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NIGHT EDITOR: LUCY KENNEDY

Black Power And White Moderates

RADICALS IN THE professions hold a conference in Ann Arbor to discuss ways of organizing. Black power advocates meet in Newark to mull over their conceptions of their causes and their organizational problems. There is more than just a correlation of similar activities. There is a common enemy and common, or at least non-conflicting, causes.

While there are Negroes whose concept of black power is the gun and the riot, they are far from the majority. The main stream of black power sentiment wants "self-help," Negro leadership and Negro-directed organization—the actual practice of what civil rights workers have been preaching. The problem comes when the feeling becomes too racist, when black supremacy creeps in and all whites get the treatment that some have been giving the Negroes, regardless of who or what that white person is or believes.

There is, of course, an immediate contradiction when a white sympathetic to the Negro cause is confronted with a Negro who offers, if not a "go to hell," at least a strong "stay away." The Negro has been warned that he must be most careful in dealing with the moderates; they are charged with being his worst enemy. But the moderate in that case is not a true believer in civil rights and equality—it is the one who uses moderation as a cover-up for stalling. There are many others, moderate in their own activities, but real believers in equality, who are moderate only because of their other involvements.

IT IS THESE WHITES that the Negro should avoid hurting. If they do not fight violently for civil rights, that is because they are human; they cannot fight for every cause, but they are the ones who willingly accept the Negro when he comes.

Riotous Bill

CONGRESSIONAL EFFORTS to combat the fundamental problems which lie at the root of our more massive disturbances have reached an all-time peak for legislative escapism.

The recent convulsion in Newark seems to have particularly inspired Representative Willial C. Cramer (R-Fla.). It is his thesis that "the pattern these riots follow is too similar in many instances to be wholly spontaneous or incidental." And he expects the bill which he has just proposed to "strike at the seedbed of an evil force that now roams uncontrolled across America"—a trained cadre of agitators.

He proposed to do this by declaring it a federal crime to travel across state lines or use interstate mails or telephone lines in the process of "stirring up" riots. Anyone found guilty—if it is possible, even for the federal government, aided by numerous and ingenious electronic marvels, to single out the one transgression of a state line which touched off the ac-

As black power develops, it will no longer need Cheney's and Goodmans. One member of the Newark conference made comment to the effect that "all we want from 'whitely' is his money," and so it should be. As the movement grows, and the Negro does his own work, the white has two obligations—give financial and material aid when necessary, and avoid discrimination in his immediate milieu.

The whites described above, sympathetic to the cause though not inclined to work in it themselves, are often ones who comprise the New Left. Their primary concern has been white society and its flaws, and while sometimes active as individuals in the civil rights movement, there has not been a great deal of interchange lately. Partially, it is the whites in the civil rights movement five years ago are now in the peace movement. There is, however, the possibility of a reconciliation.

BOTH WANT MORE responsibility to be placed on the individual, with protection, not inhibition, from the large central government. The New Left wants it in political and economic realities.

Black power wants economic independence for the Negro and political autonomy at home. The New Left is for the time being, forced to be obsessed with foreign policy, but they too look forward to more local autonomy where possible. It is on these common grounds that they can, and must, combine. The rise of such leaders as Martin Luther King is a good sign. The New Left can, and no doubt is willing, to help the Negro in what ways the Negro may request it, and the Negro can, and should, eventually join the New Left for the principles involved.

—R. M. LANDSMAN

Public Perception

DESPITE THE HACKNEYED marvels of rapid communication and super-sonic transportation, the world is often no more than what the journalist makes it. Lately some of the media have made interesting contributions to the public perception of the world. Here are a few:

Look Magazine offered "How China Got the Bomb," the story of the exile of two American-trained scientists, driven to Mao's China by McCarthy-era persecution. If China can deliver a nuclear package with an efficient missile, says Look, it will in part be the work of the two Caltech alumni, Tsien Hsue-shen and Chao Chung-yao, who were forced to take their respective genius in missiles and physics elsewhere, despite a mutual desire to work and study in the U.S.

Life Magazine has presented the long nightmarish story of Ma Sitson's persecution during Mao's continuing cultural revolution. Ma was able to bring his music and family to the U.S. and drop his ghouliah tale on American readers via Life.

Several publications have described government blundering before and during the war in the Middle East, an historic disinterest in the deepening tension on the part of State Department officials

and dangerous bickering among several agencies active in the area. Faced with the tragic strafing of the Liberty by the Israeli military, the publications were able to weigh several aspects of the American presence and spot cavities in leadership.

IT DOESN'T TAKE very much for the media to botch an effort, even a frivolous local program like "Summer in the City," which was aired recently on TV-2 and featured Radio WKNR announcer Scott Reagen. Local teens were filmed and interviewed a go-go at drive-ins, beaches and nite spots, one of which was Ann Arbor's Fifth Dimension. Unfortunately, although the program offered nuggets of Motown music, not one Negro was interviewed. This is especially bizarre because over half of the enrollment of Detroit Public Schools is non-white. The program gave the impression that Negro youth had vanished for the summer, or at least weren't frequenting drive-ins, etc. It was a tasteless blunder which can only make "Summer in the City" a longer, hotter prospect for the blacks and whites who live it rather than report it.

When times are difficult, which is always, the large-circulation, large-audience media cannot get away with informational mirages, and when they add to common understanding they are especially valuable. In the end, false reporting betrays itself, as it must have to Negro youth who watched the all-white cast cavort on "Summer in the City."

—NEAL BRUSS



"Americans should go to bed every night afraid Reagan might become President."

What Cost Higher Education?

The following passage is excerpted from an address given by University President-elect Robben Fleming at the Sesqui-centennial Conference, "The University and the Body Politic," held here two weeks ago:

In the debate over how the cost of higher education is to be allocated, the far ends of the spectrum, so far as the student is concerned, are free tuition on the one hand, and full cost reimbursement on the other.

Free tuition may well be a desirable ideal. We do not charge students at the elementary and secondary levels. If, as can be readily shown, there is a high correlation between potential economic growth and educational sophistication, the cost is justifiable. And on the social front, free tuition maximizes the opportunity for the economically disadvantaged student to attend college, thereby more nearly achieving the objective of equal opportunity for all.

At the opposite end of the scale, full reimbursement has rarely been an objective, even of the private schools. Thus in both private and public schools the real question has always been how large a share of the total cost the student should be expected to bear.

Everyone knows that tuition has been going up at both public and private institutions. We know less than we should about how closely this rise parallels the change in the price level. In the decade between 1953-54 and 1963-64 tuition and fees, as a percent of total income of institutions of higher learning, changed in public institutions from 9 to 11.2 percent, and in private institutions from 30.9 to 30.4 percent. These figures may be deceptive, however, in the absence of a breakdown of total income at the institutions during the decade in question.

THOSE WHO worry about the rise in tuition point out the likelihood that it will shut out the very student who most needs an education. They too can cite figures in support of their position.

For the public institutions, at least, two clear guideposts exist for the future: (1) The independence of the institutions must be preserved, no matter what the source of the funds; and (2) The opportunity for an education is so valuable to the nation that the cost to the student must never be placed beyond the reach of the common man.

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Median parental income for college freshmen in the United States in the year 1966 was \$9,560. The median U.S. family income for the same year was \$6,900. Forty percent of the families in the United States had incomes of less than \$6,000 in 1966, yet those families supplied only 19.5 percent of the college freshmen. If one further restricts the category to college freshmen in public institutions, the forty percent of the families with less than a \$6,000 income furnished 27.3 percent of the freshmen in such schools.

What seems to be taking place in the public sector is a kind of compromise. Tuition rates are going up, but governors and legislators are increasingly trying to identify a "fair" figure to which student contributions can be tied. In Wisconsin the governor has supported in-state tuition which amounts to 20 percent of the direct cost of education. For those who find such an amount a serious obstacle to attendance, increased loan and scholarship funds are made available. This does not, of course, wholly resolve the problem. Many young people who come from homes with less than a \$6,000 annual income, particularly if they belong to a minority group, may never have had a fair chance for adequate primary and secondary education. Thus scholarships are largely unavailable, even though potential academic achievement is present. One suspects that loan funds are also less available to the poor youngster, if only because the necessary borrowing represents spending beyond anything he has ever known.

Given other pressures for public spending, it is unlikely that converts are going to be made at the present time to a free tuition con-

OPINION

The Daily has begun accepting articles from faculty, administration, and students on subjects of their choice. They are to be 600-900 words in length and should be submitted to the Editorial Director.

MUSIC

Joni Mitchell -- The Next Baez

By TRACY BAKER

DETROIT—"Man, she's got to be the living end," enthused one person who had just been treated to an evening of Joni Mitchell's songs. Just by coincidence, Joni, who writes all her own songs, is singing at a Detroit night spot named The Living End.

Joni isn't the only one who sings her own songs, however. Buffy Ste. Marie, Ian and Sylvia, Tom Rush, and several other noted recording artists have appropriated some of Joni's creations. Joni, a native of Saskatoon, Sask., has had artist's blood in her veins since her high school days, but she just "drifted in" to folk singing. Her pure soprano voice, which inspired a Canadian reviewer to speculate that "she may be the next Baez," was first heard publicly at a Saskatoon coffee house. From there she traveled through the eastern provinces, and settled in Detroit, where she began working at local coffee houses.

IT WASN'T LONG until other places heard of her though, and

soon audiences in New York, Boston, Baltimore, Philadelphia and Miami were enjoying her music. As long ago as 1965, she was invited to perform at Ontario's Maricosa Folk Festival—she'll be there again this year—and less than a week ago she sang at the Newport Folk Festival.

Joni is a versatile instrumentalist. She plays guitar, ukelele, and a South American instrument called the tiple, which she describes as "a ten-stringed country cousin to the uke." However, her diversity is most apparent in her songs. Joni admits to beginning with "the standard girl's songs—of maidens in distress and handsome sailors," but now she writes her own material. She describes her songs as "basically Mitchell but influenced by people like Debussy, the Beatles, Judy Collins, the Blues Project and Kimi Ito."

WHATEVER THEY ARE influenced by, when Joni sings her songs she gives an evening of entertainment that is well-worth

hearing. Audience reactions range from silent reflection on her sad "Who Has Seen the Wind" to broad smiles when she sings, "Dr. Junk the Dentist Man."

She has a childlike quality compounded of equal parts of innocence, shyness, and enthusiasm. She says it because she's a part of what she calls "the back to the sandbox movement." Joni explains that "the movement is plain of the love movement which includes dropping sophisticated pretenses and enjoying funny things like dressing up in funny clothes." Joni will be leaving Detroit next week, headed for the West Coast. She plans to return to the Living End in October, though. Meanwhile, she'll be there tonight and tomorrow night.

There isn't a better bargain in Detroit this weekend than Joni's act. For Ann Arborites who don't know, the Living End is on the John Lodge Service Drive just above Seward. So, since there's nothing happening in Ann Arbor this weekend, take a nice ride into Detroit and see Joni. She's well worth it.

Books: Social Science And the Businessman

By GAIL SMILEY

Social science research is rarely palatable to the non-social scientist. It is generally received with an air of skepticism usually reserved for campaigning politicians and magicians.

This skepticism is primarily engendered by the particular language of social scientists and exhibits itself in fear and distrust of their work. As Mr. McLuhan said, it's not really what you're saying, it's how you say it, that irritates me."

When the goal of the social scientist is explained in layman's terms it seems less prestigious. What they're really doing Joe, is watching people and correlating the results in some organized fashion conducive to intelligent application—the whys and wherefores of society. That definition cannot possibly offend even the most sensitive feelings of fellow anti-intellectuals.

THE INSTITUTE for Social Research (ISR) is the largest of such organizations in the United States. It houses a prestigious collection of eminent social researchers and is headed by Dr. Rensis Likert, professor of psychology and sociology at the University. Drawing heavily on the collective research of this organization, Dr. Likert has published a new book to be the guide and mentor of the modern businessman, "The Human Organization, Its Management and Value."

The purpose of the book is to aid businessmen in organizing their people, not their things. It is described in moderate social science prose as being for, "all those who are interested in applying the results of quantitative research to improve the management of the human resources of their enterprises." Dr. Likert states that it's not really efficient anymore to rely on people's decisions (managers), now that systematic observations (by social scientists) are available. One wonders if one group of men's opinions are not merely being replaced by another group of men's opinions in the prose guise of social research.

Management systems are divided into four groups on a questionnaire that was presented to several hundred managers. The systems vary from one which has no trust in employees and motivates them through threats and punishment with no upward communication and no cooperative teamwork, to one in which democratic principles, group participation, widespread responsibility and economic rewards are predominant. The results of the questionnaire, which is the impetus for the book, indicate that management systems which use democratic principles in the handling of their employees are more successful. In this case

"The Human Organization, Its Management and Value," by Rensis Likert, McGraw Hill.

the goal of efficiency and success is concomitant with the one you learned at your mother's knee. Joe, treat your employees good and take an interest in them and they'll respond better.

MY OBJECTION is that the book is written in such a fashion reeking of the classroom and the computer, that the businessman won't touch it with a 10-foot pole. It would be interesting to do a brief survey of who buys the book. ISR is concerned with the dissemination of their research as well as its accumulation, it seems they could have done a better job with this body of important information.

Other objections to the participative management theory speak from a more expert viewpoint within the realm of social science. Clare Graves of Union College in Schenectady, N.Y., contends from his research that "as many as half the people in the northeastern U.S. and a larger proportion nationwide, are not and many never will be the eager-beaver workers . . ." and "only some variation of old-style authoritarian management will meet their psychological needs."

The questionnaire was paraphrased in the May, 1967, issue of Fortune Magazine by Robert C. Albright with the approval of Dr. Likert. The changes are interesting in that they substantially affected the responses given by the same managers running through both questionnaires. The language of the original questionnaire is classic social science-ese and I contend that it inhibits responses not favorable to the subject's organization if the subject has a personal ego investment in that organization. This would exclude lower level employees and the statistics bear out the observation. Lower level employees consistently rated an organization more toward the authoritarian end of the scale than managers.

THE FORTUNE questionnaire is pared down considerably and the responses were weighted more frequently toward the non-complimentary end of the scale.

This semantic difference is important beyond this specific study. It is vital that the inherently broad and fuzzy concepts of social science be communicated with precision. Fritz J. Roethlisberger of the Harvard Business School points out, "It's time we stopped building rival dictionaries and learned to make some sentences that really say something."

THEATRE

'Violet' Is Vivid

By ANDREW LUGG

George Birimisa's one act play, "Daddy Violet," performed at the Canterbury House last Tuesday, is a truly interesting piece of theatre. Basically it is an investigation into two ideas: relaxation and radiation, which is resolved in a message—we prefer to turn from the realities of the Mekong Delta to the utopia of Salinas Valley ("Steinbeck's Country"). Translated into conventional theatre, this slight concept would not have carried, would have been too simplistic and have been easily dismissed.

But what happens in this piece (you can hardly call it a play) is that a dialectic is set up between the message and the actual performance. I mean that "Daddy Violet" is written in such a way that the message is always trying to attain coherence and deny the ad-libs, the improvisations and the lack of characterization and fixed location for the play.

The actors, who all retain their "real life" names, are ostensibly members of a rather seedy theatrical group, working in the Chekhov tradition (?). Less ostensibly they are actors playing actors. They profess inability to act, but do act and offend us by calling themselves actors. This is not to say that the acting is bad. Rather it is only through good acting that these actors elicit our feeling that the whole thing is preposterous. And this is just what is right. Since how else can three actors present so strong a message without being a little self-conscious and without resorting to the evangelical.

THUS WE HAVE the actors revealing their own phobias (or at least that is how it seems) and doing their stunts. Dan Leach does a magnificent impersonation of a turkey to give the audience what they want—an actor doing something which they cannot do. The difference between the theatre and a cocktail party, in this respect, is purely one of buying a ticket.

As this piece starts, Birimisa walks on stage, drinks, takes off his shoes, informs us that there is nothing psychological going on (simply to stress what others have already said: psycho-drama is all over) and sets the responsibility for the piece: 75 per cent on the actors and 25 per cent on the audience.

The result of this is two fold. An up-tight audience relaxes and anticipates that they are going to get involved. Without this the three actors regular excursions into the audience would not have been possible.

The piece proper starts with Silvis Strauss doing relaxation exercises while Birimisa radiates—eye-to-eye contact—with members of the audience. With the arrival of Dan Leach we learn that the problem of acting resides in the establishment of "centers." A center in the chest for example is a cue for Leach's Marlon-Brando-type improv.

GRADUALLY THE ACTORS move into a series of flower improvisations. Birimisa becomes Daddy Violet; Strauss, Violet; and Leach, Ester Lily (or Ester Baby). The flowers discover their roots: the Mekong Delta. However, all is O.K. The look away, upwards and outwards over Salinas Valley.

But why Salinas Valley? This is Steinbeck's preserve and whatever we might think of Steinbeck, he has been "out there." No, the reference is more subtle. We have without realizing that this Utopia taken Salinas Valley as our Utopia for the author is the Mekong Delta. Salinas Valley Utopias are equivalent to the Delta.

Now, whereas this social comment is indirect, the indictment of the flower people—hippies tend to dislike "Daddy Violet"—is as direct as can be. As the actors move between "life" and drama, they become true flower-people not by reference, but description. By conferring on the flower-people the Salinas Valley mentality, Birimisa makes his fiercest comment: SDS, not LSD.

HOWEVER THROUGH all the tricks and gimmicks outlined above, the pronouncement only trickles through. It is not a slogan but an inevitable conclusion that forces itself through the magnificently tight play-structure that Birimisa has developed.

"Daddy Violet" is important because it is engaged. It is directed toward 1967, life today; not to ivory-tower, high-altitude thinking. In the stuffy academic theatre milieu of this town, "Daddy Violet" was a breath of fresh air. Pity it only ran one evening and that few saw it.