



## The daily cardinal. Vol. LXXIX, No. 158 July 29, 1969

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# The Daily Cardinal

VOL. LXXIX, No. 158

University of Wisconsin, Madison, Wisconsin 53706, Tuesday, July 29, 1969

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—Cardinal Photo by Mickey Pfleger

## State Street Mall

## Plans Under Consideration

By DENNIS MCGILLIGAN  
of the Cardinal Staff

Drawing A, represents ideas the City Planning Department originally considered in regard to a mall for lower State Street.

The original plans called for the elimination of all vehicular traffic from the Gilman Street intersection with State Street to the lower end of State Street at Park Street. Provisions were made for emergency and service vehicle access to the street.

With the elimination of all traffic and parking from lower State Street, planners would then

have more to work with in creating a mall. There would be more space for benches, fountains, trees, grass, and things which characterize a mall. Sidewalks would be widened and lighting improved to add to pedestrian comfort.

Drawing B, represents the proposed "semi-mall" plan now under consideration.

Two-way car and bus traffic would extend the length of State Street to the Lake Street intersection. A two-way "bus only" lane would then continue to Park Street.

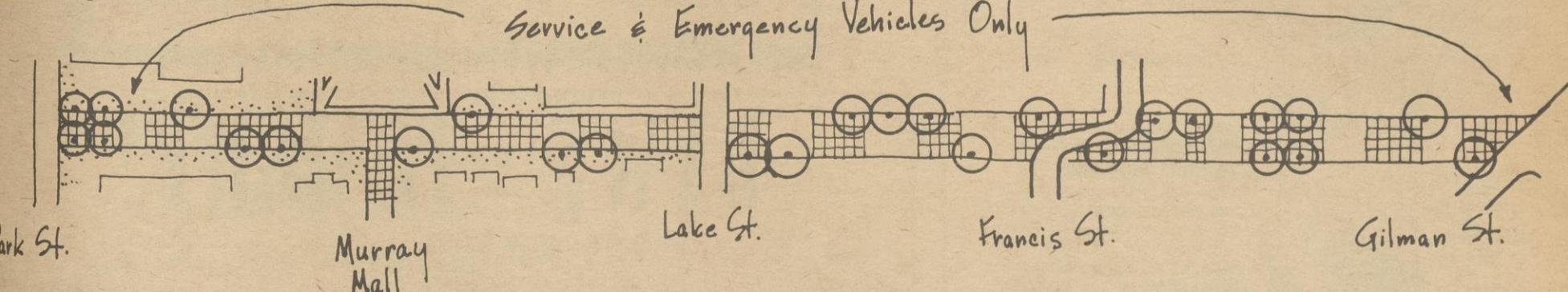
There would be considerably less area in which designers could plan for tree plantings, grassy areas, benches, and fountains. The extent of

possible innovation would be severely limited.

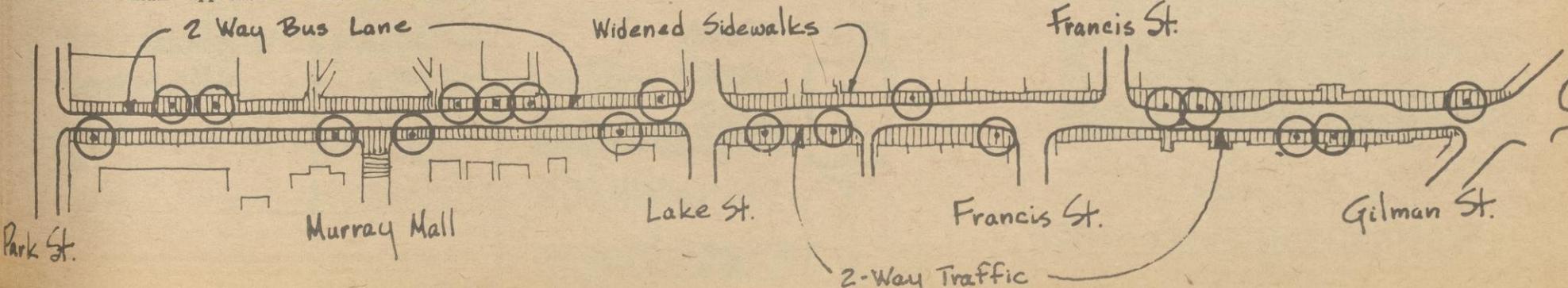
The City Planning Department still favors the "mall concept" on lower State Street represented by Drawing A. However, because of various pressures (including the City Traffic Engineering Department) they are now forced to consider the "semi-mall" of Drawing B. If City planners pick up some much-needed support, through, it is possible that once again planning will center around the idea of a mall for lower State Street.

Drawings were prepared specially for The Daily Cardinal use by John Urich of the City Planning Department.

Plan A: Original mall approach to lower State Street



Plan B: "semi-mall" approach now under consideration



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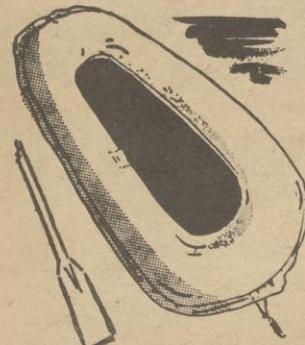
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**bury st. edmund****The Birthday Party**

There are very few things more senseless and ugly than a play directed by Jonathan Curvin. One of them is seeing a play that you like directed by Jonathan Curvin.

It is not that he is totally incapable of directing—that departmental chair is filled by Tino Balio—it is simply that his work indicates that he brings almost nothing in the way of theatrical or intellectual concepts to it. In his production of Pinter's "The Birthday Party" he hamstrung his actors with incredibly clumsy vocalizations, bits, and blocking, gave them no apparent direction as to what their relations and motivations were, and thoroughly crippled the script by refusing to give it any intellectual spine and by making one ridiculous choice after another in the pacing of line readings and scenes—if he actually made any choices at all.

The only things that kept one awake were the cunning lines and structure of the script itself, and some searing physicalizations by Cecil O'Neal. Had I not read and seen the play several times before, I doubt whether anything that happened on the Union Theater stage last week would have made any sense. Pinter's lines can, when delivered by a character to a character, serve a devastating range of purposes, convey tremendously deep senses of panic, control, hatred, or betray a wide range of psychological gambits; each seemingly offhand remark is really a manner of circling, hiding, stalking, or attacking. Curvin has these lines tumbling inanely, purposelessly out upon one another like dead stinking fish down a chute.

Stanley, for instance, was never established in the critical first act; instead of revealing the boarder's darting, nervous mind and establishing any sense of what he was doing in that shoddy boarding house and what his relations were or weren't with the owners, Mr. O'Neal wandered aimlessly about, physically and verbally. I suspected that Stanley was still asleep well into the second act. While Mr. O'Neal has a quite limited vocal range, he does have the ability to pull more depth out of the lines than Curvin's clubfooted staging permitted.

This kind of blankness is not a viable way of translating Pinter's celebrated open-ended style. The opening dialogue between the daft old housewife, Meg (Carolyn Ruach) and her husband Petey (Robert Wilcox) zipped back and forth like Rosencrantz and Guildenstern badinage. Realizing what the lines said while they were being rattled off in that manner was painful; neither the actors nor the audience deserved such mindless treatment.

The scene in act three between the two "enforcers" from the "organization" was even worse. Goldberg, the pseudo-suave leader, and McCann, his Irish goon, are edgy and irritable from Stanley's crack-up the night before. (Which makes no sense because the crack-up, built on nothing made no sense, because the characters made no sense, and etc., ad nauseum). The script has them quarreling, but Curvin couldn't possibly have them do that, be-

cause neither knew the other was in the same room. No reactions, no attempt to use the lines as weapons or protection, no nothing.

The blocking and bits were simply incredible. At the point when Meg reveals the fact that two men are coming to live in the house, Stanley is seated. To show that he is shocked, he lurches forward and his mouth drops open; it's a shame that Curvin didn't go the whole route and have a cigarette drop out of it.

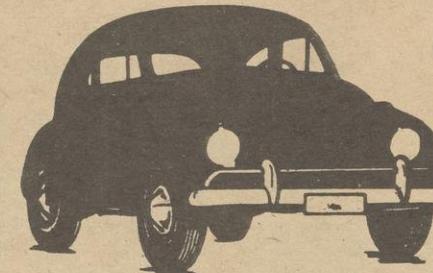
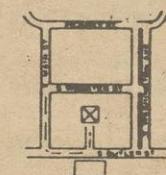
He also strangled most of the characters, especially Meg, Goldberg (Jay Myers), and Lulu (Jeanne-lyn Christie), by forcing them to shove all their lines through horribly distorted vocalizations. Those who saw "Henry IV" will remember how he destroyed Belcrede by the same juvenile gambit for establishing character.

For the rest, everything was so broad and mannered that I feel safe to posit that Curvin thought he was teaching nineteenth century acting styles and not directing Pinter. The one exception was Mr. O'Neal, whose incredible concentration enabled him to hold the stage through one long scene during which he is seated, dead silent, in midstage, while Lulu and Goldberg titter away in one corner, McCann (David Dumke) and Meg in the other. He had more going on in his head—and more importantly, trans-

mitted it—than the other four combined. Any sense of tension created, however, was destroyed a few moments later during the game scene. Goldberg and Lulu started to neck, and to indicate passion Curvin had Goldberg grab the side of her breast and pump the middle of it with his thumb. Since I have it on good authority that this is not terribly stimulating, I can only assume that this was a wonderful comic bit that failed, as I was sitting too far back to hear it honk.

With the exception of Dumke, who was simply blank and too woefully pudgy and cute to play the part, the rampaging irrelevance of the production seems not to have been the fault of the actors; as the roles were directed, Stanley was mindless, Meg wandered in from a LooneyTune, and Goldberg couldn't intimidate a crippled minnow. After each of Stanley's explosions, you weren't moved, you simply wondered why it happened.

Curvin's only discernible attitude seems that of simpleminded presentation for the sake of preservation. It assumes that the audience is a collection of innocent schoolchildren, to be taken (continued on page 10)

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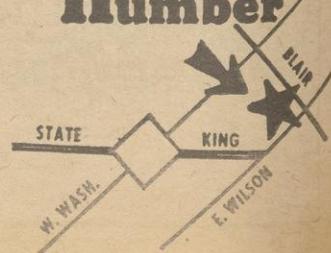
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## OZ

There are a lot of people in the rock business who are capable of writing, singing, and playing good music; a lot of them are pretty boring. Only the top bands, possessing a special kind of personality, and the ability to transmit that personality, along with massive waves of energy, can generate a real feeling of community among their audiences. Besides impressing and exciting the audience with their technical proficiency, this kind of band serves as a breathing, pulsing common denominator, drawing everyone in the room into their minds and music, into one another.

Friday night, a regrouped, recharged OZ played their first gig, in Great Hall, and transformed a large conglomeration of freaks—judging from the wide selection there must have been a full moon that night—into that kind of singleminded, joyful community, laughing and dancing and jumping and screaming along with some good time music they just didn't want to hear the end of.

There was too much in the way of new material, new ideas, and heavy possibilities for me to give a fair evaluation of it all on one hearing; a more technical review will have to wait. But the general impression and vibes were really fine.

First, OZ has obviously been working damn hard in the past few months: throughout the evening they were incredibly tight, heavy, and self assured. They know each other well, and are always pushing to wring more out of their material.

Right now OZ consists of Jack Lee, guitar, organ, harp, vocals, a person who knows what instrument will grow out of his hands next; Roly Salle, bass and vocals; and Russ Machus, drums. All three are writing songs. I say "right now" because, like last year, they are hurting for a rhythm guitar. Jack will be hitting a series of chunky chords, then launch into a break, and the effect is something like a man being thrown through the windshield of a suddenly stopped car: he'll get to his destination, but it would have been a lot more comfortable if he had ridden on something solid.

Jack has grown as a guitarist and a composer. In the latter area he has learned a lot from Procol Harum in terms of structure and arranging songs according to texture as well as pace. In one old number, "Bengal Folk Song," the band starts out with a silky, folk-type riff, then the music swells, grows sultry, and starts to snarl and roar with a jungle beat bullying it forward. Last year, Jack's lead work on this number consisted mainly of long, searing threads of sound plunged into the rhythm work. Now he is building jazz-like structures around it, exploring the neck of his axe more. The old style was more immediately, viscerally

satisfying, but the new one will hold up better under repeated listenings and leave more room for growth.

He is also coming along solidly as an organist, and really got off in "Ceiling" the second time they did it. Even here, though, that extra guitar would have added an important dimension.

Roly is a fast, flexible bass player, giving OZ the kind of intelligent bottom that their compositions require to stay alive. Like Jack, he has a great stage presence, coming on like a six foot two, mustached little boy who couldn't imagine doing anything happier than pounding away on his instrument and wailing into his mike.

In a lot of ways, Russ' performance was the most promising of the evening. He's come a long way in the last year, and is playing very smart licks, carefully channeling all that strength he displayed in the past. Even more important, he was taking real responsibility as a drummer, watching everything that was going down, being very aware and careful, covering for Jack when he blew an occasional chorus, and showing the kind of maturity that a good band's anchor man has to.

There were simply a lot of fine things happening all night. They were a little cautious during the first two sets, especially Russ, but as things warmed up, OZ cut loose and just kept building the pressure. Their intelligence and taste showed again and again, the arrangements revealed their beautiful understanding of a Traffic-like crescendo principle, carefully controlling the way the energy surged into the music; they ranged over a wide field of styles, from blues to one easy-rolling number that sounded like the Everly Brothers brought up to date. They laid on one smart touch after another, like in the singing of "Time, messin' my mind" where they went through a syncopation riff, and they laid down some mean lyrics out of the "Jumping Jack Flash/Honky Tonk Women" bag, like:

My Uncle Ben took me aside  
Told me women are like cyanide  
You give 'em an inch  
They'll steal your winch  
And leave you beatin' your hide.

Their next gig will be on July 31 in the Union Theater. They've written the music to a rock ballet, directed by Stuart Gordon. Stuart was there Friday, and when I asked him what the ballet was about, he replied that "It covers the period from the Stone Age to the Space Age, and is about one guy who does what millions of dead people wish they could do."

Well, that's what he said, honest. Larry Warren  
(continued on page 9)



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# Roll Over, Bob LaFollette

I refuse to write a creative editorial concerning the ludicrous pronouncements made by the Board of Regents of This University during their monthly power orgasm Friday. Three epithets, all rhetoric, pop into my mind: racist, elitist, and facist.

Racist: It may safely be assumed that the average income of the black family in America is significantly lower than that of the white family. Most out-of-state black families could not afford the old rate; this one's an increase of \$576 per year. Of course, there is presently financial aid for 200 incoming freshman who rate minority group and underprivileged. However, that scholarship is for one year only; afterwards, the student must take loans. By the way, if you have any friends who rate this status and want a one year education, have them apply by August.

Elitist: As a matter of fact, most white families cannot afford the new tuition rates. Lately the regents have been talking about a fair representation of youth from all over the country. Supposedly there are too many Easterners. I don't think however, that upper class rates as a fair representation either.

Fascist: Photo identification cards will be required beginning this fall for all University students, faculty, and employees. Of course, this measure is directed at wandering revolutionaries and desperadoes who forment trouble. Some of them might even be classified as friends of students. But Big Brother now has a right to determine with whom I associate. I had to laugh when I read the sign on Picnic Point instructing me to have fun "by order of the Board of Regents."

I'm sorry for the rhetoric.

Dennis Reis  
Editor

## Contestation and Reaction in Italy

By GUILIANO TESSERA  
Post-graduate student from Italy

With eleven of seventeen convicted, the latest act that the forces of "order" have choreographed in order to impede "at any cost" the action of the Italian contesting movement has been concluded, after two months of waiting, in the halls of Milan's Palace of Justice. Repeating the slogans used in demonstrations and supported by a gallery singing the notes of the Internationale, the young contestants, with their leader Marie Capanna, tried to reply, word for word, to the charges of "kidnapping a professor" and disturbing the public "order".

Beyond these contingent acts (the Movimento Studentesco stubbornly wishes to discuss with even the most reactionary exponents of the University's ruling clique), the action of the court assumed a precise political significance, especially now that the government has fallen and the Italian Socialist Party (PSI) is in open crises with its left wing again presenting the nation with the possibility of establishing a coalition government composed exclusively of leftist parties, including the Comunisti and the Socialproletari, as well as perhaps the most progressive elements of the Christian Democrats. This is a period of waiting and uncertainty, but above all a time rich in possibilities and alternatives. "The heads that worked the most" in the SM have been temporarily silenced, indicating clearly to what extent

the conservative forces, guardians of the immutability of constituted "order," recognize the Movimento Studentesco as a real threat, animated by a well-defined desire for political and social change.

This is all the more evident if the "negation" of the young is analyzed. The precise desire to become politicized radically in an action of "selective negation", unencumbered by any bureaucratic order is concretized in an often successful attempt to widen the democratic participatory base of opposition, making the grievances and democratic rights of the working classes its own. Adopting the struggle of the working class has enabled the various leftist groups (Maoists, Anarchists, Marxist-Leninists, etc.) to overcome their splinter group mentality. This has been the most difficult battle of the "contestation": to have overcome the diffidence of the worker who strikes simply over "bread and butter issues". Now the students have really put themselves, in a certain sense, at the disposition of the workers, recognizing their full dignity as the real creator of all process and social progress. Likewise, groups of physicians in the mental hospitals, rediscovering the profound political implications of psychology and psychoanalysis, have begun to struggle within their repressive institutions. They have allied themselves with the young in the struggle, demanding "not new and better equipped mental hospitals" but "a radical change of the institutions and a complete re-evaluation of 'mental

health'".

The action of the protesting movement has turned in this direction during the prison rebellions in Turin, Milan, Genoa, and other cities in the South. The students outside echoed the demands for social justice of the prisoners within, who were besieged by troops equipped for war. To these demands, the students added requests for a fundamental and general therapy of society and therefore called for the democratization of the schools and every possibility to everyone," supporting the actions of the prisoners in revolt.

Thus the youth movement and the workers have gradually come to realize their unity. This was manifested for the first time in the demonstration against the police brutality in Avola (Sicily) and Battipaglia (Naples) where five workers were killed during strikes.

In any event, the necessity to "go outside" has become clear to the Movimento Studentesco, as has the need to give up the isolation granted them by the privilege of being students. On the other hand, the awareness of such an obligation could have come only after a lengthy analysis of society's contradictions. In order to understand them in their "essence" a "dialectic of the concrete" was necessary to finally face facts and involve themselves in the praxis.

Today's reality tells us that, in the footsteps of the Paris "commune" of 1968, the movement has been backed into the ropes. But the acquired experience has not been altogether useless, and least of all, history will not repeat.

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"A Free Student Newspaper"

FOUNDED APRIL 4, 1892

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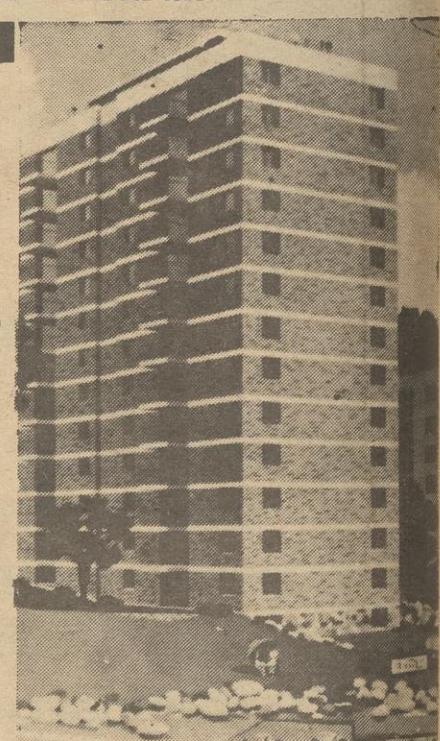
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Vol. 1, No. 31 Tuesday, July 29, 1969 The University of Wisconsin-Madison 53706



Summer Dance Theater Thursday, July 31.

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Vol. 1, No. 31 Tuesday, July 29, 1969 The University of Wisconsin-Madison 53706



## tuesday

July 29

**1:00 High School Teachers Forum**

"Teachers: Will Your Students Cope or Cop Out?" Wisconsin Center Auditorium.

**4:00 Math Colloquium**

"Some Combinatorial Properties of Symmetric Semigroups," Prof. B. Harris, 2515 MRC, Sterling Hall East.

**7:00 Hoofers Outing Club**

"A Scientist Looks at the Problems of Madison's Lakes: Nutrient Sources, Remedial Measures and Costs of Clean-up," Gil Bortleson. Union Old Madison Room.

**7:30 Wisconsin Film Society**

*Seven Chances*, Buster Keaton. B-10 Commerce. Admission by membership.

**7:30 Catholic Discussion Group**

"Old Testament as Source of the New," Fr. Richard Skiba. Catholic Center, 723 State St.

**7 & 10:15 Marianna Sage Film Club**

Tuesday Night series, *La Dolce Vita*. Broom Street Theater.

## wednesday

July 30

**5:00 Carillon Recital**

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**5:30 Eucharist Service**

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**7:30 Horror Film Festival**

Dedicated to the late Boris Karloff. *The Spiral Staircase*. B-10 Commerce. Sponsored by the

**8:00 Pop-Rock Festival**  
Sweetwater, plus high school pop and rock groups. Camp Randall Stadium.

**8:00 International Forum**  
Union. Every Thursday.

**8:00 African Lecture**  
"Songs of the Hunters," Prof. Charles Bird, Linguistics Department, University of Indiana. 104 Van Hise.

**8:00 UW Summer Dance Concert**  
under the direction of Prof. Larry Warren. Choreography and performances by guest artists, Viola Farber and Don Redlich. Union Theater. Tickets at box office.

**8:00 Bridge Lessons**  
taught by Donald Johns. Union. Series ends August 7.

**8:00 UW Summer Chorus Concert**  
Don Neuen, conductor. 1st Congregational Church, University Ave.

**8:00-midnight Patterns Coffeehouse**  
Lake and State St.

## friday

August 1

**Noon Movie Time**

*Black Sunday*, a horror movie. Union Play Circle. 75¢. Continuous until closing. Also August 2 and 3.



## sunday

August 3

**9:00 a.m. Christian Student Fellowship**  
Study Group. 1805 University Ave., Apt. 1. Every Sunday.

**Noon Movie Time**  
*Black Sunday*. See August 1.

**7:30 Nationalist China Documentaries**  
Union Twelfth Night Room, free. Sponsored by Chinese Students Association and International Friends of the Chinese People.

**7:30 Israeli and International Folkdancing**  
Hillel, 611 Langdon St. Every Sunday.

**8:00 Graduate Piano Recital**  
Susanne Louise Robert. Music Hall.

**8:00-midnight Patterns Coffeehouse**  
Lake and State St.

## monday

August 4

**6:30 UW Judo Lessons**

Black Belt instructors. Lathrop Hall 2nd floor gym. Every Monday.

**7:00 Contemporary Scene Forum**  
Union Great Hall. Prof. Robert Calfee, Psychology, "The Language of Poverty." A credit course in the Speech Dept., but open to the campus for general interest. Prof. Vancil. Every Monday.

**7:00 Christian Student Fellowship**  
Informal discussion, 1805 University Ave., Apt. 1. Every Monday.

**7:30 Catholic Discussion Group**  
"Confession-A problem in today's Church?" Catholic Center, 723 State St.

**9:00 Film Flickers**  
Classic silent movies with piano accompaniment by Jim Galloway. 1805 University Ave., Apt. 1. Every Monday.

## wednesday

August 6

**3:30, 7 & 9 Studio Film**

*The Man Who Shot Liberty Valance*, starring James Stewart, John Wayne, Lee Marvin, Vera Miles, Edmond O'Brien and Andy Devine. Directed by John Ford. Union Play Circle, free.

**5:30 Eucharist Service**  
Cost supper, Lutheran Campus Ministry, 1025 University Ave. Every Wednesday.

**5:30-6:45 Union Family Dinners**  
Special children's menu. Tripp Commons. Every Wednesday.

**7:00 Hoofers Riding Club Meeting**  
in Hoofers Quarters of the Union. Every Wednesday.

**7:30 Catholic Discussion Group**  
"Migrants: On the Road," Fr. George Fox. Catholic Center, 723 State St.

**7:30 Horror Film Festival**  
Dedicated to the late Boris Karloff. *The Cat People*, plus *The Curse of the Cat People*. B-10 Commerce. Fertile Valley Film Society. Every Wednesday.

**7:30 UW Civil Air Patrol Meeting**  
Truax Field, 1st and 3rd Wednesday of each month.

**7:45 Summer Portuguese Program**  
Sponsored by Luso-Brazilian Center. Wisconsin Center Auditorium. Every Wednesday.

**8:00 Student Flute and Clarinet Recital**  
Judith Peronto and Edward Buenzli. Music Hall.

**8:00 "Luv"**  
Wisconsin Players Production. Also August 7, 8, and 9.

*Wrong with Our Interpretive Programs*, Michael Brewer, vice-president, Resources for the Future, Inc. Sponsored by Committee on University Lectures.

## friday

August 8

**Noon Movie Time**  
*Bye Bye Braverman*, starring Joseph Wiseman and Godfrey Cambridge. Union Play Circle, 75¢. Continuous to closing. Also August 9 and 10.



**4-5:30 Grad Club TGIF**  
coffee hour for grads. Union Main Lounge Deck Every Friday.

**7:00 Broom Street Theater**  
See August 7.

**8:00 "Luv"**  
See August 6.

**8:00 Graduate Viola Recital**  
Mary Beerling. Music Hall Auditorium.

**8:00-1 a.m. Patterns Coffeehouse**  
Lake and State St.

**9:00 Grad Club Square Dance**  
Lessons from 9-9:45. Union Tripp Commons, free.

## saturday

August 9

**2:00 Grad Club Picnic**  
Swimming party and picnic at James Madison Park. Free tickets at Grad TGIF. If rain, held Aug-

Lutheran Campus Ministry, 1025 University Ave.  
Cost supper. Every Wednesday.

7:30 Horror Film Festival  
Dedicated to the late Boris Karloff. *The Spiral Staircase*. B-10 Commerce. Sponsored by the Fertile Valley Film Society.

7:30 Catholic Discussion Group  
"The Lutheran Church Today." Rev. Lowell Mays, University Campus Ministry. Catholic Center, 723 State St.

7:30 Guest Organ Recital  
John Ferris. Music Hall.

7:45 Summer Portuguese Program  
series sponsored by Luso-Brazilian Center. Wisconsin Center Auditorium. Every Wednesday.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

8:00 Religion and Public Schools Lecture  
"Our Protestant Public Schools: A Threat to Democratic Ideals?" Prof. Erwin Epstein, Educational Policy Studies. University Catholic Center Chapel, 723 State St.

8:00 Movies on Africa  
*Hausa Village*, life in a village near Zaria; and *Atumpan*, talking drums of Ghana. Free in 104 Van Hise.

## thursday

July 31

7:00 Mountaineers Club  
Meeting in Hoofers Quarters, Union. Every Thursday.

6 & 8 p.m. Movie  
*Babette Goes to War*, starring Brigitte Bardot. Sponsored by Young Socialist Alliance. 180 Science Hall. Also August 1.

7:30 Catholic Discussion Group  
"Race Relations: The Sign of Jonah." Catholic Center, 723 State St.

7:30 French/Italian Film Series  
*Yoyo*, an original view of childhood. French with English subtitles. Free in 114 Van Hise.

4:00-5:30 Grad Club TGIF  
Coffee Hour, Union Lounge Deck. Every Friday.

6 & 8 p.m. Movie  
See July 31.

8:00 Faculty Piano Recital  
Jeanette Ross and Ellen Burmeister. Music Hall.

8:00-1 a.m. Patterns Coffeehouse  
Lake and State St.

## saturday

August 2

Noon Movie Time  
*Black Sunday*. See August 1.

Noon Modine Gunch Day  
A day of free expression with music and a soapbox. Union Terrace.

Noon Eagle Heights Day  
Pot-luck picnic, evening dance for adults and children's entertainment all day. Free. Eagle Heights.

6:00 Greek Dinner  
Greek cuisine plus santouri music and color slides. Sponsored by International and Greek Clubs. Tickets at Union Box Office, \$2. Union Reception Room.

8:00 Opera Workshop  
*Cosi fan tutte* by Mozart, Karlos Moser, director. Music Hall.

8:00-1 a.m. Patterns Coffeehouse  
Lake and State St.

9:00 International Club Dancetime  
Tripp Commons. Every Saturday.

7:30 Catholic Discussion Group  
"Confession-A problem in today's Church?" Catholic Center, 723 State St.

9:00 Film Flickers  
Classic silent movies with piano accompaniment by John Schellkopf. Union Terrace. Every Monday.

## tuesday

August 5

4:00 Applied Math Colloquium  
"On the Order of Solutions of Analytic Linear Differential Equations," Prof. D. Lutz. 2515 Math Research Center, Sterling Hall East.

7:00 Hoofers Outing Club Meeting  
in Hoofers Quarters of Union. Future trip planning and program: "The Hills Tell Their Story-The Geomorphology of Wisconsin." Every Tuesday.

7 & 10:15 Marianna Sage Film Club  
Tuesday Night Series, *To Die in Madrid*. Broom Street Theater. Call 257-0054.

7:30 Catholic Discussion Group  
"Understanding Your Partner," by a Madison psychologist. Catholic Center, 723 State St.

7:30 Wisconsin Film Society  
*Steamboat Bill Jr.*, starring Buster Keaton. B-10 Commerce, admission by membership. Every Tuesday.

8:00 Opera Workshop  
*Cosi fan tutte* by Mozart. Karlos Moser, director. Music Hall.

7:30 Catholic Discussion Group  
"A Physician's View of Marriage," by a Madison physician. Catholic Center, 723 State St.

7:30 International Forum  
Union. Every Thursday.

8:00 "Luv"  
See August 6.

8:00 Bridge Lessons  
Last in the series. Union.

8:00 UW Summer Orchestra Concert  
H. Robert Reynolds, conductor. Music Hall.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

8:00 "Luv"  
Wisconsin Players Production. Also August 7, 8, and 9.

Wrong with Our Interpretive Programs," Michael Brewer, vice-president, Resources for the Future, Inc. Sponsored by Committee on University Lectures. Wisconsin Center Auditorium.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

## thursday

August 7

7:00 Broom Street Theater  
*The Love of Don Perimplin*, a verse drama by Federico Garcia Lorca, and *Reckers Incopated*. Call 257-0054 for tickets and information. Also on August 8, 9 and 10.

7:00 Hoofers Mountaineers Club Meeting  
in Hoofers Quarters of Union. Every Thursday.

7:30 French/Italian Film Series  
*Cartouche*, an adventure spoof with Jean-Paul Belmondo. English subtitles. Free in 114 Van Hise.

7:30 Catholic Discussion Group  
"A Physician's View of Marriage," by a Madison physician. Catholic Center, 723 State St.

7:30 International Forum  
Union. Every Thursday.

8:00 "Luv"  
See August 6.

8:00 Bridge Lessons  
Last in the series. Union.

8:00 UW Summer Orchestra Concert  
H. Robert Reynolds, conductor. Music Hall.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

7:30 Israeli and International Folkdancing  
Hillel, 611 Langdon St. Every Sunday.

8:00 Grad Clarinet Recital  
John Bauerlein. Music Hall.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

August 9

2:00 Grad Club Picnic  
Swimming party and picnic at James Madison Park. Free tickets at Grad TGIF. If rain, held August 10.

7:00 Broom Street Theater  
See August 7.

8:00 Student Voice Recital  
Jane Allington. Music Hall.

8:00 "Luv"  
See August 6.

8:00-1 a.m. Patterns Coffeehouse  
Lake and State St.

9:00 International Dancetime  
Tripp Commons. Every Saturday.

## sunday

August 10

9:00 a.m. Christian Student Fellowship  
Study Group, 1805 University Ave., Apt. 1. Every Sunday.

Noon Movie Time  
*Bye Bye Braverman*. See August 8.

4:00 Latin American Association Picnic  
Tenney Park, free.

4:00 Grad Piano Recital  
Joseph Di Piazza. Music Hall.

7:00 Broom Street Theater  
See August 7.

7:30 Israeli and International Folkdancing  
Hillel, 611 Langdon St. Every Sunday.

8:00 Grad Clarinet Recital  
John Bauerlein. Music Hall.

8:00-midnight Patterns Coffeehouse  
Lake and State St.

# french & italian films

A fine series of foreign films is being sponsored by the Department of French and Italian.

Although designed as a help to students attempting a mastery of the language, the showings are open to all, and English subtitles are provided. Best of all: they're free.

On July 31, Pierre Etaix's *Yoyo* offers a tender and original view of childhood.

Jean-Paul Belmondo stars in the adventure spoof *Cartouche*, scheduled for August 7.

The highlight of the series on August 12 will be Fellini's color masterpiece *Juliet of the Spirits*, starring Giulietta Masina. It is the story of a wife's trip into the world of fantasy.

All films except *Juliet* (B-10 Commerce) will be shown in 114 Van Hise. All begin at 7:30 p.m.

## dos santos exhibit

The Union Main Gallery is currently displaying etchings and aquatints by Bartolomeu dos Santos, a Portuguese print-maker and visiting professor this summer in the Art Department.

Born in Lisbon in 1931, dos Santos studied at the Slade School of Fine Arts in London, where he has been a lecturer in printmaking since 1961. In that same year he won the Gulbenkian prize for printmaking.

Dos Santos' prints of baroque cities and churches show a "numinous realism." A sense of the history involved in, and symbolized by, the buildings is combined with an awareness of the physical presence of those buildings. In one sense, the buildings are symbols of man's efforts in the past, but in another sense, the buildings are representations of man's inner nature, with its ability to envision and create.

In his baroque prints, dos Santos has united the origin of life and the results of that life -- the sea and the city. The sea is seen as an avenue of exploration, both to distant places and into oneself. The mystery of the sea has continued to haunt men while it affords them avenues for the discovery of new worlds.

The exhibit of dos Santos' prints includes still lifes of flowers and sea-life themes. A series of seven prints, titled "Aphrodite," shows the artist's mastery of the aquatint technique.

To produce aquatints, a copper plate is covered with resin and then etched with acid. The depth of color is determined by the length of time the acid is on the plate.

## In the Galleries

### Das Lied von Der Erda

Master of Fine Arts Exhibition by Philip Raabe. On display in the Union Theater Gallery through August 3.

**Etchings and Aquatints by Bartolomeu dos Santos**  
Visiting professor from Portugal on summer faculty at UW. In the Union Main Gallery until August 10.

**Paintings and Prints from the Union Collection**  
Six recently acquired works. On display in the Inn Wisconsin Dining Room until August 18.

**Photographs by Allyn Salomon**  
Graduate student display of black and white photos and one color. In the Union Workshop Lobby until August 6.

**Paintings by David Spatola**  
Small paintings by Madison art senior. In the Union Main Lounge Gallery from August 1 to August 15.

**Photographs by Dan Sandin**  
of the Physics Department. In the Union Theater Gallery from August 7 to September 7.

By varying this time, the artist can produce an infinite variety of gradation in tone between pure white and pure black. In the "Aphrodite" series, dos Santos repeated the same design, but varied the contrast in each print so some are nearly all gray, while some are nearly pure white and black.

Dos Santos has had numerous one-man shows in such galleries as the Society of Fine Arts in Lisbon, the London Graphics Art Gallery and the London Arts Gallery in Detroit. His work is part of permanent collections of museums in Europe and the States.

The exhibit at the Union will continue through August 10. All prints shown are available for purchase through the Union Main Desk.

## pops-rock festival

High school students instructing their teachers? Sounds unusual, but that's what's happening at the Madison Pops-Rock Festival.

The four week program, sponsored by the University Music Extension Center and the U.S. Office of Education is attempting to have high school age pop and rock groups instruct music teachers in the meaning of their music.

Teachers are here for four weeks and the groups remain for a week at a time. The groups perform for the teachers, and follow the performances with an informal discussion on the socio-psychological aspects of the new music.

The sessions include listening to records and talking about what the new music can mean to the teacher in his or her profession.

The groups include some nationally known stars and some who are locally known.

Educators applied and were chosen by the Music Extension Center. They were selected generally from large cities. The educators then recommended groups which they thought should be included in the program. As a rule, at least one of the members is from the school of the educator who recommended the group.

The purpose of the Festival - to bring students and educators together to discuss a subject which they hold in common, music.

In addition to the informal sessions, the groups give a concert at Camp Randall Stadium every Thursday night at 8 p.m., which is open to the public. Tickets are \$2 for adults, and \$1 for children under 12. Each concert includes one well-known national group.

Appearing this week are Sweetwater, a jazz-rock group from the Los Angeles area. With them are the Modern Jazz Quartet from Chicago, the Starlighters from Chicago, and the Cascades from San Bernardino, California.

In case of rain, the concerts are held in the Camp Randall Fieldhouse. Tickets are available at area record stores, at the Camp Randall Ticket Office, and at the door.

## dance, plus

Lights, film and rock music will combine with dance in the UW Dance Theater's summer concert to be held July 31 in the Union Theater at 8 p.m.

The program will include a new group work by Dance Professor Larry Warren, as well as dances choreographed and performed by guest artists Don Redlich and Viola Farber.

*Space/man*, an inter media pageant for Apollo 11, was conceived and directed by Stuart Gordon. The number uses live rock music by Oz and a light show by Los Lights.

The next number, *Standby*, is choreographed and performed by Viola Farber. Music will be selected numbers by the Living Strings.

A former dancer and soloist with the Merce Cunningham Dance Company for 12½ years, Miss Farber has also danced with the Paul Taylor Company and with Katherine Litz. In addition to performing and choreographing, Miss Farber teaches at the Cunningham Dance Studio and at the Manhattan School of Dance in New York City.

Don Redlich choreographed *Prococourante* and performs it with members of the Dance Theater Repertory Class. Music Concrete by Tom Bouteiller is the accompaniment.

Redlich, a former student here, performed with Hanya Holm, Anna Sokolow and Murray Louis, as well as appearing in musical comedies on Broadway. Last February he presented two concerts of works that he choreographed at the Billy Rose Theater in New York as part of a festival of avant-garde modern dance.

Redlich and Miss Farber combine their talents on the next two numbers. In *Tristram and Isolt* they perform a duet against a backdrop of music by Wagner and a film projection.

*Cahoots*, performed this year at the Billy Rose Theater, is choreographed by Redlich and performed by two guest artists without musical accompaniment.

Redlich also choreographed the final number, *Jibe*. Music by Norma Dalby is used along with the projection of a film by Jackson Tiffany. Seven students from the Repertory Class perform the work originally done as a trio as part of the American Modern Dance Festival in February in New York City.

## Date-Lines

July 29, 1969

Printed in *The Daily Cardinal*

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Dwight Burton, editor

Gail Emerson

Barbara Hogan

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*Date-Lines* covers events for the campus community and general public, sponsored by University departments and registered student organizations.

# EDSA to Sponsor Intern Conference

The Education Students' Association will sponsor a teacher intern conference 7:30 p.m. Thursday in the Union. The room will be posted in "Today in the Union."

The conference will hear interns who taught last year discuss limitations placed on their teaching by the intern program and other job difficulties. The purpose of the conference will be to establish an organization which will help interns confront problems which they will encounter in on-the-job situations.

Although the agenda is open, the conference probably will discuss the following topics:

1. Establishing a legal counseling service to check arbitrary school action against interns, as occurred in the past year;
2. Taking action against the fact that interns must pay tuition (up \$116 next semester) while working as teachers;
3. Replacing the supervisors' power of the letter grade with a self-evaluation or pass-fail system. Threats of low grades—implicit or explicit—have in the past prevented interns from introducing controversial material into their classes;
4. Using the Education Students' Association newsletter to communicate intern problems and experiences to interns in the field and still in Madison;
5. Creating a file on teaching conditions in each city describing: social composition of the school, grievance procedures and teaching conditions, discipline systems, curriculum, and tracking and ability grouping systems;
6. Limiting intern teaching load to two classes a day with improved, competent guidance;
7. Solving social problems which make learning in classrooms difficult;
8. Joining or establishing teacher organizations other than the National Education Association or the Wisconsin Educational Association which can give interns and teachers power to implement the above points.

Call Alan at 255-7065, Ellen at 255-2297, or Jeanne at 256-6545 for more information. The regular EDSA meeting will be held Tuesday at 3:30 p.m. in the second floor lounge of the Education building.

**OZ**

(continued from page 3)

is choreographing it, ("It's like directing in another language and Larry is my translator"), and it will only run for one performance.

Anyway, it was getting past twelve, at which time the Union rolls over and dies for the evening, so Jack announced that they would do their last number.

This time, with the kind of determination and polish they were showing, they may go the whole route. In any case, the trip is going to an exciting one to listen to.

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THE BROTHERHOOD

Tuesday, July 29, 1969

THE DAILY CARDINAL

son from the Milwaukee 14, will be there to discuss actions and experiences.

Also, people involved with the Inner City will be present to discuss the Casa Maria Community House and a store front on skid row.

## Draft Resistance

There will be an informal discussion on Friday, August 1, at 1:30 p.m. at the University Freedoms House, 306 N. Brooks St., on

the problems involving draft resistance, prison life, and political involvement. People from the Chicago 15, and possibly one per-

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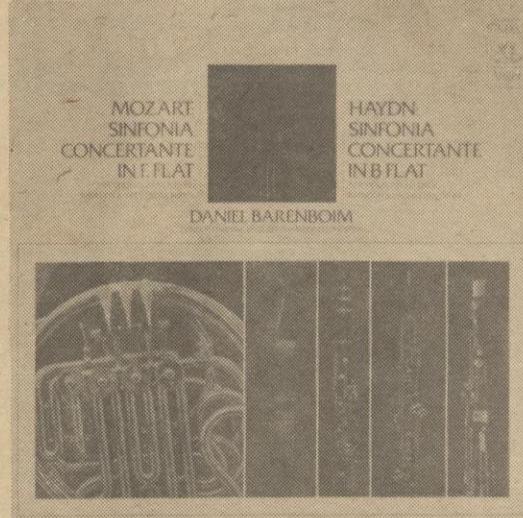
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Dayton behind 110 E. Dayton, betw. 7 & 10 pm. 2x29

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COUPLE SKI THE ALPS 1970. Semester break Jan. 23-Feb. 1. 8 days-8 nights. Jet Charter non-stop Chicago, Milwaukee & return, open bar & hot meals. \$245 for Churchville, France in apts with bath & kitchenettes. 8 day ski lift incl. \$278 for Davos, Switzerland in dble rm. with bath. Swim pool & all meals 'cep lunches. All tips including Airport tax in the above mentioned ski trips are only open to bona fide students, faculty, staff at the University of Wisconsin. Write: Hoofers ski the Alps, Box 504, Wisconsin Union, Madison. 2x1

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# Regents Ignore Bill To Reinstate Hours

By GENE WELLS  
of the Cardinal Staff

The University Regents temporarily sidestepped the touchy question of whether to restore coed hours at their meeting last Friday in Sheboygan. As a result, there will be no hours regulations before the fall of 1970.

The postponement represents a clear change of position from that taken by the Board at its June meeting. At that time, the regents agreed to a one-month postponement only after being assured that hours could be reinstated this fall if a decision to reinstate hours were made at the July meeting.

Regent Walter Renk announced Friday that a majority of his committee had voted to postpone consideration of the hours question and to consider it in November at the latest. At the June meeting, the Renk committee unanimously recommended reinstatement of hours and Renk asked that the issue be decided at the June meeting.

The postponement could mark the beginning of a return to the traditional close cooperation between the University administration and the regents. Also indicative of this was the postponement of three out of four other changes in University rules pend-

ing further consultation with the administration.

Changes in University rules which would regulate picketing and rallies, limit use of bullhorns on campus, and allow the campus to be closed to nonstudents during emergencies were scheduled for action at the July meeting but were postponed. By contrast, all three rule changes considered in June were approved unanimously.

The only rule change approved was one requiring students to carry currently valid University identification cards while on campus. State Atty. Gen. Robert Warren said in a statement submitted to the regents in June that students could be required to display the cards only when the campus is closed to nonstudents during emergencies.

The rule says nothing about including pictures on the cards, but the discussion Friday indicated that a system for including pic-

tures would be developed.

The regents, following the wishes of conservative state legislators up until the July meeting, had taken a more direct role in governing the University. During the past year, the regents initiated disciplinary proceedings against five students, approved several changes in University rules dealing with student disrupters, and approved a reduction in nonresident enrollment over the opposition of the administration.

The State Assembly has responded by cutting \$41 million from Gov. Warren Knowles' budget request for the University. The amount is less than that provided by the fiscally conservative Joint Finance Committee and includes no funds for additional faculty members to deal with increasing enrollment.

The state Senate cut only \$10 million from Knowles' budget, but has passed a bill cutting the terms of University regents from nine

Tuesday, July 29, 1969

THE DAILY CARDINAL—11

to five years.

Another factor which could have affected the decision to postpone a decision on hours is the fact that most students and some faculty members are not on campus this summer. Renk said his committee felt students and faculty should have a greater opportunity to express opinions on the proposed change.

The recommendation that hours be restored was not made public until after most students had left campus in June.

The regents passed a resolution introduced by Regent Frank Pelisek, Whitefish Bay, to consider possible economies including enrollment cuts beginning in the second semester of the 1969-70 school year.

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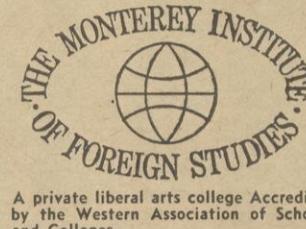
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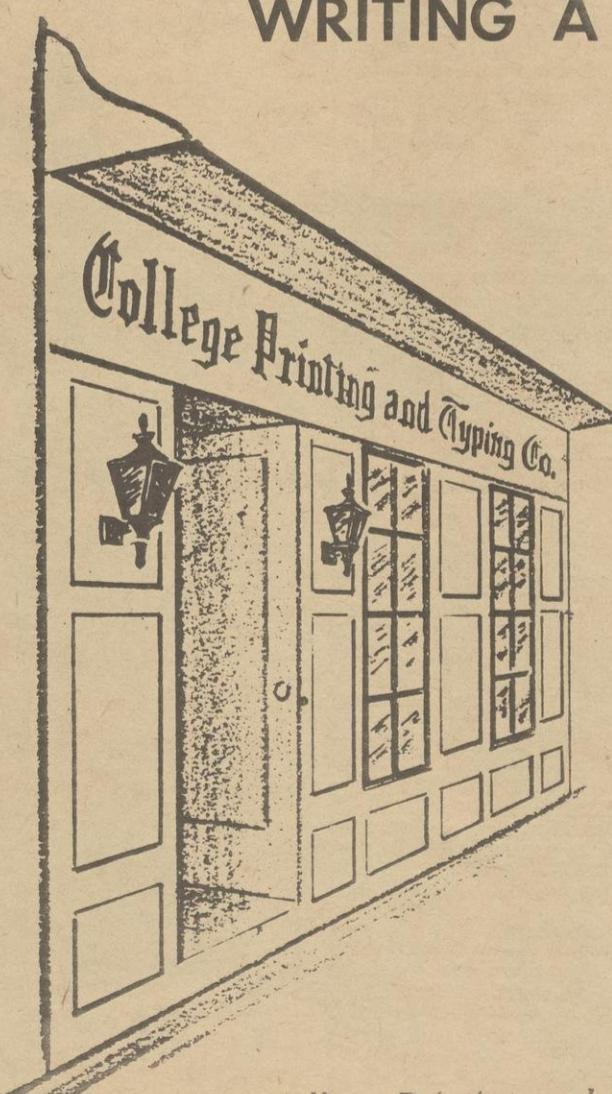
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