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Rally History Repeats Itself at Berkeley

By DICK SCHEIDENHELM
Berkeley Correspondent
Special to the Daily Cardinal

EDITOR'S NOTE: Dick Scheidenhelm is a history graduate student at the University. He is a History 290 T. A.

Berkeley—July 8—On the face of all that took place in Berkeley between Friday, June 28 and July 4, nothing new happened. The City Council made the mistake (in its terms) of granting a microphone permit to Peter Camejo and a band of political allies for a sidewalk rally in support of the French students on Telegraph and Haste. The police then made the mistake (in their terms) of creating a defiant, slowly retreating mass out of a disoriented bunch of Friday night sightseers, agitators, heads, runaway children from Seattle, agents, etc., who had, it must be confessed, slowed down traffic.

From these choices involving a nervous mayor, a college-trained police force with untested riot equipment, an uncomfortable coalition of politicos advertising an eyewitness report from the Paris barricade (a girl who read disoriented notecard impressions of

touch football at the Orly airport, "democratic" interruptions from the balcony at the national theater—all else followed inevitably. Ten hooded executioners lay down a barrage of tear gas when the crowd threatens to back up all the way into Oakland. Escaping, liberated, people do their thing.

Getting people together to await the police command to do their thing (how to provoke a new police provocation) is easy on Saturday night. The Trots print a leaflet telling people that rights are defended by winning and exercising them—"freedom of assembly," good cheer to use at a football game. Another leaflet (anonymous) is more to the point: Street Dance Tonight, it says.

The barricades go up, the street is surrendered by the not visible police, the mayor and the city manager until 10:00, the police can't wait all night, and the people who are waiting around to break a window, throw a firebomb, bust a parking meter (aside from indiscriminate police clubbing probably the most popular form of "violent" expression) or run from the tear gas get their chance. Sun-

day morning, a curfew is called for the next evening. The lefty politicos reassert themselves—meeting Sunday afternoon, and the next day and the day after that: the curfew becomes effective before it begins.

Politicos begin to lobby with the City Council to lift the curfew and give them the street on July 4, the City Council tries to ease the tension by reversing their decision of Monday and donate the street, the Sather Gate merchants (spokesman: one Larry Blake) decide that business is not helped by a curfew and an armed escort, and all conspire to end the threat. The "anarchists" and many people in the street have walked out long ago.

Despite a few incidents (the mayor decides to take a look at a Sunday rally in the park and is manhandled, the rally is closed by police after the 7 p.m. curfew, and more windows are smashed—along with heads by alien, out of city police running amok) and a little excitement (Eldridge Cleaver talks about the pigs on Tuesday afternoon in the civic auditorium), the political meetings drag and confrontations end. Nothing is to matter considering Victory Day,

July 4.

Fifteen thousand people wander through Telegraph Avenue during the ten allotted hours of July 4. Many firecrackers and a good crowd while the bands are playing. As soon as Camejo and friends take over the mike, people leave. Rock bands on University grounds divert the crowd (by design) that evening while diehard ministers and arm-band wearers clean the streets.

What is significant and, at the same time, not entirely new, about what happened is best expressed by the "history" constructed by merchant Larry Black on July 5. This is the same Larry Black, who July 2, told the City Council that the problems and concepts of youth were being met by "old fashioned and outmoded methods" and had received applause when he supported closing Telegraph Avenue on July 4. "I for one would like to help put that party on," he said.

Responding to "much criticism," Blake reconstructed a meeting on Monday, July 1, of the Sather Gate merchants in which "we considered ways of preventing a disaster." The strategy decided upon not only involved a public commendation of the police and support for closing Telegraph on July 4, but also a description of the opposition as "revolutionary." "We did not want to knuckle under to the revolutionary forces and set a precedent for more demands," Blake said on July 5. "Instead we elected to take the matter out of their hands by taking the advantage ourselves, thus discrediting the revolutionary elements, and driving wedges between them."

The latter tactic was necessitated by the unmentioned purpose of the wedge to which Black referred: to mobilize the local gentry and insure the current control of the city's political apparatus. It was clear that no wedge was driven between those people who had taken Telegraph Avenue on Saturday that was not already present and being exploited, paradoxically, by Camejo. When Black commanded the police before the City Council on July 2, he was shouted down by the assembled crowd. By his own admission after the aborted presentation, "we then were the enemies. There were hundreds of threats to our lives, our properties." (And so the "Berkeley Daily Gazette" headlined the story on July 5) "It was certain that there was going to be trouble," continued Blake.

The purpose of the Sather Gate merchants support of Thursday's "street fair" (Blake's name was appended to the permit for the rally along with the names of

Camejo and minister Donald But-
eyn) becomes clear in Blake's support of a study by "objective, impartial people whose business it is to analyze the use of public facilities," (i.e. the street).

"I am sure there will be more demands," he said. "We have gained time, and time is in our favor. As to the use of the street we are now in a position to pluck it out of the radical's hands as a symbol." The commission's study is to provide the substance of that symbol, and Blake—along with nearly everyone else—knows what the report will be.

Blake concludes, "The results of such a study should then be conclusive, and on this the city of Berkeley should stand and then, if necessary, FIGHT. If there is then to be a fight, the opposing forces will be far less in number."

Larry Blake is therefore creating a revolutionary situation along with a mythology of "threats" to mobilize the rest of the town. The effect of his post-mortem is to drive a wedge into the gut of the nebulously liberal elements of the City Council (vice-mayor William Sweeney, a fairly young black liberal, and others who voted to overrule the mayor and the city manager in granting the permit for the July 4 celebration) both by agreeing with them and mobilizing the local reactionaries against them. These "tactics" appear to be succeeding. The Berkeley Jaycees, Elks Lodge 1002 and the Thousand Oaks Merchants Association (backed by the "Berkeley Gazette") are mad at the liberals for "capitulating" to Camejo, the merchants who prey on the long-hairs, the liberals on the City Council, and the ministers now have a rationale for aligning themselves with the reactionaries.

Mail in support of the mayor and the police chief is now outrunning the initial reaction against police brutality 5-1. Larry Blake, naturally, finds himself caught in the middle. On July 4, during his own party, he left town.

The Trots intend to spend their time lobbying with whatever commission is established and the City Council for a Free Speech Mall on Telegraph Avenue. They will demonstrate at Huey Newton's trial in Oakland on July 15.

An anonymous newspaper, "Barricade," wants to continue the fight. "Barricade" says, "there are many reasons to be elated. No need to manufacture a plastic victory. We are turned on by the early stages of this struggle. It's good to know that we have the guts to fight back."

The Daily Cardinal

University of Wisconsin, Madison, Wisconsin, 53706, Friday, July 12, 1968
VOL. LXXVIII, No. 156

FREE COPY

WSA Summer Board Discusses New Campus Over-pass System

By LYNN KRAMER

The WSA Summer Board appointed members to its Academic Reform, Finance, WSA—Faculty Ties, and election By-laws committees in a short meeting Thursday night. It also appointed Paul Crossman and Steve Sprecher to the Madison Safety Council.

Summer Board talked briefly about the formation of a committee called The City-State University Cross-Vehicular Pedestrian Committee which has been formed to discuss the over-pass system on campus. State planners are now regarding a system that

would make the University a second-floor school.

In addition to the current over-pass being constructed from Bascom Hill to Elvehjem Art Center, another would go from the Art Center across University Avenue to the future Mass Communications Building. From there an over-pass would be built to Sellery Hall making it possible for students to get to classes without crossing University Avenue.

This is, however, a short-range solution. Two long-range plans are first, to re-route traffic around campus and second, to tunnel Uni-

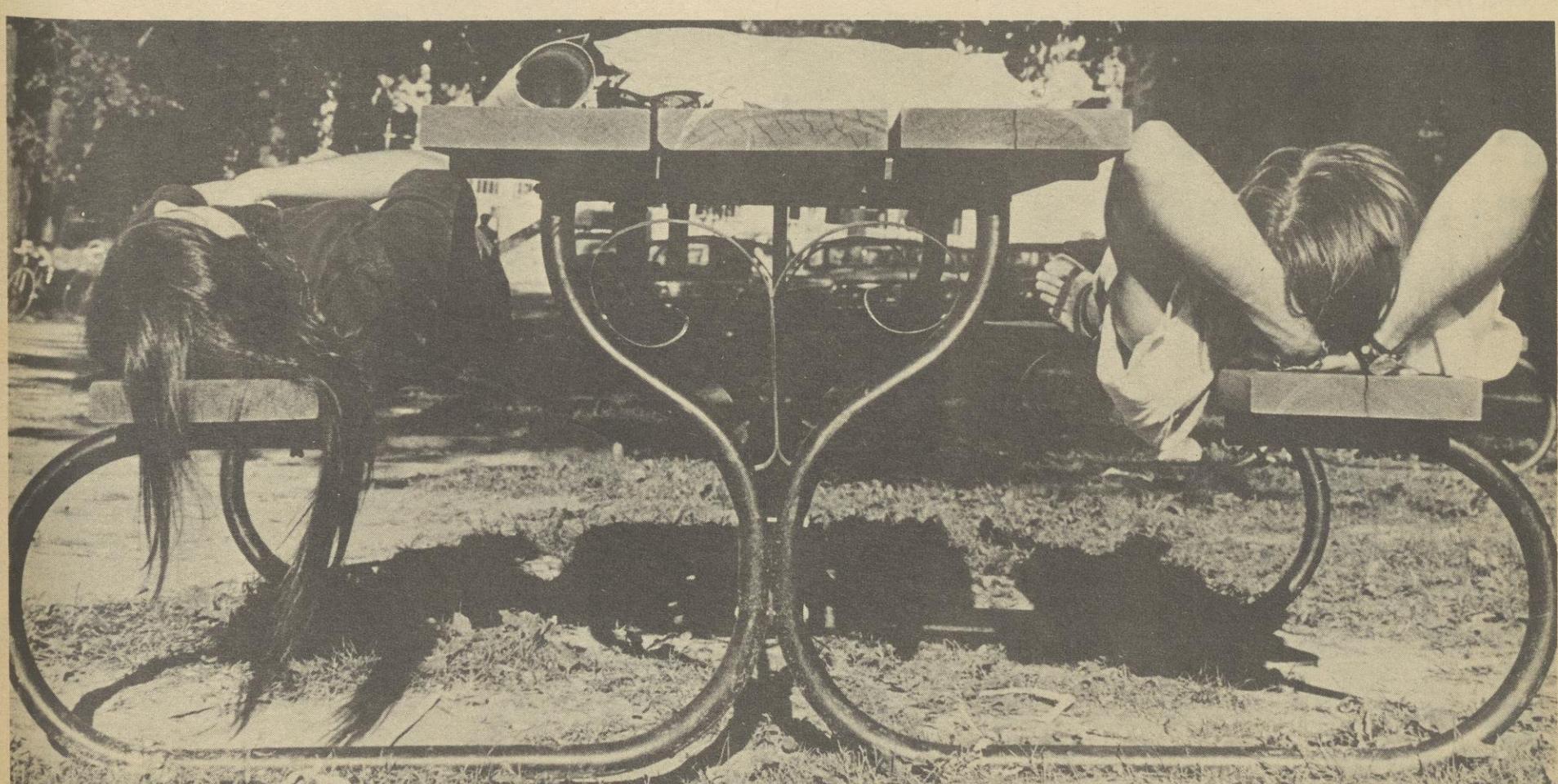
versity Avenue.

The current problem is to make a decision as to whether there should be a bridge system, and will it become an effective answer to the problem of students versus cars. One student has been appointed to the committee by the WSA president.

Summer Board also passed a resolution regarding a change in visitation policies. The two main conditions were that supervised living units may propose and administer programs of room visits by members of the opposite sex, in the living unit; and the "living unit" will be considered a house or hall with separate access.

The latter tactic was necessitated by the unmentioned purpose of the wedge to which Black referred: to mobilize the local gentry and insure the current control of the city's political apparatus. It was clear that no wedge was driven between those people who had taken Telegraph Avenue on Saturday that was not already present and being exploited, paradoxically, by Camejo. When Black commanded the police before the City Council on July 2, he was shouted down by the assembled crowd. By his own admission after the aborted presentation, "we then were the enemies. There were hundreds of threats to our lives, our properties." (And so the "Berkeley Daily Gazette" headlined the story on July 5) "It was certain that there was going to be trouble," continued Blake.

The purpose of the Sather Gate



Crow Report Discipline Has Courtroom Flavor

By GENE WELLS

Editor's Note: This is the last of a three part series on University Disciplinary procedure written by former Daily Cardinal News Editor Gene Wells.

The University, in the Crow report which will become University policy if and when it receives final approval, is seeking to make two major changes in procedures for imposing University discipline on students.

First, it has altered disciplinary procedures to more closely resemble a courtroom situation. Secondly, it has increased student participation in the disciplinary process somewhat, while retaining a faculty majority on all important committees.

Criticism of the non-judicial character of traditional university disciplinary methods has centered on the absence of some rights that an accused would have in court, and the lack of separation between the prosecutor and the judiciary.

The Crow report responds to these criticisms by limiting the powers of individual administration officials to impose punishments and by excluding them entirely from judicial functions. The report gives judicial power entirely to teaching faculty members and students.

Under existing procedure, an administration official may expel or suspend a student on his own initiative, with the student having the right to appeal the decision to the Appeals division of the Committee on Student Conduct and Appeals.

The report removes the power of administration officials to expel students, and allows them to suspend students pending a hearing only in cases where there is a strong threat of further misconduct by the student before the hearing. The student has the right to appeal the temporary suspension to an all-faculty committee which would be created by the report.

The power to expel and suspend students would be in the hands of a newly-created Committee for Student Conduct Hearings, which would consist of five faculty members appointed by the chancellor, and four students appointed by WSA. One of the faculty members would be a law professor who would serve as chairman and vote only in the case of a tie.

The existing power of administrators to serve as members of an Administrative Division panel hearing student discipline cases would be abolished under the re-

port, with the new committee performing the functions of the panels. Administrators would retain power to impose penalties less than suspension, with the student having a right to appeal the penalty.

In addition, administrators would retain their present power to investigate cases, to bring student misconduct to the attention of student conduct committees, and to serve as prosecutor before the committees. Other administrators may defend a student if they desire and are requested to do so by the student.

Appeals from the new Committee for Student Conduct Hearings and from temporary suspensions or lesser penalties imposed by administrators would be handled by the Committee for Student Conduct Appeals. This new committee would be composed of five teaching faculty members.

The procedural rights of students have been retained and clarified but not increased by the Crow report. They include a right to notice of the charges and hearing with adequate time to prepare a defense, a date and hour of hearing when it is convenient for the student to appear, a public hearing in most cases, and the right to hire a lawyer at his own expense.

The Crow committee members, probably with the disruption of hearings last year on their minds, gave the committees power to immediately discipline or evict students disrupting the hearings or to close them to the public if the committee "finds it impossible to preserve reasonable order in a public hearing." Penalties imposed for disruption of hearings could be appealed.

The report states that the right to a public hearing does not mean that a room large enough to accommodate all interested persons must be provided for the hearing.

Some respects in which the proposed procedure still differs from that of a court is that the student

cannot be compelled to appear, and that hearings may be held and penalties imposed on the student in his absence if he does not appear.

Further, while the student has the right to hire an attorney, he does not have the right to have one furnished if he cannot afford one. This right extends to some but not all cases in civil or criminal court at this time.

If an attorney is present, he will be arguing not to a judge who will feel bound to apply principles of law or instruct a jury to do so, but will be arguing to a committee without legal training, except for the law school faculty member, which may be likely to impose whatever penalty it feels is appropriate regardless of its legal correctness.

The University, in the Crow report, has responded to complaints about lack of student participation in the disciplinary process by giving students a substantial minority voice on two of three important committees which would be created by the report.

In addition to the four positions on the nine-member Committee for Student Conduct Hearings, three students would be appointed by WSA to the Committee on Student Conduct Policy.

The purposes of this committee would be to bring suggestions for changes made by other groups either in the rules of student conduct or the procedures for disciplining students before the Regents or Faculty, and to formulate its own recommendations for changes.

In addition to appointing three students to the committee, WSA would have the power to nominate half of the slate of faculty

members from which the six faculty representatives would be chosen. The faculty, however, would choose the committee members from the list submitted by WSA and its own nominating committee.

The faculty would not be informed which nominees were suggested by WSA when voting, but the final appointment of the six fa-

culty members is nevertheless left to the faculty as a whole.

Thus the Crow report puts students in a position where they may have the deciding votes in cases where faculty members are divided, but in most cases students could not by themselves make decisions without the assent of at (continued on page 5)

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In a current four man show in the main gallery of the University of Wisconsin's Memorial Union, sculptor John Stephenson exhibited his expression in planar qualities, trying to get a "maximal effect from a minimal amount of material".

The Union exhibition is open to the public for the month of July, including pieces done by Robert Arneson, Robert Barnes, and Dennis Beall.

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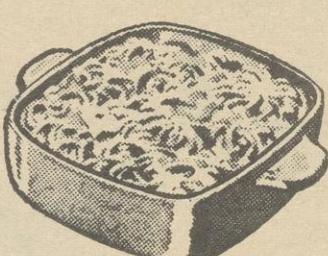
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University Discipline

(continued from page 3)
least one faculty member.

The student members of the Committee for Student Conduct Hearings could, however, control that committee on occasions when one or more faculty members are absent. This possibility has raised questions concerning the legality of giving power over discipline to students. Power to discipline students is in the hands of the Regents unless they delegate it to another group. It has in the past been delegated to the faculty and administration, but whether it can legally be delegated to students has not been determined.

The final decision, for all practical purposes remains in the hands of the faculty, since any decision of the Committee on Student Conduct Hearings can be appealed to

the all-faculty Committee on Student Conduct Appeals by either party.

The Crow report recommends adoption of its suggestions for disciplinary procedures for a trial period of two or three years. It suggests that the Committee on Student Conduct Policy evaluate the procedures during that time.

The faculty has proposed a set of rules covering disciplinary procedures which generally reflect the recommendations of the Crow report. The Regents, at their July 19 meeting, may formulate some general rules regarding disciplinary procedures to apply to all University campuses. If the general rules are not inconsistent with the faculty's suggested rules, the rules will have in effect received final approval from the Regents.

News Briefs

(continued from page 10)

WILLIAMS PLAY

Tennessee Williams' "A Streetcar Named Desire" will be presented Thursday, July 18. Tickets at group rate price is \$2.00. Purchase tickets by Tuesday, July 15 at Wesley Foundation, 1127 University Avenue, 255-7267. Curtain is at 8:30 at the Robert Gard Theater in Spring Green, Wisconsin. Rides are available; if you have a car, please bring it.

ORGAN RECITAL

On Wednesday, July 24, 1968, a recital of contemporary organ music by David Johnson, professor of organ at Syracuse University, will be presented. It will take place in the Music Hall Auditorium at 7:15 p.m.

* * *

PINAFORE TRYOUTS

Tryouts for the Madison Savoyard's summer production of Gilbert and Sullivan's "H.M.S. Pinafore" will be today and Saturday from 4:00 until 6:00 p.m. and also

7:00 p.m. on Saturday. Tryouts are in the basement of the First Congregational Church at the corner of Breez Terrace and University Ave. The sixth summer session season will be directed by Prof. Arthur Becknell of the University of Wisconsin School of Music faculty. Orchestra members and crew committee members are also needed.

* * *

WSA
There are two positions open on the Wisconsin Student Association's Summer Board. If you are interested in academic reforms, student power, or WSA-Faculty ties, call 262-1083 or stop by the WSA offices in 507 Union.

* * *

SAFETY COUNCIL

The Wisconsin Student Association will hold interviews for two students to be placed on the newly created Madison Safety Council. Those interested come to the WSA Offices (507 Union) between 1:30 and 4:00 p.m. weekdays, or call 262-1083 or 262-1081.

Religion On Campus

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Curt Roelofs, Pastor

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Subject this Sunday:
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Sunday Schools—to age 20—
10:30 a.m.
Wednesday Eve. Testimony
Meetings: 8:00 p.m.
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Lutheran Worship at the University.

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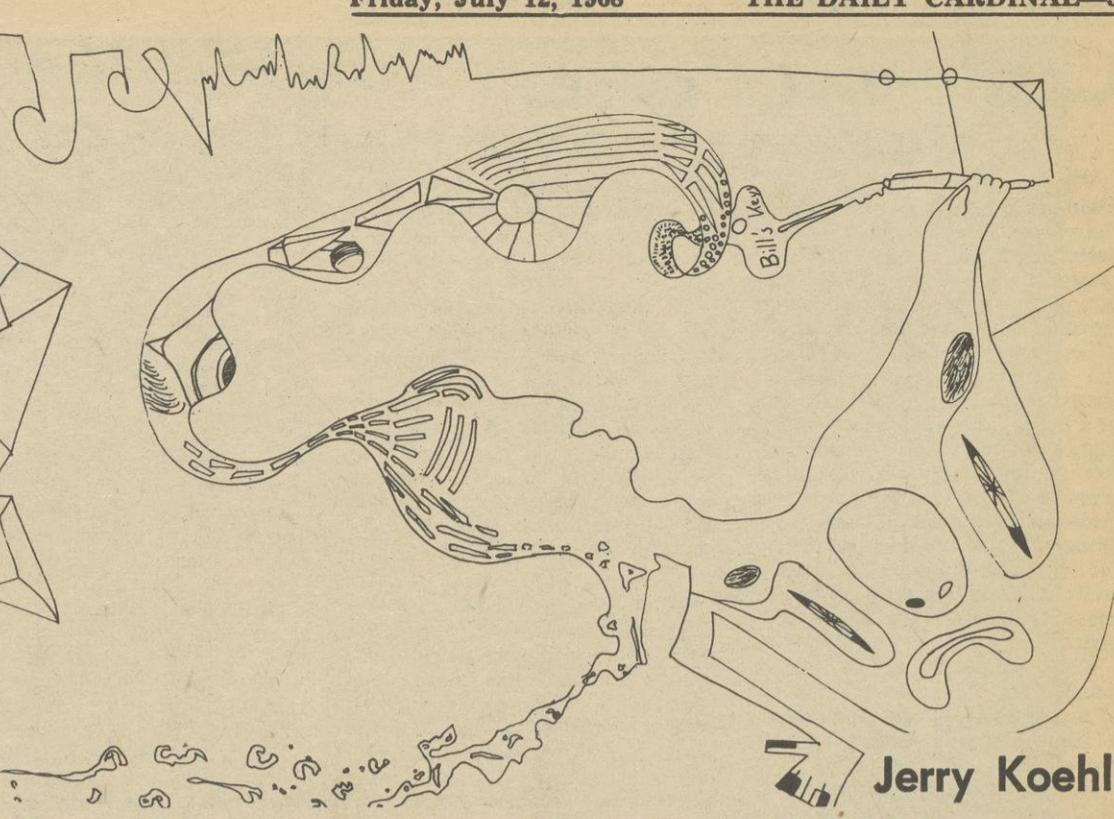
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"A Pearl for Japan"
Pastor Toshikazu Oshiba
7:30 p. m.
"Power by the Hour"
Pastor Richard Larson

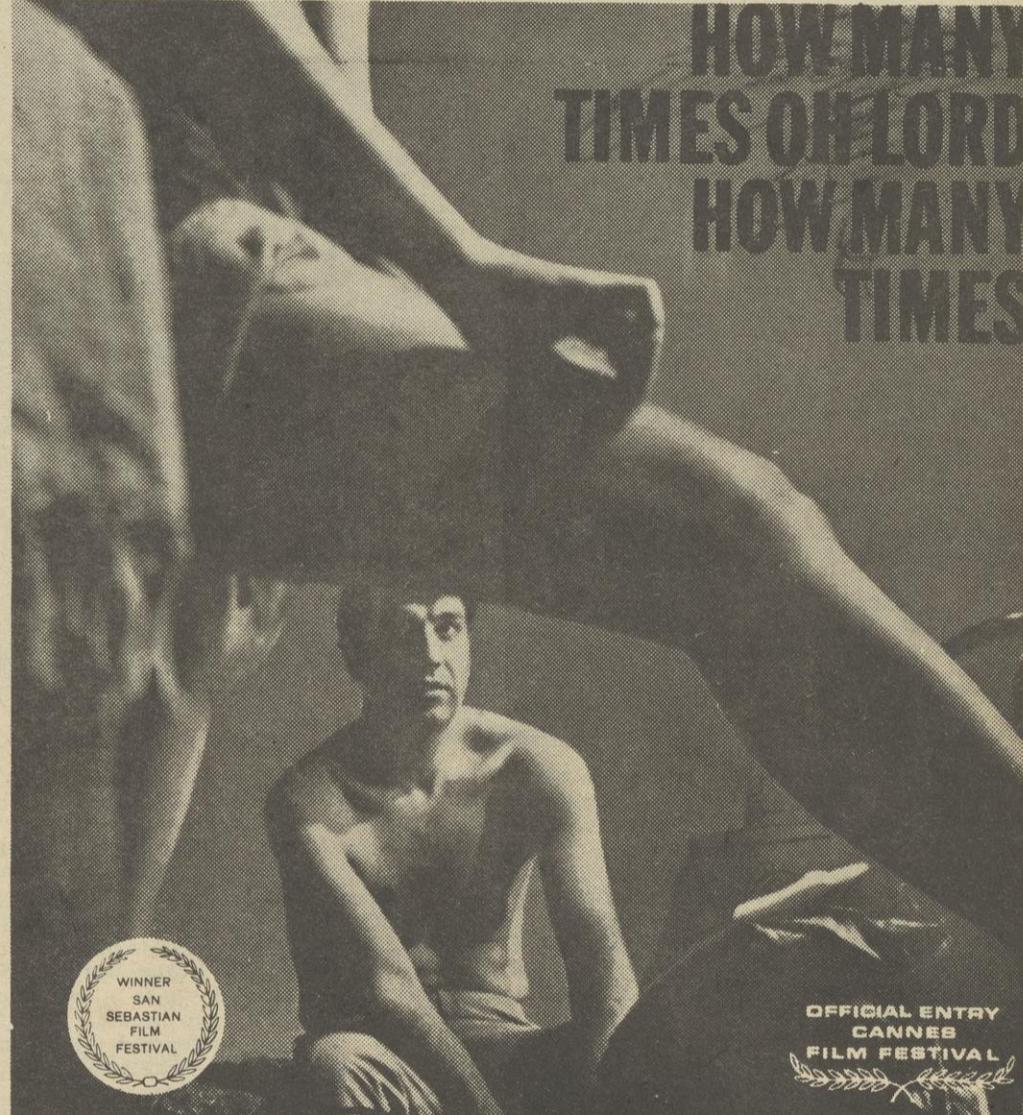
CAMPUS MINISTRY (ALC & LCA)

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Holy Communion will be celebrated at the Student Center annex, 1039 University Ave. A cost supper will follow. 25c.



Jerry Koehl

"...THE FEMALE.. Makes I, A WOMAN Look Like MARY POPPINS." NEW YORK DAILY NEWS



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Castle and Classes

By LARRY COHEN
Fine Arts Editor

There are any number of possible reasons why "Rosemary's Baby" was this summer's most anticipated film release. Commercially, it was Paramount's first hot prospect in a long time. Ira Levin's novel had accumulated a massive and devoted readership in the year since its publication; paperback sales are still climbing at a fantastic rate. Mia Farrow was signed for the title role. On-location filming in New York and extremely clever public relations (buttons and a Hugh Black sign over Times Square with the words "Pray for Rosemary's Baby" printed in white) guaranteed one of the largest mass audiences ever at the box-office.

This salesmanship is neither unusual nor unfamiliar; the amount of money that is poured into selling a film—any film—indicates little more than the desperation of banking-planned parenthood. In Hollywood, the quality of the movie is irrelevant; films are commodities in the age of public relations and Paramount puts as much hard cash into getting people to "Rosemary's Baby" as they do for "The Odd Couple."

The source of excitement emanating from "Baby" for some of us can be traced back to two words: Roman Polanski. In the period since 1962, the Polish director has produced four feature works. Two were extremely fine ("Knife in the Water," "Repulsion"), one was a masterpiece ("Cul-de-Sac") and one—emasculated by producer Marty Ransohoff—was impossible to judge since it was so badly butchered ("The Fearless Vampire Killers"). From the vantage point of horror—either real or psychological—Levin's short novel seemed ideal for treatment by Polanski.

The possibilities for his rich imagination—a unique insight into character and the perversities of situations—were unlimited. If the novel was compelling up to the last twenty pages and then copped out badly by lapsing into a screwy

God-is-dead inversion, well, Polanski would set it right. It was announced that he was to write his own adaptation of the book for the screen; one could not help but await the opening with eagerness.

If I say that the results of the filming pregnancy are disappointing, I don't mean that the film is without taste or even fidelity. Technically, it reeks with care and signs of artistic freedom. The disaster that in all likelihood ruined "Vampire Killers" does not apply here; the producer was only too quick to protect Polanski, calling him an "artist" and a "genius."

Which brings me to William Castle, the same William Castle responsible in the fifties and early sixties for producing those B and C-grade, low-finance horror flicks with a gimmick (at-the-door insurance policies, last-minute panic clocks on the screen, high-power electric chairs for low-watt screen tension, etc.).

Should there be some question

about "Rosemary's" parentage, watch for two key parts. Late in the movie, Rosemary is trapped in a phone booth by a passerby—the stock red herring shadow of Lammont Cranston days. With fat cigar, Hollywood man and greasy face smiling, it is old Castle himself in a bit of cameo casting. Cute but also illuminating. Second, the film opens—over aerial shots (another cliché thanks to Robert Wise) of the Bramford—with credits in pink script: a sure sign that Castle has adopted a new image. "Rosemary" is Roman Polanski's first "Hollywood" movie; it is also William Castle's first high-budget, class film.

The problem with the movie is that it is too bright for its own good. Polanski understood the novel well enough to pinpoint the identification problems that some of his film audience was going to have. For as a heroine—albeit vulnerable—Rosemary is something of a dud. Her concerns are banal and prosaic; she is not the most ingratiant figure to be saddled with, neither bright nor very resourceful. The tension must come primarily from her situation, not her personality. And so the

film, like the book, is structured in a series of very short tableaux, each of which is a piece in a gradual pattern of elimination and isolation. Possible allies—Terry, friend Hutch, obstetrician Hill—are each removed and like it or not, Rosemary is ours.

Curiously, it is the least interesting part of the book—the first third or so in which the mundane is emphasized and the supernatural is only hinted at—which has become the tensest and best part of the film. Details: the realty agent (Elisha Cook) who shows Rosemary and Guy Woodhouse the apartment picks the lint off the elevator man's jacket; Guy flushes a toilet and pats Rosemary on the behind. After the first few minutes of rapidly shifting perspectives and camerawork by William Fraker that teases us by not letting us get more than a glimpse of people or objects, the camera steadies and focuses on a secretary desk blocking a closet for no apparent reason. Polanski holds the shot for a relatively long period of time, forcing the viewer to share his perspective.

What is happening is that Rosemary—while retaining her title

BABY-2 Views

role—has become an object rather than the persona through which the experiences of the novel were filtered. She is still the subject but Polanski is the teller and the shower. We never see things over her shoulder in the sense that we would expect. For example, the scene in which she is about to pass out from the chocolate mousse is given us in mid-shots; we watch detached, interested in her drugged state rather than in Rosemary's perspective.

If the viewer has not already read the novel, however, Polanski's inconsistent fidelity to Levin's dialogue makes confusing an incomplete sense. Trivial conversation and details remain; crucial elements of comprehension are missing. If Hutch races through the story of the Trench sister and Adrian Marcato and the Bramford's past so we can barely locate where we are, some basic background data and also some mystery are missing. We are told no less than two or three times that Guy acted in "Nobody Loves An Albatross"—a fairly forgettable Broadway play but still factually accurate detail.

But when it comes to some basic links, we are only left to surmise unless we remember the book. Why did (if) Terry commit suicide? Exactly who is Hutch and his friendship with Rosemary? What really happened to Mrs. Gardenia (the former tenant) and why are we shown the snatches of letter if we aren't going to find out about it later? And since the scene was edited from the movie, what sense does it make for Guy to identify Terry's body and tell the police they knew her when we have only just met her and that us consists of Rosemary and ourselves, not Guy?

It seems to me that an audience coming in fresh would be annoyed and that the novel's fans would be bored. The logic for the newcomer is erratic and irritatingly fault-making them closer to latecomers. And since the credibility of the last scene in both novel and film depends upon what previously transpired, the conclusion for both must seem a preposterous and best troublesome outcome without any specific directorial control.

Compounding this problem of logic is one of casting. Ruth Gordon caricatures rather than plays Minnie Castevet, punching away the role and overdoing the fango she seems to be dancing with the script so that she can never be anything more than ludicrous. Once the first line is out of her mouth, the stage actress has exploited all the busy body dimensions of the part and can never be taken with any grain of sobriety. John Cassavetes's Guy is also limited but in a much different way. Because of the shallowness of the role, he was forced into substituting mannerism for performance and as a result, begins the movie as far too menacing a character. Rosemary seems a total

Another View

By JOSEPH MC BRIDE
President
Wisconsin Film Society

When a gifted director moves to another country to make movies, the tendency is to view his work there less as part of a personal stylistic progression than as a struggle against hostile elements. Thus the American films of Jean Renoir, Fritz Lang, Max Ophuls, Ernst Lubitsch and Alfred Hitchcock are commonly and dubiously held inferior to their native productions. Certainly there are problems. Hitchcock floundered a bit with "Rebecca" before he learned how to outwit the producers. Renoir was dissatisfied with what he called "Eighth-Century Fox" but was able to make such a masterpiece as "Diary of a Chambermaid." Ultimately, to a man of integrity, a change of circumstance will be a stimulus, enabling him to discover what is really constant in his work.

"Rosemary's Baby" is an advance in Roman Polanski's work, an attempt at a more refracted audience involvement. Even in its mutilated state, his last film, "The Fearless Vampire Killers," shows evidence of his attempt to play more ironically with his characters. He seemed to be testing his ability to involve us in the utterly fantastic. His previous work had moved from broad fable, in his shorts, to the almost entirely plausible, in "Knife in the Water," through the nightmarish, in "Repulsion," to a more complex union of all three in "Cul-de-Sac."

What mattered in "The Fearless Vampire Killers" was not so much the story itself, which is familiar except for a brilliant twist at the end, but the style, the interpretation of the given material. (The film evolved into a bizarre love poem.) Now, working from a novel by Ira Levin, Polanski accepts its plot and characterization and attempts to make us share in his interpretive vision. The story is ideal for him with its claustrophobic setting, childlike heroine and perverted hero, and its carefully-set mythic overtones.

The novel's attempt to draw us into Rosemary's situation rests on its assemblage of bits of evidence until the cumulative logic forces us to accept the unthinkable as real. Where it falters is in the rather gauche adoption of her manner of phrasing; Levin employs a fruity kind of exposition that makes the novel as repellently coy as its heroine until the situation becomes demanding enough that we are forced to accept both on their own terms. The ending doesn't quite work in the book, both because Levin lacks Polanski's sense of style and because he describes the baby to us. Polanski gains in subtlety by showing only Rosemary's reactions to it.

A film-maker is able to effect a simple identification with his characters merely by showing them to us. Where Polanski's genius lies is in the compositional and rhythmic ways in which he throws us off-balance, making us identify both with Rosemary and with his own point of view in a manner which Levin can only stab at. Levin's plot qua plot is first rate, however, and Polanski was wise to retain its outline.

Only the superficial would call "Rosemary's Baby" an impersonal project. If it is foolish to adapt a masterpiece into another medium, it is to the advantage of an artist to take a flawed work and give it cohesion. Polanski works not so much by supplementation as by intensification. He follows the book's scenic progression rather closely, but gives the whole a personal structure. The compositions are less "striking" and more seemingly random than in his previous work; he has loosened up his framing and given it a deceptive appearance of indirection.

Polanski names Luis Bunuel as his primary cinematic influence, and in "Rosemary's Baby" he achieves a non-assertiveness similar to that of Bunuel's recent films. The most persuasive way to make us



ROSEMARY WATCHES GUY'S YAMAHA COMMERCIAL—still from "Rosemary's Baby" at the Capitol Theater. Roman Polanski directed; the film stars Mia Farrow and John Cassavetes.

accept the extraordinary is to make it appear ordinary, not to trick it out with self-consciously clever angles. A good example of Polanski's strategy is the scene in which Roman becomes suspicious of Hutch and, as we will learn, the scene in which he decides to have Hutch killed. Rosemary is seated in the left foreground, Hutch in the right foreground, both in semi-profile looking toward Roman, who is sitting facing us in the background center.

The scene is played as a conversation between Hutch and Rosemary, Roman making only an occasional remark. Since our attention will naturally go to a character who is speaking, our eyes move back and forth from Rosemary to Hutch. In so doing they have to cross Roman continually, and we become subconsciously aware of Roman as the central point of the scene, though he is only tangential to the dialogue being conducted. We are subtly made aware of what Hutch soon later will call Roman's "piercing eyes." Polanski has made us share Roman's viewpoint in this subjective scene in which the camera is almost completely still.

Later, when Rosemary and Guy quarrel after their party, Polanski keeps the camera far back from them, moving it only when Rosemary moves to the left and the quarrel reaches its climax. Her pain stops as the camera finishes its inward movement, and we have a complex physical sensation—watching violence from a distance and calm up close. The counterpoint is unnerving, and makes the sudden stoppage of her pain at once tangible and more mysterious. The scene transpires without the distancing device of a cut; we are drawn into it and into the complex emotion it inspires without overt editorial emphasis. It should be unnecessary to point out that such an effect is achieved only by the most precise directorial planning. Polanski's style is so advanced that it seems effortless.

At the start of the film the editing is fast and clipped, hardly allowing us a good look at Rosemary and Guy as they are shown the apartment, have dinner with Hutch, and begin to move in. The editing is elliptical throughout; Polanski manages to avoid conventional inter-cutting and dissolves and is able instead to join scenes taking place in disparate locales and periods of time. We are gradually drawn into a rhythm which presents the passage of a day in five shots, or a month in a few minutes.

Late in the film the editing again becomes fast and nervous, and Rosemary is shown more and more often in close-up, isolated from the other characters. The pace slows again in the superb closing sequence of the coven gathering around the cradle. The longer a scene continues without a cut being made, the more we are aware of our presence in the scene and the tension between us (the camera) and the characters. A long take helps to persuade us of the dramatic reality of the scene, and in respecting the integrity of space and time, it asserts the unity, the inevitable conjunction, of what is shown. Polanski's shots lengthen in the middle sections and at the end, the times in which Rosemary is made to believe in the reality of what she is seeing.

"Rosemary's Baby," a strong personal film accessible also to a large audience, dispels the uncertainty surrounding the release of Polanski's last film. Let us all drive a silver stake through the heart of those clichés about Hollywood. As Hitchcock told Truffaut, "That's what I'd like you to do—a picture that would gross millions of dollars throughout the world! ... It's the kind of picture in which the camera takes over. Of course, since critics are more concerned with the scenario, it won't necessarily get you the best notices, but you have to design your film just as Shakespeare did his plays—for an audience." Touché Polanski!

(continued on page 7)

Castle and Classes

(continued from page 6)
simp for not suspecting him sooner.

And Patsy Kelly's Laura-Louise is symptomatic of the whole last third of the film. She is badly misdirected in one crucial moment; by sticking out her tongue at Rosemary, she seriously shifts the entire last scene into high camp—complete with upside-down crucifix dangling. The little good done by Sidney Blackmer's quiet, infinitely more menacing Roman Castavet is almost lost in the allegorical (?) crashes of Time magazine covers, Miss Gordon blowing a whistle to hail a taxicab, and the sight of the coven tipsy-toeing past Rosemary's bedroom.

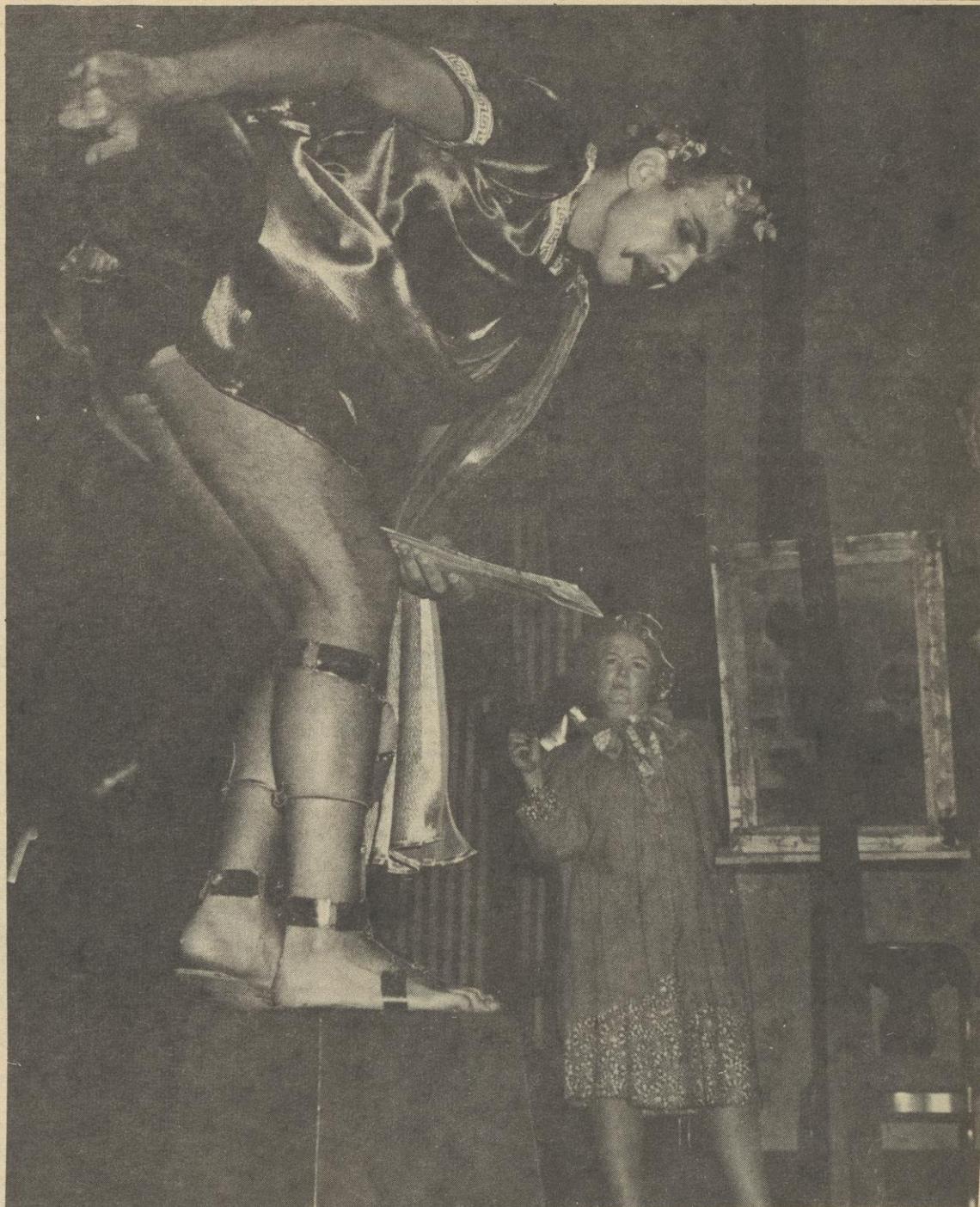
As for Mia Farrow, she is used well. Rosemary's interests—her idiosyncrasies and concerns—are all bland and pretty unsympathetic. Miss Farrow played a soap-opera heroine for a year on network evening t.v. She does little here to alter the complacency of that remark, grating on my nerves about as quickly as Rosemary did in the book. For the most part, Polanski works around her, a case of the camera deceptively doing all the work. Except for the coyness of little touches—Polanski has her reading "Yes I Can" in one excruciating moment—the actress admirably impersonates a female concentration camp survivor toward the end of the film.

The predictably exciting sections of the book—snap flashes of nuns suggesting Rosemary's Catholicism, the fresco nightmare sequence—are enacted pretty predictably. Polanski lets go of Rosemary's religious background after

he sets it up in one beautiful sequence: over her bed, we see a nun talking—poorly (but deliberately) synchronized, we hear Miss Gordon's voice through the wall. We do get the barest of hints of her lapsed religiosity again; the Pope appears in Yankee Stadium on television, but Polanski has eliminated it as a major motivational thread and a key issue—one less dimension for the character to work.

Undeniably, as the article below articulates, the film is terribly well put-together and interesting to watch. (One series of transitional shots—the sound of a doorbell, Minnie opening her door the next morning and third, a Santa Claus ringing his bell in front of the Time-Life building—is visually inventive.) But like so much of the film, the sound-image-time mixture is emotionally flat and only half-successful. According to the best handbooks on lighting and composition, Polanski's film differs very little from its predecessors.

Yet compared to the limited but effective blood and guts of "Repulsion"—remember Deneuve and the spoiled rabbit with Farrow eating the raw meat scene here—or the trickier, infinitely subtler and more disturbing "Cul-de-Sac," "Rosemary's Baby" is at best a mildly entertaining, well-dressed B-movie. Either he sold out, made a Hollywood movie his way to gain a reputation for complete freedom in future enterprises or, as a third diagnosis, William Castle directed the film with Polanski on camera. Pray for the second.



"You Can't Take It With You" (review Tuesday—)

photo by Bruce Garner

Also, reviews of "Mickey One" and "491"

serene scene to the mad, frenzied one, giving the movie a pulse, and though it sometimes stutters, the good blood gets through. To fill their overblown roles, the actors are called upon to overact, yet they do it so delightfully and intensely that the stock critic's phrase "it is hard to imagine it done any other way" applies. The movie sneaks in your pores and lights you up for a couple of hours; it just gets to you, and not by beating you on the head with a phallus and shouting "Recognize your desires" or by running you exhausted and burbling "Be nutty."

It presents a manner of education: through the red shining eyes of wine and full laughter of joy and trust, in the losses and sorrows. There is no scholarship in a relationship; this is learning in the heart, without pages of print, outlined notes, dull pencils and dull senses; without required courses, prerequisites, probation, and best of all, without 7:45's.

'Crown' and 'Games'

By MIKE WILMINGTON
Film Reviewer

"The Thomas Crown Affair" is Norman Jewison's big bid to become an auteur, which, as anyone who thumbs through "Cahiers du Cinema" can tell you is a director who takes a senseless story and dresses it up with style. Jewison has really gone French for this one: evil triumphs for once and there's even a score by Michel Legrand. What he's ended up with, though, is a senseless story dressed up with style, a movie so passionately, relentlessly incoherent that when Jack Weston grumbled "This is stupid," at one point, a woman beside me muttered, "You said it," and two or three people applauded.

What am I supposed to say in this film's defense—so I won't be accused of an irrational prejudice against Jewison films? That Haskell Wexler's photography, as usual, is beautiful? That Weston, as usual, is funny? That there's a vaguely amusing sexual chess game (which, incidentally, has one move that contravenes the rules?) That Steve McQueen is one of my idols? Here, unfortunately, neither he nor Faye Dunaway, who are used like Tiffany figurines, get much chance to act. Jewison is too intent on making his movie a director's picture—and in one sense, he's succeeded. The movie with its endless parade of split screens and fisheye lenses, angles, slick compositions, and elliptic (or should we say epileptic?)

cutting, reeks of a director.

Orson Welles once said that "Last Year at Marienbad" reminded him too much of "Vogue" magazine. "Thomas Crown" reminded me too much of "Playboy." But unfortunately, there was no gatefold.

A real live auteur, Frank Tashlin, is at the Strand with "The Private Navy of Sgt. O'Farrell." This is the kind of movie—like "Hercules Conquers Atlantis" and "The Naked Kiss"—that people who hate "Cahiers" love to cluck over, and that people who hate people who hate "Cahiers" love to leap perversely to the defense of. Tashlin's movie is more entertaining than Jewison's, but his slapstick sense and timing have eased off, and his little idiosyncratic touches—like the recurrent bosom jokes—are slightly tired. But I can't find it in my heart to dislike a picture which includes a parody of the famous "From Here to Eternity" kissing scene that ends up with Gina Lollobrigida giving artificial respiration to a half-drowned Bob Hope, or that has the chutzpah to use Japanese subtitles.

On the same bill as "O'Farrell" is "Gentle Giant," a nature film in which a small boy is intimate with a bear.

For a while, as I was watching Curtis Harrington's "Games" I got the weird idea that Harrington was attacking by demonstration: that by creating a movie that was in itself a copy of another movie ("Diabolique") about people who

were copies of people and who, for various reasons, never said what they meant—and by shooting it in a style that was as shallow and artificial as the pop artifacts that adorned his set—he was making some sort of comment on pop culture. From that viewpoint, the movie's denouement, one of those awful involuted twists that makes the whole movie worthless by negating it, almost justifies itself. But that's probably carrying interior criticism too far.

Harrington is a former New York underground man, and he has a slick campy style that reminded me a little of Kenneth Anger. "Games," unfortunately, has no suspense—it's just droll in a weird, ingroupy way; but it does have a disturbing aftereffect, like being asked to applaud a conman who's just rooked you. Simone Signoret is good—she's also a double-reverse red herring, since she played the same role in "Diabolique"—and so is James Caan (but Caan looks here like he needs Howard Hawks; he doesn't have all that nervy intensity he put into "Red Line 7000.")

The only real puzzle or sustaining point of interest in this movie is who's kidding who; unfortunately, that may be taken by some as a measure of depth, since it's the kind of ephemeral topic that people like to discuss endlessly at endless chains of endless cocktail parties like the one that kicks off "Games."



teachers. The student is the sterile English aesthete-virgin, played by Alan Bates. At first for him, his books are his life, reams of fabricated and far-off existence that he lives vicariously. Still holding his proper British values, he comes to Crete to prove himself; the test of success. His poetic ventures were a bust; now he must make his mine profit or not only is he a bad artist but a bad capitalist, too. He knows that one mistake means the world laughs and looks away, if it doesn't club you for it.

But Zorba shows him differently: mistakes are valuable, for from them you learn. Though others may grade you low, you are changing perspective, gaining knowledge, not caught in the static system of get-it-right-once-and-feed-it-back. Zorba encourages him to brave errors: "Don't be delicate"; "To be alive is to undo your belt and look for trouble"; "You talk like a teacher; you think like a teacher—how can you understand?" Teachers teach little vital and less in a vital way; friends and lovers learn from each other and selves from their own failures.

Bates endures embarrassments and torments, reels with ecstasies and uncertainties—and he learns. In the widows he discovers love, sex, compassion, sadness; in himself, he discovers a life; in Zorba he discovers a way to meet it all. Zorba may not be everyone's idea of a good man—he is often too irresponsible, too self-indulging; a world of Zorbas would be chaos. But he is more humanly alive and humanely allied to mankind than the others, and this is the pith of the lesson. "A man needs a little madness" because the whole damn world is crazy, and he needs a little kindness because so few are kind.

Also, the movie portrays the good old Hellenistic idea of a man's love for another man. It is a masculine love with its own set of hugs and pecks and punches and gifts. This, of course, is perverse in American society; a friendship of this type, professed by Zorba to be "love," would raise every streaky eyebrow around and burn endless ears with homosexual horror stories. People are forced to stop at half-relationships and slide around in slippery acquaintances. Display a genuine care for a member of your own gender (Heaven and all the virile saints forbid!) and it is instant stigmatization.

In his filming, Cacoyannis is constantly building from the quiet,

campus news briefs

Up Tight Knights Here Sun.

TERRACE JAZZ

Sunday at 2:30, Mike Moss's Up Tight Knights will play jazz on the Union Terrace. Everyone is invited and it's free.

SQUARE DANCE

The Grad Club will host a free Square Dance tonight in the Union Old Madison Room at 9:00 p.m. Gayle Yanke will do the calling and lessons will be given during the first hour. Dance is free and all grads are welcome.

STUDENT VOLUNTEERS

A mature, understanding male student is needed as a volunteer tutor-friend for a fifth grade Madison boy. Relationship would be both academic and recreational. Time and place of meetings to be arranged at the convenience of both tutor and family. If interested please call Sandy Tallman, Organization Advisors, 262-2421, or drop by the office, 514 Memorial Union, any afternoon.

CHAMBER RECITALS

Czechoslovakia predominates in the free chamber music recital Friday, July 12 at 8 p.m. in the Music Hall Auditorium. This concert is the first in the third annual series of free public chamber recitals designed to give students an opportunity to perform during the summer session. The remaining two concerts in the

series are scheduled for July 26 and Aug. 8.

ORGAN CONCERT

UW Carillonneur John W. Harvey will present a free public organ concert at St. Clara Convent in Sinsinawa, Sunday, July 14 at 4 p.m. Prof. Harvey will perform works of Krebs, Rameau, Bach, Mozart, Janacek and Messiaen at St. Clara. The Organ Department's students and faculty will be special guests at the concert as part of their annual summer field trip. Sinsinawa is 92 miles southwest of Madison, and can be reached by taking Road 80 south from Platteville.

FREE U

A Free U discussion group on Viewing the Short Film will hold its second meeting Monday, July 15, at 7 p.m. in 6210 Social Science. Attendance is open to all those interested. Discussions will follow the viewing of the films.

COMMUNISM DISCUSSION

"Is Communism a Threat to the Western World?" will be the panel discussion at the International Friendship Hour, Sunday at 8 p.m. in the Union Old Madison Room. Prof. Edward Zawacki of the Slavic Languages Dept. will lead the discussion. The free program is open to all students.

(continued on page 9)

SUMMER SALE!

• Dresses	\$8 \$10 \$12
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• Slacks from	\$5.90
• Bermudas	2/\$7 2/\$9
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The New Left: Gangsters?

(continued from page 2)

s was the only way for them to realize their values." They would be identified immediately precisely as gangsters.

However, when the New Left attacks university buildings or launches a total assault on the functioning of the whole university, they are described at worst as misguided idealists. When police called in to clear them out, it's done with hesitation and reticence. Penalties against the 'red'—if there are any, are generally light, or directed against new hardcore leaders. In general, opposition to the actions of the Left are notably different than would imagine they would be if the same actions were committed by the Mafia or KKK. The reason for the difference is obvious: in the one case it is assumed that the motives and aims are basically morally good, and the other that they would be really bad.

The reason for this view of the Left is not a particular achievement of the Left itself. The main responsibility rests on the shoulders of the public, and especially the shoulders of the intellectuals and the press, for failing to examine what in fact the Left stands for, and for failing to identify and publicize it.

The New Left is not really 'red'. They espouse nothing original either in policy or practice which cannot be found in classical social-thinkers or movements. They are perhaps only in a degree of rationality on such matters as philosophy, art, and personal hygiene which would be difficult to find even among the worst of their mentors. But if there is any reason for believing that the early advocates of socialism were motivated by benevolence and an honest interest in humane ideals, there is none with regard to their temporary disciples. If it was possible to consider advocates of socialism to be idealists prior to Lenin's Russia or Castro's Cuba, it is not possible today. That it is possible from the nature of dialectical theory in the 19th century to have predicted the concentration camps in the 20th century counts heavily against the advocates of those theories; but, whereas they did not have before their eyes the atrocities which could be committed by their dis-

ciples, the New Left does, and yet chooses to ignore, and, in many cases, to justify and/or applaud, them.

The actual differences between organizations like the Mafia or KKK, and the New Left are minimal and largely matters of detail. However, even if there were many basic differences between them, it should not matter in dealing with them. Any group or individual, engaging in activities which violate the rights of others, should be dealt with similarly. 'Moral commitment' or 'sincerity' should not be an argument in law. A man who sincerely believed that redheads were a positive danger to the human race would not be excused on that ground if he should proceed to eliminate a few of them. There are legitimate excuses in law which may count in reducing or preventing punishment, but mere 'sincerity' is not one of them. The alleged fact that the Left is morally motivated should be completely irrelevant in evaluating the justifiability of their use of force. This point needs mentioning only because it is a source of incredible confusion, and indeed, paralysis, in dealing with the 'student rebellion.'

But this confusion aside, the question still remains to be discussed: are the New Left moral crusaders or are they simply gangsters like the Mafia or KKK? I will show in my next article that the supposed moral New Left does not exist, and that at the root they are, and should be treated as, gangsters.

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WEDNESDAY, JULY 17
8:00 p.m.

Tickets at \$1 are available from the Union Box Office.

WISCONSIN UNION THEATER

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campus news briefs

(continued from page 8)

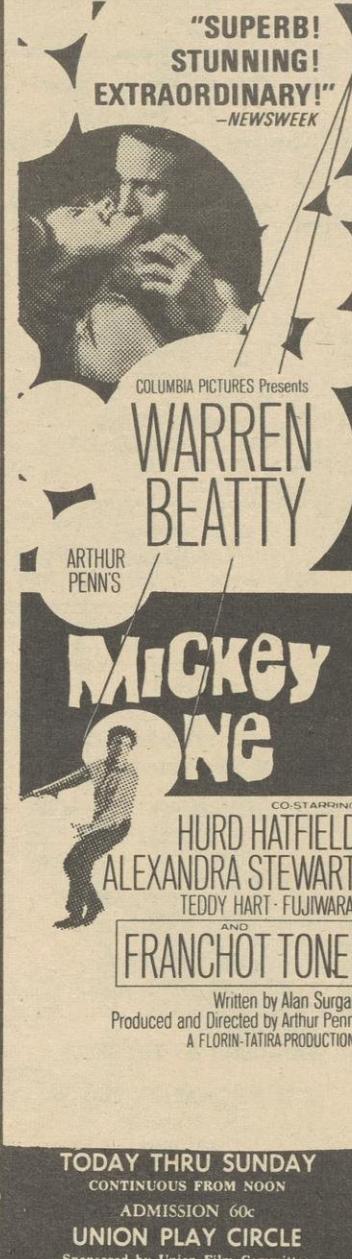
KENNEDY ASSASSINATION
Committee to investigate the Kennedy assassination will meet Tuesday in the Union at 7:30 p.m. The room will be posted.

* * *

YMCA-YWCA

Student volunteers are needed to help with the University YM-YWCA projects, PAL and GAL PAL. If you know anything about sports, general recreation, arts and crafts, dance or music, and are interested in working in the program, contact either Nelson Armour, Carolyn Cole or Fran Galt at 257-2534 or stop by the University YMCA, located at 306 N. Brooks.

MOVIE TIME



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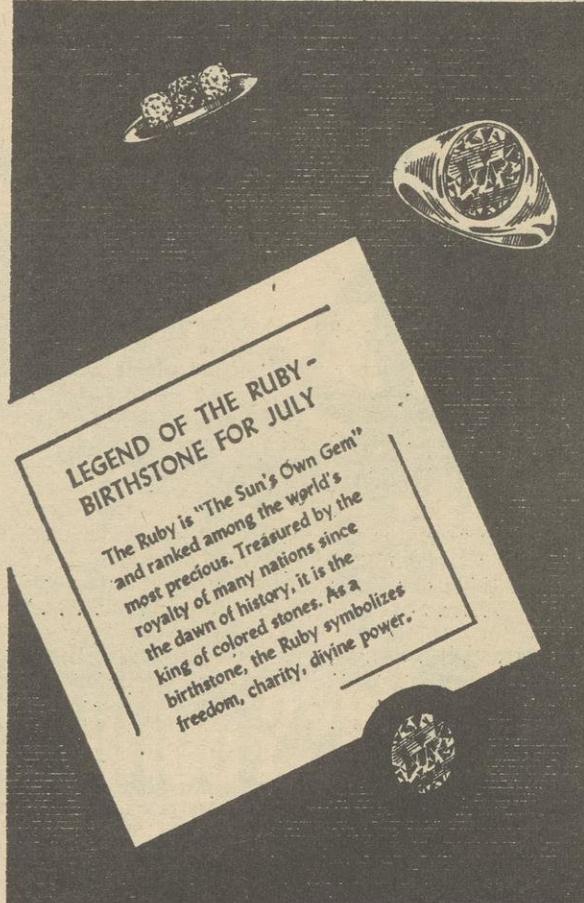
to contribute equipment, money or time, call 255-5748.

* * *

RECORD LIBRARY

Memberships in the Union's record lending library are currently on sale for \$1 in the Union Theater.

(continued on page 10)



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MADISON



campus news briefs

(continued from page 9)

ter Office. Good throughout the summer session, membership cards enable students to borrow both classical and jazz records from the lending library located in the Union's Music Listening Room.

WSA INSURANCE

The WSA health insurance program for the coming year will be handled through the Wisconsin Physicians Service, a nonprofit corporation. The WPS Health Insurance is a Blue Shield Plan. For more information contact Mr. Alexander at 257-6781.

SCHOLARSHIP

The Madison Montessori Society is offering a \$1000 scholarship to a prospective Montessori teacher. The scholarship will help pay tuition and expenses for a person attending a Montessori teacher

training course during the 1968-69 academic year. Qualifications for the scholarship include a college degree and some knowledge of the Montessori method of education. For further information, interested persons may phone Mrs. Robert Hendon at 255-9233.

* * *

SAFETY COUNCIL

Students interested in serving on the Madison Safety Council should contact Dave Goldfarb this week in the WSA office between 2 and 4 p.m. at 262-1083.

* * *

CONCERTS

The ninth season of free concerts of the Madison Summer Symphony Orchestra with Gordon B. Wright conducting, will be held at Edgewood College in the College Gymnasium. The next concert will be held on Sunday, July 14 at 8:00 p.m.

FREE UNIVERSITY
The Free University now rooms available for classes of which accommodates students. Courses offered include: Psychology, Viewing of the Short Film, writing and Poetry Work, Contemporary Black Prose, History, Land Ethics in American Problems Facing Radicals, Social Sciences, and Brainwashing Sessions in Education, the bulletin boards for the timetable, call or write for copy. Free University, 2 Thornton Ave., Madison. Tel 0468 or 256-8573.

* * *

DANCE

The "Speed Limit" will a dance tonight from 9-11 on the Union's Tripp Deck. The dance is sponsored by the Social Committee. Admiss 60¢.

(continued on page 5)

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WANT ADS

Madison Rockefeller Headquarters Cool; Confident Nixon Won't Win On First Ballot

By KATHY McDONELL

Rockefeller headquarters in Madison was cool and orderly when I arrived. The office was arranged into private partitions. The literature was neatly stacked, the floors were swept. Even the posters were well arranged. The sense of order was broken only by the balloons—dozens of them, scrawled "Rocky," plastered haphazardly around the walls. I was disappointed. I had expected at least some evidence of frenzied activity.

The posters all shouted the message of the Rockefeller campaign like a football cheer: "Rocky Can Win", "Rocky Has Never Lost An Election." One wall broke the monotony with a series of photos of black people interspersed with pictures of the governor. One picture of a Negro worker in overalls even had a tiny photograph of Rockefeller pasted in the corner. A caption on the wall read: "The New Rock."

Did the Rockefeller people really think they had a prayer? I asked. "Our information indicates that Nixon will not win on the first ballot," she told me. When I pointed out that they seemed to be the only ones who thought so, she went into a lengthy distinction between "legally-committed" delegates and "leaning" delegates. She then felt compelled to inform me that Rockefeller had some "black militants" in his organization, one of whom was a former "henchman" (she said) of Malcolm X who did not "want to destroy the system but to rejuvenate it." I thought of the college president who insisted, "Of course we're integrated. I'll show you, he's around here somewhere."

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At this point a harried worker in bermudas burst in demanding volunteer lists and two phone calls came in succession. A little chaos made it look more like my idea of a political headquarters. While the girl was on the phone, the harried worker rushed at me. "Are you busy? Are you doing anything?" I sputtered that I guessed not. He shoved a phone book and a list of names into my hands, and asked if I wouldn't look up some addresses for him. He had other things to do. "I'm not exactly a volunteer," I objected meekly. "But will you do it anyway?" I went dutifully to the desk indicated and

began to check addresses. But I wondered if a cub reporter dedicated to the principle of unbiased reporting should really be helping compile volunteer lists at Rockefeller headquarters. I finished my job and decided to leave before stumbling into full Rockefeller volunteer status. As I left the harried worker was arguing with another girl over recruiting people to leaflet the following night at Hilldale. "That kind of thing should be left to the volunteers," he insisted. Or for that matter, I thought, to people who happen to drop in off the street.

Friday, July 12, 1968

THE DAILY CARDINAL—11

A Responsibility

(continued from page 12)

compete, then he shouldn't be recruited in the first place unless the university can offer him a special program.

What they must realize is that the black athlete would be more of a student under a special program than he oftentimes is now. As far as the notion of amateur purity, they should wake up to the hypocrisy of an amateur program which uses black athletes to increase gate receipts and build a national reputation.

If schools are going to continue to use the black athlete to build a winner, even if he is not academically qualified, then they should admit what they are doing, and either end this hypocritical practice or fulfill their responsibility to the black.

Reflections

(continued from page 2)

peace.

I am extremely sensitive to these problems, and no matter what may come, these thoughts will always be of primary concern to me. Someone besides middle-aged, white, often socially-unaware politicians will have to bear the burden of the future. It is too exciting and too important for me to let pass by. That is why I am the way I am.

John August

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Spray Can Save 75¢ Dial Deodorant 7 oz. can 74¢

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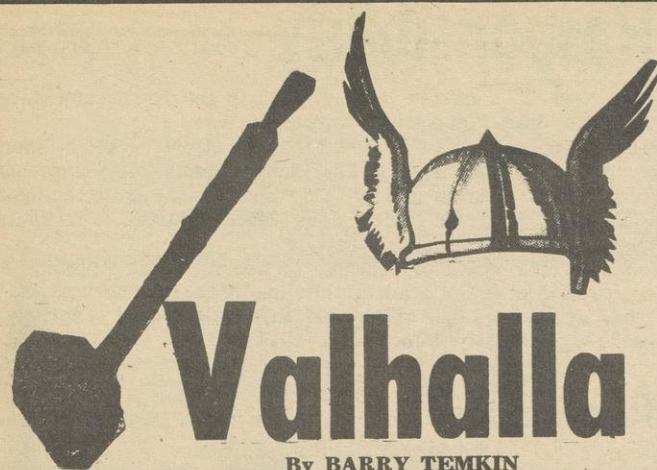
TIDE
71¢



Upper Deck Whole Kernel Corn 6 1-lb. cans \$1

Flav-O-Rite Fig Bars 2-lb. pkg. 39¢

1 Lb. CAN 49¢



By BARRY TEMKIN

A Responsibility

The black athlete is giving sports a hard kick in the guts. Athletics, which has long prided itself on being the greatest area of Negro equality and opportunity, has been painfully discovering that the black athlete is no longer grateful for the chance to be cheered inside the stadium and abandoned outside of it. He is demanding to be treated like a man in all concerns.

These demands are now being backed by force. The most glaring example is the proposed black boycott of or protest at the Olympics in Mexico City this October. But a more significant problem, because of its yearly nature, is the black athletes' militancy on college campuses.

The supposed college athletic atmosphere of equality and fraternity has been shattered over thirty times in the past year. Boycotts have been threatened and walkouts have occurred as black athletes have demanded Negro coaches, counselors, and trainers and better academic and job assistance.

23 of the 25 black athletes at Iowa State recently announced that they would withdraw from school August 1 when the school's athletic council rejected some of their eight demands.

One of these demands was that special consideration be given to black athletes. On the surface it seems—as it did at first to this reporter—that this demand is ridiculous and unfair, that it proves that the Negro athlete wants a special deal, something for nothing. While this may be true of some, as it is also true of some white athletes, a closer look reveals that a genuine grievance underlies this demand and that it is close to the heart of the black athletes' campus militancy.

The truth is that the black athlete often isn't ready for the white man's college to which he is recruited and that many athletic officials are not helping Negroes to a better life, but merely milking them of their eligibility.

It doesn't appear hard to believe that the black athlete recruited out of the ghetto or some small southern community is going to have one hell of a problem competing with the white student who has gone to a better high school, had more time to study and grown up in a more academically oriented society.

Coaches and administrators realize this obvious problem. Some try to help their black athletes to get an education and a diploma. Too many guide him through a progression of easy courses with the goal of keeping him eligible, not giving him an education.

"Most blacks are still far from graduation when their playing careers end because they were ill-prepared when recruited and received no special counseling or encouragement once classes began," Newsweek stated in its current cover story.

In the third installment of his five-part series on the black athlete, Sports Illustrated writer Jack Olsen pinpoints Texas at El Paso as a case history of a college using Negroes to build a winner without considering his future. Then Texas Western, it won the NCAA basketball title in 1966 with five black starters, none of whom has yet graduated. Similar cases can be found at other schools.

Nor is life easy for the Negro athlete who does graduate. "If I had gotten a degree at East Texas State," San Jose State transfer sprinter John Carlos told Newsweek, "I would have had the great privilege of walking into a white man's office and failing the first job test he gave me. They made it clear that I was at school to run, not to worry about learning."

A university which recruits a black athlete, often with promises of a fun college life that never materializes, has a moral responsibility to that athlete to see that he makes satisfactory progress toward a degree. If these black students cannot compete at a level with whites and have to forego a worthwhile education in order to continue to

(continued on page 11)

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Ohio State and Michigan Aid Youths with Free Clinics

Amidst another long hot summer, two Big Ten universities are doing their part to keep it cool as well as providing an enjoyable learning and recreational experience for many youths.

Michigan and Ohio State have both thrown open their doors for the first time, providing their coaches and facilities for hundreds of youngsters.

At Michigan, Coach Bump Elliott and four of his football assistants are heading a group of five Wolverine varsity coaches in charge of clinics on football, basketball, baseball, track and gymnastics. The coaching staff is donating its time as Michigan joins forces with the city of Ann Arbor in an attempt to escalate summer athletic involvement by young people here.

Coach Dave Strack is in charge of the basketball program. Athletic Director Don Canham, ending 20 years as the Wolverine's track coach, and new track coach Dave Martin are conducting an extensive clinic which started Monday and will run through today. Coach Moby Benedict ran a baseball instruction program from June 24-28.

Coach Newt Loken has the gymnastics clinic scheduled for July 22-26. The football clinic is set to run August 5-9, with Tony Mason, George Mans, Frank Malone and Bob Shaw assisting Elliott.

More than 1,000 Columbus youths have taken advantage of the Athletic Department's Summer Youth Program, and the enrollment is increasing daily, according to the Ohio State Lantern.

The program provides eight weeks of training in five sports:

basketball, wrestling, track, swimming and gymnastics.

University instructors teach basic fundamentals in each sport during daily three-hour sessions. Any Columbus area youth may participate.

According to Athletic Director Richard C. Larkins "The program is highly successful, if you go by numbers."

The program still has some problems, according to Larkins, but they are expected to be "smoothed out."

Nearly 30 children picketed City Hall, complaining that they did not get the buses that were promised to take them to Ohio State. James Roseboro, Columbus Youth Activities coordinator told the

youths that only four buses are available.

Roseboro said that the response to the summer program has been much greater than expected so that it would take at least two buses to transport the children.

Another drawback in the initial phase of the program was error in announcements.

According to an earlier announcement, youths participating in certain sports would be ineligible to play that sport on a junior or senior high varsity team.

John Colmery, assistant director of intramurals indicated this is an error. Any youth may participate in any sport without worry of later being declared ineligible for a varsity sport.

Despite problems, response has been so high that enrollment has been closed in wrestling, swimming and gymnastics classes because of a lack of instructors and facilities.

The two universities should again gain from this program. Outstanding Ann Arbor and Columbus high school athletes of coming years are not likely to forget the schools which enlivened an often dull summer.

Entries Open For Net Meet

The new Nielsen tennis court will be the site of an all-camp tennis tournament to be held Saturday, July 20, beginning at 9 a.m. There are spots for 32 men and 16 women in the men's and women's singles. The men's singles final match will be played on Sunday, July 21.

Any student is eligible and the is a \$1.00 entrance fee. Trophies will be awarded. Entrants in the tournament must sign up by July 18 in Room 506 of the Union in the Union Billiards Room.

The tournament is sponsored by the Union Tournaments Committee, Tim Spangler chairman.

**DAILY
CARDINAL
SPORTS**

Wisconsin Athletic Activity Books

University of Wisconsin summer school students who plan to attend the first semester of the 1968-1969 academic year here can make application for athletic activity book number one at this time, according to Ticket Sales Manager Oscar C. Damman.

Athletic activity book number one is priced at \$12.00 and is good for admission to all home football games and all other sports except basketball games, plus the privilege to purchase a reduced rate ticket to all home ice hockey games. A spouse book for the married student is priced at \$14.00.

Each Athletic Department Ticket Sales Office is open each week, day from 8:00 a.m. to 4:00 p.m. at 1440 Monroe Street.

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—Howard Thompson, N. Y. Times

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