-chairman of our entire Women's Day programming. After earning a Phi Beta Kappa key in her junior year at the University, she has managed to become involved in an endless number of activities. She's worked on alumnae activities of Alpha Xi Delta, Phi Kappa Phi and Mortar Board; belongs to the Friends of the Arboretum and Friends of the Elvehjem Art Center; the Madison Art Association; Civic Music Association; Attic Angels; YWCA; PEO; the board of directors of the Dane County Red Cross; the Republican Party; and is a past president of the Forest Products League. With this, a marriage of 32 years which produced three children and which now boasts a granddaughter. Serving on the committee for Fall Women's Day With the Arts are: Jean Ziegler Chatterton '52, Joy Hook Dohr '62, Fern Plekenpol Lawrence '55, Mary Olmsted Rayne '50, Mary Thomson Solie '39, and Barbara Dudley Shaw '39, all of Madison.

Theme: "A Thing of Beauty"

Women's Day With the Arts-1973

Sponsored by Wisconsin Alumni Association

Tuesday, October 2

Alumni House • Wisconsin Center • Lowell Hall • Humanities Building
Registration and coffee, 8:15–9:15 a.m.
In the Wisconsin Center, an exhibit of books pertaining to the day's program.

MORNING PROGRAM—Wisconsin Center

Sessions at 9:30 and 10:40. You may attend two sessions.

A. "Russian Icons"

The icon artist was as much technical craftsman as talented painter. Strict rules governed the placement of figures, the surface preparation, dimension and color. Michael B. Petrovich, professor of history, offers you a background which will greatly enhance your enjoyment of such magnificent icon collections as that owned by the Elvehjem Art Center.

B. "Jerome Kern's Yesterdays"

One of the leading contributors to America's musical theater, Jerome Kern gave us "Showboat" and "Roberta" among many. Soprano Linda Clauder, music director of WHA Radio, and Assoc. Prof. of Music Robert Monschein offer a baker's dozen of Kern's greatest, including "Why Was I Born?", "Bill", "The Last Time I Saw Paris", and "The Song is You", with narrative tracing Kern's career.

C. "Designs for Screen Printing"

Artist-professors James A. and Mathilda Schwalbach show the intricacies of design and composition involved in the making of serigraphs and textile prints. Art buyers look upon the acquisition of good original prints with the same hunger they once sought oil paintings, yet print costs are still such that almost everyone can own them. Here's why they're so desirable.

D. "And Now 'Our Gal Sunday'"

Veteran radio-TV actress Jay Meredith Fitts, now a producer with WHA Radio, recalls the golden days of radio first-hand, then compares them with the contemporary approach to programming. She uses tapes of the radio dramas you remember; "auditions" for you a new radio play created by WHA Earplay; and calls for audience participation to demonstrate radio acting techniques.

LUNCHEON—Noon

Lowell Hall • Wisconsin Center

AFTERNOON PROGRAM—Mills Hall, Humanities Building

1:15—Greetings: Betty Gay Kurtenacker, general chairman of Women's Day With the Arts; Arlie M. Mucks, executive director, Wisconsin Alumni Association.

"The Suzuki Approach"

A demonstration of the method of teaching violin to small children, as developed by the musical miracle worker, Dr. Shinichi Suzuki. A group of young performers will show you how quickly—and how well—they learn under the direction of Ernest Stanke, string specialist.

"An Afternoon of Song"

The duets of Schumann, Stephen Foster, and the great names in more contemporary music, by Ilona Kombrink, soprano, and David Hottmann, baritone.

2:30—TOURS

Choice of guided tour of: 1) Elvehjem Art Center collection of Russo-Byzantine icons; 2) Vilas Communication Hall, Thrust Theater.

Seating is limited. Register today! **Fee $6** *includes morning coffee; luncheon*

Women's Day With the Arts, Wisconsin Center
702 Langdon St., Madison 53706

Here is my check *payable to the Wisconsin Alumni Association,* in the amount of $______ for ______ reservations at $6 each.

NAME ______________________ ADDRESS ______________________

CITY ______________________ STATE ______________________ ZIP __________

Afternoon tour preference:
____ Elvehjem Art Center
____ Vilas Communication Hall

Circle choice of two morning sessions: A B C D
Guests' names ______________________: A B C D
______________________: A B C D

The Sand Country of Aldo Leopold
continued from page 9

life; plugging of drainage ditches, construction of dikes, and reflooding of marshlands for wildlife, recreation, and cranberry growing; reforestation of sandy uplands; construction of firebreaks, lookout towers, and roads; and even some planting of game food patches and research on grouse. Out of all this came county forests, a state forest, several state and county parks including one commemorating John Muir, the Necedah National Wildlife Refuge, the Central Wisconsin Conservation Area, numerous public hunting grounds and state wildlife refuges, not to mention private ventures.

In all this ferment it is impossible to trace the precise influence of individuals like Leopold and his colleague Wehrwein, though they were actively involved with most of the agencies, planning and negotiating, advising and criticizing. Their vision of the future of the sand country, including zoning and resettlement, reforestation and reflooding, was reflected in much of the feverish activity on the land. In his 1929 game survey of Wisconsin, Leopold had proposed state acquisition of some of the tax-reverted land in the sand counties for reforestation, reflooding, and management as combined public shooting grounds and public forests. Early in 1933, before the flurry of New Deal programs, he had proposed a Central Wisconsin Foundation to "pioneer beyond the usual and familiar categories of land use." He hoped to find an economic use for the region's tax-reverted and idle lands, a wildlife crop which could coexist with the scattered farms and forest lands without major capital investment. The sand counties were unique in offering a variety of desirable game for every circumstance—wet or dry, forest or prairie, farm or wilderness. Along with the grouse moors of Scotland, which grossed $5 million dollars annually, they were a conspicuous exception to the general rule that the size and variety of the possible game crop varies directly with the agricultural value of land, and in that fact lay the special economic value of the sand counties as a wildlife area. Without doubt, the subsequent emphasis on the development of wildlife habitat in federal, state, and university projects can be attributed in large part to the far-reaching influence of Aldo Leopold.

Yet Leopold was profoundly dismayed by much of what he saw happening on the ground: clean-up crews taking out all the brush and hollow snags needed for wildlife food and shelter, road crews silting trout streams and gridironing the wilder expanses with unnecessary fire lanes, planting crews setting out jack pines in huge monotypic blocks. Integrated conservation had been accepted in theory ever since the days of Gifford Pinchot and Theodore Roosevelt, but it took the open money bags of 1933, Leopold wryly observed in a talk on "Conservation Economics," to reveal the ecological and esthetic limitations of "scientific technology," especially as practiced by single-track agencies. Neither he nor any of the proponents of integrated conservation had ever before had enough field labor simultaneously at work on different projects to appreciate fully either the pitfalls or the possibilities. "If the *accouchement* of conservation in 1933 bore no other fruits," he concluded, "this sobering experience would alone be worth its pains and cost." But if trained technicians on public lands found it so difficult to integrate the diverse public interests in land use, what of the private landowner?

The wholesale public expenditures of the New Deal indicated to Leopold that government might be persuaded to pay the bill for the ecological debt incurred by private exploitation and abuse of land. But government conservation, no matter how extensive and well administered, could not possibly go far enough. Wouldn't it make more sense to prevent environmental deterioration by encouraging good land use through demonstration, subsidy, and regulation rather than to "cure" the abuses after the fact? At issue were two conflicting concepts of the desired end. One seemed to regard conservation as "a kind of sacrificial offering, made for us vicariously by bureaus, on lands nobody wants for other purposes, in propitiation for the atrocities which still prevail everywhere else." The other concept—Leopold's—supported the public program, especially in its teaching and demonstration aspects, but regarded government conservation only as an initial impetus, a means to an end. "The real end," he maintained, "is a *universal symbiosis with land,* economic and esthetic, public and private."

It was in this atmosphere, in the first flush of the New Deal, that Aldo Leopold first voiced his concept of a "conservation ethic." Noting the gradual evolution of ethics from individual to social relationships, he called for the extension of ethical criteria to the third element of the human environment, the land and the plants and animals which grow upon it. The idea had evolved during his boyhood on the Mississippi, his years as a forester in the Southwest, and his early contact with the land use problems of central Wisconsin. But his full expression of a land ethic was the product of another order of experience, his own personal interaction with the land at his sand county shack. □

Pre-Game Badger Huddles!

Lincoln, Neb.—Sept. 29
Holiday Inn—Airport
10 am.—noon

Ann Arbor—Oct. 20
Holiday Inn—West Bank
10 am.—noon
plus
Luncheon: Alumni Club of Detroit
11:30 a.m. $3.50 per person
Reservations to Wade Crane, 18943 Riverside Drive, Birmingham, Mich., 48009. Reservation deadline: Sept. 15. Make checks payable to UW Alumni Club of Detroit.

East Lansing—Nov. 3
The Pretzel Bell
1020 Trowbridge
10 a.m.—noon

On hand for each—Elroy Hirsch and Arlie Mucks

The University Chair

Northern hardwoods hand-painted in black with soft gold trim. Then comes the UW seal! Marvelous in almost any room, and a wonderful gift idea.

Captain's Chair $57.75. Captain's Chair with cherrywood arms $60. Boston Rocker $60. **Delivery by Christmas not guaranteed.**

WAA Services Corp.
650 North Lake Street
Madison 53706

Here is my check for $________ for ______Captain's Chair(s) @ $57.75; ______With cherrywood arms @ $60; ______Boston Rocker(s) @ $47.75.

Please allow approximately 8–10 weeks for delivery express collect from Gardner, Mass. If chair is a gift which you want shipped prepaid, we will bill you for the shipping charges later.

Name ____________________

Address ____________________

City__________ State__________ Zip________

Culture & Company
continued from page 11

Business

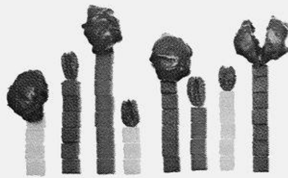
Executive Education

What business must do is the same thing that every other field of American enterprise must do—develop workable continuing-education programs for its leaders. These programs must recognize the constant changes in society. They must reject the implanting of useless rote learning of facts and substitute in its place constant and provocative exposure to ideas and to currents. The teachers must come from everywhere—from universities, from ghettoes, from the arts, from communications—and they must be selected on the basis of thinkability, not promotability. In the true sense of the word, the continuing education of businessmen must be an intellectual experience.

Alumni News will be resumed in the next issue.

Commending Worthwhile Consumer and Environmental Efforts. Corporate leaders who view the rising tide of consumerism and the new environmental concern as an all-out battle against the free-enterprise system are missing the mark by a long shot. An all-out battle will come *only* if business gives in to hysteria and insists on lashing out against anyone who questions or criticizes a particular action because it does not seem to be in the public interest. Aside from a small and vocal minority, which may use the total consumer-environmental movement for its own particular purposes, most people in the effort are very much a part of and tied to the system. Instead of questioning it, they question the weak links within it.

If business is to win the public trust it needs to strengthen its identity as a useful and vital force in society it must recognize justifiable criticism and, where there is an opportunity, must publicly applaud it. In fact, the more companies that publicly identify with the new consumer-environmental concerns,



Here's a sweet new way you can help fatten UW athletic scholarship funds

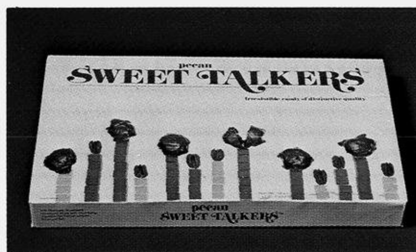
Many grads have helped the UW and its students in significant ways. Others of you, unable to make sizeable contributions, have wished there was a way you could help. Well, Arnie Ludwig, class of 1956, has come up with an exciting idea in which all can participate. Pecan Sweet Talkers.™

Half the profits for scholarships
Arnie, a successful candy manufacturer, started another company to merchandise Pecan Sweet Talkers, a quality candy, expressly for this purpose. For every box sold, he'll give 50% of the profits to the University of Wisconsin Foundation, earmarked for the Athletic Scholarship Fund. Arnie's reason? To repay the UW for his education and help student athletes.

More than your money's worth
Here's your opportunity to help deserving young men reach their athletic and academic goals. Not through a cash contribution. You're getting an irresistible quality candy for your money. Plus the satisfaction of knowing you've helped.

One taste will convince you
Each 18 oz. box of Sweet Talkers contains a delicious blend of choice pecans buried in buttery caramel, made from pure Wisconsin dairy products, and covered with rich milk chocolate. An outstanding buy at just $3.50.

Volume sales a must
Here's the crunch! To make this a really significant project, thousands of cases of candy must



For the intriguing story behind Pecan Sweet Talkers, turn the page.

be sold. Education becomes more costly every year. It takes a lot of money to give these student athletes, who might not be able to afford it, the opportunity to realize their ambitions. Can we count on you to help?

Ideal for gift giving
Sweet Talkers are always a gift in good taste. For relatives and friends on special occasions. Stock up for Christmas, Chanuka, or Valentine's day. For anniversary, birthday and thank-you remembrances.

Versatile in business
And Sweet Talkers are a welcome business gift. For employees, customers and business associates. For your sales force or dealer organization.

Other exciting uses
Some grads have suggested that Sweet Talkers be used by local Alumni Clubs for fund raising. Others are compiling lists of business acquaintances and friends who might be interested in purchasing candy. The promotion of Sweet Talkers is limited only by your imagination. And ours!

We will assist you
We're prepared to help you in any way possible. With a sales folder telling the dramatic story behind Pecan Sweet Talkers. And with attractive quantity discount plans.

Join other UW alumni and supporters
Play an important role in a continuing project that will provide financial assistance to Wisconsin athletes for years to come. Mail this coupon today. Team up with Arnie Ludwig to give a helping hand to talented and eager young athletes.

Grad's Gratitude Candy Company

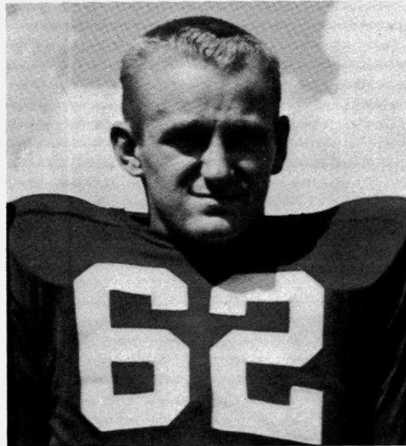
Dear Arnie:
You bet I'm interested in supporting this program.

☐ Enclosed is my check for $ ________ for ________ boxes of Pecan Sweet Talkers™ at $3.50 per box.
☐ Please send quantity discount prices.
☐ Please send information about fund raising for our Alumni Club.
☐ Enclosed is a list of business associates who may want to give the candy as gifts.
☐ Attached are other ideas for promoting Pecan Sweet Talkers.

My name ________________
Address ________________
City ________ State ________ Zip ________

Postage paid on orders of 12 or more boxes. For less than 12, add $1.00 per box for postage.

A twenty year promise made good



Arnie Ludwig, sophomore guard on 1953 Badger football team.

Because of his outstanding football skills in high school, Arnie Ludwig was offered scholarships by a number of major Universities. At that time, his loyalties were with his home state, so he enrolled at Ohio State.

But an invitation from a Wisconsin booster to visit Madison changed Arnie's mind. He was so taken with the campus, the city and the people he met that he accepted a full scholarship at Wisconsin.

In 1952, the year Wisconsin went to the Rose Bowl, he was co-captain of the freshman squad. Then, as a 175-pound sophomore, he was a guard on the varsity team that put together a 6-2-1 record. But, in the 1954 Alumni-Varsity spring game, he suffered a leg injury that ended his football career.

However, this wasn't the end of his education. The University allowed Arnie to continue his studies in the Food and Dairy Science Department, still under a full scholarship. Arnie recalls, "Right then I vowed that someday I'd repay the University, with interest, for all it had done for me."

Combining the knowledge acquired at the UW with his own diligence and business acumen, Arnie has been a success. In 1959 he organized the Seaway Candy Company in Toledo, a distributing firm for "fund raising" candies. This led to his building his own manufacturing plant in Manteno, Illinois, and to the founding of the Ludwig Candy Company in 1969. He currently has 37 representatives distributing his product line in 27 states.

And though twenty years have passed, Arnie still remembers his vow. Now he's ready to carry it through.

That's why he's started the Grad's Gratitude Candy Company, making Pecan Sweet Talkers™ exclusively. Only the finest Wisconsin dairy products will go into the making of the candy. "I want the quality of the Sweet Talkers to reflect the quality of a fine University," he said.

That's the story thus far. And no one is going to work harder to provide a happy ending than Arnie Ludwig himself. With the support of other alumni and friends looking for ways to show their gratitude to the University of Wisconsin, this could be the "sweetest profit story ever told."

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the better the prospect will be for the entire world of business to upgrade a sagging image. On an individual company basis, this kind of involvement becomes even more essential. The company which makes a mistake and admits it, and then makes an honest effort to correct that mistake, will in the long run help itself and its stockholders much more than the company which makes lame excuses or tries to hide its error.

Defending Corporate Social Activities. C. Peter McColough's frank and blunt response to a stockholder in defense of Xerox's contributions policy should be reprinted in its entirety and circulated to corporate presidents. His concluding remarks were cited earlier, but the opening lines of his rebuttal demand inclusion here: "I would like to say," he began, "that as far as the directors and the management of this company are concerned, we could not disagree with you any more than we do. It seems to me this is the worst time in our country's history to show that corporations are only concerned about profit and have no concern for the problems of society. I think that would be suicidal."

If a corporation is going to be honest and admit the validity of attacks from those who oppose its negative actions or its inaction in areas of social concern, it must at the same time defend its positive societal actions from those who would have it do nothing. It is simple and logical. If, as Mr. McColough concludes, it is suicidal for a company to run a course that does not parallel man's best interests, it should loudly and clearly proclaim its desire to live. Hopefully, this kind of example, proclaimed and publicized, will provide some slower moving companies with a position to emulate.

Youth Approval. Young people never had it so good. Over the past few years the voting age has been lowered in their favor, they have picked up advocates like Charles Reich, they have influenced if not changed the course of education, they have become one of America's most important markets, they have created a new entertainment scene, they have been heard and heeded by veteran politicians, and they have become a key target of interest for both business and the arts.

On the surface, however, there is a difference between the approaches of business and the arts to youth. Cultural groups want and need youngsters to become actively involved in their programs. They want them now and tomorrow to be their audience. Business groups, it often seems, only want the younger generation to leave them alone, to be uninvolved and keep out of their hair—except, of course, for the purchase of goods. But viewing things in their long-range application the relationship is more complex. While youth, as a group, may be one of the most vocal and belligerent critics of the modern corporation, a good portion of this group will, in the not too distant future, be running the business show. Thus, while business dismisses the epithets youth hurls at it as the mindless and uninformed rhetoric of callow and irresponsible youth, it smiles pleasantly and plays the concerned good guy for those it wants to reach—the brightest, quickest, and most personable representatives of the new generation. This is an impossible task. The hope for tomorrow is not based on the "good guys"; it is based on youth as youth, an over-all group which, many believe, is more concerned and more social-minded than any other generation in our history. If this belief is accurate, then it is not just a minority bunch of radical kids who are attacking business and questioning certain business values—the entire younger generation is doing the questioning and the attacking.

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When students vote to tax themselves to help support a public interest law firm on campus, the widespread commitment is clear. Business needs youth on its side, as many youngsters as it can rally. It needs them to accept business, become part of it, and even to change it. But kids are smart and wary and in an increasingly cynical era they have learned to see through hollow wooing. If business really wants youngsters then it must show by example that it is concerned, that it has more than profits in mind, and that it does not want to attract shallow, nonthinking "yes men" but seeks questioning, thoughtful, socially motivated young people. If business does this, it will be helping itself to a piece of a better future for both the corporation and society.

Helping the Arts. One of the major concerns of this book has been to define the ways in which business has related to the arts in the past and to indicate how business can most help the arts in the future. In regard to future assistance, many suggestions have already been outlined. In the brief concluding chapter which follows, additional ideas will be outlined, including several which may be categorized as pipe dreams. Here, then, it is necessary only to reemphasize a point which has been made often, perhaps even too often. The point is repeated again because it is central to a real relationship between business and the arts. If business is to help the arts, it must know what the arts are, what they do, and why they are important. Without understanding there is no respect and no basis for real involvement. □

Blacks on John Brown
continued from page 13

In planning for Harpers Ferry, Brown had sought to recruit blacks, particularly prominent figures. Those to whom he made overtures included Frederick Douglass, lumberman Stephen Smith, clergyman Jermain W. Loguen, underground railroad operator William Still, and John Mercer Langston, a lawyer and member of the Oberlin town council. No black of prominence, however, showed up at Harpers Ferry. Of the 21 Harpers Ferry comrades of John Brown, five were blacks. In the quickly crushed raid, two of the five blacks were killed, Dangerfield Newby and Lewis S. Leary; two were captured, John A. Copeland and Shields Green; and one made his escape, Osborn Perry Anderson.

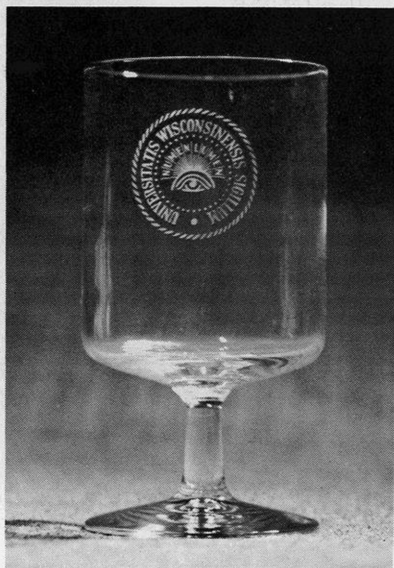
However much of a military fiasco, the Harpers Ferry raid left a deep impression on the country. It angered the South and made southerners apprehensive. In the North, too, Brown's raid was widely and strongly condemned. But in that section of the country such denunciation was by no means universal, thousands of northerners regarding Brown as candidate for a halo.

The view that Brown was a martyr reached its strongest intensity among blacks. To them he was a man of moral courage, a benchmark figure whose social resolve had not waited upon taking a poll or achieving a consensus. A symbol, he conferred worth upon his followers. Black Americans regarded Brown as a deeply religious being to whom slavery was the sin of sins.

A week before her husband's hanging Mrs. Brown informed an interviewer, Theodore Tilton, that the "religious element of his character was always the ruling motive of his life." The orator Wendell Phillips put it a bit more dramatically, saying that Brown carried letters of marque from God. The haunting lines, so familiar in black religious folksong, "Way down yonder by myself, / And I couldn't hear nobody pray," hardly sprang from anybody in the company of John Brown. Black people were deeply impressed by Brown's obvious and intense religious commitment, coming to share his belief that he was an instrument of the Almighty to free the slaves. Viewing Brown as God-sent, blacks tended to discern the hand of Providence in Harpers Ferry.

Obviously his black contemporaries did not subscribe to the widespread belief that Brown was mentally unbalanced. They held that society, rather than Brown, was deranged. They tended, moreover, to ignore or gloss over any of his shortcomings—his assertive self-righteousness, his unwillingness to give praise or credit to others, and his dictatorial type of leadership. Brown was also reticent to the point of secrecy, but this trait hardly bothered his black followers. They realized that if one were engaged in work considered seditious by many and hence fraught with personal peril, secrecy must be the order of the day. Trusting Brown, it did not matter to them if he were tight-lipped. Moreover, living in a land in which their basic rights were so often flouted, black Americans often deemed it advisable not to know too much.

Like his black followers at Harpers Ferry, Brown's black admirers did not debate his plan of action. Two weeks after the raid, Henry Highland Garnet found fault with the operation, holding that the only



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thing needed "was a box of matches in the pocket of every slave, and then slavery would be set right." This was hardly tongue-in-cheek talk since arson by slaves was not uncommon. But aside from this kind of passing comment, blacks did not enter into analysis of Brown as a military tactician or field commander.

Similarly blacks did not debate as to whether the Brown of the Kansas years had blood on his hands, being guilty of ordering the cold-blooded killing of five proslavery men at Pottawatomie Creek in May 1856. Blacks took Brown on his own terms—to them he was his own morality. Consistently they divorced his actions from his motives, preferring to dwell upon the latter. "To the outward eye of men, John Brown was a criminal, but to their inward eye he was a just man and true," said Frederick Douglass in an address at Storer College in 1881. "His deeds might be disowned, but the spirit which made those deeds possible was worthy of highest honor." To black Americans the leader at Harpers Ferry was primarily a symbol that gave them dignity.

If blacks were as one in their general appraisal of Brown and if, as a rule, they avoided controversy as to his methods, why such a volume as this, one might ask. Blacks, historically the most individualistic of Americans, found different things to admire in Brown. They certainly found a rich variety of deeply evocative ways in which to express their sentiments toward him. Moreover, in the course of their appraisal of Brown, they tell us much about the America of their day, particularly in its black-white relationships.

And finally the image of Brown projected by his black admirers was, in no small measure, a factor in creating the John Brown that has lived in song and story. John Brown, however flawed, did not turn out to be a passing phenomenon, a temporary catharsis, but rather a new peaking in a continuing process—that of a nation coming to grips with its conscience, a microcosm of man in his unceasing moral pilgrimage. The documents in this volume provide a first-hand view of this image-making John Brown of the blacks. □

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Frank Lloyd Wright
continued from page 17

believed the United States to be the most materialistic society since Rome: the sturdy yeomen envisioned by the Founding Fathers had devolved into a "mobocracy" admiring quantity more than quality, brainwashed by bureaucracy and Big Business into thinking that the accumulation of goods was life's objective. The country had become a "cash-and-carry" nation, with a "Broadway-creed" of salesmanship and boosterism. Wright also castigated America's blind and unreasoning worship of science, the national substitute for art, religion, and philosophy. In an organic society the scientific method would be related to the creative spirit in the same way as a paint box to an artist, but, without a culture to adopt and adapt its discoveries, without a sense of the whole, science was socially destructive. The detonation of the first atomic bomb represented to Wright the fallacy of purposeless scientific inquiry. "A ghastly revelation of the failure of our educational, economic and political systems," he concluded in 1947, it had thrown us "completely off our base, undoubtedly making all that we call progress obsolete overnight. Prone to our own destruction, we may be crucified on our own cross! . . . This push-button civilization over which we gloated has suddenly become nameless terror."

Improperly restrained science and materialism were also to blame for inorganic social organization, Wright insisted, specifically for American cities and governments, which invariably destroyed human life. Greed and technology (in the form of skyscrapers) exacerbated urban congestion while government, controlled by those responsible for the plight of the cities, stifled creativity and individualism. A knowledge of organic structure—which in architecture integrated individuality of parts with a harmonious whole—would be useful to statesmen and politicians whose objectives ought to be the simultaneous preservation and extension of social order and personal liberty. The nation's salvation, Wright claimed, would be the application of organic architecture to social organization along the lines of Broadacre City. Short of that event, he could only hope that decentralization would begin to mitigate urban problems.

Although Wright is frequently remembered for his bitter antiurban diatribes, his relationship to the city was actually quite ambivalent, a kind of love-hate affair resembling the reverberation of a compass needle between two magnets. The city came to represent for him all that was unnatural and fraudulent in America, but he arrived at that view gradually, and even in his last years, at the height of his invective, he enjoyed occasional encounters with the urban fleshpots. He began his professional career in the 1880s an enthusiastic urbanite; fresh from the farm and a small town he entered a kind of premature second childhood, reveling in Chicago with his new friend Cecil Corwin. But when he opened his independent practice in 1893, four years after he had assumed the responsibilities of marriage and home ownership in suburban Oak Park, he declared that the architect should find an environment "that conspires to develop the best there is in him, . . . a place fitted and adapted to the work . . . outside the distractions of the busy city." In an 1899 letter he confessed that his spirit had become "somewhat hardened in the hustle of this great western city," revealing both his admiration and his distrust of metropolitan pleasures. □

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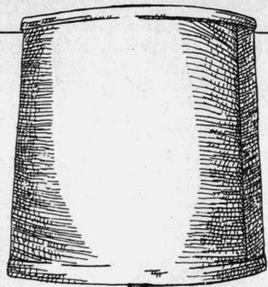

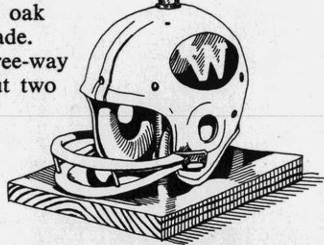

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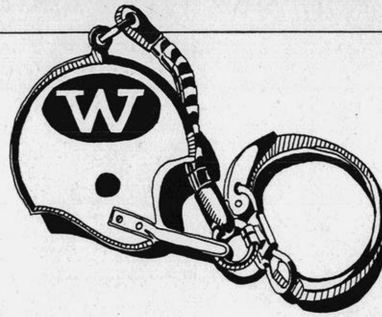

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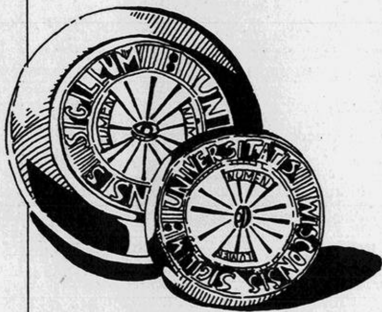

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Football Forecast

By Jim Mott
Dir., UW Sports News Service

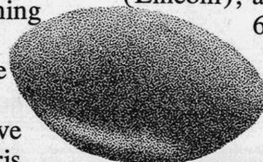
Wisconsin's 1973 football team figures to be much improved over last season's, both offensively and defensively. The Badgers posted a 4–7 record in 1972, averaging 14 points and 317 yards per game offensively—200 by rushing and 117 passing, while yielding 21 points and 352 yards per game—250 rushing and 102 passing—defensively.

Excellent leadership will be provided by tri-captains Mike Webster, 6–2, 230-lb. offensive center from Rhinelander; Chris Davis, 6–½, 170-lb. defensive back from Wauwatosa; and Jim Schymanski, 6–2, 234-lb. defensive tackle from Schofield. An experienced offensive line, bulwarked by Webster at center, and a fine corps of receivers headed by juniors Jeff Mack, a 5–11, 174-lb. flanker, and Jack Novak, a 6–4, 230-lb. tight end, are building blocks around which the 1973 offense will be formed. Webster has been a two-year starter who possesses excellent strength and can maintain his blocks effectively. Coach John Jardine points out, "Mike is a bona fide All-American candidate." Mack paced the Wisconsin receivers in 1972 with 27 catches for 528 yards and five touchdowns, then added 286 yards rushing. Novak came up with 20 receptions for 352 yards and three scores.

Other lettermen receivers available include senior Mike Haas, 6–2, 180 lbs., Waukesha (seven catches for 146 yards); junior Rodney Rhodes, 6–2, 187 lbs., Benton Harbor, Michigan (seven receptions for 90 yards); and senior Art Sanger, 5–9, 176 lbs., Madison (four caught for 63 yards).

Experienced guards are headed by Bob Braun, 6–2, 225 lbs., Caledonia (Union Grove), who missed the 1972 campaign after suffering a knee injury in the season's opener against Northern Illinois; Dennis Manic, 6–0, 220 lbs., Elgin, Illinois; and Rick Koeck, 6–1, 210 lbs., Fond du Lac. Braun and Manic are seniors; Koeck is a junior. Sophomore Tom Brooks, 6–2, 225 lbs., Beloit (Turner), adds depth following a good spring.

Dennis Lick, a 6–4, 241-lb. sophomore letterman who started eight games as a freshman, appears set for a fine year at strong tackle, while Terry Stieve, 6–2, 224 lbs., Baraboo, came strong in spring drills to take over at weak tackle. Letterman Bob Johnson, 6–4½, 228 lbs., Madison (West), and John Reimer, 6–3, 258 lbs., Wisconsin Rapids (Lincoln), along with Guy LoCascio, 6–3, 256 lbs., Green Bay (PreMontre), provide depth at the tackle positions.



Offensive emphasis will be be placed on a more balanced running attack—and the ability of the Badgers to control the football more extensively in 1973.

Junior Gregg Bohlig, 5–11, 173 lbs., Eau Claire (Memorial), developed strongly in spring drills to assume command of the quarterback position. He can run as well as pass, and has the ability to keep his feet when hit to execute the option pass-run to its fullest.

Top runners appear to be fullbacks Chuck Richardson, 6–0, 195 lbs., Aurora, Illinois, a senior who gained 266 yards on 63 carries last year, and sophomore Ken Starch, 5–11, 195 lbs., Madison (East), who saw brief action as a freshman; tailbacks Billy Marek, a 5–8, 180-lb., Chicago (St. Rita) sophomore who established himself as the top runner in spring drills, junior Tony Davis, 6–½, 195 lbs., Chicago (Morgan Park), and sophomore Duane Johnson, 6–1, 195 lbs., Grosse Pointe, Michigan (North), who saw considerable action in 1972.

A nucleus of experienced personnel plus the influx of some outstanding sophomores dictates a much improved defensive outlook. Junior Mike Jenkins, 6–0, 215 lbs., River Falls, has moved from tackle to middle guard in the multiple defense. He ranked second in tackles for the Badgers last year with 48 solo and 47 assists behind the departed Dave Lokanc.

Junior linebacker Mark Zakula, 6–2½, 224 lbs., Chicago (Marist), has made a fine recovery from knee

surgery following injury against Iowa last year and is rated by Coach Jardine as "one of the top line-backers in the Midwest".

Lettermen man the tackle slots with Schymanski and Mike Seifert, 6–3, 250 lbs., Kiel (moved from end), figured as starters; and junior Gary Dickert, 6–2½, 210-lb. Manitowoc award winner, and Steve Riese, 6–2, 237 lbs., Oshkosh, adding depth.

The defensive end positions are headed by senior Ed Bosold, 6–3, 208 lbs., Madison (East), and Randy Frokjer, 6–2, 210 lbs., Park Falls, both lettermen. They're backed up by Mike Levenhagen, 6–3, 209-lb. Wauwatosa senior, and Sam Bickford, 6–4, 190-lb. Barrington, Ill. sophomore, both non-lettermen.

1973 Football Schedule

Home Games

Sat., Sept. 15	Purdue
Sat., Sept. 22	Colorado
Sat., Oct. 6	Wyoming
Parents and Band Day	
Sat., Oct. 13	Ohio State
Sat., Oct. 27	Indiana
Homecoming	
Sat., Nov. 10	Iowa
Sat., Nov. 17	Northwestern
"W" Club Day	

Away Games

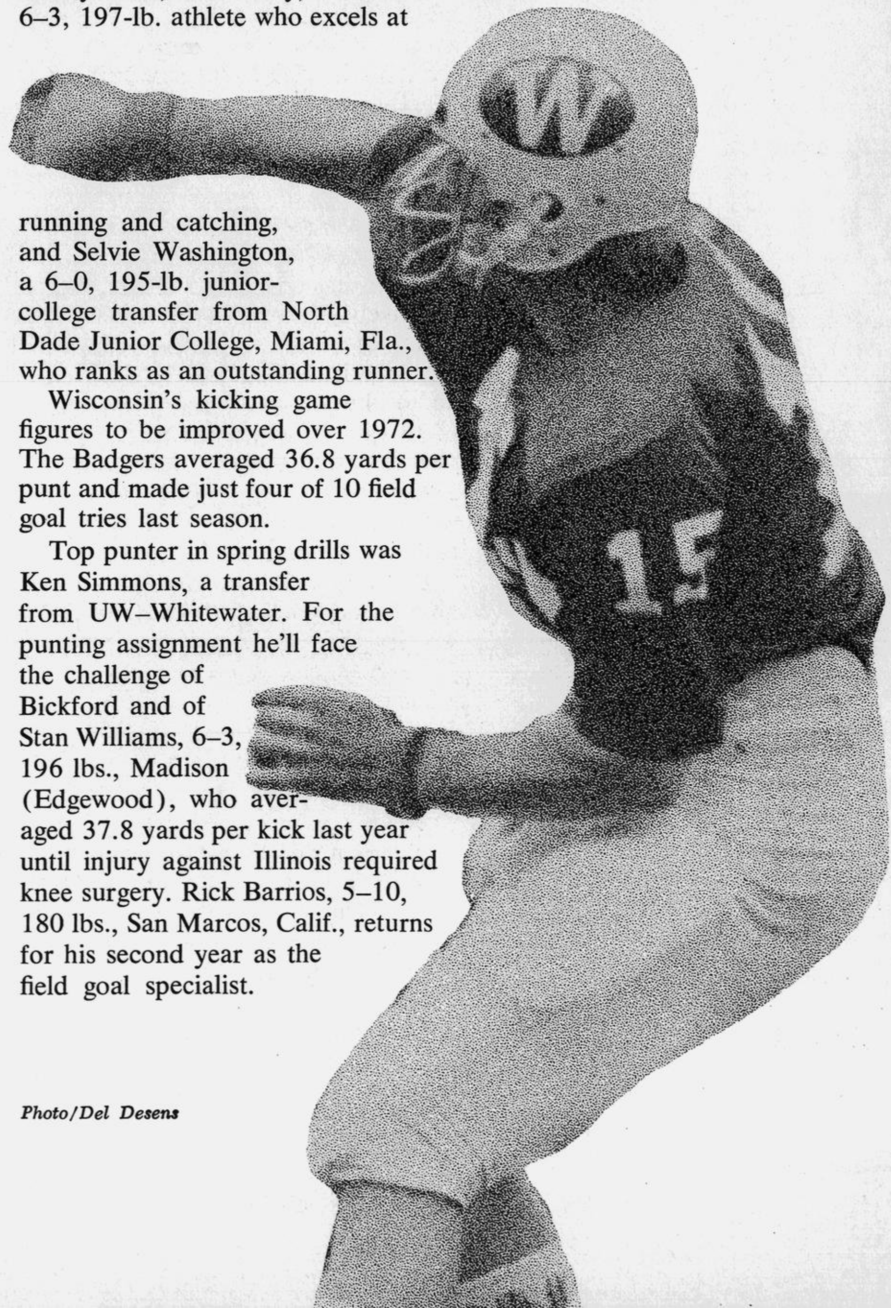
Sat., Sept. 29	Nebraska
Sat., Oct. 20	Michigan
Sat., Nov. 3	Michigan State
Sat., Nov. 24	Minnesota

Junior letterman Rick Jakious, 6–0, 210 lbs., Aurora, Ill. (Central), pairs with Zakula in the starting linebacking positions with letterman senior Bob Hanssen, 5–11, 185 lbs., Chilton, and sophomore Jim Franz, 6–0, 210 lbs., Crystal Lake, Illinois, rating second team berths as spring drills concluded.

The defensive backfield lists lettermen in Alvin Peabody, 6–3, 185, Columbus, Ga., and Chris Davis, 6–½, 170 lbs. at the corners; and Mark Cullen, 5–10, 195 lbs., Janesville, at strong safety. Sophomores Terry Buss, 6–1, 185, Marshfield, and Greg Lewis, 6–2, 179 lbs., Columbus, Georgia, vie for the free safety position.

Newcomers in back-up roles in the secondary include junior Ken Simmons, 5–11, 180 lbs., Verona, and sophomore Bill Drummond, 6–0, 165 lbs., Racine (St. Catherine), at the corners; and Steve Wagner, 6–2, 190-lb. Oconomowoc sophomore at strong safety. All have speed, are good, hard tacklers, and react well to the running game.

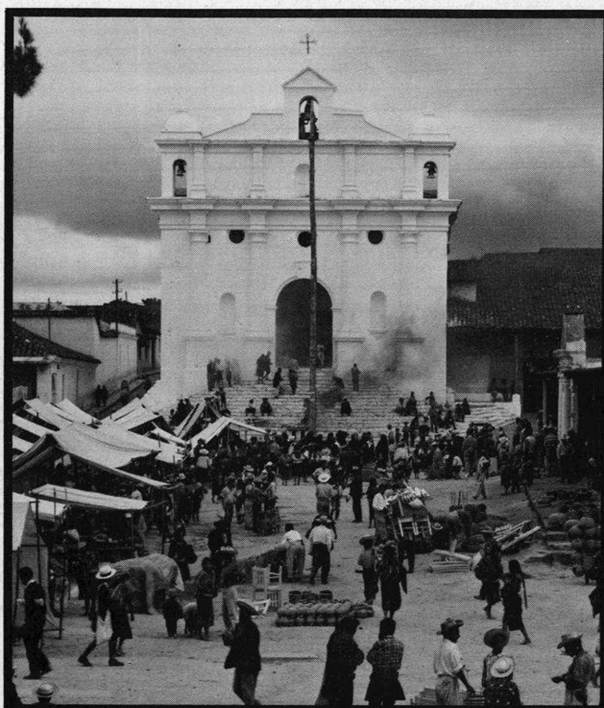
Incoming freshmen who will provide immediate help are linemen John Rasmussen, 6–4, 270 lbs., Wauwatosa (Pius XI), Ron Hegwood, 6–2, 225 lbs., Brookfield (Central), David Wanek, 6–4, 280 lbs., Chicago (St. Francis de Sales), and Doug Witkus, 6–6, 242, Chicago (Richards); and backs Randy Rose, Green Bay, a versatile 6–3, 197-lb. athlete who excels at running and catching, and Selvie Washington, a 6–0, 195-lb. junior-college transfer from North Dade Junior College, Miami, Fla., who ranks as an outstanding runner.



Wisconsin's kicking game figures to be improved over 1972. The Badgers averaged 36.8 yards per punt and made just four of 10 field goal tries last season.

Top punter in spring drills was Ken Simmons, a transfer from UW–Whitewater. For the punting assignment he'll face the challenge of Bickford and of Stan Williams, 6–3, 196 lbs., Madison (Edgewood), who averaged 37.8 yards per kick last year until injury against Illinois required knee surgery. Rick Barrios, 5–10, 180 lbs., San Marcos, Calif., returns for his second year as the field goal specialist.

Photo/Del Desens



The Caribbean

January 28-February 9

Via the M/S Mermoz, the Big Ten's "private" luxury ship to cruise you to all these places in the sun. Port-au-Prince, Cartagena, San Blas, Cristobal, San Andres, Puerto Cortes, Yucatan. Lots of time ashore. No end of fun, variety and comfort aboard ship.

Get the brochure!

WAA Services Corp.
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I'll take those places in the sun! Please make ____ reservations in my name on the Big Ten Caribbean Cruise! I enclose $175 deposit per reservation.

____ Please rush me the complete brochure.

Name ______________________________

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From $545 per person from Port Everglades, Fla. Cabin and all shipboard meals included, based on two-per-cabin occupancy.

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