The Michigan Daily

Eighty-Six Years of Editorial Freedom

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Preserve student court

IT IS QUITE LIKELY that the administration will make a decision this week on the question of whether or not there is a legitimate court on this campus. But at the present time it is not even clear that the administration has the authority to make that decision.

Earlier this month, the Michigan Sudent Assembly (MSA) recalled all ten justices of the Central Student Judiciary (CSJ) at a series of special meetings. MSA claimed that the move was not political but rather an attempt to start off with a clean slate. This claim is hardly credible because MSA includes most of the former SGC members, in an expanded, restructured body.

MSA sees the situation as a fight for survival. It claims the recall of the CSJ justices was its only viable defense against a small group bent on disrupting student government. It doesn't want to destroy the court, but merely slow it down long enough to establish MSA

On the other hand LSA students Irving Freeman, David Schaper, and their associates, whose lawsuits brought about the recall of the court, claim that they are trying to force the government to obey its own laws. Purporting to defend the student body against MSA members allegedly cut from the same political cloth as Richard Nixon and Indira Ghandi, they say they are fighting for student rights and for equal protection under the law. Their claims are dubious.

IN THE MIDDLE is the court, which

is supposed to be above politics. The justices feel that the court cannot be made an object of political convenience and still retain credibility or effectiveness.

It is this position that seems the least suspect. While its intentions may not have been malicious, MSA's action was certainly unwise. A government can't wipe out a court and hand pick a set of replacements and then expect anyone to believe that the new court's subsequent decisions are impartial.



Bernice

Freeman and his friends are correct in saying that the Court should not have been abolished, even though their motives for filing suit in the first place may have been self-serving.

The removal of a court, any court, for political reasons cannot be condoned. If a court can be removed for political reasons, one can be installed for political reasons. And once that happens, there's not much point in having any court at all.

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Sino-Soviet border tensions mount

By RUSSELL SPURR

HONGKONG (PNS) - The renewed prospects for a U.S.-Soviet arms accord - underlined by the ouster of anti-detente Defense Secretary James Schlesinger - have fueled Chinese worries that Soviet hands will be freer for a move against them

A look at how Soviet divisions are positioned on the border of China's northeast industrial heartland, Manchuria, tells why. Forty-five Soviet divisions -90,000 men — are deployed in a wide arc from China's far west Sinkiang province to the Pacific coast, with the bulk poised just as they were in August 1945 when they took Japaneseheld Manchuria in a ten-day blitzkrieg.

Twenty divisions are on Manchuria's easternmost borders, ready to strike westward towards the key industrial city of Kirin. These divisions also shield Vladivostok, the Soviet Pacific naval base and command headquarters for the Soviet Maritime provinces, and the airfield complex around Khabarovsk, both uncomfortably close to the Chinese frontier.

ANOTHER 11 DIVISIONS are massed in the Trans Baikal Military District further to the west that overlaps into the Mongolian Republic. Four more are stationed in this Soviet-allied republic. As in 1945, both are positioned to mount simultaneous attacks against Manchuria's central plain - one moving eastward through the Khingan mountains, and the second striking southward from Khabarovsk towards Harbin.

The rest of the Soviet divisions are grouped along the Sinkiang border with Soviet Central Asia where they could launch a strike against the Chinese nuclear testing ground at Lop Nor. The Soviet ground forces are backed by 1,200 tactical aircraft. New airfield construction

throughout Siberia now allows for rapid air reinforcement from European Russia. A quarter of the Soviet long range bomber force is also stationed along with Russian there, ICBMs targeted on Peking and military sites throughout northeast China.

Finally, Soviet forces are equipped, and have been since 1969, with tactical nuclear weapons such as the formidable Frog 7 missile. Helicopters and full mechanization give the Soviets a mobility they did not possess in 1945.

THE CHINESE have counterdeployed their forces in obvious anticipation that if the Soviets attack, they will follow the 1945 blitzkrieg strategy.

China's main defense forces-20 armies, with 800,000 men --are concentrated far from the borders, around its industrial southeast and along the approaches to Peking to the southwest. The frontier itself is guarded by token units which would be swiftly swept aside Bigger but still nominal military forces are stationed in lightly populated central Manchuria, where units could be quickly cut off and destroyed by better - equipped Soviet troops. Along with guerrillas operating in the countryside, these forces would fight holding operations on the central plain before falling back southwards towards

Korea and the coast. In fact, these forces would play a key role in China's strategy of bogging down the Soviet forces in protracted war. The 1945 Soviet blitzkrieg was

predicated on three factors surprise, assurance of supplies to rapidly advancing units and absolute air control. The Chinese aim to check the Russians on all three grounds.

MILITARY ANALISTS estimate any Soviet invasion deployment would require a minimum of three weeks. That alone

eliminates the element of surprise.

While terrain favors the Soviets as it did 30 years ago, the supply of food and fuel remains a chronic Soviet logistical bottleneck. With its central Manchurian forces, China is determined to bog down the advancing Soviet troops, and launch heavy counter-attacks with its powerful troop concentrations further south just as the Soviets become exhausted, equipment shows signs of wear, and supply lines are stretched to breaking point.

Now, too, China, with one of

the largest air forces in the world, can seriously challenge the Soviets in the air. Unlike the Japanese in 1945, China has avoided committing its main fighter strength to forward airfields. It also deploys a limited number of intermediate range missiles with nuclear warheads within target range of Soviet

airfields.

These problems have already prompted some U.S. military experts to believe that the moment for a successful Soviet attack has passed. In fact, the Soviet build-up along the border against China over the past two

years has levelled off, and while some units continue a slow expansion, most divisions remain between 60 to 70 per cent of combat strength.

NONETHELESS, hostility and fear remain acute, as evidenced not only by the sharper verbal polemics but by the continuing military confrontation along the border - the most intense between neighbors anywhere in the world.

Russell Spurr is regional editor of the Far Eastern Economic Review

Letters to The Daily

CDU der to defeat Japan – Japan

To The Daily:

Ron Jones' second attempt to demolish CDU through the power of his pen (letter to THE DAILY, February 18, 1976) falls as flat as his first attempt. The "Unity" Caucus is sorely in need of a new knight-errant, preferably one who is a bit less wordy and tilts at issues rather than windmills.

In his one attempt to come to grips with an issue, Jones writes: "As a social psychological phenomenon, McCarthyism is an expression of an insecure and paranoid view of the world in which one must isolate and persecute an alleged enemy for totally irrational reasons." Jones is wrong. McCarthyism is not a "social psychological phenomenon" but rather a specific historical form of cold war ideology

American policy during the immediate post-war period was formulated by liberals. It was the liberal Truman who ordered the atomic massacre of Hiro-

was already beaten - but in order to terrorize the Soviet Union and the independence movements active around the world. The Truman / Acheson attempt to "police the world" led inevitably to their futile and criminal war in Korea, just as the same policy a dozen years later led to the equally futile and criminal Kennedy / Johnson war in Indochina. It was the Truman government which conducted the Smith Act trials and initiated the judicial murder of the Rosenburgs. Compared with this record of "rational" liberals, the "excesses" of 'paranoid" Joe McCarthy were mild. As with Watergate, the cold war liberals began to squawk about civil liberties on-

McCarthvism was and is an extension of the cold war liberal ideology needed to gain support for the "containment" (i. e., destruction) of political movements at home and abroad and for the expansion of the power

aasc

ly when the rightwing repres-

sion began to touch them.

shima and Nagasaki, not in orand wealth of American corporations. Jones' formula should be revised: "As an historical phenomenon, McCarthyism is an expression of an insecure and expansionist view of the world in which the privileged class of a nation must isolate and destroy its enemies for totally self-interested reasons.' McCartyism is not new to

the UAW bureaucrats who direct and control the "Unity" Caucus. The late Walter Reuther rose to power in the UAW bureaucracy, along with the entire present UAW leadership, in a vicious smear campaign of rightwing McCarthyism. Once the likes of Walter Reuther had managed to confuse union members and terrorize or isolate union militants, the likes of Joe McCarthy had an easy time. terrorizing liberal academics with the same tactic. This is an historical lesson we must not forget

Chrisell Ames for Clericals for a **Democratic Union** Feb. 26. 1976



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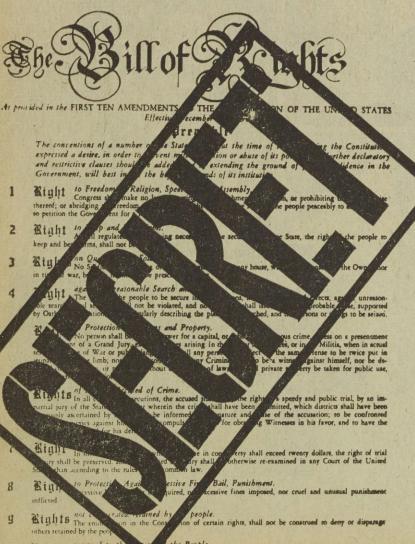
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10 Bights

Daily Photo by PAULINE LUBENS JONI MITCHELL assesses the audience with confidence at her Thursday night concert at Hill Auditorium.

mature at

Joni Mitchell relaxed,

By KURT HARJU

Arts & Entertainment

By abandoning her usual concert format of mixing old hits with current favorites and experimenting with the largely new material she did present, Joni Mitchell delighted, confused and finally exhausted a sell-out crowd at Hill Auditorium Thursday night.

After a generally-enjoyable hour-long set by the L. A. Express, Mitchell came on for a marathon session that lasted over two hours during which she freely made use of every possible band combination-from full group backing to various one-man accompaniments and solo spots. Concentrating on acoustic guitar, Mitchell played only two songs on the piano and none whatever on the dulcimer-a development that limited her musical scope and dis-

appointed some fans-though she compensated greatly by introducing five new songs that were definitely among the best and most upbeat selections of the evening.

The final result was contrasted markedly with her last two concert tours with the L. A. Express (appearing this time without founder and former leader Tom Scott), and her live recordings on Miles Of Aisles. Instead of employing the band-solo-band format she has in the past, she changed her backup every couple of tunes in haphazard sequence.

The situation gave her the freedom to try out novel and interesting arrangements, which though not always achieving the intended effect, were surprisingly assertive and refreshing versions of tracks from her last two studio albums.

well done. Directly plagiarized from the theme of Beethoven,

PDQ added several "banned instrucents" which were performed

by Schickele. These included a windbreaker, balloons, slide whis-

tle, fog horn, and the "lasso d'amore," each of which was given

tive slides, was a different segment of the show, using a medium

ickele defined the four periods of PDQ's life: the Initial Plunge,

during which he learned all he could about music in six days,

and the Soused or Brown Bag period, which involved most of

his lifespan (1807-1742?). After he skipped a period, the fourth

naturally unsuited to Schickele's well-known recording style.

"PDO Bach: His Life and Times," a lecture with illustra-

IT INVOLVED A PROFESSORIAL narrative wherein Sch-

visibly serious artistic attention by the performers.

ding and severe expression. As the set progressed, she let down her hair, took off her coat, put on a long string of feathers and became visibly more open and relaxed in the process. Though she maintained a certain distance and reserve throughout, Mitchell did warm up enough to relate some entertaining stories about her songs including a rather sad footnote to her classic "For Free." She stopped playing to describe how the street musician who inspired

Even her appearance and

stage manner revealed a more

confident, worldly image. She

began the concert dressed in a

black Spanish, '30's-fashion coat

and pants complete with hat

projecting a somewhat forbid-

the song had fallen into some bad habits which she felt demonstrated how contrary "romance and reality" can be in her music.

> Her more recent works ("Free Man In Paris," "Shades of Scarlet Conquering," "Love Or Money" and "Raised On Robbery") were definitely the best performed and probably the most well-received. Her very newest songs, like "Coyote" and "Don Juan's Reckless Daughter," were especially captivating for their vivid images and energetic vocals.

> But the carefully-calculated gamble of her new approach didn't pay off as well as it should have. "Edith And The Kingpin" and "Harry's House-Centerpiece" were interesting though in a simpler context, but didn't match the strengths of her recorded interpretations.

The success of the concert basically depended on an individual's taste and expectations. If one went to see the updated greatest-hits presentation she has offered before, then it might have been disillusioning. But if one wanted a unique musical experience featuring new and exciting material, it could not have been a rarer treat. While the performance could have been more polished and less taxing, it is unlikely that it could have been any more rewarding given the nature of her present mature attitude and refined style.

PDQ Bach: Pun for the money named Alice Uberdeutschland) and broad word-plays (a monk

By NANCY COONS

day night. Having bought out the house in September, the audience was ready for a good show: what they saw was a great one

from the University of Southern North Dakota at Hoople," is responsible for the "unearthing" of these parodies of the late Baroque and Classical style, and presides over the program with a dry narration that belies his ingenious humor, which originally prompted him to compose the works. He is aided by 'bargain counter" tenor John Ferrante and keyboardist David Oei, who are as skilled in comedy as in music.

sionally progress off the keyboard.

THIS PERFORMANCE FEATURED an "opera funnia," Hansel and Gretel and Ted and Alice, which was not only a musical joke but a slapstick comedy, requiring Ferrante and Schickele to change costumes and characters dozens of times within the span of a few minutes.

There were the usual groaning puns (one character was the public - and another show will hit the road.

chants "qui tollis peccata ra ra boom di ay") as well as some THE OBSCURE WORKS of P.D.Q. Bach were hilariously exless elaborate music which served basically as a vehicle for posed to the public once more at Power Center Thursfunny lyrics. Among the standard keyboard works performed (selections from the Notebook For Betty-Sue Bach and the Toot Suite for calliope four hands), the Erotica Variations were particularly

Professor Peter Schickele, who calls himself a "musicolologist

Over the ten years that Schickele has been recording and touring, he has employed several means of performing the works of P.D.Q. Bach. Most familiar are his early orchestral parodies, which victimize the local orchestra and provide endless opportunity for laughs through satire of form, famous themes, and solo concerti. A lot of his most brilliant musicological gags are keyboard works which center their humor around subtle parodies of harmony, fugue, and endless Baroque sequence, which occa-

was called the period of Contrition. This straight-faced commentary was accompanied by slides of original doodle-covered scores and of PDQ inebriated in a gutter. The entire performance was hilarious, combining subtlety with slapstick, and balancing slow humor with hysteria. Schickele and his fellow hams are really a joy to watch, as they inevitably throw their all into a show year after year, wherever they perform. With any luck at all, Professor Schickele will dig up a few more rare P.D.Q. Bach manuscripts and expose them to

.