



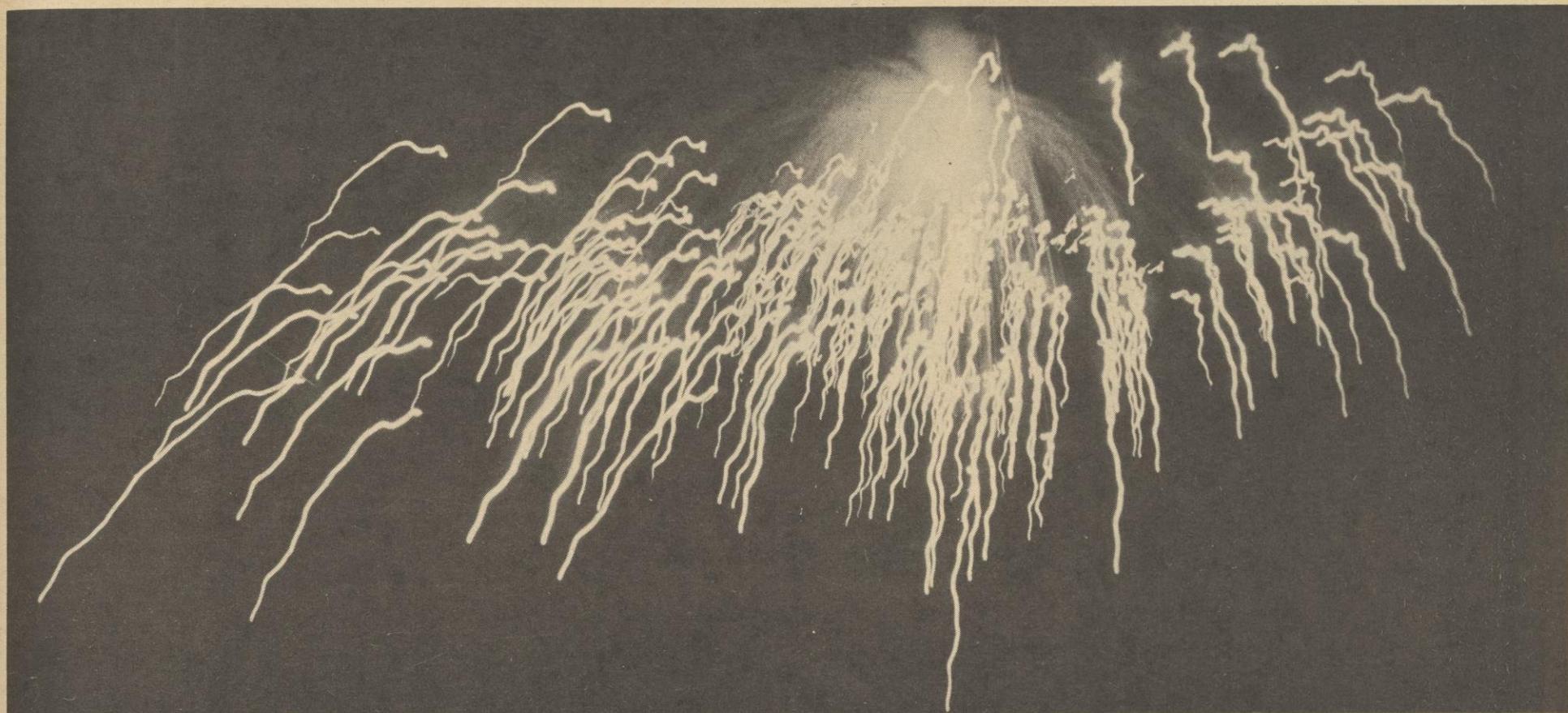
The daily cardinal. Vol. LXXVII, No. 159 July 7, 1967

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

<https://digital.library.wisc.edu/1711.dl/YSX6ORO7MD6K38E>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.



The Daily Cardinal

VOL. LXXVII, No. 159

University of Wisconsin, Madison, Wisconsin 53706, Friday, July 7, 1967

FREE COPY

Dow Case: Order Asked To Restraine State Trial

By JOE LAGODNEY

The counsel for the University students arrested during the Dow demonstration last February has asked that the state of Wisconsin be restrained from prosecuting until the United States Supreme Court hears an appeal he filed earlier.

The appeal will be heard in the fall 1967 term.

Close to 1,000 students participated in the demonstration against University involvement with the Dow Chemical Corporation, one of the main producers of napalm. The University allowed the company use of facilities for their interviews.

Trial has been set for 19 University students charged with disorderly conduct. Their case will be heard before County Judge William L. Buenzli on July 17.

Counsel Percy Julian had charged that the Wisconsin disorderly conduct statute was unconstitutional. Julian's charges faced a setback last week when a three judge court claimed in a 2 to 1 decision that they did not have

jurisdiction over the case.

Julian charged in an April hearing before the panel that the statute was unconstitutional because it was too vague and could be used in a sweeping application including restraint on free speech and free assembly.

In a brief filed before the chief Justice of the United States Seventh Circuit in April, Julian charged the defendants were prosecuting the demonstrators in bad faith and solely for the purpose of harassment and intimidation.

The defendants named were Madison Police Chief Wilbur Emery, County Sheriff Franz Haas, University Protection and Security Chief Ralph Hanson, Judges Buenzli and William Sachtjen, and District Attorney James Boll.

In his action in Federal Court, Julian has been attempting to resolve some hazy constitutional issues, principally the issue of whether a Federal District Court may enjoin a state prosecution already in progress. Title 2283 Section 28 of the United States codes sup-

posedly prevents such injunctive relief.

However, a provision of the civil rights act empowers such panels to decide whether statutes are constitutional and whether prosecutions should be enjoined because of bad faith prosecution. In a decision before the Supreme Court several years ago the court held that bad faith prosecutions could be enjoined before they were formally begun. The court was vague at the time as to whether 2283 was valid in prosecutions that could be heard before special three judge panels.

Julian charged that cases before these panels were exceptions pursuant to the Dombrowski case where the court enjoined prosecution before formal charges were filed.

Julian claimed that if 2283 was valid, it would result in a race to the courthouse to see whether counsel would get to Federal Court before the prosecution filed charges in state court. Julian also

(continued on page 5)



THE PHANTASMAGORIA of the Vilas Park fireworks display on the Fourth of July provided the impetus for these light pattern photographs by Cardinal photographer Robb Johnson.

Players Open With Sleepy Shavian Curio

By LARRY COHEN

Seeing George Bernard Shaw's "The Doctor's Dilemma" Wednesday evening was like attending the Mad Hatter's Tea Party without the March Hare, the Hatter and the madness. The Dormouse, of course, was present and I'm afraid, still muttering "twinkle, twinkle, twinkle" in his sleep as congenially as ever. But the bite that must have struck an audience in 1911 as a daring bit of insanity was missing, all but reducing the production to an extremely well done yet only mildly satisfying curio.

Since the best of Shaw's works are discursive diatribes, it would seem that topical motivation should be the key for selecting out of his vast repertory. "Arms and the Man," as last year's choice demonstrated, still has some relevant comments to make on war; similarly, "Saint Joan" (if given a good production) can make incisive statements on the nature of heroes vs. demagogues.

"The Doctor's Dilemma," as its title proposes, is about medical practices, specifically private practice. As this is his topical rather than real subject matter, Shaw is not disqualified solely because his cry has ceased to interest us or remain relevant. The arguments have lost much of their applicability, yet a substantial play usually provides a dramatic balance to compensate when issues seem dated.

The clue to what was so disappointing about the first Wisconsin Players production of the summer is illustrated by John Wright Stevens' admirable sets. They do much to create the atmosphere of London in 1903; they are symmetrical and as detailed as the most expensive doll's house. In fact, each was so massive that scene changes necessitated three and four minute interludes while crews worked.

Shaw's play is similarly conceived in terms of interludes. It is one long chat, punctuated by

famous aphorisms. A good line is spoken and one sits and enjoys its mild humor until another one is delivered, perhaps ten or fifteen minutes later.

Ordean Ness has directed his cast in almost a casual, conversational-like manner. And we are indeed relegated to the position of an invited guest and sit politely through interminable company until Shaw the Dormouse decided to pop out of his teapot and keep us from the drowsiness that sets in.

To use the play's analogical base, it is as if we were all chloroformed; it is difficult to localize the pain but still be conscious that something is slowly eating us away.

After a lengthy, tedious introduction to our characters in the first act, the logic peculiar to Shaw finally starts to assert itself and toy with us as audience. By letting us see the faults as well as the idiosyncratic virtues of five doctors, the playwright al-

lows us to complacently settle back in our seats. Yet in the second act, the logic is reversed. The position of the artist is the one Shaw is defending; everything previous has been a set-up.

Probably the best thing about Shaw is that he always confuses an audience's tendency to identify with the comfortable. As in Frederic Raphael's script for "Darling," the audience is put in an altogether contradictory position that makes morality nonsense.

Yet the production never achieves anything approximating tension. One is never really threatened in the least, for the play and the casual method of playing do nothing to keep us awake. One could leave or fall asleep, return an hour later to discover that nothing very stimulating has happened.

As Sir Colenso Ridgeon, the doctor of the play's title, John

(continued on page 5)

"... that Continual and Fearless Sifting and Winnowing by which alone the truth can be found . . ."

The Daily Cardinal A Page of Opinion

A Theatrical Need Filled: Studio 408

On a wooden platform the size of a throw rug the most talented student actors are presenting an intimate repertory theater. Each Friday and Saturday night an enthusiastic audience climbs four flights of stairs in Bascom to a stuffy room where they participate in what is the only theater of a contemporary genre on campus—Studio 408.

Formed by director Gustavo Matta, the studio fills a long standing cultural void here—that created by the lack of creative repertory theater presenting works by contemporary authors such as Edward Albee and Tennessee Williams. In this theater both the actors and the audience benefit—the actors by the versatility of the roles and the continuity of the interaction, and the audience by bearing the burden of perception.

This theater is a success now and must be continued for the benefit of the University audience it serves.

Right now its full potential is not yet realized. If each member of the cast brought a friend the small room would be nearly full; and if make-up and equipment were more expensive the director would suffer proportionately more.

According to Matta, the studio is not expected to continue in the fall, much less expand. "We're just doing this because we enjoy it," he says. "An audience is nice but we'd do this without one." He adds that he won't have the time to continue the venture, and many of the actors will be other places in the fall.

But the need for this type of theater existed harshly in the past, and will continue into the future. Matta and his cast have shown that this project can be carried out successfully. We charge the Production Board with the responsibility of seeing this need is fulfilled in the future.

Staff Speaks

An Honest Critic with Virtue

By JOEL BRENNER
Fall Editor-in-Chief

Daily Cardinal Fine Arts Editor Larry Cohen is no stranger to criticism, given or received, and in his business mental health is largely dependent on the ability to develop an immunity to the venomous anathema heaped on any honest critic almost daily.

Nevertheless, when harmless claptrap becomes personal abuse, and when criticism of the critic's writing (for which there is certainly room) degenerates into petty slander and misrepresentation, it is time to come to Cohen's defense.

Perhaps the greatest temptations for the critic's critic are sarcasm and flippancy; they are cute, stylish, and frequently take the place of substance, which is harder to write but far more convincing. Cohen's critics are no exception; almost invariably they begin with self-satisfying little half-witticisms about how it's too bad The Cardinal can't find anyone else to take the reviewer's job; or, Who does this guy Cohen think he is anyway?

From there they want to know what his critical qualifications are, as if Charlie Brown has to be able to pitch to enjoy a baseball game: all of which is like suggesting that a housewife has to be able to lay an egg to know what a good one tastes like.

While I believe that a qualifications list is as irrelevant here as it is during a campus election, it has been demanded so here it is.

Cohen has both acted and directed, though he is more at home on our side of the curtain. Not only has he received written interest and verbal praise from Harold Lloyd, Pauline Kael, Janus Films, individual stars in "Funny Girl," and more recently from the makers of "The War Game," but he is currently working for Janus Films as a script writer.

But more important than such a list is Cohen's awareness of the respective social roles of the artist, the critic, and the theater, live or film.

For what is the role of the critic but to provoke thought and keep a drowsy public from falling completely asleep? A lack of praise where it is due can irk both artist and public, and I myself find Cohen on occasion too quick to criticize and not quick enough to praise, but the critic's role is to stimulate, not to satisfy.

On the other hand, Cohen's harshness is balanced by a consistency which allows even those who disagree with him to understand his point of view, a virtue shared by few critics.

It is curious, for example, that Murray Spector—a tireless Cohen critic—bemoans that it's too bad Cohen doesn't define a good play as "It's good because I like it," and then turns around and demands that Cohen supply the public with some kind of consistent magic formula for judging a performance. As if "It's good because I like it" is such a formula.

Consistency is a virtue and Cohen has it. He dislikes romanticism, cannot tolerate irrelevancies, and is particularly scornful of lavishness, especially where it is used as a substitute for theatrical quality.

He admires the experimental. He likes—almost too much so—the "realistic" and down to earth. He is fond of social criticism, and he thinks that a play or film should make an audience work, or think if you prefer.

Now one can take issue with any one of these criteria, and many people simply do not share Cohen's taste. But the assertion that he is inconsistent or whimsical, that the same themes do not run through-

Letters to the Editor

Reader Disgusted with Flag Editorial

To the Editor:

I was positively disgusted with the editorial entitled "Phony Patriotism" which appeared on page two of your June 30 issue. The author implied that by protecting the American flag Congress was somehow damaging the American institution of freedom of expression.

What the author failed to realize is that an attack on the American flag is not an attack on the government. It is an attack on our form of government, indeed, on the very institution of freedom of expression. This is the case because the American flag is symbolic of the totality of American ideals and institutions. It does not represent the present American society striving to maintain, in some instances, to attain, these ideals.

The passing of the American flag in a parade does not call to mind the text of President Johnson's recent Baltimore speech but the text of Thomas Jefferson's Declaration of Independence. Our national anthem is "The Star Spangled Banner" not "Hello, Lyndon" and our military services take their oath of allegiance to the Constitution of the United States not of the Great Society.

By burning the flag the protesters were as much as saying "We have no respect for American ideals and institutions," which, of course, they had no intention of saying. Rather than burning the flag the protesters should have raised it and continued their protest which would have been as much

as saying "We are exercising our right of freedom of expression guaranteed by the American ideals and institutions this flag represents." Then, they would not only have shown their respect for American ideals but would not have created the impetus for the legislation.

The legislation itself is good. When this writer first read it he wondered why such a law was not already on the books. The reason is that it was not necessary. No one had ever been that disrespectful before. The good thing about the bill is it doesn't infringe anyone's rights. It does not require allegiance to the flag nor does it require respect for the flag. It only requires that people refrain from overt acts of disrespect. The bill infringes rights about as much as one requiring people to refrain from punching policemen.

Another good thing about the bill is, whether the author of the editorial realizes it or not, the law will protect the protesters. First of all, it will keep them safe physically from radical rightists who consider an act against the flag a mortal sin to be punished accordingly. Once at a Wisconsin football game this writer saw an older man grab a student and nearly strike him merely because the boy did not assume an attitude of respect during the performance of the national anthem. If a policeman had not intervened this writer has no doubt the man would have beat the student into an attitude of respect.

Secondly, the law would protect

the protesters cause. While most Americans today would not go as far as the man at the football game, they do consider the flag to be an object worthy of their respect and honor. For these Americans to read in the newspaper that a group of protesters were burning the flag is just plain bad press for the protesters.

In addition the author pointed out that the law mentions nothing about prohibiting burning the flag. As every Cub Scout knows burning is the only lawful method of disposing of worn out flags. He also mentioned the ambiguity of the word defiling which the reader can find in his Webster's Seventh as meaning "to make dirty." Undoubtedly, this is the meaning the legislators intended by the word. In his concluding paragraph the author made a statement about domestic equilibrium that left this writer shaking in his boots at the thought of an imminent collapse of the government. Believe it or not, dissension is neither so widespread nor so pervasive as the author would make it appear. The dissenters are just more vocal than the assenters.

Finally, let it be said that though the author in his zeal to improve the legislative process has only succeeded in displaying his limited knowledge of that process this writer thanks the Lord that the American institution of freedom of expression entitles him to do so whenever, wherever, and however he pleases.

Timothy A. Provis

Tired of In-State Agitators Antics

To the Editor:

As a law-abiding student, I am growing tired of the antics of in-state agitators. I read with horror on the front page of The Milwaukee Journal of May 19 that all five of those arrested during that day's early morning riots were Wisconsin residents.

If these anarchists are allowed to continue, their numbers and boldness shall surely grow apace until this entire institution of higher education is reduced to total chaos! I strongly urge that corrective measures be taken immediately before the good name of this university is again besmirched in the national press.

As the families of these irresponsible students are obviously unable to teach them the proper restraints of living in an ordered society, I suggest that SLIC curtail their hours in order to prevent further outbreaks. It is quite clear that the lawless acts of disruption carried out by these in-state hooligans have caused this university and this city great expense, not to mention the damage done to the property of our State Street merchants.

In compensation for this, I believe that the state legislature should move at once to raise the tuition for in-state students. This action would also have the favorable effect of keeping these undesirable elements off our campus.

Dan Weinstein

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 mornings during the summer sessions by the New Daily Cardinal corporation, 425 Henry Mall, Madison, Wisconsin. Printed at the Journalism typography laboratory.

The Cardinal is free to all students during the summer sessions. Mail-a-way subscriptions are \$1.00.

Second class postage paid at Madison, Wisconsin.

Member: Inland Daily Press Association; Associated Collegiate Press; National Student Press Association.

Offices: Room 2, 425 Henry Mall.

at Cohen comes from his personal enemy Karen Malpede, currently the publicity director for the Wisconsin Players, a title Miss Malpede righteously displays. Somehow she missed the irony of a peddler of publicity, a seeker of public favor, railing against a critic, whose job it is to prod the public.

Not only does Miss Malpede attempt to use her post with the Players as a soapbox—an impropriety for which that group should surely censure her—she even lists her past positions as Cardinal drama critic in hopes that will lend authority to an eminently shallow article.

Evidently it didn't occur to her that her readers might realize that there is in fact a good reason why she is no longer The Cardinal's drama critic. In case anyone wants to know what the reason is, go back and read her letter of June 20.

In this series of non sequiturs Miss Malpede extolls the value of the new theater production board, which someone—she does not say who—has called "the most significant change in University theater in the past twenty years," which of course says nothing except that there have been no significant changes in University theater for at least twenty years.

Miss Malpede also lectures that "If Cohen believes that Wisconsin Players' productions are subsidized by the University he is wrong. The Players' season is paid for by receipts from the plays."

This is exactly the point: an experimental theatre should be sub-

(continued on page 5)

Education Available to More Through Self-help Program

By ALAN RIDLEY

The Office of Student Financial Aids offers a work-study program in which 800 students have participated.

Basically the programs created by the Economic Opportunity Act of 1964 aim at assisting students with low-income or "poverty" level family backgrounds, but now, after the Higher Education Act of 1965, students of more diverse financial situations can participate in the program.

Like other colleges and universities, Wisconsin offers work study programs that offer students salary-guaranteed positions even while in training for certain specialized jobs.

This program works as a supplement to other types of financial aid programs.

Students are allowed to work 12 to 15 hours a week during the summer and up to 40 hours a week during the school year.

One of the advantages of the University program is that a student can be hired during the year and then work at home if he lives in any of the cities where center systems are located. Also the federal work-study program was instituted at a time when there was an unusual amount of interest in such programs within the University community, according to Dean of Student Affairs Martha Peterson. In the fall of 1964

Madison ran a pilot program that was followed by an intensive program in 1965. The year of previous experience manifested itself in familiarity with the program.

Wallace Douma, director of Student Financial Aids, said that another advantage of the program here is the large number of students eligible for the program. Mrs. Judy Lewis, an efficient supervisor of student employment and

the work-study program, pointed out that unlike many schools, here a student unable to finance his education comes to one office and sometimes need only speak to one counselor.

She said that Wisconsin residents with genuine need can blanketly be assured of receiving some kind of financial assistance, in the form of work-study program or a loan or scholarship.

Today the work-study program continues to grow. About 400 to 500 students are expected to take advantage of the program this summer.

During the past year an estimated 800 students were enrolled in

Friday, July 7, 1967

THE DAILY CARDINAL—3

the program. Also the Office of Student Financial Aids has helped some 4,000 students find jobs during the year, and 2,000 in the summer find employment on campus and nearly that number off-campus, as a part of the general student aid employment services.

Dean Peterson offered her own analysis for the success of the program. She said that the enthusiasm and support given the program by students, professors, and legislators both before and after the actual institution of the program offered a favorable atmosphere for its germination.

For the fourth year applications for the work-study program will

be welcomed. Students should have them in before Sept. 1 at the 310 N. Murray, a curious brown house where the financial aids programs and student employment services are made available to all students.

For temporary work a bulletin board is kept up daily with requests for help and a telephone and map of the city are also available.

ENGINEER

Raymond N. Meyer, '61 B.S., '63 M.S. and '67 Ph.D. in mechanical engineering from the University, recently joined 3M Company as an analyst in the Applied Math department.

FLY TO CHI

\$5*

SUMMER STUDENT SPECIAL Your student identification card and \$5 will get you to downtown Meigs Field, Chicago, in just 40 minutes. Fly like a king on Commuter Airlines' new Beech Queen airliners!



COMMUTER AIRLINES
244-0651
On stand-by basis

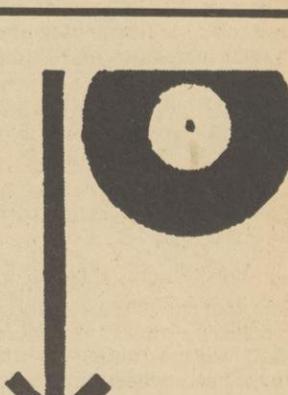


NEW YORK • CHICAGO • DETROIT • ANN ARBOR • BEVERLY HILLS • SAN FRANCISCO • MINNEAPOLIS • BERKELEY
ALL LABELS IN OUR LARGE INVENTORY ALWAYS AT A DISCOUNT

Come In — Browse Around

658 STATE ST 257-4584

OPEN DAILY TILL NINE — SATURDAY TILL 5:30



'There were no compromises'

Le Grand Cineaste : Welles at 52

By JOSEPH McBRIDE

Where is Orson Welles? The facts are clear: he was born in Kenosha in 1915; his mother was a concert pianist and his father an industrialist and the inventor of the Army mess kit; he was educated—briefly—in Madison and in Woodstock, Ill.; he became a national celebrity at 21 with his theater and radio work and an international celebrity four years later with his first film; and now, supposedly, he is somewhere in Europe.

In France, Welles is the god of young filmmakers; in Spain he has been a hero since "Citizen Kane" arrived last year; in London he often can be seen stuffing himself in posh restaurants or hopping onto a plane. But in America he is virtually a forgotten man. He turns up every so often in a dreadful costume epic, usually as some variant of Taras Bulba, or in a film such as "A Man for All Seasons." Once in a while someone remembers "The War of the Worlds." But where is Orson Welles?

He lives today in a suburb of Madrid with his third wife, an Italian countess and former actress named Paola Mori, and their eleven-year-old daughter Beatrice. "I'm in the local country club as Count Di Girfalco," Welles says. "I like Spain because my friends are there and they never talk about films." From his stucco country home he roves all over, acting in other men's films so he can finance his own. He finished acting in Michael Winner's "I'll Never Forget What's in Name" in April, and is now in Acapulco starring in "Sol Madrid." After that he will go to Rome to play Tiresias in Pier Paolo Pasolini's version of "Oedipus Rex," and from there to Greece for another film based on the same play.

The various forces that conspire against a man of genius—"Good riddance to bad rubbish" was Hedda Hopper's farewell to Charlie Chaplin—have allowed Welles to make only ten films in 26 years of fund-raising and unrealized projects. He told a French film magazine recently that the fight is "more bitter than ever. Worse than ever. Very difficult. I have already said that I do not work enough. I am frustrated, do you understand? . . . I have bought little cameras in order to film if I can find the money. I will shoot in 16 millimeter . . . nothing can compare to the cinema." Three months ago in Paris he was even talking about himself in the past tense: "I did my best. There were no compromises."

But Welles is still Welles. And that means innumerable projects. He has ten more minutes to shoot of his version of "Don Quixote," begun in 1955, and is editing a film called "The Immortal Story," which he based on an Isak Dinesen story. Next fall he will shoot "King Lear" in Rumania, with himself, all 350 pounds, as the bearded old man.

"Chimes at Midnight," his film about Falstaff and Hal, was called a masterpiece by French critics when it opened in Paris last year. It played for three weeks this April in New York, grossed only \$25,000, and has not yet been shown in this area. Dennis Finkler, the manager of the Majestic Theater, says that he may bring the film next fall for a three-day run. Distributors are wary of "Chimes at Midnight" because The New York Times' Bosley Crowther gave it a poor notice. (Crowther gave "Citizen Kane" a poor notice in 1941.)

Welles' troubles began in 1939. After a charmed life as a radio and stage actor and as the organizer, with John Houseman, of WPA and Mercury Theater groups, he was offered a contract by George Schaefer, the president of RKO pictures. The unprecedented offer startled Hollywood: the 24-year-old was given carte blanche to direct, write, produce and act in three films for \$125,000 each. Welles and Houseman went off to Hollywood, Welles sporting a beard he had grown for a Shakespearean play.

He took along his Mercury actors, among them Joseph Cotten, Agnes Moorehead and Everett Sloane, and began writing scripts with Houseman. He finished three which, for one reason or another, were not produced: "Heart of Darkness," "The Way to Santiago" and "The Smiler with a Knife." Meanwhile, he was roaming around the RKO lot talking to technicians, spending days in the sound recording rooms, the cutting rooms, observing process screens and intricate lighting operations.

During the evenings he ran off hundreds of films, steeping himself in the masters of the art: Griffith, Eisenstein, Stroheim, Pabst, Clair, Sternberg, Murnau, Hitchcock, Renoir and John Ford. Asked last year what filmmakers he most respected, Welles said: "the old masters, by which I mean John Ford, John Ford and John Ford." He ran off Ford's "Stagecoach," which he calls his "cinematic textbook," forty times. At the same time in 1940 he became acquainted with Gregg Toland, a

until the following May due to a strange similarity between its title character and William Randolph Hearst. "Some day," Welles said, "if Mr. Hearst isn't frightfully careful, I'm going to make a film that's really based on his life." "Citizen Kane," of course, made movie history; five years ago an international critics' poll named it the best film ever made.

Welles was at the zenith of his career. "I had luck as no one had," he said recently. "Afterwards, I had the worst bad luck in the history of the cinema, but that is in the order of things; I had to pay for having had the best luck in the history of the cinema. Never has a man been given so much power in the Hollywood system. An absolute power. And artistic control." Welles' troubles did not become serious until he finished his second picture, "The Magnificent Ambersons," a much quieter film than "Kane" technically but an achievement of the same magnitude.

Welles left for South America and began shooting a documentary called "It's All True." While he was there Schaefer was forced

production of "The Lady From Shanghai," a Welles project starring himself and his second wife, Rita Hayworth. (Virginia Nicholson had divorced him in 1939.) Welles, shooting in Mexico, ran over his budget, and, what was worse, had cast Rita as a murderer. What was still worse was that he had cut her long red hair and had it dyed blonde for the part. The enraged Cohn, seeing the film at a preview, found it mystifying. "I'll give a thousand dollars to anyone who can explain the story to me!" he shouted. There were no takers.

Welles saw the film re-cut and himself an exile from Hollywood, even though "Shanghai" contains some spectacular scenes, particularly a surrealistic chase through a funhouse. Welles set to work in 1948 convincing Herbert Yates, the president of Republic Studios, to let him make a film of "Macbeth." Republic made much of its profits from Roy Rogers movies, but Yates was impressed by Welles' promise to finish the film

is "probably the one that has started the largest number of filmmakers on their careers." At the Cannes Film Festival last year Welles was given an award "for his contribution to world cinema"; the audience, which normally jeers at most of the awards, rose and clapped with their hands over their



With Paola and Beatrice

mustached photographer from Illinois whom he soon signed up to shoot his first picture. "He said he could teach me everything about the camera in four hours," says Welles, "and he did. Gregg Toland was the best director of photography who ever existed."

Welles' social life was the talk of Hollywood. Older directors and actors resented his beard and his age—he was still only 25—and gradually began to ostracize him. He threw a party and no one showed up. A stuntman cut off his tie in a restaurant; a press agent sent him a bearded ham for Christmas; F. Scott Fitzgerald wrote a spoof on the beard for "Esquire" and sent his daughter fifty cents—in stamps—to buy the magazine.

But the film Welles was planning with Toland and his scenarist, the late Herman J. Mankiewicz, was "Citizen Kane." Finished that fall, it was not released

out of RKO in a power play by Charles Koerner, who took over as president. The studio telegraphed Welles informing him that the documentary would remain unfinished, that he was fired, and that "Ambersons" had been cut. Because a preview audience in Pomona had laughed at the film, RKO cut two twenty-minute chunks out of it and tacked on a new ending. "It looks as though somebody had run a lawnmower through the celluloid," Welles said.

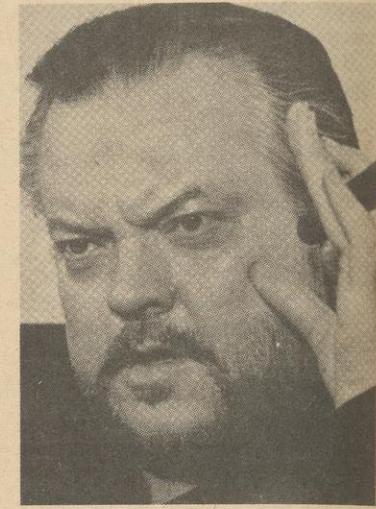
The blowup with RKO had been a threat even before the "Ambersons" incident. Welles had begun a picture called "Journey Into Fear," and halfway through the shooting was replaced as director by Norman Foster; the studio wanted a safer commercial bet. After Welles returned from South America in 1942, he became an occasional actor ("Jane Eyre," "Tomorrow is Forever") and wrote a syndicated column for The New York Post. He put on magic shows for G.I.'s—he is considered one of the world's best amateur magicians—and gave speeches at anti-fascist rallies. (He has long been a socialist, and today he opposes American policy in Viet Nam.)

In 1945 Sam Spiegel financed a Welles picture, "The Stranger," which was a modest commercial success but, seen today, seems hardly a Welles film at all. Harry Cohn, the volatile president of Columbia Pictures, chanced the

in three weeks for less than \$200,000. He did it, and produced a remarkable visualization of Shakespeare in the process.

Since 1948 Welles has been, in his words, "a fruit picker—you go where the work is." Besides acting in a score of movies, he spent three years shooting "Othello," halting production again and again to raise money; shot "Mr. Arkadin," based on his own novel, in a half-dozen European countries; directed stage versions of "Faust," "Moby-Dick," "Chimes at Midnight," "King Lear" and "Rhinoceros"; shot a series of TV shows for the BBC; directed a baroque thriller, "Touch of Evil," in Hollywood in 1958; and made a haunting film version of Franz Kafka's "The Trial" in 1962. Since the financial failure of his musical version of "Around the World in Eighty Days," which he mounted with Cole Porter in 1946, he has been paying off a tax deficit to the U.S. government, and had to maintain residence in Europe until an agreement on payments was reached in 1954. Today he prefers to live in Europe.

The one-time boy wonder is now an elder statesman, and is regarded with awe by young directors. The French magazine "Cahiers du Cinema," which launched the New Wave of Parisian directors, has published dozens of tributes to his films. A group of French directors and writers wrote a book called "Homage to Orson Welles." New Wave director Francois Truffaut calls "Kane" the "film of films" and says that it



Welles in London, 1966

heads. "Welles beamed and sweat on the stage of the Festival Palace, looking like a melting iceberg and occasionally tilting forward in something that approximated a bow," wrote Kenneth Tynan.

This adulation is slowly spreading to America, and Welles may even be appreciated here before he dies. A retrospective showing of his films was held here last semester by the Union Film Committee; a Chicago high school showed "Citizen Kane" for two weeks straight; the New Yorker theater in Manhattan collected signatures in the lobby from appreciative viewers of "Kane" and sent the book to Welles. The American director Robert Rossen said that if Welles "had not been an actor, he would have been the greatest director who had ever existed. He is a complete genius. A fascinating being. Everything he does is new. He is gifted with a wonderful perspicacity, an amazing cinematographic sense—that way he has of telling an entire story in one shot."

But the American public still thinks of "le grand cineaste," as he is called in France, as a fat character actor, the man who scared the country in 1938 and played Harry Lime in 1949. Welles still smokes his half-foot-long cigars and still loves to eat—"Gluttony may be a sin, but an awful lot of fun goes into committing it"—and retains all of his passion or moviemaking. He acted in a Shredded Wheat commercial recently in his endless campaign to raise money for his films. If his health holds out, and the money continues to trickle in, the world will hear more from Orson Welles.



"CHIMES AT MIDNIGHT." Welles' latest film, was released last year but has yet to be seen in Madison.

An Honest Critic with Virtue

(continued from page 2)

sidized by the University, with no strings attached. The Players, unfortunately, because the Union is so expensive, and because they must pay their own way, too often rely on popular theater to please the adults who buy the tickets.

From here Miss Malpede points out that the Players are sponsoring a summertime experimental theater, Studio 408. Cohen has no quarrel with Studio 408, as Miss Malpede suggests; he merely states, and he is right, that this is a pacifier not a panacea.

The central problems still remain: the Wisconsin Players still have every cent allocated to University theater; the Wisconsin Players are still affiliated to the Speech Department; and the Union, because it is so expensive, is available to hardly anyone but the Players. Studio 408, no matter what its virtues, has no bearing on these issues. Cohen's remarks do.

As long as Larry Cohen continues to force people to think, as long as he continues to point out the inadequacies of the University's artistic environment, he is doing the campus community a service.

The job of the critic is to stimulate, and whatever disagreements one may have with Cohen's taste, he is certainly stimulating.

Dow Case

(continued from page 1)

stated that prosecution in state court before appeal in Federal Court would cause irreparable harm to the demonstrators.

In their majority opinion last week Judges Thomas Fairchild and Myron Gordon held that 2283 was applicable and they abstained from passing a declaratory judgment on the constitutionality of the statute.

Dissenting, Judge James Doyle claimed that the Dombrowski case provided injunctive relief and that the statute was unconstitutional on its face because it was liable to

sweeping application. Judge Doyle also commented that certain of Judge Gordon's remarks were irrelevant. Gordon stated that as far as he was concerned the demonstrators were disorderly and should be tried in a state court.

Because of an act of the Reconstruction Congress, all appeals from three judge panels go directly to the U.S. Supreme Court and must be heard by that body.

Presently Julian is attempting to obtain a restraining order against the July 17 prosecution of the demonstrators from the three judge panel. If the panel does not grant such an order Julian will attempt to get such an order from the U.S. Supreme Court until that court

hears constitutionality arguments.

There is some question as to whether the three judge panel should hear the second part of Julian's argument charging that the state should be enjoined because its prosecution was in bad faith.

Julian is presently involved in three judge panel actions in four other cases regarding similar constitutional issues.

Players

(continued from page 1)

Wilson is constantly understated in his delivery. As a dancer, Wilson's physical discipline is strikingly evident — especially in scenes when he dominates the stage without saying a word. His control of expressiveness is constantly an asset, his mastery of two disciplines — theater and dance — being quite impressive.

Best among Ridgeon's four associates is William McKee as Sir Ralph Bloomfield Bonington. McKee handles Shaw's lines quite comically, particularly the summations in triplicate. Come to think of it, he resembles Carol's Dormouse quite nicely, and his speeches were the most delightful moments of the evening.

Less distinguished but quite satisfactory was Katherine Waack as the artist Dubedat's wife. Miss Waack, it seemed to me, had about as much trouble hitting the precise note of character as did the audience in responding to her.

As Shaw's prototype of the artist, Joseph Rozmiarek was properly flippant in the early scenes. A death-bed scene by nature is

Friday, July 7, 1967

THE DAILY CARDINAL — 5

quite difficult to bring across and the actor did as fine a job with serious lines as with comic.

The problem in all of this, however, was in making Shaw his

own worst enemy. It is hardly encouraging to be allowed to doze off and then, to wake up and find everyone still chatting away.



The RIVERBOAT RAMBLERS

—UP
STAIRS—

FRIDAY &
SATURDAY
NITE

DOWNSTAIRS — IRMA ROUTEN
AND THE GAS CO. LTD.

GREAT ENTERTAINMENT

AT

THE LODGE

514 E. WILSON 255-0073

Edwin O. Olson & Son

Mid-Summer Clearance

SALE

SAVE 20% to 50% ON

MEN'S SUMMER AND
YEAR-ROUND

SUITS SPORT COATS

TROUSERS

SHOES

NUNN-BUSH & EDGERTON

ALL REDUCED

EDWIN O. OLSON AND SON

555 STATE AT FRANCES

Customer Parking

Town/Campus Bldg.

YOUR LOWER LEVEL RECORD DEPARTMENT SAVES YOU MONEY!!

CROSSROADS

\$1.77
per disk



Showpieces For Orchestra —
Karel Ancerl,
The Czech Philharmonic Orchestra
22 16 0105/22 16 0106 Stereo



Britten: Variations On A Theme
By Frank Bridge / Stravinsky:
Apollon Musagète — Josef Vlach,
The Czech Chamber Orchestra —
22 16 0107/22 16 0108 Stereo



Smetana: Quartets 1 and 2 —
The Smetana String Quartet
22 16 0111/22 16 0112 Stereo



Piano Music Of Latin America —
Charles Milgrim
22 16 0113/22 16 0114 Stereo

UNIVERSITY BOOKSTORE
702 STATE STREET — LOWER LEVEL

Campus News Briefs

Gallery Hosts Faculty Exhibit

The works of four faculty members will be on exhibition in the Union Main Gallery until July 24. The University of Wisconsin artists whose works are now on display are Donald Anderson, Victor Kord, Dean Meeker, and Warrington Colescott.

* * *

MONEY LOST
If someone finds or has found a First National Bank pay envelope containing \$81 in cash please contact the International Cooperative Training Center at 262-3251 or Miss Foster at the Towers 257-0701.

The money was a government grant belonging to an international student from Dahoey, Africa. He can speak no English and has no other means of support.

* * *

JAZZ
A Jazz session will be held on the Union Terrace today at 2:30 p.m.

* * *

TGIF
The Grad Club TGIF will be held today at 4:30 p.m. on the Union Theater Deck.

* * *

INTERNATIONAL DANCE
International Dancetime will be held tonight at 9 p.m. in Tripp Commons.

* * *

ARAB STUDENTS
The Organization of Arab Students will hold a social hour tonight at 8 p.m. in the Union Reception Room. Two short movies, "Welcome to Libya" and "Libya and Industry" will be shown. Refreshments will be served.

* * *

FOLK DANCING
There will be Folk Dancing tonight at 9 p.m. on the Union Terrace.

* * *

NIGHTCLUB
A nightclub sponsored by the Union Social Committee will be open Saturday at 9 p.m. in the Stiftskellar.

* * *

FRIENDSHIP HOUR
The International Friendship hour will be held Sunday at 8 p.m. in the Old Madison room.

* * *

BRIDGE
All interested students are invited to play Duplicate Bridge Sunday at 7 p.m. in the Union's Stiftskellar. Admission is 50¢.

* * *

STUDIO 408
Studio 408 will present the third in its series of contemporary dramas tonight and Saturday at 8:30 p.m. The public will be admitted free of charge. No one will be admitted after the performance has begun.

* * *

YMCA FILMS
"Son of the Sheik" with Rudolph Valentino and "The Second Hundred Years" with Laurel and Hardy will be shown Friday and Saturday at 7 and 9 p.m. at the University YMCA. A series ticket is \$1.50 and individual tickets are \$50.

* * *

CONCERT
The Union Music Committee will present the first in a series of three free concerts Monday at 7 p.m. on the Union Terrace. In case of rain, the concert will be cancelled.

* * *

EXCURSION
Tickets for the Res Halls excursion to the Wisconsin Dells on July 15 may be purchased at the LHA store, the Liz Waters store or the Witte Hall desk. The cost for Res Halls residents is \$5.50; for those outside the Halls it is \$6.50.

* * *

FILM
The film "Il Demoniaco Nell' Arte" will be one of three free art films presented Tuesday in the Union Play Circle at 4:6 and 8 p.m.

Humane Solution Asked to Viet War

Members of the combined Student Executive Committees of the University YMCA and the University YWCA for 1967-68 have set forth a series of propositions concerning the Vietnam situation following a prolonged process of study, discussion, debate, referendum and vote.

The proposal adopted by a simple majority vote of four to three, reads:

* "We, the University YMCA-YWCA Student Executive bodies,

reaffirm the concepts of peace and love for man which are inherent in the purposes of our organizations;

* Consistent with these concepts is the belief that human problems require humane solutions. We believe that a humane solution is one in which the problems rather than the people involved are eliminated; and

* We believe that war is not a humane solution.

Therefore: This Executive body cannot conscientiously support the military involvement in Vietnam and feel that direct action must be taken supporting solutions of the problems of Vietnam by other and more humane means; such as

A GO GO PARTY

SATURDAY AFTERNOON

Continuous Dancing!

Come as you are—

Bikinis, swimwear, etc.

WHERE?

THE DANGLE LOUNGE

119 E. MAIN ST.

DAILY CARDINAL CLASSIFIED ADVERTISING

RATES: 25c per line per day up to 3 days
20c per line per day 4 days to 20 days
15c per line per day 20 days or more

MINIMUM CHARGE 75c

Approximately 28 spaces per line. In figuring the number of lines in your ad, each letter, number, punctuation mark, and space between words must be counted as a separate space.

CLASSIFIED DISPLAY ADVERTISING \$2 per inch, per insertion

Min. 1 column x 1": Max. 1 column x 3"

All above rates are net. No commissions or discounts.

ALL CLASSIFIED ADS MUST BE PAID IN ADVANCE

NO REFUNDS

FOR SALE

1966 AUSTIN HEALEY Sprite British racing green. Extras. Less than a year old. Top shape. A Bargain. Write: Mr. J.S. Davidson, Asst. Director of Admission. Lawrence Univ. Appleton. Or call collect 734-5036 after 6 p.m. XXX

MONZA '63 Good Cond. 233-2815. 5x11

TRIUMPH-'67, 650cc. Take over payments. 256-3675 eves. 5x13

KARMANN-GHIA, '66, perf. cond. owner leaving country. 244-5091. 3x7

'66 HONDA CB 160 Good cond. \$400. Call 255-9191 after 6. 3x7

200cc BULTACO Metralla-65. Super shape-475 with fairing 425 w/o 233-1773. 5x14

BICYCLE—Pengeot, 10 speed, men's. Alpine gears, good cond. Best offer. 262-4159. 2x7

650 BSA. New engine. Call 256-1129. 5-7 p.m. 3x11

66 S-90 HONDA. Luggage rack, helmet, good cond. 256-5718. 5x14

'65 HONDA S-65. 233-0478. 5x14

CLOTHES FOR SALE—For men—Blk. dress shoes size 9-D (once worn) Summer Spt. Jkt. size 36. yr. round. Blk. suit. size 36—cheap prices. Call Dave 257-8969. 2x11

HONDA CB-160 chrome fenders & panels. 255-2219 after 5. 4x14

FOR RENT

GRAD Student—Efficiency units for either 1 or 2 people. 233-2588. XXX

FALL

50 GRAD. & UNDER GRAD. WOMEN—ROOM & BOARD ON THE LAKE 255-6531 6x14

ROOM, over Redwood & Ross. Pvt. bath. Call 256-6630 or write B. Southwick, 522 N. Pinckney, Madison. 3x7

MEN—Sgl.-dbl. Kitch. priv. Liv. rm. Summer rates. 222-3007. 5x14

FOR RENT

BACHELOR Apts. 2 bdrm. lvg. rm. priv. bath. pier. \$100. until next semester. 231-2880. 5x14

WANTED Sublet Furn. 3 bdrm. apt. in Boston (children OK) crib. \$75. for 3 wks. 256-8875. 8x21

MEN—Sgl. sleeping rm. summer & fall. 2 rm. Efficiency. Summer only. 238-3317. 4x14

HELP WANTED

STUDENTS—Earn up to \$100 per wk. in your spare time. You can earn up to \$100 per wk. talking to fellow students this summer. Total income limited only by the time you can devote. Its a stimulating and culturally rewarding assignment for one of Americas most famous company's. Find out how you can qualify for this interesting and unique opportunity. Call 1-3 p.m. 255-5133. XXX

SERVICES

EXPERT typing, will correct spelling, fast service. 244-3831. XXX

SCHOOL of Guitar, Folk, Flamenco, Classic lessons. 257-1808. 12x18

EXPERT typing. Fast. 238-9151. 20x17

EARRINGS from Mexico. Pierced & regular. Ph. 256-2265. 7x13

THESIS Typing & papers done in my home. 244-1049. 17x11

TYPING 255-8438. 5:40 p.m. XXX

MISCELLANEOUS

FREE: 9 wk. old kitten. Trained. 257-2838.

SCIENCE Illustration, graphs, etc. \$3/hr. 262-3629. 2x11

LOST:

\$10. REWARD—for return of lost Jules Jorgensen watch. Call J. Levine. 257-9902. 3x11

READ THE CARDINAL

IT'S GOOD FOR YOU!

supporting U Thant's statement, 'Eight Point Proposal for Peace.'

Rozalyn Rasmussen, YWCA President, stated, "The issues involved in this entire question have deep emotional overtones and their complexity seemed to demand care in proceeding to a decision in organizations comprised of persons of such varied backgrounds, interests, and concerns; for that reason we have spent nearly two months in study, discussion, de-

bates, and membership referenda before voting, as student officers, on the matter."

"Members of our organizations who agree with the position taken may feel we have wasted time debating the obvious and those who disagree, for whatever reason, probably would feel that much more time and effort should be taken before taking a stand, if at all," added the YMCA President, John Fjeldstad.

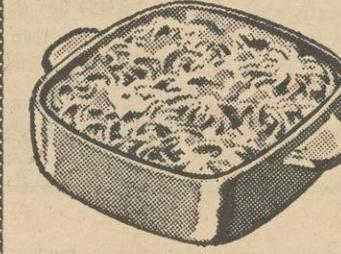
LORENZO'S

ANNOUNCES SUMMER SPECIAL

DEEP FRIED OCEAN PERCH . . . \$1.00

Available in Take-Home Form

as are these delicious dishes:



All Orders Served in
Sealed Aluminum Dish

— FAST 10-MINUTE SERVICE —
811 University Ave. 256-8147

Beauty Lane Hair Stylists



Zotos
"HAIR MANAGE"

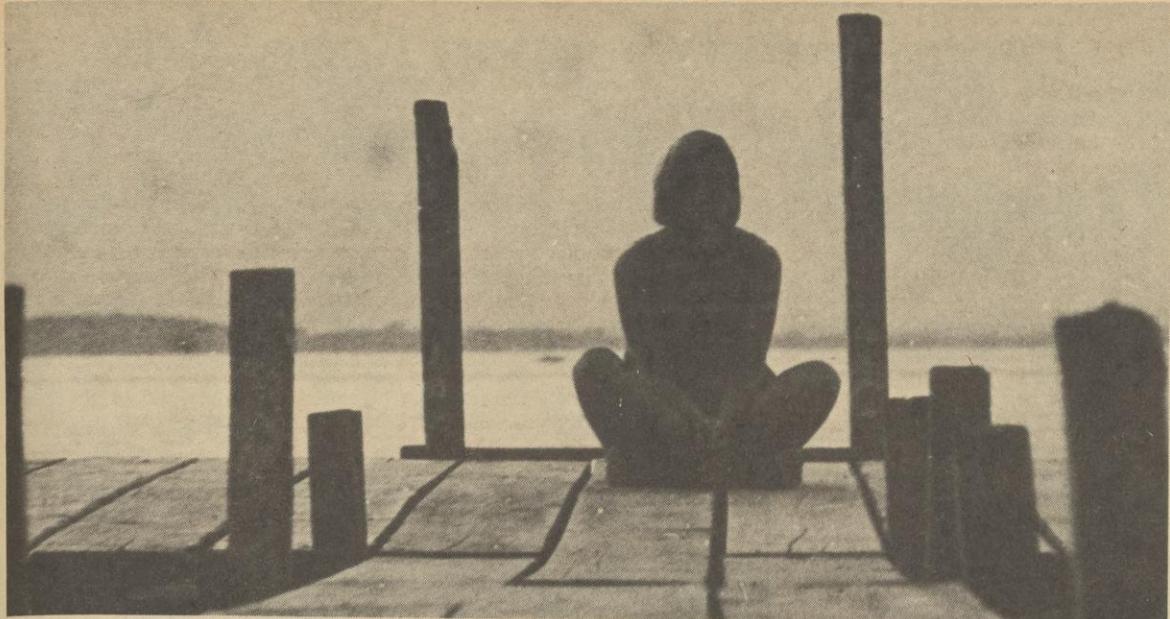
COLD WAVE
REGULAR \$1750

NOW
\$1045

"Instant Manageability" . . . right after a cold wave . . . It was such a success with your friends and neighbors last MAY . . . that we've restocked our shelves for another Great offering during JULY.

\$200.
OFF ANY COLD
WAVE . . . WITH
THIS AD.
Mon., Tues &
Wed. Only

Beauty Lane
ONLY AT
YOST'S CAMPUS
PH. 255-5766



TWILIGHT silhouettes in gray, grainy haze a lone student thinking between weathered, weedy piles that jut tensely from the Hoofers' canoe-and-rowboat-rental dock on quiet Lake Mendota, about three-weeks exams.

Opera Company To Visit Campus

The newly formed American National Opera Company will travel to the campus next fall for three performances at the Union Theater, the Union Music Committee has announced.

The company, directed by Sarah Caldwell, will present Alban Berg's contemporary opera, "Lulu," in English on Oct. 12; Verdi's "Falstaff," in Italian on Oct. 12; and Puccini's "Tosca," in Italian on Oct. 14. All will be evening performances.

Miss Caldwell, artistic director of the Opera Company of Boston, is considered one of the most creative and forceful figures in opera today. She is known especially for her controversial staging of classics, as well as for introducing and reviving operas never before successfully produced in this country.

The new company was formed last February after the Metropolitan Opera National Company, which played the Union Theater during its first two seasons, announced cancellation of plans for a third season's tour.

Pic-a-Book

544 STATE ST.
PAPER BACK BOOK STORE
with over 19,000 titles in stock
Store Hours for your
Convenience—Mon.-Fri.
9:30 - 9:00 — SAT., 9:30-5:00
The only PLAYBOY
corner of Madison
WE DO LAMINATING

Wee Wash It

LAUNDRY the way
your mother
would do it.
SHIRTS & DRY CLEANING
24-HR. LAUNDRY SERVICE
462 STATE ST.

Amato's Holiday House

Saturday Special

Filet Mignon

\$2.75

Baked Lasagna

Prepared by

Mama Amato

\$2.25

Sunday

Chicken Special

\$1.50

No Charge for Seconds

CARRY OUT SERVICE AVAILABLE — PIZZA AT ITS BEST
515 S. PARK ST.

OPEN 3:30 P.M.

255-9823

da
en
e-
ho
on,
ch
be
if
es-

ns
en
e-
ho
on,
ch
be
if
es-

ns
en
e-
ho
on,
ch
be
if
es-

Student Apartments Planned

The City Plan Commission gave temporary approval Monday to plans for a 13-story student apartment building to be built by James T. Devine, Sr.

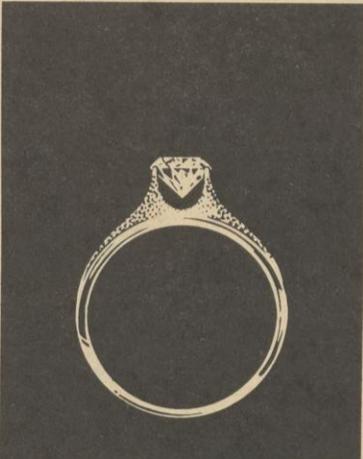
The building will contain 52 units — each containing two bedrooms and destined to house four students. The apartment house will

be constructed on the site of the Surfside Apartment building which was destroyed by a fire early last December.

The building, to be called The Surf, will cost close to \$1,450,000.

Construction will begin this September and will be completed within a year.

Orange Blossom
DIAMOND RINGS



PLATINE.. combines eighteen
carat gold and platinum.
about \$350. as shown,

R. H. KAZIK, Jeweler

551 STATE STREET

CAMPUS CLOTHES SHOP

*The Store for famous
National Brand Names is
Holding a Special Summer*

SALE

Men's Suits

and

Sport Coats

BUY NOW

SAVE UP TO 40%



Culturally Deprived Children Spend Six Weeks on Campus

By STEFAN KOEHL

"The best part is being like a university student," said sixth grader Willie Pearson. "Going to school is the most fun."

Living in Elm Drive C and doing all the things college students do and more is part of a six week program to stimulate a group of Negro, white, and Indian fifth and sixth graders to seek out the opportunities open to them.

The 55 bright but under-privileged children were picked through their schools. They are mainly from Racine, Stockbridge, Menominee, and Madison, Wisconsin and Freeport, Illinois.

Prof. John Artes who is directing the program with funds provided by the Rockefeller Foundation, the University Summer Lab School Budget, and the University Extension Center for Action on Poverty, explained the double purpose of the project.

"Raising the aspiration level of these kids while they're here this summer is important," said Artes. "But giving our graduate interns (in Elementary Education) a chance to truly know the kids they'll be working with in the fall is the other half of our goal."

Each of the three graduate interns spent a week living with the family of one of his future pupils and will do so again before he begins teaching in the fall. "We want the kids to transfer some of this summer enthusiasm into the classrooms in the fall and at the same time ease the initial shock of classroom teaching on our interns," said Artes.

One of these interns is Al Holmquist. "The academic term for these kids is culturally deprived," said Holmquist. "But these kids have plenty of culture. It's just a different one (culture), but doesn't mean they're not on the ball."

As we walked down the hall on the first floor of Elm Drive C, a door banged open and a pudgy freckled boy emerged pursued by an Indian and Negro of the same age. All three had the gleam of horseplay in their eyes.

"You make them stop what they're doing to me," the white boy demanded of Holmquist.

But the counselor refused to take sides and walked on smiling slightly. "They'll get all sorts of an education up here," he chuckled.

"Our stress is on community," said Artes. "We're especially try-

ing to help these kids adjust to very diverse kinds of people and situations."

The eager youngsters are divided into four teams of about 15 children. Each team has its own theme such as "What is a University?" which they follow not only in their morning classes but also in afternoon and evening excursions. These run from concerts at the Wisconsin Union to camping out in the Madison School Forest.

"We want to expose these kids to as many new ideas as we can," continued Artes. Every one of them gets a dictionary, a thesaurus, and a desk encyclopedia plus 10 paperbacks which they each picked out for themselves at the bookfair we held."

"If we can stimulate these kids enough, we can get them out of the ruts their families are in," Artes went on. "To get these kids into some kind of education beyond high school will be a success."

But 12 year old John Walt of Freeport savoring his first taste of dorm life thought the project was already a success. "The food here is great," he flatly stated. "We get ham and eggs and hamburger."

Patronize
Our Advertisers

JANUS FILMS PRESENTS THE ARCTURUS COLLECTION
DIRECT FROM NEW YORK'S PHILHARMONIC HALL
a collection of brilliant short films
by the directors of the 60's (& 70's)

PROGRAM NO. 1

Enter Hamlet Fred Mogubgub, U.S.A.
Renaissance Walerian Borowczyk, Poland
Les Mists '67 Francois Truffaut, France
Running, Jumping, and Standing Still Film
Richard Lester, England
Two Castles Bruno Bozzetto, Italy
The Fat and the Lean Roman Polanski, Poland
Corrida Interdite Denys Colomb de Daunant, France
Allures Jordan Belson, U.S.A.
La Jetée Chris Marker, France

SUNDAY 8 P.M.
WISCONSIN UNION THEATER
TICKETS AT \$1 AVAILABLE AT
UNION BOX OFFICE
Sponsored by Union Film Committee

"THE CLIMATE FOR EDUCATION IS PROGRESS... the technique is innovation"
Florida
HAS A PLACE FOR
ELEMENTARY,
SECONDARY
TEACHERS
Want more facts?
SEND FOR FREE COPY
16 PAGE
BOOK IN
COLOR!

GET
THE
COMPLETE
STORY!
"where the action is!"

J. W. BURT, Teacher Recruitment
Knott Bldg.
State Dept. of Education
Tallahassee, Florida 32304

Name _____
Major _____
Address _____
City _____ State _____
Zip _____

50c

MONEY FOR YOU
PHONE 255-3232

ONE
COUPON
PER
APPOINTMENT

50c

HOUSE OF HAIR
405 W. GILMAN



50c

ANY DAY
EXPIRES
JULY 15
ON ANY
SERVICE

50c

\$1.00

MONEY FOR YOU
PHONE 255-3232

ONE
COUPON
PER
APPOINTMENT

\$1.00



HOUSE OF HAIR
405 W. GILMAN

\$1.00

ONLY
GOOD ON
MONDAY &
TUESDAY &
WEDNESDAY
EXPIRES
JULY 15
ON ANY
SERVICE

\$1.00

English Artists Support Angry Arts: A Protest of Vietnam War Policy

By MARK GOLDBLATT

European Correspondent

"Swinging London" is a term that the fog-filled city well deserves. But beneath the physical manifestations of mini-skirts, mod clothes, and discotheques there lies a culture which is a prime contribution to London's being hip. The culture of London is a culture of consciousness and is one of the main reasons for the success of the first Anglo-American Angry Arts Week here.

Angry Arts is to serve as a protest of artists against American policy in Vietnam and the British Government's support of this policy. The money raised will go towards a sustained political campaign urging British disassociation from American policy, and ultimately total U.S. withdrawal from Vietnam.

Angry Arts Week is the idea of Aubrey Raymond, an American student at Oxford. The original conception was that of a travelling troupe of players who would perform throughout the countryside.

After making several phone calls to prominent London artists, Raymond found that writers and performers of all types were willing to support and participate in the endeavor. It was therefore decided to consolidate the performances into a twelve hour marathon, with the inclusion of pertinent films, to be spread throughout a six day period.

Artists such as Paul Scofield,

Jonathan Miller, Vanessa Redgrave, Harold Pinter, John Arden, and Jules Feiffer have contributed their time and talents to this momentous project.

Audiences have been near to capacity despite the few short weeks of publicity.

Raymond attributed the success to "the hard work on the part

of the participants, and the amenability of English artists" in particular. He feels that recent U.S. escalation of the war has "angered" more artists than ever before. He may well be right. Academy Award winning actor Paul Scofield just recently came out against the war, and is performing at Angry Arts.

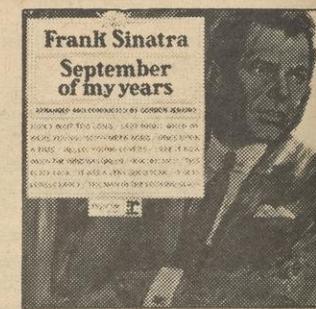
HE'S HERE - TOMORROW NITE!

**THIS IS THE
MONTH OF
SINATRA**

*And we're
celebrating with
great buys on
these Sinatra
recordings*

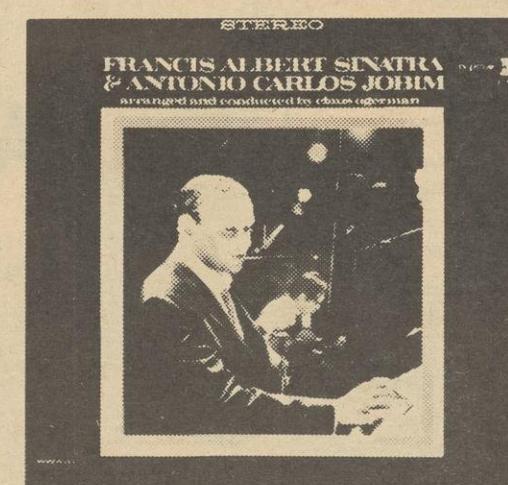


REPRISE DOUBLE-ALBUM 1016



REPRISE ALBUM 1014

"September of My Years" is the ballad Sinatra at his best. With arranger Gordon Jenkins, Sinatra narrates and sings his greatest hits, incl. "Come Fly With Me," "I'll Be Seeing You," "All the Way," and many, many more.



\$2.99 MONO OR STEREO

UNIVERSITY BOOK STORE
702 STATE STREET

LOWER LEVEL

MONEY FOR YOU
PHONE 255-3232

ONLY
GOOD ON
MONDAY &
TUESDAY &
WEDNESDAY
EXPIRES
JULY 15
ON ANY
SERVICE

\$1.00