



# **The daily cardinal. Vol. LXXXV, no. 147 June 16, 1975**

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the daily  
Cardinal

June 16, 1975



Vol. LXXXV. No. 147 The University of Wisconsin-Madison

cover by Tom Arthur

By SUSAN HERING  
of the Cardinal Staff

There are four new theatres in town. There is also a new picket line in town. The theatres are located in a corner of the University Square Mall. In the same corner are the picketers. Perhaps it is more appropriate to say they are in opposite corners.

It is Round Number Who-Can-Count-So-High in the old match between union and management. This round though, is predominantly a defensive one; the blows are delivered with carefully chosen words. It is a very polite struggle.

IN ONE CORNER, resting on that fine swivel chair, is the formidable weight of American Multi-Cinema, Inc. AMCI is the owner of the fourplex theatre where the match goes on. It is also the owner of the largest theatre chain in the country, operating approximately four hundred and thirty-five screens nationwide.

Since 1960, most of their theatres have been designed around the concept of management operation. Involving a maximum of automation at a minimum of cost, management operation is, in simplest form, a means of increasing management profits. It is not an unappealing idea if you happen to sit in that corner of the economy. Trade unions however, are in the opposite corner.

In this round, the other chair is occupied by the International Association of Theatrical Stage Engineers and Motion Picture Machine Operators, IATSE for short. IATSE has been around a long time; it was first organized in 1911. During this lengthy past, it has taken a few losses, and certainly, learned a thing or two about the game of box office profits.

A seasoned fighter, IATSE is hoping to avoid a tougher skirmish by conducting an informational picket. They are trying, with their picket, to build sufficient understanding among both AMCI and the audience public, that the sounding of the renegotiations bell will find them on firm footing.

AMCI HAS brought with it what they call, "a fully automated projection system". It consists of large platters which can each feed over five hours of continuous film through the projectors. The system also respools the film automatically. From the projectors, the film image is directed onto carefully positioned mirrors which in turn refract the light onto the screen.

While the quality of such projection is questionable, the matter of efficiency is not. The mirrors allow the projection to occur at audience level, eliminating the need for raised booths. This also permits the placement of two projectors in the same booth. In this way, operation becomes more efficient, one person can feasibly have quick access to any one of the four projectors. But who is this whiz attendant, and what is s-he to the union projectionists?

At the AMCI theatres, the projection is

## Magic mirrors mean money for management

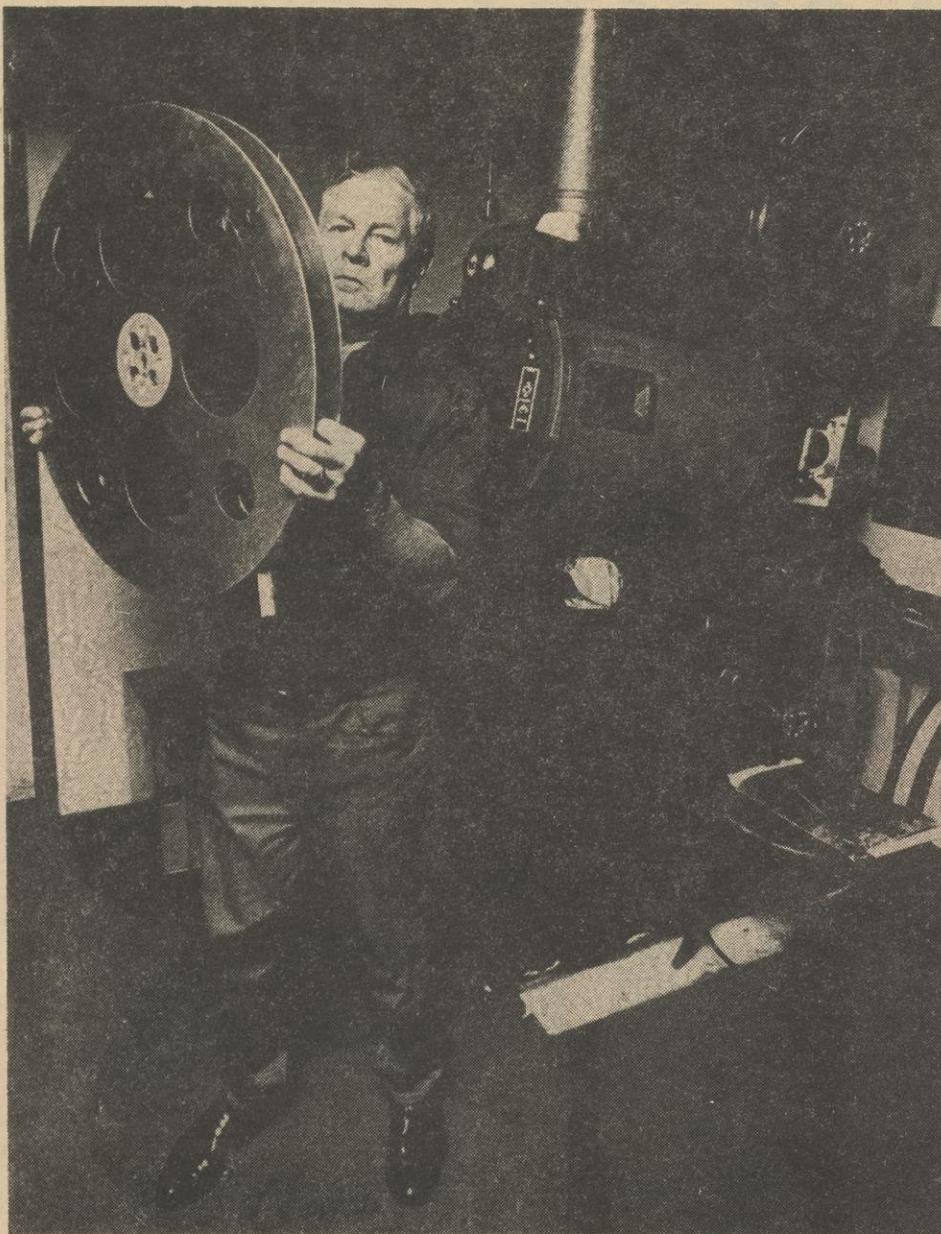


photo by Michael Kienitz

PETER SEAMONSON, AMCI projectionist at the Orpheum Theater, may see his wages canned if multi cinema's salaries catch on.

started and tuned by either Ted Keehler, the manager, or by one of two assistant managers. None of them are IATSE members and it looks unlikely that any of them receive a commensurate wage level to that of the union projectionists. Terms of

their wages would not be released. A comment however, made at a meeting May 22 between AMCI and IATSE representatives which stated that manpower costs at union theatres was, "out of our ball park," would indicate that AMCI wages are

## That number is... 10 cents, please

By ED BARK  
of the Cardinal Staff

If your telephone book isn't dog-eared yet, it probably will be by the end of the summer. Beginning June 29, Madison's habitual directory assistance dialers will pay for what Wisconsin Telephone Manager Jack Mayer claims is oftentimes "sheer laziness."

Under an experimental pay-as-you-go plan authorized by the Public Service Commission (PSC), subscribers will be allotted only five free directory assistance calls per month. It will cost a dime for the next five queries and 20 cents apiece for over 10 calls. Two numbers may be requested per call. The physically or visually handicapped and callers from hospitals or pay phones will be exempt from the additional charges.

ACCORDING TO Mayer, the directory assistance surcharge is

meant to be a "deterrent rather than a revenue producing item."

"Directory assistance is being used for numbers primarily, a high number of which are already in the phone book," he said. "The end result is a small percentage of our customers are increasing costs of all of our subscribers."

A Wisconsin Telephone study submitted to the PSC claims each call to directory assistance costs the company 19 cents. Almost 80 per cent of subscribers use the service five or fewer times per month. The volume of directory assistance calls has increased about 8 per cent per year.

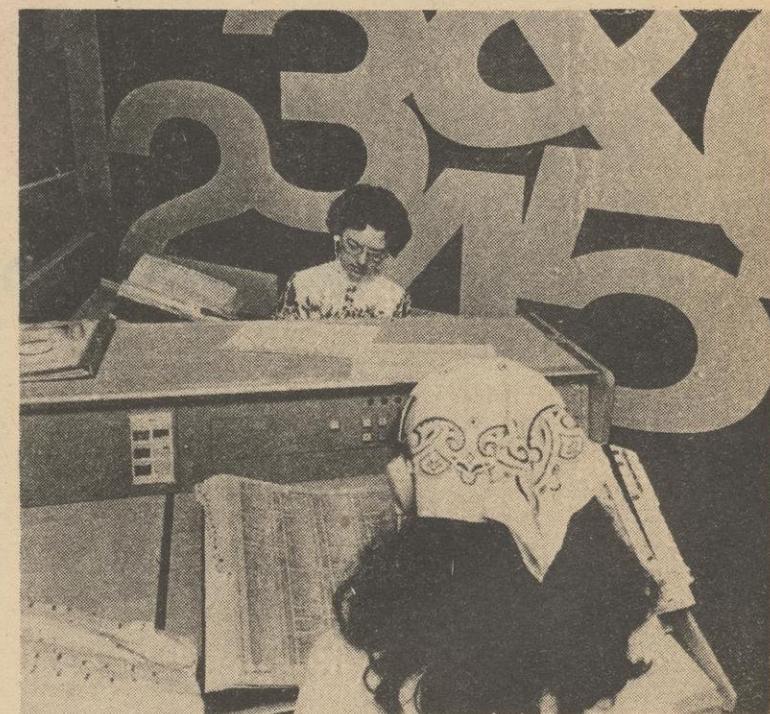
Wisconsin Telephone originally requested a 20 cent charge for each call in excess of three per month. The PSC decided the five call limit is a "more proper level," but agreed that "excessive or unnecessary" usage (of directory assistance) should be

discouraged and intensive users should pay the costs they create."

MAYER CLAIMS that charging "excessive users" of directory assistance will eventually result in less drastic rate increases for all subscribers. But any savings that may come phone dialers' way will ultimately be at the expense of low level Wisconsin Telephone employees.

The hoped for drop-off in directory assistance calls will not necessitate operator lay-offs, Mayer said. But he admits, "We won't need as many people in the future. As people retire, we won't need to replace them to beef up our force."

Wisconsin Telephone presently employs 102 directory assistance operators. They have been instructed in numerous ways to dissuade customers from requesting numbers that are already in the phone book. One of



The people who give you those numbers. We pay; they may lose their jobs.

them was to simply inform the caller that the asked-for number is in the directory.

"We did that for quite awhile,"

Service Assistant Marcia Russell said, "but we got quite a few negative reactions from our

(continued on page 13)

**The Daily Cardinal**  
Founded April 4, 1892

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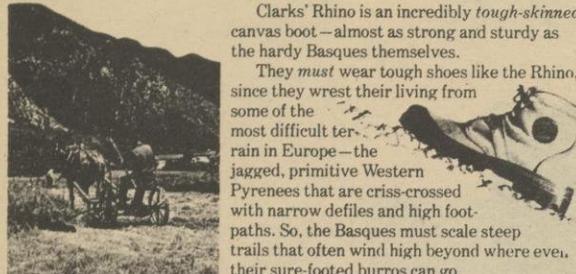
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Incidentally, since the peaks of the Pyrenees catch every storm from the North, they are often drenched with moisture.

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# 'We're not here to kiss ass'

By MARY JO ROSS  
of the Cardinal Staff

Over 250 demonstrators protested proposed cuts in welfare payments at the Capitol last Tuesday, June 10. Hours after their rally on the steps, the State Senate voted to restore the cuts (4.6 million) to the proposed 1975-77 state budget, 21-10.

"We're not here to kiss ass," an AFDC mother from Milwaukee told the rally. "We're here to stick together and get what we want."

After speeches on the Capitol steps, the crowd entered the Senate chambers, where amendments to the substitute budget were under consideration. Groups of demonstrators tried to lobby with their senators for the amendment restoring cuts.

THE RALLY DREW a large number of speakers representing various interests.

Elain Everson, of the Wisconsin Welfare Rights Organization (WRO), said it was often not realized that "people on welfare are not immune to increases in rent, food and fuel."

"It is our responsibility to love and care for our children" she said. "It is the legislator's responsibility to let us do it."

BETTYE LATIMER, Madison's Affirmative Action Officer told the crowd that the legislators say, "You should take good care of your children, but will not provide the money to let us put basic food on the table."

Latimer repeated the slogan on demonstrators' buttons, "The hand that rocks the cradle should rock the boat." This means power," Latimer said. "Power to control our own lives and of those not born yet."

"Who knows which of us working today will be on welfare tomorrow?" she said. "We're speaking for women of Maple



ROBERT WALTMAN from the Milwaukee Tenant Union tells Assemblyman Virgil Roberts from LaCrosse that his welfare-cut amendment should apply to Legislators not the people in need.

Bluff and Sunset Hills. What we're asking for ourselves today we're also asking for you."

THE DEMONSTRATION erupted when Assemblyman Virgil Roberts (Dist. 94) the man responsible for the amendment to cut payments, appeared. He told the crowd that, "Even if you got 100,000 people out here it won't change a thing."

"Bullshit!" from the crowd.

"You don't understand the political process," Roberts said. He told them talking to their legislators would be far more effective.

"I've always been a friend of people in need," Roberts continued.

"BULLSHIT!" again. "Why don't you live on welfare for three months? Live in our lousy housing! Cut your own salary and live on 280 a month!" a woman yelled. (Legislators granted themselves a 58% salary increase last year and are currently

seeking an additional nine percent.)

Roberts started to explain about economic downturns and rising unemployment only to be drowned out by the angry demonstrators who lacked the advantage of Robert's microphone.

Assemblyman David Clarenbach (D-Madison) came on to say how awful it was that the legislature would cut payments. During his remarks, three women yelled, "Why did you vote for the budget?", which contained the cuts. Clarenbach wore the same strange smile that Roberts had worn moments before, and demurred from further comment. Clarenbach's words did not sit well with his audience, and he disappeared into the Capitol.

Michael MacNamara, from the Wisconsin Office of Emergency Energy, told the crowd that anticipated increases in fuel and utilities in the next year will pose a "serious threat to the safety and

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PAMPER YOUR FEET

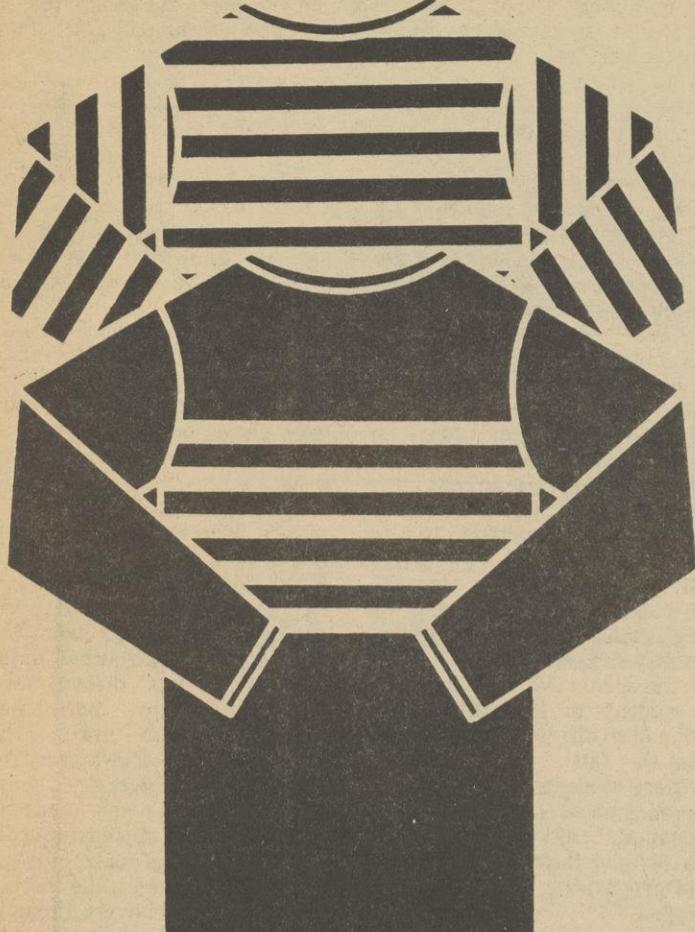
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DANE COUNTY MEMORIAL COLISEUM

## Fees up; dorms still fill up

By SHELagh KEALY  
of the Cardinal Staff

Although the State Legislature is still haggling over the budget for 1975-77 a preview of the squeezed University budget is on the horizon.

Dormitory room and board rates will be increased this fall, with the possibility of more increases in the fall of 1976.

SINGLE ROOM rates will go up \$25, bringing the rate to \$795 per academic year. Double room rates, which most students pay, will go up \$15, from \$595 to \$610 while large single rooms will also go up \$25 from \$820 to \$845.

If you live in the dormitories it is mandatory to be on one of four meal plans. All meal plan rates will go up \$40 per year. This will cost student between \$440 to \$810 for the academic year.

Room and board rates are part of the University budget, and although the budget has not been approved yet approval is only a "technicality", according to Newell Smith, Director of Housing. These are the rates which will be in effect for this fall.

"WE RECEIVE no tax funds," said Smith, "Our budget is dependent entirely on the revenue from room and board rates." The academic and Civil Service staffs

employed by the dorms are also paid by the money from room and board rates, according to William Sweet, Assistant Director of Student Affairs.

"We have had no student reaction to the price increase proposals so far," said Sweet. When returning students were given their housing contracts for the next year they were informed that the room and board rates would be increased. "People were not following it very closely," said Leonard Fromm, Housing Coordinator, "They feel sort of helpless," he added, "there is not really anything they could do."

Dormitory prices are increasing, but the cost of living off campus is jumping with rent hikes around the city, so more and more students are returning to the dorms in the fall.

SEVEN HUNDRED students, 300 undergraduate men and 400 undergraduate women have been told they have no chance of getting into the dorms this fall. There are 300 students on the waiting lists, with a slim chance they will get a room this fall.

"More students are finding the convenience of the dorms more appealing," said Fromm. "There is a definite lack of hassles, like food preparation and distance to campus."

Fromm also said students he has spoken to who went apartment hunting for the fall "didn't like what they saw for the money. Budget wise they are limited," he said. "It was too expensive for what they liked, and they didn't like what they could afford."

IN THE LAST five years there has been a drive to make the dorms more appealing and offer the students more living options. Sweet said, "We are not encountering the vocal students who were intensely adverse to large group living. They sought smaller group situations, and left the dorms."

Now, according to Fromm there is a "heavier emphasis on study and job searching which seems to

have taken over the campus. Some students are not confident in their ability to discipline themselves and study in an off campus atmosphere, a dormitory environment keeps their nose to the grind," he added. "It is hard to forget you're a student when you live in the dorms."

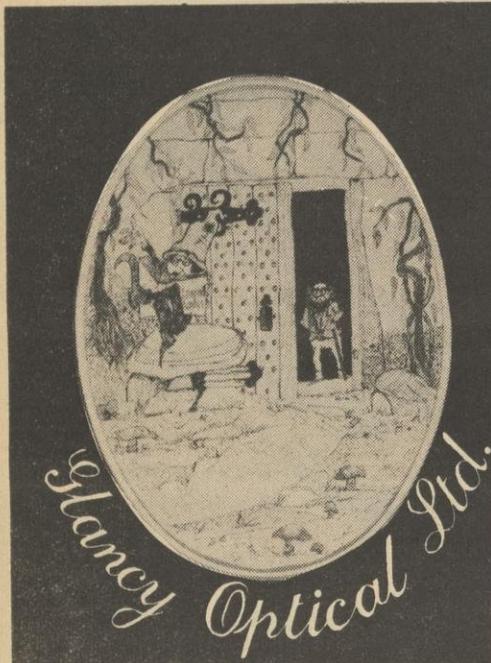
He also cited a recent Financial Aids survey which predicts an increase of \$200 in expenses for students living off campus next year.

While students supposedly flock back to the dorms, there are no plans to re-open as dormitories the Elm Drive complexes, which were closed down four years ago because of a lack of students to fill them.

Elm Drive A remains a dormitory. Elm Drive B is presently being remodeled into an "Adult Education Center." It will be run by the Madison campus and is designed to cater to short term groups of a convention nature. This move has drawn severe criticism from local hotel managers who claim their business will be drawn away from them by the University's action.

Elm Drive C was made into offices to be occupied for a five-year period. This contract is up in the next year, and while there are no plans to reconvert them into dormitories, Newell Smith said "it is a possibility."

## THE EUROPEAN LOOK HITS MADISON



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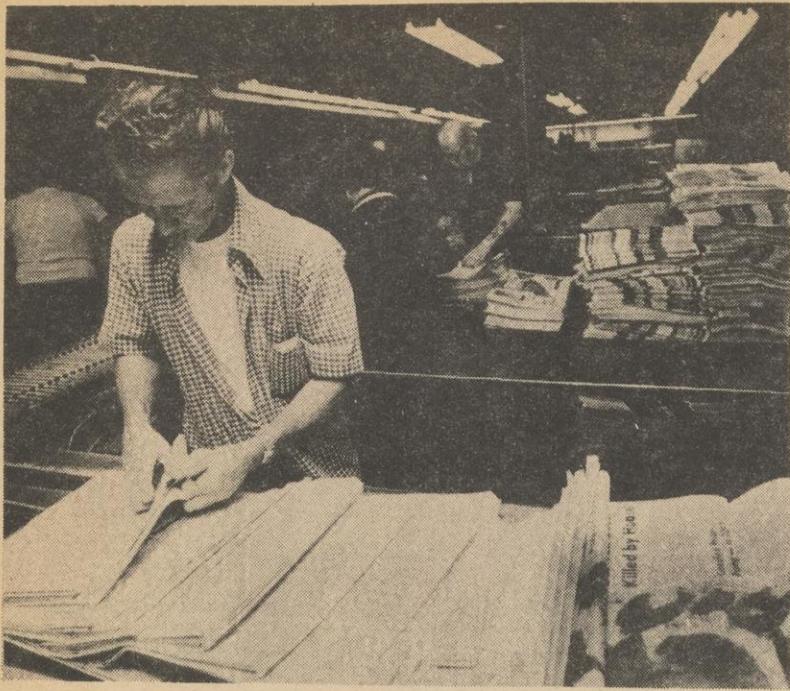
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## For \$2.10 hour stuff it

By JAN FALLER  
of the Cardinal Staff

Stuffing advertisements and comics in newspapers is no fun. It is boring work that only gives satisfaction to its reader—bargain-hunting housewives and the kids on Sunday. Stuffing for \$2.10 an hour only adds to the misery.

So, for those people who worked for four months organizing a union, Retail Clerks Union local 1401, it was a big disappointment when the union lost by a vote of 37-30 in the May 28th National Labor Relations Board (NLRB) election.

BESIDES TRYING to improve working conditions, the move to unionize was also a move to solidify the current work force so they could lobby for secure jobs in the fall when Madison Newspapers will move to a new plant. The stuffers had previously been told that in the new plant most of their jobs would be replaced by machines. The stuffers who work to earn their survival were more supportive of the union. Other workers, who stuff papers for a few hours just for the socialable atmosphere or for their second television set saw formation of a union as an arrogant move against the company.

A strong transient element among the late-night (11-4) crew made some of those supportive of a union ineligible to vote under NLRB ruling, which requires a 17-week stay period before you are allowed to cast a ballot.

A LAST-MINUTE "loyalty" campaign by the management before the election also had its influence. During the last few weeks, the management was down on the stuffing floor night and day, mingling with the stuffers in an attempt to win their support.

Based on workers' claims that management had passed out employment applications to "loyal" employees the day before the election (as well as other worker complaints), the Retail Clerks Union has petitioned the NLRB to hold another election on the grounds that management violated the full freedom of choice guaranteed to employees in an election.

### THE DIMESTORE GLASS WITH CLASS



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## Welfare

(continued from page 4)

health" of the poor.

SHEILA SWANSON of the Wisconsin Women's Political Caucus and Sherry Bryer of the Wisconsin National Organization for Women, said, the cuts were in part due to women's inferior status.

"Women are told on one hand to stay home and care for their children, and on the other hand to get a job," Swanson said.

BRYER SAID the cuts implied that "caring for children is not an honest job." NOW resented this, she said, and strongly supports the demonstrators. She added NOW's support for free abortions for welfare women.

Madison alderperson Michael Sack satirized welfare stereotypes.

"The real welfare cheaters are the state legislators. Some legislators have not worked a day in their lifetime. Nonetheless, they have appropriated large salaries for themselves," Sack

said.

"Why, they spend all their money in bars and drive Cadillacs," Sack added. "I realize the plight of the legislators. You say, send psychologists and social workers to aid in their adjustment. Nonsense! All these legislators need is to be put to work."

"They can pick up candy wrappers on the grounds out here," Sack said. "And we can hope they migrate to the biggest welfare haven in the country, Washington, D.C."

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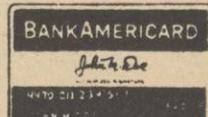
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**Monday, June 16 (through June 20)**  
9 a.m.-6 p.m.  
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**Monday, June 16**  
10 a.m.-5 p.m. weekdays  
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**Monday, June 16 9 p.m.**  
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**Tuesday, June 17 & Wed., June 18**  
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**Tuesday, June 17 (through June 20)**  
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**Tuesday, June 17**  
7-9 p.m.  
Memorial Union Terrace

**Wednesday, June 18 8-10:30 p.m.**  
Memorial Union Langdon St. steps

**Thursday, June 19 8-10:45 p.m.**  
Union South Red Oak Grill

**Friday, June 20 4-6 p.m.**  
Memorial Union Terrace

**Friday, June 20 8:30 - 11 p.m.**  
Union South front terrace

**Friday, June 20 (through**  
**Sunday, June 22) 7 & 9:30 p.m.**  
Memorial Union Play Circle

**Saturday, June 21 8-11 p.m.**  
Memorial Union Stiftskeller

**Sunday, June 22**  
11 a.m. - 3 p.m.  
Union South Red Oak Grill

**Sunday, June 22**  
10 a.m.-midnight  
Memorial Union Terrace

**Also coming this summer:**

**Memorial Union Craftshop Open House** - Tours of the Craftshop & Darkroom; demonstrations of art metal jewelry making, ceramics & woodworking; free use of the Craftshop & Darkroom

**Summer Sunday Welcome Picnic** - Real old-fashioned picnic fare with Magic Fingers Band playing from 4-6 p.m. on the terrace; 5 p.m. watermelon seed spitting contest.

**The 25th Square** - an exhibition of quilts by twelve artists. (Opening reception, Sunday, June 15 at 8 p.m.)

**Exhibition and Sale of Fine Arts Prints** from West Cavage Galleries.

**Hardcover Book Sale** - Adult and childrens' books at great savings. (First day of sale)

**Flickers** with live piano accompaniment by R. Cameron Monschein (also every Monday night through Aug. 4)

**Flash Gordon's Trip to Mars** — 15 chapters of Flash Gordon film adventures on his trip to Mars. (also every Tuesday and Wednesday through Aug. 5)

**Mini Course registration** - See listing of courses in this issue of the Daily Cardinal (registration after June 20 in room 507, Memorial Union, noon-4:30 p.m.)

**Tuesday Night Variety Show** - David Charne's Fun Machine will present magical and juggling acts; plus barbershop quartet (also every Tuesday night through Aug. 5)

**Open Mike** for local entertainers (also every Wednesday night through Aug. 6)

**Cool n' Easy Listening** — featuring folksingers; this week Tony Brown (also every Thursday night through Aug. 7)

**TGIF** - featuring Regalia, jazz band. (also every Friday through August 8)

**Friday Fiesta** - a variety of evening entertainment, beer & brats. This week - "Easy Street" band.

**MovieTime** - "Amarcord" Traditional weekend movie program. (also every Friday, Saturday and Sunday through Aug. 8) \$1 admission

**Saturday Night in the Stift** - this week featuring Fred Sprouse, folksinger (also every Saturday night through Aug. 2)

**Special Sunday Brunch** - Brunch specials 50¢-\$1.50 plus regular menu, classical guitarist.

**Summer Sunday** - Hoofer Carnival & Picnic. Games, relay races, booths, free sailing & canoeing. 4-6 p.m. Arkansas Travelers will play. 9-12 p.m. Singing around the campfire with Mac Robertson. (Summer Sundays will be held each Sunday of summer session through Aug. 3)

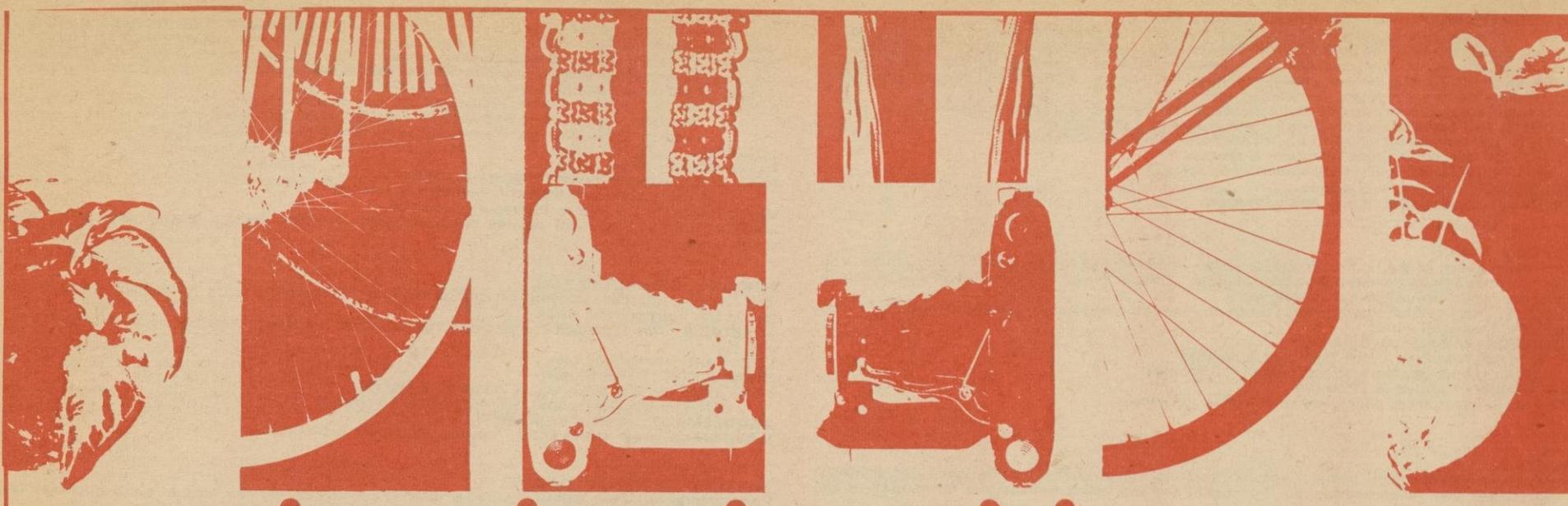
Hoofer outdoor clinics (June 25, July 9, 16 & 25)  
Free Studio Films (June 25, July 9, 16 & 30)  
Stagecoach Players (July 6 "Prisoner of Pirate Island" & July 27 "Sleeping Beauty")  
Commodore's Ball (July 12)  
Sculpture by J. Fred Woell (July 16-Aug. 8)  
Wisconsin Chamber Orchestra (July 19)  
Arts & Crafts Sale (July 19 & 20)

**WATCH FOR DETAILS  
FOR DAILY PROGRAM AT MEMORIAL UNION & UNION SOUTH**

Memorial Union  
800 Langdon St.

**CALL 263-4000**

Union South  
227 N. Randall Ave.



## wisconsin union mini courses

507 Memorial Union

800 Langdon St.

Madison, Wis. 53706

608-262-2214

It is our hope that the Summer '75 Mini Course program will provide you with opportunities to develop new skills and interests and to meet other people doing the same. These non-credit experiences are kept as small and informal as possible emphasizing individual instruction and attention.

We are always seeking ideas for future courses, possible instructors, and improvements in the program. If you have any suggestions we would be very glad to hear from you in the Program Office, 507 Memorial Union.

### REGISTRATION INFORMATION

#### WHO?

Wisconsin Union members and their spouses may begin registering for Mini Courses in person on Tuesday, June 17. **NOTE: ALL CURRENTLY ENROLLED UW-MADISON STUDENTS ARE WISCONSIN UNION MEMBERS.** If you are unsure of your student status for the summer, call or come in and ask. UW-Madison faculty and staff (and their spouses) who are not Union members may begin registering for Mini Courses in person on Thursday, June 19. The course fees for UW-Madison faculty and staff non-members (and their spouses) are higher than the Union member rates.

By Wisconsin Union policy Mini Course enrollment is limited to Union members, their spouses, UW-Madison faculty and staff non-members, and their spouses.

If you are interested in joining the Wisconsin Union to take advantage of the Mini Course program and the many other services available to members of the Union call the Membership Office at 262-2687. Both annual and life memberships are available.

#### WHEN AND WHERE?

Tuesday, June 17 through Friday, June 20 walk in registration will be conducted in the Memorial Union in the Checkroom across from the Main Lounge on the second floor. Registration on these dates will be from noon to 5 p.m. Starting Monday, June 23 and continuing until all the courses are filled, walk-in registration will be handled in the Memorial Union Program Office (on the fifth floor) from 1 to 4:30 p.m. Mondays through Fridays.

#### HOW?

Mail-in registration is also possible, as described further on.

### APPLICATION FORM Wisconsin Union Mini Course Program Summer 1975

Course Title..... Section.....

Name..... Phone.....

Street..... Town..... Zip Code.....

Please fill in appropriate answers:

UW-Madison Student..... ( ) or Spouse of ( )..... ID#.....

Union Life or Annual Member.... ( ) or Spouse of ( )..... Membership#.....

UW-Madison Faculty or Staff..... ( ) or Spouse of ( )..... Department.....

I understand that due to expenses involved in course planning, no refunds will be granted unless the course is: 1) cancelled, or 2) already filled before my application is received.

Signed:..... Date:.....

Fill out an application (or facsimile) for each course and prepare a separate check for each course. Make checks payable to: **WISCONSIN UNION MINI COURSES**

Registration fee paid \$ .....

Ticket # .....

Waiting List.....

Clerk..... Date .....

#### Walk-in

Walk-in registration will be handled on a first come first served basis. Applications for the courses will be available where registration is handled. For each course a separate application and check or cash must be prepared.

If you pay by check, write on the check your current address, telephone number, student ID or Union membership number (for Union members), and Wisconsin Driver's License number (for non-members). Checks should be made out to Wisconsin Union Mini Courses.

#### Mail-in

Mail-in registration is possible but will not be processed until Thursday, June 19 for Union members, and Monday, June 23 for non-members. For mail-in registration one application, one check and one self-addressed envelope must be prepared for each course. A facsimile of the application form appears below. On checks state your current address, telephone number, student ID or Union membership number (for Union members), and Wisconsin Driver's License number (for non-members).

#### By Phone

No telephone registration for Mini Courses is permitted.

#### REFUNDS?

Refunds will be granted only if the course you registered for is cancelled, or if it is filled by the time your application is processed.

#### LOCATIONS?

For courses listed in the timetable at the Memorial Union and Union South check the daily listing of "Today in the Union" for the specific room location.

#### ENROLLMENT?

The enrollment limit printed in each course description is the maximum number of people that may enroll in the course. We reserve the right to cancel a course if there is insufficient enrollment.

#### MATERIALS?

Except where noted in individual course descriptions all the materials you need for each course are included in the course fee.

#### ???????

Call the Mini Course Coordinator at 262-2214.

### INSTRUCTOR RECRUITMENT

#### WHO?

If you have a talent, skill, or special interest that you would like to share with others, we encourage you to participate in the Mini Course Program, by teaching a course in your area.

#### HOW?

Prepare a brief course description describing the nature and aims of the course. Send this, along with a description of your background in the area, to the Mini Course Coordinator. We will then contact you to discuss your ideas and plans, and how they might work within the Mini Course program.

**AUTO MAINTENANCE FOR NON-MECHANICAL PEOPLE**

This course in basic auto maintenance will cover checking tire pressure, battery, radiator, and oil levels, and changing a tire. The instructor will show students how to check or replace the oil filter, fan belt, air filter, crankcase vent, and fuel filter. Demonstration of a minimal tune-up will include a compression check, tune-up solvent, cranking voltage, PCV valve, replacing and gapping points and plugs, cleaning battery terminals, and setting idle speed.

The course will emphasize preventive maintenance and the basic vocabulary of auto mechanics.

**SCHEDULE:** This 1 session course meets Saturday, June 28, 2:00-5:30 p.m.

**LOCATION:** UW campus parking lot adjacent Memorial Union, 800 Langdon St.

**FEE:** \$4.75 for Wisconsin Union Members & spouses

\$5.75 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 11 people.

**MATERIALS:** Comfortable clothes and sunglasses.

**BALLROOM DANCE**

Popular dances such as Waltz, Fox Trot, Charleston, and Jitterbug will be taught in this course. You will not only have a chance to learn the basics of these Gatsby era favorites, but you will also be able to try these dances to the music of that nostalgic era.

**SCHEDULE:** This 7-session course meets Tuesdays, June 24 through August 5, 6:00-7:00 p.m.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Maureen McGilligan

**FEE:** \$6.50 for Wisconsin Union Members & spouses

\$8.50 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 22 people.

**MATERIALS:** Wear shoes which are comfortable for dancing.

**BASKETRY**

Basketry techniques of coiling, twining, weaving, knotting, and crochet will be demonstrated. Students will choose their own fibers and designs. Functional and expressive dimensional forms may be explored.

**SCHEDULE:** Two sections of this 6 session course will be offered:

Section I: Tuesdays and Thursdays, June 24 through July 10, 1:00-3:00 pm.

Section II: Tuesdays and Thursdays, July 15 through July 31, 10:00 am.-12:00 noon.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Kathy Woell

**FEE:** \$6.00 Wisconsin Union Members & spouses

\$7.25 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 16 people per section

**MATERIALS:** Students will provide twine, basket fibers, scissors, sobo glue, tape, & armature, if necessary.

**CERAMICS: BEGINNING WHEELTHROWING & HANDBUILDING**

This course for the beginner will be an introduction to the various techniques and processes of wheel throwing and handbuilding. You will learn wedging, centering, and throwing basic forms on the potter's wheel. Slab construction and glaze formation and application will be presented. Demonstrations and practice will be the major focus of the class.

**SCHEDULE:** Three sections of this 6 session course will be offered.

Section I: Sundays, June 29 through August 3, 5:00-7:00 p.m.

Section II: Sundays, June 29 through August 3, 7:30-9:30 p.m.

Section III: Mondays, June 20 through August 4, 2:00-4:00 p.m.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** Allan Rosenbaum

**FEE:** \$19.25 for Wisconsin Union Members & spouses

\$23.00 for UW faculty and staff non-members & spouses

**NOTE:** Fee includes a summer Craftshop permit.

**ENROLLMENT:** Limited to 6 people in each section.

**MATERIALS:** Bring to the first session a dissecting needle, natural sponge, forming rib, and trimming tool.

**CERAMICS: WHEELTHROWING - INTERMEDIATE/ADVANCED**

This course is for folks who have had some experience with clay and want to refine their technique in wheel throwing, glazing, and general shop knowledge. The class will include demonstration by the instructor and some discussion of aesthetics relative to form and texture. Discussion includes insight into what's happening in clay today.

**SCHEDULE:** This 7 session course meets Wednesdays, June 25 through August 6, 5:00-7:00 p.m.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** John Mayers

**FEE:** \$22.75 for Wisconsin Union Members & spouses

\$27.25 for UW faculty and staff non-members & spouses

**NOTE:** The fee includes a summer Craftshop permit.

**ENROLLMENT:** Limited to 6 people.

**MATERIALS:** Materials will be discussed at the first class.

**CERAMICS: HANDBUILDING**

This course will teach basic handbuilding techniques (coil and slab building, etc.) and decoration and glazing techniques. Emphasis will be on individual expression and the possibilities of clay as an artistic medium.

**SCHEDULE:** Two sections of this 5 session course will be offered:

Section I: Mondays, June 23 through July 21, 7:00-9:00 p.m.

Section II: Saturdays, June 21 through July 19, 10:00 a.m.-noon.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** Barb Cahn

**FEE:** \$16.00 for Wisconsin Union Members & spouses

\$19.25 for UW faculty and staff non-members & spouses

**NOTE:** The fee includes a summer Craftshop permit.

**ENROLLMENT:** Limited to 8 people.

**MATERIALS:** Wear old clothes.

**CHESS: HOW TO ANALYZE A POSITION**

This course will be about how to look at the chess board: what to look for and how to look for it. Topics will include applying general strategic ideas to actual positions and how to think ahead, calculate, and plan. All students should have at least a vague familiarity with chess strategy. Beginning students should read either Nimzovitch's *My System* or Pachman's *Modern Chess Strategy* before the course.

**SCHEDULE:** This 5 session course meets Wednesdays, July 9 through August 6, 7:00-9:00 p.m.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Peter Dorman

**FEE:** \$9.75 Wisconsin Union Members & spouses

\$11.75 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 11 people

**CHILDRENS SUMMER CRAFTS PROGRAM**

Our goals for three sessions are two fold: one, to introduce children to craft materials and skills in our "real" fully equipped craftshop. Secondly, we believe in process, not products. We will emphasize the working experience more than a particular piece of clay or wood, and we feel that the working experience includes many more experiences than the actual craft process. It includes group relationships, relationships with the instructor, learning responsibilities in the tool and work space, taking time to make and re-make things, learning that each first pot is not so precious that it can't be rolled back into a ball for another try. In short, we hope you'll understand if your child doesn't come home with "an art," that we're trying not to count ashtrays — we're trying to be in tune with the whole range of experiences that we know as the crafts process.

We will be working in each of following crafts: clay, wood, batik, photograms and super-8 film.

**WHO:** Children between the ages of 6 to 8 years. (We encourage siblings to enroll in different session)

**WHEN:** 9 to 11 a.m.

**SESSION I:** Mondays & Wednesdays, June 16, 18, 23, 25, 30, & July 2

**SESSION II:** Tuesdays & Thursdays, June 17, 19, 24, 26, July 1 and 3

**SESSION III:** Mondays & Wednesdays, July 7, 9, 14, 16, 21 and 23

**SESSION IV:** Tuesdays & Thursdays, July 8, 10, 15, 17, 22 and 24

**SESSION V:** Mondays & Wednesdays, and Fridays, July 28, 30, Aug. 1, 4, and 8

**WHERE:** Memorial Union Craftshop

**INSTRUCTOR:** Nancy Zucker, experienced craftsperson and successful leader of last summer's Childrens Crafts program.

**FEE:** \$16.00 per session for children of UW faculty and staff non-members

\$21.00 per session for children of UW faculty and staff non-members

**HOW:** For further information on the program and application blanks contact: Ellie Oppenheim c/o Childrens Summer Crafts Program, Wisconsin Union, 800 Langdon St., Madison, Wis. 53706 608/262-3938

**COPING WITH CONFLICT**

This workshop is designed for people who need skills in helping them stand up for their rights, expressing feelings, and coping with put-downs from self and others.

We will start with basic interpersonal communication skills such as increasing self awareness, active listening, giving and receiving feedback, and checking out assumptions about others. With this foundation, we will move to conflict management skills which will enable you to deal openly and constructively with conflict situations. Specific areas covered will include 1) assertiveness training, 2) conflict negotiation, and 3) contracting for change.

We will use structured activities such as role-playing, small group discussions, lectures, modeling, case examples, and experiential exercises to demonstrate these techniques. There will be ample opportunity for participants to involve themselves in each of these activities. If you want to learn these skills and have some fun at the same time, join us!

**SCHEDULE:** This 3 session workshop meets Wednesdays, July 2 through 16, 12:30-3:30 pm. **NOTE:** If you are interested in the course but the time is not convenient, call Jim at the number listed below and alternatives will be explored.

**LOCATION:** Union South

**INSTRUCTORS:** Jim Gray 8:00 am to 4:00 pm Mon.-Fri., 266-7000, other times, 256-2461

**FEE:** \$4.75 Wisconsin Union Members & spouses

\$5.75 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 20 people

**DIMENSIONAL SOFT FORMS: FIBERS, FABRICS, FUN & THE SEWING MACHINE**

This course will explore the use of fabric manipulation such as quilting, stuffing, & smocking, with the addition of fibers, feathers, beads, bells, old photos, & plastic toys to arrive at very personal expressive bed covers, dolls, fun pillows, & wall hangings. Students will make very personal love objects. Students should have a knowledge of sewing construction or creative construction of any kind, a sense of creative expression and love of manipulation, and a sense of fun!

**SCHEDULE:** Two sections of this 6 session course will be offered:

Section I: Mondays and Wednesdays, June 23 through July 9, 1:00-3:00 pm.

Section II: Mondays and Wednesdays, July 14 through July 30, 1:00-3:00 pm.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Kathy Woell

**FEE:** \$6.00 Wisconsin Union Members & spouses

\$7.25 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 16 people per section

**MATERIALS:** Students will provide sewing machine, needles, thread, fabrics, sobo glue, tape, scissors, paper, pins.

**FENCING: BEGINNING FOIL**

This class will introduce students to the fundamental techniques of the sport. The student will work with foil, glove, plastron, and mask.

**SCHEDULE:** This 14 session course meets Tuesdays and Thursdays, June 24 through August 7, 3:30-4:30 p.m.

**LOCATION:** Memorial Union

**INSTRUCTOR:** David Glasser

**FEE:** \$14.25 for Wisconsin Union Members & spouses

\$17.25 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 10 people.

**MATERIALS:** Wear tennis shoes. Fencing equipment is provided.

**FENCING: BEGINNING SABRE**

Fundamental technique will be covered in a program to train the reactions of a sabre fencer. The student will work with sabre, glove, jacket, plastron, and mask.

**SCHEDULE:** This 14 session course meets Tuesdays and Thursdays, June 24 through August 7, 4:30-5:30 p.m.

**LOCATION:** Memorial Union

**INSTRUCTOR:** David Glasser

**FEE:** \$14.25 for Wisconsin Union Members & spouses

\$17.25 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 10 people.

**MATERIALS:** Wear tennis shoes. Fencing equipment is provided.

**FENCING: INTERMEDIATE FOIL**

This course in advanced technique will help the student enhance his basic skills and learn new ones. An emphasis will be placed on bouting. The student will work with foil, glove, jacket, and mask. Students should have had fencing experience.

**SCHEDULE:** This 14 session course meets Tuesdays and Thursdays, June 24 through August 7, 6:00-7:00 p.m.

**LOCATION:** Memorial Union

**INSTRUCTOR:** David Glasser

**FEE:** \$14.25 for Wisconsin Union Members & spouses

\$17.25 for UW faculty and staff non-members & spouses</p

**LEATHER CONSTRUCTION TECHNIQUES**

This is a class in leather assembly and construction (no tooling). Cutting, sewing, lacing, gluing and possibly some simply dyeing will be covered. All work will be done in chrome tanned (soft and semi-soft) leather. Students will complete one major project such as a vest, handbag, or moccasins.

**SCHEDULE:** This 6 session course meets Tuesdays, June 24 through July 29, 11:30 a.m.-1:30 p.m.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** Jack S. Levey, Black Russian Leather Company

**FEES:** \$22.50 for Wisconsin Union Members & spouses  
\$27.00 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 11 people.

**MATERIALS:** Tools to be provided by the students will be discussed at the first class.

**LEATHER TOOLING AND DECORATIVE TECHNIQUES**

This course, for people with previous experience with leather, will concentrate on carving (incising) but will include stamping, modeling, gouging, and burning. Dyeing techniques to be covered include all-over color change, antiquing, shading, multiple color dyeing, and use of "drugstore chemicals." Other areas to be discussed will be protective finishes for leather, making simple tools, and for those with some tooling experience, designing simple patterns.

**SCHEDULE:** This 6 session course meets Thursdays, June 26 through July 31, 11:30 a.m.-1:30 p.m.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** Jack S. Levey, Black Russian Leather Company

**FEES:** \$31.00 for Wisconsin Union Members & spouses  
\$37.00 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 11 people.

**MATERIALS:** Tools to be purchased by the student will be discussed at the first class.

**LIFE DRAWING**

This life drawing class is designed to introduce you to drawing the human figure using the various different media of charcoal, India ink, pastel, and collage. With these materials you will experiment with different interpretations of the figure. Emphasis will be placed on generalized recording of visual information into direct and expressive form. Formal elements such as line, shape, volume, general anatomy, reference points, balance, figure-ground relationship, and composition will be explored. Individual instruction to aid in the development of a personal direction will be emphasized both with new students and former students wishing to continue with life drawing.

**SCHEDULE:** This 10 session course meets Mondays and Thursdays, June 23 through July 24, 6:00-8:00 p.m.

**LOCATION:** 6431 Humanities Building

**INSTRUCTOR:** Ed Shalala

**FEES:** \$11.75 for Wisconsin Union Members & spouses  
\$14.00 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 22 people.

**MATERIALS:** Supplies to be provided by the students will be listed at registration.

**MODERN DANCE**

This will be a basic course in modern dance techniques. Emphasis will be on exercises and stretches on the floor, and simple movement patterns across the floor. Inspiration will be drawn from various idioms: modern, modern jazz, social dance styles, etc. A basic 1/2 hour warm-up pattern that you can do at home to exercise your whole body will be featured.

**SCHEDULE:** Two sections of this 7 session course will be offered 3:00-4:30 pm. on dates to be announced at registration.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Susan Kepcs

**FEES:** \$8.00 Wisconsin Union Members & spouses

\$9.50 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 16 people in each section

**MATERIALS:** Wear leotards and tights or loose, comfortable clothing that you can move in easily. A pair of socks with the heel and toe cut out is helpful.

**OUTDOOR SKETCHING**

Emphasis will be placed both on introduction to drawing as an art form as well as on approaches and possibilities for integration of technique with the art form. The process of drawing will be examined through logical technique, imagination and ingenuity. Emphasis here will be placed on seeing and interpreting.

**SCHEDULE:** Two sections of this 7 session course will be offered:

Section I: Mondays, June 23 through August 4, 6:30-9:00 pm.

Section II: Wednesdays, June 25 through August 6, 6:30-9:00 pm.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Christine Costan

**FEES:** \$6.25 Wisconsin Union Members & spouses

\$7.50 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 22 people in each section

**MATERIALS:** Students will provide pencils, paper, and erasers.

**PATTERN MAKING**

This course for the advanced seamstress is directed at making patterns of her own and altering patterns for difficult fitting problems. The draping method of pattern making will be explored via demonstration and practice.

**SCHEDULE:** Two sections of this 7 session course will be offered:

Section I: Mondays, June 23 through August 4, 9:00-11:00 am.

Section II: Wednesdays, June 25 through August 6, 9:00-11:00 am.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Arlene Dahl

**FEES:** \$5.75 Wisconsin Union Members & spouses

\$6.75 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 22 people in each section

**MATERIALS:** Students will provide scissors, pins, pencils, a yardstick, measuring tape, and Vogue pattern #1004 (\$3.00).

**PHOTOGRAPHY: BEGINNING**

This course will teach the basics of black and white processing. The following areas will be covered: film exposure and developing, printing, composition and aesthetics, and print mounting. Informal discussions will provide information, and demonstrations in the darkroom will provide the students with practical experience. Students should be prepared to spend some time in the darkroom on their own.

**SCHEDULE:** Three sections of this 6 session course will be offered:

Mondays, June 23 through July 28—

Section I: 7:00-10:00 p.m.

Section II: 12:30-3:30 p.m. 1st session; 12:30-2:00 or 2:00-3:30 p.m. thereafter.

Section III: 4:00-7:00 p.m. 1st session; 4:00-5:30 or 5:30-7:00 p.m. thereafter.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTORS:** Section I—Bruce Cutting, Sections II & III—Bob Ostrom

**FEES:** \$18.75 Wisconsin Union Members & spouses

\$22.25 UW faculty and staff non-members & spouses

**NOTE:** The fee includes a summer darkroom permit.

**ENROLLMENT:** Limited to 11 people in each section.

**MATERIALS:** Students should have access to a 35 mm or 120 mm camera and have 2 rolls of black and white film.

**PHOTOGRAPHY: INTERMEDIATE (PICTURE TAKING)**

This course will deal with the taking of photographs. The students will be given assignments in photographic composition and will be expected to produce finished photographs for the class. The class will then criticize the results. This is to be a course geared to the beginning photographer, and only elementary darkroom technique is expected. Instruction in darkroom technique will be included in the course if necessary.

**SCHEDULE:** This 6 session course meets Wednesdays, June 25 through July 30, 5:00-8:00 pm.

**LOCATION:** Memorial Union Craftshop

**INSTRUCTOR:** Bruce Cutting

**FEES:** \$18.75 Wisconsin Union Members & spouses

\$22.25 UW faculty and staff non-members & spouses

**NOTE:** The fee includes a summer darkroom permit.

**ENROLLMENT:** Limited to 11 people.

**MATERIALS:** Students should have a camera (35 mm or 2 1/4 x 2 1/4) and film, approximately 2 rolls per week.

**RELIEF PRINTING**

Linoleum block prints—technique and design—will be the major emphasis in this course. Students will plan and execute projects on the blocks and then print their multiple original works of art. Materials, blocks, inks, and tools will be examined.

**SCHEDULE:** The dates and times for this course will be announced at registration.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Christine Costan

**FEES:** To be announced at registration

**ROCK 'N ROLL — A HISTORY OF**

Using the instructor's personal collection of over 4,000 45 rpm records, the course will cover the entire decade of rock 'n roll (1955-1965). Emphasis will be on listening to the records, with discussion in between, offering background information on individual artists or groups, and information on how to assemble your own personal collection of "oldies but goodie's," with specific tips on where to locate your individual hard-to-find favorites.

**SCHEDULE:** This 7 session course meets Wednesdays, June 25 through August 6, 7:00-9:00 pm.

**LOCATION:** Union South

**INSTRUCTOR:** Jeff Furst

**FEES:** \$4.75 for Wisconsin Union Members & spouses  
\$5.75 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Unlimited

**SAILING**

Learn to sail with Wisconsin Hoofers Sailing Club. Free instruction, individual lessons, and unlimited use of boats are available. Join any time; no limit on memberships. Memberships are for students and other Union Members. The fee is \$25 plus \$2 general Hoofers membership. The season lasts until September 1. For more information call 262-1630 or 262-7351.

**SANDALMAKING**

In this course you will learn how sandals are made and the materials and skills involved. You will be

able to make a pair of finished sandals under the attention of your instructor.

**SCHEDULE:** This 2 session course meets Tuesday and Wednesday, July 8 and 9, 6:30-8:30 p.m.

**LOCATION:** Cecil's Sandals, 407 N. Frances St.

**INSTRUCTOR:** Ron Burke

**FEES:** \$14.50 for Wisconsin Union Members & spouses

\$17.50 for UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 13 people.

**MATERIALS:** The course fee includes material for 1 pair of sandals.

**STAGE MAKE-UP**

This class for beginners includes purpose and illusions of stage make-up; character analysis, color, application adapting make-up for stage, light and shade and three-dimensional make-up (beards and mustaches). Demonstrations, practice for students and discussions will precede a final project in which students make themselves up as a character from a play or story.

**SCHEDULE:** Two sections of this 8 session course will be offered:

Section I: Mondays and Wednesdays, June 23 through July 16, 4:00-6:00 pm.

Section II: Tuesdays and Thursdays, June 24 through July 17, 4:00-6:00 pm.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Arlene Dahl

**FEES:** \$8.00 Wisconsin Union Members & spouse

\$9.75 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 22 people in each section.

**MATERIALS:** Students should bring an old shirt or smock to protect their clothing.

**A STITCH IN TIME...**

This basic sewing course will cover 1) What's worth buying and why, what to look for, why clothes don't fit; 2) Closures, how to fix zippers and sew buttons that stay on; 3) Repairing knits, sweaters, cottons, leather and fur; 4) Minor alterations; 5) Lengthening and shortening of sleeves and hems; and 6) Rejuvenating old clothes, including care of cotton knits, leather and fur and how to get the most wear out of clothes.

**SCHEDULE:** Two sessions of this 6 session class will be offered:

Section I: Mondays, June 23 through July 28, 11:30 am-1:30 pm.

Section II: Wednesdays, June 25 through July 30, 11:30 am-1:30 pm.

**LOCATION:** Memorial Union

**INSTRUCTOR:** Arlene Dahl

**FEES:** \$4.75 Wisconsin Union Members & spouses

\$5.75 UW faculty and staff non-members & spouses

**ENROLLMENT:** Limited to 33 people in each section

**MATERIALS:** Students should bring various pieces of clothing in need of repair, scissors, zippers, and buttons.

**TABLE TENNIS**

Rules, technique and strategy from beginning to advanced level will be covered. Individual attention will be given to each student by one of the four instructors.

**SCHEDULE:** Three sections of this 6 session course will be offered:

All sections meet on Mondays and Wednesdays, June 23 through July 9,

Section I: 4:00-6:00 pm.

Section II: 7:00-9:00 pm.

Section III: 9:00-11:00 pm.

**LOCATION:** Union South Games Room

**INSTRUCTORS:** Bruce T. Holl, Al Michael, Tom Running, and Dave Sinha

**FEES:** \$13.25 Wisconsin Union Members & spouses

\$16.00 UW faculty and staff non-members & spouses

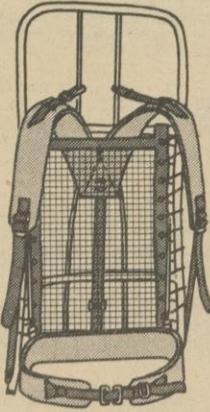
**ENROLLMENT:** Limited to 18 people in each section

**MATERIALS:** If students own a racquet they may bring it to class. Racquets will be provided for those students who do not have them. Wear tennis shoes.

**1/2" VIDEOTAPE**

The first session will be shooting with portapacks and editing decks. Threading and focusing are included. During the second session students will learn more complicated connections, such as taping off broadcast TV, and the use of switcher-microphones. The last class will be devoted to editing, the transfer of segments, and audio dubs.

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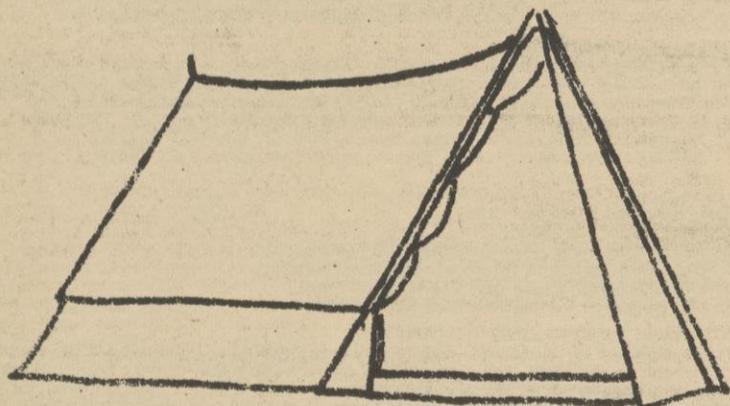
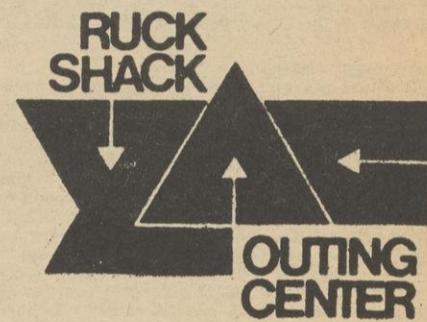


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JUNE 16-20

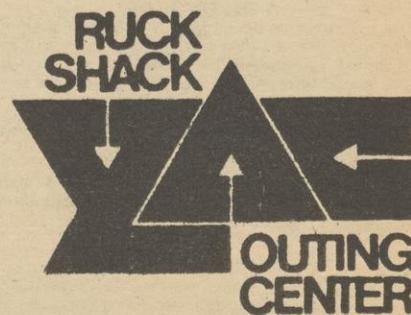
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Union South



## phone rates

(continued from page 2)

customers." The "for your records" intro is presently in vogue for the 40,000-plus directory assistance calls Wisconsin Telephone receives on an average day. Mayer claims 80 per cent of all requested numbers are in the phone book.

BUT MANY numbers are not in the book. And that is the main gripe against Wisconsin Telephone's information service charge.

PSC Chairman Richard Cudahy prefers "selective charging," whereby directory assistance callers would be assessed only for numbers that already appear in the phone book.

Cudahy inserted a separate opinion in the PSC's reply to Wisconsin Telephone's request. In it, he quoted a New York hearing examiner's recommendation to that city's PSC:

"The purpose of directory assistance is to supplement directories. New numbers, changed numbers and corrected numbers can only be provided through directory assistance. For such listings, directory assistance is the only means by which the Company can meet its obligation. It would be highly inappropriate to assess additional charges in these cases where directory assistance is the only available Company-provided source of information."

The City Council adopted a resolution last year opposing a directory assistance service charge.

HAROLD KLUBERTANZ, Madison's legislative analyst, who represented the city at PSC hearings on the subject, said the additional cost will "place an undue burden on a number of people."

## Editorial

The pay-it-or-leave-it policy contracted by the American Baptist Management (ABM) Corporation on its 250 tenants living in the Northport-Packers Apartments is an outrageous affront on the oldest, largest, and most successful tenant organization in Madison.

Fighting an American economic organization grounded on property relations and a legal system designed to defend such relations is difficult.

An organized union of tenants is the only guard against the familiar injustices that are naturally inflicted on the property-less in America's top-heavy distribution of income.

The Packers Avenue & Northport Tenants Organization (PANTO) deserves praise not only for its past achievements but especially for its confident reaction to a blatant act of disrespect from the A.B.M. Corp.

Last year ABM's manager Carmen Porco agreed with PANTO that all rent mark-ups would be negotiated with PANTO first. Some 80 tenants ignored the increase and received eviction notices last week. (See p. 16) The tenants are well informed of their rights and have not let intimidating tactics, such as door-knocking sheriffs, make them reconsider.

When will landlords accept the minimum rights of the tenants who buy their precious property for them? The right to organize and to go on strike when an agreement is broken are basics. Where unions have been recognized landlords and managers should not have the right to charge unfair rents or to demand increases without union negotiation.

PANTO will be attempting to get a jury trial to fight an injunction or their rent strike if one occurs. This would cost \$25.00 per tenant for an estimated \$5,000. (Coop garage has already given \$250.00.) Any individual or group contributions would be appreciated. Such generosity would be a solid investment in better housing and lower rents for all.

staff mtg.

3:00 wed.

Summer Editorial Staff: Pam Baumgard, Julie Brooks, Barbara Miner  
Photo Editor: Michael Kienitz

The Daily Cardinal needs new writers, graphic artists, and fine arts reviewers. Join the summer staff and come to the Wednesday meeting.

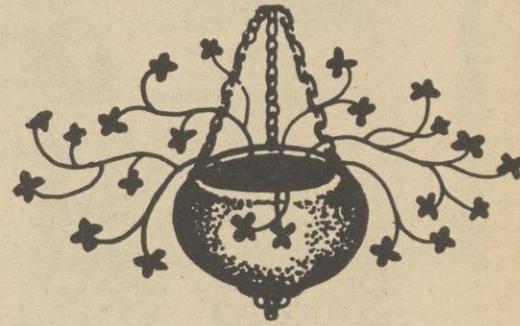
6, 1975—the daily cardinal summer registration

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at the Wisconsin Union

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ROOM is open daily  
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billiards (straight  
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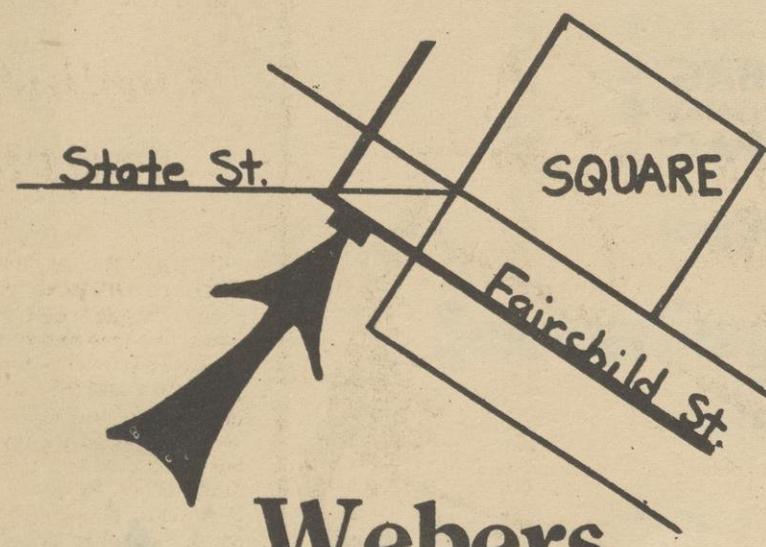
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## No business like Ho business

By MARY JO ROSS  
of the Cardinal Staff

Mifflanders with Bassett Street addresses can forget about changing their subscription labels, as Bassett St. remains just that.

The city council finally got its chance to kill the resolution that would change the name of Bassett St. to Ho Chi Minh Trail "in a spirit of reconciliation between the citizens of Madison and the people of Vietnam," according to the resolution's wording. It lost by an 18-3 vote last Tuesday night.

Supporting the change were central city alderpersons Roney Sorenson (Dist. 5), Bob Weidenbaum (Dist. 8), and the bill's sponsor, Richard Gross (Dist. 9).

COUNCIL MEMBERS had grown increasingly irritated by the suggested change when it went to the AP and UPI wires, giving the story national play and the city bad publicity.

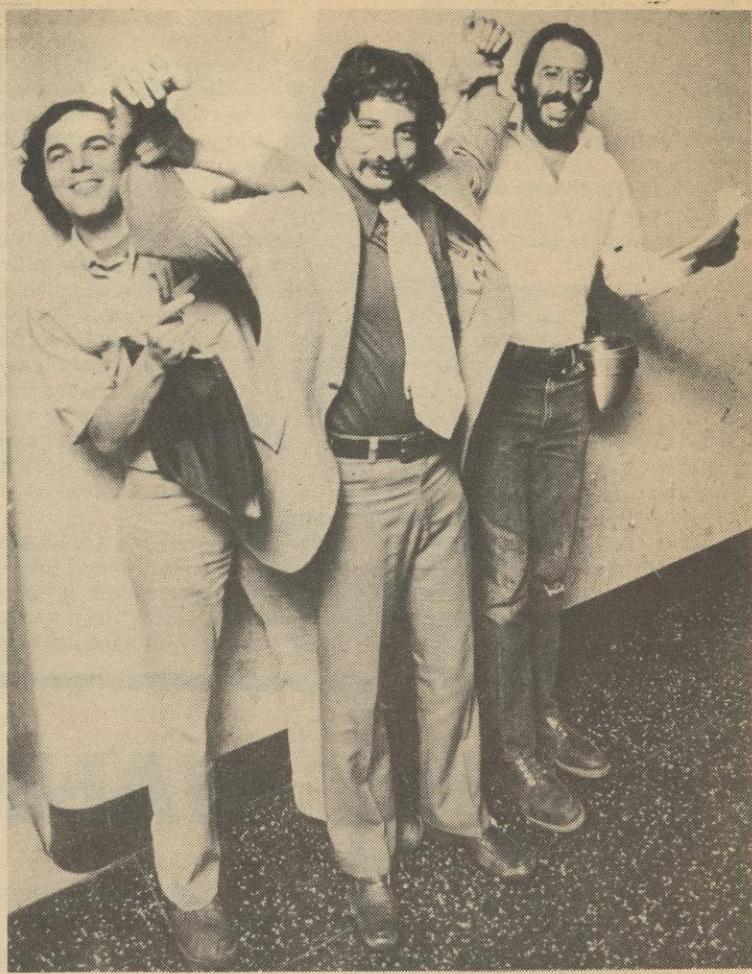
Ald. Nino Amato (Dist. 20), speaking as a representative of conservative sentiment, said "Ho Chi Minh can rot in hell and I hope nothing like this ever happens again."

Ald. Donald Murdoch (Dist. 2), said, "as a gesture of reconciliation," the measure "is an appalling miscalculation. It constitutes five tons of salt to the wound (of the American loss in the Vietnam War)."

ALD. GROSS, the sponsor, remained silent throughout most of the debate. Ald. Weidenbaum rose to Ho's defense, saying "The real criminals were those who left Vietnam with their suitcases stuffed with gold."

MAYOR SOGLIN said, "I don't share the view that Ho Chi Minh was a murderer or a criminal. What I do object to is the unthinking that went into this."

"I think it's stupid," Soglin said of the measure. "It was done without the consent of the neighbors."



MICHAEL FELLNER and Ken Mate, of Take Over newspaper, "crucify" Mayor Soglin for not leaving "Ho Chi Minh Trail" a prayer.

hood. It doesn't have the support of the residents. There were more signatures in the petition to not change the name than on the petition supporting the change. Besides, as a gesture of symbolic value, it loses any import when it gets creamed."

Older and more permanent residents of Bassett St. attended the meeting, about two dozen strong. John and Winifred Statz, who have lived on the street "for better than 50 years" spoke for the opposition.

Michael Fellner, a staff member of Take Over, said "Richard Bassett was a rich landowner who was quite lukewarm to the Revolution," and

"Ho Chi Minh probably revered the aims of the revolution much more than Bassett." Bassett signed the constitution, and served as governor of Delaware.

PHIL BALL, appearing as the measure's author and as an individual in its defense, says the measure has been misunderstood from its inception. "There have been two reactions to it, that the goddamned radicals are rubbing it in and that we're gleeful that the United States lost the war. The resolution does not even hint at these sentiments," Ball said.

"It was a simply gesture from people of Madison to people of Vietnam, who we never considered an enemy," Ball said.

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**SAVE AT JACK'S**

**WSA gives  
\$1000  
to co-op**

By KATHY PRICE  
of the Cardinal Staff

The Wisconsin Student Association was in the lending business last Wednesday night, and those who asked, received.

Summer Board senators readily approved the Mifflin Co-op's request for a \$1000 loan toward the purchase of their present building. In the same motion, WSA "invested" \$250 in an anti-war documentary being prepared by Glenn Silber, formerly of People's Video. A third appeal, by Karl Belgum of Wisconsin's budding Public Interest Research Group (PIRG), resulted in an offer of WSA office space.

**VICE PRESIDENT** Nancy Wettersten, filling in for President Jay Koritzinsky, noted that WSA summer funds came to over \$3000, with the possibility of \$63,000 in state segregated fees coming from the legislature in July.

She cautioned that should the money come through, WSA "couldn't be political with it", as they would be closely audited by the state. Support of groups like the Co-op, which some legislators would interpret as political, would come from existing funds and, in the fall, from the \$16,000 collected in student insurance policies.

Bill Alverson of the Co-op said the WSA loan brought the group to within \$4000 of the \$23,000 they are trying to raise before the building goes on the market in late July or early August. If the Co-op's purchase bid fails, the loan would



be returned to WSA.

Glenn Silber acknowledged the possibility of a greater return on WSA's grant to his film, depending on its success. He showed a preview tape at Wednesday's meeting, explaining that WSA support would help legitimize his project. The film would examine the origin of the anti-war movement and suggest changes resulting from it. The grant will go for tapes, travel and expenses.

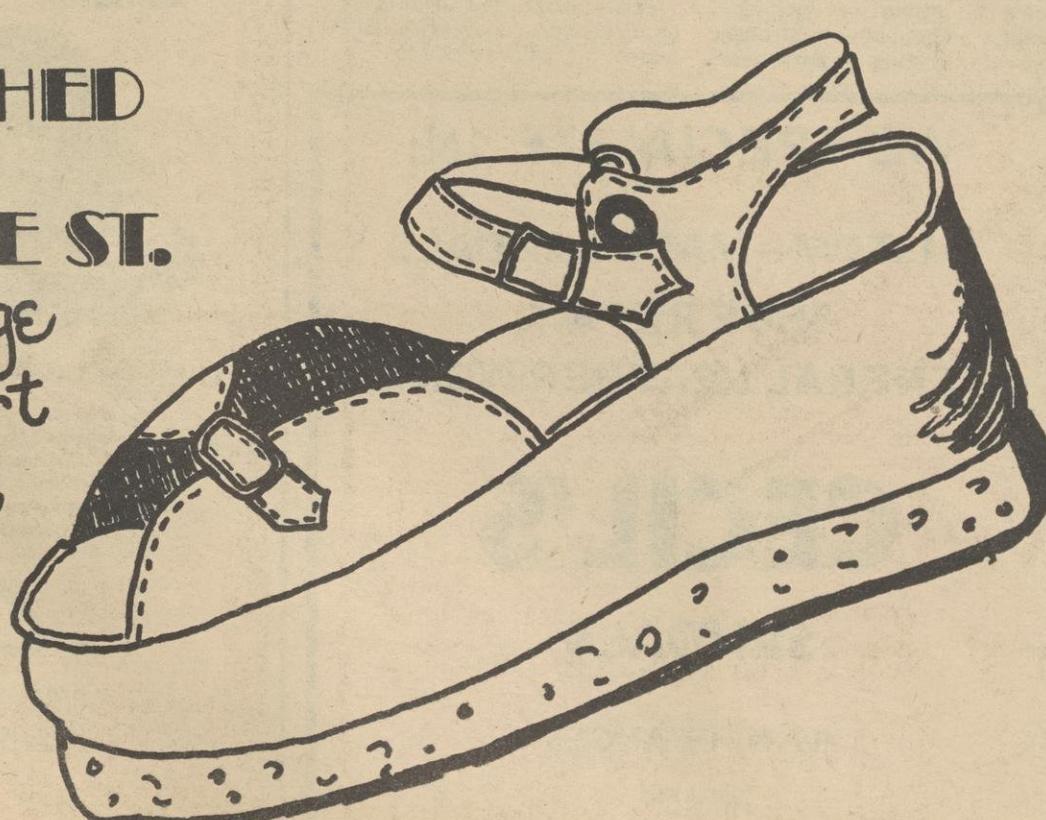
Because many student senators are out of town for the summer, the board barely managed a quorum. The president has the power to appoint temporary senators, who function as regular members. Those appointed so far include Mary Oberembt, Joy Colelli, Ken Mate, Harry Wasserman and Paul Zuchowski.



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During the summer, THE DAILY CARDINAL is published every Tuesday and Friday. All issues are free and can be picked up at the following locations: 4th floor Vilas and the Daily Cardinal office; Memorial Union; Helen C. White Library; Bascom Hall; Social Science; Van Vleck; Commerce; Ag Hall; University Hospital; Engineering; Union South; Psychology; Witte Hall; Kronsage — Carson Gully; Humanities; Van Hise; Babcock Hall; Main Course Restaurant; Rennebohm's at State & Lake and Park & University; WSA Pharmacy; Stop and Shop on State; Ella's Deli; Badger Liquor; Fast Shop Foods on Mound St; Mifflin Co-op; Fast Shop Foods on Williamson St; Pak-A-Sak on W. Main; Norris Ct. Grocery; Mini Mart on E. Mifflin; and Williamson St. Co-op.

# Rent Strike!



By MARY JO ROSS  
of the Cardinal Staff

Eviction notices have been served on about 70 tenants at Northport-Packers apartments who have refused to pay an average \$13 increase on their rents effective this month.

Strikers have said they plan to physically block any attempted evictions. Although the notices have been served, the eviction process takes a few weeks.

Rents are going up all over Madison. If you're a student with a Mom and Dad who can help you out, there's no problem. If you're a welfare mother or living on Social Security, there is.

The welfare mothers, elderly, and other low income tenants at the Northport and Packers apartments started a rent strike on June first to fight for their survival, both as individuals and as a union. They are refusing to pay increases demanded of them starting with their June rents, paying only their previous rent. "We're fighting the increases because people out here simply can't afford to pay the increases," said Packers-Northport Tenant Organization (PANTO) activist Debbie Austin. "Rents will be higher than the ADC (Aid to de-

pendent child) allotment for housing, and there's no money to spare with Social Security."

PANTO organizers predict 75 percent of the residents in the 280 apartment complex will strike. Strikers have said they plan to physically block any attempted evictions.

"Their (the management's) stand is that anyone who doesn't pay rent will be evicted," said Austin.

When contacted, the manager, former Baptist minister Carmen Porco, declined to say what management's response to the withholding would be. "We'll just have to wait and see," said Porco.

**NORTHPORT AND Packers** Apartments are federally subsidized, yet privately owned and managed low and moderate income housing. The owner of the complex is The American Baptist Management Corporation, a Valley Forge, Pa. based operation which owns a large (but undetermined) number of similar projects around the country.

HUD, the Federal Department of Housing and Urban Development, must approve any rent increases for the apartments. Any requests for raises are automatically granted, said John Bloom of the Madison Tenant Union, because HUD doesn't want to end up being burdened with any more buildings that failed under private ownership.

"If a project goes under, it goes back to hands of HUD. 15 percent of such housing built in the sixties is there now," Bloom said.

So when the American Baptist Management Corp. asked for an increase of \$8 to \$12 on a two-bedroom apartment, they got it.

**NORTHPORT MANAGER** Porco listed "increases in property taxes, repair materials—plumbing and electricity, contractual costs, and costs involved in upgrading safety features required by city ordinance" as the reasons for the increase.

PANTO organizer Helene Berman said that the reasons she was given was "for salaries, many of which were for positions that don't exist, and several thousand dollars for 'miscellaneous,'" according to Berman.

"Porco thinks raising the rents will attract 'better tenants.' He wants to get rid of the welfare tenants," Berman said.

Porco says it's not true. "We're committed to low and moderate income housing. We would not operate in any way as to exclude lower income people."

The increase comes at a time when other costs are rising. Tenants at Northport-Packers have to pay their own utilities, which recently went up. There are a substantial number of MATC

students who will have to start paying tuition, Austin said.

**THE ORGANIZERS** and tenants at Northport have something else at stake—their union. PANTO won recognition from management last May by the rent strike tactic. A month later, they agreed on a grievance procedure with the management and ended their five week strike, handing \$11,000 in withheld rent.

The hard work that went into last year's strike seems to have gone for naught. The management is, for the most part, ignoring the union and their demands to negotiate rent increase, a condition of last year's contract.

**"PORCO'S TRYING** to burn us out, trying to drain people," Berman said. "He's consistently blocked tenant organizing. He has this big-daddy, patronizing attitude that he knows what's best for his tenants, and doesn't need a union to tell him."

Berman charges Porco with "scare tactics." She said he's indirectly threatened PANTO leaders with eviction.

**THE UNION** members have other complaints about Porco.

"We negotiated a lease last September which was pretty fair to tenants and management," Austin said. "but nobody's been



allowed to rent under that lease yet."

PANTO would also like a resident manager. "We haven't had anyone since January first, when the last one was fired," Austin said.

"Consulting tenants on what they spend the money on" is important, said Austin. "They've taken money to do a little landscaping to make the place look better. But a lot of things are going wrong inside the apartments, and people have to live with them day to day."

commonly held to be an illegal act.

**L.A. POLICE TRY TO ENTRAP WOMEN** LOS ANGELES (LNS)—The Los Angeles Police Department placed a help wanted ad for "sexy hostesses" in an LA newspaper last December, and 150 women answered it.

Fifty-four of the women were arrested on charges of "soliciting prostitution" after allegedly agreeing to perform sex acts for renumereration. Many of the women said they only agreed to travel to Las Vegas, which is not



## Easing the renters' blues

Welcome back to Madison — and high rents. But before you give in to those high rents for lousy houses and sign the dotted line, check your lease.

Many leases include patently unfair clauses that make life as a tenant miserable. Many tenants unknowingly sign away rights to which they are entitled under state law. Even tenants who sign the "standard" lease form don't realize all the ramifications until it's too late.

The Madison Tenant Union (MTU) has come up with a solution to these problems by developing a lease form of its own.

**THE MTU LEASE**, created by tenants for tenants, is clear,

understandable, and well written. It is specially designed to give tenants all the rights to which they are entitled while still being fair to landlords. It is different than any other lease around, and by far the best in town.

The MTU lease establishes a grievance procedure for complaints, bans any rule changes, spells out specific action for such problems as heat failure, gives the choice of group or individual liability, and contains a stronger clause for getting repairs done.

Automatic MTU membership at \$1 per month is included with the lease.

Tenants are encouraged to try to use the MTU lease when they look for a place to live. The lease has been written to protect the tenants who live under it. Its use will build the foundations of a union that has the power to negotiate leases and drive down excessive rents.

**FOR MORE INFORMATION**, or to obtain a copy of the MTU lease, call MTU at 257-0006.

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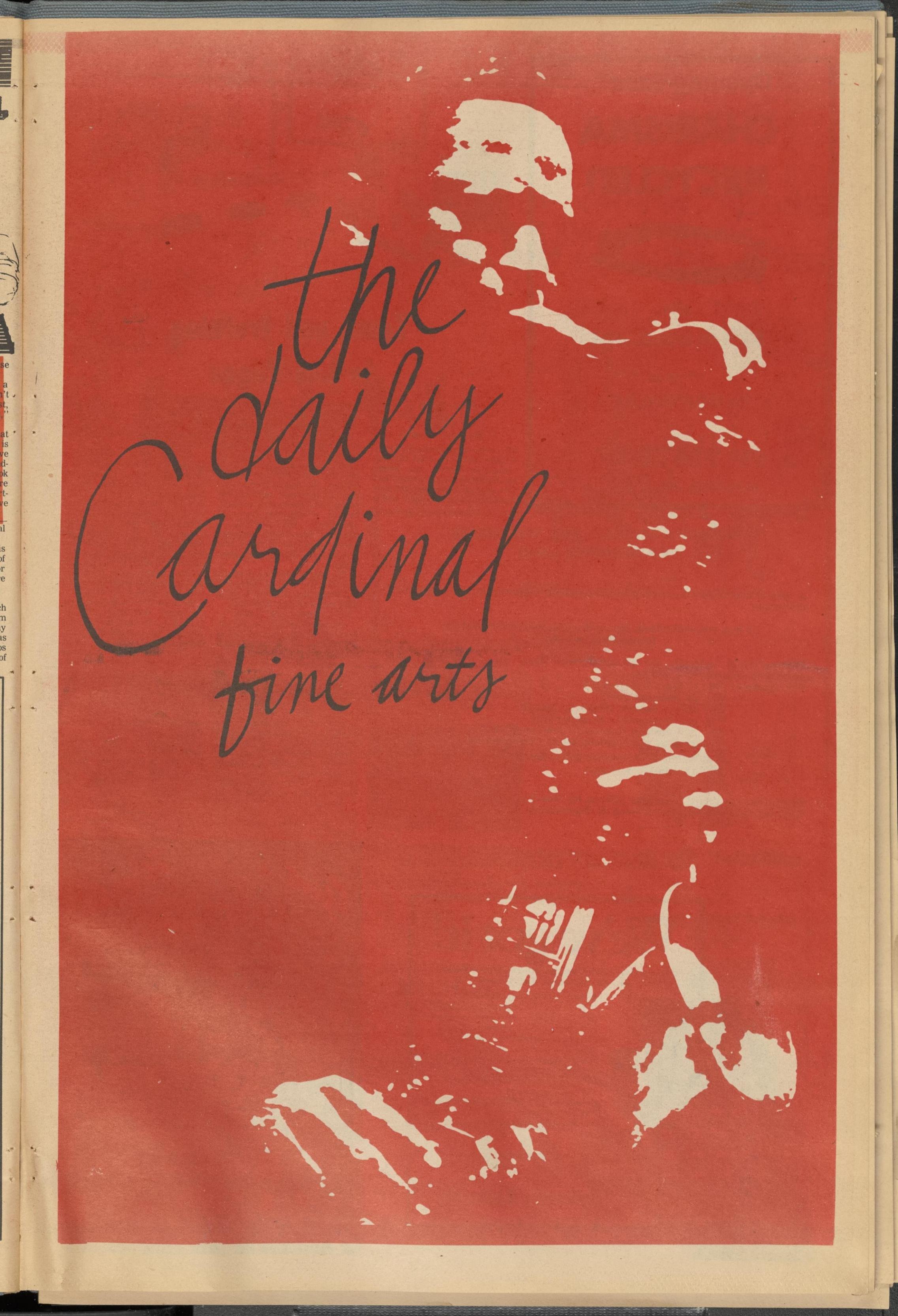
That's why smart feet are wearing Clarks Play Treks this summer. Genuine leather straps that hold your foot firmly. No slipping or rubbing. Thick plantation crepe soles to cushion your step so you can't feel the pebbles underfoot.

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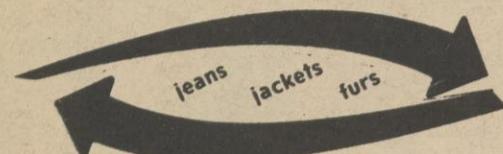
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the  
daily  
Cardinal  
fine arts

The title is centered on a red background. A white silhouette of a cardinal bird is positioned above the word 'the'. Below 'the', the word 'daily' is written in a smaller, cursive font. To the right of 'daily', the word 'Cardinal' is written in a large, flowing cursive font. Below 'Cardinal', the words 'fine arts' are written in a cursive font. The entire title is surrounded by a white silhouette of a cardinal bird in flight, with its wings spread wide and its tail fanned out. The bird's head is turned back, showing its crest and beak. The silhouette is composed of many small, white, irregular shapes that create a sense of motion and depth.

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Official course title " Materials Science for Non-Engineers"  
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IMPORTANT course does not involve mathematics  
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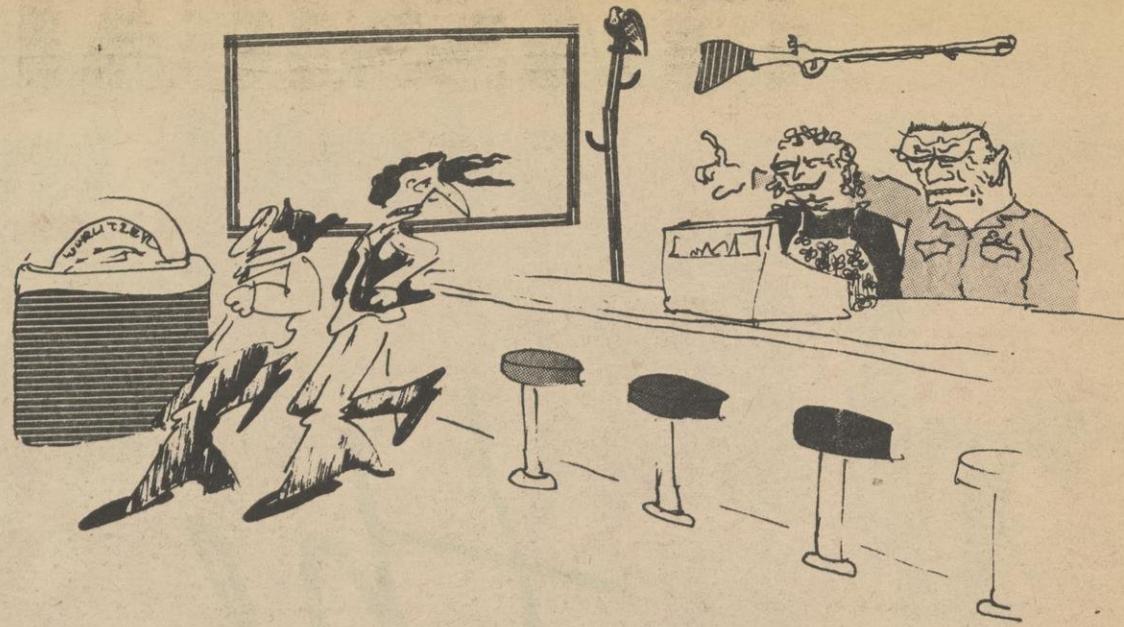
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University Bookstore



## Tears and frothing in Las Vegas

By D. ROOK  
and  
J. RISING  
of the Fine Arts Staff

(Ed. note—Last spring the Daily Cardinal received word that the Lithuanian Dream was hiding somewhere between Denver and Los Angeles. It was decided that the dream must be found, and a

reporter was immediately dispatched. This is the first in a series that describes that search.)

We were just edging into the Utah desert when my accountant, a speed-wrecked Lithuanian of Episcopalian descent, started to feel the fear. His eyes darted between the night covered road and the rear-view mirrors. His pupils had a green taint to them, possibly a reflection from the dashboard, but possibly a secretion from some unknown gland, some wad of tissue that drives men into hallucinogenic frenzy.

"As your accountant, I advise you that we're being followed."

I turned and saw that a single light was definitely trailing us.

"It's a motorcycle," I said.

"No it's not. It's the Eye of God. He's following us. He won't let us get to Vegas. He's afraid that we'll win big and buy Him out."

"As your client, I advise you to let me drive."

"You don't believe me. You should. Remember the C5-A."

TRUE, THERE WAS the strange affair of the C5-A to be considered. Yesterday, in Nebraska, the news on the radio mentioned that several hundred, perhaps thousands of Vietnamese would be transported to America via the largest plane in the world, the C5-A. Immediately my accountant said it would crash, that it was well known that there were grave problems with the wings, that they wouldn't be able to support the weight. He was wrong

about the wings, but right about the crash. It was, still is, tragic.

"It's the Eye of God," my accountant repeated. "We might as well surrender."

"No. We have to be in Las Vegas by dusk tomorrow. Just pull over. He'll have to pass. God can't afford to be conspicuous. Not in these times."

A few quick turns later, my accountant guided the Wholey Ghost, a behemoth of a silver Torino, into an all-night gas station just north of Moab. The station had one pump, Superchief, and the attendant looked like one of those gargoyles so frequently seen in Mexican chess sets; squat, with lines chisled into his face.

We locked the car and went into the diner next door. The attendant's wife was both cook and waitress. She took our orders and disappeared into the back room.

"SHE'S MAKING A phone call," my accountant whispered. "We must leave here. We have a story and a dream to find. Quick money in Las Vegas. The Lithuanian Dream. These people resent that. They might to something desperate. We have to leave."

"Not until I've eaten." Hunger does not befit a travelling Professor of Sci-Fi and Worlds Beyond, and two days of road food, burgers and coffee, had taken their toll.

"It'll be your last meal," my accountant advised.

"Where you boys going?" The (continued on page 15)

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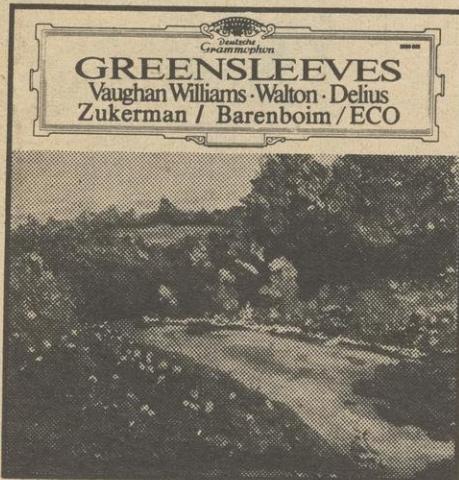
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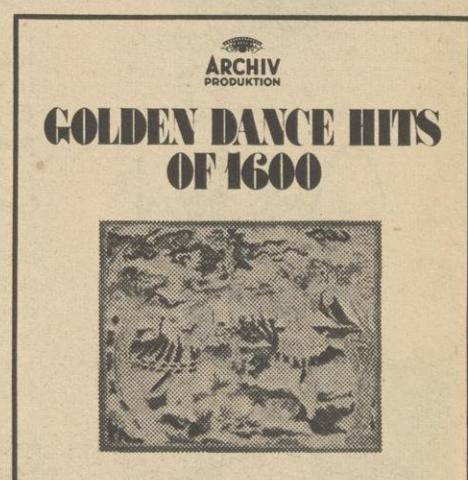
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# ArtArtArtArtArtArtArtArt

## Artists exhibit

By JON P. OLSON  
of the Fine Arts Staff

After a flurry of last minute organization, about 35 local artists helped the Artists Research Workshop (ARW) 1st Annual Spring Outdoor Art Exhibit, June 7 and 8, to succeed when it may well have never occurred at all.

Sponsored by Camelot Apartments, the exhibit opened under balmy summer skies, and attracted an assortment of ceramists, oil painters, watercolorists and graphic makers. An enthusiastic crowd milled about the artist's wares early in the day, some uttering cryptic "ahhs" of recognition, others more plainly committed to confused silence. Styles ranged from "acid expressionism" and "magazine naturalism" to a few variants on plain old cubism. For all the many styles represented, however, the quality of the talent was unusually high.

Gallery 853 owner Daniel Yopack said that when he was called by Camelot Apartments to help with an art exhibit he did not think there would be enough time to efficiently organize it. Yopack said he called ARW member Nancy Lloyd and she immediately took over. He said that Lloyd must be given full credit for her three week effort to put everything together.

A noticeably tired Nancy Lloyd explained that she was not happy with the fair on the Square sponsored by the Madison Art Center. "Their exhibit is open to too many people," she said. The quality of an exhibit is reduced when there is a lack of careful selection, she said.

Lloyd said that she was grateful she was able to organize the ARW exhibit as an alternative event for local artists. "I hope next year we'll have a judges' jury and prizes," she said.



LITHOGRAPHY by Kathe Kollwitz

**Pick up your Summer Cardinal --  
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During the summer, THE DAILY CARDINAL is published every Tuesday and Friday. All issues are free and can be picked up at the following locations: 4th floor Vilas and the Daily Cardinal office; Memorial Union; Helen C. White Library; Bascom Hall; Social Science; Van Vleck; Commerce; Ag Hall; University Hospital; Engineering; Union South; Psychology; Witte Hall;

Kronsage — Carson Gully; Humanities; Van Hise; Babcock Hall; Main Course Restaurant; Rennebohm's at State & Lake and Park & University; WSA Pharmacy; Stop and Shop on State; Ella's Deli; Badger Liquor; Fast Shop Foods on Mound St; Mifflin Co-op; Fast Shop Foods on Williamson St; Pak-A-Sak on W. Main; Norris Ct. Grocery; Mini Mart on E. Mifflin; and Williamson St. Co-op.

## Work, war & wisdom

By JOHN P. OLSON  
of the Fine Arts Staff

The graphics of Kathe Kollwitz, etched with a somber naturalism that highlights bold, stylized line, explore the pathos of human experience, the dark sufferings common to all mankind.

The best of her works reveal the horror of war, the silent agonies of the working class, and the slow, heartrending ravages of old age.

For instance, in *La Casmagnole* or *The Dance Around The Guillotine*, one of her graphics currently on exhibit at the Elvehjem Art Center, a grim, circling dance of death is performed by gleeful proletariat revolutionaries. And in the *Weaver's Revolt* series, Kollwitz's leering skulls announce a child's death by starvation. Then, sinister barroom plots followed by peasant uprisings lead to more death as the peasants destroy and are, in turn, finally destroyed.

From her *Peasant War* series, seven woodcuts examine the harsh miseries of war. Through the use of bold, expressionistic strokes Kollwitz conveys both the mad fears and sudden griefs of

wartime realities. The Parents are two tortured figures clinging together in a single poignant expression of intense sorrow.

But Kollwitz found a lighter touch in her 1901 etching, *Pub In Hamburg*. Here, a heavy, draftsmanship line evokes dancing figures in a dimly lit alehouse. A lightly detailed accordian player accompanies the dance from the background while a lady onlooker shakes with drunken laughter near the dancers.

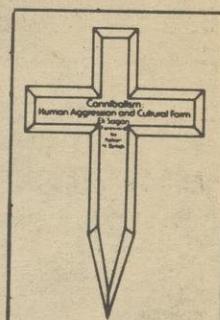
Yet perhaps the most haunting of the works at the Elvehjem exhibit has to be Kollwitz's 1939 *Self-portrait, Half-length In Profile*. In this lithograph, bent over as if with some unseen weight, an aged gnome wears a dark mantle of weariness. About her forehead a delicate tracery of lines worn with a certain, aristocratic grace suggest the sobering wisdom achieved by those near death.

It is a quiet, almost gentle likeness in contrast to the contorted visions of her earlier years, this single lithograph seems to mirror the silent, almost ennobling beauty of an achieved artist.

### VETS FOR VETS

Vets for Vets invites you to their information booth in the Popover Room at the Memorial Union on June 16 and June 17. There will also be info tables at the Memorial Union on June 18 and at South Union on June 19.

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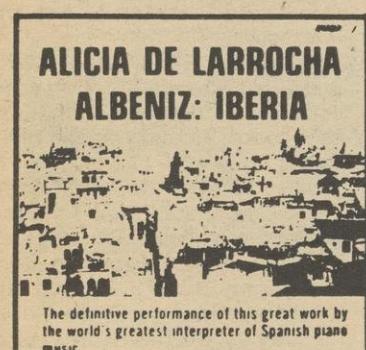
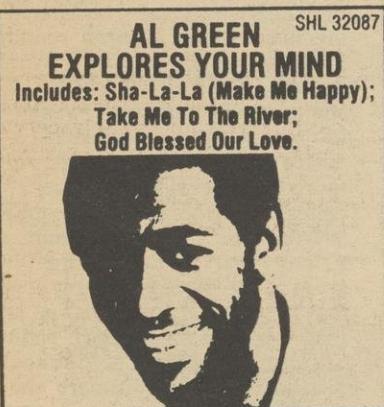
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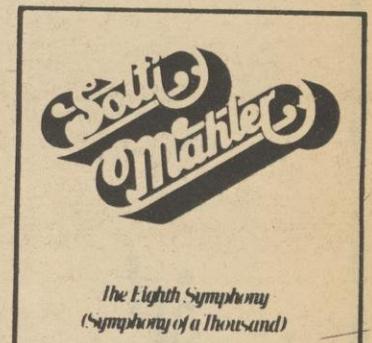
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# Portrait of the philosopher as a young rascal

By MAL WICKHAM  
Special to the Cardinal

I was born 1884 in a log home—two rooms and a loft where children slept. We moved to a better farm and a new frame home when I was four years old. I can remember when we moved and before we moved—I remember the wheat field and mother's rice how good it was. No telephone, no cars, no electricity, no tractors, no newspaper.

We seldom got farther than two miles from home in a wagon pulled with two horses; we had never heard of a university or

college. Had no books and had never heard of a library. Our heads were not quite as empty as the animals' around us but not too much difference.

SOME OF THE CHILDREN had to walk two miles to school, and the teacher had never got to school and could only read and write and arithmetic a bit. He had never heard of Columbus, nor ever seen a history book. About the only thing we ever heard about was hell and it was sure a hot place and never did cool off even in the wintertime. Later we boys

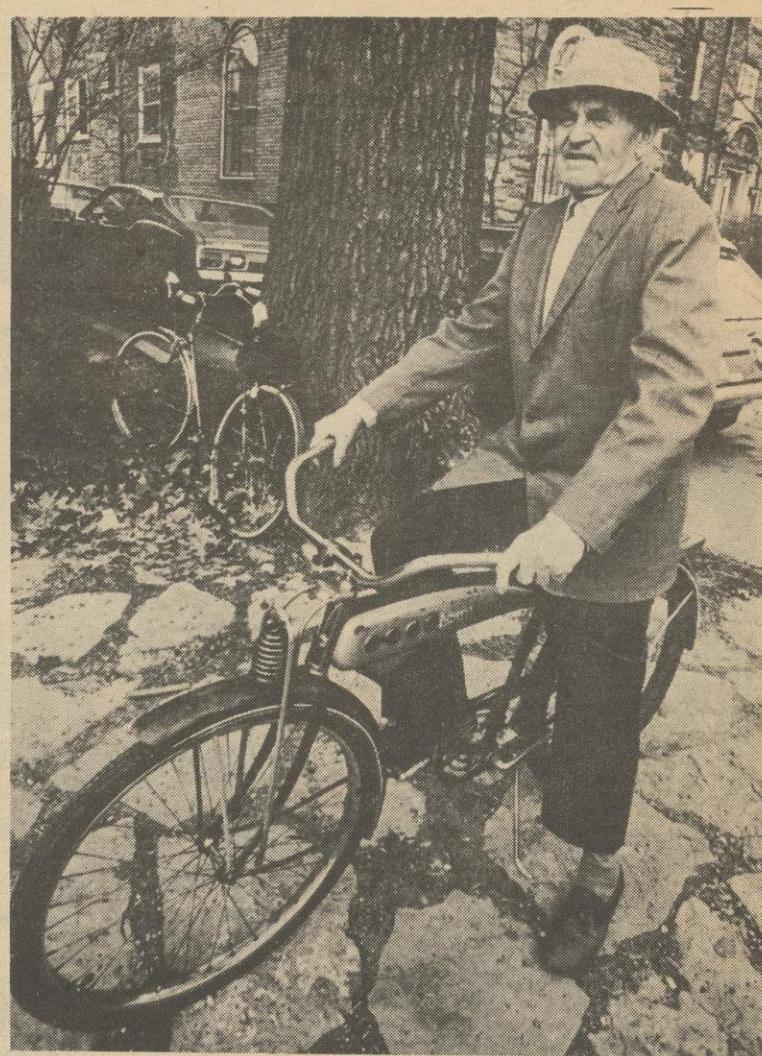
discussed this hell subject when our parents were away from home and one boy said hell is 20 times as hot as our cook stove—as he looked at the red hot stove in our room. We hoped we would never land in that place.

When I finished country school, age 21, I had never heard of a verb or the word Grammar. But some one said the name of our town was a noun.

So at the age of 21 I walked 20 miles to Iberia Academy carrying a suitcase, but not much clothes in it. Cora, our older sister, felt she wanted to go so we boys did same as she. Sometimes I wonder if women haven't more all around sense than men anyhow. Our mother was a better human than Dad.

I was glad Professor Smith, who taught at Iberia and graduated from Knox College, didn't examine my head when I arrived or he might have refused admittance. I do not know why he came to this benighted community but I suppose the good Lord said to him "Here's the place to go in '96."

BOTH GREEK AND LATIN were taught at Iberia Academy and I started to studying Latin and Grammar at the same time. To my surprise I was best student in Latin and made 100 on examinations. One day I wrote out the exam and handed it to teacher and she gave me 100 and I had some time left. I saw a girl in trouble—I wrote another and handed it to her and she made 100. There were quite a few things I didn't know yet, I didn't know that was illegal—bad boy! But the



MAL WICKHAM photo by Michael Kienitz

buggar man didn't get me. He was well known all around us.

Soon I was reading Cicero and Virgil and some of those empty

regions in my head were being filled with new ideas and I sure loved all those new ideas. My mother nor my Dad knew anything about such ideas.

Spending four years there then I went to Knox College when I was 25 years old. At Knox I was doing my studies and also I had found a big library and I began reading Emerson, Walt Whitman, Wordsworth, Shelley, Carlyle, and others. Such geniuses awakened in me creative tendencies—desire to know more—to read more books besides my books in college; maybe I was becoming 50% human and 50% subhuman. Friday and Saturday nights I spent at the library reading books that I loved and books that no one told me to read. I began selling aluminum ware in Oshkosh, Wisconsin during summers and I soon discovered that I was a real salesman. So I soon had plenty of money and I wanted to own my own books.

SOON I HAD 150 great books and a Professor came to my room and said, "Do you understand such books?" I said I do and I love them. He said "Are you a genius?" I said "No, but I surely do love geniuses," and I think I know them when I read a few lines in their books. Emerson soon became my Bible! I enjoyed him much more than the Bible. He led the way to Goethe, Wordsworth, Plato, Aristotle, Kant, Hegel, Fichte, Schopenhauer, Jung, Freud, Shakespeare, and after I finished at Harvard and six months in England I wanted to buy a farm so I could continue to study the above great minds. Well, I sold groceries for ten years for John Sexton and made enough money to buy a farm and lovely new home at Janesville, Wisconsin.

One thing I lacked—a non-conformist girl and at the Wisconsin Summer School I found her. It just took me two minutes to tell her so and she said later I knew before two minutes were up it was going to happen. I can honestly say that farm girl was more than I ever dreamed she was. When she was 15 she was reading great poets and loved

(continued on page 12)

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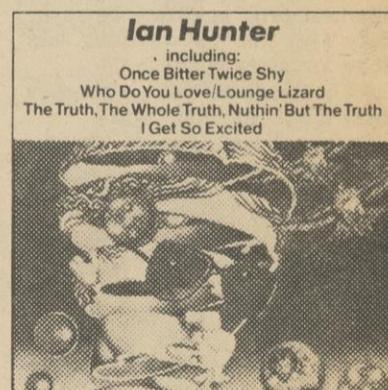
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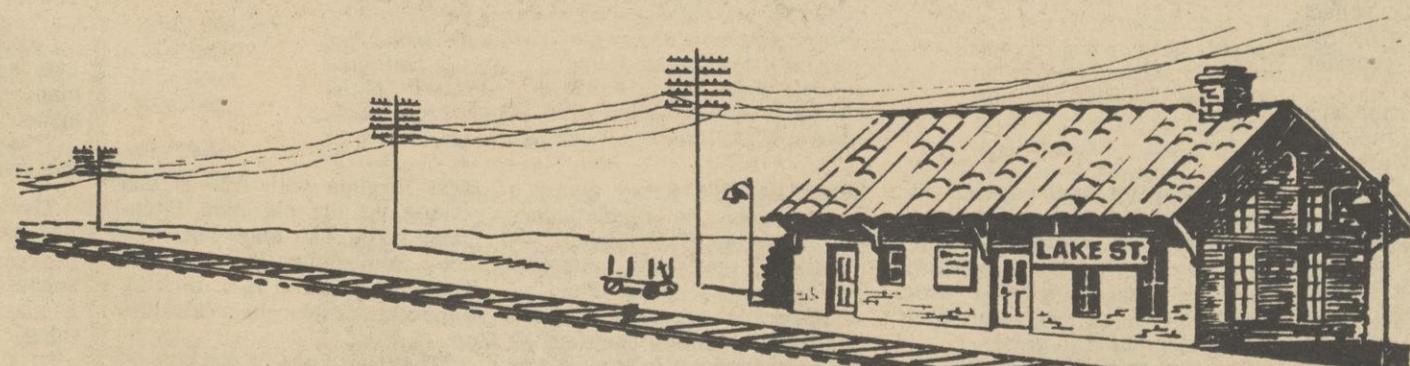
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## Kesey's last stand

## A weird, small revolution in Oshkosh

Ken Kesey is the author of *One Flew Over the Cuckoo's Nest* and *Sometimes a Great Notion*, the subject of Tom Wolfe's book *Electric Kool-Aid Acid Test*, and was one of the first to experiment with LSD in the early 60's. He appeared in Oshkosh on May 8 for his next-to-farewell speech.

By PAM BAUMGARD  
of the Fine Arts Staff

People have been waiting at the post-speech party for an hour, passing one fat joint after another, hardly speaking except to speculate on Kesey's whereabouts.

"He went downtown for a beer."

"I heard he went out to eat."

Everyone is getting impatient. No one can handle any more dope and people are starting to wander outside when all of a sudden Ken Kesey himself breezes in, arms heaped with peanuts and Point beer. He's smiling a big dimpled smile and he calls from the kitchen, "We're having chicken gizzard spaghetti for dinner."

**EVERYONE LAUGHS**, moving back into the living room to reform their uneasy circle, making sure to leave room at their sides in case Kesey wants to sit there. He rustles around in the kitchen, but no one goes out to talk to him; they're all cool. He reappears ten minutes later, dumping a case of Point in the middle of the floor, then taking one, opening it, and perching, almost crouching, on the edge of the couch.

"Well," he looks around the room, dimpling, passing an eye over everyone but catching no one's eye.

"Do you have a bottle law in Wisconsin?"

No one knows, but everyone looks at Kesey thoughtfully. Gee, Ken, a bottle law. Must be a great thing, huh?

**OREGON HAS** the best bottle law. You get a nickel deposit for every bottle you return, so everyone goes out picking up bottles and there's no litter."

Kesey loves Oregon. Oregon has the best drug law, too, he says; only \$100 fine for anything less than an ounce of pot.

"The fine in Madison is cheaper than that," someone says.

"Oh," Kesey sounds disappointed.

Oregon's Governor McCall is great, Kesey claims, because he says publicly that he has no testicles and that his son is a heroin addict.

"WHEN A GUY admits that he has no balls and that his son's a junkie, you know he's not hiding anything from you."

The big joints are flying around the room again, and even the people who were refusing to smoke before are inhaling voraciously now. Can you imagine refusing to take a joint from Ken Kesey's hand?

Kesey is at once infinitely touchable and completely self-possessed. A stranger would feel comfortable holding him by the arm, but would not consider giving him a dirty look.

"I want to get high, be sane, and be together," he tells the audience at UW-Oshkosh in his speech that afternoon, but you cannot imagine that he's got to work on that.

**HE'S STURDY**, confident, and as he climbs onto the plywood stage on the Chancellor's lawn he looks every bit the counterculture star, near-to-last American radical hero. You have to love everything about him; round-toed black boots, soft purple shirt, hair that looks like a glued-on cuckoo's nest, shiny bald spot topping it all off. Nothing looks phony, not even the navy blue Ultra-Suede jacket or the red white and blue mirrored sunglasses.

Mary Prentaville, who arranged for Kesey to come to Oshkosh, was worried that no one



photo by Michael Kienitz

*"Revolution is about violation and our way of stopping it and being creative at the same time as trying to pin the worst evil that ever came onto this globe."*

would show up for the speech. "I asked some kids if they knew who Ken Kesey was and they asked me what dorm he lived in," she said. But the lawn is littered with people; lots of long hair and Kesey-inspired acid grins.

The first thing he says after he grabs the microphone is that he's quitting the lecture circuit. His last talk will be at the Poetry Center in New York that weekend (May 10).

"I don't want everyone believing I'm the answer," he says. "The revolution is not to need spokesmen. Everybody got sucked into speaking out for the revolution and it's bad."

**BUT HERE'S** Kesey giving a great speech on revolutionary consciousness. He is logical, inspirational, yes, even messiah-like, complete with parables.

"When we lived in Mexico, there was an old woman who kept an eye on everything in town. I saw her watching us when we went up the hill into town, and she watched me every day I was there, but never spoke or smiled. When we left, she nodded once, and it was like a kiss on both cheeks. That's what Martin Buber meant when he said you will know other revolutionaries when you meet them."

Or the story about travelling in

West Virginia with friends and picking up the old man hitchhiking. The old man tells the Good Samaritans that he was beaten and thrown in a ditch by some other people who picked him up.

"That beat-up man is a symbol of the whole nation," Kesey says. "What rape and violation are all about is more than flesh. Revolution is about violation and our way of stopping it and being creative at the same time as trying to pin the worst evil that ever came into this globe."

**THE WORST** evil, Kesey says later is not of this earth. It is an extraterrestrial force, the

Venusians, he calls it, although he says the force is not necessarily from Venus. What the worst evil does is "divide us as a revolutionary force."

"Jesus, Krishna, acid freaks are ways of avoiding responsibility," he says in the speech. "Feminists, black militants, Krishna, are all ways of dividing us instead of finding out what we agree on, which is what brought us together in the first place: that there has to be another consciousness."

"The revolution is weirder and smaller than anything we thought it would be," he says. "Uplift other people...slide back...be on each other's case...care for each other...but never think you're going to win, because then you'll lose."

**SPEAKING OUT** for the revolution. You can see that he's struggling with the whole paradox of it; finding it necessary to give speeches in order to make people aware that the revolution is about something so basic he shouldn't even be up there talking about it.

People mob Kesey before he even has a chance to get off the stage. They start talking about drugs; morning glory seeds, psilocybin mushrooms, and Kesey says he thinks marijuana should be legalized.

A blonde, chubby woman passes him a note. He reads it quietly and says, "No, I don't think legalizing marijuana will aid the Mafia."

"Well, I know where I live in Chicago the Mafia sells most of the marijuana," the woman says.

"I DON'T think that's true," says Kesey.

*X* He speaks again of maintaining a strong feeling for each other. About not needing any leadership. ("People don't know whether they've had an orgasm or not unless they read it in Rolling Stone.")

"Give with the blows and give back love," says Kesey. "What's important is our souls and their progress through eternity."

"Yes, but aren't the farmworkers important?" A skinny man is holding a tape recorder mike to Kesey's mouth.

"Yes, the farmworkers are important, but they're not the revolution."

"BUT AREN'T they part of the revolution?"

"Listen," Kesey says, raising his right hand in a Boy Scout pledge. "I swear I will never do an ad for Gallo Wine."

"Isn't power important, to take over the power of the state?" someone asks.

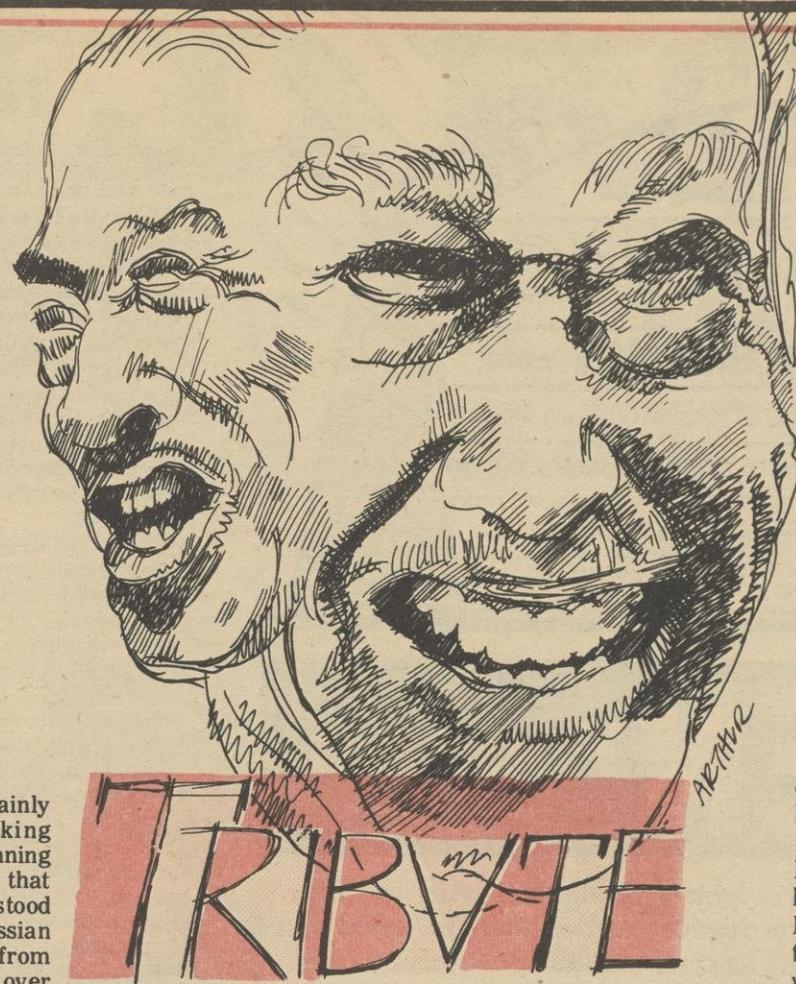
"Support is powerful," Kesey says. "We must support each other as humans. We're the only ones with the juice. You know when you put it into people how good it will be. Support is powerful. We must not take on traditional accoutrements of power."

"BUT IF YOU'RE powerful you can use the media." The skinny man with the mike is speaking again.

"Nobody uses the media, they use you."

The woman from Chicago pipes up again. "Who's going to run the government?" she asks. "Are you suggesting we get back to the New England town meeting sort of thing?"

Kesey sits quietly for a moment, staring at the ground and shaking his head, and then for the only time that day you can hear the frustration in his voice. "No, that's not what I'm suggesting," he says. "My ideas are not in our consciousness. Don't you see, you've got to change your mind. You've got to hang onto your spirit; it's all you've got."



By JOHN LOVE  
of the Fine Arts Staff

Gone, Edward Kennedy Ellington, certainly America's greatest composer/artist, linking musicians and styles from every decade, beginning in the 1910's. It is hard to understand all that Ellington accomplished in his life, all that he stood for. His influence covered American Russian Japanese Indian musicians. All have earned from his very contemporary, personal statements of over 50 years.

And which culture's music had not influenced him, this man whose own achievements have been felt in many musical contexts throughout the worlds' by orchestras and individuals; arrangers, orchestrators and composers; performer and listener.

The pianist who learned from The First, James P. Johnson, and then went on to infect the definitive styles of Thelonious Monk and Cecil Taylor, here. The composer/arranger who transcended the "swing era" to lead the most successful orchestra ever onward and upward for more than 50 years.

And his glamour, the personality of subtlety, fire and grace, part of a style that has since been lost. Gone. But the scars on his face told us much about the young Duke Ellington. And although in later years his living style did mellow down, he never lost the energy, his pace for that which he loved most—his music and his family.

Lawrence Welk's Salute to Duke Ellington, October 13, 1974.  
"Very nice, Tanya."

Television forms an incredible collage of sounds and images, relationships appear out of nowhere. Last October, sandwiched between Sarah Vaughn, singing the Star Spangled Banner at the Series, Sinatra fighting it out alone at the Garden and Soul Train's Ohio Players Skin Tight twice, Lawrence Welk's tribute to Duke.

"As a dance band leader, Duke never forgot the beat," says Welk as he leads into Don't Get Around Much Anymore.

No one dances.

Next, a man comes out, tap dances to Duke's Place, and everyone whistles. Obviously a high point of the show.

"You know, Duke's melodies seldom follow the usual patterns...". Everyone is falling asleep, so on come all the Champagne Music Makers for their rendition of Sophisticated Lady, which is conducted like a symphony to try and keep everyone together...and still, no one dances.

After a commercial, Welk comes on again. "Folks," he says, "I'm in trouble. We're having this wonderful (spelled wunderfull) program on Duke here tonight, but there are some people here who are polka dancers, and I'm afraid polkas weren't Dukes 'cup of tea' ", (ha, ha, ha — first honest reaction of the evening).

"The Orange County Polka Club is here this evening, and they were so disappointed to hear that we were having a special show, that we've decided to include one of OUR favorites also. So here goes, the Norwegian Polka."

On comes a woman and the Orange County Polka Club takes turns dancing with her, while the Orchestra plays the same polka six times. Then she dances once with Lawrence and ended once through with Bobby the Mousketeer.

"Duke was a true genius, but his wonderful music also established him as one of the most loved and admired men in the business."

Lawrence Welk

"The music business is not the music world."

Ornette Coleman

How did Duke Ellington do it? His genius was more than his music, more than a style. You could analyze his orchestrations and learn how to write for a Johnny Hodges, a Cat Anderson and a Harry Carney...but when will you ever get them again? Important individuals themselves who will never receive the tribute and recognition they deserve.

Gone, Otto Hardwick, the premier saxophonist who together with drummer Sonny Greer and trumpeter Peter Arthur Whetsol first accompanied Ellington to New York in 1922, and who later inspired young Harry Carney to begin the baritone saxophone.

Gone, Harry Carney, unsurpassed master of his difficult instrument, who expanded the range of the bottom — voiced baritone to all virtuosic limits of technique and taste, with his huge sound to match.

Gone, the growl of Bubber Miley and "Tricky Sam" Nanton, whose plunger mute styles infused this predominantly instrumental dance music with the energy of the voice, the influence of vocal inflection that is so important throughout Ellington's music.

Juan Tizol, trombonist from San Juan, Puerto Rico, who in collaboration with Ellington, wrote the first Latin American influenced compositions, gone. This influence has since developed very strongly in American Black music, but Tizol's addition during the 1930's was very important and underrated.

Gone, Jimmy Blanton, who revolutionized the role of the string bass at age 19. Gone, Johnny Hodges, Ben Webster, Cat Anderson, Rex Stewart, and Paul Gonsalves — soloist extraordinaire. Gone, Billy Strayhorn, the only composer more like Ellington than Ellington himself and whose collaborations brought new life to this music, that would continue to grow for years after Strayhorn's death.

Ellington knew.

Chicago, It is raining and still dark, driving home after a concert in Milwaukee. Ellington sits staring silently out of his window next to the driver, Harry Carney. Everyone is quiet for the first time that day. And the apartment in Chicago will be home, one of three "homes" that, whenever possible, Carney will drive to after a concert.

And in the back seat, Ellington's young cousin asks him about the music but the only reply from up front is that "that would take away the magic."

When they were alone earlier in the day, Ellington had asked about his young cousin's music—electric amplified variety. "...but is it precise?" he wondered. And can you control the equipment to produce the sounds YOU want, or does it control you? Can you compensate for amplifiers distorting the sound? He wasn't sure.

It hadn't seemed so long ago, but it had been over five months since he'd seen Chicago. Almost dawning and the talk has stopped. Questions are left unanswered. There is so much that his young cousin wants to know, but that no one can tell him.

Shaking his head, even Duke Ellington sometimes wondering at his own energy and survival. Just slowly shaking his head, very briefly. Can you understand? And his physical smile, this early Sunday morning, even in this colder and still raining Chicago. His metaphysical style of life, existing in a world of art to create his music, our reality. If it is glamour it is also survival.

Five a.m., Ellington, exhausted, accompanied only by his young cousin, says goodbye — and kisses Carney twice on each cheek. No one is performing.

"Love is indescribable and unconditional. I could tell you a thousand things that it is not, but not one 'it is.'"

Duke Ellington

But no beauty is wanted here none at all, never  
Never, but these men standing tall, giants maybe  
will always be this way. Trees whose height we can climb  
just listening, to sit there  
our legs swung over the branches of their deeds  
able with no difficulty to see  
far beyond the smoke, the buildings  
and the terror of these cities  
just as Duke has said  
"When everything else is gone,  
the music  
will still be here"

—from *Chops are flying*,  
Stanley Crouch

Americans take their time. Which is to say that some people will never realize the beauty which is their own, and never recognize the artists who live and die within their country. And when these artists are noticed, it is always too late.

Sidney Bechet, gone and forgotten. The lorious Monk, here and forgotten. And have you ever even heard Betty Carter sing or Bill Dixon play? Did you come see Milford Graves? Why do we pay tribute to artists when they're dead and ignore them in the mean time, if we notice them at all?

The history of this music has been one of continuous struggle. Any lasting artistic statement being a result of personal sacrifice, survival and strength of creativity. Love that is greater than the pull from a racist music business and blasé' European-oriented society.

Americans take their time, and their lives, and give them parties when they die. It's very sad.

The Duke Ellington Orchestra, without Duke Ellington — last year's half time show at the Super Bowl game. It was so cold, Cootie Williams could hardly play as beautifully as he did, riding around on that float...and in New Orleans.

In 1965 the Pulitzer music jury unanimously recommended a special citation that year be given to Duke Ellington. Its recommendation was rejected by the Pulitzer board and no music award was given that year, rather than give one to Ellington.

"Fate is being kind to me; Fate doesn't want me to be famous too young."

Nine years later, Ellington died, 75 years old and still too young. Here was a musician — artist whose talents were unquestioned, and still — talent is not enough.

He was praised and respected more so than any other Black artist of his time(s), traveled in a private Pullman car during the 40's. But we forget what Ellington had to give up. Allowing certain non-musicians to receive credit as co-authors of HIS compositions. Giving up his music in order to survive. Recording those 'funny' albums of commercial and questionable material at the request of his record executives. Having to compromise his music at times, but also achieving an art status for Black music and musicians. Establishing his genius beyond, and in spite, of, a society's ignorance — racial and financial.

It is sometimes just too depressing to think about, the death of Duke Ellington a year ago, May 24, because somehow the tribute will never be enough.

And somehow we could spend our whole life looking back and never understand it, hear it...much less what is happening today, in the music that we will someday look back on, and say is so sad to have lost.

"Let me play the lion too.  
I will roar, that I will do  
anyman's heart good to hear me; I will roar  
that I will make the Duke say,  
'Let him roar again, let him  
roar again.'"

Shakespeare

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## Home That Championship Season The Bald Soprano

The University Theatre summer season will open the last weekend of June and offer three contemporary plays.

All three will be performed in the Ronald E. Mitchell Theatre and will run two weekends.

• **HOME** written by David Storey who has also won acclaim for his novel "This Sporting Life" and another play, "The Changing Room." In "Home" he evokes from the audience compassion, sympathy and respect for two middle-aged men through their random collections of memories and opinions.

Two well-known University theatre professors are cast in the lead roles—Ordean Ness and Jonathan Curvin. These roles were made famous originally in London and New York by Sir John Gielgud and Sir Ralph Richardson. "Home" has never before been produced in Madison. The dates of the performances are June 26 through 28 and July 3 through 5.

• **THAT CHAMPIONSHIP SEASON** by Jason Miller is a Pulitzer Prize winner with a combination of pathos and humor in a penetrating study of four former teammates who meet for a reunion with their old high school coach.

Curt Karibalis, a former UW student and now a professional actor who will study here during the summer, will take a major role in the play. Karibalis appeared in UW productions as King Arthur in "Camelot," Brutus in "Julius Caesar" and Henry Higgins in "My Fair Lady" when a student in Madison. He has since had professional roles on Broadway and at the Goodman Theatre in Chicago.

Performance dates for "That Championship Season" will be July 10 through 12 and 17 through 19.

• **THE BALD SOPRANO** by Eugene Ionesco and **COME AND GO** by Samuel Beckett will provide a double bill of hilarious satire on the complacency of the English middle class and a little interlude of separation and rendezvous for three women gossips. The dates are July, 24 through 26 and July 31 through August 2.

All performances will begin at 8 p.m. in the air-conditioned Mitchell Theatre at the northeast corner of the Vilas Communication Hall on the Madison campus.

The Vilas Hall Box Office will open for the summer on June 16 with hours from 11:30 to 3:30 on weekdays.

Mail orders can be handled by writing for a descriptive brochure and order form to the University Theatre, 821 University Avenue, Madison 53706.

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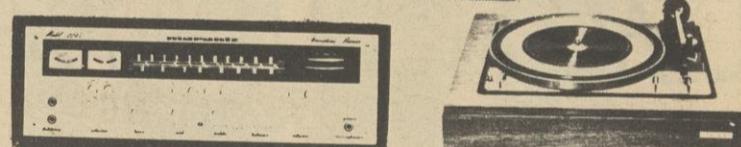
The Heil air motion transformer, a new concept, gives you sound as clear as light. The turntable is a PE 3044 with a Pickering Micro 1V cartridge. PE's are made by the major European turntable manufacturer.

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**mal**

(continued from page 6)

them. She would quote beautiful lines of poetry to our two daughters and they would say "Mother, where did you get that?" She would say "Got it out of fifth reader before I went to high school."

I soon was reading James, Dewey, and Bergson. Bergson in his Creative Evolution said "For a conscious being to exist is to change. To change is to mature. To mature is to go on creating oneself endlessly—thus our personality shoots, grows and ripens without ceasing. Each of its moments is something new added to what it was before." When I began to get ideas like these I thought "Give me more ideas like these so that such a boy as I was when I was 19 or 20 or some may ripen up some just like the corn

ripens up." I hardly knew yet that such ideas would soon transport me beyond the ghost, hellfire and buggy man kind of life.

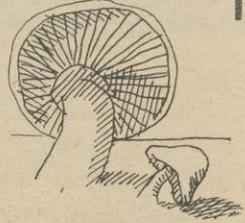
Bergson said "Our life is spent in filling voids"—plenty of empty places in my head! Emerson, Bergson, and Dewey awakened new forces operating in my mind. My wife was reading a lot of our new books—as we now owned some 500. The seeds out in the fields were not the only ones sprouting. As Bergson says the elan vital, the vital force in all healthy young minds is a ceaseless upspringing of something new. Neither of us used drugs to weaken this vital force that lifts life out of weak repetition and decadent, nihilistic chaos into a creative advance into reason and meaning we hardly had dreamed of.

ROBERT INGERSOLL SAID

"We need no myths, no miracles, no devils and to hell with hell." Also he said "Reason, observation

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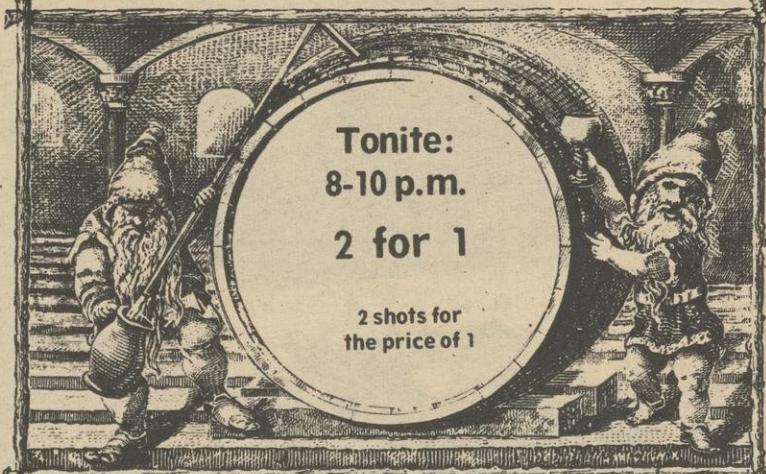
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and science are the Holy Trinity! Fear paralyzes the brain! Progress is born of courage, courage stands erect and thinks! Fear believes in witchcraft, in devils, in ghosts, what men need is science and Freedom for each man to think for himself."

I HAVE ALSO always loved Phil Whitehead. He seemed to possess much of both reason and feeling as is expressed in his Adventures of Ideas. He speaks highly of Plato's seven factors: Ideas, Physical Elements, the Psyche, the Eros, the Mathematical Relations, the Receptical, the Harmony. The more perfect the interweaving of these factors the more pronounced the Harmony. Shakespeare says that the movement of all planets radiates a harmony like music if we could only hear it. The musicians seem to be aware of it. Whitehead says, "The human body is a delicate instrument for the production of art in the life of the human soul." Whitehead says "A race preserves its vigor as long as it harbors a real contrast between what has been and what may be; and so long as it is nerved by the vigor to adventure beyond the safeties of the past. Today the world is passing into a new stage of its existence. Eros motivated by adventure creates a synthesis of the old and the new, giving birth to novel feelings and ideas in the self—a sort of creation of self by the self. An open mind accompanied by wide purpose seems to generate emotions bordering on deep harmony and peace of mind." (The static, non-creative mind always looking to the past is a sort of dumping ground—a pessimist—a leaning on old myths, the customary conventional drives—I am not sure whether drugs would come in this category or not.

I have been trying for 20 years to figure out what Whitehead is saying in the last 15 pages of Adventure of Ideas and am curious yet as to all it means. "Truth, beauty, adventure, art, peace!?" I chose the term Peace for the harmony of harmonies, which calms destructive turbulence and completes civilization. It enlarges the field of attention. It increases the present by transforming the past and by anticipating the future. It is unreasonable for a person who has kept company with a large number of the minds of geniuses to feel that body decay ends the domain of a growing personality and this points toward impersonal realities in nature.

MY WIFE LOVED poetry, flowers and art and great music and the interaction of these creative essences are an ample introduction to aesthetics itself. Dewey in his book Art as Experience says "To the being fully alive the future is not ominous but a promise; only when the past ceases to trouble and anticipation of the future are not perturbing as a being wholly united with his environment and thereby wholly alive." Instead of signifying being shut up within one's own private feelings and sensations, it signifies active and overt commerce with the world. In life that is truly life everything overlaps and merges. We are, as it were, introduced into a world beyond this world which is nevertheless the deeper reality of the world in which we live in our ordinary experiences. We are carried out beyond ourselves to find ourselves. (How beautifully in Lord Byron's poem "Childe Harold's Pilgrimage" each verse goes with the above verse. "There is a pleasure in the pathless woods. There is a rapture on the lonely shore. There is society where none intrudes, by the deep sea, and music in its roar, I love not man the less, but nature more, from these our interviews, in which I steal from all I may be, or have been before, to mingle with the universe, and feel what I can ne'er express, yet cannot all conceal."

Shelley in his prose essay A Defense of Poetry 1821. We read parts of these 15 pages many times. The second and third parts

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(continued from page 12)

were never written. Too bad.

Perhaps nature and human life contain in those deeper recesses some hidden tendency to be in tune. Shelley says in his Defense "Poetry is ever accompanied with pleasure; all spirits on which it falls open themselves to receive the wisdom which is mingled with its delight. It is impossible to feel with these great poets and not become a portion with them; sacred emotion can render men more amiable, more generous and wise, and lift them out of the dull vapors of the little world of self. Poetry turns all things to loveliness, it exalts the beauty of that which is beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change — the mind is its own place, and of itself can

make a heaven of hell, a hell of heaven — it makes us the inhabitants of a world to which the familiar world is a chaos."

The Greeks were the first people who began asking questions and discussing what nature means. Thales was the first man to predict an eclipse 586 B.C. Many thought the world was coming to an end. Some of them kind left around today. Thales said "Quiet down, sun will soon shine again." The Greeks had more courage and began to reason. One of them said, "Listen to the sad story of mankind, who like children lived until I gave them understanding and a portion of reason."

Plato's Idea, which was based on reality, was new to man and later gave birth to chemistry, sciences, psychology. Many more men today know something about reason as technology has produced so many inventions just in my lifetime. (Who knows what will happen in the next 60 years. In

another 100 years reason and reflection will become common among men and will eliminate war, race prejudice, much more good will as we move into a much higher civilization.)

I have found 95% of the students in Wisconsin University are open-minded and ready to discuss such problems. It has been a delight to me to talk to them and reason with them. I now know some 2000 students here and there are no dumb heads around here, and if there are a few they will soon outgrow it.

THESE UNIVERSITIES are doing a job no one else can do. I am a farmer and know what the ag schools should have done for farmers the last 75 years. We

couldn't grow alfalfa — no lime on land — ag school said put lime on land! and we had no more trouble growing alfalfa.

Schopenhauer in his great book "World and Idea" says "To act rationally and to act virtuously, nobly, holily, would be one and the same thing, and to act selfishly, wickedly, viciously, would be to act irrationally." Schopenhauer was Nietzsche's great teacher. Nietzsche says "The present age is weakness of will! With the philosopher it is strength and courage of will — exercising the power in the will — be a man not a weakling — a nothing! Only will propelled by ideas is the difference between a man and an animal man."

Whitehead's five or six books have meant much in my education. He says "Adventure is what saves civilization from staleness, boredom, and orthodoxy."

It is unreasonable for a person who has kept company with a large number of the minds of genius to feel that body decay ends the domain of the growing personality. Maybe it is an entering into the values of nature, which knows no boundaries. If nature is rational and is propelled by ideas as man becomes more rational and familiar with ideas, just in this degree is he in harmony with nature, creative Eros urging towards perfection.

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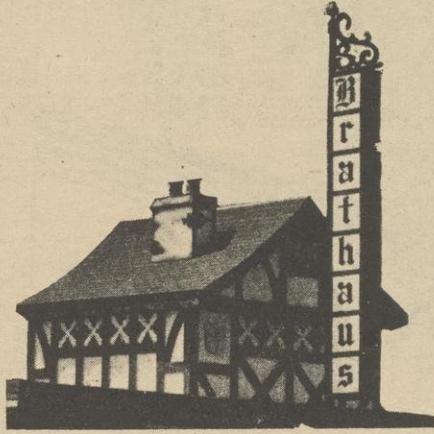
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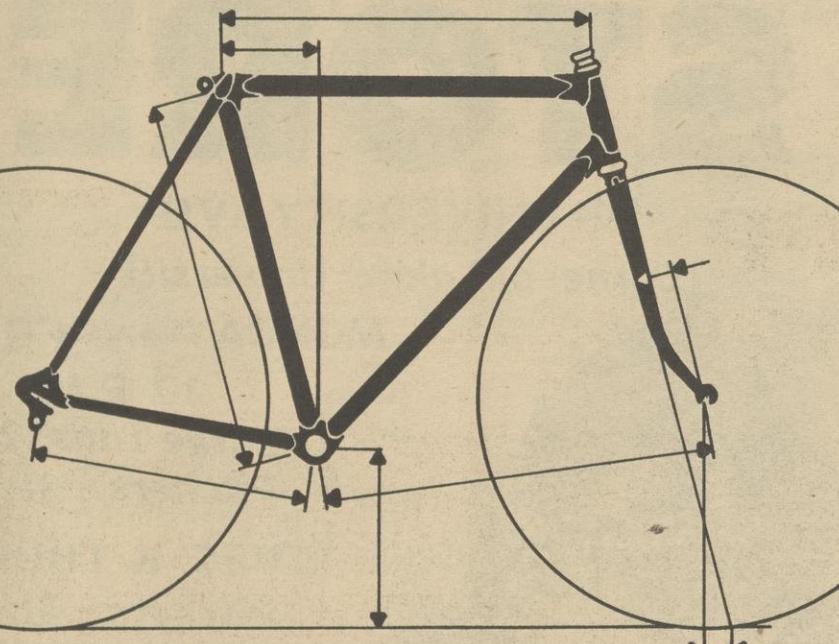
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## Bourbon Street -- 'just modren'

By RUTH BIRKHOFF  
The Christian Science Monitor  
News Service

NEW ORLEANS, LOUISIANA — Bourbon Street, that famed jazz scene, is still full of musical noise, but local residents say don't be fooled — what you hear is "just modren."

"MODREN" IS their disapproving pronunciation of "modern." How do they recognize the "modren" jazz? It's heartless, showy, complicated, imitative, and full of rock and hillbilly influences.

And in a recent movement called "playing on the changes," musicians exhibit their technique and musical understanding by long, often involved solo work. Now and then, they even substitute Broadway hit tunes for the time-honored jazz melodies.

"This new stuff will last about as long as a snowball in a fire," predicts 70-year-old banjo player Father Al Lewis. "You can't change the Lord's Prayer. Jazz in the '50s and '60s told a story. By story I mean, suppose I love a Spanish girl, I plead with her, I tell her 'I need you, you are the loveliest' — and my music tells that story.

"Now things have changed — the band leaders just ask, 'How many measures will the music

last?' and 'How many minutes?' as if music were a TV ad."

"IN MY TIME," says Father Al Lewis, "I experimented with the metal bands around a cigar box for an instrument. Of course I had a professor who taught me about reading music, but he left me alone to discover my own style.

"These young kids are too lazy to work on their own style, and the important thing is, in music, the man behind the box — the man behind an instrument..."

Music with Father Al's earthiness is hard to find. The pseudo-earthly music of Bourbon Street — surrounded by vulgar strip shows and advertisements hand-painted on cardboard — doesn't satisfy.

Nevertheless, Dick Allen, curator of New Orleans Jazz at Tulane University, says authentic jazz still exists: at private parties and funerals, in beer parlors, like Munster's on Lyons Street, in the weekend concerts at Jackson Square, and at Preservation Hall on St. Peter's Street.

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# Tears

(continued from page 2)  
attendant appeared behind us. I noticed that his string tie was held in place by a long silver ring. A weird, writhing rune was cast in its middle, an eye.

"Las Vegas." I saw no reason to lie, or at least no hope of deceiving him.

"Going up to I-70?"  
"No. Down, through Monument Valley."

"Monument Valley?"  
"Where they shot the westerns. John Ford. John Wayne."

"Yes. We like John Wayne."

"So do we." My accountant had regained some of his control. "We like him because he symbolizes everything great about America. The code of the West, the Green Berets, the C-5-A baby crash."

**THIS WAS A MISTAKE.** The attendant's eyes hooded, and his mouth chewed. "We tried to help them, they were orphans, we couldn't leave them to die."

"Very tragic," I said, wondering how many orphans napalm had created, but trying to keep this thought out of my voice.

His wife came back into the room and nodded. The attendant moved behind the counter.

"That'll be \$12.00 for gas and food. The food will be right out."

There was a shotgun, clearly oiled and well-used, hanging above the register. The attendant was edging towards it.

"You'll like Monument Valley," he said.

"I'm sure we will."  
"You should wait here till dawn. The drive down there is really nice. Especially the Valley of the Gods."

"The what?" My accountant's voice was a strangled whisper.

"The Valley of the Gods. It's on the way. You'd like it. I think you should wait here till morning so you can see it."

His wife was staring out the window, looking, waiting for someone. I could see what was going to happen. There'd be the flashing of red lights, the sounds of carbines giving off warning bursts, a bullhorn echoing through the night. "All right, you Lithuanian scum, we got papers from the Dept. of Immigration. You're going back. You can go easy, or we can have ourselves some fun. You have three seconds to decide."

**BACK? TO LITHUANIA?** My ancestors only stopped there for a rest, to read a historical marker. Honest, officer, we're really Mongolian. Sure, it took them a couple of dozen generations, but they were slow readers. Then Napoleon tied up all the roads, and then the cossacks came trampling. It wasn't our fault. We were victims of the great powers. But we got out, and we came to America to find the Dream! The Great Mongolian Dream! A desert oasis where they'll hand us the wealth of the world! Let us go, officer sir, and we'll see that you're well taken care of.

No. They'd never believe us. The scene that would follow would be slow and bloody, probably ending with our entrails being used for filler on the next set of burgers.

The attendant reached behind him. He might have been going for the candy, but the rifle was too close. I pulled a twenty out of my pocket and slammed it on the counter. The attendant turned around.

"We have to go. We left my accountant's sister in Denver. There was a rock concert. We told her that we'd pick her up. We're late."

"She's an orphan," my accountant said.

"Korean, I added. "Or Cuban."

"Both." My accountant was near the door.

"Keep the change. And send the food to General Giap. Keep our boys well fed. Right? Nothing too good for the war effort."

**WE WERE OUT** the door, into the Ghost, and back on the road. My accountant was a nervous spasm, his hands twitching at the radio, plugging the buttons bet-

ween the static. He was a wreck, and in no condition to accept my last, most ominous observation. The attendant, that chisled gargoyle, had listened, heard, and understood I had said. He hadn't

moved any closer to the gun. He hadn't tried to stop us. But, damn him, he smiled. All hopes for a final escape vanished with that grin. And as we left, the echoes of his laughter followed us.

"Tears and Frothing" will be continued in our next issue.

## PUBLISHERS CHARGED WITH STEREOTYPING CHICANOS

NEW YORK (LNS) — How do publishers of children's books in the United States portray the Chicano people, the Mexican-Americans living in the Southwest?

A recent survey published by the Council on Interracial Books for Children shows systematic use of racist stereotypes and distortion or ignoring of the national culture and language of the country's second largest national minority.

**THE TWO-YEAR** survey of 200 children's books, titled "Chicano Culture in Children's Literature: Stereotypes, Distortions, and Omissions" shows that the books "abound in the use of stereotypes."

"A figure under a wide-brimmed hat asleep beneath a cactus, for example, suffices to identify the person as being Chicano or Mexican—even though

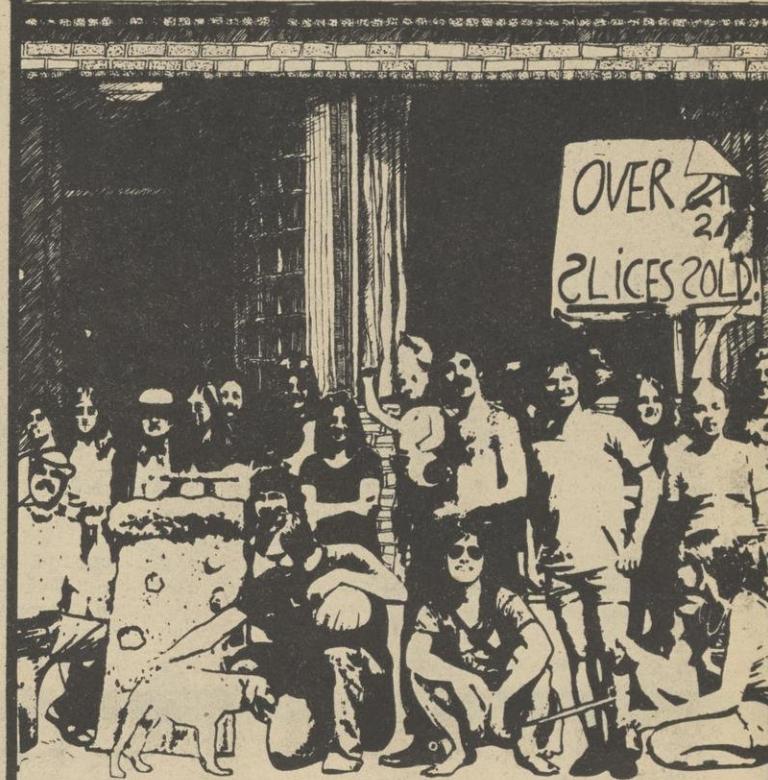
the figure may be faceless, speechless and nameless. Serapes, pinatas, burros, bare feet and broken English are offered by these books as the definitive symbols of Chicano culture—in spite of the fact that 85% of Chicano people are urban dwellers."

Among the major themes in the books are poverty, "helplessness and passivity...contrasted with Anglo benevolence and effectiveness," contempt for the Spanish language as seen in gross errors in the use of elementary Spanish words, sexism, and "an almost total slighting of Chicano history and culture."

"The causes of poverty are not discussed; real anger against the economic and political discrimination which lie at the root of Chicano poverty is never cited. At best, the hope is expressed that some day things will be better..."

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# SCREEN

By HARRY WASSERMAN  
of the Fine Arts Staff

Warning: times, rooms and film titles may be subject to change. Consult posters on campus for up-to-the-minute accuracy.

**THE 8TH INTERNATIONAL TOURNEE OF ANIMATION**—Leave behind your Sunday morning cartoon shows in favor of this transcontinental smorgasbord of animated delights. Monday and Tuesday at 7:30 and 10:00 in B-10 Commerce.

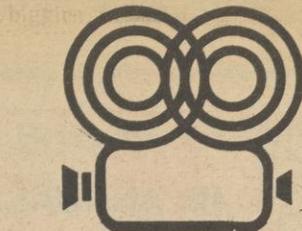
**SUPERMAN**—All those who missed Lois Lane when she came to the Capitol City Theatre last semester, will get a chance to see her years younger on the silver screen as she cavorts in the skies with Clark Kent, the bespectacled reporter who earns his glory incognito as a closet superhero. But the ultimate tedium of these collected TV episodes leave no wonder as to why George Reeves committed suicide—like the late George Sanders, he left this world out of boredom. Tuesday and Wednesday at 8:30 and 10:30 in 5208 Social Sciene.

**KLUTE**—Jane Fonda's best performance as the whore with a heart o' gold, menaced over the phone by a masher with a voice of silver, and saved by Donald Sutherland as a cop with nerves of steel. Tuesday and Wednesday at 8:30 and 10:30 in B-130 Van Vleck.

**TO HAVE AND HAVE NOT**—Bogart falls in love with Bacall and saves the world from fascism. Tuesday at 8:30 and 10:30 in B-102 Van Vleck.

**CASABLANCA**—Bogart falls in love with Bergman and saves the world from fascism. Wednesday in B-102 Van Vleck and Friday in B-130 Van Vleck, 8:30 and 10:30.

**THE BIG SLEEP**—Bogart falls in love with Bacall and saves Los



## GEMS

spoiled, once divorced heiress about to be married for the second time when ex-husband Cary Grant and reporter James Stewart arrive to sabotage the wedding plans. Highlight of the film: Hepburn and Stewart's drunken rendition of "Buffalo Girl Won't You Come Out Tonight." Hilarious—don't miss this comedy classic presented by the Wisconsin Film Society. Thursday, 8:30 and 10:30 in B-10 Commerce.

**HAPPY DAYS**—Did you screw in '52? The hilarious porno answer to *American Graffiti*, starring Georgina (Devil in Miss Jones) Spelvin. Wednesday in 6210 Social Science, Thursday in B-130 Van Vleck, 8:30 and 10:15.

**THE TWELVE CHAIRS**—After the success of *The Producers*, Mel Brooks made this slapstick mess about pre-revolutionary Russia that would've been titled *Springtime for Czar Nicholas* if it didn't seem so much like sitting through a long, hard winter. Wednesday and Thursday at 8:30 and 10:30 in 5206 Social Science.

**PHILADELPHIA STORY**—Director George Cukor's daffy adaptation of the Phillip Barry play is definitely the comedy treat of the evening. It stars Katharine Hepburn as the

**HIGH SIERRA**—One of Bogart's

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first biggies, as "Mad Dog" Earle in this 30's gangster epic directed by veteran Raoul Walsh. Friday at 8:30 and 10:30 in 19 Commerce.

**HAROLD AND MAUDE**—A May-

December marriage of teenage

suicidist (Bud Cort) and sep-

tuagenarian flower-child (Ruth Gordon). Directed by Hal (Last Detail) Ashby, with music by Cat Stevens. Friday at 8:30 and 10:30 in B-10 Commerce.

**YELLOW SUBMARINE**—Drop a blue meanie, smoke a yellow submarine, and groove on the amazing animation that would make even Disney dizzy. Friday and Sunday in 5206 Social Science at 8 and 10.

**THE LION IN WINTER**—The well-worn historical melodrama

starring Katharine Hepburn and Peter O'Toole, and the winner of umpteen Academy Awards. Saturday and Sunday at 8:30 and 10:30 in B-130 Van Vleck.

**DR. PHIBES RISES AGAIN**—Vincent Price stars in camp

horror comedy, sequel to *The Abominable Dr. Phibes*. Saturday at 8:30 and 10:30 in 19 Commerce.

**ELVIRA MADIGAN**—One of the

most beautiful movies ever made,

this is the famed soft-focus

Swedish love story which won star

Pia Degermark the "Best Ac-

tress" award at the Cannes Film

Festival. Saturday at 8:30 and 10:30 in B-102 Van Vleck.

**THE WILD BUNCH**—Sam Peckinpah's Western masterpiece that set new standards for screen violence, boasting an all-star cast including William Holden, Robert Ryan, Warren Oates and Ben Johnson. Saturday and Sunday at 8:30 and 10:30 in 6210 Social Science.

**THE WIZARD OF OZ**—Even if you've seen it a million times on TV as a kid, it's worth seeing on campus for the glorious

technicolor scenes and the im-

licit homosexual imagery.

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## Who is Herman Thomas and why is he saying those terrible things about me?

**Editors' Note:** Edward Handell is the teacher who lost his job as a result of the disclosure of his "affinity file", as discussed in the following story.

By EDWARD HANDELL  
of the Cardinal Staff

The "affinity files" has become a sort of 'cause celebre' in Madison among the left. Secret dossiers were compiled on numerous people in Madison for many years by the Police Department. Information in them was used in many ways, including showing them to private employers, university officials and of course sending information to the National Computer Bank of the FBI in Washington. The most upfront activists understand and accept the fact that this has happened but there are many people whose names are in the affinity files who have no idea that they are so included. Soon the files may be made public or they may be destroyed. But either way the fact that they exist to this day in Madison is a chilling commentary on American society.

In the mid 1960s, as small demonstrations were organized to protest the war in Vietnam and other causes, the Police in Madison had few problems in intelligence. For the most part these demonstrations were small and peaceful and the police were

able to photograph and identify all participants. If an undercover agent was necessary to infiltrate a demonstration or a group, the police would use young police cadets for a few weeks to do this.

However, as the demonstrations became more numerous and massive (and correspondingly more violent) the Madison Police found themselves in a dilemma. They suffered from a lack of intelligence on the planning and leadership of demonstrations. Certainly they attempted to infiltrate SDS and other groups with their police cadets but this proved unsuccessful except at the most superficial level. Radicals and activists had organized themselves into small affinity groups and collectives and someone new had a difficult time trying to put himself into a leadership role.

A decision was made at the upper echelons of the Police Department that something had to be done. The merchants of State Street, the city Alderman and the citizenry of Madison were up in arms over the property damage that was occurring because of the anti-war demonstrations. Police cadets, paid informers, and Young Americans for Freedom volunteers had all failed to provide hard core intelligence on the planning and organizing of demonstrations. A "Red Squad" was formed by then Assistant

Police Chief Herman Thomas and police officer George Croal (a former student who had attempted to infiltrate radical groups in the mid 1960s). In spring of 1969, after the turbulent Black strike, a long haired student with a history of political activism at Eau Claire University enrolled at UW Madison. He was in fact an undercover police agent. His name was Mark Boganz.

Boganz was able to infiltrate the leadership of SDS quite successfully because he had a history of political activism, he was smart and understood the issues, he did not rely on heavy rhetoric, and he had time to slowly cultivate his activities. From initially handing out leaflets, he had worked himself up into a leadership position in SDS, the most active and most militant of groups in the city. (In 1969 a SDS meeting would attract almost a thousand students.) All this time Boganz was compiling extensive dossiers on each individual in SDS. These dossiers included not only political information, but information on activists' sex life, family, friends and roommates. Boganz also took part in violent demonstrations including the breaking of a large window at the First Wisconsin Bank on University and Park. (This writer personally witnessed this event). The police had what they wanted. Extensive

knowledge of all planning of demonstrations.

In the fall of 1969 (at the height of the saturation bombing of North Vietnam) SDS organized a 3-day demonstration against ROTC. Two days before the demonstration the University went to court to ask for an injunction against ten leaders of SDS, holding them responsible for organizing a potentially violent demonstration. This is a very difficult procedure to obtain from a court but there was background information on the ten leaders presented to the court by an "unidentified informer" detailing the background of each individual and their "violent" nature. The injunction was granted. And although the demonstration did take place, it had created a paranoia among the participants.

An investigation was initiated to discover the identity of the informant and proof was uncovered that it was Mark Boganz. He was publicly thrown out of SDS. Boganz protested his innocence and the Young Socialist Alliance, for reasons that no one understands today, allowed him to join their organization and compile dossiers on them. Boganz eventually became a uniformed police officer until he shot and killed a burglar. The burglar was unarmed and had been shot through the back. A Coroners'

hearing ruled it justifiable. Boganz quit the Police Department and went to Law School in Milwaukee.

Boganz had compiled the most up-to-date and accurate dossiers on hundreds of activists, students, community leaders, professors and others. Over 500 pages of information known as the "Boganz Files" was stored in the office of Police Inspector Herman Thomas and the computer banks of the FBI.

With the loss of Boganz the police had lost their prime source of information. SDS splintered into different groups with the large part organizing into the secretive Mother Jones Revolutionary League. (An extensive background check was conducted before a member could join.) Demonstrations against General Electric recruiting (a leading war profiteer) and the "Conspiracy 8" trial led to hundreds of thousands of dollars worth of damage.

Inspector Thomas and George Croal worked out a system of organizing young police with long hair into affinity groups to be present during demonstrations. These groups of 4 to 5 officers would follow the affinity groups of activists (based on information provided by Boganz) and either

(continued on page 6)



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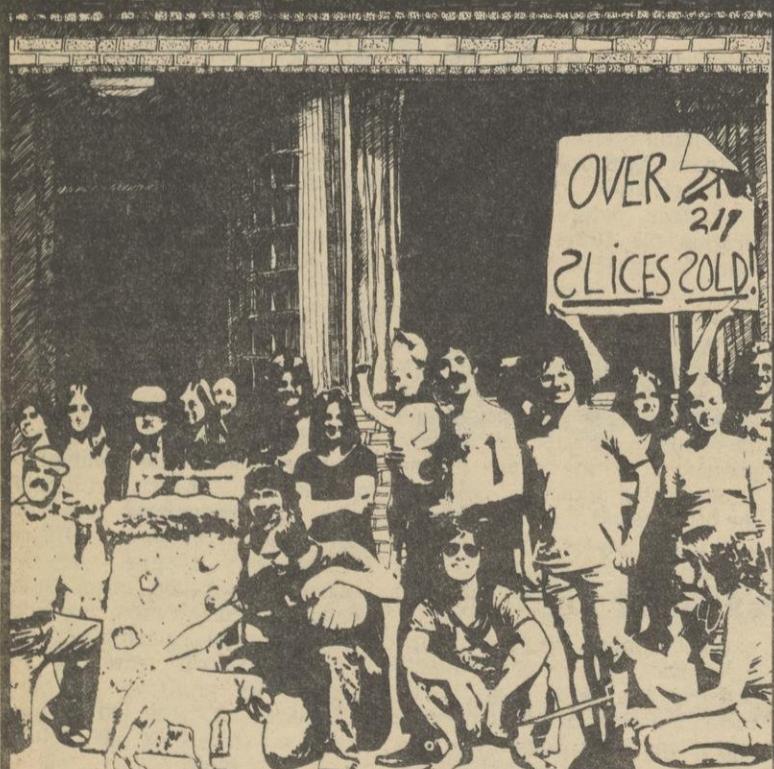
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Residents of Rebos House relax after dinner

# Rebos spells sober

By KATHY PRICE  
of the Cardinal Staff

Madison's Rebos Detoxification Center is housed in a two-story glass and brick structure on the corner of Bassett and Johnson. Once inside, the roar of traffic is replaced by a softer hum of low, mumbling voices, shuffling cards, an occasional belligerent protest. Created last summer by a state statute which decriminalized public drunkenness, the center functions to dry out those found intoxicated in public places.

An energetic and surprisingly positive staff is devoted to this venture, despite the fact that long-term successes are few. Three out of every five persons treated will return for detox in a short time, and only an exceptional few will make it six months or longer.

"The law says we just have to detox them," says director George Lightbourn, "but if we can't stop their yo-yoing in and out of here, we might as well be a jail cell."

Tall and grey, Lightbourn is himself a recovered alcoholic. He speaks of Rebos clients as "my kind of people"; as such, he knows their good intentions and the heartbreak of frequent failure.

"Expecting these guys to stay sober forever is unrealistic, and completely out of the question for a good many of them," Lightbourn claims. That statement is based largely on the background of those Rebos treats. They represent the "street people" segment of Dane County's alcoholic population, predominantly male, unemployed and homeless. Without the protection of a family or private physician, they have been a police problem in the past, creating paper work and occupying jail cells. The 1974 law now assures them medical care and referral services, lightening the police load and offering some chance at on-going treatment.

Rebos' response has been a voluntary two-phase program of physical care and counselling. Detoxification is the first step. After a medical exam, where serious injuries are relayed to a city hospital, patients are put on a program of sleep and medication for withdrawal symptoms. The cold-turkey approach normally induces the "D.T.'s" (delirium tremens), an acute reaction to alcohol poisoning.

At night, Rebos is alive with restless, pajamaed figures, waiting out the D.T.'s with cigarettes and card games. Medicated and aching, they seek out the staff for jokes and encouragement. This provides some relief, until the attention wanders and they pull back into solitary reflection, hoping for sleep to come.

The staff, many of whom are recovered alcoholics, interact freely with those in treatment.

"Some of these guys are really talented, and when they're sober, I really enjoy them," says Rich Hoffman, a night counselor. "It's exciting work." At the same time, Hoffman laments the low cure rate. He gets by, he says, by remembering that the staff is "not responsible for their drinking, and not responsible for their sobriety."

Colleen Leonard, head nurse, is equally realistic.

"We can't afford to get frustrated," she says. "They (the patients) are hurting, and if we can help, that's what we're here for."

As a result of the staff's concern, many who come to Rebos consider it their only home, and even list it as their own address. The staff encourages that kind of relationship, which may backfire when someone gets drunk merely to be readmitted. Barring those who only want to take advantage of free food and a

place to crash, the center feels that their continued support may make a difference in the long-range success of those they deal with.

To that end, the entire staff stresses the need for additional treatment through various community services. The choices range from weekly Alcoholics Anonymous meetings to in-patient hospital care. Each Rebos client meets with case manager Jan Thomson, whose suggestions vary depending on individual needs.

"What works for one person may not work for another," she explains. "I feel strongly that whatever works for this person is what I'll push."

Thomson is portrayed as unfailingly optimistic by her fellow workers. "She never gives up hope," says one.

But Thomson describes the process of finding what works as one of trial and error. Everyone gets an initial push toward AA—the center requires attendance at AA informational sessions held at Rebos. The staff firmly believes in the AA "one day at a time" philosophy, which Lightbourn terms the "most successful for finding and maintaining sobriety."

Inpatient care is unfeasible in most cases, as placements are costly and limited in openings.

Madison General Hospital, Mendota Mental Health Institute and Stoughton Community Hospital offer three-week programs of group therapy, workshops and AA.

Outpatient alternatives are more workable, and fall into two categories—counselling and halfway houses. Alcoholism counselors are provided on an ability-to-pay basis through Dane County Mental Health, Community Action Committee and Dane County Social Services. Halfway house (or "transitional living") programs are most frequently chosen by detox patients. As a resident, the only requirement is to stay sober, while making a contribution toward living expenses where possible.

The Rebos Board operates three such homes in Madison, two for men and one for women. All are staffed by recovered alcoholics, and run at full capacity the year round. The other two housing programs are Hope Haven, sponsored by Catholic Social Services, and Madison's Rescue Mission. Both absorb many detox patients, but at a higher turnover rate than the Rebos homes.

Director Lightbourn estimates that the vast majority of those referred from Rebos take initial advantage of the suggestions made. While no follow-up records are kept, he suspects that few people stick to the treatment programs for any length of time. This is evidenced by repeated admissions for detoxification at the center, and leads Lightbourn to conclude that aiming for long-term sobriety for all may be unrealistic.

"The public is concerned over costs—they say 'Why don't they pull themselves up by their own bootstraps?'" Lightbourn says. "Some have—and they're out there paying taxes to prove it."

For those who won't make the ranks of the recovered, Lightbourn recommends creating extended care or sheltered workshop situations to work directly with the detox facility.

"These guys need someone who's been down the road before," he explains. "Someone who knows you want to straighten out, and is willing to let you try...again."

# Rancher shoots 10 farm workers in Texas melon strike

HIDALGO COUNTY, Texas (LNS)—Ten farm workers and a foreman were shot by a ranch supervisor on May 26 during a strike in the melon fields of Hidalgo County, near the southernmost tip of Texas. The workers were shot as they were walking out of the fields of the Texano Ranch by ranch supervisor Chesley L. Miller. Two of the farmworkers were seriously injured, one of whom will probably lose his eyesight because of shotgun pellets lodged in his eyeball.

The United Farm Workers Union (UFW) which has been supporting the melon strike, said the strike was not organized by the union, but occurred spontaneously in mid-May in protest of the prevailing wages of \$1.60-\$1.80 an hour. For the past several weeks, the strikers have been present at the border towns in the southern Rio Grande Valley, principally in Reynosa, Mexico, urging farmworkers not to cross the border into Texas to work in the melon fields.

"ON MONDAY (MAY 26) there was tremendous response at the border and 1,500 workers refused to board the trucks at Reynosa," said Bill Chandler, a UFW organizer in Texas. "The strikers stayed there at the bridge for about five hours, no one was going across the bridge and the melon harvest was pretty much shut down for Hidalgo County," Chandler said.

"However, they soon got the word that there were about 500 people working at the El Texano Ranch, one of the county's major ranches, and about 30 strikers went there to picket." Soon after the pickets arrived, the workers started to walk out of the fields. Between 200 and 300 workers had already walked out when Chesley Miller drove through the picket line at high speed in a pick-up truck, hopped out, and started firing on the workers at close range with an automatic shotgun.

Miller later told television reporters that it was "open season" on the farm workers. "The police told me I was in my rights," Miller said. "They were carrying these red flags... easy to recognize. The leader ran at me with a club and I shot him full-face with my shotgun.

Nine of the farm workers shot were working on the ranch and had walked out moments before, another of the "easily recognizable" people was a foreman who was trying to get the workers to go back into the fields. The "leader" that Miller referred to was Jesus Luna, one of the original pickets, who tried to disarm Miller after he had shot

the others.

MILLER HELD the farm workers at bay for more than an hour, forcing them to lie in drainage ditches, and threatening to shoot anybody aiding the injured workers. An ambulance arrived only after a farm worker ran three miles to Reynosa for help.

When Hidalgo County sheriff deputies arrived more than an hour after the shooting, they refused to arrest Miller. Miller was arrested the next day after the injured farm workers filed charges, on ten counts of aggravated assault, "the lowest possible charge under the circumstances," said Chandler. Miller was released on bail later that day.

The day after the shooting, May 27, the growers raised the prevailing wage from \$1.80 to an unprecedented \$2.50 an hour, but the workers stayed out on strike, demanding collective bargaining arrangements. Seven hundred farm workers marched from the Reynosa bridge to the Texano Ranch in protest of the shooting the day before. The same day the growers secured an injunction limiting farm worker picketing throughout the county.

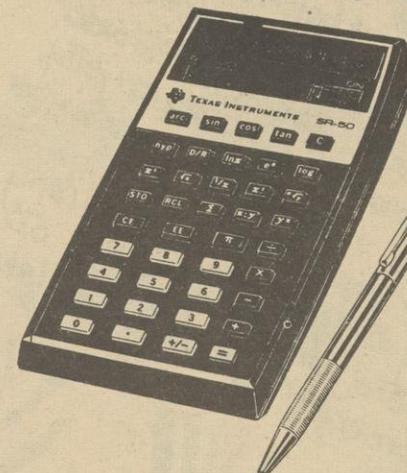
On May 28, a heavy rainstorm occurred, and the following day, despite the injunction, picketing continued. The strike spread to the adjacent Starr County. Picketlines at two ranches were broken briefly by pickup trucks that crashed through the lines at high speed.

ONE OF THESE incidents took place on the ranch of Griffen and Brand, one of the largest in the Rio Grande Valley, when owner Othal Brand came hurtling through the picket line in a pickup truck and crashed into another truck. Brand got out of the truck waving a pistol and threatened to shoot the picketers and "enforce the injunction," before the sheriff deputies got him to leave.

The scene was repeated at another ranch where a ranch supervisor tried to run down some picketers and afterwards threatened them with a shotgun. In neither incidents were the drivers arrested, although sheriff deputies witnessed the action.

The melon harvest involves more farm workers and more money than any other crop harvest in the Rio Grande Valley. Because of recent rainstorms followed by sunshine, the melons have ripened more quickly than usual. Melons must be harvested the same day they ripen, and with both the strike and the weather working against them, Chandler said the growers will be stuck with a lot of "baked melons" this year.

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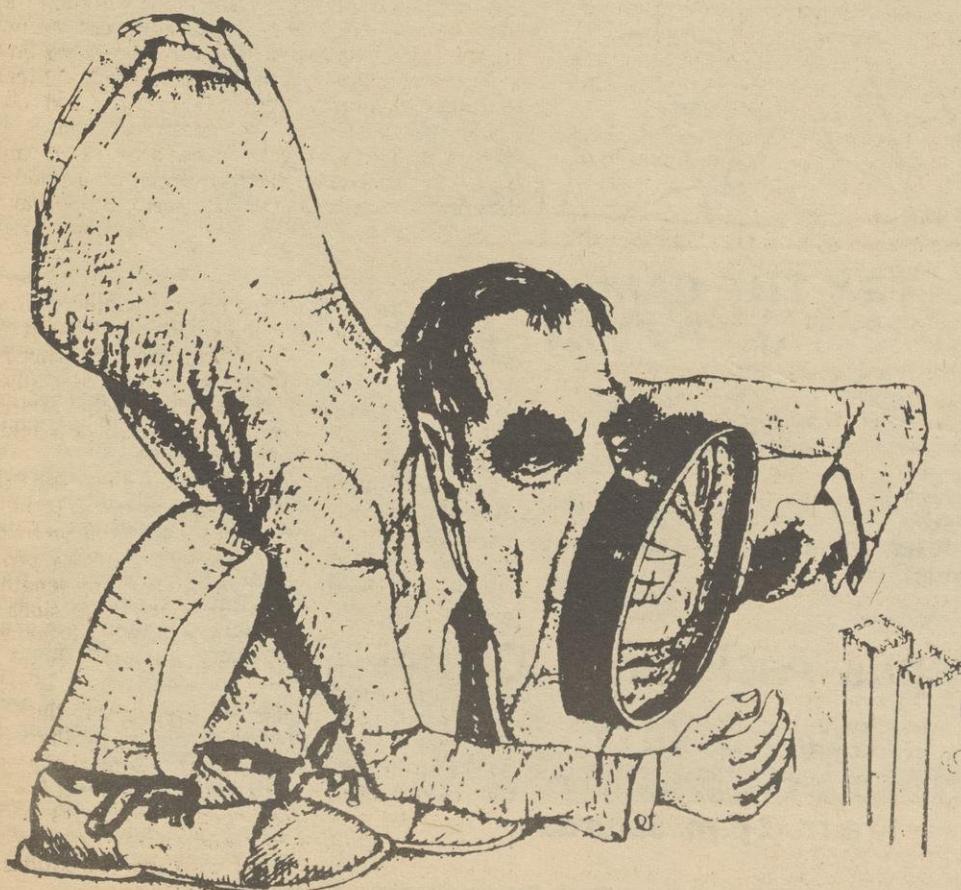
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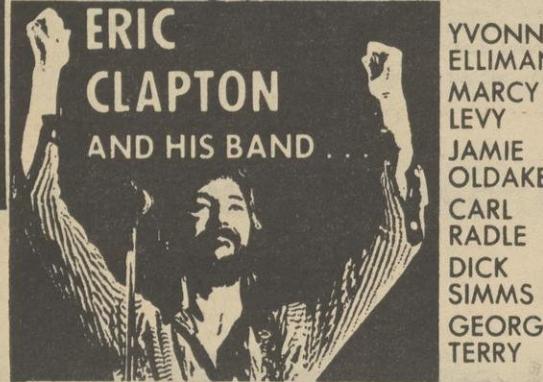
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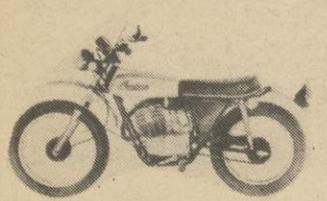
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## Child labor: a cheap pair of hands



By KATHLEEN BLEE  
Special to the Cardinal

Abolition of child labor has generally been regarded as a significant advance over the excesses of early industrial development in the United States. Yet current pressures from agricultural growers in the Northwest and Maine have prompted Congress to consider ending the ban on exploitation of small children as farm laborers.

The history of child labor in

agriculture reveals a long struggle to enforce moral considerations over profit motives. While prohibition of child labor in industrial "sweat shops" was achieved prior to 1940, the employment of children in agriculture was permitted to continue.

A STUDY BY the American Friends Service Committee in 1970 discovered that one quarter of the national agricultural labor force was under the age of 16. In California, a state which has

explicitly banned child employment in agriculture, children under 12 years of age still comprise one-third of the farm labor force.

By 1974, public pressure to end child exploitation forced Congress to amend the Fair Labor Standards Act to prohibit agricultural labor by children under 12 years of age. Recent opposition by growers, however, threatens to end this ban on child labor.

Amendments have been proposed to Congress to allow children from ages 5 to 12 to work as farm laborers under certain restrictions. At the discretion of the Secretary of Labor, such employment would be permitted for non-migrant children in hand-harvested fields. Waivers to the Fair Labor Standards Act would be authorized in areas for which the ban on child labor is considered to constitute a "severe economic disruption in the industry."

Though often hidden behind myths about the virtues of labor as teaching "self-reliance" and "the value of a dollar," the interests of large farmers are clear. Children provide a cheap and compliant labor force.

Outside the protection of the National Labor Relations Act, children are unable to exert bargaining power with growers and are not covered by unemployment insurance, social security or minimum wage laws. Moreover, the availability of child labor acts to depress wage rates and increase unemployment among adults and undercuts the possibility of effective union bargaining for adult agricultural workers.

The enormous pressure exerted by large growers is indicated by current testimony presented to the Senate Committee on Labor and Public Welfare. Growers continuously emphasize their inability and/or unwillingness to hire adults at minimum wage rates, contending that payment of industrial wages since the passage of the Fair Labor Standards Act has cost an additional \$3 billion a year in labor expenses.

This argument clearly reveals the massive subsidy previously granted to agriculture by state and federal governments through laws that shelter agriculture from social reforms. While the plight of the "family farm" has been well publicized, such government subsidies provide more substantial benefits to profitable "agribusiness" growers and thus further erode the position of the small farmer.

A second contention of growers urging child labor concerns the "stringent" standards maintained on pesticide and sanitary conditions in the fields. In fact, conditions in labor camps are much different. The Occupational

(continued on page 15)

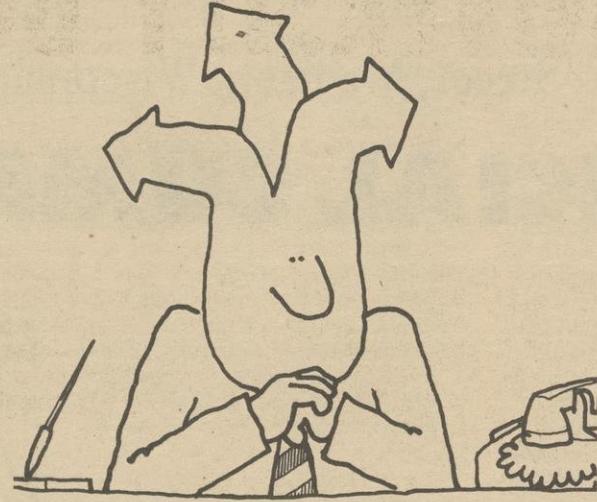
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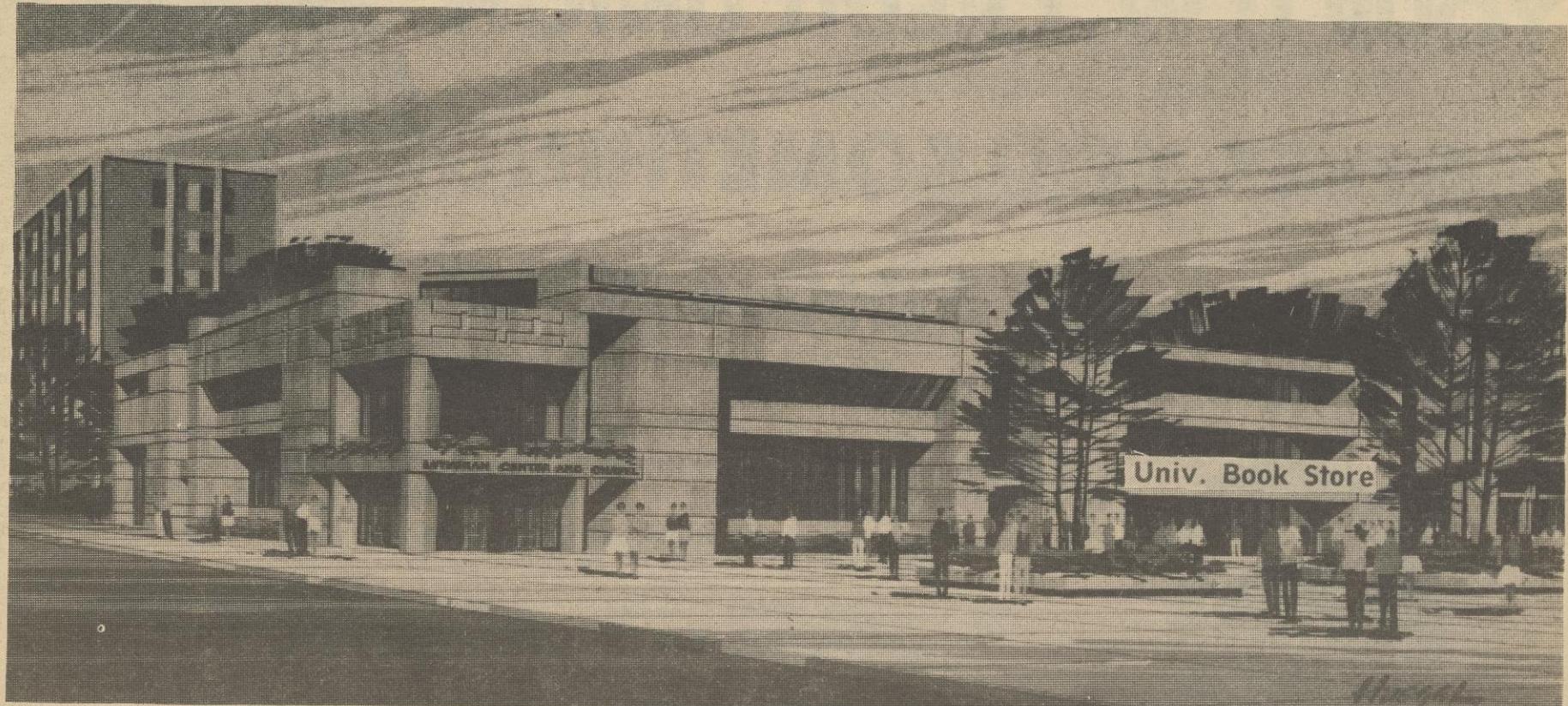
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## Files

(continued from page 1)

engage them in physical violence or arrest them for virtually anything from jay walking to disorderly conduct. These methods of intimidation had a chilling effect on people in the streets and demonstrators became quite paranoid. Thomas felt his methods were so successful that he wrote about them for various police publications and the FBI Monthly Report. Of course he did not mention that his police affinity groups, to maintain their effectiveness, took part in numerous violent actions against State Street property (the merchants would not have liked this). In one highly publicized incident, a police officer actually beat an undercover police officer with a billy club and arrested him. But Herman Thomas did not want his young protege, George Croal, to go without any honors and Thomas arranged for Croal to sell information in the dossiers on demonstrations and individuals to a private citizen out of the city who was doing a study on such matters. Croal has publicly ad-

mitted to this but claims that it was his private notes and ideas that he sold.

The information in the dossiers was widespread among the police. During Riot Control training among the Police, George Croal would point out who the leaders of the activists were, what their habits were, where they lived and whether they had thrown rocks at police. Pictures of these student leaders were passed around and according to an unnamed police source, a special "enemies list" was drawn up by police of activists they should arrest or beat up if possible.

By 1971 the people of Madison had become quite sympathetic to the anti-war movement. A referendum calling for immediate withdrawal of American forces from the war was passed by over 65 per cent of the people. The Red Squad, however, did not recognize any such change and continued their activities of infiltration and disruption, updating their files as best they could. Many of the activists of anti-war demonstrations were attempting to find jobs in Madison at this time. Herman Thomas had compiled a "blacklist" of individuals and had distributed this list to various employers around the city. If a

person whose name appeared on this list applied for a job, Thomas would show this employer the individual's secret dossier and the individual would not be hired and would never know why. In late 1971 a teacher intern was suddenly dismissed from his teaching position at East High School. He went to the American Civil Liberties Union and under threat of a law suit school officials admitted that they had been summoned to the Police Department and shown a secret dossier on this individual by Herman Thomas. The teacher was reinstated but a large amount of publicity resulted from this incident and for the first time the "admitted" existence of secret files on citizens in Madison was revealed to the public. More important was the fact of their use by the police against these individuals.

The matter finally came to a head the night Paul Soglin was elected mayor in 1973. Herman Thomas, worried about the possibility that Soglin would see the files (and his own file), took them home with him—a clear violation of Police departmental law. George Croal also had files at home with him. The new Police

(continued on page 7)



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# Files

(continued from page 6)

Chief, David Couper, was told of this, and to his credit ordered them to be returned. In fact, he sent an officer over to Croal's to retrieve them. (Speculation was that Couper had never seen the files himself and in fact had never even known they had existed.) Couper locked the files in his safe and announced that he would investigate the matter. A short time later Couper held a press conference where he stated that although certain police officers had used information against certain individuals, the files in fact were useless. In fact most of them were just newspaper clippings on demonstrations and there was very little on individuals. The files consisted of 3 by 5 cards that fit into a small box. Anyway, said Couper, all political intelligence infiltration was being ended and he would lock the files away in his safe until a court order was issued telling him differently.

Was Couper lying? No one knows. School officials involved in the "teacher case" claim that there were 500 pages of information, not just a small filing box of newspaper clippings. Perhaps Croal and Thomas never returned all the files to Couper. Thomas had been demoted because of the incident and resigned. Perhaps Couper thought that this was enough and that for police morale he could go no further and covered up. Couper was having his own problems in the police department as the old time police officers were bringing up all sorts of charges against him.

Certain police sources confirm large dossiers on individuals. Even Herman Thomas admitted on a television interview with Bob Richards of Channel 15 in early 1974 that he had kept dossiers on leaders of the left in Madison. Only Couper and the District Attorney know the truth today.

About this time Mayor Soglin authorized a city Task Force to study the issue of police dossiers. They called witnesses from the police department, most refused to show up and, the Task Force just died out. In the winter of 1974 Soglin prevailed on the District Attorney to initiate a John Doe probe into the affinity files and their uses. District Attorney Lynch agreed and took possession of the files from Chief Couper. It seemed that the affair was finally to be settled. But months and months passed by and Lynch did virtually nothing. It has been well over a year since the John Doe probe was initiated and there had been scattering criticism of Lynch for his protraction. However in the past two months there has been a deluge of criticism from certain elements of the city. This culminated in Mayoral Assistant Phil Ball calling a press conference with and presenting an ultimatum to the District Attorney that if the probe was not ended by May 1, a recall petition would be initiated against him. Signers of this statement included a number of alderpeople, County Supervisors, James Rowen (although the Mayor's name was conspicuously absent) State Assemblyperson David Clarenbach and a whole array of downtown activists. Less than a week later the Wisconsin State

Journal in an editorial echoed Ball's call for a wind up of the case and even went so far as to say that individual officers should be prosecuted if they had broken the law. Lynch promised that he would have a report ready by the end of May.

In the last week of May an Editorial on Channel 3 criticized Lynch for doing nothing and reminded him of his pledge to wrap it up by the end of May. On May 30th Lynch called witnesses to testify before the John Doe probe. A combination of activists and conservatives had finally prodded Lynch into action.

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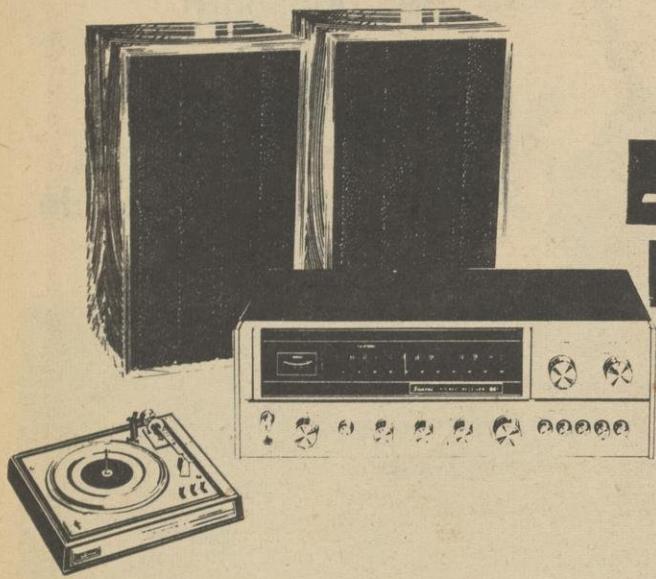
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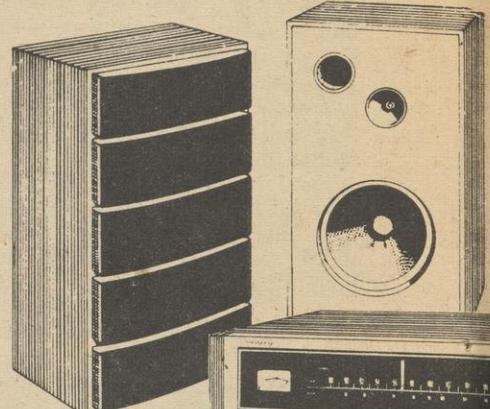
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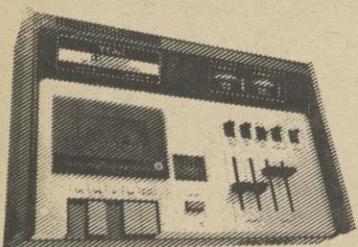
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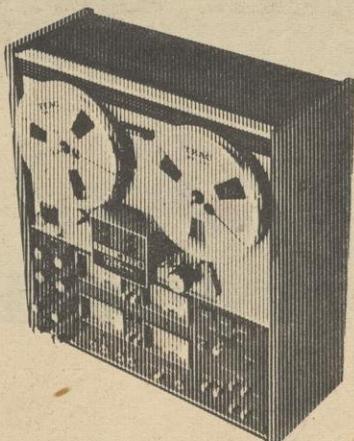
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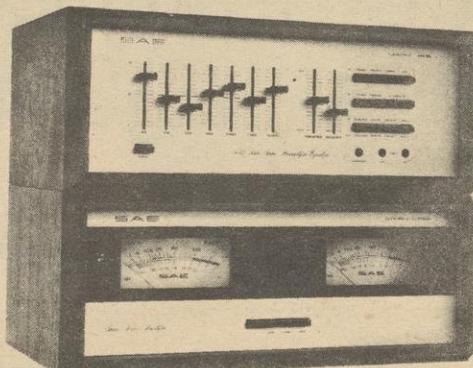


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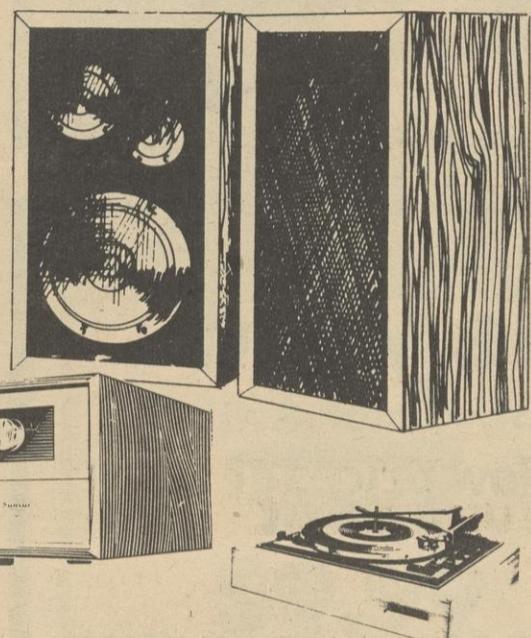
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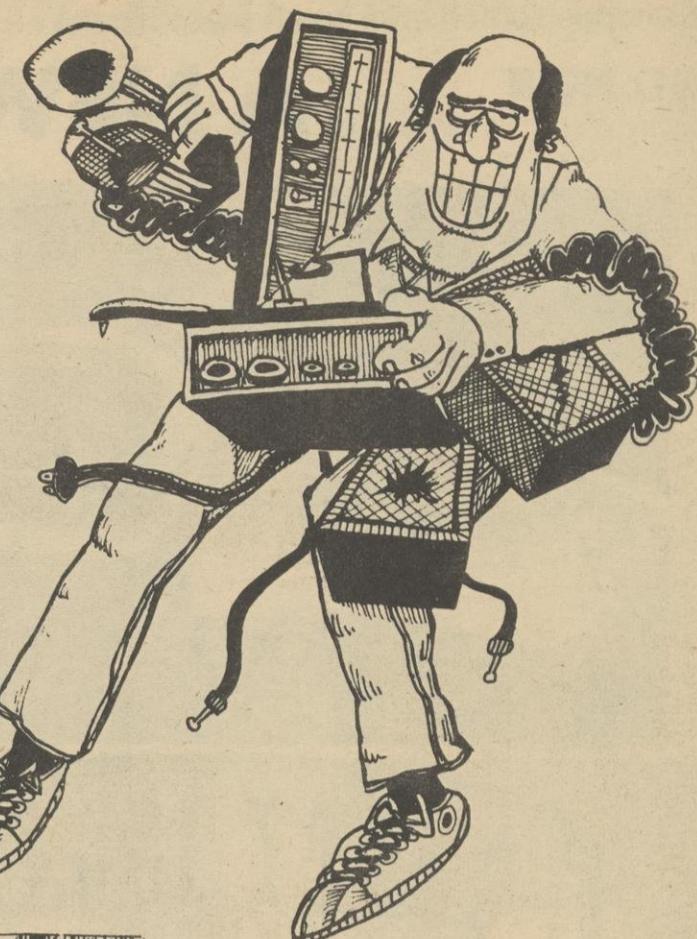
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## News briefs -

### ROCKY BUYS U.S. A GIFT —

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NEW YORK (LNS) — The White House can boast of the Lincoln Bed, but the newly designated Vice-Presidential mansion will soon have in its main bedroom, courtesy of Nelson Rockefeller, a bed priced at \$35,000. Designed by surrealist painter Max Ernst, the bed is entitled "Apparatus for Dreaming."

It has a seven foot mink spread, mirrors, trap-doors for lamps, telephones and stereo controls, as well as a lithograph of an Ernst painting, "The Great

Ignoramus."

"I thought this would be my contribution to the house," said Rockefeller. "The bed is in the spirit I believe in."

### OIL COMPANIES

#### REALLY HIT OIL IN 1974

NEW YORK (LNS) — Exxon is now the nation's largest industrial corporation, displacing General Motors which had been the nation's largest for 40 years. The huge oil conglomerate increased its 1974 sales over the year before by a full 65 per cent to over \$42 billion. The corporation also became the first in history to earn

(continued on page 11)

### Polished pant suit



This fabulous pant suit stands up to summer weather with its fresh crisp look. It's a great three-piece: sashed jacket that's topped with a sleek band collar is buttoned over a T-shirt and matching pants. Add a neck scarf and bangles for a really polished look. Red, white or blue polyester and cotton jacket, \$28, and pants, \$22. Red or blue cotton knit T-shirt, \$13. All by Thermo Jac.

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# Rocky, refineries, racism and money

(continued from page 10)

over \$3 billion in profits in one year—and it did this while laying off 4,000 workers.

Texaco, Standard Oil of California, and Gulf all doubled their sales from the year before, earning at least \$1 billion in profits apiece, with even fewer employees than the year before.

Oil and auto companies now comprise the nation's seven largest corporations. Despite the layoffs of over 100,000 workers in the auto industry, GM and Ford turned in combined profits of \$1.3 billion, or more than the entire budget for the city of Los Angeles.

## REFINERY WHERE WORKER DIED GETS SAFETY AWARD

Delaware City, Delaware (LNS) — The Getty Oil Refinery in Delaware City received a special award in early May for "achievement in terms of an ongoing accident prevention program," despite the fact that Herschel James, a 34 year-old worker under contract to Getty was killed recently in a flash fire while cleaning out a tank at the plant.

The award, given out by a tri-state business promotion group, was based on Getty's safety report for 1974. However, the report covered only 598 of the more than 1000 workers in the plant—leaving out those under contract. A spokesperson for the award giving group explained that even a fatal incident involving contract

workers does not "count as a lost-time accident for the company."

## IN ALABAMA GOD IS STILL WHITE

NEW YORK (LNS) — About thirty black students from the University of Alabama were refused admittance to a white church on April 13, and police were called in to maintain order.

The Rev. Dorsey Blake said he had accompanied the members of his college class in the "Black

Religious Experience in America" to the Alberta Baptist Church as "part of my program to supplement classroom experience with authentic experience."

Blake said that a man, apparently an usher, had told his group that "the church did not seat colored, and there was a nigger church around the corner."

## SENATE FILIBUSTERS ANTI-FILIBUSTER

WASHINGTON (LNS) — Late in February, some Senate liberals got together and tried to kill the time-honored tradition of filibustering, only they ran into some trouble along the way. Standing in the way of the resolutions' passage was a filibuster.

So the liberals made a motion to limit filibustering on the filibustering, and the conservatives came back with a point of order, and then the liberals challenged the point of order. Before it was over, the Senate ended up deliberating the following weighty matter: a motion to reconsider a vote to table an appeal of a ruling that a point of order was not in order against a motion to call up the resolution that would institute the rules change.



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UNIVERSITY  
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## Owner sells out

# Union-spiced pizza too hot for Luigi's

By BILL JAMBOIS  
of the Cardinal Staff

The recently-formed union at Luigi's has caused owner Gary Witte to give up his pizza enterprise at 462 State St. by July 1.

The Madison Independent Worker's Union (MIWU) local seven, became the bargaining agent for Luigi's employees when Witte, owner of the Luigi's on State St. and Raymond Rd., signed a legally binding agreement May 4 recognizing and agreeing to bargain with the Union.

The store closed down two days later. According to Witte he was sick and had to close the store. The other pizza parlor at Raymond Rd. remained open, however. He reopened the State St. store three weeks later (after five employees had quit), and informed the remaining five employees that he was unable to run both stores and was selling the State St. store.

Apparently recovered from his illness, he worked virtually every day at the store, thereby requiring the permanent 'lay-off' of one employee, and a severe reduction

in hours of three more.

Witte repeatedly asserted that the union had nothing to do with his decision to sell the business. He said he was selling because he found it all but impossible to run two locations.

The one employee permanently laid off was Amy Gottlieb, the worker who presented the Union demand to Witte requiring him to recognize it as the employee's bargaining agent. As an apparent union-busting tactic he also

severely reduced the number of hours of all but one employee.

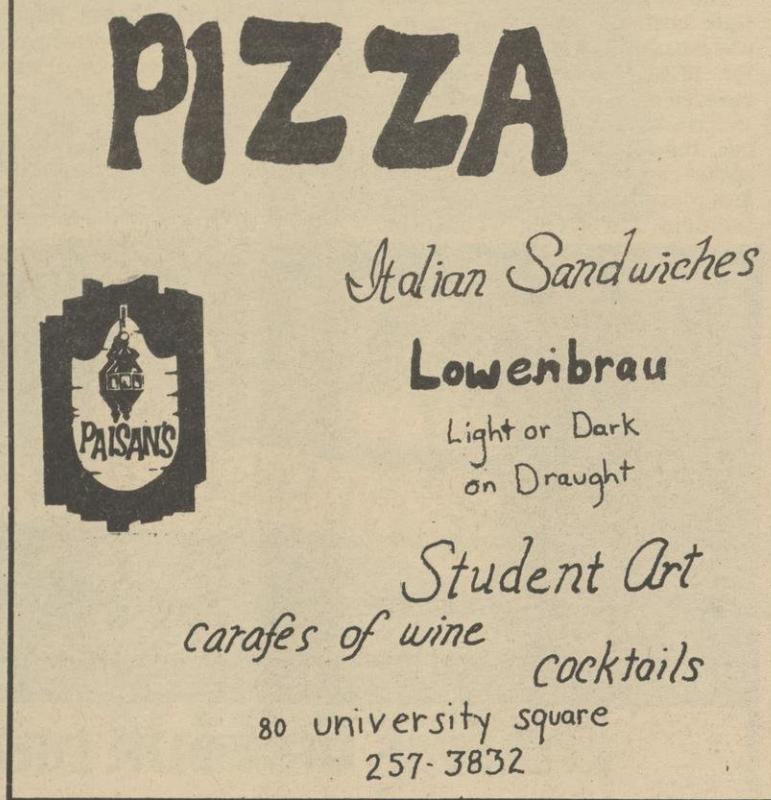
Kevin McGrath, the only full time employee and the only available union spokesman, said no legal action is being considered at this time because "MIWU does not currently have enough membership or sufficient organization to fully participate in an extended legal battle." Despite this he said that he and the other members are happy with their choice of MIWU

as opposed to a larger labor union because they felt MIWU was more concerned and has more in common with their goals.

He said the union would consider legal action if the new owners refuse to recognize the union as bargaining agent. It may be too late by then. Only four of the original ten employees are still employed at Luigi's and only one, McGrath, is working an appreciable number of hours. All three of the new owners plan on working at the store. One of them, Kris Deim, the current manager of the Luigi's at Raymond Rd.,

allegedly will bring employees over from that store.

According to Bill Moreth, President of the local chapter of the Retail Clerks Union, an AFL-CIO affiliate, the 1971 Supreme Court 'Burns' decision requires that 51 per cent of the employees working for the new management be affiliated with union, in instances where business ownership is transferred, before it can be considered the bargaining representative. Perhaps one or two of the original ten employees will work for the new management.



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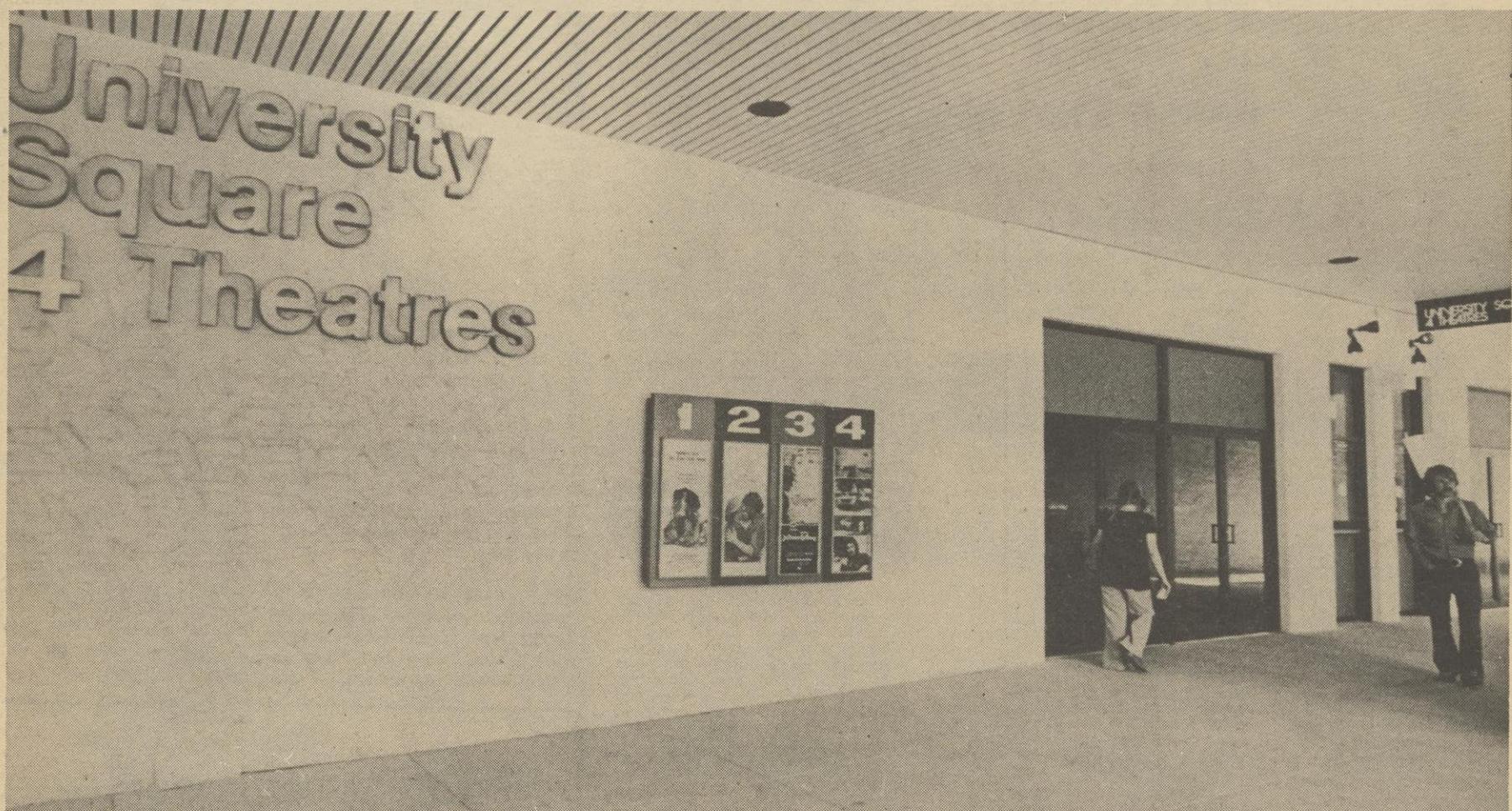
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# Unearthing State St. in search of nirvana

By BARB ARNOLD  
of the Cardinal Staff

Movable furniture and tree sheltered conversation areas will replace the dust bowl detour at the university end of State Street by September 1, 1975, the scheduled completion date for Phase I of the State Street Mall-Capitol Concourse project.

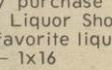
Phase I consists of the 700 and 800 blocks of State Street. A three foot high overlook facing the capitol will divide the "full" mall into the 700 block commercial display area and the 800 block cultural gathering place.

A full mall means a pedestrian mall without any vehicular traffic. However, phase I will have one lane available for emergency and service vehicles when necessary.

According to Robert B. Read, city engineer and project coordinator, stores will be able to rent out space and set up movable equipment in the 700 block for book fairs and other commercial displays.

Three circular discs will be used as a performing area at the Bascom Hill end. A human scale

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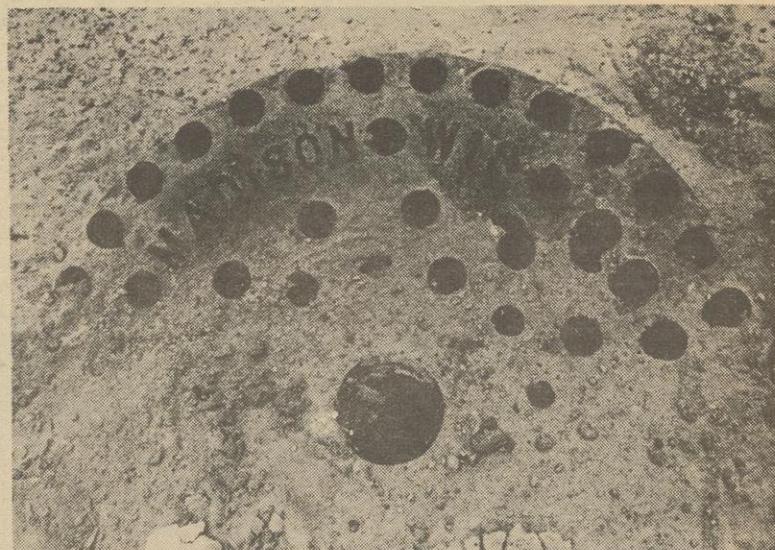


photo by Michael Kienitz

checker board cast in the pavement is another possibility for the 800 block.

Both blocks will contain movable furniture such as banner poles, benches, columns, display cases, kiosks, trash receptacles and other equipment which can be erected wherever people congregate for their activities.

Read said the mayor will set up a committee which will determine rules and regulations for mall activities.

M. Paul Friedberg and Associates designed the State Street Mall-Capitol Concourse which has three construction phases connecting the capitol and

campus areas. Their design applies the "systems" method in which people and their activities are the designer's focus instead of the design itself.

Phase II construction which includes the 100 and 200 blocks of State Street, the Capitol Concourse and radiating streets begins in June. However city construction of phase II is delayed pending the state's allowance of four and one half feet of state property to the city of Madison. This extra space would widen the Capitol Concourse circle. Phase II includes the 300 to 600 blocks of State Street. The projected completion date for the total project is November 1, 1977.

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| 49 | ---         | ceremonies    | 21 | Residence   | 30 | Of Norway    |
| 5  | Hole-in-one | 53 Big        | 22 | Freeman     | 31 | Welcome      |
| 9  | Boys        | 54 Fish       | 24 | Viscous     | 33 | Member of    |
| 14 | Aleutian    | 55 Kind of    | 25 | mud         | 36 | the wedding  |
| 15 | island      | 56 Writer of  | 26 | Landed      | 37 | Onward       |
| 16 | Feminine    | boy's         | 27 | estate      | 38 | Arch         |
| 17 | name        | books         | 28 | Resembling  | 39 | criminal     |
| 18 | Rents       | 57 Where      | 29 | Expressed   | 40 | Lobster      |
| 19 | Interdicts  | Jasper        | 30 | excessive   | 41 | claws        |
| 20 | Injure      | is: Abbr.     | 31 | love        | 42 | Breathe in   |
| 21 | Conform     | 58 Diminutive | 32 | Boorish     | 43 | short gasps  |
| 22 | Great       | suffix        | 33 | All told: 2 | 44 | Hit hard     |
| 23 | quantities: | Trouble-      | 34 | words       | 45 | Poughkeepsie |
| 24 | Slang       | some          | 35 | Not         |    |              |
| 25 | Groups of   | plants        | 36 | illusory    |    |              |
| 26 | people</    |               |    |             |    |              |

# children of the fields

(continued from page 4)

Safety and Health Act does not require inspection of fields or camps prior to opening and limits enforcement to investigation of official complaints—a process unlikely to be invoked by young children.

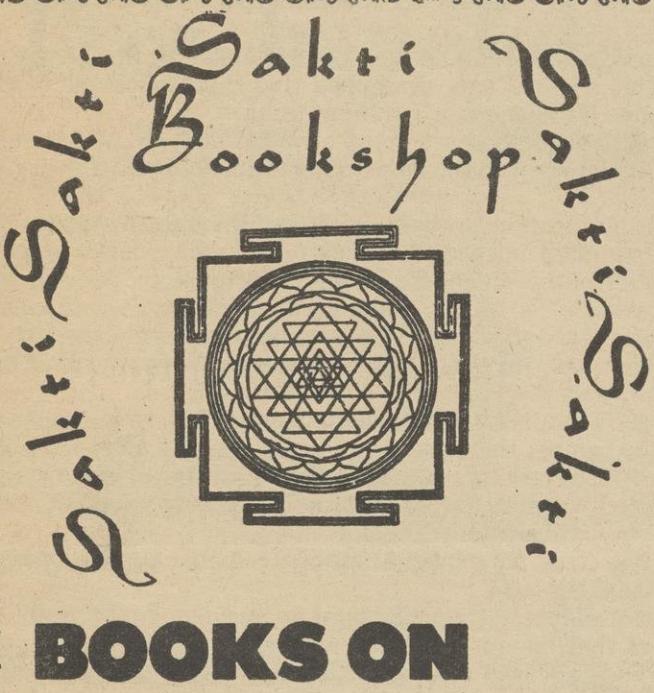
FURTHER, STANDARDS on pesticides allowed under the Environmental Protection Act are based upon levels of adult tolerance and do not account for the possibility of children eating contaminated crops in the field.

Even with current laws against operation of dangerous machinery by young children, abuses are common. A California judge fined an employer only \$33 for allowing an 8 year old to drive a tractor, arguing that "90 percent of our delinquency is caused by the fact that the state has legislated children out of jobs." According to a 13 state survey of tractor fatalities, 12 percent of those killed were between the ages

of 5 and 14—children specifically prohibited from such work.

As a result of public outcry and the campaigns of such groups as the American Friends Service Committee, Community Action on Latin America, United Farmworkers, and the National Child Labor Committee, it is unlikely that the ban on child labor will be lifted in this Congressional session. The House Committee on Education and Labor recently voted to defeat this measure; the Senate Committee is expected to do likewise.

The influence of large growers, however, indicates that further pressure upon Congress as well as flagrant violations of the current law will continue. A final ban on exploitation of children in fields and labor camps will only be achieved with mounting public demands that existing laws be maintained and vigorously enforced.

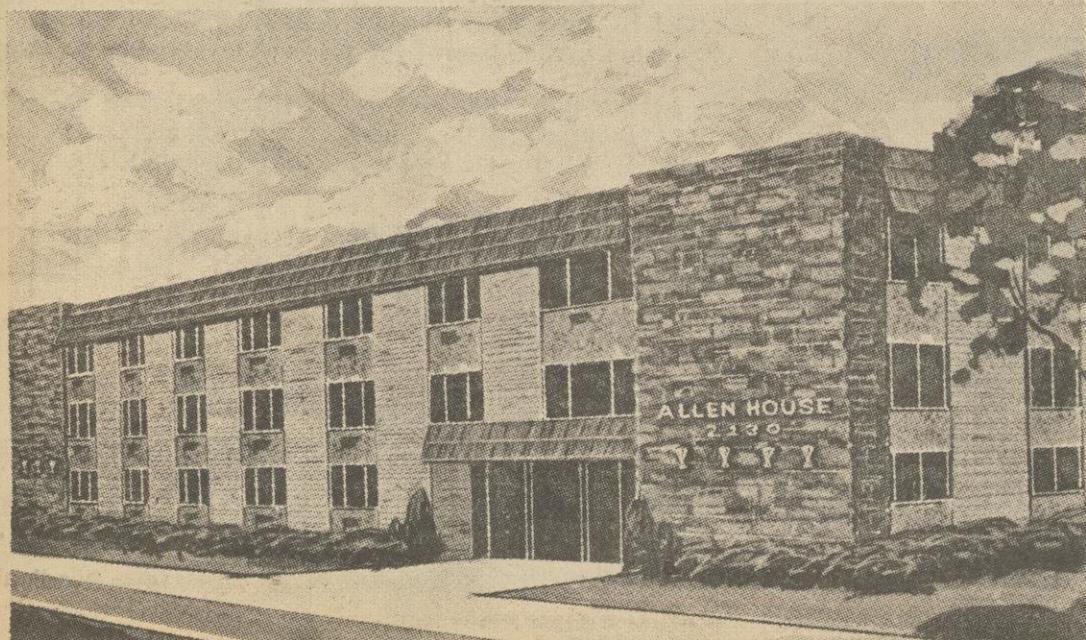


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# Mainlining nuclear energy -- and big industry is the pusher

*This is the first part of a two-part story on the nuclear energy industry.*

By ANN REISNER  
of the Cardinal Staff

Big industry, the all time pusher of excessive energy consumption, is trying to mainline nuclear energy down our national arteries.

What will this new addiction mean to our health, and can we handle nuclear power safely?

Radiation is a proven carcinogen. There are no safe limits to radiation exposure. The more radiation a person is exposed to during his/her lifetime, the shorter that person's lifetime is likely to be.

For example, the amount of plutonium, a fission byproduct, necessary to kill a capacity crowd in Camp Randall Stadium is less than the weight of a three-hit

piece of hash.

OUR SAFETY, therefore, directly depends upon the reliability and responsibility of the various groups operating, regulating, and manufacturing nuclear reactors.

The past record of those people operating nukes has been far from perfect. In the first six months of last year, the fifty-two nuclear plants in the U.S. reported 585 atomic reactor misfunctions to the Atomic Energy Commission (AEC).

The "misfunctions" were caused by human error, design error, manufacturing error, and a variety of "unknown," "probable," "undetermined," and "suspected" reasons.

POINT BEACH, one of the Wisconsin atomic plants, reported 27 "abnormal occurrences" to the AEC during the first six months of 1974. These included problems with control rods and a significant fish kill in June.

An AEC inspection report of the Point Beach reactor points our failure on the part of management to keep good records and to investigate abnormal radiation counts on monitoring devices.

Although the cumulative effect of radiation leakage in "minor mishaps" is dangerous, one accident will probably not kill many people; a nuclear core melt down will.

THE RASMUSSEN report, a two year, three million dollar study commissioned by the AEC, was designed to show the improbability of nuclear plant explosion.

This report set the odds of a major nuclear accident, severe enough to kill 100 people, as one in 100,000,000. This makes a nuclear accident as probable a way to die as being hit on the head with a meteor; and a far far less likely way to die than being struck by a car (a risk, the Rasmussen report implies, society is willing to accept.)

The Rasmussen report used the fault tree method to determine the chances of a nuclear accident. This method was developed and abandoned by NASA, because it underestimated the chances of a systems failure.

For example, the fault tree method predicted a rocket built by NASA would fail one out of every 10,000 starts. The rocket actually failed four out of every 100 attempts.

CRITICS ALSO point out another problem with the Rasmussen report. The low number of deaths estimated, in case of a major nuclear accident, was based on a successful evacuation of the endangered area. Unfortunately, according to the Rasmussen report critics, "no atomic plant has adequate plans or means to evacuate out to a distance of twenty miles. Moreover one can hardly support the contention that evacuation only to twenty miles is adequate when lethal consequences can be induced at 15 miles."

The Union of Concerned Scientists (UCS) and the Sierra Club, two groups who spearhead the criticism against the Rasmussen study, issued a report which examined the cluster of three reactors at Indian Point, just north of New York City, where 66,000 people live within a five mile radius, 900,000 within 20 miles and 16 million within 40 miles of a nuclear reactor.

"Plans or no plans, one could not expect to evacuate such a population as is around the site," the analysis said.

Scientists for the Sierra Club and the UCS claim an accident could easily kill 120,000 people, 16 times the Rasmussen report estimates.

The AEC has often been accused of overlooking nuclear energy's potential dangers and overemphasizing its potential benefits.

One out of every fifteen accidents in 1974 was due to faults in the design of the plants. The AEC is responsible for approving nuclear plant's building designs.

The General Accounting Office, the investigatory branch of Congress, did a check on security procedures in atomic plants. They found unlocked doors, unarmed guards, rusty fences and other security breaches. The AEC is responsible for checking individual plant's security measures.

The Union of Concerned Scientists has accused the AEC of covering up safety perils. "AEC documents show that for the past 10 years, the commission has suppressed studies by its own scientists that found nuclear reactors more dangerous than officially acknowledged or raised questions about reactor safety devices." New York Times, Sunday, November 10, 1974.

Since AEC's inception, they have been burdened with the conflicting roles of regulator and developer of the nuclear reactor industry.

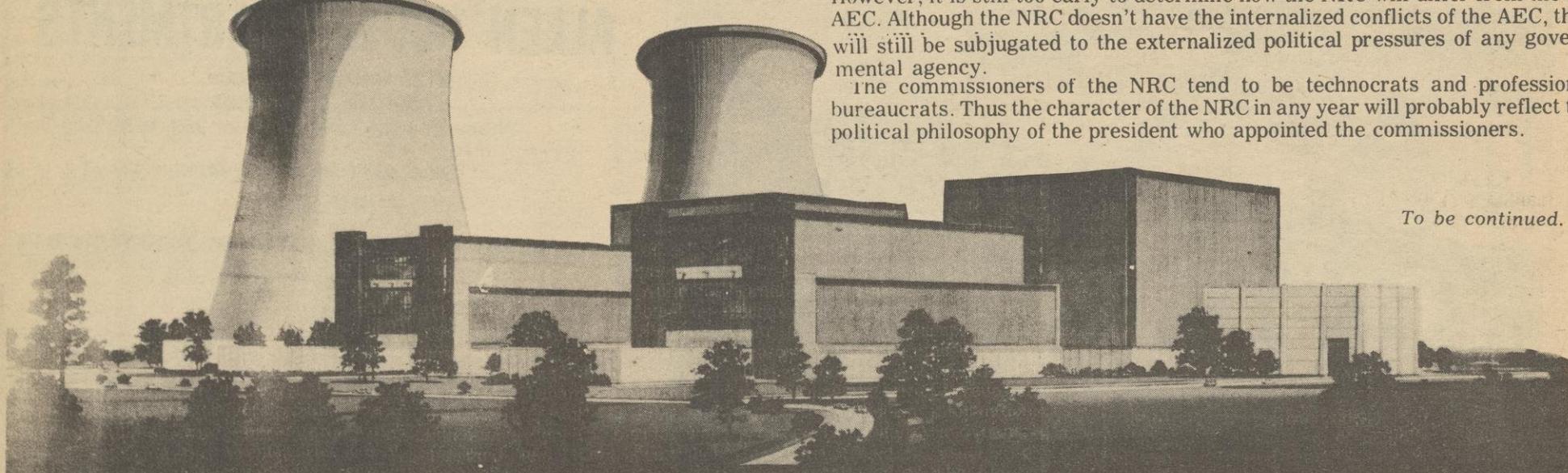
Last year Congress split the AEC into two separate branches. The research section of the AEC became the core of the New Energy Research and Development Administration (ERDA).

The regulatory arm of the AEC became the Nuclear Regulatory Commission (NRC.) Only one of the NRC commissioners, William Anders, comes from the old AEC regulatory board.

The new NRC, which has only been operating since January 1st of 1975, is trying to establish a reputation for fairness and impartiality to nuclear industry and its critics. The NRC has already demonstrated willingness to "be tough." Twenty-three boiling water reactors were shut down in late January after five hairline cracks were found in the pipes of a Commonwealth Edison plant. However, it is still too early to determine how the NRC will differ from the old AEC. Although the NRC doesn't have the internalized conflicts of the AEC, they will still be subjugated to the externalized political pressures of any governmental agency.

The commissioners of the NRC tend to be technocrats and professional bureaucrats. Thus the character of the NRC in any year will probably reflect the political philosophy of the president who appointed the commissioners.

*To be continued.*



THE AMOUNT of plutonium necessary to kill a capacity crowd in Camp Randall Stadium is less than the weight of a three-hit piece of hash.