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The Daily Cardinal

Complete Campus Coverage

University of Wisconsin, Madison, Wisconsin 53706, Friday, August 5, 1966
VOL. LXXVI, No. 172 FREE COPY

Facts and Misconception On Birth Control Aired

By CAROL WELCH
Cardinal Staff Writer

The new technology in birth control was described by a panel of doctors last night as a dramatic development because for the first time it separates sex from procreation. Discussing the importance of birth control and its psychological effects, the panel dispelled many common misconceptions about sex and the "pill."

Norman Ryder, sociology, said that man is faced with a problem of overpopulation because he has made sensational advances in de-

creasing the death rate but has failed to control his fertility practices. Man's failure is due to his Puritan background which made a frank discussion of birth control taboo, said Ryder.

Michael Baumblatt M.D. said that if the old attitude toward sex as "a vile form of giving into the flesh" could be dispelled, a reasonable approach to birth control could be taken. He outlined the most common contraceptive devices, describing the douche as harmful—effective only when used during coitus.

C.R. Jackson M.D. stated that the pill was the most "useful and satisfactory" device.

The idea that oral contraceptives can cause blood clotting, cancer, eye trouble, a prolonged reproductive life, cessation of menstruation or a more fertile woman were discarded as misconceptions spread by lay publications.

A second new device equally effective is the interuterine device (IUD) which has been widely accepted by women. Jackson explained that it had the additional advantage of convenience, having only to be inserted once for use over any length of time.

That birth control can have an effect on the quality of the sexual act was pointed out by Seymour Halleck, psychiatrist. All devices which interrupt the sexual act Halleck described as being irritating and dissatisfying to the

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DuBois Club Summarizes Viet War's Economic Effect

By ROGER KOLB
Cardinal Staff Writer

Dick Krooth, free lance writer and economic research director of the National Co-ordinating Committee to End the War in Viet Nam, spoke about the effects of the Vietnamese War on the US economy before a meeting of the W.E.B. DuBois club last night in the Union.

Krooth, a graduate of the law school, said that the Federal government, which will spend an estimated \$13 billion this year on the war effort, is causing the inflation of US consumer prices by strong market competition with consumer spending.

The government, Krooth added, has taken three steps to fight inflation. First, it has tried to take money away from the private consumer by increasing taxes. Formerly, employers deducted 14 per cent of the amount of employees' paychecks and gave the money to the federal government, but under the new withholding tax system instituted as of May 1 of this year, employers deduct from between 14 to 30 per cent from workers' salaries. Krooth cited a Wall Street Journal article of May 11 which estimated that 33 million Americans have withheld from their paychecks more money than they would owe in federal income taxes at the end of the year. The speaker added that this new system collects \$100 million per month.

The second government measure taken to combat inflation revealed by Krooth is the restraint placed upon consumer credit through increased rates on bank loans. Additionally, he again referred to the Wall Street Journal, which reported that loans to war-age youths are non-existent.

The final anti-inflation government measure mentioned by Krooth

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Board Urges U Fairness

By GENE WELLS
Cardinal Staff Writer

The Wisconsin Student Association (WSA) summer board Thursday night passed a recommendation designed to insure more equal treatment for student groups wanting to use University facilities.

The bill expresses a fear that the Union, the Department of Speech, and the School of Music are given an unfair preference in the use of the facilities.

The bill recommends that Student Senate investigate this problem in the fall, and also recommends that Senate consider a proposal that a student committee be set up to decide upon all requests for use of University facilities. Committee decisions would be appealed to Senate and then to SLIC.

The bill suggests that the committee include three representatives from WSA and three from the Union, plus the WSA vice-president who would be chairman. Representatives from the Office of Student Organizations Advisers, the Union reservations office, the Union Theater, the Department of Speech, and the School of Music would be ex officio members.

Summer board also recommended that a large portion of the State Street fence be preserved as a permanent "form of art and communication," and recommended that Senate adopt a similar resolution.

Board members also discussed the possibility of providing a fence elsewhere on campus.

The board also gave WSA president Gary Zweifel the power to fill vacancies in the University's National Student Association delegation.

CEWVN

The Committee to End the War in Viet Nam begins its days of protest today. Throughout the weekend, speakers, rallies and meetings will be held in protest to the war; Jessie Favors, Prof. Peter Weiss and a group of foreign students will speak and hold panels; tapes will be heard by Bertrand Russel and Felix Green; and the White Trash Blues Band will play in Great Hall at a dance after the Saturday's rally.



TRUTH AND MATERIALISM—Lisa Kores and Frederick Jacobson in a scene from Anouilh's "Ring Round the Moon," a play with more shadow than substance. —Cardinal Photo by Mark Rohrer



THE BIG STREET—Looking down from the Capitol, State Street, the Campus and the lake, Van Hise rises in the distance, the tallest building in Madison.

—Cardinal Photo by Neil Ulevich

Anouilh's 'Ring Round the Moon': Is Players' Revival of Museum Piece

By LARRY COHEN

Panorama Editor

As the curtain goes up on Jean Anouilh's "Ring Round the Moon," a set appropriate to a jaded revival of Somerset Maugham's "Rain" reveals its gaudy facade of carnivorous plants. Supposedly designed to depict a Winter Garden in Spring, the stage almost begs the entrance of Rita Hayworth as Miss Sadie Thompson.

This unfortunate incongruity, although entirely faithful and absurd enough to the intentions of the dramatist, is annoyingly distracting and predicts the silliness of the trivia to follow. The Wisconsin Players third production for the summer comes as a total surprise; although skillfully executed at every stage, the choice of play pulls down the scale of success with its tedium. "Moon" comes in an age of relative sophistication, and its naivete and lack of satiric bite seem as sophomoric as the playwright is brilliant.

In a society that has witnessed

plays about people living behind hypocritical masks like crosses, Anouilh's diatribe seems more shadow than substance. His gentle pokes at people who are both silly and ugly in their responses to boredom belong to the realm of

the late Evelyn Waugh, "Ring Round the Moon" is an exercise in mise-en-scene; as such, perhaps only Max Ophuls could have carried off such a precarious vehicle.

This criticism is not meant to slight director Howard Malpas or his energetic cast who direct their talent at parts more deserving of their talent. "Moon" is simply not a cohesive work and, while parts of it are fitfully amusing and relieve the long evening, it is not satisfying theater and leaves the taste of stale champagne.

If Malpas is at fault, his failing occurs out of a question of what to do with this talky relic of a museum piece. To counter paralysis on the stage, he has paced much of the play as if he was directing commuter traffic in Grand Central Station. There is entirely too much walking and frantic cavorting; it was sufficient to solve the racing problem of having one actor play twins and appear almost simultaneously, but Malpas has gone overboard in forcing life down the play's ostrich neck.

Reduced to its skeleton, Anouilh's fragile satire centers around the manipulations of an arrogant city mouse and his shy twin

(continued on page 4)

The Daily Cardinal A Page of Opinion

A Personal Atrocity: The Guilt of All Nations

It was a clear, dark night. Stars shone brightly. A B-29 made two passes over the quiet city of Hiroshima. The pilot, Claude Eatherly, judged the weather clear and sent his report back to the bomber squadron. The fate of the city was doomed.

Eatherly's radioed dispatch meant that the first atomic bomb used in warfare was going to blast 100,000 men, women and children into oblivion; to crush, to burn, to radiate to death the population of a sleeping Japanese city.

Since that day, Eatherly has lived within the nightmare of that atomic bomb. Stunned with the horror of his individual act, this sole pilot has been forced to raise humanity over nationality; he knows that a mass killing is subject to personal as well as official blame.

Eatherly has led a hellish existence—the deaths of 100,000 always at the back of his mind, in the pit of his stomach. A phantom of a man, neither here nor there but in a limbo of guilt all his own, Eatherly has been

in and out of prisons and institutions since the war. His crimes have become an epitaph of shame, a desire for punishment.

The exploited, manipulated people of our time are the citizens of mighty nations, hostages to the governmental atrocities; they turned Eatherly into a criminal, a criminal who steals not only money, but his own life-blood.

To cure the madness of a schizophrenic humanity we must look deep within the hearts of the Eatherlys and the Specks. We must make our guilt equal to their own.

The bombing of Hiroshima must stun our consciences into asking who and what we are.

We must ask, whether after 21 years, we still have time to change.

In Eatherly's personal shame lies his hope for self-forgiveness and the return of his strength to love others. What is true of man, is true of the nations.

EDITOR'S NOTE

Monday is the last day The Daily Cardinal is accepting editorial copy for the new student edition.



Religion On Campus



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Rev. Robert Borgwardt
Pastor

Services: 8:45, 10:00, 11:15 a.m.
"On Holding Things Together" by Pastor Robert Borgwardt
Sun. Eve. Service 7:30 p.m.
Sermon: "The Spirit of Sonship" by Pastor Richard Larson

**CHRISTIAN SCIENCE
ORGANIZATION**
315 N. Mills St. 255-4066
Reading Rooms are open 8:30 a.m. to 4:30 p.m. Mon.-Fri.
Tuesday Evening Testimony
Meetings are at 7:00. All are welcome.

LUTHERAN ANNEX (NLC)

1039 University 255-1812
10 a.m.—Development of Liturgy by Connie Parvey.
11 a.m.—Student service at St. Francis Chapel, 1001 University
Wed., August 3, 5:15 p.m.—Holy Communion, Annex, 1039 Univ.

FIRST METHODIST CHURCH

203 Wisconsin Ave. 256-9061
Rev. J. Ellsworth Kalas
Services 7:30, 9 & 11 a.m.
At 7:30: Sermon: "Sand in the Gears" by Rev. Wildes
At 9 and 11 Sermon: "Power in Harness" by Rev. Kalas

UNIVERSITY CATHOLIC CENTER

723 State St. 256-2696
SUNDAY MASSES:
(Luther Memorial Church
1021 University Avenue)
1:30, 4:30, 7:30 P.M.
DAILY MASSES:
University Catholic Center
723 State St.
7:00, 7:30, 8:00, 12 noon,
4:45 p.m.
CONFESSIONS:
University Catholic Center
723 State St.
Mon., Tues., Thurs., Fri.,
7:15 p.m.
Sat.—4:00 to 4:45; 7 to 9 p.m.

ASSEMBLY OF GOD

Corner of Ingersoll & Jenifer
10:45 a.m.—Hour of Worship
7:00 p.m.—Gospel Hour
Transportation: Fair Oaks or North Street buses.

WESLEY FOUNDATION

1127 University Ave. 255-7267
Service 10:00 a.m.
"Is There Any Word?" by Donald E. Bossart

LUTHER MEMORIAL CHURCH (LCA)

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Sunday Services: 7:30 & 10 a.m.
Holy Communion with Pastor Robert Peterson
Child care at 10:00 a.m.

HILLEL FOUNDATION

611 Langdon St. 256-8361
Friday Evening Services—
9 p.m.—Oneg Shabbat
Sunday, 7-11 p.m.—Israeli and International Dances

PRES HOUSE

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"Who Considers Me?" by Rev. Jondrow
Coffee hour follows

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Sunday Worship: 9:00 and 11:15 a.m.
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Sunday evening Picnic at 5 p.m.
Inquiry Class: Wednesday, 7:30 p.m.
Mid-Week Vespers: Wednesday 9:30 p.m.

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303 Lathrop Street (238-8418)
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First Congregational Church
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Memorial United Church 9:30
Trip to Taliesin and picnic at Governor Dodge Park
Friday Ecumenical Prayer service at Pres House 4:00 p.m.

On The Soapbox

Illogical Thinking

The war in Viet Nam continues and the variety of gravely serious problems attending this war persist. Central among these problems is the question of what constitutes "the best" U.S. Viet Nam policy. The solution of such a vexing problem is surely dependent upon, among other things, the ability to read accurately (one means of weighing evidence), and the ability to reason logically.

Our society looks to educational institutions for the development of persons capable of solving complex problems. Within these institutions, professors, possessing considerable autonomy, are entrusted with the responsibility of attempting to guide students in the acquisition of the skills essential to problem solution.

I think it reasonable to assume that in order for professors to guide students in the acquisition of such skills, professors themselves must possess these skills. There is considerable evidence that some of the professors who are among the most active in urging the U.S. government to adopt and pursue certain policies in Viet Nam are themselves grossly deficient in knowledge of some of the most elementary principles of logical problem solution.

Due to this fact, which is the purpose of this letter to illustrate, it is highly unlikely that such policy recommendations merit governmental consideration, and more seriously, it is quite likely that the professorial proponents of conclusions (policy proposals) based on illogicality will transmit their very bad thinking habits to their students, adding to the probability that problems such as Viet Nam will persist for generations to come.

I do not for one instant doubt the genuine goodness of the intentions of those professors to whom the criticisms contained herein apply. My criticism goes only to their manifest and very serious violations of elementary principles of logical problem solution.

I, too, am interested in the solution of the Viet Nam problem; further, I am interested in the training of persons who will be competent in the solution of the Viet Nam problem; further, I am interested in the training of persons who will be competent in the solution, or better, the avoidance, of such problems in the future. I think that the ability to read accurately, report accurately upon what is read, and to reason logically, are fundamental to the solution of complex problems.

For this reason, I think it is important, even a matter of duty to scholars to criticize the illogicality of published statements of fellow scholars, especially when the writers of such statements are entrusted with the training of the minds of students.

Professor Feige's Daily Cardinal letter of April 22 is a document of public record, and exemplifies the problems outlined above.

His letter contains numerous errors in observation and numerous errors in reasoning. His errors in observation consist of an inaccurate reading of Professor Hakeem's letter of March 29; his errors in reasoning consist of the use of various forms of fallacious argumentation.

Feige states, "Professor Hakeem's letter of March 29 makes three basic points:" (Feige, Par. 1) It is my contention that Feige is in error on all three of the items he calls Hakeem's three basic points, that, in fact, these points are not to be found in Hakeem's letter. The relevant part of the first of the three statements Feige presents as "...Hakeem's...three basic points..." (Feige, Par. 1) is:

"1) That none of the students associated with the committee..." (Feige, Par. 2) Hakeem did not say "none." He said, I have seen none. . ." (Hakeem, Par. 4) There is a substantial difference between these two statements. If one wished to logically debate Hakeem on his statement "I have seen none. . .", the first step would be to ask what criteria were used and how many instances were observed. Certainly one should not alter the actual statement, as Feige has done.

Feige presents as the second of "...Hakeem's...three basic points..." (Feige, Par. 1):

"2) That since professors and other experts always disagree on complex issues, students should 'lean less and less on professors and more and more on their own observations. . .'" (Feige, Par. 3) In this statement Feige makes at least two major observational errors.

First, Hakeem did not say that professors and other experts "always" disagree on complex issues. He merely presented some selected instances in which they disagree.

Feige's second error in this statement centers around the word "since", meaning because, or due to. Hakeem did not state that "since" (meaning because) professorial and expert disagreement exists students should think independently and critically. He does cite examples of professorial and expert disagreement, and he does say that students should increasingly think independently and critically, but a close reading of the letter will reveal that Hakeem's call for independent, critical thinking on the part of students does not rest wholly, or even mainly, on the fact of professorial and other expert disagreement.

Feige presents as the third of what he calls "...Hakeem's...three basic points":

"3) All committees which take a stand (sic) on particular issues should be abolished." (Feige, Par. 4) This is a blatant observational error on Feige's part. Hakeem does not state that "all" committees which take a stand (sic) on particular issues should be abolished. In sentence 1 of Par. 5 (Hakeem letter), Hakeem calls for the abolition of two committees, not "all". In Sentence 1 of Par. 6 (Hakeem letter) Hakeem urges students to stay away from committees that think they have the right answers. Neither does this statement refer to "all" committees that take a stand (sic) on particular issues", as Feige says. The statement of Hakeem's (Sen. 1, Par. 6, Hakeem), is a limited, conditional statement, referring only to students in relation to certain types of committees, certainly not to "all committees which take a stand (sic) on particular issues.", as Feige states.

I think that I have amply illustrated the nature, although not the number, of Feige's observational errors.

In closing, I will point out a few of his errors in reasoning. In par. 5 of his letter, Feige states that he has certain "sample observations" on the intellectual discipline of student representatives of the committee to end the war in Viet Nam which differ from the "sample observations" of Hakeem. Following this, Feige makes the altogether incredible statement that "When my sample observations are combined with Professor Hakeem's sample observations, the rules of critical inquiry require that Professor Hakeem revise his inferences and reject the hypothesis that students with such affiliations are intellectually incapable and/or unwilling to carry forward critical inquiry." (Feige, Par. 6) Upon what curious "rule of critical inquiry" does Feige rely in this astounding statement, unless it be a previously unheard of rule that when Feige has "sample observations" which differ from the "sample observations" of another, the other must summarily reject his "inferences" and accept those of Feige? My reading of the rules of logic, critical inquiry, and scientific analysis and method tells me that when the "sample observations" of different scholars are in conflict, the first step is to inquire into the criteria employed by each, not demand the rejection of the position of the other party, as Feige does.

Feige makes an additional error in his paragraph 6. He states that Hakeem's observation of the intellectual discipline of some student

(continued on page 6)

In The Mailbox

REP Education Is Propagandistic

To the Editor:

Professors, teachers, and all others concerned with enhancing the intellectual skills of our citizens through the process of education should protest the name and activities of the Radical Education Project recently established by the Students for a Democratic Society. This organization not only slanders the name "education" by applying it thus to their political activities, but it also greatly hampers the progress of those teachers who are truly interested in the actual process of education—that is, those teachers who are more interested in teaching their students how to think than what to think.

"Education" in the service of political interests is not education, it is proselytizing. Education is non-partisan, just like facts are non-partisan. There can be no "education for" or "education against" anything, except in the sense that education is "for" truth and "against" its opposite (yet even here its role is neutral, since education is only training in the methods whereby truth can be discerned, and thus more like a tool or a skill than a political program.)

In spite of the claims of various political groups of the right, left, and middle that their position embodies The Truth, we must not allow the idea or the process of education to become identified with the activities and beliefs of any political movement.

Thus there can be no education "dedicating itself to the cause of democratic radicalism, and aspiring to the creation of a new left," as the REP describes itself. Through the REP, SDS would like to see education become a process of indoctrination, designed to "create . . . a generation . . . who will maintain a radical value commitment. . . ." SDS and the REP are not seriously interested in objective analysis of anything, and those who think so are very naive. The REP is engaging in a complete inversion of the process of analysis. It begins with a conclusion—nay, a commitment—and then proceeds to "analysis."

According to The Daily Cardinal article of July 21, (from which all the above quotes have been taken), the purpose of this "analysis" is to promote public understanding of the new left and "facilitate the change that the movement is seeking." In other words, the REP is beginning its "analysis" with the full intention of reaching conclusions favorable to SDS. We can expect no objective inquiry from this quarter and no education either.

I hope that no professors will support such a program as REP, but I suppose several will. Those that do I would regard as careless scholars and unfit teachers

(continued on page 6)

The Daily Cardinal

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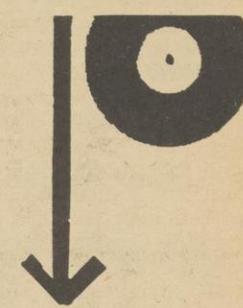
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Birth Control

(continued from page 1)

couple, by allowing passion to wane. However, he added that such devices are better than a sterilization which has the profound effect of a loss of wholeness.

He said that rhythm has "serious adverse effects because a woman feels deprived of a normal sex life." Condoms have the disadvantage of decreased erotic enjoyment and require restraint on the part of the male partner. While Halleck considered the pill and IUD the best means he admitted that they too had disadvantages.

Oral contraceptives tend to keep a woman in one hormonal stage with the effect of depression and tenseness. Halleck said that they removed the normal cyclic change of moods in a woman which are important in a marriage.

A significant trend in birth control today is that an increasing amount of responsibility is being placed upon the woman. Halleck commented that this was a fact resented by a great many women as "an imposition of masculine authority which made them servants to men." He added that this was a psychological factor that contributed to the frigidity and reluctance of many women.

Modern studies in psychology are disproving the old belief that "women can't enjoy sex without

love," said Halleck. He pointed out that this fact and birth control measures which can prevent unwanted pregnancies have lead to a new trend in sexual freedom. As a result, he said, we must find new reasons for abstaining from sex outside of marriage.

He described "the new sexuality" as "a defense against intimacy—divorced from love with an emphasis on orgasm." However, he added that in a society that does not openly condone sexual freedom, guilt feelings can never be completely overcome.

Play Review

(continued from page 1) of a withdrawn country mouse. The Everyman parade of characters stroll through a ball at the chateau of the twin's aunt, through the complications of mistaken identity, side comments to the audience and other slightly comic revelations, each of their two faces in the lengthy masquerade is shown.

In the bravura roles of Hugo and Frederic, Richard Bermen performs competently in the latter and quite perfectly as the twin with the almost morbid charm. From glint in eye to mocking smirks, Bermen manages to fulfill the physical demands of a wearing role and also, establishes separate and distinct personalities for the doubles born ten minutes apart.

The most satisfying delivery is mouthed by Anne Trautman as

Madame Desmorts, the aunt who comes closest to performing Anouilh's conception. As her name implies, she is the "woman of the dead"; from her wheelchair in which she adroitly sounds like Lionel Barrymore as Dr. Gillespie, Miss Trautman laments the past as if she was aware of the "mutants" in her house.

Sight gags are quite adequately handled by the buffoons in the piece, especially Pauline Walsh as Capulet (maid to Madame Desmorts) and Cassandra Williams. Both more than amply fill the physical proportions of their roles and squeeze out every drop of pathetic

humor that the playwright has supplied them with. Miss Williams seems to have been cast more for bodily endowment than acting; what she has, nevertheless, pays off in small dividends.

In Anouilh's world, cruelty and boredom are commonplace and the characters live on islands of isolation from love. As for "Ring Round the Moon," much the same can be said, except the audience is also afloat without a raft of provisions in sight.

ERRATUM

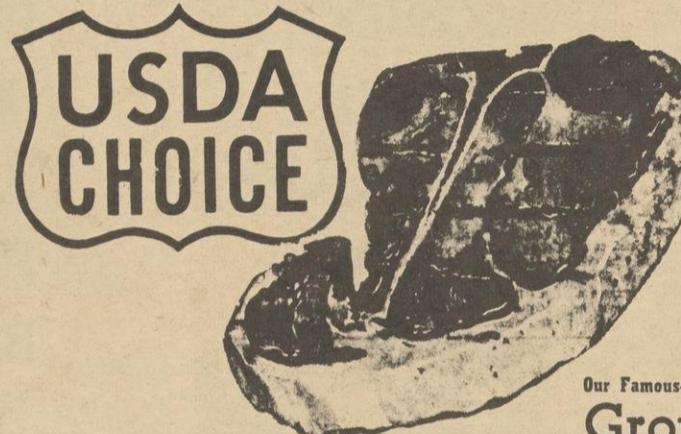
In Tuesday's Daily Cardinal, a few lines were lost in the article of Committee on the University and the Draft between the make up table and the dark room. The missing sentence should have read: "Among those things which would be pointed out to students on the tour would be examples of poor campus architecture, slum apartments, uncomfortable classrooms and research labs." Our apologies to WSA.

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* * *

RECITAL

Sonia Simonsen, mezzo-soprano will present a graduate recital at 8 p.m. Sunday in Music Hall.

* * *

STUDENT FILMS

Free tickets for a selection of some of America's best student-made films to be shown at 3:30,

7 and 9 p.m. Tuesday in the Union Play Circle may be obtained at the Play Circle box office. The short films were prize-winners in the National Student Film Festival held last October at U.C.L.A.

* * *

THE BALCONY

A reading of "The Balcony" by Jean Genet will be given at 9:30 (continued on page 6)

Campus News Briefs

Newman To Discuss 'War on Crime'

Donald Newman, Assoc. Prof. of social work will discuss the "Implications of the War on Crime" in the final program of a seven-part forum series at 7 p.m. Monday in Great Hall.

* * *

VOICE RECITAL
A student voice recital will be held at 8 p.m. tonight in Music Hall.

* * *

SLAVIC FILM
The Slavic Film Series will present "Son of the Regiment" at 8 p.m. tonight in 130 Social Science.

* * *

"HUNGRY U"
The Union "Hungry U" a mock gambling casino will be held from 9 to 12 p.m. tonight in the Union Stiftskeller.

* * *

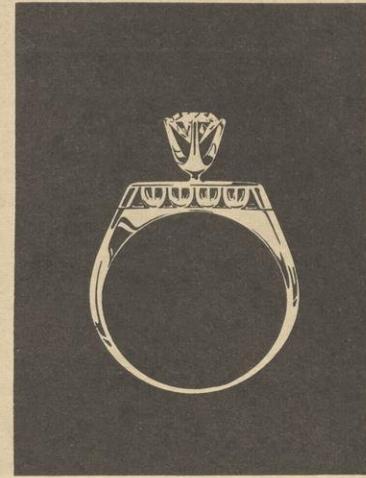
SQUARE DANCE
A Grad Club Square Dance will be held from 9 to 12 p.m. tonight in Great Hall.

* * *

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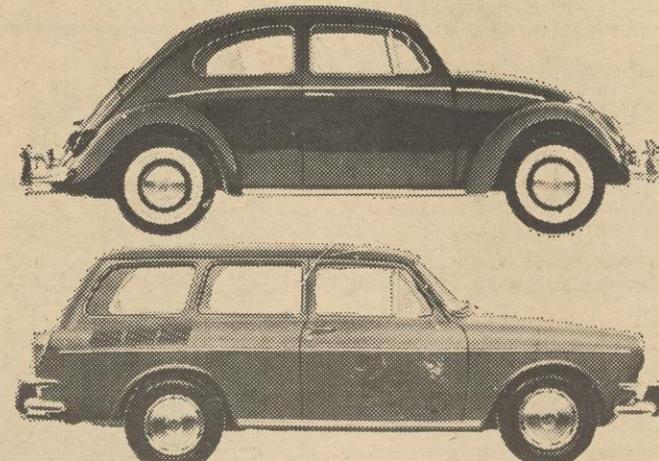


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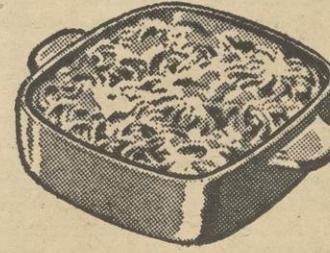
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Friday, August 5, 1966

Campus News Briefs

(continued from page 5)
p.m. Saturday and 8 p.m. Sunday at Hillel, 611 Langdon street. The performance is sponsored by Quixote and the Committee on the University and the Draft.

On The Soapbox

(continued from page 2)

representatives of the Committee to End the War in Viet Nam constitutes a "hypothesis"! By no standard meaning of the word hypothesis are Hakeem's observations so classifiable. In reality, Hakeem's statements on the intellectual discipline of these students, based on those he has seen, constitute a conclusion, the very opposite of a hypothesis!

Robert Olsen, Jr.

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PORTRAITS

An exhibit showing the changing styles and interest in portrait painting—including works by 13 American and seven British painters—will be on exhibit today through August 28 in the Union Main Gallery.

* * *

PANEL

A panel discussion on "Comparative Aspects of Negro Education" will be held at 8:15 p.m. Sunday in Great Hall.

POETRY READING

A poetry reading workshop headed by Felix Pollak, rare books curator of the library, will be conducted at 7 p.m. Tuesday in the Union. All students are urged to submit manuscripts of any works they would like to have examined to room 506 in the Union by Monday.

* * *

AGAPE

An Agape (the breaking of bread in commemoration of someone who has died) commemorating the death of Franz Jaggerstatter, the pacifist and the bombing of Nagasaki will be held from 6 to 7 p.m. Tuesday on the Library Mall. Everyone is invited to come and break bread. Those attending are asked to bring their own bread and cheese and drink will be provided.

* * *

ROETHKE FILM

A Pulitzer Prize winning poet, the late Theodore Roethke will

be the subject of a "poetry reading" film to be shown at 12:30 p.m. and 9 p.m. Tuesday in the Union Play Circle.

* * *

Radio Highlights

From WHA

FRIDAY

3:15 p.m.—Music of the Masters—Tchaikovsky's Symphony No. 2 and Kox's Violin Concerto are presented.

8:30 p.m.—Masterworks from France—Featured works are Marin Marais' Suite in A Major and Concerto for English Horn and Orchestra by Berlioz.

be the subject of a "poetry reading" film to be shown at 12:30 p.m. and 9 p.m. Tuesday in the Union Play Circle.

* * *

T.A.'S

Teaching Assistant's in working to form organizations within their departments may contact Warren Kessler, T.A. Association, Box 63 Bascom.

* * *

FILM FLICKERS

Film Flickers, old silent movies, will be shown at 9 p.m. Monday on the Union Terrace.

SUNDAY

9 p.m.—Music for Early Sunday—Featured composer is Arnold Schoenberg. Works performed are Prelude to the Genesis Suite, Herzgewachse, Op. 20, God's Return, Peace on Earth and two choral preludes by Bach.

5 p.m.—Organ Concert—Performed will be Prelude and Fugue in C Minor by Bach and Jesu Meine Freude by Johann Walther.

MONDAY

8 p.m.—Morning Concert—The featured piece will be Guitar Concerto in D by Castelnuovo-Tedesco.

3:15 p.m.—Music of the Masters—Ravel's La Valse and Debussy's Chansons de Bilitis will be performed.

TELEVISION HIGHLIGHTS

CHANNEL 21

FRIDAY

8:30 p.m.—Festival of the arts—Minneapolis Symphony. The Minneapolis Symphony Orchestra plays Bach's Concerto for Two Violins in D Minor and Violin Concerto No. 2 by the 20th century Polish composer Karol Szymanowski.

CIVIL ENGINEERS ARE IN FIELD

Civil engineering upperclassmen must spend a 6-week summer session in the department's camp at Chequamegon National Forest in northern Wisconsin. The camp is on Taylor Lake, 10 miles south of Grandview. Prof. Eldon Wagner teaches the forty students a two-credit highway surveying course and a 4-credit course of land platting, hydrographic and topographic mapping, stream gauging and other surveying problems.

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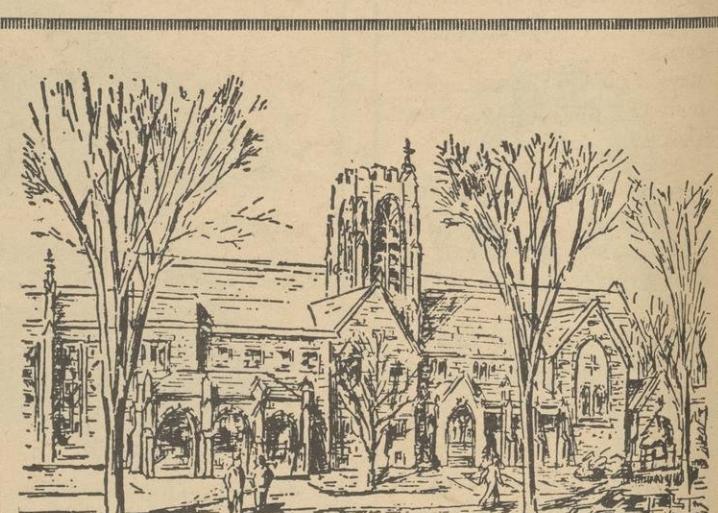
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RADIO WIBA (1310)—Morning service at 9:00 a.m. TV (27) 6:20

DuBois Club Summarizes Viet War's Economic Effect

(continued from page 1)

is the encouragement by the government of the sale of US savings bonds. "There has been a great deal of high pressuring by federal agencies on federal employees to buy savings bonds." He also mentioned that similar pressure has been applied by some businessmen upon their employees.

All of these measures, the speaker explained, have been undertaken by the federal government to take money away from the consumer, whose increased spending causes higher prices on goods which the government needs for the war effort.

Krooth also revealed some of the effects which the war has had upon business. Corporation profits over the first quarter of the year were one-third higher than they were last year, with airlines and aircraft showing remarkable gains.

Although the business community is largely in favor of America's commitment in Viet Nam, Krooth cautioned against the belief that there isn't strong dissenting sentiment among businessmen. He observed that lead-

ers of businesses which are not profiting by the war and businesses which are losing money by having their market redirected to the federal government (which

pays lower prices than private consumers) are more and more taking a stand against government policy. Even the Wall Street Journal, he said, has begun to attack the President.

Upon the conclusion of his speech, Krooth allowed himself to be questioned by the audience. One interrogator wondered what would happen to business if the war were suddenly ended. The speaker replied that production and expenditures would continue

Friday, August 5, 1966

THE DAILY CARDINAL—7

"Any American with common sense should oppose this war," Krooth concluded.

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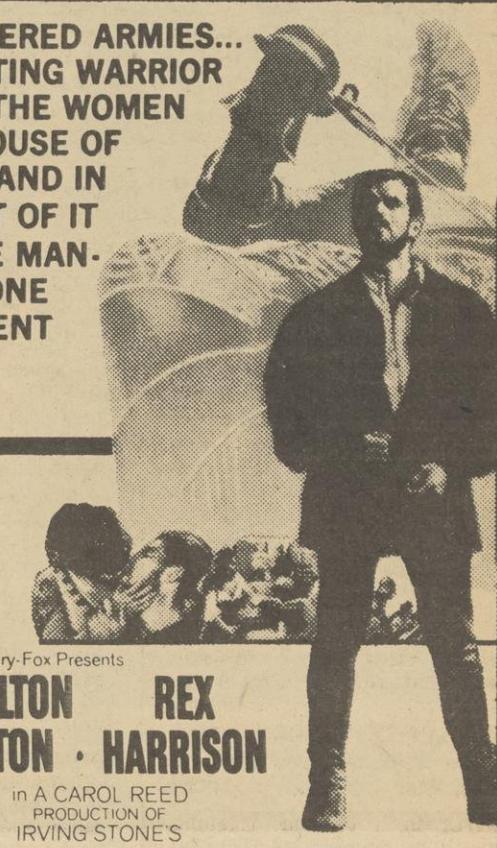
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'Virginia Woolf' Revisited

Film Recordings and Posterity

"Who's Afraid of Virginia Woolf?" The Complete Film Play (2B 1657) and Music Soundtrack (1656). Warner Bros. Records.

By LARRY COHEN
Panorama Editor

Director Mike Nichols asserts on the back of the album cover that in bringing Edward Albee's 1962 tale of "blood and carnage" to the screen, he and screenwriter Ernest Lehman "wanted the whole thing to look half-assed, black-and-white, no glamour." Determined that such an illusion was possible, even in the arranged-for-

There are other minor infidelities that the recording emphasizes. To accommodate the physical appearances of Taylor and Burton, "their little bugger" is now sixteen, not twenty-one as in the play. Lehman has taken the script out of the confines of the living room; the house's boundaries are acceptable, but there are several outside scenes which have been added to simulate a film's effect.

The scene in the car (Nick's decision to leave is poorly motivated) and in a roadside cafe are unquestionable errors in fidelity to Albee's intentions. The latter

Who's Afraid of Virginia Woolf?" Original Music from the Motion Picture. Composed and Conducted by Alex North. Warner Brothers.

By JOSEPH McBRIDE
Panorama Reviewer

"If the audience is conscious of the music, it is probably not as interested in the film as it should be." So spoke Maurice Jarre, the composer for "Doctor Zhivago," "Lawrence of Arabia" and others. Ironically, Mr. Jarre's music does imbed itself in the

audience's consciousness, partially because of the nature of the films he works on, but mostly because of his exuberant style.

In contrast, the newly-released musical soundtrack from "Who's Afraid of Virginia Woolf?" is hardly impressive apart from the film. However, it fulfills Mr. Jarre's sensible dictum; in the theater it helps control the mood in a manner usually unnoticed.

But no one in his right musical mind would want to play through this album for jollies. Alex North's original compositions are technically accomplished, but, with the exception of a band or two, they are bland in isolation.

The opening band, "Moon Music

and Prelude," a misty bass and guitar selection used as the backdrop for the opening walk of George and Martha from party to home, is touching music in its own right. The "Virginia Woolf Rock," a raucous jukebox number composed by Sonny Burke, is interesting, though its film presence does little to help the drama.

The rest is dry. Mr. North occasionally lapses into soapy sentimentality, though this is not apparent on first seeing the film, probably because he works so unobtrusively. Perhaps this is a fault in itself; mood music does not have to be totally subconscious, though this is a good Eldorado to point at, realizing the mark will and should be missed.

One aspect of this album deserves special praise. This is the use of bits of dialogue to connect the bands, a device becoming more common, to the pleasure of everyone concerned. The track for "Zorba the Greek," a pioneer in this, showed how good dialogue can vivify the music by placing it in a concrete framework of actors.



TAYLOR, BURTON, SEGAL AND DENNIS—"The Decline of the West" moves from Nouveau Carthage screen to disks.

the public, Whispering Glades world of Hollywood, the young Broadway boy wonder had to concede a little, but the bulk of his irresponsible undertaking is currently on view at the Capitol Theater.

The visual qualities of film usually suggest death for theatrical pieces (founded on words), yet Albee fares well on celluloid. A more isolated evaluation of the movie can be arrived at from the newly-released package of two albums that Warner Bros. has recorded.

Free from the sight gags which Nichols unwisely transcribed from his Broadway experience, as well

the minimum of music which overtly hints at tensions to come, this package of two records serve several important functions.

Lehman's changes in Albee's script can, first, be viewed at greater leisure, with the isolated aid of the acting script. In addition, the powerful intensity of Albee's poetry can be more strongly felt. Most important, four frighteningly good performances are on display as examples of both theatrical and film excellence.

It is futile to repeat a summary of the plot for the uninitiated; "Woolf" should be in town for a nice long time, and long lines at the box office testify to its appeal, without regard to motivations. What is infinitely more valuable is a comparison of Lehman and Albee's scripts.

The loss, unfortunately, is a large one; Lehman has edited the more vital references to the play being symbolic of the fall of Western civilization (i.e., disintegration of the conventions of marital fidelity, etc.). While dialogue still hints at Albee's point, obscurity has replaced subtlety. Some of the more brutal language has been chopped with content obliterations; it is ironic to hear Martha bray "screw you" on the record now that the film has adjusted itself to the more unfortunate "goddamn you."

Cutting what Lehman obviously felt to be repetitious "obscenities" has resulted in a lesser work. Actions are not as fully motivated as they were on stage, and the potential for characterizations has also been weakened. Particularly in the opening minutes, in which the scene is abruptly moved from kitchen to bedroom to living room, the effect is dulled. Martha's ugliness is housekeeping sloppiness; George is merely teased, not nibbled away by the emasculating vulture's weapons.

The arrival of Honey and Nick indicates one of the major faults of the recording; in squeezing 2 1/2 hours of screen time to fit the length of two disks, the longer silences (often as eloquent as dialogue) are shortened, or, as in this case, completely omitted. The awkwardness of the relationship between the couples has been glossed over.

scene goes as far as to add two people to the play; the intrusion of the bar owner and his wife makes one balk at Nichol's gall. Unfortunately, claustrophobia has been erased or unskillfully evaded; as a result, the audience in the movie theater, unlike the listener at home or in a Broadway house, has been deprived and/or protected from the rack. The total effect and pacing lead to an abrupt awareness that this is a film about illusion and reality, not a film of reality.

The records, however, provide a heightened consciousness of the magnitude of four distinct talents and an increase in respect for Albee. The latter's dialogue is magnificent—certain longer speeches (George's reminiscence of the "bergin" days of his past, Martha's realization of the one man who makes her happy) are tour-de-force in poetry and the black humor-tragedy of the whole piece emerges in intact fragments.

It is performance that literally thrills one on the records; even more than in the darkened theater. Liz Taylor's Martha is simply beyond belief and expectation with an enormous vocal range, she captures the entity of Martha and this could be the accomplishment of the decade.

Responding to hurt with credible savagery, Martha lunges at her mate and tears at his throat with her talons. It is late when she prepares herself to verbalize the realization about George who "keeps learning the games we

play as quickly as I change the rules; who can make me happy and I do not wish to be happy, and yes I do wish to be happy. George and Martha: sad, sad, sad."

It is Burton's voice, the genuine voice of George, that emerges on records. An amazing capacity for vocal variety fluctuates like the adam-apple in the throat. Baiting his opponents, pleading for honesty in a world of hypocrisy, and bemoaning his life "since the Punic Wars."

As Honey, Sandy Dennis pushes the part of a simp who takes refuge in alcohol to the breaking point. It is a perceptive job—the difficult role, the rigid control and consistency of voice that Miss Dennis brings to the part never breaks.

George Segal's Nick, like the other deliveries, fares more successfully on tape than on screen. With much of his part's importance cut (there are several long speeches on a test-tube world), Segal still emerges as the opportunist that Albee intended. His blander nature is well-handled, and his "rapport" scene with Burton on the lawn is a fine, flirting look at the material ambition that lurks under his facade.

Albee on disks finally evolves like George's tale that leads to violence: a logical insanity, permeated with tinges of sentimentality, harshness, and the absurdity which, like tentacles, feels out every hidden cranny of the spectator before plummeting in for the kill.

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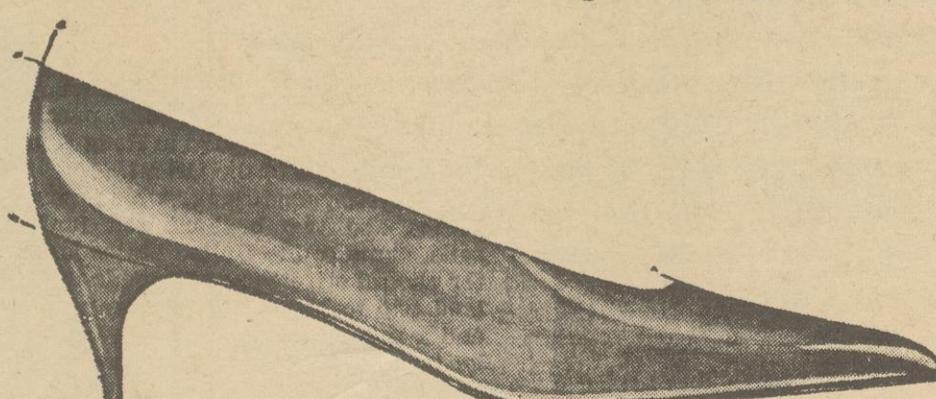
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