



The daily cardinal. Vol. LXXVI, No. 166 July 22, 1966

Madison, Wisconsin: University of Wisconsin, [s.d.]

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The Daily Cardinal

Complete Campus Coverage

University of Wisconsin, Madison, Wisconsin 53706, Friday, July 22, 1966
VOL. LXXVI, No. 165

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CUD Gets Tentative Approval by WSA

By GENE WELLS
Cardinal Staff Writer

The Wisconsin Student Association Summer Board gave tentative approval to a revised constitution for the Committee on the University and the Draft (CUD) Thursday night.

The revised constitution provides that it must be approved by the CUD membership before being given final approval by Student Senate in the fall.

The six other revisions in the constitution were:

*The group could not list "sitting" among its proposed activities.

*Membership must be limited to University students, faculty,

to meet "spontaneously" was de-

*The group's funds must be handled through the office of the Student Organizations Advisor.

*A provision allowing the group to meet "spontaneously" was de-

*A procedure for amending the constitution must be provided, and

*The registration form must be signed by Ray Hilsenhoff.

In addition, the summer board noted that a proposed publication of the UCD might have to have the approval of SLIC.

As a registered group, CUD can now ask SLIC for permission to use the Union Theater for a performance of the San Francisco Mime Theater group. The group, which specializes in satire, is being co-sponsored by CUD and Quixote magazine.

The Union has not barred CUD from using the Union Theater, on the contrary, they have gone ahead with preparations for the theater group.

Since CUD is a political group, sponsoring cultural activities, it must have the approval of SLIC in order to sponsor programs in the Theater.

Some board members questioned the wisdom of giving senate and the board the power to register

student organizations.

Among the criticisms were charges that WSA approval merely added to the bureaucracy and delay which new student organizations must face, and a fear that senators might vote against an organization because of disagreement with its political beliefs.

Supporters of WSA's power to approve organizations said students should feel honored that this power has been given to students.

The board also discussed at length the problem of whether to rent a postage meter. The advantages of this machine, as pointed out by board members, were that it would solve the problem of theft of postage stamps which has plagued WSA up to now, and also that it would save the time and labor of licking the stamps.

The machine would cost \$77.03 per year.

The board had originally voted 5 to 4 to approve renting the machine, but board president Gary Zweifel announced that he was voting against the bill to create a tie vote, so that the matter could be studied further.

Zweifel never explained where he got the power to do this under parliamentary procedure.



THE ART OF CUCKOLDING—Ralph Sandler and Mike Kretschman compete for the favors of Karen Mathis in William Wycherley's comedy.

—Cardinal Photo by Tod Gilford

Wisconsin Players

Brittle Restoration Wit Given Precise Parading

By JOSEPH McBRIDE
Cardinal Reviewer

"What a swarm of cuckolds and cuckold-makers are here!" The words were spoken by a Mr. Pinchwife from under a reading glass pointed directly at the audience, and those present at the Wisconsin Players' "The Country Wife" Thursday night squirmed as well as laughed.

It takes flawless timing to put across any comic line, especially one from the brittle pages of William Wycherley, and the Players' opening night pace is precise, with the exception of a little faltering as the plot and dialogue jumble to a climax.

The acting is superb, as opposed to that in the Lincoln Center's recent production, which was attacked for attempting to humanize the characters instead of keeping them the lacy caricatures that they are. William Kimes' Horner is devilishly cynical, cocksure and resonant. Mr. Horner is a gentleman out to cuckold every husband in London, and Kimes masterly maneuvers in and out of endless complications as his character's intrigues mobilize, attack and retreat. His timing did not fail once on opening night, and his stage presence alone allowed him to dominate the play.

But any comedy of manners must have a uniformly good cast. Mr. Pinchwife (Arthur Grosser) actually appears to manipulate the action, though this is not a mandate of the text, which allows the interpretation of Pinchwife as a schemed-on, rather than scheming, fool. Extremely effective use of gestures and of the aside, one of the most dangerous devices of Restoration comedy, makes the stylization complete and gives us a distance from the action that adds to the web of ironies.

The cynical style of the play is furthered by Ralph Sandler's captivating Harcourt and Barnett Frank's arch Fidget. Jon Holtzman, however, plays one of the gallants as if he were one of the contestants in "Who's Going to Get Doris?" Period acting, with fluttering of hats and intricate word-volleys, is mandatory for this play.

Charles II introduced women to the English stage as well as restoring drama. The women in this play are dominated, as is necessary, by the men, who mastermind the game of musical bodies. However, these actresses fall into too-convenient stereotypes. Director Ronald Mitchell could make them a little more

combative, though still submissive in the end, to enhance their performances.

Sexual action was essential to the gallant, but getting her was more than half the fun. The audience responded, as it should, to

(continued on page 5)



RAKE'S PROGRESS—The Wisconsin Players gather in "The Country Wife." From left are Jon Holtzman, John Kearney, Mike Kretschman, William Kimes, Theresa Dvorak, Arthur Grosser, Mary Jane Even, Barnett Franks and Nancy Donnelly.

—Cardinal photo by Tod Gilford

'Man Has Lost Sky' Says Houck

By RUTH ANN WENSLAFF
Cardinal Staff Writer

Theodore Houck described to an overflow audience in Great Hall Thursday his experience in identifying "unidentified flying objects" (UFO's).

Houck is a scientist, an astronomer and the director of the University's Space Astronomy Laboratory. He received his Ph.D. in Astronomy from the University in 1955.

Leaning over his podium, the calm-speaking professor told the audience that "about the only qualifications I have is from answering telephones for 16 years and answering questions of people who have seen something in the sky and want to know what it is." However, while humbly denying to be an authority himself, he later warned that one must view with suspicion the facts found by supposed Authorities.

Rather than "UFO" he prefers the terms "IMP" and "UMP"; Identified Marvelous Phenomena and Unidentified Marvelous Phenomena.

After illustrating how identifying a UFO creates disappointment for the viewer if the object turns out to be a star rather than a saucer of little green men, Houck chided modern civilization for lack of appreciation of these normal phenomena. Houck said that he was not at all disappointed when he saw something in the sky and it was a rainbow or a sun spot instead of a saucer.

It is impossible, he admitted, to say that 10 per cent of the UFO's that remain unidentified weren't from foreign planets. But he deplored our lack in appreciating UMP's and IMP's (the beauty of na-

tural phenomena). He stated that the person who has been disappointed by fake UFO's "is a member of the civilization which has lost the sky." He continued that the man is a member of the civilization which predominantly lives in cities, which pollutes the air so much that the stars can hardly be seen anyway.

The audience chuckled when he reminded them that we are a product of the civilization whose technical achievements are so great that we can be flown miles above the earth's surface, only to watch a full-length motion picture.

The skeptical astronomer said the emphasis on UFO's has come because "we don't have much else to entertain us. We sit at home in front of the 'boob-tube' and if we happen to see something in the sky, we are hoping like crazy that it's a technical advance of some sort."

"When Sputnik came out," he recalled, "if you saw something in the sky, 'It was a Sputnik,' but now satellites are so common that we don't bother with them."

One reason given for many photographs which seem to contain UFO's is the incredible ability for film to receive images from other than actual objects. Houck commented that a friend who loved to wear rubber-soled shoes literally had to chain his wrist to a water pipe to keep "spurious images" of electricity from registering on the film. Lens reflections can often create "ghosts" in the best of cameras.

Houck told the audience, which included many young pre-college students, about his experience with a "star" which was eventually found to be a lens reflection. He emphasized that unless you put your celestial discovery into the scientific world, you must lay it aside.

The Daily Cardinal

A Page of Opinion

The Greatest Patriotism

Sen. Gordon Roseleip of Darlington is seeking re-election to the State Senate this fall. Sitting in the middle of an university, it is clear to us that he should not have been elected in the first place. However, not all of the Wisconsin electorate has had the taste of an academic community.

We respect the senator's devotion to his country and pure creamy butter but we cannot countenance his brand of "patriotism." We cannot laud it cold, calculated, ultra-rightism; it is simply ignorant flag waving.

Roseleip once remarked to a University audience that he wished he would have had the opportunity for a college education—so do we.

We can only feel sorry for the senator and especially for his district. His brand of well being, but blind patriotism goes beyond sorrow—it become dangerous. Roseleip's fight against dissent, progressive reform and student protesting snuffs out the liberal traditions on which this University was founded. Like Mr. Siegrist, the senator might end in convincing his constituents, the state and the country that the academic community must be extinguished, for it spawns the very minds which destroy the nations hope for peace and freedom.

It is about time the Roseleips learn that it is they who destroy hopes for peace and freedom.

Roseleip must learn that to criticize one's country is to give it strength. It is a compliment to our country that we debate and protest its policies, for it means that we have faith in change. We see at the basis of our country's moral strength, a wide panorama of possibilities for reform.

Dissent is like medicine, for the test of its value is not its taste but its effects, not how it makes people feel but how it inspires them to act thereafter.

America has the greatest potential of accomplishing what few nations have accomplished before: to be confident but also tolerant, and rich but also generous, to be willing to teach but also to learn, to be powerful but also to be wise. These are our possibilities, but we are falling way short.

We do not live up to our promise; and as Senator Fulbright has said, "The measure of our falling short is the measure of the patriot's duty of dissent."

So it is our duty as patriots to dissent. It is Mr. Roseleip's failure as a patriot to prosecute rather than praise a dialectic, which spurs the country to do better, which diminishes the danger of irretrievable mistakes and which introduces ideas and opportunities that would otherwise not come to light.

The greatest patriotism of all would be for Senator Roseleip not to run for re-election this fall.

Marquette Faculty Issues Civil Disobedience Statement

(EDITOR'S NOTE: The statement below was sent to The Daily Cardinal by the Marquette Faculty Association for Interracial Justice in a leaflet entitled "Statement on Civil Disobedience.")

The following statement is offered in the hope that it will be of some assistance to men of good will in our community as they consider the problem of civil disobedience presented to us at this time. It is offered as an aid for the formation of a judgment in good conscience about effective action to bring about better conditions for minority groups in our city. We feel that a thoughtful consideration of this topic is particularly appropriate at this time in view of the confusion and rising tensions occasioned by the riots in Los Angeles and elsewhere. We are presenting statements of principle. The specific decisions concerning concrete actions we leave to the conscientious judgment of our readers.

What is spoken of as civil disobedience is one form of non-violent direct action aimed at correcting some disorder in a social situation. It can be directed against an individual law, a set of laws, or a complex social situation regarded as unjust. Hence, the law itself may be the object of the protest, such as a law enforcing segregation: on the other hand, one may protest an unjust school situation, or a pattern of discrimination in housing or employment.

Protest of the latter type can involve some dramatic action which would incidentally bear with it a violation of a law—just in itself—such as a law prohibiting obstruction of traffic. This type of action which carries with it a violation of law is done in such a way as not to harm the persons and property of others. Harm to demonstrators, by way of arrest and punishment, is foreseen and accepted as an element of the protest.

Because the purpose of civil disobedience as indicated above is to right a wrong and secure justice where it does not exist, the character of the protest is seriously misunderstood if it is considered to be merely another variety of lawlessness, or of disrespect for law and order. It is not in the same category as lynching and rioting. It is, however, and rather obviously an action in which a law is broken. The goal is to call attention, dramatically, to a situation of injustice. Infraction of a particular civil law, in this instance, is tolerated with a view to obeying a higher moral imperative demanding that grievous injustice be corrected in a community.

The individual conscience, faced with the choice of the moral evil of inaction in the face of social injustice or the civil evil of breaking

a particular civil law, gives priority to the moral demands of social justice and charity in this particular context.

In the concrete, our community has seen obstruction of traffic involved in protesting what was judged to be a serious condition of racial imbalance in our schools. The justification of a particular form of civil disobedience at a particular time is a practical question demanding careful analysis of many factors, some of which are the following: How will the community react? Will the protest be understood? Will it be effective? What other less serious measures have been attempted and found ineffective?

Under certain circumstances, when all the factors have been weighed carefully, civil disobedience could be more than a right; it could be a duty imposed on a conscience aware of its social obligations. Where mature individuals of good will are involved, justice and charity demand that the actions of demonstrators be given respectful consideration, and that careless statements impugning their motives should be avoided.

While it is true that civil disobedience as described can function legitimately, it is also true, and will readily be granted, that actions of this sort have been used by some in irresponsible fashion. But, we would urge, the misuse of a good instrument should not be invoked to condemn its legitimate, sensible use—however painful or embarrassing this may be.

We appeal to all citizens who have a concern for justice to evaluate carefully the present conditions in schools, housing, and employment which are provoking complaints from responsible parties. We urge particularly that those who have some standing or influence in the community, people of respected judgment and leadership, devote what time and energy they can to bring justice, peace, and harmony to a situation that could seriously deteriorate in the not too distant future.

If in conscience they judge that their contribution to promoting justice, peace, and harmony demands some form of demonstration, through civil disobedience or another variety of non-violent direct action, we urge them to so act and act now. If they judge that these are not the effective means to be employed, we beg that they devise other, better means without delay.

The moral influence which such people exert can go far in bringing about genuine conditions of justice, charity, and freedom for long suffering minorities. On the other hand, there is cause for serious concern if they remain inactive and silent.

In the Mailbox

An Open Forum of Reader Opinion

Student Pleads To Use Library In Open Letter

(EDITOR'S NOTE: This is an open letter to Miss Verna Baertschy, head of the Law library.)

Dear Miss Baertschy:

I am a graduate student in political science. Recently I was asked to leave the Law Library by the young lady in charge because those facilities are to be used, she said, only by law students and those using the materials to be found there (which I was not doing). Now the air-conditioned Law Library is unusually attractive these warm summer days and under such circumstances precautions must be taken against overcrowding. Nevertheless several questions come to mind for which I would like to receive answers.

1. Why is it that library officials have waited until the fourth week of the summer semester to enforce the "rule" that the Law Library is open only to law students and those using law materials? I (and a number of other non-law students) have been working there, undisturbed, since the start of the summer session.

2. What is the origin of this "rule"? As far as I know Memorial Library is open to all students, not only those enrolled in

Letters and Sciences. Does such a situation exist at other libraries on this campus or other campuses? Or does this represent a tradition of the Law School, an attempt to form a unique subculture here at the University.

3. Is the "rule" based on the limited seating capacity of the library? By my count there were 28 others scattered between the two reading rooms when I was asked to leave. This does not seem to be a sign of overcrowding.

4. Are there exemptions to this "rule"? It seems that only selected non-law students have been asked to leave and that certain budding politicians (not enrolled in the Law School) as well as Law School wives and "friends" (not enrolled in the Law School) are still welcome.

5. Is it possible to use the Law Library when other libraries are closed? During the summer months the Law Library is open every day until midnight while Memorial Library closes weekdays at 10 and at 6 on Saturday and Sunday. The availability of other facilities at these times is a temptation for those who find it necessary to study.

6. Why could not this rule be waived during the summer when the Law Library does not seem to be terribly overburdened by law students (on one Saturday night recently the non-law people outnumbered the lawyers 2 to 1) and does have the attractions of both comfort and long hours? Perhaps some sort of special pass system could be designed for those particularly anxious to be allowed to work there.

I would greatly appreciate whatever attention you may be able to give to these questions.

Vernon M. Goetcheus

For Stark Realism

To the Editor:

The revelation of Professor Tolch's moral lassitude in presenting us with a professional and simply pleasurable performance of "The Boy Friend" shows new hope for social commitment in the arts at the University.

To hurry things along I'd like to be the first to propose a sit-in at the Union Theater for the sake of stark realism.

R. Stewart

The Daily Cardinal

"A Free Student Newspaper"

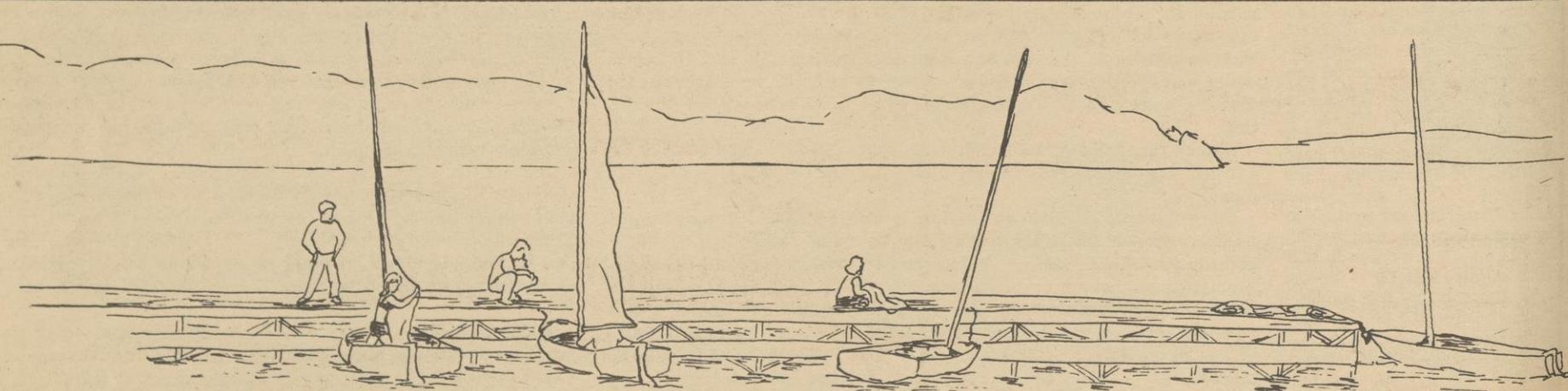
FOUNDED APRIL 4, 1892

Official Student newspaper of the University of Wisconsin, owned and controlled by the student body. Published Tuesday, Thursday, and Friday during the summer session by the new Cardinal Corporation, 425 Henry Mall, Madison, Wisconsin. Printed at the journalism department laboratory.

The Cardinal is free to all students during the summer session. Mail-away subscriptions are one dollar.

Second-class postage paid at Madison, Wis.

Member: Inland Daily Press Association
Associated Collegiate Press
Collegiate Press Service



Campus News Briefs

Sidewalk Art Sale Shows Student Work

Original student art work—pottery, watercolors, serigraphs, oils and photographs—will be on display in the Union's Summer Sidewalk Art Sale from 10 a.m. to 5 p.m. Sunday on the Memorial Library Mall.

* * *

SQUARE DANCE

A Square Dance will be held from 9 to 12 p.m. tonight in Tripp Commons.

* * *

FRIENDSHIP HOUR

The Chinese Family will be the topic of discussion at the International Friendship Hour to be held at 8 p.m. Sunday in the Union.

* * *

TFIG

The Union Grad Club TGIF Social will be held from 3 to 5:30 p.m. today in the Union Play Circle Terrace.

* * *

BRIDGE PARTY

A Duplicate Bridge Party will be held at 7 p.m. tonight in the Union Stiftskeller. Tickets are 50¢.

* * *

DANCING

Rollie Winters will play at the "Top of the Terrace" dance to be held from 9 to 12 p.m. tonight on the Union's Tripp Promenade. Tickets are 60¢ a person.

* * *

DANCETIME

International Dancetime will be held from 9 to 12 p.m. tonight

in the Union's Tripp Commons.

CHAMBER MUSIC

A Student chamber music concert will be presented at 8 p.m. tonight in Music Hall.

* * *

VOICE RECITAL

Lawrence Gray will hold a graduate voice recital at 8 p.m. Saturday in Music Hall.

* * *

FACULTY RECITAL

A Summer Music Clinic faculty recital will be conducted at 7:30 p.m. Sunday in Music Hall.

* * *

PRAYER SERVICES

Ecumenical Prayer Services will be held at 4 p.m. today at Pres. House, 731 State street.

* * *

TISHA B'AV

The Hillel Foundation will hold a Tisha B'Av observance commemorating the destruction of the First and Second Temples of Jerusalem 8 p.m. Monday at the Foundation. 611 Langdon.

* * *

MARRIAGE

Genetic, legal, religious and community aspects of interracial marriage will be discussed by a panel on "The Realities of Inter-Racial Marriage" at 8:15 p.m. Sunday in Great Hall.

* * *

PHILOSOPHER

"Chisholm's Definition of Knowledge" will be the topic of a talk by Allen Phillips-Griffiths, pro-

fessor of philosophy at the University of Warwick, England, to be given at 2 p.m. today in 126 psychology building.

* * *

TOURNEY

The preliminary competition in the first annual Union games and sports committee will begin at 9 a.m. Saturday. Singles play for men and women has been scheduled. The courts to be used are those just off Observatory Drive behind the Elm Drive Dormitories. Anyone wishing to participate may sign up in room 506 of the Union before 5 p.m. today. Finalists will compete 1 p.m. Sunday for the Tournament trophy. Each player must supply two of his own tennis balls for play.

ALUMNI MAGAZINE

The Wisconsin Alumni magazine, official publication of the University Alumni Association, has been cited for editorial excellence by the American Alumni Council. The magazine received a special recognition award for a series of articles dealing with the relationship between the University and the Madison community. The magazine also received certificates of achievement for its continuing coverage of student and institutional matters. The Wisconsin Alumnus is published ten times a year and is sent to all members of the Wisconsin Alumni Association.

FRIDAY
2 p.m.—BBC World Report—Part of a series of weekly reports on world affairs from London. Significant topics are discussed and analyzed by experts from around the world.

3:15 p.m.—Music of the Masters—Borodin's Prince Igor Overture and Prokofiev's The Ugly Duckling are performed.

SATURDAY

2:30 p.m.—Asian Highway—This series was compiled from observations by a member of the Australian Broadcasting Commission who traveled the proposed 8,000 mile highway from the Turkish border to East Pakistan.

7 p.m.—University of Wisconsin Faculty Recitals—Excerpts from programs of the past sessions.

SUNDAY

9:00 a.m.—Music for Early Sunday—The Little Orchestra of London, the Minneapolis Symphony, the Berlin Philharmonic Orchestra, and the German Opera Chorus of Berlin are included.

5:00 p.m.—Organ Concert—Arthur Fiedler Sinfonietta featured.

6:30 p.m.—The Emergence of Mankind—Harry E. Maynard discusses "The Communications Revolution."

MONDAY

9 a.m.—Morning Concert—a performance of Respighi's Brazilian Impressions.

3:15 p.m.—Music of the Masters—Vivaldi's Recorder Concerto in C and Tartini's Sinfonie Pastorals are performed.

Television Highlights
Channel 21
FRIDAY

8:30 p.m.—Festival of the arts—The Immortal "Ghosts" by Henrik Ibsen will be presented.

MONDAY

7 p.m.—New Orleans Jazz—Armand Hug, veteran jazz pianist musically recalls the sounds of the Honeysuckle Inn of the Roaring 20's.

7:30 p.m.—International Magazine—Religious disturbances in Ireland, Turkey's educational system, Cigarette smuggling in Italy, and a study of England's high society are presented.

8:30 p.m.—International Film Festival—"The Golden Demon", a story of social pressures and love in Japan, will be shown.

TUESDAY

7 p.m.—USA: Writers—Senator Jacob Javits of New York will be interviewed by Richard Rovere.

8:30 p.m.—Science Reporter—The problem of return from the Moon and the Apollo Space program will be explained.

BACTERIOLOGIST

Prof. O.N. Allen, bacteriology, at Madison will attend the Ninth International Congress for Microbiology in Moscow, USSR, July 24-30. He will be a member of the international sectional committee on nitrogen fixation of the International Biological Programme, and a member of the International Committee on Bacteriology. Prof. Allen also has been invited to present a paper in the Symposium on Symbiotic Nitrogen Fixation, held in conjunction with the congress.

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Ustinov and Losey Direct Two Stylish Tales of Risque Ladies

On several occasions, Peter Ustinov has proven that he possesses the talents of a chameleon virtuoso. His abilities to write, direct and act are nothing short of brilliant, yet in "Lady L" at the Capitol, he has climbed out on an experimental limb, and the entire tree is constantly in danger of collapse.

Adapting Romain Gary's novel to the screen was obviously not an easy task. Ustinov found himself in the middle of the vortex and, after some thought, the master came up with a form that is satisfying and reveals his competent touches. As a whole, however, the film emerges as an experiment with a focus, and Ustinov's point in the whole venture is curiously obscure at best.

It would be easy to dismiss "Lady L" with a few short remarks. Superficially, it is extraordinarily slow-paced, lush in scenery and costumes and neither possesses an engaging plot line or any discernible point. To stick up for Ustinov, all this was methodically deliberate, even if it is not geared to make many throngs of millions happy customers.

An easy answer would be to say that Ustinov has finally come up with a giant, expensive flop. A more honest assessment is that "Lady L" is long film which, while it never bores, also never stimulates the adrenalin.

There is a certain problem in casting, but once Sophia Loren is accepted as French, eighty-year-old woman and Paul Newman as her young, anarchist husband in turn-of-the-century clothes, the mood of the period carries the film. David Niven is cast wisely; David Niven is the best part he can play, and it is not difficult for him to pose as Lord Lendale.

What is most exciting about both the Gary novel and the Ustinov production is the attempt to smother extremes in emotion and conduct the entire procedure as close to a realistic fantasy as possible. Ustinov directs with a slow sophistication which mutes the effects yet underlies both the closeness of death and the epitome of comedy.

"Lady L" is sporadically funny; there is one beautifully executed scene in which Ustinov appears for a minute or so as the bumbling Prince Otto, the target of an assassination plot. One senses that laughter is not the point; Ustinov is striving for something unrelated to a belly laugh.

On the technical side, the film is appropriately tinted with color befitting Ustinov's plan. Complete with scenic shots of Paris, "Lady L" is a complex film that creates a world of its own in which to unfold.

LARRY COHEN

Parody is a fine art, though in one direction it becomes vulgarity and in the other obscurity. Joseph Losey's "Modesty Blaise," now at the Strand theater, is another in the string of undercover agent parodies, all somehow connected with James Bond. What the parodists fail to realize, however, is that Bond himself, as played by Sean Connery, is a parody. Hence any spoof of Bond teeters dangerously into obscure, ritualized posturing.

"Modesty Blaise" is the name of a popular British comic strip done in outrageous tones and designs. The movie adopts the wild devices, including op art wallpaper and costumes. Monica Vitti, the Antonioni heroine turned farceur, uses her Streisand nose and multi-colored eyelids to the best op advantage, and the other characters follow her example.

Dirk Bogarde offers a stylish impersonation of some kind of villain, though just what he and Miss Vitti are up to is never made very clear. Something about diamonds. Terence Stamp, best known for his quintessential "Billy Budd," stares through his blue eyes and mutters in his Cockney accent, but that's about it.

The film is hard to follow, and the paucity of laughs makes the effort more exasperating. There

are a few good gags, mostly sight but the two-hour film is about an hour and a half too long.

"Modesty's" failure can best be understood in relation to another camping excursion, "What's New, Pussycat?", a wildly original and genuinely funny parody of almost everything. "Pussycat" had the services of a comic genius, Peter Sellers, and the wonderful Woody Allen, along with the magnetism and wit of Peter O'Toole. Like "Modesty," the film used extravagant art nouveau settings, zany costumes and offbeat characters, but, unlike "Modesty," the wit was fast, pertinent and ingenious. Miss Vitti cannot speak English well enough to compare as a comedienne with Paula Prentiss, and Bogarde's performance is too constrained to compare with Woody Allen's.

It is time to end the Bond parody cycle, and time to pay more serious attention to the effective use of stylization. The much-maligned, brilliantly executed "Pussycat" is an experiment to study, though not to imitate.

JOSEPH MCBRIDE



USTINOV—a deliberate slowness . . .

Roethke's Poems Are Soft, Simple and Strong

"The Collected Poems of Theodore Roethke," 274 pages. Doubleday, \$5.95.

By JOSEPH MCBRIDE
Panorama Reviewer

Theodore Roethke was, first and last, a nature poet. That is itself is a considerable distinction today, when the poet reaches to the city for his images and views nature as indifferent or malevolent. But Roethke, whom someone called "God's gardener," literally grew up in a greenhouse—his father's in Saginaw, Michigan.

Since his death of a heart attack in 1963, Roethke has been conceded a prominent place in contemporary literature. Just how prominent may now be better assessed with the publication of his collected poems, some two hundred pieces, most from his seven previous books of serious verse.

His method is intensely original and intensely concrete. The flower is the most dominant image, with rocks and trees and water not far behind. Most of his poems are dramatic, constructing a framework of visible nature for the human being, usually the Roethke persona, to inhabit.

Roethke's work reveals in strong relief the peculiar problem of the modern poet. He must spend so much time and effort constructing a truly personal idiom, in order to say something new, that much of his work conveys a feeling of strain, the feeling of power bound, of image chained. The problem here, then, is to see how many of Roethke's poems will last, and to find in the others clues as to why the good ones will.

It is hardly startling to say that a major poet can produce a terribly small body of valuable work. Keats, for example, wrote no more than fifteen poems of any merit, yet these establish his dazzling place in English literature. Perhaps fifty of Roethke's poems have real strength on their own.

Roethke created the world most poets promise to create. In the collection's first poem he tells us "I'm naked to the bone... Myself is what I wear." This is not the noble savage, but a civilized and sensitive creature of nature. Roethke himself has been described as "a dancing bear"; dancing is one of his favorite images, and no art is so primitive and yet so subtle.

Again and again we witness the poet's effort to begin again. There is much of the search for Eden in this, much pleasure in the dignity of things: "Things have their thought: they are the shards of me." To convey his delight, Roethke relies on intense vision, on an almost eerie perception: "The wind sharpened itself on a rock." His verse is contained by a gentle use of rhyme, often slant rhyme, and by the natural rhythm of soft, simple speech.

Quite effectively he makes small variations in line and stanza length and shape; there is an almost tactile quality to many of his poems. The purpose behind this impression is best expressed in his magnificent line: "Speak to the stones, and the stars answer." There is little trumpeting in Roethke; he has strong ideals, yet is content to convey them in small packages. "My mission," he says in the same poem, "became the salvation of minnows."

The mission inevitably fails in some attempts. At times a poem becomes too much like a nature vignette, something that impressed Roethke but which he failed to communicate beyond the writing of a few well-turned lines. In his longer attempts, the weakness becomes more grating: "In time when the trout and young salmon leap for the low-flying insects, / And the ivy-branch, cast to the ground, puts down roots into the sawdust... This is the object without its correlative.

Such overuse of natural imagery is not too obtrusive now; it's not blithe and bloomy, and it's something different, so we are inclined to pass it over, though it will surely prove to wear poorly. Yet Roethke undoubtedly will continue to be recognized for his rejuvenation of imagery and his powerful use of its feeling.

As the odor of approaching death drifts into Roethke's garden, "My dust longs for the invisible," he makes an old woman say in a monologue. We soon find many other dalliances with death, most of the same slow tones of this "lazy natural man." Roethke was in his forties when he wrote of the invisible. By that time he was at the University of Washington, where he drank, taught poetry with the finesse of an angel, and kept on drinking.

As it did with Keats, though in a less spectacular way, the process of dying jelled Roethke's poetry. Perhaps his finest poems are "Elegy for Jane," "Four for Sir John Davies," and "The Dying Man," the last an elegy for Yeats. The tone of each is one of supremely dignified sadness. The closing lines from "Davies" illustrate this feeling: "Who rise from flesh to spirit know the fall: / The word outleaps the world, and light is all."

After these violent upheavals, Roethke's poetry begins to drift back toward the serenity of nature. He longs for "the far field," the stretch of limitless land on which he can rest, come upon "the true ease of myself." Seldom has a poet drawn such a range of human emotion into such a narrow framework. Roethke's place in literature is indeed that of a major poet, not a Dylan Thomas or a T.S.

Book courtesy of the University Book Store

panorama

A Page of Criticism

Cohen on Drama

Finesse, Angela: 'Mame' Record

By LARRY COHEN
Panorama Editor

In a society in which money instead of art is the overwhelming deity, it is hardly surprising that yearly duplications smother originality and anything resembling experimentation. Musicals on Broadway are risky ventures; as an added "guarantee" to gain financial backing, most musicals today derive their book from another, previously tried-and-true source and simply add music and lyrics.

Such a pat formula is hardly directed toward supplying the American Musical Theater with anything worthy of being considered a valuable addition. What is surprising and rather nice is when a composer possesses the talent to enrich the show by adding his contributions.

The entire focus on musicals as a box office draw is what ideally can be considered wrong; when the direction is toward backers instead of art, it is remarkable that anything esthetic can seep through the massive walls of materialism.

To add to the current dilemma on Broadway, serious adaptions rarely appeal to the popular market. Few dramas are suited for music, and the successes are equally few in number, with the recent exceptions of a "West Side Story" or "Man of La Mancha."

Clearly, the realm of musical comedy is what appeals in theater, and it is to this area that composer Jerry Herman has turned twice. His first large triumph was "Hello Dolly," based on Thornton Wilder's "The Matchmaker." With the exception of a title song which the tired businessman and frau could whistle on a first hearing,

"Dolly" revolved on the theory that loudness meant quality and spectacle earned the \$9.90 shelled out at the box office.

It is a show conceived in appearances; a toy train and a dazzling red-carpet scene in which the title song is belted out of the armpits of the theater is something that would have put Busby Berkely to shame.

"Mame" as heard on Columbia's original cast recording (KOS 3000) is "Dolly" with a vital difference. Like so many successes, it has a title song that is catchy and engaging on one hearing, but the show happily integrates the music into its hysterically funny framework. Aided by a hard-sell by Angela Lansbury as the sophisticated Mary Poppins of the title, "Mame" is consistent and total; as a result, it is the best musical of the season.

Although "Mame" was virtually guaranteed to sell before it ever opened, the musical needs no guardian angel to defend its merits. In the case of "Mancha," which coped this year's Tony Awards, critics praised it for what it was trying to do, (quite validly) yet felt compelled to supply "but's" and "however's," for the conception did not quite match the finished product. "Mame" requires no defense; it is admirable as it stands.

Starting with Patrick Dennis's novel, which subsequently became both a play and film starring Rosalind Russel, Herman has matched the feeling that gave Auntie Mame her blithe spirit. Her song with Bea Arthur as Vera, called "Bosom Buddies," and her introduction to Patrick ("Open a New Window") of an exciting world of



LANSBURY AS MAME—a sophisticated Mary Poppins opens a new window.

imagination, mirror the original Mame. Nothing has been sacrificed and more importantly, something has been added.

With a score of thirteen songs, it is remarkable that so many sound so good on a first hearing. Herman is occasionally derivative, but not to a fault, and in "Gooch's Song," performed by Patrick's pregnant nanny, "If He Walked Into My Life," and "The Man in the Moon (is a lady)," the composer has been able to make an exuberant hit of a vehicle that has already been used three times. With the aid of Miss Lansbury and a fine cast, "Mame" lives again on Beekman Place.

WHITAKER NAMED

Prof. Donald R. Whitaker has been named assistant chairman of the school of music. Whitaker a member of the faculty since 1959, is noted for organizing the brass ensemble program and for teaching trumpet and brass techniques. He has a wide reputation throughout the state for his solo and ensemble recitals and his performances with civic groups.

BANK SESSION

Bankers from 46 states, Puerto Rico and the District of Columbia are enrolled at the University for the 1966 session of the National Association for Bank Audit Control scheduled at the University for July 31-August 13. A record 490 bankers will attend the 14th annual session. The session offers a curriculum devoted exclusively to bank accounting, auditing, operations and control subjects.

Travelling Student Says:

Russian Citizens Identify With People of Viet Nam

By CAROL WELCH
Cardinal Staff Writer

The Russian people empathize with the victims who are dying in what they regard as "the dirty war in Viet Nam and have a "real fear and knowledge of what war is about" according to Lester Radke who recently returned from a trip in the Soviet Union.

The trip was sponsored by the Council for American Soviet Friendship and was completely financed by the Committee on Youth Organizations.

In a speech sponsored by the Committee to End the War in Viet Nam Thursday, Radke, a graduate student in history of science, reported that he was constantly asked by Russian young people, "why the war?" The people feel the danger of the war and of it spreading and they can not understand why the U.S. is there, he said.

Radke attributed the Russian people's identity with the people of Viet Nam to their own experience with war. He said that children are taken on tours of old guerrilla camps and shown monuments of the wars the older people actually experienced.

The Russian people "understand

what war means; it is not abstract as it is here," Radke said. On all levels he noted a strong anti-war feeling and concern for the situation in Viet Nam.

For many Russians, the war is simply Johnson's war and for others it is an example of the U.S. desire to "crush revolution in all underdeveloped countries, that is aggression," Radke said.

"The entire Russian nation is educated as to what war and fascism means," he said. The people regard it as a "waste of life" and the war in Viet Nam as "a systematic plundering of a people." They identify Viet Nam with the same kind of aggression they went through.

Radke added that the young Russians wanted to know how they could stop the war. He reported that they were organizing "volunteer brigades" to aid the people of Viet Nam if necessary. Young Russians feel that the only way to stop the war is to help the National Liberation Front push the U.S. out. Radke said that he felt Russian young people favored a stronger position than the Soviet Union is presently taking.

Radke's trip was designed to begin communication with the

"people" of communist nations, to find out how they felt. He said that there is a need for increased contact-unofficial contact-with the people to understand the war.

He also pointed out a need in the U.S. to educate the people about what war is really like. For Americans war is an abstract concept covered up with generalizations about "communist cruelty," he said. Americans do not identify with war as the Russians do because they've never had one here, Radke added.

(continued from page 1)

logue for the audience's sake would have ruined the humor's effect, which is as essential as its content.

Critics in the last 250 years have delighted in imposing their own systems of morality onto Wycherley's play. It was even redone into a milder version, "The Country Girl," which remained the standard acting text until this century. Victorian critics condemned Wycherley for his "licentiousness," though others countered by calling him staunchly moral.

Performed with the proper attitude and timing, as the Players have done, "The Country Wife"

emerges not as a satire of vice, not as a glorification of it, but simply as an unhygienic look at the way we behave. If Wycherley glorifies anything, it is wit, and his work is furthered by this latest production.

FELLOWSHIP

Dwight D. Zeck, a graduate student in civil engineering, received one of four \$2,500 research fellowships awarded by the American Institute of Steel Construction, Inc. Zeck won the fellowship on the basis of a project which he suggested entailing an investigation of the dynamic stability in an elastic structural system. He will continue research at the University.

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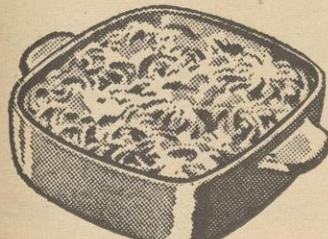
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By MARCIE FRIEDRICH
Society Editor
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Saturday evening the Kappa Sigma house goes informal with live music. Adam's Hall and Tripp Hall combine for an open house. The theme of their open house is "Beer." This event is being sponsored by the House President's Council of Adam's Hall and is being held in Adam's Courtyard.

BEAUTY QUEENS

Sally Ann Wells, University Junior and member of Gamma Phi Beta, placed fourth in the recent Miss Wisconsin Pageant held in Oshkosh. Miss Wells reigns as Miss North Shore.

Patricia Giese, University graduate student, was among the ten semi-finalists. Miss Giese reigns as Miss Madison.

KAPPA DELTA
Kappa Delta announces the pin-

ning of Carol Henderson to Ed Herd; Judy Paulson to Ralph Wagner, Sigma Delta Chi; Judy Peil to Ron Kaderly, Sigma Phi Epsilon; Helen Zelke to William Rohde, Delta Upsilon; Susie Clute to Peter Trapp, Delta Upsilon; and Norma Puerner to Peter Langlois, Alpha Chi Phi.

ALPHA GAMMA DELTA

Alpha Gamma Delta announces the engagement of Candy Schaubel to Jim Edwards, Alpha Delta Phi and Carolyn Hajek to Jim Basta.

ALPHA PHI

Alpha Phi announces the following pinnings: Polly Speer to Rick Bachmann, Alpha Tau Omega; Janet Ceder to Bob Stack, Sigma Alpha Epsilon; Harianne Weinert to Jim Lawrence, Sigma Chi; Jane Gute to Joe Battinger, Sigma Chi; Karen Peterson to John Moeller, Sigma Chi; Becky Drescher to Bob Madding, Tau Beta Pi; and Betty Meister to Dick Minar, Sigma Phi.

DELTA ZETA

Delta Zeta announces the following pinnings: Joan Mau to Ed Sreiner, Alpha Chi Phi; Elizabeth Robinson to Jay Robinson, Alpha Gamma Rho; and Lorna Ward to Gordon Nelson.

Engaged are Mary Devere to Steve Cummings, Lynn Hantke to Mike Green, and Marilyn Pivek to Dennis Ferg.

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GRACE EPISCOPAL

Don Redlich And Dancers Premiere at U

Professional dancer Don Redlich and an ensemble of campus dancers will premiere at their July 29 Union theater concert several new works which will be presented next month at Wisconsin's widely known Peninsula Music Festival in Door county.

Thor Johnson will conduct the full Peninsula Festival orchestra for the Aug. 20 dance concert in Door county.

Redlich, who has been praised by critics as one of America's most accomplished contemporary dancers and choreographers, is spending his fourth consecutive summer teaching dance on the campus.

Among the works which Redlich and the ensemble will perform for the first time at the Union theater concert is a group dance to Paul Hindemith's "Sinfonia in E." Anna Nassif, assistant professor in the dance division of the women's physical education department, has choreographed the dance, which also features Redlich in solos and duets.

Also on the program for the concert is a new group dance by Redlich, to music by Charles Ives, which was performed for the first time last month at a Redlich concert at the Tyrone Guthrie theater in Minneapolis. Called "Set in Five Dances,"

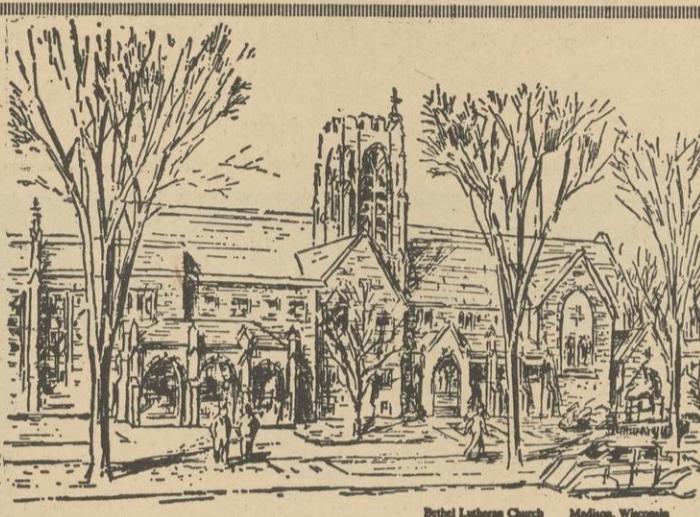
the new Redlich work was described by one Minneapolis critic as showing "striking originality in ensemble choreography."

The dance was commissioned by Nancy Hauser's Dance Guild Company, with whom Redlich appeared as guest artist at the Guthrie concert. A new version is being choreographed for the campus and Door county programs.

Six of the nine dances at the Minneapolis concert were Redlich solos—"virtually a one-man show," as one critic put it. The reviews cheered the program as "one of the most engaging evenings of dance to be seen around here in a season or two" and praised Redlich as a dancer and choreographer of "astonishing versatility," "tremendous range" and "perfect control."

The July 29 concert is sponsored by Orchesis, student dance organization, and tickets are currently on sale at the Union box office.

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Agents Combat LSD Sales On Campus

WASHINGTON (CPS) — A special corps of undercover agents is going into action on college campuses and elsewhere to combat the illicit manufacture, sale, and use of the mind-expanding drug LSD, the Food and Drug Administration (FDA) has revealed.

FDA Commissioner James L. Goddard said LSD has been under intensive investigation by medical researchers since it was discovered by accident in 1943, and that no legitimate medical use has ever been found for it. Asked what he thought of the widely-published claim that LSD "expands" the mind and makes possible a sort of mystical spiritual experience, Dr. Goddard snapped, "Pure bunk."

"It's an extremely dangerous drug that can precipitate serious psychiatric illness or even suicide," he added.

Goddard said that no one really knows how widespread the current LSD fad is. "You hear loose talk about 30 per cent of

college students using LSD, but I know of no reliable data on the extent of the usage," he said. "That's one of the things we're trying to find out now."

Goddard said the FDA, together with the National Institute of Mental Health, would attempt to discover how widespread abuse of LSD has become.

"Along with this will be an educational effort aimed at college students and others who seem to be particularly at risk, to try to acquaint them with the dangers and to counteract this dangerous publicity that others have put forth advocating the use of the drug for mystical experience," Dr. Goddard said.

He revealed that special investigators are in training now at the University of California at Berkeley.

Two states—California and Nevada—have already passed

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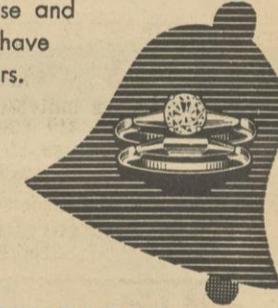


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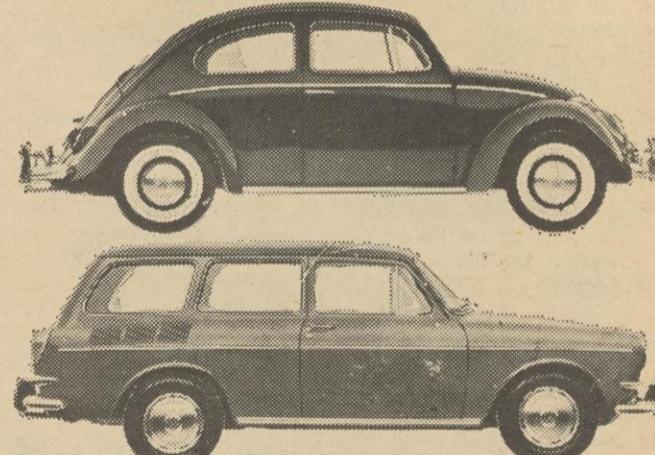


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T.A. Assoc. Not Famous —But Is "A Good Idea"

By RUTH ANN WENSLAFF
Cardinal Staff Writer

Random interviews with University students indicate ignorance of the Teachers' Assistants Association (TA Assoc.).

But after discovering that the new organization has been born, approval seems to be the prevalent opinion.

While Mrs. Theresa Smith, a senior, felt the organization was "an excellent idea," her husband, also a senior, said "they should set higher standards for themselves as teachers. If they raise the wages, they should make it harder to get appointments."

Mrs. Smith said, "This (TA conditions) has been one of my big complaints through my years here." She felt that if absolutely necessary, TA's should strike because "other teachers have done it and gotten what they wanted and I think TA's should too."

Her husband disagreed. "With the experience I have had with TA's, I don't think they are good enough (to strike)," he said.

Daniel R. Anderson, who next fall will go to graduate school at Brown University, R. I., thought the organization was an excellent idea, that the TA's should organize to exert some pressure on the faculty.

To the question "should the TA's ever strike if they were powerful enough?" Anderson replied affirmatively. But he had "some doubt if they will ever be powerful enough, particularly since there are so many TA's and so many grads. A grad who does not have a TA job or a fellowship would love to be a scab," he added.

After describing a very bad TA, Anderson added that he has had some very good TA's, but probably not because they were chosen for that purpose. Anderson's fellowship at Brown University will require him to teach for a year.

Brian Erickson, a senior who transferred here from Green Bay last year, did not feel that the TA's should ever strike. "If they organize to make some re-

commendations and correct weaknesses of the system, all right; but I can't see crippling the University for it," he said. He also felt a stronger requirement was needed for picking TA's.

A history grad student from New York said he "could not get excited about TA wages, but could get excited about TA-faculty relationships."

He felt that TA's should be given more influence. "The final decision isn't really the TA's, but the students think it is and it causes problems," he said.

He believed that it should make clear where the ultimate authority should be. "A TA shouldn't have to justify a grade to a student that he has his own doubts about,"

he continued.

Wages he did not consider an important grievance because "you don't become a TA to make money; it's only a monetary help which is adequate, plus the experience one gets," he concluded.

Anne Miller, a grad student who came here from City College, N. Y., felt that if the TA is the one who marks tests and papers he should give your grade.

She believes that examples of grading should be given to new TA's to use as criteria for fair grades. As an English major, she suggested that an example of a sensible essay be given to TA's to use as a standard. She also suggested a short brush-up course for TA's on how to teach.

Stanley Bankert, a grad student in Nuclear Engineering, felt that "professors definitely should sit in on classes and teach occasionally."



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