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The Daily Cardinal

VOL. LXXIX, No. 156

University of Wisconsin, Madison, Wisconsin 53706, Tuesday, July 22, 1969

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Nonresident Roll Will Fall Below Quota

By GENE WELLS
of the Cardinal Staff

Nonresident freshman enrollment this fall will be well below the 25 per cent quota authorized by the regents and could be under 20 per cent, according to information supplied to the regents by the admissions office last Wednesday.

A spokesman for the admissions office explained that the office tries to admit as many nonresidents as possible without exceeding the quota, but must aim at a figure less than 25 per cent to allow for a margin of error. Another contributing factor is that more nonresidents than expected and fewer residents than expected, have decided not to enroll after receiving permits this year. The statistics supplied to the regents show that out of 5,145 permits to register issued up to July 15, 1,003 were issued to nonresidents, about 19 1/2 per cent.

The number of permits issued would not necessarily indicate the percentage of nonresidents enrolling in the fall because permits are still being issued and some applicants who have received permits may decide not to enroll.

However, the permits issued as of July 15 proved to be an accurate indicator of the nonresident freshman percentage for last fall. The data sheet given to the regents shows that about 28 1/2 per cent of the permits issued to freshmen by July 15, 1968 were issued to nonresidents. Figures supplied to The Cardinal by the admissions office show that 28.66 per cent of the 1968 entering freshman class were nonresidents. The quota was 30 per cent in 1968.

Chancellor Edwin Young said Wednesday that he did not authorize any reduction of nonresidents below the 25 per cent quota set by the regents, and that he had received no indication that there would be a reduction before the admissions office figures were released at the Wednesday regents meeting.

The admissions office spokesman said that the total of permits sent to residents included those who have not indicated whether they will enroll, while the nonresident permit figure does not.

The spokesman said the admissions office would not compensate for the expected low nonresident enrollment this fall by admitting extra nonresidents next fall. He said he felt exceeding the quota for any reason would be prohibited by the regents' decision.

Nonresident athletes and nonresident participants in programs for disadvantaged students are included in the nonresident quota, meaning that any increases of nonresidents in these categories will result in a further decrease of other nonresidents.

The data sheet was supplied to the regent to show that the freshman class is not increasing in size, and that resident increases have been compensated for by nonresident cuts.

The paper states permits to nonresidents have been reduced by 30 per cent this year. The quota was reduced from 30 per cent to 25 per cent, a reduction of one-sixth or about 17 per cent.

Mifflin Committee's Task: Separate Fact and Fantasy

By CATHY LYNCH
of the Cardinal Staff

Now that the Hearings covering the Mifflin Street confrontations of May 3-5 have been completed, the Mayor's Commission to Investigate the Mifflin Street Disorders is faced with the ominous task of separating fact from fantasy.

Two of the three Commission members were asked for their comments on the hearings and their findings. They had virtually nothing to say.

The members of the Commission include attorney Kenneth Hur, Emmert L. Wingert, former member of the Wisconsin Supreme Court and Commission head George R. Currie, former chief justice of the Wisconsin Supreme Court and law professor.

Kenneth Hur said that it is the policy of the Commission to say nothing concerning their report until they hold a general press conference. A specific report will be prepared for Mayor Dyke and the City Council, he said.

Wingert refused to give even a slight indication as to the time when the report will be ready, saying that it had not been decided yet. When asked to define the purpose of the Commission, Wingert replied that he would prefer not to. Currie was not available for comment. When asked to comment on the Commission, Ald. Eugene Parks, (Fifth Ward),

said he felt that the Commission was unrepresentative. Parks was obviously pessimistic about the results of the hearings and the future implementation of the findings of the Commission. "Ken Hur will probably come out knocking the people in power, but nothing else will be done," he said.

Parks said that he did not testify because he felt that the Commission report would turn out to be a miniature Kerner report. He said that high rents, one of the causes of the confrontations, would not come down, and the fact that Mayor Dyke was out of town, another cause of the confrontations in his opinion, would not be dealt with. Parks felt that if the Commission did make some good recommendations, nothing would be done.

As the testimony given at the hearings is re-examined, it appears that the major issue battered around was one of police brutality.

Madison Police Inspector Herman Thomas' testimony that, to the best of his knowledge, night sticks were not employed against the residents of the Mifflin Street area, was supported by Madison Police Chief Wilbur Emery, and Dane County Sheriff Vernon Leslie.

It seems, then, a question of who is going to believe whom. However, the residents of the Mifflin Street area appeared to have a little more than good rhetoric on their side.

Weather
Fair to Partly
Cloudy.
High: 80's

Man On the Moon

Student Reactions Vary: Most Praise Lunar Walk

By AMY TANKOOS
of The Daily Cardinal

Editors's Note: This is the third in a four part series dealing with University faculties' and students' opinions on the lunar landing.

The most profound part of the Apollo 11 mission is over.

The astronauts have taken off from the moon, linked up with the command module, and are making preparations to return to earth.

Sunday night, the world witnessed an event that opened new roads for men to travel on. In the Memorial Union, hundreds of students viewed the lunar antics of Aldrin and Armstrong, before they were asked to leave at about 10:30 p.m. From there, many went to friends' homes to continue watching, as did this reporter.

There were about ten people in the living room when I entered. "Have you been watching?" someone asked. "If you haven't, you really missed something."

This has been the reaction of most of the University students interviewed today. They still cannot quite believe that they were watching men walk on the moon. Or were they?

One girl felt that the whole thing was a hoax being staged in some remote TV studio in the Southwest. "After seeing what Kubrick did with '2001' I can see how we can be easily duped into thinking that men are really on the moon," she said.

Other students were not as skeptical. The major topic of discussion at the Rathskellar was the moon walk. Student reaction there was very favorable. All talk of money spent on the program and how it could have been put to better use was drowned amid speculation on the future of space exploration and its potential for bringing about international unity.

"I thought it was a shame that the United States had to be so childish," said Debby Gregg, a junior at Missouri U. "Why couldn't we have planted a United Nations flag instead of our own. It's not as if the whole world didn't know that two Americans landed on the moon." "The thing that got me the maddest," chimed in her companion, "was Walter Cronkite's constant reiteration of the fact that Aldrin and Armstrong were Americans. And when he said today that he hoped the ascent engine didn't knock down the American flag, I wanted to vomit. Blechh," he added, sticking out his tongue for effect.

Last night, students waited through two hours of delays before Armstrong finally emerged from the lunar module. Restless and bored, they all perked up as soon as the camera on the moon was switched on. No one spoke as Armstrong descended onto the lunar surface. When he touched down, smiles spread across many students' faces. They watched with interest as Armstrong and Aldrin bounced around on the moon.

"What a great feeling that must be," exclaimed one girl. "I'd like to be able to go to the moon. Can you imagine weighing only 60 pounds?" That's how much Armstrong plus his space suit and portable life support system weigh in the moon's gravity.

Some students were annoyed at a dig made by Walter Cronkite when he said "I wonder what those kids who poo-pooed this whole thing are saying now?"

"Does he want to know what we're saying?" queried one boy from the back of the living room. "Pooh-pooh!"

But his remark does not sum up the feelings of a majority of students. Most are awed and even proud of last night's achievement, though they don't readily admit it. They felt that their futures will be profoundly affected, for man is no longer bound to the earth.



Cardinal photo by Mickey Pfleger

State Assembly Bans DDT; Bill Now Goes to Senate

By NEIL DUNLOP
of the Cardinal Staff

The State Assembly unanimously adopted a bill which would ban the sale and use of DDT in Wisconsin and provide a \$50 fine for violation of the provision.

The bill would set up an emergency board which would allow DDT to be used to control human, plant and animal epidemics only when all other chemicals proved ineffective.

According to Assemblyman Norman Anderson (D-Madison), author of the bill, "DDT is a uniquely dangerous compound and totally uncontrollable."

Assemblyman Lewis Mittness (D-Janesville) stated "DDT can't be controlled. It's in the atmosphere and in the tissues of animals. It can linger as long as 14 years."

The bill will probably not be considered by the State Senate until October. If passed the ban would become effective Dec. 31, 1969.

In other action, the State Assembly passed the Republican caucus version of the State Budget for the 1969-71 biennium.

According to John Shabaz (R-New Berlin), one

of the architects of the Assembly budget, the bill would require an increase in Faculty-student ratios at the Madison campus from about 14 to 1 to 16 or 17 to 1 and would require professors to teach nine or ten hours a week instead of six or seven hours a week.

The Senate which must also approve the Budget voted 25-5 to reject the Assembly version. A Conference committee from both houses will now draw up a compromise budget which will be submitted to the legislature and then to the Governor.

In Senate debate, Sen. Fred Risser (D-Madison) charged that the Assembly budget "refrains from meeting the needs of the people of Wisconsin." He stated that it provides no funds for the 12,000 additional students expected in the higher education system of Wisconsin during the 1969-71 biennium.

Speaking in support of the Assembly budget, Sen. Chester Dempsey (R-Hartland) argued that salaries of state employees are already too high and that now is the time to restrict spending.

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by steve klein

Don't Ban the Canadian

Marsh W. Ryman, University of Minnesota athletic director, does not allow the Gopher hockey team to play Denver, although both teams are members of the Western Collegiate Hockey Association.

Denver has a predominantly Canadian hockey team. Ryman has a predominantly American hockey team, consisting mainly of native Minnesota hockey players.

A supporter of American collegiate hockey for Americans, Ryman has said, "Denver can stay out in the Rocky Mountains till hell freezes over."

Last week, Ryman began to freeze what he considers the hell of Canadian dominated American collegiate hockey.

Ryman was appointed to serve on a special committee selected by the NCAA to study "the problems arising from an increasing number of foreign-born athletes now competing in college ice hockey programs."

Ryman made the following statement concerning his appointment:

"I am pleased to be asked to serve on this committee and also pleased that the NCAA has arrived at this point of consideration. I am not against the Canadian hockey player, but by working in and for colleges in the U.S., I have to be for the American player."

"It is my belief that some form of regulation is needed in the interest of the American boy. We are, in a way, discriminating against our own. The increased use of the Canadian player limits the opportunity for our own high school players to compete at the college level."

"I believe this is driving a number of top athletes from hockey to other sports."

"We have to look out for our own

our first, give them the greatest chance to compete on the college level. I sincerely hope we, the committee, can come up with some constructive ideas on how to improve the present situation."

The committee includes chairman Robert M. Whitelow, assistant director of the Eastern Collegiate Athletic Association, Murray Armstrong, Denver, Herbert Gallagher, Northeastern, John Riley, West Point, and Mox Weber, Hamilton College.

The committee is an interesting one—not only because of the great difference between its members due to certain members special interests, but rather, conflicts of interests.

Denver, NCAA champions the past two years, has won with Canadians. Hockey is still Canada's national game, not the United States', and Armstrong has recruited on this basic truth. He will undoubtedly attempt to explain this reality to the idealistic Ryman.

Whitelow, Gallagher, Riley, and Weber are all associated with Eastern collegiate hockey, which has learned in the last five years that to compete nationally is to recruit internationally, if recruiting Canadians is to be considered all that international.

Cornell, NCAA champions two years ago, won with a basically Canadian team. Cornell was only the third Eastern team in 21 years to win a NCAA title.

But Ryman's conflict of interest is the most interesting—and disturbing. To be generous, there are two states in the U.S. developing capable collegiate players—Minnesota and Massachusetts. To be truthful, there is only one—Minnesota.

Only two top collegiate teams

in the United States sincerely attempt to recruit Americans first—Minnesota and Boston College, and only BC is purely American. Both teams have been perennial first division challengers, but never championship contenders.

The most obvious effect of limiting the recruitment of "foreign born athletes"—Ryman means Canadian hockey players—would be to give Minnesota what it has never been able to achieve in open recruiting—dominance. Minnesota develops the best American hockey players, and the University of Minnesota has the best opportunity to recruit them.

It would be wrong, of course, to accuse Ryman of backing the limitation of Canadian recruiting for any personal benefit to Minnesota. His interest in the American boy is obviously sincere. But the implications of such action should be obvious to Ryman as well as the conflict of interest.

American hockey, unfortunately, is not of a caliber equal to Canadian hockey. Besides the advantage a shift in recruiting would give Minnesota, the whole quality of play in collegiate hockey would be affected. Minnesota plays some of the best collegiate hockey around, but Denver is NCAA champion, not Minnesota, and the Canadians Denver plays is the reason.

One further contradiction in Ryman's argument centers around Coach Glen Sonmor's outstanding Canadian goalie, Murray McLachlan.

Next year Wisconsin will play Minnesota in four WCHA league games.

Marsh Ryman—who's going to be your goaltender?

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State St. Mall

Creation Opposed by Some Business

By DENNIS MCGILLIGAN
of the Cardinal Staff

Editors Note: This is the second in a three part series on a proposed Mall in the State St. area.

Opposition to the "semi-mall" concept by State Street merchants has assumed a somewhat unexpected pattern. Business owners in the first three blocks of the "upper State Street" area closest the Square favor the semi-mall idea.

As you move down the Street, however, opposition to the plan becomes evident. Merchants in the 400 block are about evenly divided over the merits of the proposed plan, while those in the 500 and 600 blocks are almost unanimously opposed.

Commenting on the nature of the opposition, City Planner John Urich states: "In putting over the critical portion of our plan, we have lost out. Frankly, we thought we'd get more support from that end of the street, and more opposition from the State Street merchants closer the Square. Instead we got support from the area closer to the Square and opposition from the merchants closest to the University."

"In State Street: the next few years," a pamphlet prepared by the City Planning Department, the crux of the matter is emphasized. "Basically, it's up to the property owners and tenants on State Street, and downtown businessmen. If nothing is done now, lower and upper State Street will probably be rebuilt with nothing more than widened sidewalks, and it will be at least another 25 years before another chance comes along again."

With opportunity now knocking at the door so to speak, why the lower State Street merchant opposition?

The Capital Times, in their second part of a series on the mall, headlined: "No Parking is Dividing Issue in State Street Semi-Mall."

This could be true.

Merchants in the upper State Street area are bolstered by large municipal parking lots which are located behind the Montgomery Ward and Co. store on West Dayton and West Mifflin Streets, and behind the Orpheum Theatre on West Johnson Street.

The business owners in lower State Street have the large Lake Street parking ramp nearby, but consider it inadequate for their prospective shoppers.

Warren Lamm, Block Captain and co-owner of the "Brat Haus" at 603 State Street, says: "Everybody is thinking of their own interests to beautify etc.; but, what about the merchants? A parking lot finished by 1968 was promised. Then it was postponed until 1972. I doubt very much whether it will be completed by 1976 at the earliest. The Lake Street ramp is the best revenue producing lot in the city. We need parking."

Another opponent contends that his business is highly dependent on the on-street parking on State Street. He cites the high turn-over rate of these parking spots as critical to the profit margin of his business. "Expansion of the Lake Street ramp is absolutely necessary before one can even begin to think of a mall."

There are some who believe the parking issue is just a smokescreen.

Eugene Parks, Fifth Ward alderman, admits there is a lot of parking turnover on State Street. But he asks "is this essential to their business? Students provide most of the customers for merchants down here. Besides the City

has added a number of 10 and 15 minute high-rate turnover meters in the Lake Street ramp, and this could very well accommodate the parking to be taken off State Street."

Parks also emphasizes that "the City doesn't have the money to build a ramp right now. It would take a bond at 8 or 9 per cent interest, and everyone would benefit except the city."

Merchants also believe their businesses would suffer.

Lamm says "we have talked to some of the small merchants on the Minneapolis Mall and they are losing money. All malls across the country are characterized by large department stores, which do a large amount of advertising. We can't afford that."

In answer, City Plan department cites statistics from successful malls in other cities.

A Kalamazoo, Michigan mall "reported an average 20 per cent yearly sales increase for the five years following completion of their mall, as opposed to a 13 per cent increase elsewhere in the city."

"Other cities reported yearly sales increases on their malls of from 5 per cent to 40 per cent."

"As an example of the effect on property values . . . Kalamazoo reported a tremendous 600 per cent increase in building activity on the mall. Fresno, California, reported that property owners on its mall invested about \$4,000,000 during the first two years after the mall's completion."

John Urich adds, "It is dangerous to think a mall is the solution to a business community that is ill. And I'm not saying that is the case on State Street. Most merchants are making money on State Street; they are not hurting."

(continued on page 10)

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Jazz vs. Rock:

Pharoah Sanders

By LESTER RANKIN

But a sad thing has happened to jazz music, and this made itself clear repeatedly over the course of the festival. Jazz used to be miles ahead of any other branch of American popular music in terms of interesting compositions, arrangements, the techniques and technology of playing.

However, jazz as an innovative force, as an influence on other musics, would seem to be a thing of the past. To put it another way, think of your favorite Beatles songs. Try to think of any jazz songs written during the same period of time that compare. Name one jazz player who uses the new technology of the recording studio as well as the average rock and roll band—let alone the Beatles, the Mothers, the Byrds, Jimi Hendrix...

—Rolling Stone; May 31, 1969
The fellow who penned these lines, John Burks, is mistaken, just a bit. I cannot hum any of the later compositions of John Coltrane and I do not intend to try. Rock and jazz comparisons usually prove jejune for one rea-

son or another; either the speaker is greatly enthused with rock without being truly familiar with "jazz" or he is familiar enough with jazz to realize the futility of comparisons between apples and oranges. Jazz and rock have their similarities, but rock is (ahem) much simpler than "jazz." Rock relies heavily on lyrics; the good rock instrumentals are performed by the best rock groups, often those accused of having "jazz" tendencies. Rock lyrics impart Great Universal Truths, such that, following the release of a Rock Landmark, dazed heads can be witnessed staggering around in a daze mumbling, "Have you heard the new Cockroach album! They impart Great Universal Truths. Rock is well and truly poetry." However, the new Cockroach disc sans lyrics sounds remarkably like the new Orphans of the Sewer record, which resembles the new Electric Toothbrush—"hmmmmmm." Great new studio recording techniques include fourteen varieties of feedback, dubbed in horns, and flying saucer sounds. Lots of fun when you are drunk.

Rock needs lyrics; if there is a message to the music, it must be spelled out in the easiest fashion. Some rock lyrics are so obscure as to require a hyroglyph, but this obscurity often serves as a substitute for profundity. The Cream, a group that shouldn't have had to, used stupid and confusing lyrics when they could have offered their own considerable musical talents (which they also did.) The Jimi Hendrix type of "deep meaning" is a waste of time for musician and listener. Who needs profundity anyway? There are rock groups, the Mothers, Grateful Dead, who perform exciting instrumentals, fun to listen to. This is music for its own sake, without an eye on the charts; a stage jazz reached decades ago.

Lyrics are the rarity in jazz. There are no easy guidelines to tell the listener what the song is about. The music exists for its own ideas, as free communication unencumbered by the English language. Jazz forms include a vast range of emotions and messages. Art Blakey used jazz to take his

listeners to Africa; John Coltrane used jazz to take his listeners to God. Rock is a young art form and knows growing pains. Many rock musicians will try to become movie stars or join advertising agencies. Jazz musicians are jazzmen for life; music is the greatest feature, not drugs, publicity, or sex. Jazzmen think about their music more than rock musicians.

As for the new technology of the recording studio, occasionally these efforts are worthwhile; Mothers for instance. But mostly, complex studio efforts serve as a mask for shallow performances. For every Hendrix there are five Steve Millers. As the music gets better (in rock), the reliance on complex recording machinery declines—notice the path taken by the Beatles and the Stones for instance. Back to lyrics. Words are a fine source of communication, I use them myself, but they are a base form. Jazz has escaped completely from lyrics, reliance-wise. Jazz music contains musical ideas

that form a language, several in fact, of their own. Lyrics are approached in the same manner as instrumentation, as an integral part of the music. Great Jazz vocalists, Sarah Vaughan, Clark Terry, scat the music with total disregard for logical word-oriented communication. The human voice is used to make music, not words. This is a round about way of getting to the topic of this article, Pharoah Sanders.

Pharoah Sanders worked with Coltrane, blah, blah. Anyway, Sanders has released two albums on Impulse! in the past two years, "Tauhid" and "Karma." Both of these records represent some sort of ultimate musical expression. Coltrane's later records require effort to fully appreciate; they are extremely personal expressions. (Statements like that help you to understand why I'm using a pseudonym.) Sanders' work is no less rewarding but it is more accessible. In "Tauhid" Sanders explores the musical and mystical heritage of Africa and its relation to an American jazz musician, namely Sanders. The first side is filled

expected way. Again the bass leads into a rhythm section that is so right, the piano sets up a melody and rhythm... Pharoah rounds it out with a sax line that is the best. And then...LYRICS! Not English, for word orientation is unimportant here. The lyrics sound like an African chant; they are utilized in the same way the bass was utilized: to create a mood, to jam in a little more Egypt. Side two features four pieces that fit together as one: Japan, Aum, Venus, and Capricorn Rising. Japan succeeds in the same way as "Upper and Lower Egypt" but on a slightly smaller scale. The music feels Japanese. The last three numbers are really one. The section titled Aum clearly displays Coltrane's influence through the screeching tension created by Sanders. This sound mounts to the termination of Aum and the beginning of Venus, a startling transition. Order emerges from chaos as Pharoah weaves a beautiful melody utilizing tonal elements of Aum. Capricorn witnesses the dissipation of the Venus theme into ragged snatches of melody interspersed with strong bass solos. I don't know who the bassman is; the liner doesn't tell.

The thing about this work is: it is such an integral piece of music that I rarely noticed individuals standing out unless I really concentrated. This is the way the music should be; it is not a showcase for one musician's talents. Pharoah Sanders created this work; he put it together the way he wanted it and played his part on the sax and it turned out exactly as he wanted. We mortals can only marvel at the achievement. This really is a new development in jazz; while most of the progressive musicians have worked around basic themes and time signatures to provide blowing room for their solo talents; Sanders created a piece wherein he really has very little solo room. No ego pervades the disc. Instead one can feel Sanders' own sense of humility within the piece which might have been disastrously pretentious. In

the liner notes he says, "If I have something to give, I will give it."

"Karma," the second Impulse! recording, is again a complete texture of music but different from "Tauhid." Sanders employs besides his own tenor, drums, bass, and piano, a flute, french horn and a vocalist. "Karma" is really a joint effort between Sanders and Leon Thomas, the vocalist. In this case, the vocals are English and truly poetry (this is an objective judgment!) The vocals do nothing to aid understanding of the piece—they contribute instead to the total sound. Although the liner notes promise a vocal it is a delightful surprise when Thomas begins to chant.

In "Tauhid" and "Karma" the bass is used to indicate change in melody and rhythm as well as to establish the tune. "Karma" uses two basses all the time, handled by Richard Davis, Reggie Workman, and Ron Carter.

"Karma" has a theme stated as one of the titles: "The Creator has a Master Plan... peace and harmony for every man, the creator makes but one demand, happiness thru all the land..." This is more obviously a religious work than "Tauhid." The sound is consistently buoyant, much brighter than "Tauhid."

The percussion sometimes sounds like Pharoah called up everyone he knew, coaxed a million kids in off the street, handed out cowbells, sleigh bells, and whistles, and said, "OK, everyone start shaking." Somehow, this sounds very light, even when it almost becomes noise on the title "Light of Love." It's light noise. Just peeking out over the top of this sound is Pharoah sort of screeching, a screech that turns into a song. It sounds like a bunch of guys that studied music for a thousand years, played everything from a score, from their heads and decide to dispense with formalities and blow on a sunny street corner. As they play, men gather around bringing their instruments, taking them out and cleaning them and joining in. Finally there are about eight hundred and fifty musicians on this corner, playing, and from the sun there is no glare.



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As for the new technology of the recording studio, occasionally these efforts are worthwhile; Mothers for instance. But mostly, complex studio efforts serve as a mask for shallow performances. For every Hendrix there are five Steve Millers. As the music gets better (in rock), the reliance on complex recording machinery declines—notice the path taken by the Beatles and the Stones for instance.

Back to lyrics. Words are a fine source of communication, I use them myself, but they are a base form. Jazz has escaped completely from lyrics, reliance-wise. Jazz music contains musical ideas

with the work, "Upper and Lower Egypt," which is Sanders' interpretation of Egypt's meaning. This piece really takes you there. It begins with a brilliant rhythm section utilizing gongs and piano to such a degree that one can picture reeds brushing against a papyrus boat. The music is serious, yet buoyant in a grave, happy way. It is a beautiful thing to follow, relaxing yet disturbing. A string bass serves as a bridge to a more ethereal section of the journey, led by Sanders on piccolo. The rhythms and melody hint at the dark continent although they all came out of Pharoah Sanders' head. It is easy to close the eyes and imagine the banks of the Nile sliding by. This music is far too powerful to serve merely as a guided tour, for the melodies and textures are unsettling; the rhythm section creates tensions throughout the first half of "Upper and Lower Egypt" that are resolved in an incredible and entirely satisfying manner. After the dark drums have hinted at something exciting to come, something exciting comes in a beautiful, un-

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Sidewalk Art Sale July 26-27

date-lines



Vol 1, No. 30 July 22 to August 3, 1969 The University of Wisconsin-Madison, Madison 53706

tuesday

July 22

9:30-2:00 Communications for Children
Instructional Materials Institute including film and television presentations, book and photographic exhibits. Wisconsin Center.

4:00 Math Colloquium
"Schauder Dimension Versus Hamel Dimension," Prof. Richard Tapia, 2515 MRC, Sterling Hall East.

7:00 Hoofers Outing Club
Hoofers Quarters, Union. Future trip planning and program on "Conservation from the Canoe." Every Tuesday.

7:30 Catholic Discussion Group
"Medieval Church History and Vatican II," Catholic Center, 723 State St.

7:30 Wisconsin Film Society
Sherlock, Jr., Buster Keaton. B-10 Commerce. Admission by membership.

8:00, 10:00 Marianna Sage Film Club
Young Aphrodites, Broom St. Theater. Tickets and information, 257-0054.

9:00 University Christian Fellowship
YMCA, 306 N. Brooks St.

wednesday

July 23

3:30, 7:00, 9:00 Studio Film
Hatari, an American western starring John Wayne, Red Buttons, Hardy Kruger, and directed by Howard Hawks. Music by Henry Mancini, Union Play Circle.

5:30 Eucharist Service
Cost supper, Lutheran Campus Ministry, 1025 University Ave. Every Wednesday. ~~Free~~ ^{Special} ~~members' menus: tripp commons.~~ Every Wednesday.

7:00 Hoofers Riding Club

6:30 Hawaiian Luau
Authentic Hawaiian food and atmosphere. Tickets at Union Box Office, \$3.50. Union Great Hall.

7:00 Hoofers Mountaineers Club Meeting
in Hoofers Quarters of the Union. Every Thursday.

7:30 Catholic Discussion Group
"Vatican II and Social Concern," Fr. Anthony Schumacher. Catholic Center, 723 State St.

8:00-midnight Patterns Coffeehouse
Lake and State St., behind Rennebohm's

8:00 Bridge Lessons
Weekly Series. Union. Ends August 7.

8:00 International Forum
"Prospect for Peace in the Middle East," Prof. Shalom Raichman from Israel. Union.

8:00 Movies on Africa
Family of Ghana, dealing with the generation gap and its effect on modernization in a fishing village; and *Hadza*, report on surviving group of hunters and collectors in Tanzania. 104 Van Hise.

8:00 "The Birthday Party"
See July 23.

8:00 Broom Street Theater
Woyzeck, drama directed by Joel Gersmann. Tickets and information at 257-0054.

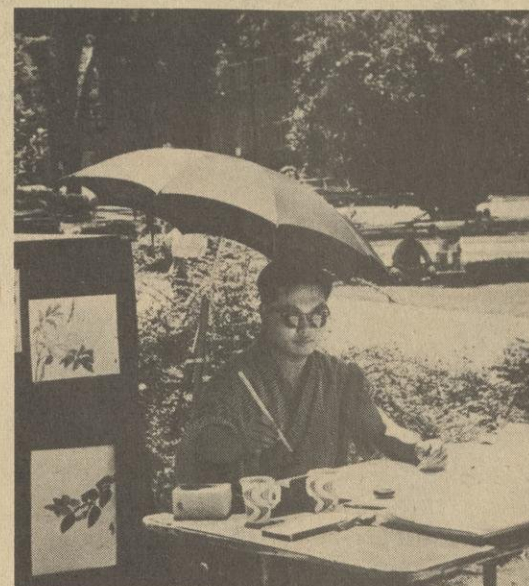
10:30, 12:30 Marianna Sage Film Club
Broom Street Theater, call 257-0054.

friday

July 25

Noon Movie Time
Jean-Luc Godard's *Le Mepris (Contempt)*, starring Brigitte Bardot. Mediterranean color photography by Raoul Coutard. Union Play Circle. Continuous until closing. Also July 25th noon for grads. Union Play Circle. Every Friday.

6 & 8 p.m. Movie



Sidewalk Art Show July 26-27

8:00 Cuba Celebration
16th anniversary of attack on the Moncada barracks. Cuban graphics art display, revolutionary literature, and speaker Dereyl Meyers, a visitor earlier this year to Cuba. Sponsored by UW Young Socialist Alliance. 180 Science Hall.

9:00 International Dancetime
Union. Every Saturday.

10:30 & 12:30 Marianna Sage Film Club
Broom Street Theater, call 257-0054.

sunday

July 27

9 a.m.-5 p.m. YWCA Weekend Tea Group
University YWCA. \$17. See Saturday.

9 a.m. Christian Student Fellowship
Study Group, 1805 University Ave., Apt. 1, Every Sunday

9:45 International Club Trip
Lutheran Campus Ministry, 1025 University Ave. ~~Admission by membership.~~ ^{Admission by membership.} ~~Free~~ ^{Special} ~~members' menus: tripp commons.~~ Every Wednesday.

10-5 Sidewalk Art Sale
Library Mall.

9:00 Film Flickers
Classic silent movies with piano accompaniment by John Schellkopf. Union Terrace. Every Monday. Free.

tuesday

July 29

1:00 High School Teachers Forum
"Teachers: Will Your Students Cope or Cop Out?" Wisconsin Center Auditorium.

4:00 Math Colloquium
"Some Combinatorial Properties of Symmetric Semigroups," Prof. B. Harris. 2515 MRC, Sterling Hall East.

7:00 Hoofers Outing Club
Meeting in Hoofers Quarters, Union. "Medicine for Sick Lakes - What is Available, What it Costs." Every Tuesday.

7:30 Wisconsin Film Society
Seven Chances, Buster Keaton. B-10 Commerce. Admission by membership.

7:30 Catholic Discussion Group
"Old Testament as Source of the New," Fr. Richard Skiba. Catholic Center, 723 State St.

8 & 10:30 Marianna Sage Film Club
Tuesday Night Series, *La Dolce Vita*. Broom Street Theater.

wednesday

July 30

5:30-6:45 Union Family Dinners
Special Children's menus. Tripp Commons. Every Wednesday.

5:30 Eucharist Service
Lutheran Campus Ministry, 1025 University Ave. ~~Admission by membership.~~ ^{Admission by membership.} ~~Free~~ ^{Special} ~~members' menus: tripp commons.~~ Every Wednesday.

7:00 Summer Band Concert

8:00 UW Summer Dance Concert
Union Theater. Tickets at box office.

8:00 International Forum
Union. Every Thursday.

8:00 Furry Quim Slash and The Love Muscle
electronic music and political skits. Broom Street Theater, also August 1.

8:00 Bridge Lessons
taught by Donald Johns. Union. Series ends August 7.

8:00 UW Summer Chorus Concert
Don Neuen, conductor. 1st Congregational Church, University Ave.

8:00-midnight Patterns Coffeehouse
Lake and State St.

friday

August 1

Noon Movie Time
Black Sunday, a superb horror movie. Union Play Circle. \$.75. Continuous until closing. Also August 2 and 3.

4:00-5:30 Grad Club TGIF
Coffee Hour, Union Lounge Deck. Every Friday.

6 & 8 p.m. Movie
See July 31.

8:00 Faculty Piano Recital
Jeanette Ross and Ellen Burmeister. Music Hall.

8:00 Furry Quim Slash and The Love Muscle
See July 31.

8:00-1 a.m. Patterns Coffeehouse
Lake and State St.

August 2

5:30 Eucharist Service
Cost supper. Lutheran Campus Ministry.
1825 University Ave. Every Wednesday.
Tripp Commons. Every Wednesday.

7:00 Hoofers Riding Club
Hoofers Quarters, Union. Every Wednesday.

7:00 Graphics and Woodcut Workshop
Union Workshop. Small materials charge.
Final session.

7:30 Horror Film Festival
The Mummy. B-10 Commerce. Fertile Valley
Film Society. Every Wednesday.

7:30 Carillon Recital
Carillon Tower. Every Wednesday.

7:30 Catholic Discussion Group
"The Anglican Church," Fr. Arthur Lloyd,
University Campus Ministry. Catholic
Center, 723 State St.

7:45 Brazilian Folk Concert
Performed by students in intensive Portuguese
courses under the direction of Prof. Vera
Thielen. Wisconsin Center.

8:00 African Lecture
Prof. Robert Armstrong, Director of Insti-
tute of African Studies, University of Ibadan.
104 Van Hise .

8:00-midnight Patterns Coffeehouse
Lake and State St. behind Rennebohm's.

8:00 "The Birthday Party"
Wisconsin Players. Also July 24, 25, 26.
Union Theater.

10:30, 12:30 Marianna Sage Film Club
Broom St. Theater. Call 257-0054.

thursday

July 24

6 & 8 p.m. Movie
Gay Purr-ee, cartoon classic. Sponsored by
Young Socialist Alliance. 180 Science Hall.
Also July 25.

photography by Raoul Coutard. Union Play
Circle. Continuous until closing. Also July
25. *Tripp Commons. Every Friday.*

6 & 8 p.m. Movie
See July 24.

8:00-1 a.m. Patterns Coffeehouse
Lake and State St., behind Rennebohm's

8:00 "The Birthday Party"
See July 23.

8:00 Broom Street Theater
Woyzeck, see July 24.

9:00 Grad Club Square Dance
Union. Free.

9:00 Tennessee Williams Film Festival
Sweet Bird of Youth, starring Geraldine Page and
Paul Newman. Pres House, 731 State St.

10:30, 12:30 Marianna Sage Film Club
Broom Street Theater, call 257-0054.

saturday

July 26

9 a.m.-10 p.m. YWCA Weekend Tea Group
Call University YWCA. Also Sunday. \$17 for
weekend.

10-5 Sidewalk Art Sale
Library Mall. Also July 27.

Noon Movie Time
See July 25.

8:00 "The Birthday Party"
See July 23.

8:00-1 a.m. Patterns Coffeehouse
Lake and State St., behind Rennebohm's.

8:00 Broom Street Theater
Woyzeck, see July 24.

8:00 Graduate Piano Recital
Janet N. Glasgow, Music Hall.

9:45 International Club Trip
Hill State Park. Call 257-0054 for details.
\$50 per person.

10-5 Sidewalk Art Sale
Library Mall.

Noon Movie Time
See July 25.

7:30 Israeli and International Folkdancing
Hillel, 611 Langdon St. Every Sunday.

8:00 Broom Street Theater
Woyzeck, see July 24.

8:00-midnight Patterns Coffeehouse
Lake and State St., behind Rennebohm's.

8:00 Graduate Voice Recital
Glen R. Klotz, baritone, assisted by Mary
Phillips, piano, Music Hall.

10:30, 12:30 Marianna Sage Film Club.
Broom Street Theater, call 257-0054.

monday

July 28

6:30 UW Judo Lessons
Weekly lessons by black belt instructors.
Lathrop Hall 2nd floor gym.

7:00 Contemporary Scene Forum
A credit course in the Speech Dept. open to the
campus for general interest. Prof. David Vancil.
This week's speaker James Baugh, director of
special programs for Black students at UW.
Great Hall.

7:00 Christian Student Fellowship
Informal discussion. 1805 University Ave., Apt. 1
Every Monday.

7:30 Catholic Discussion Group
"Abortion," a history of the problem and
discussion. Catholic Center, 723 State St.

8 & 10 p.m. Sight and Sound Show
mixed media. Call Broom Street Theater,
257-0054, for exact times.

5:30 Eucharist Service
Lutheran Campus Ministry. 1825 University Ave.
Hoofers Quarters, Union. Every Wednesday.

7:00 Summer Band Concert
H.R. Reynolds, conductor. Union Terrace.

7:30 Horror Film Festival
Dedicated to the late Boris Karloff. *The Spiral
Staircase.* B-10 Commerce. Sponsored by the
Fertile Valley Film Society.

7:30 Catholic Discussion Group
"The Lutheran Church Today." Rev. Lowell Mays,
University Campus Ministry. Catholic Center, 723
State St.

7:30 Carillon Recital
Carillon Tower. Every Wednesday.

7:30 Guest Organ Recital
John Ferris. Music Hall.

7:45 Summer Portuguese Program
series sponsored by Luso-Brazilian Center.
Wisconsin Center Auditorium. Every Wednesday.

8:00-midnight Patterns Coffeehouse
Lake and State St.

8 & 10 p.m. Marianna Sage Film Club
Broom Street Theater, call 257-0054.

thursday

July 31

7:00 Mountaineers Club
Meeting in Hoofers Quarters, Union. Every
Thursday.

6 & 8 p.m. Movie
Babette Goes To War, starring Brigitte Bardot.
Sponsored by Young Socialist Alliance. 180
Science Hall. Also August 1.

7:30 Catholic Discussion Group
"Race Relations: The Sign of Jonah." Catholic
Center, 723 State St.

Lake and State St.

August 2

Noon Movie Time
Black Sunday. See August 1.

6:00 Greek Dinner
Union Reception Room. Co-sponsored by Greek
and International Clubs. Tickets at Union Box
Office, \$2.

7:00 WMFM Benefit
live entertainment and films all night. Broom
Street Theater.

8:00 Opera Workshop
Così fan tutte by Mozart, Karlos Moser, director.
Music Hall.

8:00-1 a.m. Patterns Coffeehouse
Lake and State St.

9:00 International Club Dancetime
Tripp Commons. Every Saturday.

sunday

August 3

9:00 a.m. Christian Student Fellowship
Study Group. 1805 University Ave., Apt.1.
Every Sunday.

Noon Movie Time
Black Sunday. See August 1.

5:00 Carillon Recital
Carillon Tower. Every Sunday.

7:30 Israeli and International Folkdancing
Hillel, 611 Langdon St. Every Sunday.

8:00 Graduate Piano Recital
Susanne Louise Robert. Music Hall.

8:00-midnight Patterns Coffeehouse
Lake and State St.

sidewalk art sale

Three times a year students, faculty and Madison residents have a chance to visit an open-air art mart modeled after those found in Greenwich Village.

These Sidewalk Art Sales feature works produced and displayed exclusively by UW students. The sales are held in the spring, summer and fall, when the weather permits displays in the Library Mall.

This summer's sale, July 26 and 27 from 10 a.m. to 5 p.m. each day, will include oils, prints, sculpture, glass, ceramics, jewelry, weavings and other craft works.

The Union Crafts and Gallery Committees co-sponsor the sales and charge a commission of 10% on all works sold. The money goes toward equipment for the Union Workshop and toward Purchase Awards for the Student Loan Collection in next year's Student Art Show.

Works purchased for the Loan Collection are rented out to students and faculty for \$1 per semester.

Begun in the late 1950's, the Sidewalk Art Sales were expanded last year to two days because of the increasing interest by student artists. In last spring's sale, about 75 student artists made nearly \$5,700.

Crafts Committee summer chairman Susan Habler thinks that the sale's popularity is due partly to the ability to talk to the artists as well as view their works. "The sale gives the University and Madison communities a chance to see what student artists are doing and find out what they're thinking."

Susan believes that the main purpose is to give students a chance to display their work. "There's so much talent on campus that should be promoted, yet much of it remains unknown because the artists cannot find display areas."

All UW summer students are eligible to participate in the Summer Sale. Those interested may register at the Union Workshop Office through Thursday, July 24. Workshop hours are 1-4:30 p.m. weekdays, and 7-9 p.m. Tuesday and Thursday evenings.

broom street

As of last week we started listing activities at the Broom Street Theater, thanks to their recent affiliation with the University. And as one of the largest single sources of serious entertainment in the summer, they're a welcome addition.

After playing host to the Black/White Theater earlier in July, Broom Street initiated its first summer production on July 17 with George Buchner's *Woyzeck*. This classic German tragedy of alienation is one of the most popular and frequently produced plays in Europe.

Woyzeck will be directed by Joel Gersmann, whose credits include the University Catholic Center productions of *The Dybbuk* and Dylan Thomas' *Under Milkwood*. Gersmann, a Ph.D. candidate in Theater, has an extensive background in Asian Theater and the "new wave" style of Eastern Europe which has become an important force in experimental theater.



Date-Lines

July 22, 1969
Printed in *The Daily Cardinal*
Published weekly when The University of Wisconsin-Madison is in session.

Dwight Burton, editor
Gail Emerson
Barbara Hogan

Published by The University of Wisconsin-Madison Reservations Office, The University of Wisconsin Union, 800 Langdon St., Madison, Wisconsin 53706. Second-class postage is paid at Madison, Wisconsin.

Date-Lines covers events for the campus community and general public, sponsored by University departments and registered student organizations.

Broom Street's next production, to open on August 7, will be *The Love of Don Perimplin*, a verse drama by Spain's great poet, Federico Garcia Lorca. Directing will be Lanny Baughniet, whose recent credits include Beckett's *Krapp's Last Tape* for Quixote and *Boys in the Band* at the University.

One week later, the last production of the summer will be a double bill of *The Exception and the Rule* and *The Madness of Lady Bright*. The first play, written by Bertolt Brecht, deals with the very topical issue of the widening gap between law and justice. *Lady Bright* is a unique character study written by Lanford Wilson, one of the leading playwrights in the off-off-Broadway movement.

Both plays will be directed by Cindy Fritz, a member of the artistic directorship board at Broom Street.

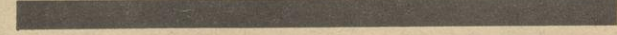
To round out the live entertainment a number of dances and concerts are planned for August. Rock and blues band concerts will be complemented by jazz and classical performances.

Another facet of Broom Street is films and all activities in this area are handled by the Marianna Sage Memorial Film Club. One set of films-22 in July alone-is available on a single admission basis (60¢), while another, the Tuesday Night Summer Series, is sold as a package of six of the best contemporary films. Remaining in the series are *Young Aphrodites*, *La Dolce Vita*, *To Die in Madrid* and *Repulsion*.

To maintain a flow of talent, Broom Street has instituted a number of summer workshops.

One in playwriting is taught by Larry Reed who just received the Elmer Rice Award from the Dramatist's Guild in New York. The make-up workshop will be led by Cindy Fritz who has done the make-up work for dozens of campus plays.

The director of the acting workshop is Kurt Reese who has worked for many years in Canadian theater, television and films. Perhaps the most interesting will be the workshop in improvisational theater, taught by Shelly Herman who studied at Second City South, the New Orleans branch of the famous Chicago improvisational theater.



Weekly Events

Monday
University Forum on the Contemporary Scene, Union Great Hall, 7 p.m.

Film Flickers, silent classics, Union Terrace, 9 p.m.

Christian Student Fellowship, informal discussion, 1803 University Ave., Apt. 1, 7 p.m.

Tuesday
Hoofers Outing Club, Union, 7 p.m.

Wednesday
Carillon Recital, Carillon Tower, 7:30 p.m.

Hoofers Riding Club, Union, 7 p.m.

Thursday
International Forum, Union, 8 p.m.

Bridge Lessons, six weekly sessions ending August 7, Union 8-10 p.m.

Hoofers Mountaineers Club, Union, 7 p.m.

Friday
Grad Club TGIF, Union Main Lounge Deck, 4-5:30 p.m.

Saturday
International Dancetime, Union Tripp Commons, 9 p.m.

Sunday
Christian Student Fellowship, study group, 1805 University Ave., Apt. 1, 9 a.m.

Carillon Recital, Carillon Tower, 5 p.m.

Israeli and International Folk dancing, Hillel, 611 Langdon St., 7:30 p.m.

the week's movies

Cartoons, horror movies, westerns, and dramas are in store for moviegoers this week.

On Wednesday, July 23, John Wayne, Red Buttons and Hardy Kruger will star in *Hatari*, a Free Studio Film in the Union Play Circle at 3:30, 7 and 9 p.m.

The next evening, a cartoon classic, *Gay Purr-ee*, will be shown in 180 Science Hall at 6 and 8 p.m. The film is sponsored by the Young Socialist Alliance. It will also be shown Friday, July 25, at the same times.

Movie Time for July 25-27 features a Jean-Luc Godard film, *Contempt*. The movie draws a parallel between the aimless life of a hack script writer and the classical hero of Homer's *Odyssey*. Starring are Michel Piccoli, Jack Palance, Brigitte Bardot, and Godard.

The last movie in the Tennessee Williams Film Festival, *Sweet Bird of Youth* will be shown Friday, July 25 in the Preshouse Chapel, 731 State St., at 9 p.m. It stars Geraldine Page and Paul Newman. Admission is 80¢.

Three horror movies also appear on the screen including, on July 23, *The Mummy*, with Boris Karloff, Zita Johanne, and Bramwell Fletcher. Karloff performs in a restrained double role of the mummy and the furtive Egyptian archeologist, making the movie one of his best. It will be shown in B-10 Commerce at 7:30.

July 30, *The Spiral Staircase* will be shown also in B-10 Commerce at 7:30. It stars Dorothy Maguire, Ethel Barrymore, and Kent Smith. Made in 1945, it is the story of a mute girl hunted by a killer of maimed women.

Movie Time for Aug. 1-3 features *Black Sunday*, a horror film based on Nikolai Gogol's *The Viji*. It is the story of the one day in each century when Satan is allowed to walk the earth, and witches return to life to seek revenge on their slayers. Barbara Steele stars in a dual role in one of the best black and white horror movies of recent times.

The films of Buster Keaton, presented by the Wisconsin Film Society, will feature *Sherlock Jr.*, on July 22, and *Seven Chances* on July 29.

In *Sherlock Jr.*, Keaton uses one of the simplest but most effective film tricks. He has a humble projectionist (in a dream) walk straight on to the screen and become a part of the picture-within-a-picture. Thus, we must accept the outer film as real in order to postulate the inner one as unreal.

Much of what is good in *Seven Chances* came about by accident. Stuck with a bad script, they previewed the first print only to find that the only big laugh came at an unexpected moment when Buster, running down a hill, dislodged some rocks which then seemed to chase him. At that point they went back and enlarged the scene until a whole avalanche was chasing Buster.



In the Galleries

Paintings and Prints from the Union Collection.
Six recently acquired works. On display in the Inn Wisconsin Dining Room until August 18.

Etchings and Aquatints by Bartolomeu dos Santos
Visiting professor from Portugal on summer faculty at U.W. In the Union Main Gallery from July 19 to August 10.

Summer Sidewalk Art Sale
Original artwork by students available for purchase. Saturday and Sunday, July 26 and 27. If rain, rescheduled for following weekend.

Student Typography
Works produced in U.W. typography and design courses. On display in the Union Theater Gallery until July 25.

Das Lied von Der Erda
Master of Fine Arts Exhibition by Philip Raabe. On display in the Union Theater Gallery from July 25 through August 3.

Israel Agent of Imperialism

Egyptian Marxist Labels Arab Regimes 'Reactionary'

By JOHN VAN HYNING
Special to the Cardinal

Over 60 persons jammed into the Che Guevara Bookstore Saturday to hear Egyptian student Muhammad Deeb speak on "Marxist Dimensions of the Arab Revolution."

Deeb's talk, sponsored by the Madison Young Socialist Alliance focused on the reactionary character of existing Arab regimes, royalist and "socialist" alike.

The Egyptian Marxist also criticized the Israeli government, which he labelled as an agent of "western imperialism" in its drive to retain control of natural resources in the Middle East.

Deeb, Secretary of the University Progressive Arab Society, noted that the governments of Egypt, Syria, Algeria and Iraq all "profess revolutionary regimes." In these nations, he contended, "the gap between rhetoric and reality is more pronounced than elsewhere in the region, and thereby potentially more destructive of the revolutionary process."

Even in Algeria, the only nation which achieved independence through a mass-based popular revolution, Deeb argued that little progress has been made towards a socialist restructuring of society.

"One finds in Algeria a 'national' revolution rather than a 'social' revolution," he noted, "where the power was transferred to the Algerian middle class rather than going into the hands of peasant-worker forces."

Neither Ben Bella nor Boumedienne have succeeded in a social restructuring of the nation," Deeb added. "Bourgeois nationalist demands have taken precedence over peasant and worker demands."

Deeb's remarks drew hostile responses from a few pro-Israeli members of the audience.

One supporter of Israel's policies asked Deeb whether he agreed that Israel has built a socialist society.

The Egyptian speaker responded that Israel has merely built an artificial economic structure based on Western capital investments and gifts.

"Socialism cannot exist in the same atmosphere where racism is promoted and advocated by the leaders of the country," both against Arab Moslems and Oriental Jews, he added.

Toward the end of the long, heated discussion period, Deeb was asked to assess "the prospects for revolution from below, apart from Al Fateh," the Palestine guerrilla organization

which the Egyptian speaker characterized as a genuinely revolutionary socialist movement.

Deeb recounted the recent emergence of student unrest and mass demonstrations in Egypt, Tunisia, Morocco and Syria, as evidence of mounting pressure for the overthrow of reactionary Arab regimes.

"Al Fateh and other guerrilla movements," Deeb concluded, "together with these other social and socialist movements, . . . represent the next phase of the socialist revolution."

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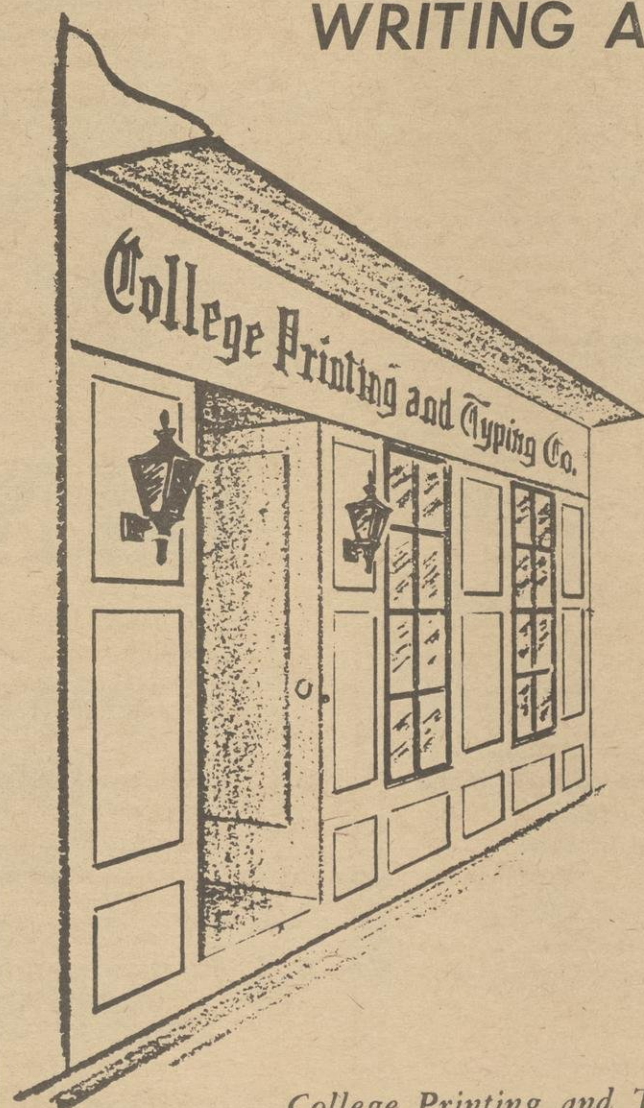
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bury st. edmund

Madison Film Follies

This past week saw an incredibly horrible bunch of films descend on Madison . . . and "If . . ." stayed over to complete the circle.

First, "The Maltese Bippy" is playing at the Capitol. I have rarely seen so utterly unredeeming a film. It was so limp that you can't even get offended by it.

Across the street at the Orpheum, this year's super-kitsch awful western, "Mackenna's Gold," thumped in with an all-star cast that includes Julie Newmar as a scarred up Indian and Omar Sharif as a Mexican named Colorado. Not to mention a turkey buzzard who appears in nearly every scene, and who is eulogized in the title song, "Ole Turkey Buzzard."

I wish I could say that this was funny-bad, but it is merely slightly unsettling to the stomach. For all the money that appears to have gone into the film, the special effects are disgusting, including countless shots of Gregory Peck (tough old Marshal Mackenna) and his cohorts riding on mechanical hobbyhorses against a blurred backdrop, just like in an old Gene Autrey flick. Even the sun is cartooned.

The story revolves dizzily around a valley full of gold, and only Mackenna knows where it is, because he killed the medicine man known as Prairie Dog, saw old P.D.'s map, and burned it. From then on everybody keeps wandering around the southwest, killing each other and looking for the giant phallus that points the way to the hidden entrance to the hidden valley.

Oh yes. At the end there is an earthquake, brought to you by the Apache gods.

State St. Mall

(continued from page 3)

We are not doing it for that purpose."

"We want to solve the traffic and congestion problems. The result will be of economic value to business there."

"But to be a success, it better be done right. It must be a quality job. I think there are firms in Madison that could do the job. I know there are firms outside of Madison that could do the job."

Ald. Parks sees it as part of a bigger problem. "They don't realize they are small businessmen in a large business world. The Chamber of Commerce doesn't really care about them."

"All the big concerns are moving out to the shopping centers. Small business can afford to move out. Yet they don't want to admit that students are catered to. They don't want to acknowledge that their livelihood is students. And they don't think we should have something to say about the mall or about the market price of their goods."

Parks also states "there is a lot of money behind property on State Street. And if they don't want it . . ."

Some merchants will admit privately that there is another reason they are opposed to a mall. They are afraid the "long-hairs" and "hippie" elements will be attracted. And they don't want the "Burgerville" situation to expand further.

Parks elaborates: "There is a large number of young people hanging around the Burgerville area—not just the so-called 'long-hairs' but high school kids, young working class people and others. Also, demonstrations are moving down off the Hill and onto the State Street area. They don't want to encourage any of this."

Parks also sees a racial angle. Referring to recent black white confrontations in the area—"There are a number of Blacks who hang around with white girls. This is on State Street not in private apartments or in the University. This is out in the open, and they can't tolerate this."

"I predict that because of the problems centered around it Burgerville will be harassed out of business," he said, (Part 3—The Mall and Students)

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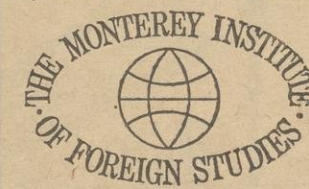
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January 31, 1970

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WSA Calls for Unrestricted Hours

By WENDY KNOX
Night Editor

The Wisconsin Student Association (WSA) is presently trying all channels of communication in an effort to advise the regents of student opinion concerning women's hours and other social regulations coming up in the July 25 meeting in Sheboygan, calling the reinstatement of hours, "a regretful step backwards."

The WSA Summer Board passed a recommendation addressed to

the regents advising them to "continue indefinitely the policy of unrestricted hours in supervised housing." They will send the president of WSA, Dave Schaefer, to speak to the regents and tell them "there is no need for other regulations concerning student social conduct such as visitation regulations of individual living units and social regulations which would be detrimental to the student body."

The regents, according to Schaefer, don't particularly want

to hear student opinion, however, WSA will send copies of the bill to all the regents, and they have asked permission to speak to them but to no avail; the regents have not granted speaking time to any student group, although WSA has been trying through the administration, the governor's offices, and on their own.

"The administration is on our side," said Schaefer, "they know how important it is for the regents to deal directly with students, they don't want to see the students given additional instances where they had opinions but didn't have anywhere to go to voice them." The administration has been granted two hours to speak at the meeting.

Other WSA efforts lately have been in a planning capacity rather than in an acting one. WSA has been working with the Tenant Union and has a housing committee which will circulate a housing information questionnaire and will print a booklet for students to "clue people in on the housing market," said Schaefer, and to advise them of "what actual rights tenants have," and provide an analysis of "the larger slumlords in the area," said Summer Board President Dick Dana.

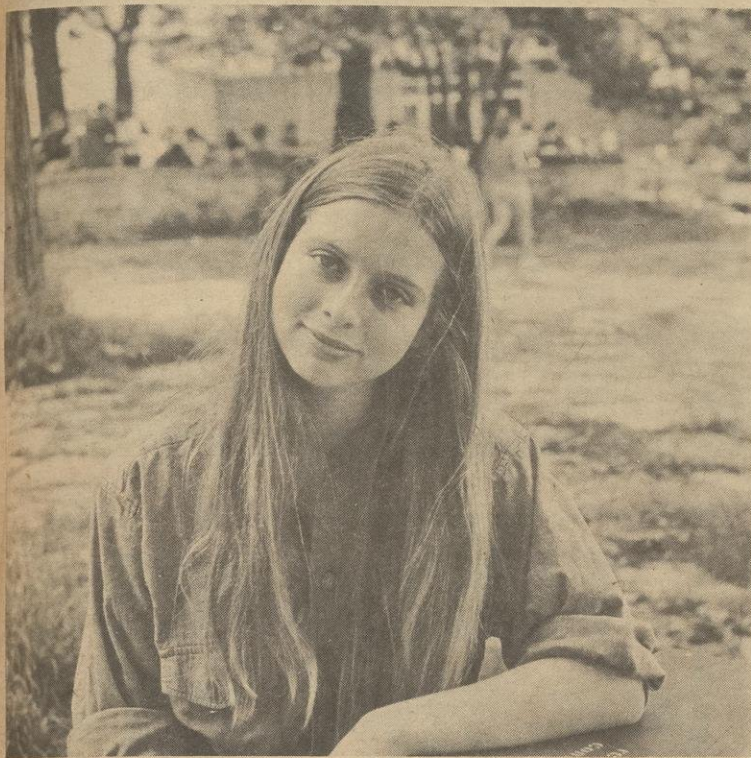
WSA is also planning events for freshman orientation programs Sept. 8-15 including the printing of a "Freshman Book" including pictures, addresses and phone numbers of incoming freshmen as well as several pages of informational material about the University and how to get along in it.

The Summer Board has also set up a service center committee to look into setting up a center in the

new bookstore or perhaps setting up a whole new "radical union" on Gilman St. This center would be a centralized location for all National Student Association (NSA) and WSA services and will probably also sell drug and school

supplies, but not books.

WSA is also conducting their black experience course, planning for their WSA and homecoming shows, distributing health insurance material and planning for the NSA convention in August.



GIRL . . . photo by pryor dodge

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PLACEMENT SCHEDULE

From the Coordinator's Office

ATTENTION PhD CANDIDATES:

July 29 through Aug 8th we will have our annual summer PhD interviewing. Schedules are out now for sign up. Check with 117 Bascom as more will be added through the month of July.

Aerospace Corp. -Aug. 5 and 6
Amoco Chem. Amer Oil R&D- August
Argonne National Lab. -Aug. 5
Atlantic Richfield Co. -Aug. 8
Battelle Memorial Institute -Aug. 4 and 5
Bethlehem Steel Corp. -Aug. 6
Celanese Corp. -Aug. 6
Center for Naval Analysis. -Aug. 7
Eastman Kodak Co. -Aug. 6
Esso Research -July 29 and 30
General Atronics -Aug. 4
Jet Propulsion Lab. -Aug. 5 and 6
Mitre Corp. -Aug. 5
North American Rockwell Corp. (Autonetics) -Aug. 8
Pratt & Whitney Aircraft -Aug. 7
RCA Laboratories -Aug. 8
Rohm and Haas Co. -Aug. 6
United Aircraft Research Labs. -Aug. 5 (all degree levels)

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Charge Accounts
Welcome



bury st. edmund

Woyzeck

Joel Gersmann has mounted a production of Buchner's "Woyzeck," that, while it time and again misses becoming the powerful, surging drama that this play can be, is the most tightly controlled but highly imaginative show I've seen here in a long time. Paradoxically, it is his own sense of style and control that Gersmann has failed to transcend: "Woyzeck," as he calls it, ultimately leaves a bored taste in your mind because it never really goes beyond being a very dry, intellectual exercise.

The parts that do work, however, work well. The best thing about "Woyzeck" is Gersmann's ability to create sound and sight melanges; the opening sequence with the two files of soldiers counter-circling each other, bellowing insane war chants, as the ultimate soldier, a parapelegic idiot, shrieks and bounces gleefully around in the center of the stage. Time and again, the visuals are what keep the play moving, and what keep the viewer interested. The director's eye for psychological pressure is uncanny, and he uses it to get beautifully insane laughter (the examination scene between the Doctor and Woyzeck) or to create moments of stark paranoid terror, as when the cast literally drowns Woyzeck with their bodies at the end of a lecture in which the doctor gleefully describes his (her, in this case) theory of a 100 per cent pea diet.

In a way, though, the most gratifying thing about Broom Street's latest show is the sense of discipline and craftsmanship imposed on the cast. It is a shame that more of them weren't up to it. Nicki Bohm as the Doctor and Fred Stone as the Captain were the only ones who had enough real control over their faces, bodies, and voices, to cope successfully with Gersmann's stylization yet convey a sense of real character depth. Nicki, amplifying her natural sense of self-assurance to a mania-

cal pitch, and effortlessly charging through a parade of weird bits, was delightful all evening; and Fred's careful technicianship, especially in his coordination of vocal and facial distortions, paid off again and again.

Frank Hilgenberg, as Woyzeck, Leo Schaff as his friend Andres, and Madison's One And Only Beako as the Idiot were all good, but Frank seems to have been lost a few too many times during the evening, especially in his first long scene, with the Captain. Too many of the implicit subtleties in Woyzeck's character just weren't there.

The rest of the cast was quite uneven; too many of them just aren't up to going through so many rapid, highly stylized changes during an evening, and you could sense commands snapping in their minds as they swung into different bits; hopefully the timing will get smoother with more live performances. The only problem in that category which probably can't be overcome is Cecelia Brown's portrayal of Marie; Gersmann seems to have taken a Stuart Gordon-type gamble on using a physical and vocal type to create a sense of the character instead of using an actor to create the character itself.

"Woyzeck" is not a satisfying production of Buchner's play, but, within its own parameters is a really interesting show. The only other thing on the horizon that promises something more is a rock ballet coming at the end of the month. The scenario is being written by Stuart Gordon, the choreography will be by Larry Warren, and the music will be composed and played live by Jack Lee and OZ.

And, of course, if you go for instant mummified culture, the Wisconsin Player's production of "The Birthday Party" opens next week . . . baby.

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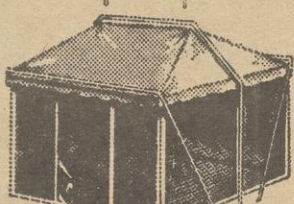
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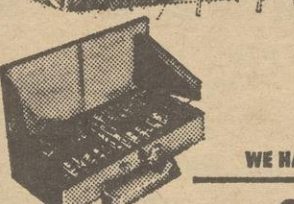
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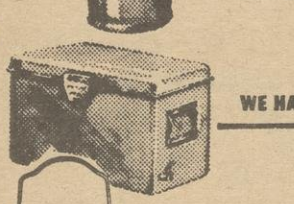
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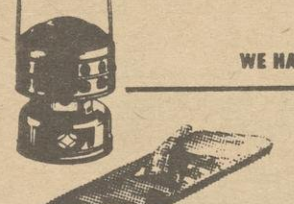
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