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# BROTHEL RAIDED!

## Cops Close 'Pleasure Palace'

# The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706,  
VOL. LXXVII, No. 169 Tuesday, August 1961 FREE COPY

### Summer Board Deplores Action As 'End of Era'

The Summer Board of the Wisconsin Student Association denounced police action in closing the famed "pleasure palace" on Langdon St.

The board, led by Summer President Muck Woolfoot, arrived late last night to inspect the ruins of the now vanished institution. Woolfoot charged angrily into the throng to confront Head of Seduction and Procurity Ralph Handsome with allegations of police brutality.

"You shouldn't have done that to my Josephine," Woolfoot was heard to say.

The five members of Summer Board who did come to the summarily called meeting settled themselves among bedclothes.

"The end of an era is at hand," announced Rave Boldgarb quietly. "The police have destroyed the last of the famous Wisconsin institutions."

"We thought we could keep them quiet by letting them patrol the bridge," noted activist Stove Righ-

ter. "Every day we'd call them up and announce a be-in and every day their whole force would be guarding the bridge from threats of love."

Whitey Wood, outside agitator, waved his hand around violently. "Call on me Muck, call on me. I've got something good to say this time, I really do."

Woolfoot looked around and smiled. "Oh, what shall we do to show those dastardly fuzz that we mean business?"

"Student power, student power," screamed Kam Hubbelson. "All we need is a someone to lead us to power."

The board turned in unison to Pale Sobwin who smiled knowingly.

"I couldn't possibly take the time, I'm such a busy person," grinned Sobwin while tucking in his shirt. "Oh I couldn't possibly. Don't make me. Please don't."

"Well maybe," he finally whispered. "As a favor . . ."

Woolfoot despaired.

Cardinal editor Cissy Stinks sat nonchalantly at the far end of a mattress, holding the summer's editorial in her hands. "May I suggest, as I so pompously did in my July 7th editorial that you . . ." she began. She was declared out of order by Woolfoot.

Woolfoot yawned. "We'll have to postpone the remainder of our discussion until tomorrow," he said. "We're out past curfew now."

### LHA Secedes From University

Manna Hesse, premier of the Lakeshore Hills Alliance, announced yesterday that LHA is seceding from the Universitet. Hesse also said plans were cancelled for a joint riot with the Southeast Student Org.

At a hurriedly called press conference he told reporters that negotiations are in process to make LHA a branch of the Milwaukee slums.

He charged that LHA residents are "living under the constant pressure of not being underprivileged."

The historic announcement followed three days of "good clean fun," i.e. student rioting. The violence was touched off when head of Les Halls Larry Howdy was seen kicking an Elm Drive washing machine. The machine kicked back and students started throwing dining hall cookies and other hard objects.



PLEASURE PALACE on Langdon St. roars wide open until closed by University Procurity and Seduction police.

—Cardinal Photo by Irv White

### Crudinal Reporters Crash 'Pajama Party'

University and city police, national guardsmen, and federal troops Monday night were called up to close a wide open Langdon St. brothel.

Courageous Cardinal reporters uncovered the beginnings of the new Sodom and Gomorrah Monday night when a house of ill repute was discovered on the deceptively innocent curbs of Langdon St.

Roving reporters discovered that sinister rumors concerning this notorious street were true. Acting on a surprise tip, 13 ace newsmen and a photographer si-

lently advanced on the suspected gathering and came up on a scene reminiscent of the most ambitious orgies of the Marquis de Sade.

An integrated group of eight to ten persons of various sexes were found in postures that can only be described as suggestive.

The participants were together in one room swilling beer (gasp!) and smoking cigarettes (horror!).

The ladies of the evening were wearing the flimsies and nighties, while the men had their shirts open to the navel (and beyond!).

Sensuous music blared from the

dimly lit room giving the place an atmosphere of depravity unbeknownst among U.W. summer students.

All this was quite surprising to the Cardinal staff members since they were only expecting a typical Langdon St. party to base a feature story on.

The following is an eye-witness report by a veteran Cardinal reporter:

The lights were dim. The street was dark. The house had an inviting appearance.

Through a peephole a beckoning voice (female) demanded to know the nature of our business.

We replied we were looking for the "action" on Langdon Street, little realizing what we had stumbled upon.

### Clue-in Loses Memory Following Brutal Arrest

A University graduate student in business administration, Robert Clue-in, was arrested yesterday on charges of religious proclitizing on a public street.

He was released this morning on \$49.95 bail provided by the Young American Fighters.

James Clasper, general secretary of YAF, charged "extreme and vicious police brutality" in their handling of Clue-in's arrest.

Clasper was seen yesterday throwing mud pies and screaming

by arresting officers.

When addressed as Robert Clue-in, Clue-in gave only blank stares. "My name is George Fullwood," he muttered. "I love the faculty . . . We want no Berkeley here."

Doctors at the People's Medical Center said Clue-in is suffering from acute amnesia due to a severe blow.

One of Clue-in's students, Sluefoot (Kelly Girl) Davis, was visibly distressed on hearing the news. "I just don't understand it," she said. "He was always so stable."

#### BULLETIN

Unconfirmed rumors from highly placed usually reliable sources state that the administration is planning an "Administration Power" declaration. Among charges by Chancellor Clem are that "we can't leave our office when we want to. We have to get permission of the Students from a Destitute Society." Administrators are reportedly frustrated by the "pseudo-liberalism" of the student body.

# The Daily Cardinal

## A Page of Opinion

### Apodosis

In great swings of all indices does civilization peak and slide. From low to high, low and higher, wide changes shatter the slow curve of an easier-predicted era. So the end of an age.

Apodosis the word, difficult to utter, each syllable a fit analysis, analysis fit to each syllable, each a letter analyzed, read, every analyzable sound and shape.

Known must conditions for what comes before be, before analysis fits the word to portend the coming after, when answered this, what portent will analysis define?, become.

Heavenward one plots for heaven; hellward shields from fire flaking ashes swell. Nor a longer stair outleaning know, only winding twisted winding. Each condition, singly a portent to every analyzable sound.

Winding twisting. On the longer stair giddy leant out-center, well to know.

Analysis will thick cartons lap, stick one to another soundly. So an age ends in heat burnt words, the box inside close and tight. Like a small room, the end is close.

### On the Soapbox

### 'Cry, CBS, Cry'

To the Editor:

Some time ago, I read a lengthy and emotional letter by the Concerned Black Students. After much deliberation, I say this to them: Cry, CBS, cry! Maybe a nice, big white man will give you a lollipop (a white queen). Then, baby will feel better, won't he?

As an old campaigner, I remind you that it is best to regard human sociology as an ancillary of animal ecology. In nature, living organisms are brought together and interact in an infinite variety of ways. Some of the resultant relationships are dysoperative and some are cooperative and, again, some of these associations are neither.

There is predation, parasitism (including social parasitism and hyperparasitism), symbiosis, commensalism, elaborate social systems within a species, etc.

Succession occurs in the pond habitat, in the littoral zone of a lake, in the Boreal forest. One form of life replaces another until the climax condition is achieved. There may follow a gradual decline of the dominant forms of life in the climax situation or a catastrophic end to the dominants as well as sub-dominants (a volcanic eruption, for example). All along there has been change, speciation, death, etc.

There is extinction. Man is no different.

It is quite clear, if one reviews history, that the European did not seek a safer, swifter route to the East in the time of Vasco DaGama and Cristobol Colon in order to give the Asiatic a nice present. Rather, the European wished to acquire something the Asiatic had that the European lacked at that time.

Therefore, by use of military might, trickery, deceit, brutality, the European turned what he had intended to be amicable trade into outright oppression. As time went on, the white man's industriousness, ingenuity, inventiveness, organizational abilities whetted by avarice, caused him to assume a dominant position in the world of men. Were the Asiatic or Black man on top, I seriously doubt that the world would be any better than it is today.

Moreover, I notice the incongruity in what the black man says in his 'quest for equality' in the U.S. particularly. The Black Man exhorts me to 'hate whitey,' yet, curiously enough, the Black man is idolizing the white woman even as he commands me to 'fight whitey (the white man)'.

Black men, as do all men, subscribe to a universal covenant existing amongst them that the white woman is God's most divine creation. She is the sine qua non of male existence.

I discern that when a Black Man gains popular election to the U.S. Senate, or is named to the president's cabinet, or is appointed a Supreme Court justice . . . in other words, attains respectable

### Letters to the Editor

#### Don't Wonder Why

I feel compelled to venture a reply to the recent Cardinal article, "Beat by Negroes—Wonders Why." It is regrettable that the complainant, one who considers himself "fairly liberal" on issues of human rights, is now, after one unfortunate incident, ostensibly seeking to justify maltreatment of the Negro by the white society.

Whether he knows it or not, his statement relative to the Negro's achieving "acceptance" by the white society reflects an attitude of superiority and condescension. Could not the two "unprovoked" Negro assailants have detected such an attitude in the victim?

While I cannot condone the maltreatment of any human being by another, I, being myself a Negro, am certainly in a position to offer a plausible answer to anyone who "wonders why." The best answer that I can give to the question of why the Negro sometimes strikes back in a violent, non-acceptable fashion is to relate an indignity to which another Negro and I were subjected only last evening within one block of our residence.

At about midnight we were returning to our rooms on Langdon Street, when out of nowhere, a sleek, four-door, hard-top chevrolet carrying three white youths pulled-up to the sidewalk where we were walking. They began shouting at us every conceivable verbal insult, each of which was prefaced by the word "black." Their voices emitted all the negative connotations that have been assigned to the word: soiled, dirty, evil, disgraceful, wicked, harmful, without hope, sullen, smut.

I sympathize with the person

who was wronged by the Negro youths, but admonish him against allowing self-pity to foster rancorous feelings toward all Negroes. If anyone has a right to feel sorry for himself it is the Negro, the Negro who bears the stigma of slavery and the burden of black skin coloring.

It should not be forgotten that whether the white society "accepts" the Negro or doesn't accept him, it has no right to make him miserable in a country that is as much the black American's home as it is the white's.

A Concerned Graduate Student

lousy duplications since they are so noisy and distracting. (While the study halls may be good duplications of student social life, I reject the notion that they should be.)

Who knows, with the saved expansion money the Library might see fit to put the author-title catalog in order so that we can find these books which are demanding so much space.

Robert Strauss  
Grad, Econ. Dept.

### The Daily Cardinal

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### A Shot in Your Head

### The Hershey Awards

Paul Soglin

Summer editor of The Daily Cardinal, Christy Sinks has been giving me a little static about the fact that most of these columns have been of a serious nature. I explained to Christy that while she may be correct it does become a bit difficult to find anything humorous in the politics of the University.

I have viewed the operation of this institution through the bloodshot eyes of a student for five years now and unhappily discovered the University is just as real and just as terrifying as that alleged 'outside world.' In fact right here on campus we have enough people who are experts in their own endeavors so that it becomes possible to parallel them with more important counterparts in the 'outside world.'

For this reason and mainly because I'd like to take a few parting shots at a few people before the summer ends we are awarding this week the first annual University of Wisconsin Hershey awards for those who are getting them but would rather not.

To UW president Harrington goes the CLARK KERR Memorial. While the axe has been dropped from Berkeley to Parsons our beloved president has not only kept his job but managed to eek out two pay raises this summer. While we're on the subject of president, WSA head Mike Fullwood is the recipient of the ROBBEN FLEMING Forensic award. Mike has managed this past year to follow in the footsteps of the namesake of the award by talking out of both sides of his mouth and saying nothing.

To our beloved head of Protection and Security, Ralph Hanson goes the ALEC GUINNESS Beyond the Call of Duty Award for his sterling performance on the bridge two weeks ago. (If enough cash can be raised, Hanson's award will carry a stipend so Ralph can get the green paint off his new suit). The bridge episode of course would not have been complete without the many fine extras who appeared on both ends of the bridge with their shiny guns and badges. To each one of Hanson's Heroes goes the ROBERT MACNAMARA Pacification Search and Kill, Casualties Were Light, Iron Cross.

Performances such as that on the bridge are not rare and unfortunately come too often on campus thanks to the Wisconsin Players. And to the Players goes the MOTOWN Natural Rhythm Pitch Pipe. If and when the Players cease their presentation of musicals the award will be passed on to one of the numerous rock bands on campus that could use one themselves.

The Players of course would be a complete bore if they didn't supply Daily Cardinal drama critic, Larry Cohen, material to feast on. To Larry goes the DIOGENES Latern for telling the truth while under fire. Honesty and sincerity are hard to come by on campus but there's another student who has managed to keep his head clear while all those about him are losing theirs. Zack Berk gets the MONA LISA Button for smiling and really meaning it.

All summer I've waited for James Casper, fellow Cardinal columnist to say something worthwhile so that the two of us might enter into a spirited dialogue. Jim didn't come through for me but he did manage to get his columns in before Cardinal deadline. To our Cardinal Columnist who is also president of Wisconsin Young Americans for Freedom goes the STUDIES ON THE LEFT Promptness Book Mark for coming out on time.

Otto (knock their heads together) Festge, the highest city official here in Madison is certainly due to receive something. For Otto's calm and rational behavior during the May bus demonstrations goes the RONALD REAGAN We Need Law and Order, the Solution to Every Riot is More Cops and Less Understanding of the Problem Award. The Reagon, one of our highest awards, besides the plaque includes two cattle prods, an autograph picture of Bull Conners and a toll-free call to the governor asking for the National Guard.

Our Awards would be incomplete without something for the Board of Regents. To the Regents goes the Dodd Conflict of Interest pin. (Holder of the pin is entitled to a lifetime of free potatoes.) The Regents get the pin for their performance at the July 7, 1967 meeting when they received from Starks farms an additional gift of \$5,000 "to be used for the improvement of the seed potato industry and related enterprises as previously approved by the Regents on April 11, 1963." The University owns 2,000 shares of Starks Farms.

(continued on page 6)

## Grandeur Is Key To Haydn Music

By ELIZABETH FENTON

The Summer School Chorus under the direction of Donald Neuen performed Haydn's Mass in the Time of War Thursday with the grandeur it deserves. The group, paired with a chamber orchestra and a solo quartet, appeared in the Luther Memorial Church.

Haydn wrote his Mass during Austria's war with France in 1796—it is a powerful work. And the chorus with orchestra gave an admirable precise and enthusiastic performance for an equally enthusiastic audience.

The Kyrie opened in a smooth, flowing manner which gradually changed into a powerful statement of faith. Bettina Bjorksten, soprano, and Jane Christenson, alto, provided a tonal contrast in their solo passages. The choir, combining excellent tonal balance and precise blending of voices, provided an excellent background for the solo passages.

The Gloria, a confidently strong section of the Mass, provided evidence of long and arduous rehearsals. Following a somewhat shaky string introduction, John Lueck sang the Agnus Dei with just the right touch of gentleness appropriate to this section. Backed by the chorus, he ended the re-citative with a sudden, deftly controlled pianissimo. In the Amen to the Gloria, the total involvement of the participants was shown in their firm and strong conclusion.

The mood set by the text of the Credo was clearly translated into

the tone of the performance. The quartet, singing as one, made a transition to the triumphant Amen.

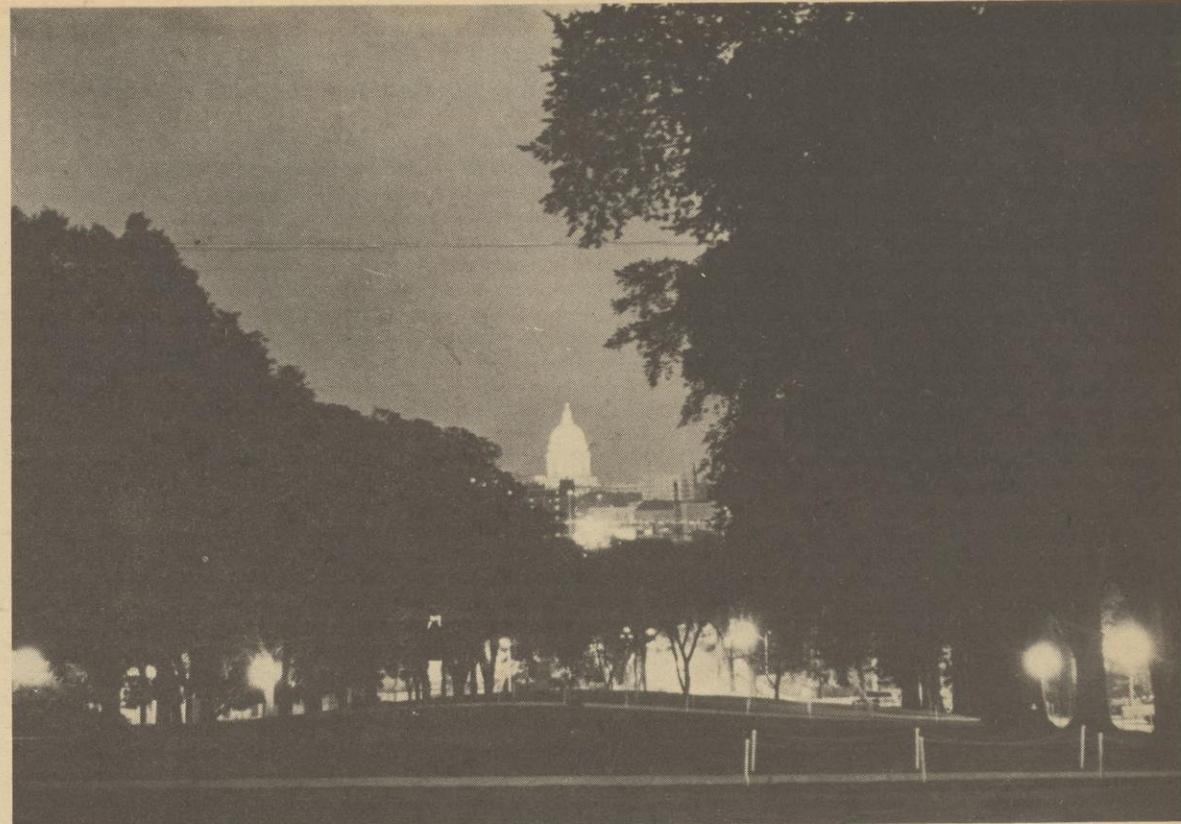
In definite contrast to the earlier heroics of the work was the Sanctus. It is a slow and difficult passage which was carefully done by Miss Christenson and Lueck in their solo parts. The quartet again displayed its mellowness and strength in the Benedictus, which was followed by a choral section.

The concluding section was an echo of the previous Agnus Dei with the addition of prominent tympani passages, suggesting distant cannon fire. The final Dona Nobis Pacem is a prayer for peace but also for victory.

If there could be any adverse criticism, it should be directed toward the string section, which could have provided a fuller background for the vocalists. Especially noteworthy were the reeds, particularly the singing quality of the oboe.

In all, the performance surrounded the audience—which was at least partially due to the melding of the sound through the acoustics of the sanctuary.

Neuen demonstrated an ability that few possess—he turned a group of summer school students into a near professional group in the space of six weeks. He hopes to make the performance of a major choral work a traditional institution, and a welcome one, of future summer schools.



A CAPITALISTIC DOME framed by University trees on Bascom Hill glowed above State Street Monday night. Lights from Madison's business district illuminated an otherwise dark sky.

—Cardinal Photo by Irv White

### ORDER OF MERIT

Prof. Gian N.G. Orsini, comparative literature, has been named a Cavalier of the Order of Merit of the Republic of Italy for his contributions to scholarship. The diploma and citation were presented to him in Madison by the Italian Consul-General

of Chicago. Orsini will be awarded the cross that goes with the order in ceremonies in Chicago next fall. A native of Italy, the Wisconsin scholar holds the degree of Doctor of Letters "cum laude," the diploma "cum laude"

and the Libera Docenza, all from the University of Rome. He taught at the Universities of Florence and Milan before coming to the United States in 1947 as visiting professor at Duke University.

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# Dance: Technical Look

By ANNE GREEN

Dance Reviewer

Agnes deMille once said that all dances are too long. This was the first thing I thought of when the final curtain finally came down on the Summer Dance Concert presented in the Wisconsin Union Theatre Friday evening.

I found all the dances but two endless and tedious in their length. This is not to say that all the dances were dull—quite the contrary. Every work presented was exciting and often even psychedelic at the onset, but no one likes to be knocked over the head with the message. I strongly believe that what the choreographers had to say could have been said far more effectively in half the time.

The program opened with a new work by Lonny Gordon, who is presently a graduate student at the University.

"Fleeting" was an excellent title for his dance because it was indeed fleeting images across the stage to harsh and grating music by Andre Hodier. The piece took

its continuity from its very lack of continuity. It began abruptly, it ended abruptly and I had the impression that I had missed the beginning and fallen asleep for the end. There was little contrast, and the piece appeared to be a studio study in movement rather than a concert piece with meaning. Technically, the movement was good.

In fact, the University of Wisconsin dance department tends to heavily stress the technical side of dance and lightly stress the emotional, choreographic side. I am afraid they are producing perfect machines who will only be able to imitate their masters instead of becoming masters themselves.

True to form, Mr. Gordon's technical performance was better than his choreographic performance, and with the aid of Sue Lundberg, he managed to carry off his piece with some grace. Next to the other works on the program, "Fleeting" seemed immature and unsophisticated, but it must be remembered that Mr. Gordon is not a professional, yet. I have seen better dances by him and hope that I will see even more and better works in the future.

John Wilson's "Little Black Boxes" captivated the audience. But it was not so much the piece as Mr. Wilson himself. As usual, his performance was wonderful. Mr. Wilson's body control and technique are superb and his flexibility is unmatched at Wisconsin. The use of his arms and hands is particularly bewitching. He has an ease and grace about him that makes any movement a joy to watch. But again we have a dance that in itself or with anybody else performing it would be dull and meaningless. Fortunately, Mr. Wilson has the talent and sophistication to make his piece interesting.

The beginning is reassuring because it combines the three elements which still make the film worth seeing—Anouk Aimée, the soundtrack, and the photography. Yet, as soon as she meets her future lover by a "quirk of fate" and the plot unfolds (or in this case, folds) the film declines. We are deluged with Avalon-Funicello dialogue and then, a series of continual major catastrophes from their pasts are revealed.

As is already implied, there is a complete loss of realism in the film. This in itself is not bad but Lelouch keeps trying to regain the audience's sense of credibility by paralleling the flashbacks with the starkness of the Le Mans auto race. He falls dismally. One can stretch the imagination only so far.

We are confronted with a fearless racing driver who smokes too much and whose wife committed suicide in a Romeo and Juliet episode. He accidentally meets a woman wrapped in the past with her stuntman husband who was killed while performing. Both have little children who suddenly begin to "like each other." So do the man and woman. It is a modern Midsummer's Night Dream plot although the farce is at times deadened because of serious intent.

The story is somewhat forgivable, but what Lelouch does with it is not. Besides directing the film, he provides the excellent camera work yet, Lelouch does not rely on his own medium. Nothing is left up to the viewer. If there is no stilted dialogue, then a song or "thinking out loud" is utilized to keep us informed of what is happening.

The film is continually marred by this juvenile approach. Perhaps the most glaring example is when Anouk Aimée is lying in bed with her new lover. We know the agony she is experiencing because her memories torment her, and this is obvious from her brilliant performance, yet immediately, a song comes on and tells us that yes, she is suffering because she is thinking about her dead husband. Subtitles make it even worse because they triple check that you get the point, and this is the unforgivable flaw of the film.

On the strength of Miss Aimée's performance, a good soundtrack (which is even better when separated from film) and some superb camera work, "A Man and A Woman" is worth seeing. However, if you want to get involved with the picture or enjoy a semblance of realism in a film, bring your 3-D glasses; it needs another dimension.

articulate enough and the film projections were neither clear nor well-balanced, but I can't help applauding the choreographers for the experiment.

Mr. Redlich has long experience in theatre, which showed through in his performance. His facial expressions were magnificent and amusing, and his body control and use of mime were equally fascinating. All in all, it was a memorable dance.

Anna Nassif's "Dance Drama in 12 Parts for 14 Figures, Film Sequences, Percussion, Objects, Sound, and Poetry" was a seductive and rhythmical piece with a distinctive Indian quality. But, I didn't see any relevance in the use of film with connection to the dance. The film sequences at the end and at the beginning were interesting, but served no other purpose than to close and begin the piece. This could be better accomplished in another way.

However, the dancers did an excellent job of coordinating their movement and rhythms with each other without the use of a musical score, which is a difficult problem to solve. Again, Sue Lundberg gave an excellent performance both through dance and voice, and I think she deserves special recognition for her talent. She is a unifying figure in any dance she is in.

The use of whistling, foot-stamping, finger-snapping, drums, xylophone, and rattles gave the dance a foreign flavor that resulted in a mixture of both traditional and contemporary Indian styles. The group sections were very exciting and fluent, but here again the dance was far too long. Interminable is perhaps the word.

"Reacher," danced and choreographed by Don Redlich was a claustrophobic, grasping little piece. The film sequences used in this work were essential, and for the first time during the evening, the fusion of film and dancer really worked. Dressed in a yellow turtleneck and white tights, Mr. Redlich clawed his way out of his confining clothes and up a large yellow net. The piece had little dance in it and a lot of writhing grasping motions, but the horror of man's confinement and his desire to reach and grasp for something clearly came through. On the other hand, I don't think the dance did justice to Mr. Redlich's technical and imaginative abilities.

The final number was completely inane. If the message was to point up the absurdity and ludicrousness of man's existence, particularly in the world of art, the piece accomplished its goal.

I began to think I was going mad or had "flipped out" as the entire company ran up and down the aisles making strange noises, went through a warm-up or run-through, charged at each other, and ended by tossing yellow and white balloons with wild abandon across the stage. It was the most psychedelic dance I've seen and typical of the age or stage we are going through.

In its entirety, the concert was an interesting experience. It was exciting because of all the experiments that were tried with dance, but it was also dull because there was so little real enjoyable dance movement. All the dances were of the same writhing, body-centered, unclimactic, even-tempoed type (with the exception of "Struwwelpeter").

Perhaps I am old-fashioned or perhaps I was born into the wrong age, but I would like to see the dance world return to dance that really moves.

## 'Erasmus Montanus'

By LARRY COHEN

Fine Arts Editor

According to the program notes, Ludwig Holberg's "Erasmus Montanus" was written in 1731 for the Danish National Theater and is still a favorite in Denmark and Europe today. If the work is characteristic of Holberg and is as significant as the notes assert, one would be inclined to be grateful to the Wisconsin Theater Committee and Players for their sponsorship of a play that is largely unknown on this side of the ocean.

Anticipatory gratitude is more than sufficiently dispelled, however, in each of the three acts that are to follow. Either the play suffers tremendously in its English translation by Dr. Donald Osterbrock (astronomy dept. chairman here) or "Erasmus Montanus" is simply not all it's cracked up to be. It seemed in its opening performance Wednesday evening to be slightly amusing at best in a routinely pedestrian production.

Returning home from his studies in Copenhagen, the irritating son of the title plays intellectual games with his rural native village. He

proceeds to exhibit his new learning (i.e., the earth is round) and consequently, alienates his father-in-law to be among others. Finally, to quote the mod subtitle, he "learned a lesson from the power structure (and got his deferment)". How I won't go into; it's too preposterously pat and contrived.

The most annoying thing about Osterbrock's adaptation is its rhetorical insecurities. The dialogue vacillates uncomfortably between a rather casual vernacular and one or two glaringly awful lines ("she's hot for your bod" should serve as a sufficient illustration.) What motivated a modern version is a question that the production leaves unanswered; certainly the relevancy is strained and as excessive in cliché as the humor.

Sieghard Krueger's direction, I'm afraid, does little to smooth out either the discrepancies or the question of motivation. Most of his principals—especially Thomas A. Holewinski as the Deacon—supinely exaggerated delineations that far surpass the humor of the work and would be appropriate for only the largest theater imaginable. And the device of having a character address the audience in a coy sort of confidence fails utterly.

In the performance that is probably the closest to the text's spirit, Pauline Walsh as Rasmus's mother does her best to tone the entire production down a notch to the level of humor and believability. Yet dramatically, she is as isolated from the production as is her son to the plot; she is thoroughly professional as she incorporates a mistakenly dropped hat into the fabric of the play, warmly funny as she feels her legs

### COMING SOON

Reviews on:

- "Dirty Dozen"
- New Stories by Tennessee Williams

turning cold after her Latin-spouting son has logically argued them into stone.

As the young scholar from Copenhagen, Rocco Landesman grows into his title role and proves sufficiently satisfactory to amuse us while he deliberately irritates. The rest of the cast range from adequate to incompetent, the best scene being the inverted education conversation between Landesman and David Tuten as his younger brother.

(continued on page 7)

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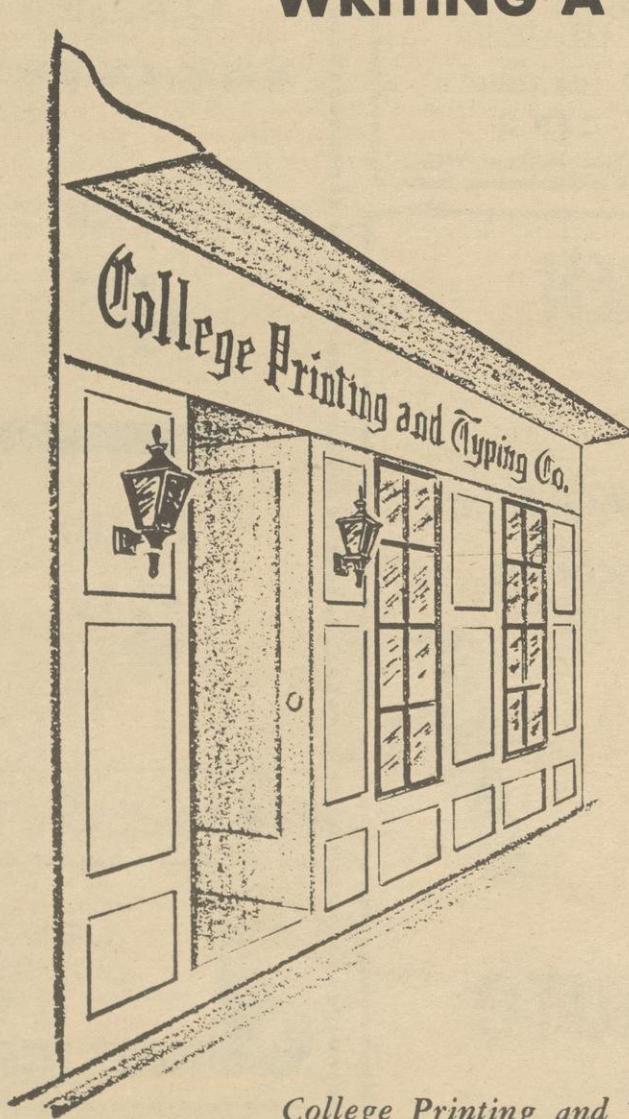
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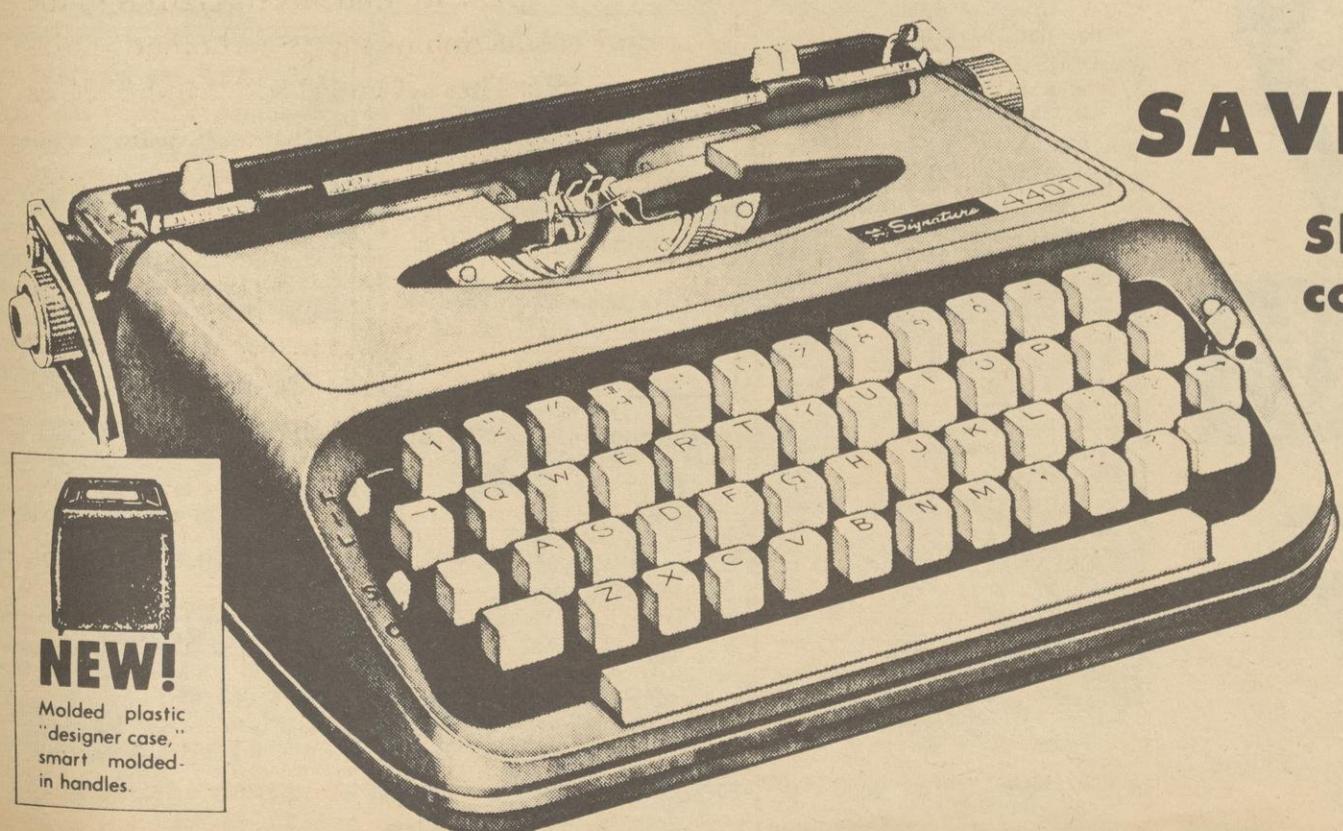
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## 'Cry, CBS, Cry'

(continued from page 2)

both the black man and white man will ask some noble white woman to speak for us black women), I don't know why the advancement of the Black Man should be a source of joy to me, unless it means that he will be less likely to abuse me and commit crimes against me. Or, perhaps, it means more white shirts to launder and, hence, there will be more chance for me to obtain steady employment in the SWEATBOX LAUNDRY and, having done so, I might get \$1.25 per hour plus a bonus if I can turn out fifty white shirts an hour on the presses; for, whether it is white man or black man or tan man on top, it seems I am destined to be the white woman's slave.

So, cry, CBS, cry! The fellows who put up the biggest hue and cry in some of these riots got the biggest award (maybe reward). So sorry, my tear ducts are dry as the Sahara,

Old illiterate Rocky Mountain Lil or  
Bonnie Fermon

## Sodom

(continued from page 1)

bled upon.

Our innocent group was greeted by Madame X, a woman what is a woman, who invited us in to view the merchandise.

We could hardly refuse.

Upon being admitted we found ourselves in the parlor. Standing naked in a corner stood a small,

shapely hat rack. It smiled innocently.

I remember remarking that I didn't like the looks of the place.

Upon being informed by a reporter that he was about to "blow the whistle" on the place, the illicit group fled hysterically.

Fortunately for hard pressed University students the fearless protectors of "in loco parentis" arrived in the nick of time to close the "pleasure palace" for good. No arrests were made.

## Erection of Elvehjem Memorial Art Center Will Centralize Scattered U Collection

Though the Elvehjem Memorial Art Center, now rising on campus, is far from finished, prospects for this long awaited \$3.5 million home for the University's art collection and instruction in art history are greening on every turn.

"I am constantly hearing from people who want to donate works to the museum," Millard Rogers Jr., center director, said this week.

Keeping in touch with imminent donors is only one of many tasks which the spirited 35-year-old midwesterner, first professionally-trained museum executive to be brought to "the Hill," faces in preparation for the day when the doors of the center will swing open.

"We're trying to get as much as possible done in the year and a half remaining so that when we move into the building, we'll be ready to function in our teaching mission and as an operating museum," Rogers pointed out.

Arriving in Madison in May, the former curator for the American collection at the Toledo Museum of Art, one of the nation's top repositories, began immediately a survey of the more than 1,000 pieces which constitute Wisconsin's art holdings. For lack of proper exhibition and modern storage space, many of them now hang in scattered areas about the campus or lie unseen in bins or on shelves in the basement of Bascom Hall. Some of the paintings need treatment to restore or preserve them, and the director has marked all such works for attention.

"The strength of the University's collection rests now with prints and drawings," Rogers said. "It is a general collection, ranging from early Renaissance to the present, and has special strengths such as the complete graphic output of William Hogarth."

(The art historian did not make

the point, but Wisconsin's painting and drawing collection is considered one of the best found on any American campus.)

"But we have treasures in the field of painting, too," Rogers added. Gifts from the Kress Foundation and from former Milwaukeeans, the late Marc Rojzman and Mrs. Rojzman, are among them, and holdings in this area will be increased through purchases and future gifts.

On July 1, the art center became administratively a separate University agency, working closely with the department of art history but set apart from it. Rogers has undertaken the building of a departmental staff, and recently gained the services of Wisconsin-trained Carlyn Mayer, collection registrar. The staff will ultimately include an assistant director, a curator, and various technicians.

As befits a house of art, the center which Rogers heads, a memorial to the University's 13th president, promises impressive aesthetic satisfactions in lower campus developments. It will be that rarity now among new University structures—a stone building. Lannon stone walls in warm tones will be complimented by a copper roof. Balconies will rise above a sculpture court.

Even more important, it promises a major advance in teaching services. Class and seminar rooms, offices, an art library, galleries, and auditoria will fill the interior. Print viewing rooms, restoration work rooms, and modern storage vaults also appear in the blueprints.

In the academic year 1966-67, more than 8,500 enrollments for instruction in art history, art and art education, and related arts were recorded. Though majors in art history should benefit most frequently from the new facility, majors in the other named fields

should also reap advantage. Students in a broad range of historical and contemporary studies touching on art should find at least occasional profit within the walls. They will hear about, they will talk about, and they will see what creative man has produced.

Special lighting, carpeted surfaces on exhibition walls, and flexibility in the use of gallery spaces are among the features which will raise the circumstances for the visual experience in art close to the ideal.

These advantages will be shared by a population far in excess of the campus total whenever art lectures and exhibitions of Wisconsin-owned or loaned works are open to the public. Such instances will be frequent, Rogers indicated, and they will have built-in balm for the ardent museum goer.

"We're planning for art enjoyed under comfortable circumstances," he said. Since gifts, for the most part, many of them memorials, are funding the center, "we have more flexibility in outfitting the rooms and in taking special note of their memorial nature."

Every major gallery will have one or more benches, the auditoria will be tiered with upholstered, opera-type seats, and a lounge, complete with sofas and art periodicals, will provide a restful oasis for breaks on a grand tour.

Rogers received a B.A. in art at Michigan State University, an M.A. in art history at the University of Michigan and has studied with John Pope-Hennessy at the Victoria and Albert Museum, London. He gained administrative experience as he advanced during the past eight years through a series of posts at Toledo.

A specialist in American art, the director will turn professor for Wisconsin courses in this field.

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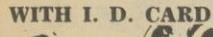
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# Campus News Briefs

## Union Plans Family Night

Family Night which will be held on Wednesday from 5 to 8 p.m. in the Union will feature free lake cruises, sailboat rides, kayak demonstrations, movies and History Mobil.

The highlight will be an elephant act from the Baraboo Circus World Museum. The activities will be followed by a family dinner with special children's menus. Students, faculty and other union members are invited to attend.

### \* \* \* RIDING CLUB

Hoofers Riding Club will hold its final meeting Wednesday at 7 p.m. in the Union Chart Room.

### \* \* \* VOICE RECORDING

Abid Budeir, a blind law student from Jordan is looking for people to record his law book. Volunteers would use a tape recorder and schedule their own time. This student has no other means to aid him in his studies. Volunteers should call 256-8214 and speak to Abid.

### \* \* \*

### RETURNED VOLUNTEERS

The Committee of Returned Volunteers will meet Thursday at 7:30 p.m. at 536 W. Dayton to discuss the position paper on Vietnam. All returned volunteers from the Peace Corps, American Field Service and similar groups are invited to attend.

### \* \* \*

### FILM

"I Vitteloni," ("The Young and the Passionate") directed by Fed-

## Erasmus

(continued from page 4)

Several months ago, a production of the student-written "My Son the Messiah" demonstrated the potential viability of the Union Play Circle for theater. The panoramic stage is yet to be used effectively, a mildly impressive work is still to be glimpsed. With theaters at such a premium, it's too bad to see one tied up with mediocrity.

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Erico Fellini will be shown tonight at 8 p.m. in 5206 Social Science. The film is sponsored by the Dept. of French and Italian. There is no charge for admission.

### \* \* \*

### GERMAN CLUB

The German Club will hold a meeting Wednesday at 7:30 p.m. in the Union. The program will include "Lumpazivagabundus" by Johann Nestroy.

### \* \* \*

### ESSR

Engineers and Scientists for Social Responsibility will hold a meeting Wednesday at 12 noon in the lounge on the top floor of Van Vleck. Members and interested students in engineering and the physical sciences should bring a box lunch.

### \* \* \*

### CRICKET GAME

The International Club invites all interested people to participate in or watch their cricket game on Saturday at 9:30 a.m. on Franklin Field. Everyone should meet at 9:30 a.m. at the Langdon Street entrance to the Union. Students may call 256-4655 or 255-3958 for information.

### \* \* \*

### COPY DEADLINE

Anyone wishing to submit copy for print in the New Student Edition of The Daily Cardinal should have copy in the office by Friday. The office is located at 425 Henry Mall.

### \* \* \*

### CERCLE FRANCAIS

The Cercle Francais will meet Wednesday at 8 p.m. in the Maison Francais.

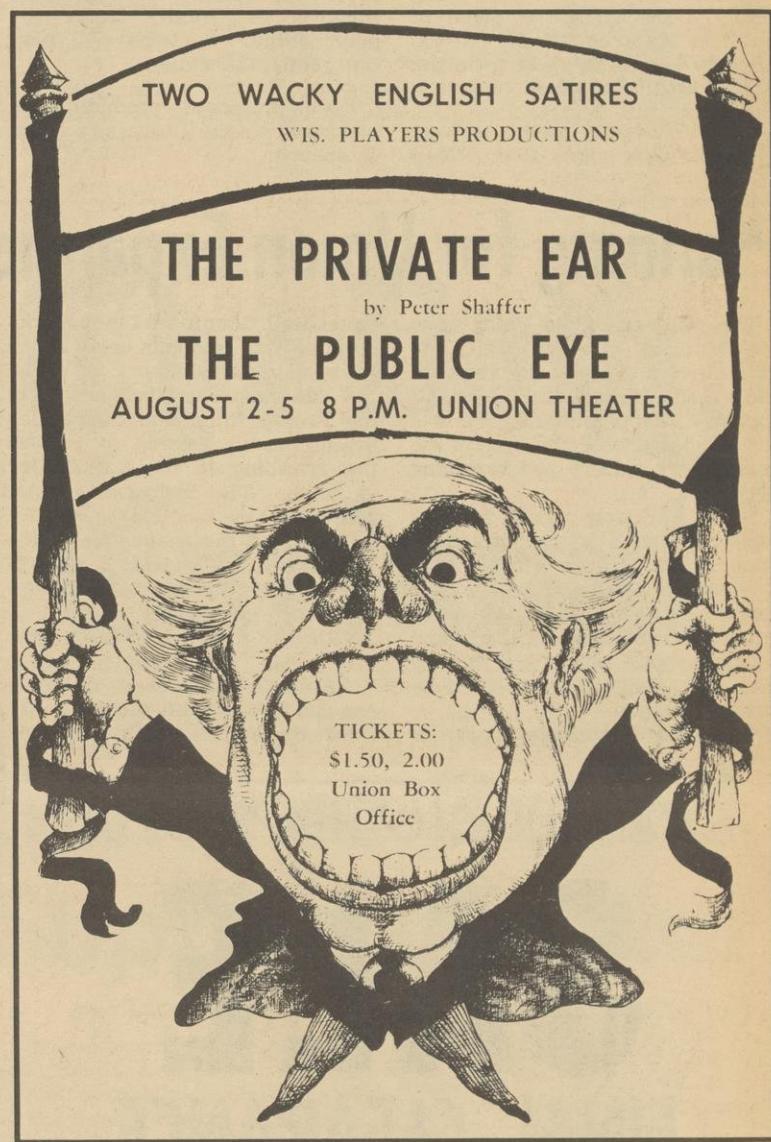


BULKING against the magnificent Wisconsin sky, Van Hise Hall waits in unfinished grandeur for occupancy by the foreign language department.

—Cardinal Photo by Irv White

### TURNER

The Organization of American Historians has named its annual American history competition in honor of Frederick Jackson Turner, famed University historian at the turn of the century. The \$1,500 prize for the best manuscript on American history has been designated the Frederick Jackson Turner Award, according to Prof. Richard L. Watson of Duke University, chairman of the award committee.



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## Compass Group To Perform Williams' 'Glass Menagerie'

"The Glass Menagerie," considered Tennessee Williams' most autobiographical work, concerns a St. Louis family trapped in despair by its own illusions.

This "memory play" will be presented at Compass Theater, 2201 University Ave., today through Saturday at 8 p.m.

In the play Williams' has created two of his most memorable female characters. A man and a Wingfield, the mother, he has described as, "a little woman of great but confused vitality, slinging frantically to another time and place. There is much to admire in Amanda, and as much to love and pity as there is to laugh at."

Laura Wingfield is the girl whose limp has served to cut her off from any hope of joining reality. "She is like a piece of her own glass collection, too exquisitely fragile to move from the shelf," Williams wrote.

It is Williams' great affinity with his characters that allows

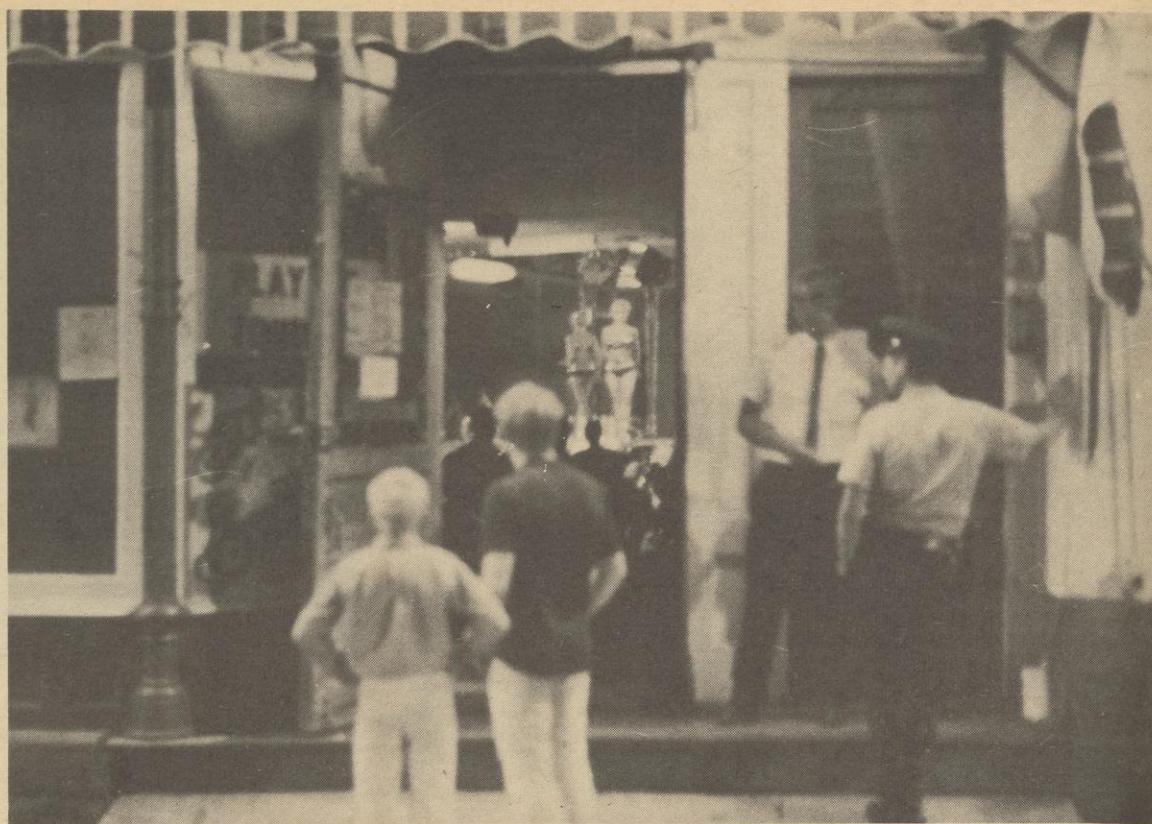
"The Glass Menagerie" to be both delicate and haunting: moving from expressionism to reality, but always moving toward truth.

Free tickets for the Compass production are available at the Dept. of Speech office, 252 Bascom Hall.

The play was first produced in New York in 1945 and since then has been accepted as one of the finest works of an American dramatist.

Lloyd Bray, Jr., advisor to the Wisconsin Union Film Committee and Ph.D. candidate, is directing the play. Marti Van Cleef will play Amanda. Laura will be acted by Madeleine Winfield and Daniel Westley will portray her brother, Tom, the poet working in a warehouse whose recollections of the family frame the play. Arthur Deihenn will play the gentleman caller.

The Compass production is sponsored by the University Dept. of Speech.



ENOUGH TO BLUR a young man's eyes. A once-in-a-life-time happening—the door open to a go-go hall. These two boys are engrossed while the bouncer and the cop find weightier things to talk about.

—Cardinal Photo by Irv White

## Planning for Union Expansion Starts

The officers of the Union have been working with University officials on a project to remodel and expand the existing Union. If approved, the plan would:

\* Almost double the size of the present art gallery and browsing library;

\* Add a "party room" for receptions, coffee hours, and small organization dances and dinners. It would be about 60% larger than the present Old Madison Room and would accommodate student and faculty groups which now have to seek places for their social functions elsewhere;

\* Provide a passage from the

Great Hall floor to the Union Workshop so that students could reach the shop via elevator;

\* Add the present barbershop to the Trophy Room and Rathskeller seating area, helping to relieve the crowding in the Rathskeller at noon. The barbershop would move to a new location;

\* Remove the congestion at the entrance to the cafeteria wing of the building by providing a new lobby with more entry doors;

\* Create a new bicycle parking area near the cafeteria entry;

\* Enlarge the present Beefeaters and Reception Rooms;

\* Provide for a men's room and

a banquet server on the Great Hall floor;

\* Add offices and commuter locker space; and

\* Establish an International Center as a headquarters for the International Club and for the 1700 foreign students on campus.

The group is trying to expedite the project so that work can begin

next spring.

The Union Trustees recently urged that the project be presented to the Campus Planning Committee and be moved ahead promptly.

### FELLOWSHIPS

The Ford Foundation has awarded graduate student Jon P. Nelson a doctoral dissertation fellowship in economics for research on the dynamics of location and production. His basic stipend will be

\$2,500 plus allowances for tuition, dependents, and expenses.

Prof. Leonard W. Weiss, economics, received a faculty fellowship for research on the industry composition of firms and economic performance. His fellowship carries a stipend based on academic salary and allowances for research.

The foundation, for the twelfth year, made awards to 190 faculty members and graduate students at 42 colleges and universities.

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