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WEATHER
Warmer
High in 50's

The Daily Cardinal

Cohen Reviews
"Twelfth Night"
See P. 4

VOL. LXXIX, No. 33

University of Wisconsin, Madison, Wisconsin 53706, Wednesday, Oct. 30, 1968

5 CENTS A COPY

Mayor OK's Mace For City Policemen

By RENA STEINZOR
Day Editor

Madison Mayor Otto Festge has restored the use of Mace to the city police.

The controversial chemical had originally been banned by the Mayor's office in May when a report from the United States Surgeon General led city officials to question its safety.

A committee composed of members of the State of Wisconsin Crime Laboratory, the Attorney General's office, the City Attorney's office and the University School of Medicine and Pharmacy was formed to study the issue. Its report, presented to Festge on October 25, recommended that Mace be reinstated.

The question of whether Mace would ever be used in a riot situation is still open. The committee is studying this question and is scheduled to come out with a final recommendation in two weeks.

The report points out that Mace is a trade name for a nausea-producing agent which has been available for approximately 50 years and used throughout the world in a variety of forms. The novel feature of Mace, the report continues, is its mode of delivery: an aerosol can.

The report states, "The available information on the hazards of alpha-chloroacetophenone (active ingredient in Mace) is rather sparse. While some cases of permanent injury have been reported, it would appear that the mode of delivery, an explosive charge, was in most cases the offending factor. However, an instance of death due to exposure to alpha-chloroacetophenone inhaled for a prolonged period in an enclosed atmosphere has been documented. Thus, under improper conditions of use, this substance itself can prove fatal."

Mace can be used with "comparative safety," the report continues, providing the individual victim is alert, the spray is directed from such a distance that his reflexes "may be brought into play," and the total duration of a spray is limited "to the minimum time required to achieve an effective incapacitation."

"Misuse of the weapon," according to the report, would occur if it were discharged directly into the eye or face at close range to a normally reactive person, discharged into the face of an already incapacitated person, or discharged in large quantities in a confined space.

"There is neither evidence nor scientific rationale to support the view that significant effects on the human organism, other than the psychological responses to being rendered incapacitated, are induced by Chemical Mace, even by exposures, which could produce significant injury to the eye, skin or mucous membrane," the report added.

In citing proper conditions of use, the report concluded that "good practice" requires that exposed areas be washed "copiously" with water as soon as possible after exposure and recommended against the application of ointments of any kind since they localize the irritant "at the site of application." A body coat of vaseline has often been mentioned as the only protection an individual can use against mace.

The report concludes with a recommendation that all police officers charged with the responsibility of using Mace be "carefully indoctrinated in its proper use, and instructed in the potential hazards of indiscriminate or accidental use."

(continued on page 2)

Mermin III. Group Pushes Dialogue

By MATTHEW FOX
Cardinal Staff Writer

Editor's Note: The following series of articles will attempt to underscore and contrast the points expressed by the Mermin Committee on the Mode of Response to Obstruction, Interview Policy, and Related Matters. These articles will deal mainly

The position presented by statement A (the majority) of the Mermin Committee deals with communication as a mode of response rather than tactical and legal methods for aborting clashes and chaos on the campus.

They describe student disruption and obstruction within the University as a means of communication in the absence of better and legal means of participating in the democratic decision process.

Speaking from this position, the majority members underscore the necessity for better communication between all groups not just at times of tension, but as an on-going process. In this light, they suggest five basic propositions for furthering links of understanding within the University and without between various groups:

• A grievance committee of faculty and students should be set up to form a channel for discontent "with the overall intention of forestalling a confrontation by removing the substantial bases for grievance."

• The University should provide supplies and services to students which will aid in the communication and dissemination of ideas, to encourage within the University a posture and setting for effective dissent;

• A conference would be called to enable the Board of Regents, the faculty, and the administration to get together, exchange ideas, define and understand their respective roles, and come to some agreement on the relationship and balance of their roles within the academic community;

• The Regents should act in times of crisis "to serve as champion of the principles of the University, in recognition of the considerable stake society has in the strength of that institution." The Regents should also, with the aid of the faculty and the administration, set up a mode of constant communication between the campus and the city administrations in their actions and modes of response to student actions when confrontations occur. (The majority remarks that the board has "seemed at times to be more like a conduit" for attacks by the legislature and the



PUMPKIN CARVERS competed for top-honors in the Union Tuesday night. Cardinal photo by Ellen Lewis

Fraternity Council Optimistic About Survival of System

By SARA SHARPE
Cardinal Staff Writer

The Interfraternity Council is fairly optimistic about the continuation of the fraternity system on this campus, said Fred Buttel, I-F treasurer.

This optimism stems primarily from the size of the 1968 fall pledge classes. Approximately 20 per cent of the freshmen men, numbering about 450, rushed and about

300 pledged.

In absolute figures, this number is only about 50 less than the number of fall pledges in 1954. And the number of freshman men is about the same now as it was 14 years ago.

"Actually," Buttel said, "this fall's pledge class is smaller than last fall's. But the fall rush of '67 was excellent. About 450 men were pledged then. It would have

been very difficult to have surpassed that number."

And, Buttel added, last spring's rush was not as successful as last fall's. But spring rush is always smaller, he said.

He also observed however, that fraternities do not enjoy the popularity they once did. He feels this is due to several factors:

"To begin with," he said, "kids are much more individualistic than they were even two years ago. Most men refuse to go along with a fraternity telling them what to do and how to do it."

"Besides that, many men won't go through rush out of rebellion against their parents, who may have been so adamantly in favor of fraternities, that their sons won't go through on principle alone."

Pete Siegal, I-F publicity chairman, had a few words of his own to add. "Kids today are much more isolationistic than they ever have been before," he said. "They are not doing anything this year. Rush was down, yes—but so is WSA, Union Committees and practically everything else you can name. What are the kids doing this year?"

Siegel also suggested that one reason rush enrollment in the fall was not better attended is that "the housefathers have been carrying on a vicious campaign against the Greeks. They're telling the kids not to rush, that it's a big waste of time, and that there's nothing in it for them, and the kids aren't even bothering to look for themselves."

But in spite of the slightly decreasing number of Greek men on this campus, both Siegal and Buttel are optimistic about the system. As Buttel said, "The fraternity system on this campus is healthy because it is examining itself. We realize that we have to show these new freshmen why we are worth their time and energy. And we have to prove to them that the system is concerned and can be relevant in their lives."

citizenship directly upon the heads of the administration and the faculty, rather than providing a buffer for such attacks.) And;

• The University should set up a committee for the consultation between the department of protection and security and the rest of the academic community on matters of policy.

On March 5, 1968, the majority of the committee, Norman Ryder, sociology; Haskell Fain, philosophy; Hugh Richards, physics; Andy Good, history; Wendy Rifkin, history; Gary Baran, philosophy; Joel Samoff, political science; and Roland Liebert sociology, issued a statement in the first of the Mermin Reports which called for a moratorium on all placement interviews.

Their report called for a halt to all on-campus recruiting because it represents a departure from neutrality to the extent that the University provides practical and symbolic support for that policy by cooperating with outside agencies involved with war.

The stress of the majority report in March was on the inevitability of disruption when any company producing war goods interviews on campus.

On March 13, the faculty overwhelmingly approved the minority report of the Mermin committee calling for the retention of the placement service. The majority had recommended that the student body, not the faculty, make the decision.

In a unanimous report issued in late April, the entire Mermin Committee called for an end to the expulsion of students for non-academic matters. While deleting expulsion from the University sanctions, the committee limited the number of years that a student can be suspended to three, with the right to appeal for readmission after one year.

The 14 members of the committee also modified a Crow committee proposal for a student conduct hearings committee by suggesting that the faculty select the students and professors who will sit in this judiciary body. Both groups of the Mermin committee stressed that a student not be tried for the same offence simultaneously by the University and some other authority.

The majority offered a proposal for the creation of an ombudsman or group of faculty acting on complaints brought by members of the academic community. The minority rejected this in part for fear that it would take away power from the chancellor. They said that the position of vice-chancellor which was to be created would fill this position.

The five authors of Statement A in the third report discuss at length the response the authorities should be prepared to make when confronted

(continued on page 2)

Mermin Report

(continued from page 1)

by illegal student activities.

If confrontation is imminent, the administration says the committee members should follow certain guidelines: Provide a loud speaker system for the broadcasting to the students before a confrontation explodes the intent of the authorities; separation by the authorities of those who do not intend to break the law from those who will participate in passive civil disobedience, from those who will resist arrest.

The majority say that police should be in uniform, preferably wearing name tags, and unarmed.

"It is essential that those who are acting on behalf of the University conduct themselves throughout in a most scrupulous and restrained manner, despite intemperate provocation by dissenters. We need not demonstrate that our forces are superior; we must demonstrate that our posture is just," says Statement A.

This section of the committee's report stresses that when a confrontation exists, the clearance of the site should not be the primary motive of the authorities, for "it will be less costly...to allow an obstruction to persist than to use force to remove it."

These members of the committee praised the work of the campus Protection and Security and commented that the reliance on outside help and their inability to understand and deal effectively with student civil disobedience would be reduced if the Department of Protection and Security could increase its ranks to cover the problems at hand on this campus.

Further, these members are under the opinion that "whenever forces from the outside are introduced we find ourselves in the undesirable position of relinquishing control without relinquishing responsibility..."

(The next article will further describe the position of the five authors of Statement A and compare it to the minority report of Statement C.)

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Mayor Restores Use of Mace

(continued from page 1)

According to Police Inspector Norman Ehle, the training program in the use of Mace for Madison personnel consists of a two hour program including target practice and discussions. Ehle has used the chemical on himself twenty times.

All policemen and many of the female personnel in the department have also experienced Mace because, Ehle stated, "they wanted to see if it was harmful."

"Various companies come in and want to sell their product like any retail store so I just try it on myself," Ehle added.

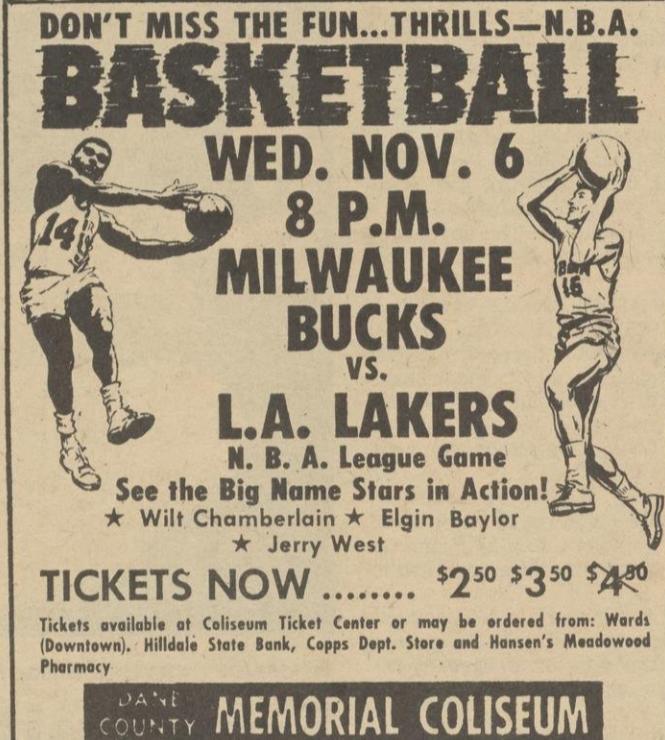
He stated that, in his opinion, the police were receiving training adequate enough to permit them to use Mace safely in a riot situation.

Edwin Conrad, city attorney, stated that if an injury resulted from the improper use of Mace by city police, the victim could conceivably sue both the individual policeman and the city. Ehle, when asked if a majority of policemen were aware of the possibility of being sued answered, "That's a doubtful question. I'm not going to answer that."

During a Cardinal interview, Conrad demonstrated the smell of Mace to the reporter. As the odor became noticeable, he sat with his eyes tearing and remarked "That stuff's terrible."

Conrad said, "I don't say it is more humane. The Geneva Convention outlaws all gas but permits atom bombs so I can't pass ethical judgements. It is a weapon and must be treated as a dangerous instrumentality."

He added, "Mace has a place, but anyone using it has to know what he is doing." Conrad stated he felt the standards noted by the report were sufficient and adequate if followed.



Few Respond To Day on Violence

By MONICA DEIGNAN
Cardinal Staff Writer

Tuesday's national Day of Thinking, sponsored locally by the Wisconsin Student Association on the theme of violence, received little response from students and faculty.

Rep. Robert Kastenmeier and both candidates for Dane County district attorney, James Boll and Harold Fager, were invited by WSA to speak on campus but neither appeared. Kastenmeier will speak at the Union tonight, a member of his staff announced Monday.

According to David Schaefer, chairman of the WSA Public Relations Committee, letters were sent to all faculty members asking them to devote their classes to a discussion on the relevance of violence to their subject matter.

The poor response to this request shows, according to Tom Schneider, WSA vice-president, that students do not have much to say about how classes are run.

WSA Pres. David Goldfarb had stated that WSA would work in conjunction with such groups as the Wisconsin Draft Resistance Union on the Day of Thinking. A WDRU spokesman replied, "We don't need a special day to think. We do it every day."

* * *

TRICK OR TREAT FOR UNICEF
Will you be bored on Halloween night? Have a heart and help the world's children while you have fun yourself. Volunteers are needed to "Trick or Treat for UNICEF" in the campus area, on Halloween night, Thursday. Get a group of friends together, wear costumes if you like, and have fun. Official collection cartons can be picked up from 4 to 6 p.m. on Thursday in the Lake Room in the Union. The money collected can be turned in at the Union Finance Office on Friday.

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FOLLOWED BY CAMPAIGN PARTY AT HEADQUARTERS

Smoker's Motto: Do or Die

By FRED BERN

Lighting up their "Luckies" and "Kents" and "Kools," the "motivated quitters" sat back to meet their new friend.

So began the first of two organizational meetings Monday for the UW Smoking Clinic, the third such project directed by assistant psychology professor Dr. Richard McFall within a year.

The clinic may well serve as more than a friend for the 31 undergraduates attending yesterday's meeting. According to Dr. McFall, the clinic will serve as an aid for reducing smoking, a project interested in the principals underlying smoking behavior and self-control, and a cigarette dis-

penser for new members.

Eligibility in the program requires that members be undergraduates "truly motivated to quit smoking" and "willing to report their progress twice a week." But to Monday's assemblage, the third prerequisite may be the easiest to fulfill: members must consume one pack a day and have smoked for more than a year.

Those attending yesterday's meeting may have been more disillusioned than anything else. Dr. McFall's admission that the clinic's treatment involved no drugs, electric shock, noxious treatment, or pain inducement was, to one girl, "hardly a comfort."

Others appeared perplexed when replying to the inquiries on the two smoking behavior inventories that were issued for research purposes. A typical inventory question required that the student describe, on a one-to-five scale, how often he found a cigarette in his mouth and didn't remember how it got there.

The participants' first assignment consists of recording the

number of cigarettes they light up over a four day period in a booklet small enough to fit inside a cigarette pack. Members are to turn in this data next week, when the first of the six treatment meetings in the three week session is held.

It is perhaps with good reason that Dr. McFall, himself a longtime smoker who quit last year, is confident about the clinic. In an earlier psychology dept.-sponsored program, the average number of cigarettes smoked by members daily dropped from 27 to 3 after three weeks and over half of the "patients" stopped smoking completely.

Thus, for the 31 motivated quitters in the latest clinic program, the days in Marlboro country may be numbered.

* * *

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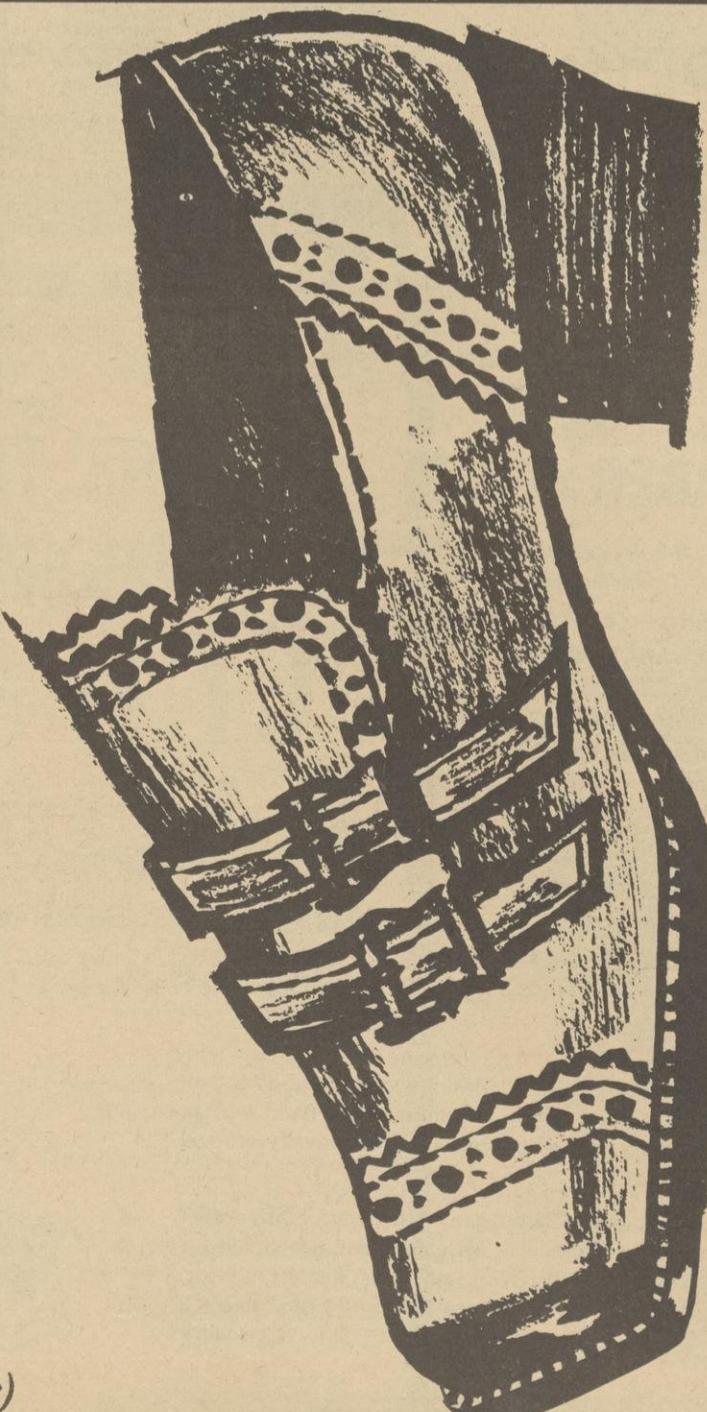
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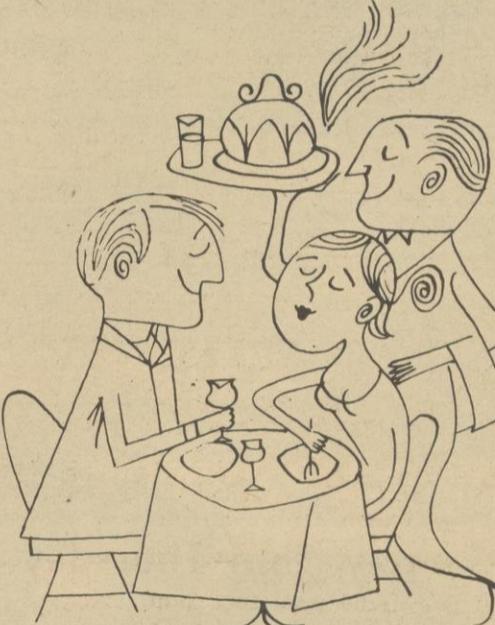
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Cardinal Photo by Peter Stern

Service Snafu?



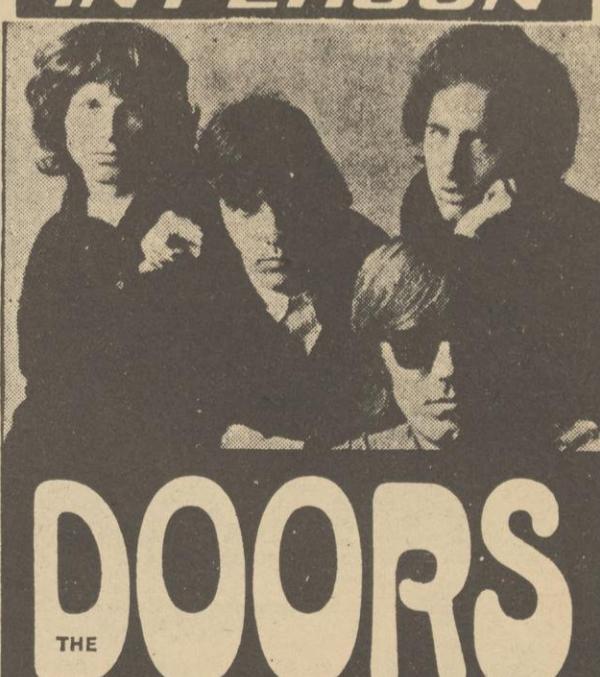
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Draft vs. Minor —His Mother Intervenes

San Jose, Calif. (CPS)—Does a draft board or a parent have first claim on a minor child?

That legal question is being raised by a Palo Alto mother who is refusing to let her 18-year-old son register for the draft.

Mrs. Evelyn Whitehorn contends that her son Eric is not legally a person, and thus needs her permission to register.

"He will not register," Mrs. Whitehorn wrote Local Board 62. "I refuse to allow him to do so. I have no intention to allow Eric, for whom I am still legally responsible, to be placed in a position where he must participate in a war which is counter to those things he has been taught to support."

Eric is on probation on a charge of refusing to obey an order to disperse during the Oakland draft protests in October 1967. He has three other brothers, one of whom is a three-year Navy veteran. Another has returned his draft card. The third is not yet eligible for the draft.

Mrs. Whitehorn has thrown a new legal argument at the local board. Up to now, draft resistance has been based mainly on arguments of conscience presented by prospective draftees themselves.

The issue is further complicated because age-of-majority laws are not uniform across the country. In some states, an 18-year-old is considered a citizen.

Geography Prof To Speak

Prof. Gilbert F. White, former president of Haverford College, and now a member of the University of Chicago geography faculty, will speak Nov. 21.

A leading authority in the field of natural resources management, he is also a prominent figure in the area of environmental perception.

His topic, "African Water Development," will be presented in Room 5206 Social Science, at 3:45 p.m. The public is invited.

Prof. White will lead an interdisciplinary conference Nov. 22 on problems of resource management, sponsored by the professional graduate Geography Club.

His lecture is to be presented under sponsorship of the Department of Geography, Committee on Water Resources, School of Natural Resources, Department of Urban and Regional Planning, the Water Resources Center, and the African Studies Program.

Prof. White has served on the President's Water Resources Policy Commission, the United Nations Panel on Integrated River Basin Development, and the task force on Federal Flood Control Policy.



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2. That's where you keep
your money?

Sometimes I put it in
the flower pot.



3. What's wrong with the bank?

I'd only take it right
out again.



4. But that's what you're
doing now.

Not quite. The beauty
of my system is that
I usually can't find
where I put it.



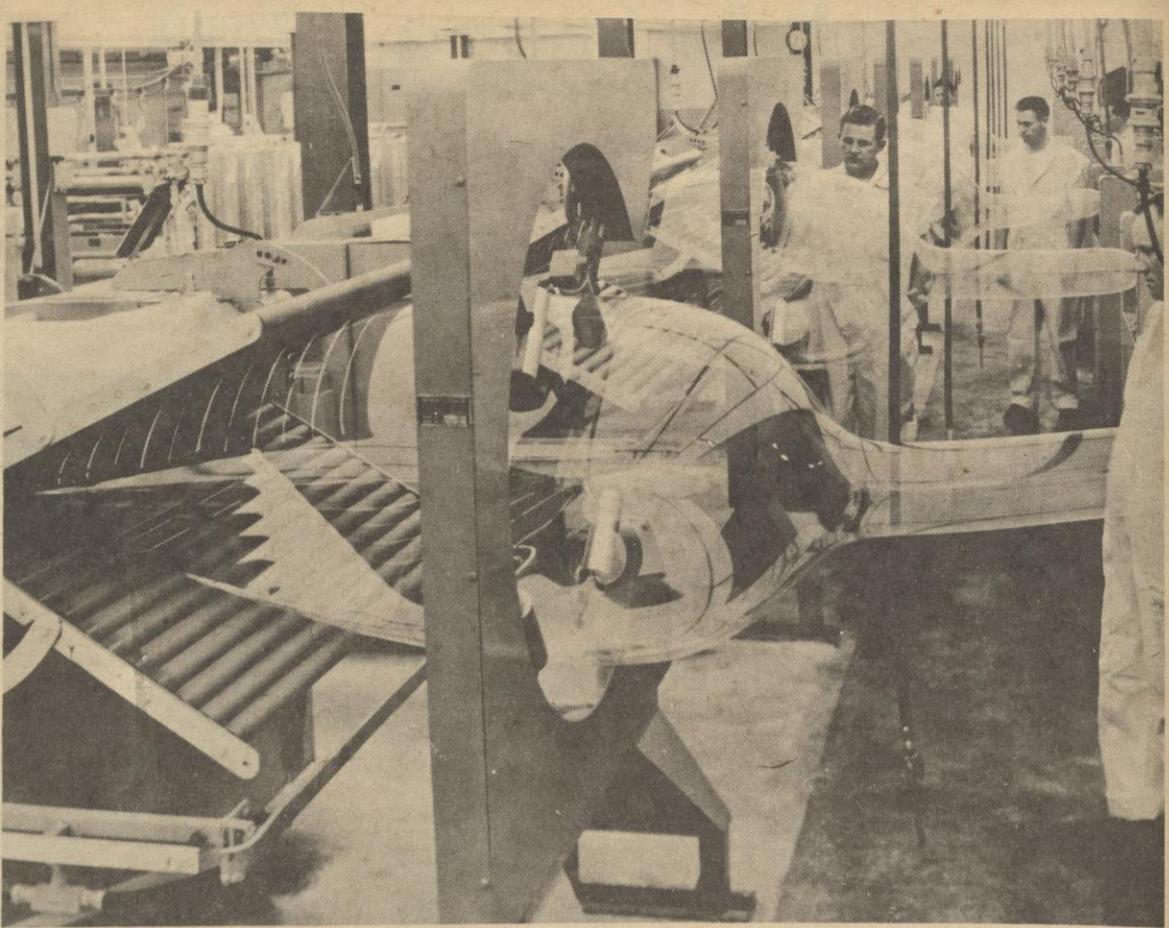
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This is one of the early steps in the production of Saran Wrap in The Dow Chemical Company's plastics department plant at Midland, Michigan. Molten saran polymer is extruded from circular dies, cooled and transformed into large "bubbles," as shown. In addition to Saran Wrap, Dow also makes napalm, which, unlike Saran Wrap, has caused Dow more problems than profits. In an effort to alleviate these problems, Dow played host to 22 major college newspaper editors Monday. For the complete report on this confrontation see Thursday's Daily Cardinal.

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ARGO Selects Candidates, Debates Allegiances

By MAUREEN SANTINI
Cardinal Staff Writer

The Alliance for Responsible Governmental Objectives met Monday to select candidates to run in the all-campus elections on Nov. 21.

One senate seat in each of districts two through nine is vacant, two seats in district one, three seats on the Cardinal Board, and one on the Badger Board.

About 40 students selected people who were chosen to run on the Argo ticket:

Student Senate:

District #1 Tom Johnson - incumbent - short-term;

District #1 Ron Offord - long-term;

District #2 Meryl Manhardt;

District #4 Jan Weber, incumbent;

District #5 Dave Sanders;

District #6 Alexander Crumble;

District #7 Linda Kowal;

District #8 Dick Dana.

Cardinal Board:

Junior man - John Reed;

Sophomore woman - Joan Rimalover.

Tonight Argo will select candidates for districts three and nine, another Cardinal Board candidate and a Badger Board candidate.

People who were interested in running had to file intent to nominate with

a party officer, said Vice Chairman Jim Louis. Additional nominations will come from the floor for all positions that are not filled, Louis said.

WSA Vice-President Tom Schneider said that Argo was formed about a year and a half ago to fill the gap between SRP and UCA, other campus parties. "Argo is an alliance between liberals and radicals generally committed to constructive change."

Argo had 80 members last year, and expects about 100 this year. In last fall's election, the first in which Argo participated, the party won seven out of ten seats. In the spring election their record was 29 out of 31.

WSA President Dave Goldfarb, elected on the Argo ticket last spring, said in his keynote address that he would be disappointed if WSA turns into a political machine. It should be an educational process, helping to change the University, Goldfarb said.

A great deal of discussion centered on whether to nominate candidates because they agree with the party ideology or because they fit the district, after members denied the candidacy of district three nominee Andy Tennyson because his philosophy apparently did not agree with the party.

Tennyson said that if his constituency

held an opinion different from his own, he would feel obligated to vote according to their desires because he would be their representative.

After Tennyson's defeat, Dan Theno, outgoing senator from district three who nominated Tennyson, said that he no longer considered himself an Argo senator because the party was not broad-based. Theno and Tennyson left.

The party platform includes:

*student review of Residence Halls budget;

*student participation in hiring and firing of programming staff;

*library policies agreeing with the academic reform bill;

*an investigation of the possibility of economic boycott against various Madison stores;

*campus bus service expanded to all areas on campus, including the south side of University Avenue and Langdon St.;

*opportunity to any student to enroll in a class that is offered on a credit-no-credit basis. Graded classes should be available to any students who desire them.

*the placement service run and controlled by students having: 1) students deciding if they want on campus interviews; 2) students deciding if they want to discriminate between companies; 3) students deciding when and what facilities can be used; 4) students deciding who pays for the service and the placement office; 5) students deciding what criteria must be met by companies;

*job placement should be maintained on campus.

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Author Coover Speaks Tonight

In an election year when Pat Paulsen is pitted against George Wallace, even the cat in the hat for president is not impossible. According to author Robert Coover, the cat has a good chance of being elected on his ludicrous Voom platform.

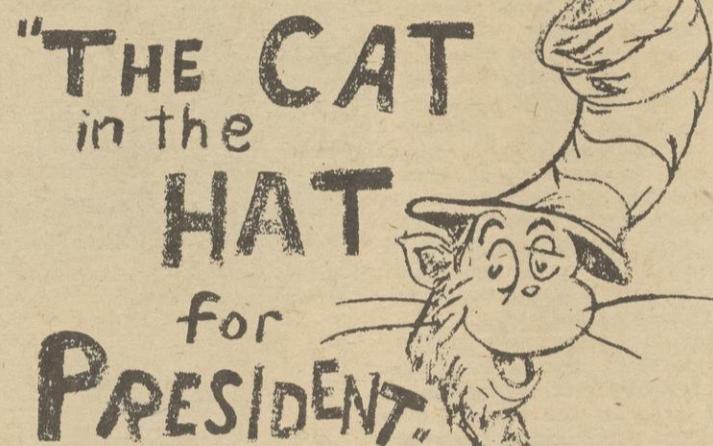
Coover will be on campus tonight to read from his latest book "The Cat in the Hat for President," a satirical look at our runaway campaign system. His appearance in Great Hall at 8 p.m. is sponsored by the Union Literary Committee.

As critic Granville Hicks said in "Saturday Review," "Borrowing the cat in the hat from Dr. Seuss was pretty wild to begin with... but transforming the Seuss character into a presidential candidate was a brilliant stroke."

Coover's first novel "The Origin of the Brunists" won him the William Faulkner award for the best first novel of 1966. His second novel "The Universal Baseball Association, Inc. L. Henry Waugh, Prop." became a best seller when it was published this summer. Coover has had his short stories published in "Playboy," "Evergreen," and "New American Review."

Between writing (his next book is a collection of stories, "Pricksongs and Descents") and speaking engagements, Coover teaches a fiction workshop and a seminar in problems in modern fiction at the University of Iowa.

The Coover talk is free and an informal coffee hour will follow.



Re-elect



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Genevieve Page as Mme.
Anais, Catherine
Deneuve as Severine

bunuel's BELLE DE JOUR

In a long and distinctive career that spans over thirty years of filmmaking, Luis Bunuel has never once bogged himself down with any morality but the unlimited boundaries of his own black ethic. This is not to say that his characters or for that matter, his audiences, were not obsessed with standards of conduct or refrained from passing judgment; both did so, of course, with their behavior. But Bunuel's vision remained constantly pure, free from what he regarded as a self-righteous legacy with which the human creature had burdened itself.

His intention to outrage bourgeois mentalities was clear right from the start in 1928 when he collaborated with Salvador Dali in one of the greatest illustrations of surrealist revolt: "Un Chien Andalou." The film and in particular, one of its effects—the eyeball slitting sequence—became textbook legend. It caused a series of psychological ruptures that were as profound as Sergei Eisenstein's assaulting Odessa steps episode in "Potemkin." It was also the first of the Spanish director's many calling cards, a private stock of publically expressed fetishes, sacrileges and sexual graffiti that was to accompany his future work whether he was to film in France, Mexico or his native Spain.

"No more cinema for me—not in Spain, not in France. Nowhere. "Belle de Jour" is my last film," or so he said last year (as he had before) at the age of 67. One naturally hopes otherwise; Bunuel has certain cinematic affinities which no one has ever imitated: his gift for violence, for expressing a pathological world run amuck are distinctively his own terms. Yet if this is his last film, one can think of no greater finish than "Belle de Jour." It is his most completely realized work—remarkable for its elegance, sophistication and sheer visual beauty.

"Belle de Jour" is essentially a sequel to the Cinderella fairy tale, perversely turned inside out into a nasty comedy of manners. The seams are nicely reversed and split; Severine (Catherine Deneuve) is already married to the prince (Jean Sorel), a handsome and wealthy surgeon. The trappings of the Fairy Godmother—the coach and footmen with Bunuelian cowbells significantly calling to mind those same bells from "L'Age d'Or" (1930)—are the opening image of the film; their invocation is quickly reversed as the landau stops and Severine is dragged into the woods by her husband and footmen and whipped, bound to a tree. The sequence is her daydream, however, for the camera cuts and we are in the couple's bedroom.

The first scene and several others that follow, it initially appears, are simple juxtapositions of illusion and reality. The subtitles overhelpfully confirm this reaction by italicizing the "dream" episodes, arbitrarily supplying their own interpretation to a film that is much more complex than their divisions can do justice. The last minute of the movie undercuts such a simple approach, almost mocking this falsifying kind of reconciliation.

Formally, the plot (adapted from Joseph Kessel's novel) is straight thirties novel. Severine—desirous of the kind of masochistic brutality (or at least masculinity) present in her dreams—becomes the

Belle de Jour of the title by going to a brothel from two to five every afternoon. "What you need is a firm hand," learns Mme. Anais; it is this rough, sexual insistence that the girl lacks in her marriage, and receiving it from the brothel's clientele, she splits her life up into a precarious balance: the assertiveness from a jittery, knife-wielding thug (Pierre Clementi as Marcel) and the gentleness from her husband Pierre. Inevitably, the two clash with Marcel shooting Pierre and paralyzing him for life, the punk gangster with gold-plated front teeth shot down and killed. In addition, a friend of Pierre's has come to the brothel and discovering her secret, informs her wheelchair husband.

In the last sequence, Severine is once again staring out the window; the cowbells announcing the coach sound and inside the apartment, Pierre rises from his wheelchair, apparently cured from an incurable condition. The audience I saw the film with at the Strand groaned almost in unison, disappointed with the open-endedness of this last scene. But it is precisely the ambiguity—deliberate and highly controlled—which makes "Belle de Jour" Bunuel's best film; it leaves the spectators feeling almost vengeful. Thirty years after "Un Chien Andalou," the master outrages the same morality that balked at the slicing of an eyeball.

The very ugliness of "Los Olvidados" ("The Young and the Damned"), Bunuel's portrait of pathological juvenile delinquency in Mexico in 1950, the black masque of a society which traps itself in "The Exterminating Angel" (1962) and the incredible vision of syphilitic beggars enacting a mock Last Supper in "Viridiana" (1961) are not physically or literally incorporated in the visual surface of "Belle de Jour." On the contrary, Sacha Vierny's Eastman-color work makes this the most beautiful of Bunuel's films and it is further adorned by the cool presence of Catherine Deneuve in the title role, exquisitely dressed in Yves Saint Laurent creations.

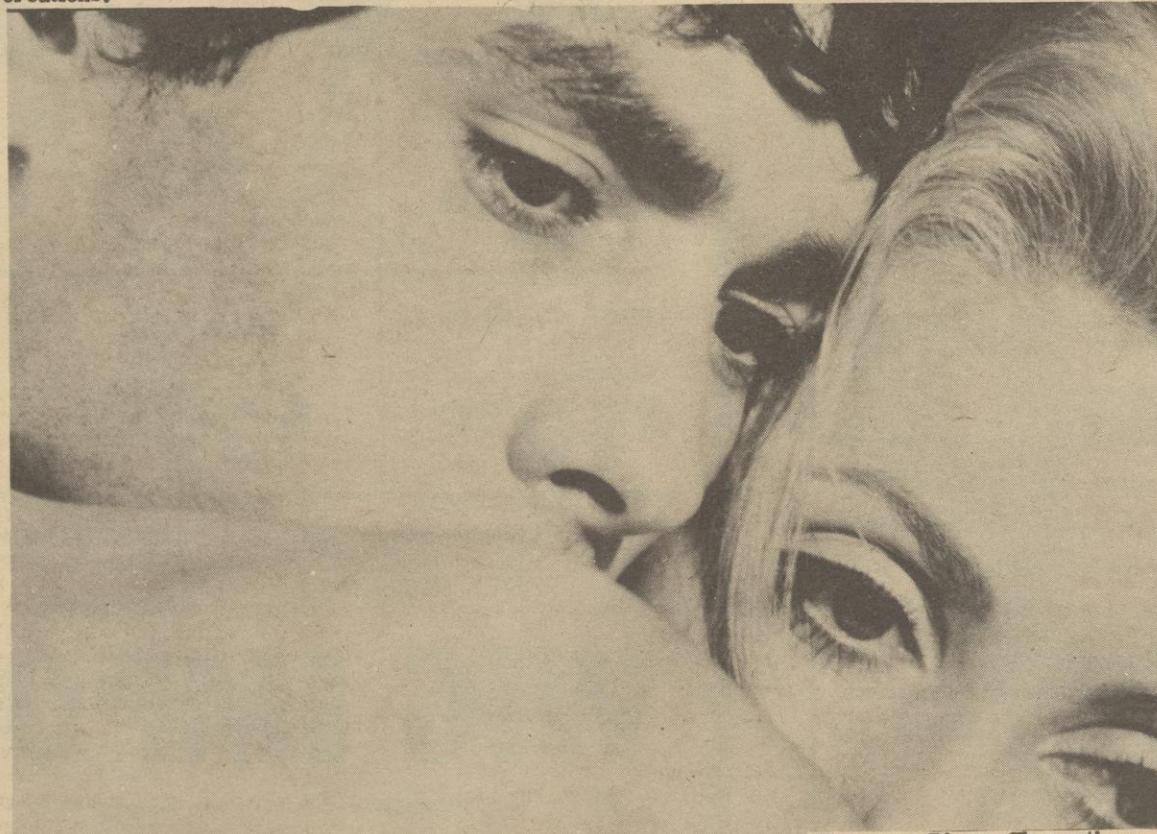
The brutality, the irrationality, the dishonesties and the obsessions, nevertheless, are all there and made that much more subversive and alarming by these precisely chosen visuals. "Belle de Jour"—and repeated viewings emphasize this more and more—and its ambiguities are disturbing with a sophistication that Bunuel's earlier films lacked by nature of the very explicitness this film does not have. The camera functions through its lack of commitment; it is so well-placed and its angles so well thought out that it functions completely unobtrusively at the same time it provokes a certain response from us. One has to see the film several times to realize just how much control over our sensibilities Bunuel is exercising while he pretends to let the narrative flow of its own accord; the stream of consciousness almost seems effortless.

For in what may be his final screen effort, Bunuel has pushed the framework of surrealism one last step further into its most profound psychological landscape. Let me propose that the question at the end of the film is not one of illusion and reality but rather, in the issues raised by Bunuel's side-stepping of the moral issues and the way he deliberately forces us to reexamine all of our up-to-then simple responses to the film.

Some of the elements are characteristic emblems of the vocabulary he has chosen to work with for years: a flash of the young Severine refusing the host when she first deliberates entering the brothel; the idiosyncratic joke of cats which recurs in the film; the extensive use made of shoe fetishism. But "Belle de Jour" as vintage Bunuel offers us new dimensions, particularly in the performance he has gotten from Catherine Deneuve (all that more disturbing because of her beauty) and the insinuatingly fine delineation by Genevieve Page's Mme. Anais.



Director Luis Bunuel



Deneuve, Pierre Clementi as
Marcel

BELLE DE JOUR
Directed by Luis Bunuel
Adaptation and dialogue by Bunuel and Jean-Claude
Carrier
Director of photography: Sacha Vierny
Adapted from the novel by Joseph Kessel
Stars Catherine Deneuve, Jean Sorel, Genevieve
Page, Michel Piccoli and Pierre Clementi.
In Eastmancolor
Released by Allied Artists
At The Strand Theater

'Twelfth Night': Shakespeare Somewhe Over The Rainbow



—Still from "Twelfth Night": Langill, Millen, Fire (on ground), Jamieson. Photo by Joe Donaldson.

By LARRY COHEN
Fine Arts Editor

The current Wisconsin Players version of "Twelfth Night" is framed by the solitary stage presence of Feste the clown who sings of the pleasures the play intends to provide. By itself, the image is a good one. It is both professionally performed and expressive of just where the evening's successes actually lie. For as long as the fool is around, the production threatens to be more than just slightly amusing; when he joins in an inspired and spirited alliance with Sir Toby Belch and Sir Andrew Aguecheek, the threesome's horseplay elevates into a kind of graceful burlesque. Finally, when he saunters offstage with his Chaplinesque dance, some invading sanctity—a perfect moment of wit—is silhouetted against the backdrop of a briefly etched Illyria.

If one did not have to contend with another whole dimension—those qualities of lyricism and delicate nerve that make "Twelfth Night" Shakespeare's most mature comedy—the preceding moments might have been enough. To those unaware of where the play's higher genius is to be found (I include most of the audience and the director in this tally), the broad playing and the obvious punning must have seemed quite sufficient. (I base this observation not only on the enthusiastic applause that greeted Friday night's opening performance but also on the intermission comments in the lobby that blamed the less riotous moments of the production on the playwright—as if the play was the work of a second-rate television hack whose shortcomings had to be overlooked when he wasn't being funny.) Some defense seems clearly in order, if only to sort out the missing lyricism from choruses of "Your Own Thing."

As is characteristic of almost every mainstage production in memory (for different reasons, last season's "Julius Caesar" and this past summer's "Tiny Alice" are exempted from this generalization), any overriding viewpoint or coordination of resources are sadly absent. All of the design elements are created apparently in the strictest cloister without an eye to overall conception. A great deal of work and talent is evident and permeates "Twelfth Night." Unfortunately, the best technical facets are either left unused or work at cross-purposes with each other.

Let me cite some examples of wasted effort in the physical production. James Wright's superb single set—a skeletal wood framework which suggests the kingdom of Illyria—is exhibited on a curtainless stage as the audience enters the theater. It is effectively lit against a blue cyc and with its staircases leading to a platformed balcony, the construction looks suspiciously functional.

One can only guess at the truth of this latter quality, however, because director Tino Ballo—who distanced "The Balcony" into boring oblivion last year—has substituted one non-method for another, this time reversing himself by staging all of the action as close to us as he can get it. Remarkably little use is made of the balcony; the few times (perhaps four) that someone climbs up to the top chamber, it seems either gratuitous or worse still, the wrong decision to have made. Feste's final speech is an exception; his watching the curtain call and then scampering down the stairs at the end is executed well enough to create the impression of having sat through a better production.

Similarly, Marna King's costume designs were created with an obvious eye to color and the spirit of a carnival. They were not, however, designed with attention focused on what they would look like next to each other: color clashes ad nauseum. Sir Toby's is the best of the lot—tans and browns that compliment the actor wearing them. But her creation for Sir Andrew (Norman Langhill) is positive lunacy; not only is Langhill one of the funniest performers on stage but he is also quite competent at getting laughs on his own. Miss King has dressed him as the pink-ribboned easter rabbit and the redundancy is alarming.

Finally, as a way of entering a discussion about direction and acting, let me briefly mention Wright's lighting for the show. In terms of intention—the subversive lightboard's failure's taken into account—I assume that the design was for the tints to serve two basic functions: to accommodate a single set show with rapid scene changes and second, to in some way be expressive of the episode's tone or dominant character's mood. This dual plan—as excellent as it sounds on paper—is as divorced from this production as is the higher plane of the text.

First, Wright only seems to know a couple of colors—shades of purple and blue win out in my cursory head count. But a much more severe problem exists, even if the lighting motifs could be construed as making patterned sense. Each scene is not directed from any point of view; only when the actors are experienced and have a sense of what they're doing on stage in the first place, things run smoothly.

The lowlife scenes with Sir Toby, Sir Andrew and Feste are entertaining and make sense because the three seem to depend upon each other and have a common purpose; thanks to Richard Jamieson, Norman Langhill and Richard Fire, one comes to wait for their presence on stage and look forward to seeing them work. Their scenes—contrary to too many others in the long evening—appear to have been directed but I suspect that the elements of direction—blocking, ensemble playing, etc.—are due more to the actors than Prof. Ballo.

For the playing of the burlesque sequences with the sight gags, verbal punnings and visual muggings is only good insofar as it reflects

a higher level of blindness and disorder; here all of the energy goes into amusing us and while this is enjoyable, it does not illuminate a beautifully ordered play.

This problem of juxtaposition (or rather, its meaningful absence) is compounded by the way in which Prof. Ballo has chosen to divide up the three hour evening with two intermissions. The choice is arbitrary rather than emphatic; the first part ends with the text's Act II, scene iii, the second section stopping after Act IV, scene i. There were numerous ways of purposefully dealing with the two interruptions; to have gone simply one scene further in Act IV, for example, would have strengthened the crucial prison sequence with Malvolio as well as finishing with a then symmetrical image of Feste exciting.

If the production's divisions are not in accord with any plan, the individual sequences contained in it each act as separate entities. There is no sense of one scene commenting upon another by its placement, probably one of the swiftest bits of intelligence Shakespeare ever possessed. Instead of the pivotal scenes in the text being indicative of the play's merits, it is the scenes that are well-performed that one remembers. Consequently, when the actors are skilled—no matter how poor the script—the play seems excellent; when they are less than capable and lacking direction, "Twelfth Night" bores and makes Shakespeare look tedious.

Mounted in such a manner, the play is a composite of funny pieces of vaudeville that bear little if any relation to one another, as if balance and pace were alien to meaning. The night carousing scene is beautifully amusing but one never is tempted to assert that this literal disorder in Olivia's house has wider implications in the internal disarray of her mind. Malvolio's prison scene—which cries out to be played either in the balcony or at least above ground—is instead staged under the stage through a trapdoor with only Fire's bravura imitations (alternating as Sir Topas and himself) holding our attention quite skillfully. If Prof. Ballo deliberately intended Malvolio to be underground (hell perhaps), the consistency is ruined by the infrequent and meaningless use to which the top chamber is put.

So one contents oneself not with a good production of "Twelfth Night" but instead, with the performances it contains. One forgets about the formal qualities of the play—the uncommitted viewpoint, the sloppiness of much of the staging and the waste of resources—and instead, concentrates on the actors. They are almost good enough to ward off any dissatisfaction until you leave the theater.

Lynn Jamieson's Olivia is the best piece of acting (as distinct from showmanship); she treats the Shakespearean verse as if it were conversation and with the composure of a person rather than a character. Her bearded husband fares similarly as Sir Toby; he ought to be playing Falstaff, Lynn Shelton's Viola-Cesario handles the transition from maid to disguised servant quite effortlessly and David Hirvela manages to make the old Malvolio far more interesting than the new. Finally, the aforementioned Langhill and Fire wrench every bit of humor out of the lines, the first out of a role that might have remained a caricature, the latter by stealing your attention every minute he is on stage—with or without a line to speak.

The rest fare less well. Gary Hopper overdoes the effusiveness of Duke Orsino's infatuated, Petrarchan lover stance, lowering it more than a shade beneath the level at which it is believable. James Furstenberg's Sebastian seems little more than a stooge and Margaret Millen is frankly out of her depth playing Maria against the professional ribaldry of Fire, Langhill and Jamieson. One feels gratified that the bit players have little to say.

Books: Olivier's OTHELLO



Olivier, Maggie Smith

Stein and Day has published a beautiful volume on the National Theatre's production of "Othello" complete with photographs of the rehearsals and performances by Lord Snowdon, Roddy McDowall and Angus McBean of Olivier in action. The book includes an excellent introduction by Kenneth Tynan who also edited the collection of critical pieces by F. R. Leavis and W. H. Auden and the set of reviews the production received when it opened at the Old Vic in April, 1964.

The film version—restaged for movies by Stuart Birge—was reissued by Warner Brothers last week at the Capitol Theater; this volume (\$6.95) helpfully illuminates Olivier's intentions and the problems as well as the rewards of such an interpretation, Tynan's piece in particular cataloging the distinctive traits of Olivier's portrayal.

daily cardinal campus wednesday, oct. 30

Draft File Burners To Speak Tonight

Two of the fourteen Milwaukee draft file burners, Doug Marvy, who is currently working to form committees of action and resistance and Fred J. Ojile, draft counselor and church program organizer for the Twin Cities Draft Information Center, will speak at the University Catholic Center, 723 State St. tonight at 8 p.m. Their topic will be "The Morality of Property: The Burning of Draft Files."

* * *

PSA
The PSA research committee will meet tonight at 7:30 p.m. in the Psychology Building. The room number will be posted on the building doors. All psychology students are welcome.

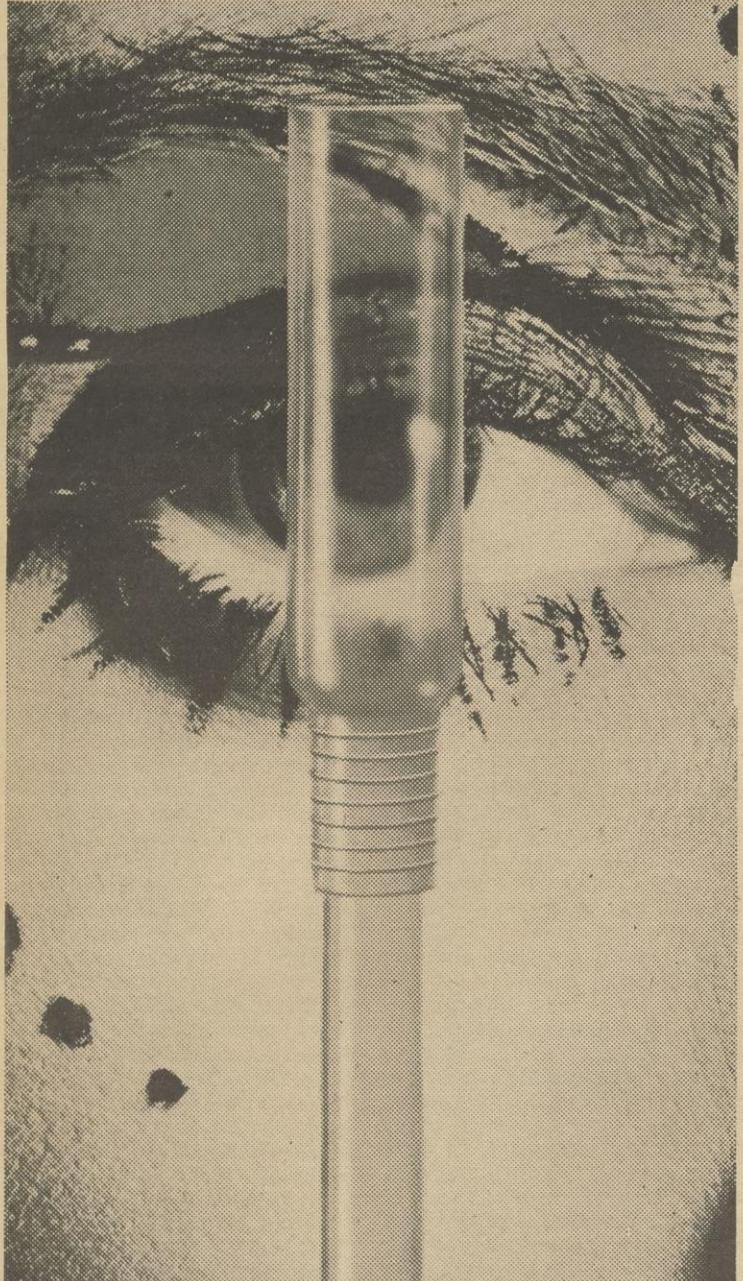
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WSA POLLING PLACES
There will be an open hearing to discuss the proposed WSA Nov. 21 election polling places tonight from 8 to 9 p.m. in Studio A of the Union.

* * *

WRA MEETING
There will be a WRA representative meeting tonight at 7 p.m. in the basement club room of Lathrop Hall.

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"CAT IN THE HAT FOR PRESIDENT"

Author Robert Coover will read from his latest book "The Cat in the Hat for President" tonight at 8 p.m. in the Union Great Hall. Coover's appearance is sponsored by the Union Literary Committee.

* * *

WISCONSIN INDIAN PROJECT

There will be a meeting at 7 p.m. tonight for the Wisconsin Indian Project. If there are any questions call Wes Martin, 262-0994.

* * *

HISTORY LECTURE

The Department of History is sponsoring a public lecture by Prof. J. H. M. Salmon, a New Zealand educator and Foundation professor of history and dean of the school of Humanities at the University of Waikato. His topic is "Theory and Event in the Policies of the French Wars of Religion." The lecture will be today at 4 p.m. in the Wisconsin Center auditorium.

* * *

COMPUTER SCIENCES SEMINAR

There will be a joint MRC-Computer Sciences Numerical Analysis Seminar with J. M. Varah

and H. Burchard today at 11 a.m. The subject will be "Uniform Approximation by Generalized Convex Functions."

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Read The Daily Cardinal DAILY!

ELECTRICAL ENGINEERING

Prof. Vincent Rideout, Department of Electrical Engineering, will speak on "Applications of Network Theory in Physiological Modeling," today at 4:15 p.m.

* * *

ENGLISH STUDENTS

The English Students Association will hold a meeting open to anyone interested in English tonight at 7 p.m. in 5206 Social Science.

* * *

FRENCH CLUB

Come with your disguise to the "dinner de tête" at the French House at 6:15 tonight. For fur-

ther information contact Andre Marshall at 262-9743. Later at 7:30 there will be dancing and refreshments for those who can't make it to the dinner.

* * *

LUSO-BRAZILIAN CENTER

The Luso-Brazilian Center and the Ibero-American Studies Program invites you to a lecture in Portuguese by Alexandre Eulalio Pimenta da Cunha on "Essa e Jaco" of Machado Assis tonight at 7:45 p.m.

* * *

COMMUNION SERVICE

There will be a communion service. (continued on page 11)

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No. 76

daily cardinal campus

(continued from page 10)

vice at 5:30 p.m. today upstairs at 1039 University, sponsored by the Lutheran Campus Ministry. After the service, a light supper will be served for 25¢.

* * *

ANTHRO CLUB PRESENTS
Anthro Club presents a forum of students and faculty discussing "Anthropology and Ethics." All Anthropology students and faculty are invited to attend at 7:30 p.m. tonight in 312 Education Building.

* * *

COLLEGE LIFE
This week College Life features Dave Carley who is the head of the Democratic Party in thirteen states. The topic will be "The Christian and Politics." College Life begins tonight at 8 p.m. in the Chi Phi house at 202 Langdon.

* * *

RIDING CLUB
Hoofers Riding Club will meet tonight at 7 p.m. in Hoofers Quarters at the Union. Sign-ups will be opened for the horse farm trip, Sat., Nov. 16.

* * *

PIANO RECITAL
Works by Beethoven, Moussorgsky, and Honegger will be included in a piano recital by Peter C. Mollema, Jr., at 7:45 p.m. tonight. The free recital, open to the public, will be presented at the Wisconsin Center.

* * *

YOUNG DEMOCRATS
The Young Democrats are sponsoring Congressman Robert Kastenmeier tonight at 7 p.m. in the Play Circle. Admission is free.

* * *

BIAFRA COMMITTEE
There will be a meeting of the Biafra Committee at 7:15 p.m. in the Union for all those interested in working. Various projects will be discussed. The room will be announced.

* * *

KENNEDY-NIXON DEBATE FILMS
The Union Forum will sponsor a showing of films of all four Kennedy-Nixon debates in the 1960 election today and Thursday in the Paul Bunyan Room of the

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No. 76

Union. Each 60 minute debate will begin on the half-hour.

thurs., oct. 31

"POLITICS AND CONSCIENCE"

"The Draft and the War" will be the subject of Scott Herrick at the last session of the "Politics and Conscience" Seminar at 12 noon on Thursday at Calvary Chapel, 713 State Street across from the Main Library. Pastor Jerry Miller will moderate the discussion.

* * *

INTERNATIONAL FORUM

This week's International Forum will present "The Nigerian Crisis: The Biafran Secession." Prof. Crawford Young, political scientist and associate dean of the graduate school, will provide background information, from colonial times to the present, on the events

and issues that shaped and divided Nigeria. The first of a two-part program, will be presented Thursday at 7:30 p.m. in the Old Madison Room.

* * *

ESSR MEETING

A discussion on engineering and science education including curriculum, first year of grad school, placement, professional ethics, and faculty promotions will be held on Thursday, 126 Psychology Building at 12 noon.

* * *

HALLOWEEN MOVIE EXPERIENCE

On Thursday at midnight the Union Film Committee will present an all night "Halloween Movie Experience" with four freaky horror films (and cartoons) lasting until Friday at dawn in the Union Play Circle. Free tickets will be available (one to a fee

Wednesday, Oct. 30, 1968

THE DAILY CARDINAL—11

card) at the Union box office on Thursday. (Note: tickets will be valid until midnight.)

* * *

AWS COEDS CONGRESS

The AWS Coeds Congress will meet Thursday at 8 p.m. in the Union. The topic of discussion will be "A Referendum on the Abolishment of Laws."

* * *

TUTORS NEEDED

Tutors in high school English, history, mathematics, and accounting are being sought for Madison students from migrant worker families, according to Carolyn Lewis of the community action bureau of the Committee of Returned Volunteers organization. Tutorial assistance is needed for about 50 students in a high school equivalency program. Volunteers should phone Marilyn Bogh, 262-9888, for details.

"AMERICA HURRAH!"

Tickets are now on sale at the Union box office for "America Hurrah!" a satire on contemporary American Society. The Union Theater Committee is sponsoring an 8 p.m. performance Wednesday, Nov. 6 in the Union.

* * *

GRAND OPERA TICKETS

College students are invited to see the Grand Opera performance of Stravinsky's double bill, "Oedipus Rex" and "Le Rossignol" on Tuesday, Dec. 3 at 7 p.m. at Chicago's Opera House, featuring the regular Lyric Opera casts. Reserved seat tickets will be available through music or English departments and should be ordered now from the Chicago Jaycees: Mr. K. E. Roberts, 8th floor, 430 N. Michigan Ave., Chicago, Illinois 60611. Tickets will be \$2.50, \$2.00, and \$1.50.

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Is everything you say it is.

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And abominates your idols.

But it is a good many things

You sometimes forget it is, as well. It's

Tom Dooley, Dag Hammarskjöld, Jack Kennedy.

It is concepts: the Peace Corps, Ecumenism.

The United Nations, Civil Rights.

It is awesome technology, inspired research, ennobling dreams.

You can take credit for

None of its accomplishments.

Blame for none of its sins.

But the time is near when

The terrible responsibility will be

Yours.

You can stand on the shoulders of this generation

And reach for the stars

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Snapping at its heels.

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From Pen and Mike

Powerful Indiana Offense Spells Trouble for Gridders

By JIM WEINGART

"The biggest difference in football at Indiana from last year is that our offense is overwhelmingly carrying the defense," remarked Tom Miller, Sports Information Director at the University of Indiana, speaking before the Pen and Mike Club Tuesday.

Miller dug for descriptive adjectives to praise a powerful Hoosier offense that have racked up a 450 yard total offensive average

to date. Indiana this year sports a 4-2 record as opposed to 6-0 when they met the Badgers at Bloomington a year ago.

Last year's tilt had ended with Wisconsin 5 points down, on the Indiana 10 yard line, when time ran out after a Boyajian to Redick attempt went incomplete. Miller was well aware that Wisconsin barely missed pulling the bag out of the fire and concluded that the Hoosiers will have to be careful.



HARRY GONZO
spectacular hurler



JADE BUTCHER
18 TD passes in two years

Sophomore Leads Judakas to Victory

The University of Wisconsin Judo Club members triumphed over competitors from the Beloit, Janesville, and Madison YMCA clubs, at the First Annual Invitational U.W. Judo Tournament held Sunday at the Madison YMCA, West Branch.

U.W. judokas captured 2 first place trophies, a second place and a third place in various weight divisions. An outstanding performance was given by sophomore Terry Johnson, a white belt, who captured two places in the competition. Johnson defeated his opponents to take first place in the heavy weight white belt division, and was then declared eligible to compete in the more advanced brown belt division. In the heavy weight brown belt division Johnson went on to take second place.

Johnson was defeated in his bid for another first place trophy by his fellow club member, Eric Oudegeest, a graduate student. Eric swept to the victory in the heavy weight brown belt division by defeating Johnson and Arnie Wright, a brown belt from the Beloit Judo Club, who took third place.

The U.W. Club's other medal winner was Scott Stewart, a freshman who took third place in the heavy weight white belt class.

Other features at the tournament included a demonstration of some self-defense techniques by Mr. Duane Marquardt, an instructor at the Wisconsin Judo Club.

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the armchair quarterback

On Dancing

SCENE: At the exit of the Memorial Union Theatre after the Paul Taylor Dance Company's recent performance.

STUDENT: Hello, coach. I didn't expect to see you here tonight.

COACH: Hi. You didn't? Why not?

STUDENT: It didn't seem like your bag. Quarterbacks and dancers seem to have little in common.

COACH: It's true you'd have a battle trying to get one of my players into a pair of those tights. But, I don't know an athlete who wouldn't appreciate at least some aspects of the Paul Taylor Company's performance tonight.

STUDENT: Those, talented, well-built girls . . .?

COACH: Well, that too. But, I had something else in mind. Remember the first dance where the company seemed to be spoofing the modern cocktail party. I was impressed with the timing of their moves. In the sequence where they switched partners over and over again, the dancers arrived at the right spot in exactly the right posture at exactly the right time with such great rhythm. It was a pleasure to watch.

STUDENT: Did you get any tips?

COACH: Well, I'll say this—if I could get my offensive line to move with such precision and my flankers to run their pass patterns with that exactness, we might win a game.

STUDENT: Are you telling me there is some parallel between football and modern dance?

COACH: Hell, yes. There's more than one similarity. For one thing, the physical conditioning. A man has to be in damn good shape to play sixty minutes on Saturday. And I'm sure Paul Taylor and his people must be in as good or better condition to carry off a demanding two-hour performance.

STUDENT: But the moves of Paul Taylor's choreography always seem so thoroughly practiced, so meshed one to the other that they flow together like measured forms.

COACH: The same principles apply in football. For instance, each man on each offensive play has an assignment that he must carry out with specific steps in specific distances and with specific timing, much like a dance. If everyone does his assignment as drawn, the play works. If he doesn't, the play fails. It takes rhythm too. Not, of course, the sort Paul Taylor uses for his dances, but a rhythm nevertheless. Also there is the business of feet and legs.

STUDENT: Feet? Legs?

COACH: Yes. Did you notice when Paul Taylor performed those gazzelle-like leaps he did almost effortlessly, taking off and landing as if expending little energy. He seemed to float in the air. He had complete control of his legs and feet. The spring and strength that it obviously takes to perform these moves must be tremendous. Any athlete will tell you that the secret to most any sport is in the feet and legs. The more you can control them, and I mean precisely, and the more quickness and speed you can develop, the more successful you will be as an athlete.

STUDENT: I never thought of it that way. It's true that the Paul Taylor Company works out continually to develop strength and discipline—to perform as they do.

COACH: Yes, I'm sure they do. Hey, one more thing. I wonder if Paul Taylor has had any experience at quarterback.

Jack A. Garrow
Graduate Student



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