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THE DAILY CARDINAL

University of Wisconsin at Madison

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Vol. LXXXI, No. 158

MADISON'S LATEST POLITICAL PRISONER

YIP leader jailed for pot

By DAVID WEISBROD
of the Cardinal Staff

For the past three weeks Dana Beal has been occupying a cell on the seventh floor of the City-County Building.

The 25 year old Yippie theoretician, whom one fellow activist described as "the brains behind Abbie Hoffman and Jerry Rubin," was picked up on July 14 by Dane County police while hitchhiking out of Madison on Highway 190.

HE WAS FOUND allegedly carrying 59 bags of marijuana and is being held on charges of selling hashish and possessing a dangerous drug.

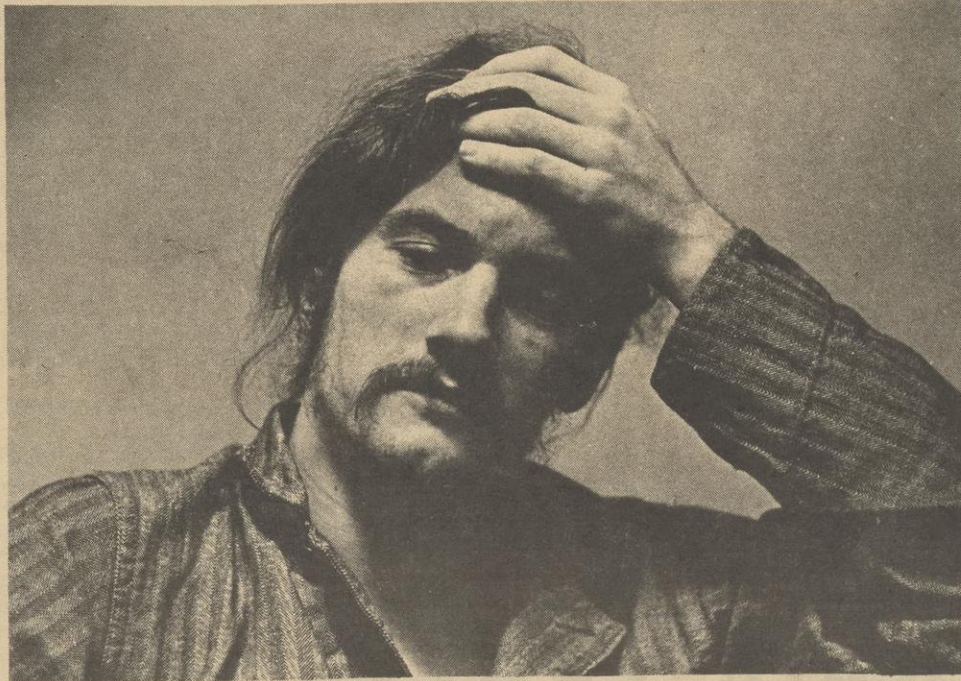
Shortly after Beal's arrest the outspoken movement attorney William Kunstler was contacted by Yippie leaders in New York City. Kunstler agreed to coordinate Beal's defense, and flew into Madison where he told newsmen that he will use the case as a major campaign to test the nation's anti-marijuana laws.

A local defense committee has been set up to handle the Madison end of the trial, and approximately 40 additional attorneys throughout the country will contribute to the collection of a "brief bank" which will include legal arguments from most of the previous marijuana cases tried in the country.

But Beal's trouble with the law is by no means limited to his recent run-in with Dane County law enforcement agents.

Since 1967 Beal assumed more than a dozen aliases (Paul Yippie and Leon Yipsky were perhaps the most imaginative) while he dashed around the youth culture, organizing smoke-ins, demonstrations and rallies—all the time managing to stay at at least two paces ahead of law enforcement pursuers.

HIS UNDERGROUND adventures began



Cardinal photo by Richard Grossman

YIPPIE DANA BEAL

when he jumped bail in New York City after being convicted of federal drug charges. What followed was an intriguing, highly energetic and somewhat mysterious round of organizing activities which took Beal to Vancouver, Ann Arbor, Washington D.C.

and Milwaukee.

In November 1970, during a raid on the Milwaukee Yippie headquarters, he was again arrested and held for eight hours before being freed on bail. It was only after the enigmatic Yippie jumped bail for the

second time that Milwaukee officials realized they had captured (and released) one of the most sought after figures in the radical underground.

Beal's organizational dedication has inspired an accolade of praise from some youth culture sources; but others who have known him are more reserved and even critical.

"Paul (Yippie, one of his assumed titles) is like super-crazy," said one acquaintance. "He's very male, very youth-culture oriented and into leadership in a strange way."

"A lot of people can't stand him—especially women," the source added. "He has a Stalinoid idea of women, as if they were threats, and as if cutting down male leadership is a bad thing."

ANOTHER OF BEAL'S fellow activists agreed that Beal was a hard person to work with. The activist, who is currently helping in Madison on the Free Dana campaign, said that most of the criticism he had heard was a positive, "loving" criticism.

"In a way, everyone who liked Dana also hated him," he said. "Dana relentlessly moves you on. He isn't sensitive to the fact that other people don't have as much energy as he does and sometimes he talks too much."

Mark Knops, an editor of Madison Kaleidoscope, called Beal an "independent and hard-working" person. "He may be cantankerous, and he did generate dislike," said Knops, "but he was thoroughly dedicated and contributed more than 90 per cent as much as the people who criticized him did."

"If I could put my finger on one of the most politically important people in the midwest in the past few years it would be him."

(continued on page 6)

Minimum minority quotas set

Regents raise tuitions

By GENE WELLS
of the Cardinal Staff

Tuition increases of \$42 a year for resident undergraduates and \$102 a year for nonresident undergraduates were approved by the board of regents Friday.

Increases in graduate student tuition of \$46 a year for residents and \$72 a year for nonresidents were also approved. The regent action will bring undergraduate tuition levels to \$550 per year for residents and \$1900 per year for nonresidents. Resident graduate students will pay \$640 per year while nonresident graduates will pay \$2200 a year.

TUITION WAS SET only for the first semester of the 1971-72 school year because legislative action on the 1971-73 biennial budget has not been completed. The new tuition levels are based on enrollment projections for next fall. These are used to compute how much each student would have to pay in order for the University to take in the amount of tuition revenue specified in the budget bill.

The regent action therefore leaves open the possibility of further increases, beginning with the second semester of the next school year. This could happen if the legislature should raise the tuition figure before passing the budget, or if enrollment is lower than predicted.

The \$102 per year nonresident increase follows a \$576 per year increase two years ago. The 1969 increase made the University's nonresident tuition the highest of any public university in the nation at that time. The University's resident tuition in recent years has remained comparable to the resident fees at other large schools.

The regents also approved a statement committing the Madison campus to strive for an enrollment of three per cent minority group students among resident students and 15 per cent minority students among nonresidents. The figures are proportional to the minority population in the state and nation respectively. The present minority enrollment is about 1.4 per cent among residents and 5.4 per cent

among non residents.

THE MINORITY ENROLLMENT goals were suggested by the Madison Campus Admissions Policy Committee. Other suggestions of the committee approved by the regents Friday were that standardized tests not be a major factor in admission of minority group students and that the type of courses taken in high school and the "maturity" and "motivation" of minority applicants be considered in admissions decisions.

The policy statements were approved on a voice vote with no audible dissent. However, Regent Charles Gelatt (La Crosse), who abstained during the voice vote, pointed out in discussion that in setting minimum quotas for minority groups "you obviously are setting maximum quotas for majorities."

Gelatt also asked if the faculty believed strongly enough in the minority enrollment program to transfer funds from other programs to pay for it, or whether the faculty expected other sources to pick up the tab. Vice Chancellor Irving Shain estimated it would cost about \$1 million to implement the plan.

GELATT ALSO REMARKED in apparent response to recent criticism of the nonresident quota imposed by the regents in 1969, that the regents did not have information about the ethnic backgrounds of nonresident students when the quota was approved, and that figures released subsequently have come from outside the University.

Shain estimated that about 13 per cent of incoming freshmen this fall will be nonresidents, compared to a nonresident quota of 15 per cent, with an additional three per cent reserved for nonresident children of alumni. Shain did not say if the 13 per cent figure includes children of alumni.

Shain also reported that nonresident enrollment among sophomores is expected to be 20 per cent, a figure which would represent an increase over the 18 per cent nonresident enrollment among freshmen last year. Nonresident enrollment this fall was projected at 20 per cent among juniors and 24 per cent among seniors.



Cardinal photo by Jeff Jayson

Chuck Tutto sails boats. He can teach you too. See page 4.

News analysis

Regents complicate merger plot

By GENE WELLS
of the Cardinal Staff

Events at Friday's meeting of the Board of Regents deepened the controversy over the roles of University Pres. John Weaver and Regent Ody Fish in the merger-budget stalemate in the legislature.

Fish, whose resignation was demanded by the Capital Times after he appeared at a meeting of the Senate Republican caucus allegedly to influence the Senators to oppose merger, appears to have also played a role in Friday's events.

Weaver announced at the Friday regent meeting that he is still opposed to the merger of the University of Wisconsin with the State University System. His Friday statement followed an ambiguous press conference with Gov. Patrick Lucey which was widely interpreted in the press as a compromise agreement between the two on merger.

WEAVER'S STATEMENT followed a conference between himself and Regents Fish and Bernard Ziegler during regent committee meetings Friday morning. The conference was possible because the normal order of the agenda was altered so that a meeting of the standing regent committees would come before merger was discussed in open

session.

Stephen Boyle, a press assistant to Weaver, admitted the conference occurred but it lasted only about 10 minutes after which Weaver went to his office. Boyle said he was present during the discussion among the three in a corridor near the meeting room and that Fish and Ziegler informed Weaver of what had been said at a press conference following the Republican caucus meeting Thursday.

However, Fish and Ziegler did not return to take part in the standing committee meetings until about half an hour after the committee meetings had begun. Fish made a telephone call before returning for the committee sessions.

The Friday meeting also gave rise to charges that Weaver has been changing his position on merger for reasons of political expediency. Weaver's credibility was not helped when a portion of a public statement he made Friday was contradicted by his own press assistant in a statement to the Cardinal Monday.

WEAVER, IN HIS Friday statement to the regents, said in reference to the news conference with Lucey, "At that news conference, both the governor and I stressed the basic point that I remain opposed to substitute #5

and merger itself."

However, Boyle admitted to the Cardinal that Weaver made no statement during the Lucey press conference regarding his own position on merger. Furthermore, news stories of the Lucey-Weaver press conference contained no quotes from Weaver regarding his position on merger. Weaver did point out during that press conference that the regents were still on record in opposition to merger.

The ambiguously worded press conference resulted in widely divergent press interpretations of Weaver's position on the merger issue. The pro-merger Capital Times stated that Weaver had agreed to support merger as provided in the amended bill, but the anti-merger Wisconsin State Journal reported that Weaver and Lucey remained divided over the issue of merger.

Boyle said press reports that Weaver and Lucey had reached a "compromise" on merger were inaccurate. He said Weaver had refrained from discussing his own position on merger at the press conference in order to focus attention on the legislative bill and

its amendments and because he felt Lucey would not have wanted Weaver to express his opposition to merger on that occasion. "It was not Weaver's purpose in being there" to comment on merger in general, Boyle said. He added that Weaver did not intend his silence on the issue to be interpreted as a change in position.

WEAVER DID, HOWEVER, characterize the amended bill as "workable" at the press conference, thus creating the impression that his opposition to merger had at least weakened. On the same day, the Senate Republican caucus adopted the position that merger would not be considered until the state budget was finished.

Thus the all-Republican board of regents was in the awkward position of dealing simultaneously with Weaver's apparently weakening opposition to merger and a hardened opposition to merger in their own political party. The solution was for Weaver to reaffirm his opposition to merger, thus bringing himself clearly into line with the position of the regents and the Republican caucus.

Opus
25

(continued from page 7)

tasia. The second movement (in the unexpected dominant), beginning with a direct quote from the Larghetto of the Beethoven Second Symphony, serves as a long dominant to the last movement in A major. This Allegretto contains a peculiar hybrid sort of Rondo that Schubert was experimenting with at the time. It can be diagrammed A B A C B A with all kinds of thematic relationships running through the sections. There are even cyclical references to earlier movements.

The sonata was played with great delicacy of feeling and articulation. The occasional intonation difficulties inherent in a piece written so consistently high, were offset by Miss Parson's purity of tone, especially in her lower register. Don St. Pierre followed (and occasionally led) Miss Parson's flawlessly. In short, for those who were fortunate enough to be present, a fine concert of violoncello music by Priscilla Parson.

Dyke faces foes at forum

By JIM FINE
of the Cardinal Staff

Members of the student community confronted Madison's Mayor William Dyke at Professor Frank Haberman's University Forum course Monday night.

The first half of the forum consisted of a speech which Dyke presented called "The Cities: Can They Survive" wherein the mayor quoted numerous sources on such problems as urban growth, slum clearance, and plans for model cities.

Due to the extensive use of quotes, the lecture became a barrage of theory with no mention of viable solutions. Dyke said that what work has been going on has only been a start, and that "we must plan for tomorrow regardless of whether the population bomb erodes or explodes."

The question and answer segment, before the 125 people gathered at the Wisconsin Alumni Center, took on a much more active tone. Dyke declined comment to questions concerning why he has appeared to be in opposition to the city council, the WHA-TV and radio stations or why he has imposed his own morality on the community and why he hasn't done more to establish rapport between the police and the students.

THE MAYOR SAID that "urban renewal hasn't been successful in Madison." He feels that this city presents a mixed picture of this aspect, saying that although some areas are lagging in progress, "We have good housing for elderly people."

Two controversial topics discussed were that of

Dyke's action against 18-year-old bars and strip tease places, and the question of legalization of abortion for the Madison community.

"As far as I know, there is only one strip joint left," he reported. "And if they want this type of entertainment, they can go someplace else."

When asked why there had been action taken against the 18 year old bars when the "skid row" area on the near east side had been left alone, Dyke said, "The police feel that there has been substantial improvement in the way these places are now being run."

On the question of abortion as a means of easing the population explosion, Dyke said, "I don't happen to believe it's a remedy." Also, he feels it says something "derogatory" about a city which has these kinds of laws.

The problem, according to Dyke, is in "individual concepts of morality" in a society that has come to condone almost "total permissiveness."

At this point Haberman stepped in and asked who had questions on the problems of city transportation. However, someone asked Dyke to be more specific on why he was against abortion legislation, and his reply was that "It has been proven through time that abortion is wrong."

At this point Haberman was able to get somebody to ask a question concerning bussing, and Dyke, in a dry and belabored manner, was able to sustain a statistical and theoretical answer until time ran out.

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Newton trial declared mistrial

Huey Newton's manslaughter trial in Oakland was declared a mistrial Monday after the jury remained deadlocked 11-1 after six days of deliberation.

Judge Harold Hove returned the case to the Alameda County criminal calendar and set Tuesday for a hearing on further action.

Newton, the co-founder of the Black Panther Party told newsmen that "with at least one black person on the jury, there is at least

one fair person on the jury that will grant me a fair trial."

THERE WAS ONE black woman on the jury but how she voted was not made public. Nor was the court told whether the jury's majority voted for acquittal or conviction.

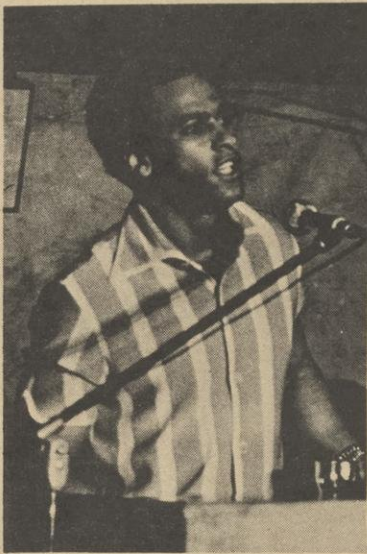
Charles Garry, the defense attorney expressed "keen disappointment" that his client was not acquitted of a charge he killed Patrolman John Frey during a shootout between Panthers and

Oakland police.

"This shows that racism permeates through the courts and there is no question but that Black Panther members, especially the minister of defense cannot get a fair trial."

The mistrial was declared after Mrs. Yae Yada, a Japanese-American housewife who served as foreman told the judge, "We stand and have been standing 11-1."

JUDGE HOVE, who had instructed her not to say which way jurors leaned, then asked if further



Huey Newton

deliberations would do any good. "Only if you could inject something new," she answered. This was Newton's second trial as the result of the 1967 shootout

with the police. He was convicted of voluntary manslaughter during the first one but an appellate court set aside that decision since the trial judge failed to instruct jurors that unconsciousness was a complete defense.

Newton testified at both trials that he was unarmed when Frey insulted him, pushed him to the ground and shot him in the stomach. He declared he blanked out and remembered nothing until he woke up in a hospital where he was arrested.

The prosecution contended Newton was armed with a 9 mm Luger and then when that jammed the Panther grabbed Frey's 38-caliber pistol and shot the patrolman. Neither gun has ever been found.

In the 1968 trial, Newton was sentenced to from two to 15 years. Before his release on \$50,000 bail because of the appeals court decision, he served almost two years, counting the 11 months before the first trial.

Council avoids decision concerning Grand Jury

By BRIAN POSTER
of the Cardinal Staff

The City Council Tuesday night failed to take a position on the current grand jury investigation as the aldermen defeated three conflicting resolutions.

Two of the resolutions were authored by Alderman Kay Phillips, Ward 9, and opposed the grand jury which is allegedly investigating the 1970 Sterling Hall bombing. The third resolution which supported the grand jury was introduced by Alderman Loren Thorson, Ward 12.

A BITTER procedural fight took place before the Council voted on the three proposals. The debate revolved around whether the Council could temporarily table the two Phillips motions and first consider Thorson's resolution.

Thorson succeeded in having the Council table the two Phillips resolutions tabled and moved his own resolution for adoption. In the process, Phillips and Alderman Eugene Parks, Ward 5, unsuccessfully sought recognition from Mayor Dyke to protest the move.

After debate began on Thorson's resolution, Parks won recognition and said the Council was acting incorrectly and pointed out section 7 of Robert's Rules of Order.

This section on the procedure for 'laying on the table' says, "... no other motion on the same subject is in order that would either conflict with, or present substantially the same question, the motion that is lying on the table."

PARKS CHARGED it was clear that Thorson's maneuver should be declared out of order. After Dyke refused to so rule, Alderman Paul Soglin, Ward 8, moved to overrule Dyke's decision, but Dyke said his motion was "untimely" since debate on Thorson's resolution was well under way. Parks then vainly protested that he had attempted to seek recognition when Thorson first made his tabling motion.

With the procedural issue shelved, debate continued on Thorson's resolution that supported the grand jury, asked

citizens to cooperate with it, and approved the City-County building as the site of the investigation.

Phillips charged that the grand jury was an unnecessary expense to the taxpayer. She said the grand jury costs approximately \$3,000 a day and added that state indictments against four men charged in federal warrants could be issued by the district attorney's office without the need for a grand jury.

"THE PURPOSE OF the grand jury ... is to investigate people who are criminal in the eyes of the government," said Phillips. A grand jury "is a very serious infringement of the individual's rights."

The Council then voted on the Thorson resolution and narrowly defeated it 11-10.

The two Phillips resolutions were taken off the table for debate. The first motion called for a public hearing before the Council, and the second resolution opposed the grand jury, asked for non-cooperation of the city's citizens, and opposed the use of the City-County building for the investigation.

Debate on the two motions was brief and both were defeated in a joint vote by 15-6. Thus, while no motion was passed, it was apparent Council sentiment leaned more towards support of the grand jury than in opposition.

THE ALDERMEN debated at length a request by the Wisconsin Alumni Research Foundation (WARF) that the city sell it for

\$350,000 one hundred acres at Truax Air Park. The Council approved the motion 15-6.

WARF already has an option to buy 25 acres at Truax for \$269,000 that expires August 15. The new option on the 100 acres is contingent upon WARF buying the 25 acres before its option expires.

Alderman William Offerdahl, Ward 7, supported the sale and said it was one way by which the university could contribute to the city's tax base.

SEVERAL ALDERMEN opposed the sale, noting that WARF will act as a middleman selling the property to buyers interested in industrial research. "Somebody stands to make an awful lot of money," said Alderman Michael Shivers, Ward 17.

Soglin heatedly opposed the sale, saying, "WARF is a tax-exempt foundation on the loose taking advantage of all the tax loopholes and getting away with it. It's (WARF) a disgrace and it doesn't deserve the name it has."

Opposition to the selling price was voiced by several aldermen. Noting the land was appraised at \$4,500 per acre, they said the city was selling the land for only \$3,500 per acre.

THE COUNCIL KILLED without debate an effort to buy the land on W. Johnson and N. Bassett designated for a Howard Johnson Motel so that a local land developer could build the motel on another site three blocks away. The way is now open for construction to begin in the fall.



Alderman Susan Kay Phillips

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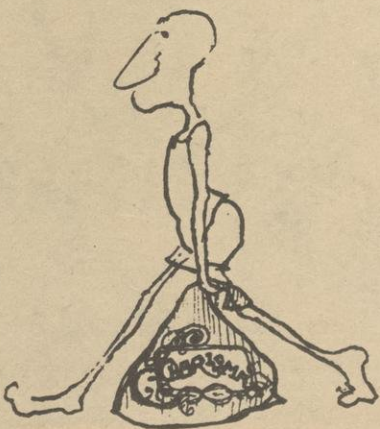
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1. INSTRUCTOR (LEFT) showing student how to rig sailboat. Rigging the sailboat is an extremely important preliminary step if you intend to sail. It involves attaching the sail to the mast (vertical) and to the boom

(horizontal), as well as attaching the rudder (which is attached to the tiller for steering the boat) to the back of the boat. If you do not rig your sailboat you may as well try to paddle it because you won't go very far.



2. YOUR SAIL IS RIGGED, you're off. On the water, sailing becomes more difficult and challenging if you attempt to sail a particular course (go in a particular direction) rather than letting the boat go wherever the wind blows. If you are sailing in a straight direction, your sail should generally be on the opposite side of boat from the direction in which the wind is blowing. You should try to turn your boat into the wind (heading up) until the sail begins to flap (luff) at which point you turn the boat away from the wind (falling off) until the sail fills. How tightly your sail is pulled in (trimmed) depends on the strength of the wind. Generally, your sail is pulled in more if you are heading up than if you are falling off.

Coming about is a maneuver which enables the boat to change directions 90 degrees. It involves turning the boat into the wind so that the sail ends up on the opposite side from where it was. Your sail remains pulled in (close hauled—the closest position to the wind) throughout this maneuver.

This boat is jibing. Jibing is a maneuver to get the sail on the other side of the boat without having to close haul your sail and come about. Jibing takes place while the boat is sailing downwind, with the wind coming from directly in back of you, and your sail is let out as far as it will go. Then you pull your tiller so that your boat is turning away from the wind, your sail is pulled in slightly, and the boom is forced across the boat. That is a controlled jibe. When you decide to come about or to jibe you should let others on board know. If you don't know yourself, you're in trouble.



3. The instructor points out to his student that a tech dinghy can sail no closer than 45 degrees into the wind. The flow of air around the sail creates a high pressure zone on the side of the sail towards the wind (windward) and a low pressure zone on the side of the sail away from the wind (leeward.) The boat is pushed forward by the difference in pressure pushing the sail from high to low pressure. The centerboard keeps the boat from being blown sideways.

When the wind blows across the right side of the boat first, your sail should be on the left—this is a starboard tack. When the wind blows across the left side of the boat and the sail is on the right, you're sailing a port tack. This boat is sailing on a starboard tack. The trick to remembering which is port and which is starboard is to have it tattooed on your palm.



4. Landing is tricky, and is really one of the harder maneuvers. A good landing can be achieved by sailing towards a spot two boat lengths downwind of the point on the pier where you desire landing and then turning the boat sharply into the wind until you coast into the pier.

There are a number of incorrect ways to land—coming in on the wrong side of the pier and smashing into the pier are particularly frowned upon. Falling short of the pier is also tough.

photos by Jeff Jayson

text by the Ancient Mariner

A, B, Seas of sailing...



5. A sail must be folded and put back in its place when you are finished sailing.



6. Pulling the boat back onto the dock. Congratulations! You're Captain Hornblower, John Paul Jones, Fletcher Christian. You're a sailor.

Belched up metaphors on leftist politics...

Robert Brustein
REVOLUTION AS THEATRE
Liveright, \$5.95
By DAN SCHWARTZ

Robert Brustein, drama critic and dean of the Yale Drama School, is so distraught with the current political scene that he has thrown off the garb of dramatic criticism and begun to belch up metaphors on how leftist politics make bad theatre. Brustein's platform, of course, is the cocktail party, Sunday New York Times Magazine, from which he shows that there is no respect for the university anymore and queries why no one realizes that all talk about revolution can lead only to fascism.

In this collection of previously published magazine articles, Brustein emerges as a latter-day Yeats obsessed with the disparity between a contemporary political scene and a personal aesthetic ideal. After all, Brustein seems secretly to suspect, if there were really going to be a revolution, then wouldn't it come out of a special Yale faculty committee resolution.

But a terrible beauty is born. Within the pages of the book, we see the Living Theatre, who came to Yale at Brustein's invitation, undressing on stage and challenging audiences to react by shooting phlegm into their faces and burning money. "I want to smoke marijuana" they cried, as they ran nude into the streets of New Haven.

But the Gothic towers of Eli recoiled, and the police were waiting as Brustein told Judith Malina of the troupe: "All this freedom, it could lead to fascism."

Fascism—that all important and elusive word. It is not the need for social change nor the repressive legal and political actions of the Nixon administration that outrage Brustein. He seems uninterested in the sensitivities of a generation attempting to extend its political borders. What he feels is the need to halt the political movement before it becomes too extreme—before it interrupts the performance of a Brustein production that may broadcast an occasional political theme.

Yet, as the book explains, one of his productions was almost halted when "The Panthers Came to Yale." In an article written for the New York Times concerning the Bobby Seale-Ericka Huggins trial and Yale, Brustein explores this threat. The central concern of this article, and the resulting criticism by Kenneth Kenniston, Professor of Psychiatry at Yale, go far in describing the dramatic exaggeration and subjective paranoia which occupy most of Brustein's political thought.

The trial of Seale and Huggins in New Haven provoked an identity crisis on the part of Yale concerning its relations with the New Left and in a vague way with the New Haven black community. The climax of that

crisis resulted in Yale's virtually shutting itself down during the tumultuous May Day activities—thus neatly avoiding a role of catalyst to confrontation.

Brustein, who is a good storyteller, relates the events of the week-end by whipping his tale together with anecdotes, speeches and ironic barbs against the radical "minority" and even the liberal professors, who in his opinion forfeited their academic freedom. It is representative of the book generally that after paying homage to his liberal belief in demonstration, Brustein leaves New Haven during the actual (peaceful) demonstration itself.

"When all the tumult began at Yale over the New Haven trial of the Black Panthers," Brustein begins, "I was deep into rehearsals for a production of Don Juan at the Yale Repertory Theatre. The conjunction of events seemed to me significant at the time and nothing that followed was to alter my sense of tortured symbolic contrasts."

This sense of symbolic contrast for which Brustein looks influences greatly his perception of the situation. What happened at Yale, May, 1969, in the words of Robert Brustein is what happened to Robert Brustein, Yale Drama Dean. Finding his secular world threatened, Brustein seems to have found the need to fight venomously back as if with a thousand squawks of "I told you so."

Kenneth Kenniston's response to Brustein's Times article (wisely reprinted in this book) comes closest to analyzing succinctly Brustein's role. He writes of Brustein's article that "each scene involves a glowering threat followed by terror, injury, or surrender. Indeed, the only sane actor who appears on the stage is Dean Brustein, his lonely voice pleading for restraint, courage and tolerance in a frantic and terrorized world . . . all this is excellent theatre but it is a poor history."

A poor history is probably the nicest thing that can be said about the essays in this book. *Revolution as Theatre* crosses so many cultural and political lines that it will rest in the gleeful hands of future historians perverse enough to want to remember what happened at The Meeting House when Norman Mailer took on the Living Theatre, or how Kingman Brewster defended Yale successfully from an attack by the Left. As for Dean Brustein, who so proudly quotes Genet in order to instruct the Left on tactics, one can only say: "Look again Robert, Genet was standing with the Panthers in New Haven."

Dan Schwartz, a resident of New Haven, is News Editor of the Daily Cardinal, student newspaper of the University.

Beauty is No Big Deal
By Donna Lawson
and Jean Conlon
(Bernard Geis Associates,
1971, \$5.95)

By ORA KASTEN
of the Fine Arts Staff

The day this book arrived in the Cardinal office, our Summer Leader glanced at the title and refused even to touch it. Later, after much coercion, he touched the book—with the tip of his finger and with an incredibly rapid withdrawal therefrom.

Admittedly, it is not revolutionary in the sense that it does not deal with broad social

issues. What it does do, is make a small beginning at putting into orderly statement, a new, developing attitude of women toward physical beauty, toward their minds and bodies, and toward beauty as it is coming to be defined for the individual woman. From a militant women's lib point of view, it isn't nearly enough. And by that, not right at all—a kind of sellout. So why bother with it? For one thing, (and just this once) the

rhetoric is less than heavy.

THE BOOK REALLY is no big deal, but, as I have indicated, it isn't all that bad. Beauty, they say, is okay. But, "health, character and human qualities count for more." "And, making beauty your total preoccupation could turn you into a mindless wonder."

The author's stock-in-trade is an approach to beauty that is expressed in 1971-American-English, under chapter headings like

"Cooling it" and "Skin's in." They tell you things you should know about your body, in something of a non-scientific manner.

Things that cool you out are said to be quiet, sleep and making love. Well, why not?

Skin is alive and organic, they say. Really. But something different and interesting to read about are the various simple, inexpensive and organic skin care materials. They recommend things like mayonnaise and vegetable oils for cleaning and conditioning skin. (Olive oil, maybe. Unless you don't mind smelling like spoiled salad on a

(continued on page 6)

'Beauty is no big deal'

Screen Gems

By the Hans Lucas Collective

August 11—A Yank in Viet Nam (1964)—This low-budget war picture, made near Saigon, is a genuine oddity. Variety called it a "timely exploitation meller filmed in troubled land," and suggested that it had commercial possibilities "thanks to its newsy title and timely, topical subject matter." Marshall Thompson, who has since retreated to the less timely TV series *Daktari*, directed and starred. B-102 Van Vleck, 8 and 10 p.m.

August 11—Cesar (1933)—Directed by Marcel Pagnol with Raimu, Pierre Fresnay. Although this is the last of the Marseilles trilogy, it is not too late to discover Marcel Pagnol's world; each of these films is worth seeing by itself. This film—the only of the three directed as well as written by Pagnol—centers around Cesar the barman, one of the great characters of Thirties French cinema. Union Play Circle, 3:30, 7, and 10 p.m.

August 11—Cartouche (1964)—Directed by Philippe de Broca with Jean-Paul Belmondo, Claudia Cardinale. A costume picture, with Belmondo as the bandit hero Louis-Dominique Cartouche (1693-1721). La Maison Francaise, 633 N. Frances, 8:15 p.m.

August 11-12—Angels With Dirty Faces (1938)—Directed by Michael Curtiz with James Cagney,

Humphrey Bogart, Pat O'Brien. The gangster's star is falling by the late Thirties; Pat O'Brien and Warner Brothers are telling kids not to idolize criminals. Green Lantern, 614 University Ave., 8 and 10 p.m.

August 12—Shame (1968)—Directed by Ingmar Bergman with Liv Ullman, Max von Sydow, Gunnar Bjornstrand. Ingmar Bergman: "Shame, which I filmed last summer, deals with people who have no faith, no political conviction; and can't think of any way to develop them either. They are naive. They haven't tried to see things clearly or take a position. They're like most people. They let themselves be borne along by the current and suddenly find themselves exposed to pressure from several sides. They don't understand anything and don't

know who is their friend and who is their enemy. They simply end up being humiliated." B-10 Commerce, 8 and 10 p.m.

August 12—Curse of the Demon (1957)—Directed by Jacques Tourneur with Dana Andrews. Originally titled *Night of the Demon*. This "superior excursion" into the field of demonology" (Carlos Clarens) was made in Britain by veteran Jacques Tourneur, one of a group of fine directors who worked under RKO's Val Lewton during the Forties. While the genre became cluttered with montsters, Lewton insisted on more subtle, "suggestive" ways of frightening. Except for some brief shots of an incredible demon inserted by the producers, *Curse of the Demon* is in the Lewton tradition. 105 Psychology, 8 and 10 p.m.

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Dana Beal...

(continued from page 1)

Last Thursday this reporter went up to the Dane County jail to interview Beal and to discuss some of the reasons why he is seen by many as a controversial figure.

Beal entered the tiny, cramped interview room wearing prison coveralls and carrying a tin coffee mug. He spoke hesitantly at first and initially was somewhat reluctant to discuss some of the immediate issues of his case, because of fear that the room might be bugged.

BEAL EMPHASIZED THE difference between student radicals and "the broader youth community." He criticized radicals who think that an attack on the marijuana laws is an exclusively "bourgeois" issue.

"Kids are just not going to stop smoking grass, and as long as grass is on the black market they're going to be exposed to all of the other far more dangerous drugs," he said.

Responding to charges of male chauvinism, Beal stated that he recently has reexamined his position and that he is now aware that the priority issue in the "culture" is the struggle against sexism.

"People are not reacting to where the Yuppies are now," he said, "but to where they were a year ago. It's real easy to look back and say that the hippies were counter-revolutionary. But we were the first to be against family systems and puritanism and we wanted to be with women who were not passive. Now we know that the only way to create a communist society is to eliminate sexism."

"As for those who claim that I'm hung up on glamor," Beal added, "tell them that I'd gladly change my position for theirs."

And the way things stand now, Beal is hardly in the most enviable position since chances are likely that he will remain in jail for at least another month or two.

"He was an incredible blend of street person and Marxist psychedelic theoretician."

"Our principle concern," said Madison attorney Ed Krueger, "is in trying to raise funds."

Beal's bail was set at \$8,000 for the Madison charges, and additional money will be needed to pay for appearances of expert scientists who are expected to testify in Beal's defense at the forthcoming trial. Furthermore, since Beal is also up for trial in Milwaukee and New York additional bail money must be raised and legal costs paid.

IN A MONDAY NIGHT telephone interview to New York, Abbie Hoffman announced that he is presently working with Beal supporters to "raise a lot of money."

A.J. Weberman, the noted "Dylanologist," and the person who first introduced Beal to marijuana seven years ago, is acting as treasurer of the N.Y. campaign.

In discussing Beal's political activity, Hoffman was full of praise. "Beal's writings in the underground here (N.Y.) were pretty neat," said Hoffman.

"I thought he was an incredible blend of street person and Marxist psychedelic theoretician. He wrote in a style that I found difficult to comprehend, and to write that way from a background of hanging around the street corners is fantastic."

Hoffman said that he would like to appear in Madison to help in the Beal defense but noted that he needs court permission to leave New York, because of his parole stemming from charges at last spring's May Day activities.

He said that Jerry Rubin, who is also a supporter of Beal, is presently in Chile writing a book and will probably remain there for the next two months.

William Kunstler is planning to return here on August 17 to speak to local attorneys and to discuss some of the details for the defense.

On September 25 a Madison organization known as WERM (Wild-eyed Revolutionary Movement) is scheduling a smoke-in featuring "free dope, free food and free bands" to help mobilize support for Beal.

Beauty Book...

(continued from page 5)

regular basis.) Yogurt is recom-
mended to take away the sting of
sunburn. They talk about caring
for black skin, white skin and
freckled skin.

Food is body fuel. When you fuel
your body, watch out for bad things
put into your mouth. This includes,
they say, fingernails, cigarettes
and diet pills. They conclude a case
study of a dreadful smoking
problem (exhaustion, rash) with,
"It seems that smoking has been
left for the older, over thirty
generation!" Ah, ah! Kiddies! On

ETC. & ETC.

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this point, you do not speak true. I
do wish you were.

Drawings of bare, slender
women help to introduce each new
chapter. No plump females, just
some fat cats. I liked the drawing
of a lovely, long haired woman
with one strategically-placed fig
leaf. This one, (Eve, I'm sure)
introduces the chapter entitled
"Camouflage."

ONE TIMELY TIP tells you
what to do for baggy eyes—apply
sliced or grated raw potato. I
suppose the slices would be easier
to manage, while the grated potato
would give the bags better
coverage.

Oddly enough, these two hip
young women (Lawson and
Conlon) are not sure that young
women are, in fact, human. So I
will explain. "Chicks" are the
result of the mating of a hen and a
rooster. "Chicks" are poultry. I
find the use of this term to indicate
women, to be extremely un-
beautiful.

They are wise enough, though, to
understand that, "everybody's
beautiful... in her own
way... That's how it is."

As an enchilder for a natural
woman who likes, but is not in-
timidated by beauty, it makes for
fun reading. And that's okay once
in a while, too.

Ora Kasten is a typographic
composer in the Journalism School
Typography Lab.

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DONATION 10 p.m.

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611 LANGDON

MARLON BRANDO

'Superstar' rocks for money rolls

By DAVID WEISBROD
of the Fine Arts Staff

Slick and shiny brown boots; an Indian currah imported from Benares and bought in a Village head shop; slacks with just the right flair tailor-made at Barney's Boys Town. All of this complete with swaying shoulder-length blond hair and who do you have? Why, Jesus Christ—who else?

The irreverent, novel and creative rock opera Jesus Christ Superstar, written by Andrew Webber and Tim Rice, arrived in Madison Monday night and was

presented before a sell-out crowd at the Dane County Coliseum.

The performance opens with Elliot Randall, lead guitarist of the rock group Randall's Island, playing an intricate and highly-psychedelicized spiritual number which is something of a cross between The Electric Prunes' Mass in F Minor and a cut from the tribal rock saga Hair.

AFTER A RATHER sluggish first half saved in part by the superb singing of Yvonne Elliman, who seductively plays the part of

Mary Magdalene, the opera picks up speed and force as Jesus' days become numbered.

The fickle Roman crowd, excellently represented by a choir of 20 singers and backed up by the 32 piece orchestra, does a fine job nagging, bitching, praising and condemning the confused and boyish Christ.

During one feverish interchange the mob squawks, "Will you touch—will you mend me Christ; Will you kiss—you can cure me Christ," and a very irritated and annoyed Jesus

replies, "There's too many of you—don't push me; There's too little of me—don't crowd me; HEAL YOURSELVES!"

All of which of course is a surrealistic adaptation of Christ's response based on any of our 1971 super-star chosen from the gilded halls of the Columbia record company or the daisy-flowered fields of Woodstock.

JESUS CHRIST Superstar, in short, is a lively and compelling production. As huge, grandiose and expensive an affair as it is, the show still manages somehow to

stop just short of plasticity.

As an experimental concert of super energetic music it is fine. With a touch of blues, a dash of soul and the big bang beat of acid rock (not to mention the tense tones of computeresque) there is enough to reach all tastes and preferences.

But as drama, theater, or as a visual experience, Superstar fares less well. Unless you have a lot of money and can afford a trip to New York to catch its Broadway opening in October, you would do just as well picking up the sounds from Decca recording.

Parson's cello entertaining

By R. STANFORD
of the Fine Arts Staff

Last Sunday Priscilla Parson, graduate student in music, presented a recital of cello music, assisted by Don St. Pierre, one of the school's busiest accompanists. It was an entertaining hour that forced the audience to listen and perhaps even make mental decisions about the interesting, sometimes unusual music.

The opening piece was "Classical Variations on a Theme of Schonberg" by David Lewin. The theme, extracted from Schonberg's Opus 25, is played in the opening allegro and the finale. The Variations are "classical" in a formal but not stylistic sense, written in a "classical" 12 tone style strongly reminiscent of Schonberg and Webern.

MISS PARSON'S PLAYING was of a high calibre and stylistically well suited to the material, though at times the music was played a bit too freely, especially in Variation II, where the solo piano has a very asymmetrical rhythm.

In the performance some of the

dots and rests were overlooked, producing a four-square feel. The most interesting variations were the IVth with its sordino tracers (a bit Bartokian) and the slow IXth Variation, "Classical Variations", a fine piece with a quiet, subtle expression.

Miss Parson next played one of the classics of the cello literature, the Fourth Suite in Eb by Bach. This solo work demands a myriad of interpretive and expressive solutions from the performer who must supply all the dynamics and most of the phrasing. Casals is said to have practiced the suite for five years before attempting to perform it.

In general, Miss Parson's tempos were a bit brisk, especially in the Sarabande, where the deep rich sounds of the multiple stops were too abrupt. The best playing occurred in the Bouré. Miss Parsons achieved a fine equilibrium of ritard and accelerando.

The other unaccompanied work was the "Six Pieces" by Roger Sessions, a composer whose works seem to have been eclipsed in

recent years by the more experimental and innovative younger brand of American composer. Sessions' style is freely atonal, sometimes permitting fourths or fifths to creep in, giving vague tonal feelings.

THE CELLO PIECES are technically quite difficult, with a great many stops, wide melodic leaps, and sinewy expressive rhythms. The superior movements are the Berceuse, with its gentle lullaby in thirds and the Epilogue, which tastefully recapitulates the thematic and sonic ideas of the other movements. Miss Parson turned the "Six Pieces" into music by an accurate reading of the dynamics and tempos, and by her varied, expressively flexible tone.

The Biggest and richest items on the program was the Sonata for Arpeggione and Piano by Schubert. Invented in 1824 by Johann Georg Stauffer, the Arpeggione is a bass viola da gamba having six strings tuned like a guitar. Almost the only music written for the affair is the Schubert Sonata, but since near the year of its composition cellists

have transcribed it and made it their own. It is a fine example of mature Schubert containing many of the thematic, harmonic and formal problems that concerned the composer.

The first movement was generated in a good, leisurely tempo, so important in performing Schubert. It's a pity that the performers didn't take the first ending and repeat the exposition so

that we could again hear and learn the beautiful material, and so Schubert's sense of proportion could be served. The first movement abounds with delightful moments of Schubertian wizardry: the sudden dip to the Neapolitan in the opening theme, and its subsequent handling in the development, and the use of pizzicato to bridge the exposition to the fan-

(continued on page 2)

HURRY, "SUMMER" IS ALMOST OVER!



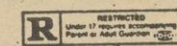
A nostalgic bittersweet film with much affection
tenderness and humor. ★★ ★★
N.Y. DAILY NEWS
"A BEAUTIFUL MOVIE!"
CUE MAGAZINE

In everyone's life there's a
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It was his first job in 9 years.
It was his last chance to do it right.



Orpheum
255-6005

FEATURES AT—
1 - 3:15 - 5:30 -
7:45 - 10:00

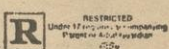
20th CENTURY
THEATRES

MOTION PICTURE
CODE RATING
(G) Suggested for
GENERAL Audience
(GP) ALL AGES Admitted—
Parental Guidance Suggested.
(R) RESTRICTED—Persons
under 17 not admitted
unless accompanied by
parents or adult guardian.
(X) Persons UNDER 18
Not Admitted.

Carnal Knowledge

Mike Nichols, Jack Nicholson,
Candice Bergen, Arthur Garfunkel,
Ann-Margret and Jules Feiffer.

Color



—ADDED—
ACADEMY AWARD WINNER
Always Right to Be Right?
Pass List Suspended

Strand
255-5603

CONTINUOUS
DAILY
FROM 1 P.M.

"CAPTIVATING!"

Time Magazine

"BLUE
WATER,
WHITE
DEATH"



The hunt for the Great White Shark



Hilldale
238-0206

DAILY AT —
1:30 - 3:30 - 5:30
7:30 - 9:30

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pass the world's most mixed-up mortals.



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"PLAZA SUITE"
MAUREEN STAPLETON
BARBARA HARRIS

Middleton
836-4124

MON thru FRI
at 7:15 & 9:20
SAT & SUN at
1:00 - 3:05 - 5:10
7:15 - 9:20

Strand
255-5603

CONTINUOUS
DAILY
FROM 1 P.M.

Beautiful

—Charles Champlin,
Los Angeles Times

BRUCE BROWN'S

ON ANY SUNDAY



Stage Door
257-6655

MON thru FRI
Starting 6:30 p.m.
SAT and SUN
Starting 1 p.m.

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DOUBLE THE SHOCK

ALL NEW!



Badger
255-5330

OPEN 7 P.M.
SHOW AT
DUSK

HE'S A HAPPY-GO-LUCKY HERO!



Cinema
244-5833

DAILY
1-3-5-7-9

John Wayne
Richard Boone
"Big Jake"



JOHN WAYNE • GLEN CAMPBELL • KIM DARBY

Big Sky
255-5330

TRUE GRIT

OPEN 7 p.m.
Show at
Dusk



Cardinal photo by Jeff Jayson

The Bandy houses on the 400 block of Mifflin, scene of a rent strike in early September, have been torn down to make way for a parking lot (and in the future whatever could be built on top of it). The houses are now back in the control of Governor Pat Lucey via a legal trust relationship with lawyer Robert Voss.

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438 N. FRANCES

Aesop can argue ecological solution

By GOLDI KADUSHIN
of the Cardinal Staff

Touted as theatre that appeals equally to children and their parents, The Badger Repertory Theatre for Children is touring the state parks this summer in an attempt to eliminate one of the country's more expendable natural features: the generation gap.

The six member University of Wisconsin student cast run through their paces in Aesop's sprightly "Tortoise and the Hare" (adapted as *The Great Cross Country Race*) and portray the melodramatic machinations of the cified Ichabod Crane versus the ghosts that haunt Washington Irving's *The Legend of Sleepy Hollow*.

Under the auspices of the University of Wisconsin Extension Arts Department, Badger Theatre originally provided entertainment to elementary schools in the Madison area. Reasoning that kids also need something to do during the warmer months, the Department of Natural Resources provided funds to extend the program into the summer.

DURING A SEASON which lasts from July 1 until the latter part of August, the company visits camping sites in the Wisconsin area entertaining vacationers with the two play repertoire selected especially for accommodation to the natural park setting.

The airy outdoor stage gives the two plays novel twists. Aesop's fable becomes a twentieth century ecological parable as masked actors portraying consciousnessless humans chase tortoise and hare through the woodlands attempting to disrupt the animals environment.

Stephanie Arnold, director of Badger Theatre, feels that demands imposed by the natural setting enhance the productions. "Every new park we visit presents a distinctive challenge in terms of its features. A hill or cliff can radically alter a performance. Adapting the play to each new environment requires the theatre to constantly evolve and innovate."

Innovation also explains the theatre's twofold goals: education and good entertainment. The telescoping of experience which occurs in the empathetic relationship between actors and audiences is educational.

But Arnold has some reservations concerning what constitutes good entertainment. For one thing she is an advocate of theatre for rather than by children, a prejudice reflected in the all-adult cast.

"**PERFORMING** can warp a child's personality," she believes. "At this stage of development ideas of what is real and unreal are often blurred. Participation in a theatre based on fictitious characters and situations can increase the confusion. Ultimately the rigidities imposed by a scripted play are stifling to the creative experience at this age."

Although children do not actually participate on stage, Arnold views the audience as a performing entity. "We try to minimize dialogue and base the plays as much as possible on movement which the kids seem to enjoy more." The play thus becomes a shared experience as actors improvise on the children's cues.

The mutual benefits of this technique recently were fully appreciated by an actor playing the lethargic tortoise when children donated candy and sandwiches to bolster his flagging energies.

The only problems the company has encountered thus far involves the fact that "critical acclaim" comes in various forms to a theatre based outdoors. A recent production was marred by an appreciative swarm of lakeflies who clustered on actors when at one point the script required them to freeze, a tableau suggestive of similar calamity involving locusts which befell the ancient Egyptians.

A bad performance on the other hand risks calling down the wrath of the gods. But Arnold remains stoic throughout. In reference to the degree of divine intervention required to defy the old adage that "the play must go on," she staunchly maintained: "it depends on how much it is raining."

Freedom Fights

Freedom House, a free school offering an alternative approach to educations for low income youth, announces an original play, "Thrown Away Kids: No Deposit, No Return." The play will open at 8:30 p.m. at the Unitarian Church, 900 University Bay Dr. Tickets for this weekend's performances are available at the WSA store, Paul's Book Store, and Manchester's on the Square for \$2.

In the past, students at Freedom House have been harassed by the police department when they attempted to publicize the school's activities. Monday, in an effort to better their relations with the authorities, members of the school toured the city giving free tickets to the mayor, the governor, etc. But to no avail. One of the pupils was apprehended outside the State St. Rennebohm's. He was later released.

Fellini's



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