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—'Images' Debuts Page 5—

Sunny
and
Cold

The Daily Cardinal

Complete Campus Coverage

Also Inside . . .
Student Poll
Page 3

VOL. LXXVII, No. 85

University of Wisconsin, Madison, Wisconsin 53706, Saturday, Feb. 11, 1967

5 CENTS A COPY

Regents Set Guides for Files

Group to Meet; May Save Gym

Student and faculty pressure has apparently made some headway in gaining a reprieve for the red gym. The board of regents discussed the question at their meeting Friday, but took no direct action.

President Fred Harvey Harrington stated at the regents meeting last month that the gym would be razed this summer. The statement raised immediate objection from student and faculty groups, including the Southeast Student Organization (SSO), Lakeshore Halls Association (LHA), Inter-Fraternity Council, the Wisconsin Student Association (WSA), and The Daily Cardinal.

The objection to the destruction of the gym was that the action would leave no indoor recreation facility in the east side of campus for the thousands of students living on Langdon St. and in the southeast dorms.

All new recreation facilities now definitely planned are located on the west side of campus.

The dissenting groups therefore demanded that the gym be left intact until new recreation facilities are available in the area.

The dissenters have now been joined by the Madison committee of the Board of Visitors, who urged more recreation for the benefit of the southeast area, and by several regents who agreed with the need for recreation facilities. Chancellor Robben Fleming has stated that the gym is heavily used and that resistance to its destruction is justifiable.

It was suggested to the regents that the inclusion of general books on reserve at the new Agriculture library slated for construction on the west side of campus has a parallel to the red gym controversy. General undergraduate

PUCKSTERS WIN

Before a record-breaking crowd at the Milwaukee Ice Arena, Wisconsin's hockey team pounded Ohio State, 10-1. Coach Bob Johnson used all three Wisconsin goalies in separate periods. In order, they were Gary Johnson, Ben Hall, and Larry Peterson.

books will be included in the new library so that students will not have to travel so frequently from the LHA area to the Memorial Library on the east side of the campus.

The same argument applies to recreation facilities.

As a result, the future of the gym is now uncertain. It will not come down now, but it will sometime in the future.

The building, which dates to (continued on page 14)

Documents Available On 'Reasonable' Call

By JOHN POWELL
Cardinal Staff Writer

The Board of Regents Friday established guidelines governing the availability of university records to the public.

The matter was brought before the Regents because Robert Cohen, a graduate student in philosophy, has asked the University business office and several administrators for contract documents pertaining to University involvement with the military and the Central Intelligence Agency (CIA).

The regents resolved that "the Administration of the University of Wisconsin make available, on reasonable request, during regular hours, and under proper custodial regulations, such University documents as are deemed subject to inspection within the intent of the laws of the state of Wisconsin."

According to Chapter 18 of the Wisconsin statutes, contracts and related documents are open to inspection within the terms set forth by the regents.

Cohen was denied such records Wednesday according to University officials, because the regents meeting offered an opportunity for clarification of the question before records were opened.

Chapter 36 of the Wisconsin statutes places the "custody of the books, records, buildings, and all other property" of the University in the hands of the regents.

Chancellor Robben W. Fleming told the Cardinal that the reason for hesitation in opening records and in formulating regulations put upon the use of them was due to the University's concern for keeping student and personnel records private.

University Pres. Fred Harvey Harrington's report to the regents stated "We do not believe that the law contemplated fishing expeditions, nor that it requires the University to open for inspection all of the files which it, or individual members of the faculty, may have. There is, as a matter of fact, a cherished tradition at the University against undue snooping into files."

Fleming stated his fear that (continued on page 14)

★ ★ ★

Friday's regents' decision establishing procedure for gaining access to University contracts and files provoked the following comment from campus activist John Coatsworth, a leader of last spring's draft sit-in:

"I am sure that someone will be at the appropriate office early Monday morning when the administration building opens for business."

Coatsworth, graduate student in history, earlier Friday had joined Robert Cohen in his second vain attempt this week to see records of University contracts with the Central Intelligence Agency (CIA) and the Army Research Center (ARC).

They were accompanied by radical author Robert Scheer, managing editor of "Ramparts" magazine and John Golan, mathematics research assistant.

Scheer, a leader of California's "new leftist" Committee for New Politics, which boycotted the Brown-Reagan gubernatorial contest, was in Madison for a speech on foreign policy delivered the night before. (See Thursday's Daily Cardinal).

He came with Cohen as a reporter from his magazine and took pictures of the incident as Scheer (continued on page 14)

Folk Artists Entertain at Great Hall, Friday Nite



Cardinal Photo by Dick McElroy

Mauldin Starts 'Revolution 67'

Bill Mauldin and Dr. William Masters and Mrs. Virginia Johnson kickoff "Revolution '67" Sunday and Monday at the Wisconsin Student Association's (WSA) 8th annual Symposium.

Mauldin, a political cartoonist syndicated in over 300 national newspapers, will give the opening address tomorrow at 8 p.m. in the Union theater. He will discuss the general topic of "Revolution '67" and cite some of the new ideas and new problems coming up in the next year.

Mauldin has worked as a correspondent in both world wars, the Korean war and in Viet Nam. He has written several books and won two Pulitzer Prizes for his cartoons. He will participate in (continued on page 14)

(continued on page 14)

The Daily Cardinal

A Page of Opinion

"A Free Student Newspaper"
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Old Red Gym to Stay-Maybe

The dissenting student and faculty groups who have protested the razing of the red gym have won a strategic victory. Here is a welcome example of student governments working in concert to achieve a needed goal.

We have previously stated our reasons for keeping the red gym. We needn't repeat those now that the board of visitors and many Regents have agreed on the need for recreation facilities on the east end of campus.

The final decision has not been made, however. The gym will have to come down eventually. What we have won is serious consideration of the inclusion of recreational facilities in the new building or buildings to be erected on the site.

The chancellor suggested a compromise, including both the faculty lounge and recreation.

The idea is feasible. The area now covered by the red gym and the boathouse could in the future be the site of one or two buildings meeting the needs of students and faculty.

The Cardinal will support any compromise as long as student recreation needs

are met. We have no argument with the other uses the site can also be put to. If we can get our needed facilities, we will be glad if other groups can get theirs.

The point now is to make sure that recreation is included in the new plans for the site. Those campus groups which earlier took up the cause cannot quit now. Practical decision making consists of more than passing resolutions. Student government groups must now follow up with intelligent lobbying of the site committee and the regents.

Students took the initiative to fight for the recreational facilities in the east campus area. They can also take the initiative by making suggestions which would, when carried out, fulfill the needs of the students as the students see them.

It is a bright day in University life when students begin work before the fact instead of in reaction to it.

An optimistic start has been made. Many in high places are apparently thinking like the students who want recreational facilities. If constructive ideas are put forth, the officials will be open to them, too.

Solution Suggested For State Street Sidewalk Congestion

To the Editor:

It seems to be a meaningful thing today to suggest alternatives to sticky situations. I feel I must present some of my alternatives regarding the atrocious conditions on State St. (e.g. The other Friday afternoon it took me three minutes and 32 seconds to make it to the men's room at the Pub. No, I wasn't in the Var Bar at the time.) The following suggestions might be particularly useful to the City Council and/or the Campus Area Improvement Association.

* Convert the KK, Pub, and Var Bar into malt shops (a la Ozzie and Harriet) and we can dance to the music of Bill Haley and the Comets' records on the Wurlitzer. This suggestion might interest Rennebohm's too since they would undoubtedly sell more acne medication because of students' buying frappes from the shoppes,

* Block off State St. at Park and, say Francis, and hold Madison businessmen-sponsored sock hops with the White Trash playing,

* Show obscure foreign films in the ex-bars so we "bar-stooled T.V. watchers" can practice our smarty pants remarks, guffaws, and assorted lip noises,

* Completely fill the State St. bars with pinball machines. This would certainly decrease tavern patronage. It would also hook many weak-willed students on one of the nastiest of habits--playing the machines,

* Finally, why not issue more beer licenses? (No, Virginia, I didn't just think of that.) Common sense, which seems to be lacking in various places around this campus such as the Athletic Department, should tell us that students

aren't going to stop going to the bars. Decreasing the number of State St. bars or refusing to grant more beer licenses are not solutions.

Why not at least let Mr. Paratore of Snack Shack fame open a bar on State St. to replace his one on Park St.? Not only would another beer bar or two help relieve congestion on State St., but competition is the American way. And who among us is against Americanism? "I'm a Yankee Doodle Daaaaandy..."

Elliott Sanders

Gershaw-Others: Debate Goes On

To the Editor:

Even though, to quote one of our favorite philosophers, "criticisms of criticisms are subject to the law of diminishing fleas," this fleabitten old rag of a dispute is still lousy enough to warrant a response.

Mr. Charles Logan's February 4 reply to our January 31 reply to Mr. Gershaw's January 5 letter (charging the philosophy department with incompetence because philosophy graduate student Rober Cohen argues badly) is more of the same kind of egregious nonsense manifested by Gershaw in the first place.

Since Gershaw's argument is a non-sequitur, we saw no reason to defend the philosophy department. Hence we were offering neither a defense of the philosophy department nor an attack on Gershaw's department, contrary to Mr. Logan's allegations. Indeed we

couldn't honestly have been attacking Gershaw's department since we recognized his argument to be invalid. What we were offering was a repetition of Gershaw's gross vapidities, in the hope that they would be recognized as such.

Mr. Logan has humorlessly taken our reply to Gershaw as something other than ironic. Perhaps we need to point out to Mr. Logan, who takes our "argument" seriously, that if we committed fallacies, so did Gershaw; since, as Mr. Logan so acutely observed, our reply was nearly a quotation of Gershaw's letter. Either way our "argument" is taken, it seems, ironically enough, that we have been successful in showing that Gershaw's argument is fallacious. We now retire from the field of combat, leaving it free for Logan and Gershaw to wage more of their own kind of epistolary battles.

Peter P. Kissin
Gary L. Baran

Action Criticized

TO THE EDITOR:

James E. Rowen's reply to his critics, and his attempt to save his senior thesis can be compared to the doctor who applies artificial respiration when major surgery is called for.

Two points will be made in this letter: 1) all students to whom Mr. Rowen mailed his questionnaire, not only those who read the Daily Cardinal, must be warned that the ballot box was rigged. If only one more student is lured by Rowen's false promise of anonymity into disclosing information that he would not otherwise disclose, then

Capitaine Coq

A Yokel Strikes Back

Robert Peiner

The first two weeks of January were banner days for the paranoiac left.

Joan Baez announced from her school for protestors in California that she was suing cartoonist Al Capp for his character, "Joanie Phoanie," in the Lil Abner comic strip. Described by Capp as "a repulsive, egomaniac, non-American, non-taxpaying horror," Joanie Phoanie is considered by Miss Baez to be a parody of herself and the entire "protest movement."

Somewhat more removed from the mainstream of American life, Neil Eisenberg has rather bluntly suggested that the editors and his fellow columnists of The Daily Cardinal, most especially this columnist, beat their quills into plowshares and return to the barns from whence he asserts they came.

Not only does Eisenberg find his fellow columnists with absolutely nothing to say, but apparently they can't even write about "nothing" coherently. This sorry state is brightened only by Eisenberg himself, a beacon of reason and coherency radiating from the vast ocean of nothingness.

His obvious egoism aside, Eisenberg's charges deserve an answer, if only because they somehow slipped between the pages of our cherished campus newspaper. And in answering, we shall try to avoid that cutting sarcasm for which Eisenberg castigated us, but which he found well suited to the juvenile pander of his last column.

Therefore, following that process of logical analysis which Eisenberg at least preaches, if not practices, let us examine a few of the charges which appeared amid his shotgun barrage.

According to Eisenberg, his fellow columnists are turning the University of Wisconsin into an advanced kindergarten. We ignore the real issues and are prepared to nap while "women and children are being bombed in the city limits of Hanoi; while world papers scream that there is starvation in India, riots in China, and mass murder in Indonesia..."

The implication is that while his fellow columnists were having a leisurely siesta, Eisenberg mounted his white charger, Crusade, and quill in hand, went forth to do battle with the forces of inequity. Yet we cannot help but wonder whether his mighty steed went lame near the Union, since he devoted two columns during this period of turmoil to that world-shaking crisis, the Park Street bridge, and found time to inform an eagerly awaiting campus that Saul Alinsky was, indeed, "a man of fabric." If our hero was not taking a kindergarten nap, then he surely must have been in the corner playing with deserted toys or smoking pot.

You will also recall (unless you were fortunate enough to miss his column) that the Hemingway of Henry Mall asserted that his fellow columnists were decidedly incoherent. We submit for your consideration the last Eisenberg literary triumph, and point out that we, at least, passed Intermediate Composition. And for those who made it through the old Donald Duck comic books, it should be enough.

The real issue, however, and that which prodded Eisenberg into deserting his Bread and Wine for a hot and vituperative typewriter, was our last column, in which we submitted the United Campus Action party to a light and rather sarcastic evaluation.

Eisenberg's column did not come without warning. The Sunday afternoon following our column, we were awakened by a phone call from none other than that mentor of Student Senate, Paul Soglin, who wanted to know why we were trying to destroy his political career by branding him as "reasonable." He hinted darkly of retribution to follow, even though I assured him that if he would do something outstandingly unreasonable, it would be more than happy to devote an entire column to attacking him. Reassured, he hung up and I retired to bed. Let me only add, Paul, that you have little to fear. At last word, the YGOP was not planning to nominate you for chairman.

Eisenberg does have a point, however; our column was something less than a serious evaluation of the UCA. In defense, we might ask how one evaluates seriously a will-o-wisp or the grains of sand on a beach. The UCA and our campus left is like both; wispy programs that remain formless and platforms that cover so many issues that they deal with none. They remain united only by their peer group conformity to deviant standards and their monstrous egos.

And if we occasionally find ourselves ridiculing them for that reason, and injuring those same egos, then let us hope that in the long run it may do some good.

Eisenberg concluded his column by suggesting his own New Year's resolution: SEND THE YOKELS BACK TO THE BARNS. I must reply with regret that I cannot think of so pithy and intelligent a resolution. Rather, I shall borrow from Al Capp, and suggest that the wounded egos of the "new left" purchase for themselves a duplicate of the placque he plans to send Joan Baez.

It is a large picture of Harry S. Truman inscribed with his famous quote:

"IF YOU CAN'T STAND THE HEAT, GET THE HELL OUT OF THE KITCHEN."

have, on their own, discovered Mr. Rowen's dishonesty and then completed the questionnaire. In these cases Rowen is routinely attributing to them and naively expecting more honesty than he himself displayed.

To conclude: If Rowen chooses to complete his survey and senior thesis, then he must realize that he is simply playing out a schedule after being methodologically eliminated from a chance at the pennant. He is simply going through the motions. Meaningfulness at this stage is a delusion. Yet even the motions should be gone through honestly, and all students in the sample should be warned of the questionnaire's built in bugging device.

Stephen Gershaw

Internal Study

Panel Scans Teaching

Six University professors and two students have been named to an Internal Study Committee to examine undergraduate teaching in the college of Letters and Science.

Their assignment is to find out if ways of teaching can be adapted to changing student expectations and changing needs of society.

With Leon Epstein, Dean of Letters and Science, as chairman, the committee includes Profs. Robert West, chemistry; Stephen Nichols, comparative literature; Peter Steiner, economics; Alvin Whitley, English; Merle Curti, history; and R. Creighton Buck, mathematics.

"What all six have in common is their devotion to the combined roles of scholarly research and teaching," Dean Epstein said. "Each is a distinguished scholar or scientist, and also a devoted teacher of undergraduates as well as of graduate students. In this respect they represent the best tradition of our faculty in relating creative scholarship and research to our classes."

Student members are Susan Steiner, a senior in political science who studied last year at the London School of Economics, and Neal Halsey, a senior in zoology and pre-medicine who is active in the dormitory service fraternity.

"We want to make sure that we use most effectively the resources of our University's growing research effort for the benefit of undergraduates," Dean Epstein explained.

"We may be able to suggest the extension of our most successful methods, of using research strength to enrich our teaching program and so provide undergraduates with opportunities available only at a great scholarly center like the University," said Epstein.

Among issues to be examined are an extension of the option en-

Music Prof. Heads Group

Prof. Donald Whitaker of the School of Music will be in Boston Feb. 12 to 14 presiding at the eastern division meeting of the National Association of College Wind and Percussion Instructors.

Elected last June, Whitaker started a two-year term Oct. 1 as president of the 400-member organization, a section of Music Educators National Conference. He has served the organization as national vice president, north central division chairman, and Wisconsin chairman.

Whitaker will preside over the western division meeting in Las Vegas March 19-22, over the North Central Division meeting in Detroit April 13-16, and at the national convention in Seattle in 1968.

Woodwind Five To Play New Work

The University Woodwind Quintet on Feb. 12 will give the first performance of a new work written for the ensemble by a member of the Music School faculty.

The woodwind quintet, whose members also serve on the faculty of the Music School, will play at a 3 p.m. Sunday Music Hour program in the Union Theater.

Hilmar Luckhardt completed his four-movement "Woodwind Quintet No. 1" last summer and dedicated it to his five colleagues. Members of the woodwind quintet are Robert Cole, flute; Harry Peters, oboe; Glenn Bowen, clarinet; John Barrows, French horn; and Richard Lottridge, bassoon.

In addition to the Luckhardt work, the quintet will play a new arrangement of Beethoven's "Quintet, Op. 71" and George Onslow's "Blaserquintett F-dur."

Sunday Music Hours, sponsored by the Union Music Committee in cooperation with the Music School, are free to students and other Union members upon presentation of their fee or membership cards.

abling seniors with good records to take courses outside their major on a pass-fail basis; involvement of senior faculty in introductory teaching; providing more effective communication between faculty members and undergraduate majors; extension of Honors program; establishment of ad-hoc issue-oriented courses; field study for undergraduates; more effective academic advising; new programs; greater program flexibility for individual students; and means for systematic evaluation of teaching.

Students To Answer Poll On Housing, Parking, Cars

Student attitudes and opinions about campus housing, parking, and car-ownership will be sought in a questionnaire to be sent to 1000 students later this month.

Richard Garrigan of the University department of planning and construction told the City-University Coordinating Committee last Thursday that the 1000 students will provide an accurate sample of the student body.

The results of the questionnaire will provide "really vital" information for student groups and

campus planners, Marti Kupferman of the Wisconsin Student Association (WSA) said.

The questionnaire is a joint effort of WSA, Student Tenant Union, department of planning and construction, University Office of Housing, and Wisconsin survey research laboratory.

City officials were also consulted as the questionnaire was prepared.

Garrigan said the questionnaire will hopefully show attitudes towards present housing, attitudes

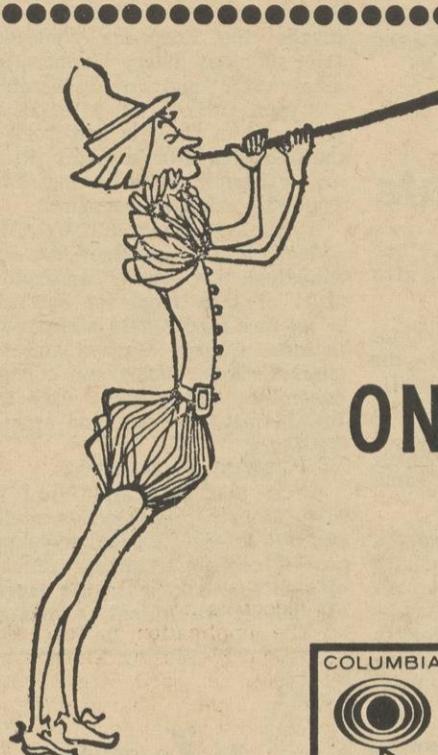
towards recent changes in housing regulations, facts about housing and car use, and attitudes towards parking in the campus area.

Some of the questions ask the student for possible solutions to housing and parking problems.

Garrigan said he expects an 80 per cent response to the questionnaire.

HISTORY AWARDS

The winner of the first annual William Best Hesseltine Award for the best article to appear in the "Wisconsin Magazine of History" during the 1965-66 publishing year is Edward H. Beardsley, assistant professor of history at the University of South Carolina. The article, "Harry Russell, Stephen Babcock and the Cold Curing of Cheese," appeared in the winter, 1965-66 issue.



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'U' Public Service Director Defines His Positions, Duties

By CINDY VANDENPLAS

Cardinal Staff Writer
LeRoy E. Luberg, Dean of the University's Department of Public Services, defines his office's job as one of "listening and disseminating."

Created three years ago, Public Services is part of the Central Administration which was organized to unify and interpret the diverse projects of the University. Informing the people of the state about the University, its works, and its relevance to them, as well as reporting to President Harrington is the job of the public services department.

"While there is generally good support for the university, people do worry about its growing size, federal support, teaching, and extremism," Luberg said.

"It is my job to try to answer the public's questions and to put the total University in perspective," he said.

Luberg said that many people

Nilsson's Novel Used by BBC-TV

A short novel by Prof. Usha Nilsson, Indian studies, has been made into a 90-minute play soon to be telecast by BBC-TV in London.

Written in Hindi with a title that translates as "Fifty-five Columns and Red Brick Walls," the story is about an Indian woman teacher who is caught in the impasse resulting from the clash of the old and the new in India.

The novel was published in India four years ago. The play will be given in English with an all-Indian cast.

Born in Kanpur, India, Usha Saksena was educated at Allahabad University, where she majored in English literature. She came to the United States in 1961 on a Fulbright post-doctoral grant to study comparative literature at Indiana University.

In 1965 Mrs. Nilsson's short story, "Paper Flowers," was published in Arizona Quarterly and awarded the magazine's prize as the best story of the year. In 1961 another of her stories won a prize, voted her by Indian critics and publishers, as the best story published in India during that year.

Mrs. Nilsson teaches courses in advanced Hindi, Hindi literature, and modern Indian literature in translation.

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ask him to define academic freedom and why it is so important to Wisconsin. They don't understand what it is and why it is necessary especially when they hear of its excesses and handicaps.

"I explain that the hard-won freedoms to teach and research involved in Academic freedom are a hallmark to this University," he said.

When informing the people of Wisconsin, Luberg's office tries to pull together federal, state, local, and University affairs. Liasons with various levels of government, educational, church and civic groups, and agricultural and industrial organizations are important to this task.

The Public Services Department arranged for the appearance of Astronaut James Lovell before the Madison Service Clubs' Luncheon Jan. 18. It has also worked with the Chamber of Commerce on water pollution, with the AFL-CIO, and as an advisor to state grade and high school principals and advisors.

Dean Luberg said that his office is currently involved in the reorganization and modernization of the Extension Department so that "the gap between the accelerated accumulation of knowledge and progress can be closed."

Dean of Students prior to his appointment as Dean of Public Services, Luberg feels that personal contact is an important part of his work. "I regret that I am not able to work more with students," he said. Personal contact with the people of the state is essential to keeping the University relevant and informed.

Education Office Develops Financial Aid Kit for Students

"Financial Aid for Students," a new education kit, has been developed to give students who need financial aid for college a better idea of where to look for help.

The U.S. Office of Education designed the kit for both high school students who need financial assistance to get into college and college students who need money to stay.

Students who do not need financial help may still find the kit helpful since it indicates opportunities for service and individual advancement in a number of fields.

The kit is being sent to every high school college financial aid officer and public library in the

country. Special groups which work with young people will also receive this kit.

Information on major financial aid programs administered by the Office of Education that are available to students in any field of study is provided by the kit. A list of colleges and universities participating in these programs is included.

Furthermore, the kit contains information on social security benefits for students who remain in school. Data on education assistance available for veterans on active duty with the Armed Forces after Jan. 31, 1955, is presented in the kit.

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WHA-TV Preview Channel 21

(EDITOR'S NOTE: This daily column is prepared by the staff of WHA-TV station. It will include highlights of the day's evening performances on channel 21. WHA is the University education station.)

SUNDAY VIEWING

1 p.m. CONTINENTAL COMMENT—Foreign students at the University of Purdue translate and interpret newspapers from abroad.

1:30 JACK BEESON SPECIAL—Focus on Jack Beeson, one of America's leading young opera composers. His most recent work is "Lizzie Borden."

2 p.m. MOVIE—"Blue Murder at St. Trinians." Ronald Searle's famous cartoon characters are transposed into human form and invade the European continent. Cast includes Terry Thomas, Alastair Sim, and Joyce Grenfell.

3 p.m. CREATIVE PERSON—A portrayal of the life and work of the Canadian film animator, Richard Williams. (A reshowing of the Thursday evening program.)

4 p.m. SUNDAY SHOWCASE—"Black, White and Blue: Jazz—An American Art Form." An exploration of jazz from the spiritual to the new jazz. Guest performers include: George Benson and his quartet, John Handy and concert ensemble, the Kansas City Six, Big Mama Thornton, and Marian Williams.

MONDAY VIEWING

6 p.m. SO YOU WANT TO LIVE—In the fourth program in a series on civil defense, a panel discusses how Wisconsin would be affected by a nuclear attack and the danger of radioactive fallout. A demon-

stration of radiological monitoring instruments is also featured.

6:30 GREAT DECISIONS—A reshowing of the program on "Communist China and the U.S."

7 p.m. LET'S LIPREAD—Lessons designed to teach lipreading to hard-of-hearing adults.

7:30 RELIGIOUS PERSPECTIVES—The Baptist Student Center at the U of W is sponsoring a community that lives, studies and works together and consists of members of all religious faiths. This program analyzes the community and discusses its value and effectiveness.

8 p.m. N.E.T. JOURNAL—"A Time For Burning." A reshowing of the critically acclaimed film portraying the conflicts facing a minister in Omaha, Nebraska who organizes exchange visits with a nearby Negro parish.

9 p.m. MONDAY MOVIE—Whirlpool. In her efforts to escape from a man who made her an unwilling accomplice in a murder, a young woman manages to get passage on a barge down the Rhine. The captain and his passenger fall in love, only to be endangered by the appearance of her former lover, the murderer.

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Criticism and the Theater of the Absurd

A Poem by Andrew Halper

Robert Cooperman: A Film Polemic

Super-Erection of New Tower of Babel

"I am the germ of a new insanity, a freak dressed in intelligible language, a sob that is buried like a splinter in the quick of the soul. I am dancing the very sane and lovely dance of the angelic gorilla. These are my brothers and sisters who are insane and unangelic. We are dancing in the hollow of the cup of nothingness. We are of one flesh, but separated like stars."

Henry Miller: *TROPIC OF CAPRICORN*



"Gonorrhea in a land where the mass-addicted cure of penicillin is worse than the venereal disease."

Still from "Alphaville"

By LARRY COHEN
Fine Arts Editor

The pervading tone of our age is confusion. Being in a political or aesthetic muddle is not by itself distinctive of the sixties. What is disturbing for the serious critic and artist is not only that the confusion is present but that it is greeted and embraced by audiences like a long-lost friend.

Diseases plague Alphaville like sterility characterized the Waste-

land; its modern manifestations simply are unfamiliar because of the complexities of an electronic maze which overwhelms its inhabitants. A mask of casual cynicism marks the new breed; one recalls Patricia, the "bitch-muse-goddess" of Godard's "Breathless" who was a cracked looking-glass of insincere attitudes.

The super-erection of our own Alpha-60's ego is known as the Great Society. It is the product



"Each is a gorilla, each is forced to swing or plunge into the abyss . . ."
Still from Reisz' "Morgan"

of a folksy, fireside Lancelot who has not been content to have discovered Guinivere's eastern castle. He must also defy the sound, educative advice of his tutor by killing a few of its inhabitants and raping its oriental mistress.

The question, as Marlowe and Stein express it in Conrad's "Lord Jim," is "not how to get cured, but how to live." Living in a country in which films are regarded solely as entertainment and the boxoffice is a sentry guarding against anything resembling art is more than a challenge for those who already have enough trouble trying to breathe in a polluted atmosphere.

The more foolhardy of us venture out on an already cracking limb. To serve as a gorilla in the Apeland of Fuck is to be met with the same reception Charles Darwin encountered in Tennessee. First one is accused of not liking films; he is then charged with the most infamous of crimes—being unsentimental; finally, when the tree is being chopped down, the ape hears echoes that he is a misanthrope—why doesn't he curse society and die like Timon of Athens?

If the choice is to be a critic BECAUSE OF THE MOB, the threat of having one's genitals publicly chopped off by a group of mini-Madame Defarges must be accepted as inevitable; the artist accepts poverty as his reward for refusing to be "mod". Camp and sentimentality are sacred; to second Norman Mailer, "sentimentality is the emotional promiscuity of those who have no sentiment."

Where then, to direct some specific arrows, is the confusion? "Georgy Girl" is a popular case as this year's and currently, this town's "darling." The acting and the technical aspects of the camerawork are beyond reproach; talent, like little Miss Shirley Temple, is virtually bursting a happy little gut.

But where, the pariahs ask, where is something resembling artistic control, the courage to eliminate a marvelous show-stopping number with Lynn Redgrave belting out an impressive but completely irrelevant song? Shuffle the scenes and redeal at random; result: it matters little.

Another disaster, the second collegiate and sophisticate favorite this time, is Claude Lelouch's "A Man and a Woman." A good film to neck in, says Pauline Kael; my hat off to the good woman at The New Republic. Look at the children, the photography, the pretty people—my brothers and sisters irately yell. And I reply: Yes, I see, but it's the Sound of Muzak in French. So what?

Obviously, there's talent in the film; it's bursting out of every pore. But what is it being channeled toward? Of course it's pretty—just like the Miss Clairol ad—but why come to movies to be sold? Where, I reiterate like a laughing hyena, where are we?

I am a Lemmy Caution and have gonorrhea in a land where the mass-addicted cure of penicillin is worse than the venereal disease. So we go on, displaying ourselves at the sight of every chick with syphilis.

Hollywood is Madame Sosostris with her Tarot pack of horoscopic cards; men like Stanley Kramer are her procurers, daring us to believe in the virginity of a proven whore. And there are the fake virgins, exemplified by the screen translation of "Who's Afraid of Virginia Woolf?", an admirable effort but still a sham. The way out of Alphaville is not to focus a camera on Liz Taylor while Burton says "screw" and then to quickly cut to the latter for "you" in case the production code dictates (as it did) that "goddamn" is safer.

And the way out of the confusion, out of the quicksand mire, is to find the right words to destroy the Tower of Babel and the false premises on which its foundation has been laid. Like Lemmy Caution in Godard's "Alphaville," the critic and the artist attempt to articulate their pain and joy, their anger and their gurgling

pleasure. Each is a gorilla, each is forced to swing or plunge into the abyss.

There is no proper Tarzan yell to serve as a warning alarm clock to wake up the villains, but the rumblings are being heard at the base of Babel's spine. The concern will be felt, for there is no sleep for the young who deny the need for rest; Alpha-60 will have its lightbulbs destroyed while the city sleeps.

Curiously, the one seemingly overt portend of reckoning is a red herring. The largescale shift to film as the expressive mode for our generation may only be the same trend witnessed in the Beat Poetry Age of the Ginsbergs and Kerouacs in the late fifties. And the products of young filmmakers, with a few notable exceptions, are mini-gards: miniature versions of Jean-Luc Godard's vision.

"I am an artist" has become the cry of every pint-sized polyglot with an ounce of sensitivity; it is pronounced so frequently that, like so much in our world, it has lost its meaning. A new language must replace the confused mutterings that have resulted since Pop Art

shook our sense of value.

Art is not instant; it makes no pretense of being a formula unlike entertainment which has become sophisticated enough to shake Doris Day loose. Great expectations, as Pip learns, need perspective and re-evaluation. Likewise, the expectation on the part of some critics for ten masterpieces to include on a yearly list is confused; aesthetic products have no guarantee of a satisfied-or-your-money-back suppository.

Artists cannot function or feel free to create in an atmosphere in which success is measured financially. One cites Fellini who was forced to divert our attentions away from a film devoid of content by loading it with cotton-candy excuses. Color and skilled technique cannot replace substance.

Confusion, as it has been defined, has never been running so rampant as it is today. The trumpet calls for a new criticism. The valley of the dry bones has given way to the camera, but underneath the blinding flashbulbs of an optic Renaissance is a new sense of loss that the ape senses to be a wax banana.



LEMMY CAUTION—a monosyllabic kink in the Tower of Babel.
Still from "Alphaville"

Fragmented View of Fragmented Lives

By MARK GOLDBLATT

Images Staff Writer

Andy Warhol's *THE CHELSEA GIRLS* may well prove to be the most important American film since *"Citizen Kane"*. The fact that it is the first underground film, in the true sense of the word, to have received an unlimited engagement in a commercial theatre (Brandt's Regency in New York City) would in itself make the film noteworthy from a marketing point of view. But that *"The Chelsea Girls"* is also a contemporary document of great significance is enough to warrant the excellent review it received in *"Newsweek,"* and the tremendous audience that resulted from it.

"The Chelsea Girls" consists of two three-and-one-half hour films projected side by side. When one film has dialogue, the other is silent. Therefore we are able to see different events taking place at the same time, or at different times with the same people, on both screens. Since the film is concerned with the daily activities of sexual deviants inhabiting The Chelsea Hotel, the split screen serves to present a fragmented view of fragmented lives.

Warhol's people are not, however, the sugar-coated concoctions of Hollywood or Broadway. They are very sick, yet very real. We are permitted to see an earthly Hell in which a sub-culture of homosexuals, lesbians, acid-heads, and other assorted creatures go through life without once questioning their existence. In their own minds, why should they? They are very content leading the lives they do.

But Warhol does not present their activities in a selective or interpretive manner. He merely aims his camera at his actors, and permits them to play themselves (or act out their fantasies, as the case may be) until he runs out of film. We see the boredom and repetition of life, and reluctantly relate it to our own lives. But it is the honesty in the presentation of this deviance, which is what really jolts the viewer, for it is real and not the mass media sort of fiction that passes for realism in most of our films and plays.

The beautiful blond girl, Nico, who spends approximately one-half hour of film time cutting her bangs, and apparently doping her son's milk, as her husband (or boy friend) washes the dishes, is a mod-girl's dream image of what she will be like when she grows up lives with a blond, long-haired young Englishman, and bears a blond, long-haired, young son.

The fat lesbian-whore who speaks frankly about her johns, and pill-peddles by telephone is, at the same time, pitiful and appealing. She is witty, open, and real. When the audience finds itself laughing at one of her remarks and anticipating another one, the possibility that we are all not morally pure ourselves becomes a frightening reality.

The most interesting character in the film is the one who calls himself the Pope. He is a psychologist, philosopher, and humorist. We are intrigued when he attempts to psych out a young lesbian, amused when he finally spends several minutes cursing her out, and annoyed when he shoots heroin, right before our eyes. But we are able to relate to him, and are therefore quite shocked when halfway through his scene he blurts out: "I am a homosexual by choice".

Warhol's techniques are unusual, but with the exception of the split-screen, not tremendously significant. For instance, he will zoom in and out on insignificant objects or parts of the body, while a character is speaking. This seems a parody of Hollywood zoom effects and nothing more.

In his review for The New York Times, Bosley Crowther called *"The Chelsea Girls"* an "extensive and pretentious entertainment for voyeurs." He is, in a sense, correct. The audience at The Regency Theatre did find itself enjoyin' the antics of Warhol's people, flesh and blood people who they might have shunned or pitied in actual confrontation. In the darkness of a movie theatre, one may be freer in his external reactions to what amuses him. Perhaps *"The Chelsea Girls"* is really about all of us.



Still from Andy Warhol's "The Chelsea Girls"

Fine Arts—Highlights

Music and Dance

Concerts by the internationally acclaimed pianist Byron Janis and by violist Paul Doktor and the Lenox Quartet have been scheduled on the Union Concert Series.

Janis plays a pair of weekend concerts, Feb. 18 and 19, in his Madison debut. Doktor, one of the world's foremost violists, will be heard April 7 and the Lenox Quartet, currently artists in residence at Grinnell College, will play April 8.

Remaining tickets for each of the concerts go on sale at the Union box office approximately 10 days before each concert.

A major musical event will be the Stock Pavilion concert by the Chicago Symphony Orchestra at 8 p.m., Saturday, April 15.

The concert will conclude the second annual Union Orchestra Series, sponsored by the Union Music Committee, and will mark the world renowned orchestra's second appearance in the series.

French-born conductor Jean Martinon is music director of the widely-traveled orchestra, which celebrated the 75th anniversary of its founding last season.

The 50-member Ruth Page International Ballet will present Tchaikovsky's classic, "The Nutcracker Suite," in performances March 15 and 16 at the Union Theater.

Miss Page has choreographed her own version of most sections of the famous work and has re-created the original Petipa version of the "Grand Pas de Deux" of the Sugar Plum Fairy and the Prince.

The ensemble is headed by Patricia Klevovic and Kenneth Johnson, with guest appearances by Kirsten Simone and Henning Kronstam of the Royal Danish Ballet.

Theater

Neil Simon's "The Odd Couple," one of the decade's most successful Broadway comedies, will play the theater Feb. 16. Comedian Harvey Stone will star with Lyle Talbot in the tale of two old friends who set up light housekeeping together after their respective marriages have fallen apart.

Two Studio Play productions, Henrik Ibsen's "Ghosts" and the winning one-act plays in Wisconsin Players' annual play-writing contest, have been scheduled for the Union Play Circle during the second semester.

David Fennema will direct "Ghosts," which will be staged Feb. 21 and 22. The production is currently in rehearsal.

The three prize-winning one act plays will be produced May 2 and 3 as the season's final Studio Play. Try-outs will be held April 3 and 4 after announcement of the winning plays.

Studio Plays are sponsored by the Union Theater Committee and Wisconsin Players, with free tickets available to students prior to the performances.

Hans Conreid will star in the hit Broadway comedy, "Generation," about a conventional father who visits his newly-wedded daughter and not-so-conventional son-in-law in the pair's Greenwich Village loft, at the Union Theater March 15 and 16.

The play, by William Goodheart, ran 38 weeks on Broadway during the 1965-66 season and was widely praised by critics.

Conreid, a veteran Broadway and screen actor, has widened his following in recent years with numerous television appearances.

Bertolt Brecht's short masterpiece, "The Exception and the Rule," along with the comical "Elephant Calf," will be presented by the touring Brecht Plays Company April 9 at the Union Theater.

The company will bring a cast of 10, including three actor-musicians, for the production.

Film

"Cinema of Orson Welles," a collection of mystery and suspense films and the serial adventures of Captain Marvel will comprise the free film offerings sponsored by the Union Film Committee this semester.

Six representative Welles films will be shown in the Studio Film series in the Play Circle. The remaining films to be shown: "Lady From Shanghai," March 1; "Magnificent Ambersons," March 8; "Trial," March 22; and "Macbeth," April 5.

The evening Stiftskeller program will concentrate on mystery and suspense films. Scheduled are "Man on the Eifel Tower," Feb. 7; "The Man Between," Feb. 21; "M," March 7; "Gaslight," March 21; and "Spellbound," April 18.

Captain Marvel will be the hero of the weekly Monday noon mid-day film serial in the Play Circle.

Wisconsin Film Society's Spring program will survey many aspects of film. Its first program, February 14, will be the rarely screened "Monsieur Verdoux," a Charlie Chaplin film that was driven from American screens by intense political pressure. An underground program, February 28, will feature the controversial "Flaming Creatures." King Vidor's "Hallelujah," a serious musical filmed on location in Alabama with an all Negro cast; Borzage's "Moonrise," a Hollywood sleeper; Olmi's "The Fiancees," a new Italian film showing for the first time in Madison; a program of the works of the French film-poet Jean Vigo; and an evening of the new American cinema verite will complete the program. Series membership is \$2.50.

The Film Society has purchased its own projector and hopes to arrange preview sessions for interested film scholars.

Quixote: Joust Art

Quixote, the campus literary monthly, published its first issue of the new semester February 5th. The 90-page magazine features the first American publication of Professor Hans Gerth's translation of an article by Georg Lukacs, a former critic with the Partisan Review and influential in Eastern European literary circles. There are three articles on poetry, one a review by Victor Constoski, and the other two an argument between Dave Wagner and Jeremy Robin-

son.

Two professional writers, Eva Poole and Joan Michelson, have contributed short stories to the issue, and among poets included are Arnie Greenfield, Margaret Savidas, Doug Jewett, Ed Ochester, and Evan Stark. Two short plays fill out the magazine, one of them being the pantomime-summary of "Ubu Roi" written by John Ford for the Caste Theater and the other a satire by Ned Bobkoff.

Bobkoff will be directing the Quixote and S.D.S. sponsored production of MACBIRD this semester. Tryouts and crew call for the play will be held in the Union Feb. 27, 28, and March 1st; the performance will be in Ag Hall March 2-5. This will be the first performance of the controversial parody of Macbeth outside New York.

The opening scene of MACBIRD takes place outside a Democratic Party Convention caucus room. The three witches have been changed by author Barbara Garson to a hippy, a laborer, and a Negro, and they come on chanting about the rise to power of the "thane from Texas." The play develops this

theme throughout. It has been favorably reviewed in "The New York Review of Books" by Dwight MacDonald, who compared its effect to that of the San Francisco Mime Troupe.

Other plans for the magazine this year are an expansion of its programs at Valhalla, which will be extended from one to two nights a week at two different locations, the sponsorship here of a showing of the twelve hours of films in the Ann Arbor Film Festival, and the sponsorship of a visit to the campus by the Chicago Hull House Theater in their performance of "In White America."

Poets already scheduled for campus appearance by Quixote are Jonathan Williams and Tim Reynolds, February 9 and 10, Dave Etter, late in March, and Bink Noll, in April. Arrangements are underway also to bring Robert Bly and the American Poets Against the War to Madison for a read-in. Local poets scheduled to read at Valhalla are Victor Constoski, Ed Ochester, Jeremy Robinson, and Thaddeus Torgoff.

Quixote accepts manuscripts of students and non-students alike. Rejected manuscripts will be returned with criticism if authors send in a stamped, self-addressed envelope. Poetry should be sent to the Poetry Editor, Mel Pasternak, 930 Clymer Place, and prose to Walter Harp, Prose Editor, 411 S. Patterson, Madison. Subscriptions to the magazine at \$5.00 a year are available from 326 West Washington, Madison.

Critic's Insight: Beckett's Absurd

By ALAN KARP
Images Contributor

The theatre of Samuel Beckett and his contemporaries has been the object of a great deal of controversy over the past few years. Of course critical controversy in the arts is not a new phenomenon, and a quick look at the recent developments of the visual arts makes it quite clear that such discussion is not limited to the theatre. The main problem in contemporary criticism is not that such controversy does exist, but rather that too many people assume that controversy itself is a healthy sign. Such a view is usually established on the fallacious premise that one opinion is as valid as another. This is especially true in cases where the material itself does not lend itself to a clear-cut interpretation. If *WAITING FOR GODOT* is to be used as one example, perhaps some of these questions can be put in a clearer perspective.

To begin with, the curtain rises and we behold the setting: "A country road. A tree. Evening." There are two men on the stage, of no particular age or station. They are about as unclassifiable as the setting. From their attire, we assume them to be bums. One of the bums is trying to remove his boots. They are too tight. He is complaining. The other begins to talk about the gospels. They refer to each other as Gogo and Didi, but in fact, they really don't seem to have very much to say. And yet, they cannot separate. They make various attempts, but they cannot part. They are waiting for someone named Godot, about whom they know nothing, but we assume he will not come. If we are not sure of this at once, we certainly are when a boy comes in bringing the message that Mr. Godot won't come tonight, "but surely tomorrow."

The two bums are joined in this first act by two other characters, Pozzo and Lucky. Pozzo keeps his servant, Lucky, tied to him on a rope, and shouts various commands to him. On one of these orders, "think," Lucky goes into a rather lengthy speech which is at best incomprehensible. The others must force him to stop. At the end of the act Gogo and Didi decide to leave and come back the next day. But as the curtain falls, they do not move.

Act II begins, "next day, same time, same place." Everything seems to be the same, except that the tree now has four or five leaves. Didi is singing a song about a dog who stole a crust of bread, and was beaten to death by a cook. They, "all the dogs came running and dug the dog a tomb." The song is repeated several times. Gogo enters and claims that he was beaten that night. He argues with Didi, but evidently he always comes back to him. He cannot really remember the events of the past day.

Pozzo and Lucky return. But now Pozzo is blind and Lucky is mute. The same boy returns with the same message. He doesn't remember the two bums from the day before. Pozzo and Lucky leave. Now Gogo and Didi attempt to hang themselves on the tree. But they haven't any rope. As at the end of Act I: "Vladimire: Well! Shall we go?" Estragon: Yes, let's go."

But once again the curtain falls. They do not move. The play is over.

If it seems that I have given a basic description of the play, and yet have described very little, this is precisely my point. And I believe the reason for this is quite simple. *WAITING FOR GODOT* is a play which has virtually no plot, no clearly defined theme, little or no characterization and motivation, often incoherent dialogue, and an ending which differs very little from the beginning. In other words, this play differs radically from conventional drama on matters that have long been considered essential to a play. The question which naturally arises then, is, how do we judge plays such as those written by Beckett? The many possible answers to this question is the cause of the wide range of critical controversy of which I spoke at the start. What I intend to do in the body of this article is to examine in some depth four distinctly different approaches to Beckett's

drama, concentrating on *WAITING FOR GODOT* and *ENDGAME*, as examples. In doing so, my aims are to show why problems in interpretation exist, what these problems are, and why a certain critical approach may prove to be more valuable than another, and thus lead to a richer understanding of the plays.

Martin Esslin, in his book, *THE THEATRE OF THE ABSURD*, makes the following statement: "But the plays we are concerned with here pursue ends quite different from those of the conventional play and therefore use quite different methods. They can be judged only by the standards of the *THEATRE OF THE ABSURD*..."

Esslin, in devising the term, "Theatre of the Absurd," makes it quite clear that all of the dramatists he considers under this heading do not conform to a basic approach to the theatre, but rather, they are all isolated writers using many different methods. What he does stress as a common bond between these men is a similarity in attitude which reflects the thinking of an important segment of the

turn to *WAITING FOR GODOT*, Esslin points out that when asked who or what was meant by Godot, Beckett replied, "If I knew, I would have said so in the play." This simple quote points out much of the difficulty which arises in matters of interpretation, or as Esslin notes, it should serve as a warning to anyone trying to find the key to understanding Beckett in any definite terms. Furthermore, much of the difficulty of interpretation results from trying to reduce the play to the conventions of the normal theatre. This takes us back to Esslin's original statement, "that the plays must be judged only by the standards of the theatre of the absurd."

In one of the essays in his book, *METATHEATRE*, Lionel Abel attacks the very idea of the theatre of the absurd itself. In support of his statement, Abel begins by asking, "Is the world we live in absurd?" He then goes on to question the loss of reason, and the change in values as asserted by Esslin and Camus. Abel feels that the world is not absurd, and that no plays would be written in an absurd

GAME makes possible, provides a key to other questions which Godot provoked."

In the above passage, Abel begins by doing exactly what Esslin has warned against: that is, trying to discover "the key" to an understanding of the plays. But to say this alone would be an unfair dismissal of Abel's view. Besides, if we trace the method of Abel's interpretation, I think that the problems which it raises will become clearer.

Abel goes on to say, that from *ENDGAME* he has learned that Pozzo is James Joyce. "This play (*ENDGAME*) is directly and undeviatingly about Joyce and Beckett's relationship to him." Hence, Abel notes that whereas in *GODOT* it was Lucky (Beckett) who parodied Joyce, in *ENDGAME* it is Hamm, or Joyce himself who does the parodying.

In order to justify these claims, Abel points out that Hamm is the ham actor of the story of his life. Like Joyce he is blind and tyrannical, although he possesses great dignity. Beckett (Clov) is a younger man, apparently Joyce's (Hamm's)

Martin Esslin's interpretation of the plays, to see how successful his method can be.

Esslin begins by assuming that we can't know the answers. Or in fact, that there are no concrete answers to Beckett's questions. But rather, we should examine the plays to discover, "At least what the questions are that he is asking." In reference to *GODOT*, he stresses the idea of "waiting" as the central subject of the play. Various attempts at explaining the meaning of Godot's name are regarded as secondary concerns: "It is in this act of waiting that we experience the flow of time... The flow of time confronts us with the basic problem of the nature of the self, which being subject to constant change in time, is in constant flux and there ever outside our grasp."

This flow of time, is seen to be self-defeating and purposeless. "The more things change, the more they are the same." And yet, Esslin says that Vladimir and Estragon live in hope as they wait for Godot.

This naturally leads Esslin to an examination of the Christian interpretation of *WAITING FOR GODOT* as "The theme of the two thieves on the cross, the theme of uncertainty of the hope of salvation and the fortuitousness of the bestowal of grace, does indeed pervade the whole play."

Although many examples are cited to show Beckett's concern with these thieves, Esslin does not conclude that this is a Christian interpretation. As the waiting itself "is shown as essentially absurd." So what does Esslin conclude then? The answer to this question doesn't really seem to be an answer at all as: "It is the peculiar richness of a play like *WAITING FOR GODOT* that it opens vistas on so many different perspectives. It is open to philosophical, religious and psychological interpretations. Yet above all it is a poem on time, evanescence, and the mysteriousness of existence, the paradox of change and stability, necessity and absurdity."

In other words, from this point of view, there is no conclusion which is right in itself. The plays can be interpreted in many different ways, as long as it is realized that the basic paradox which Beckett is expressing, will not admit to any single clear-cut explanation.

I think it is to Esslin's credit that he points out these many possible levels of interpretation, and the danger of searching for definitive answers. But, on the other hand, one does get the feeling that Esslin is reluctant to comment or commit himself on a number of relevant aspects. Perhaps we can say that he is simply not as perceptive as some other critics regarding many of these specific aspects, or that because his book is essentially a survey, he does not go into the depth possible in a monograph, as will be mentioned in the discussion of Ruby Cohn.

Even if this is true, it does not reflect on the value of Esslin's method in general. Besides, his comments on Beckett's pairs, (Pozzo - Lucky, Vladimir-Estragon, Hamm-Clov), as complementary halves are indeed perceptive, as is his explanation of the effect of the plays. In respect to the latter, Esslin says: "...to be confronted with concrete projections of the deepest fears and anxieties, which have been only vaguely experienced at a half-conscious level, constitutes a process of catharsis and liberation analogous to the therapeutic effect in psychoanalysis of confronting the subconscious contents of the mind..."

If one main criticism is to be found with Esslin's approach, perhaps it can be stated in terms of the "intentional fallacy." For I don't think that it is as important to know what Beckett meant to say, (nor can we ever know this for sure,) as it is to see what can be found in the plays themselves. But surely there is a middle ground, and so I will now consider the views of Ruby Cohn.

In her book, *SAMUEL BECKETT, THE COMIC GAMUT*, Ruby Cohn takes the approach that: "An



Caste Theater Production of Beckett's "Endgame".

—Photo by Mark Rohrer

Western world.

The "attitude" is described as one which has rejected the certainty and unshakable basic assumptions of former ages. Albert Camus expresses it well in his *MYTH OF SISYPHUS*; "A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irreducible exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come."

Act I: "Vladimire: Well! Shall we go?" Estragon: Yes, let's go."

It is not Esslin who has ever said that reason was gone. Nor is Esslin concerned with the feelings expressed by Camus per se. It is not enough for Abel to say in reference to the above quoted passage from *MYTH OF SISYPHUS* that it "is fairly close to nonsense." Imagine: Camus prefers a world that can be expressed by faulty reasoning... "Here Abel is criticizing the philosophy of Camus in order to show that the absurd doesn't exist. This only proves Esslin's point because the "attitude" expressed in the theatre of the absurd does exist, in the very passage Abel criticizes. And in addition, it is writers like Beckett who take this "attitude" and present it in the theatre.

I have used Abel here as an example because his approach to Beckett exemplifies a very narrow-minded view as compared to Esslin's. I do not mean to imply that Esslin's method is faultless, but rather I feel that it is essential to view Beckett's theatre with the kind of open-minded approach suggested by Esslin.

This I think is a most important distinction. For it enables us to realize that what Beckett is trying to do is to integrate form and content. Instead of talking about the absurdity of man's condition (*NO EXIT*), he presents it. To re-

turn. Thus, there never was, in the past or present, a theatre of the absurd.

If this argument itself appears quite absurd, I think it can be explained away by a basic misunderstanding. For I don't believe that Mr. Abel is interpreting Esslin correctly, much less Beckett.

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To proceed to Abel's specific criticism, I would like to cite the following statement: "My question was this: Who is Pozzo? And the answer to this question which END-

son. Thus Hamm's story becomes a "Work in Progress" just as Lucky's speech has been seen as a parody of Joyce's style in *GODOT*.

Although many of the parallels used by Abel are very striking, how valuable can his interpretation be? My opinion is that it is simply a misleading interpretation, for instead of illuminating the plays, it closes the gates to illuminating criticism. This is not to say that the autobiographical relationship stressed by Abel does not exist, or even that it is not present to some degree in the plays, but rather that it is an attempt to apply systematic criteria to works which will not admit to such criteria. It is not that specific interpretations cannot be made; the more the better. It is true, however, that when one interpretation is offered as a key to understanding the plays, this promised understanding can do little more than obscure the meaning of the works.

As many critics have noted, the subject of *WAITING FOR GODOT* is not Godot, but waiting. Hence Abel's constant questions: "Can we say now who Godot is?" or "Who is Pozzo?" become meaningless. There simply is not one simple answer. Nor has Beckett intended there to be one. So what questions do we ask? How do we go about interpreting Beckett? Esslin suggests that we isolate sets of images and themes, which will enable us to follow the author's intention. But is this what we want to do? That is, follow the author's intention? And even if we did, could we ever know it? Again I would like to examine

(continued on page 7)

Film Polemic: A Social Theory

By ROBERT COOPERMAN
Film Editor

When a man perceives the world external to himself, certain impressions register upon his mind. To his impressions are added the characteristics of his personality which shape the world he sees. When he externalizes his impressions in reshaping them into art, he makes visible (or legible, or audible,) the characteristics of his personality. And, when these latter are heard, seen, or felt, they give the spectator an insight into the artist's consciousness (i.e., the way he perceives and shapes physical reality.)

Thereby, the individual creation gives the spectator some understanding of the artist's personality, and, in effect, man comes closer to man. To bring men closer to men; to connect them; is the function of all art.

In order for a film to be a work of art, its author must be visible within it. In a sense, it must be the author. The subject of a film--its primary idea or story--cannot exist without an author, nor can the author exist without a subject. Each man sees in his own way, through his personality, and his personality colors what he sees.

When several men perceive one thing simultaneously, each experiences it separately and draws his own conclusions. If these men attempt to form a collective opinion, each of the individual points of view becomes submerged in compromise. Such a compromise is never creative because it is a middle ground, seeking by nature the lowest common denominator and usually ending up in the form of chronological, objective description devoid of all interpretation, appraisal, or goal.

Thus, when "art" is created by committee, it must necessarily be the result of a committee-consciousness, and all possible subjective value is compromised and lost. This type of product is not the result of the workings of one consciousness, and its only point of view is that of an uncommitted observer who allows events to proceed of their own accord. It does not allow the spectator to see into the personality of one man.

Groups, however, can be fascinating when they come together at random. When they resolve their conflicts, on the other hand, the works they produce are merely the results of committee consciousness. They have rejected their dynamism, obscured all their individual and conflicting elements. They are bland and mechanical. Since committee products have no point of view, they fail to truly involve their audience. They are not the results of a single voice or consciousness, and so cannot fulfill the function of art: they cannot connect men.

Once man can interact with and impose mental order upon his environment, he is ready to transmute consciousness onto or through a medium. This is the act of artistic creation, the form of which is visible to other men, allowing them to "see into" the mind of the creator. Once a man transposes his consciousness onto a second medium (the first being his brain), he becomes a creative intelligence. He shapes his medium with his hands, or his tools, and the finished works are either displayed publicly in their original forms, or produced in various quantities and distributed to the public (e.g., novels, poems, films, records, etc.).

If they do not somehow reach the public, they are simply exercises

for the artist. They bring their creator closer to himself, for he sees before him the material manifestations of his own intelligence, but they are of no value to the public if the public cannot see them.

The point of this discussion is that only the medium which reaches the greatest audience is that which unites men best. Film is art when it is created by a single human intelligence; and, as art, each film must have a separate personality. Each film must be the result of two forces interacting: the author's intelligence and the event or idea he perceives and wishes to transmit or express. This is the interaction of man and physical reality, that of subject and object. For this reason, the motion picture has a dual value.

Its objective value is concerned with the subject and purpose of a film. Its purpose may be to depict a common occurrence or an event which affected the lives or movements of men. It may be to put forth an idea, to proselytize, to affirm, or simply to create an atmosphere. These are the subjects, the story or idea "lines" of motion pictures. They are that with which the author interacts and reacts; they are his mental "raw materials" and must become infused with his own personality in a film.

By integrating the subject with his attitude toward the subject, the artist treats his subject; he takes his materials and places them within his own frame of reference; he adds his own point of view; or better, he becomes part of his subject. This presence of the author within his subject or the manner in which he treats his subject and purpose, is the subjective value of the cinema.

As films have matured, style and authorship have also matured. In literature, it is often easy to determine the identity of an author merely by reading one page (and often only one sentence or verse) from a work. If presented with a page from a work by Faulkner, one from James, another from Lawrence Ferlinghetti, and another from James Merill, the experienced observer will be able to correctly identify their authors.

It is also significant that even if the observer is inexperienced, the four styles would be so distinctive that he should at least perceive a difference. Similarly, in painting and sculpture, the "stylistic stamp" of the creator is present in every work. Despite some similarities in style Van Gogh is discernable from Rubens, Rodin from Michaelangelo, Segal from Kienholz, Reynolds from Gainsborough, Brancusi from Marini, and so on, ad infinitum.

The authorship of the great stylists in film is as apparent as in other art media. One who is familiar with the works of Eisenstein, Fellini, Bergman, Bracke, Watkins, Godard, or Ichikawa, should be able to identify any characteristic frame or sequence from their works; and, as with other media, the uninformed observer should clearly see a difference between them. The variables of film style are similar to those of any formidable medium. They consist of composition in light and shade, contrast of masses and volumes, movement, sound, color, montage, etc. If a film has an idea to present, it is the task of style and authorship to do so. Without a distinctive authorship visible within a work of art, it cannot fulfill the main require-

ment of art; that is, to act as an instrument for the connection of artist to audience, of man to man.

the matter of the raft
by Andrew Halpern

*Imagine the river on its back,
laughing at spasms of the sea,
and the flood of bodies
in the fishermen's net,
and the blood of the fishes
in the black frothing mire
at the prison river gate.*

*Imagine the river on the map
when the mouth is muted
and the water tapped and
meandering down mountains
of the mirror's hand and
the hand that waved
at the prison river gate.*

*Imagine the curious and clown
with the fool, and imagine
when the map is charted and
the chosen print dry on the page,
and the nothing which finds that
muddy water runs and you drown
at the prison river gate.*



Sexton and Plath

(continued from page 7)

language./ Like carpenters they want to know which tools./ They never ask why build.../...dazzled, they don't forget a drug so sweet that even children would look on and smile./ To thrust all that life under one tongue!/ That all by itself, becomes a passion."

She finds her hunger translated into an impassioned, almost unbearably restrained desire to understand a husband's patience, a daughter's newness--"Darling,/ stand still at your door,/ sure of yourself, a white stone,/ a good stone-/ as exceptional as laughter/ you will strike fire,/ that new thing..."

She bids herself, "Turn, my hungers!/ For once make a deliberate decision.../ She pays her debt to Rimbaud--"Anne, Anne,/ Flee on your donkey,/ flee this sad hotel." Her hunger becomes a fire unmistakably different from Plath's burning impatience for the transcendence "into the red eye, the cauldron of morning." Her last poem speaks for itself.

Well, death's been here
for a long time-
it has a hell of a lot
to do with hell...
...mud, day after day,
mud like a ritual...

Even so,
I kept right on going on,
a sort of human statement,
luging myself as if
I were a sawed-off body
in the trunk, the steamer trunk.
This became a perjury of the soul.
It became an outright lie
and even though I dressed the body
it was still naked, still killed.

Is life something you play?
And all the time wanting to get rid of it?

Today life opened inside me like an egg...

There was the sun,
her yolk moving feverishly,
tumbling her prize-
and you realize that she does this daily!
I am not what I expected. Not an Eichmann.
The poison just didn't take.
So I won't hang around in my hospital shift,
repeating The Black Mass and all of it.
I say Live, Live because of the sun,
the dream, the excitable gift.

MOVIE TIME

Union Play Circle

FEBRUARY:

9, 10, 11, 12 "Repulsion"
16, 17, 18, 19 "Seduced and Abandoned"
23, 24, 25, 26 "The Naked Night"

MARCH:

2, 3, 4, 5 "The Wild Angels"

Critic-Beckett-Absurd

(continued from page 9) analysis of his (Beckett's) humor traces an attitude that is pervasive in his work and at its core, and an understanding of that humor may elucidate the core."

Thus, she sees humor as central to an understanding of Beckett. For she feels that in tragicomedy as in fiction, there is an equation of plot with human situation, and the major meaning of the play lies in that equation rather than in what she terms "digressions upon Godot."

This statement alone, presents a very different point of view from that expressed by Esslin. Here, plot is recognized in a conventional sense, and instead of the sub-conscious catharsis which Esslin mentions, Mrs. Cohn stresses a conscious recognition on the part of the audience. Accordingly, she says that "Beckett's bums" present us with an image of ourselves. Or, to be more specific: "Vladimir and Estragon deprecate us in depicting themselves, for their activities mimic ours. They know the futility of their actions, and through them we become acutely aware of ours."

Thus she sees Beckett's heroes as bums, who are analogous to Chaplin's tramp, in as much as they point out the ridiculousness of their better's (ourselves) conduct. As she goes on to illustrate the many comic techniques employed by Beckett, we begin to see how Mrs. Cohn applies her comic analysis to the social sphere.

One of the main techniques which she mentions is that of repetition in GODOT. Thus the seeming monotony of situation and character mocks itself, as Estragon remarks in Act I, that, "Nothing happens...," or later on in Act II we get Vladimir's, "This is really becoming insignificant." Also this repetition (as in Vladimir's song in Act II), is said to symbolize the theme of repetitive monotony and therefore implies "cosmic cruelty."

In this way, Ruby Cohn seems to be illustrating the same integration of form and content which was noted by Esslin, but in a very different way. For her analysis utilizes the comic techniques employed by Beckett with the aim of getting at the "core" of his attitude. Unlike Esslin, she is not afraid of imposing a system (comic techniques) upon her interpretation, while at the same time she avoids the fallacy of trying to find a "key" to the plays. But while her method seems to provide a more illuminating analysis of the plays than does Esslin's, she does make certain definite interpretations which appear to be invalid when overstressed. For example, "By Act II of GODOT, Pozzo is bereft of castle and all servants but Lucky. Most striking after an Act I stage business with spectacles, Pozzo is blind, just as Lucky is dumb after the uncontrolled outburst of Act I. The ethical comment is evident: a master-slave relationship blinds the master and mutes the slave."

My point here, is that while there is certainly a lot to be said about the relationship of Beckett's pairs, Mrs. Cohn's interpretation in terms of an "ethical comment," is only right in part. More important, it seems to me, is the portrait of a mutilated humanity which Beckett paints. In other words, Estragon's limp, Vladimir's urinary disorder, etc., is all part of a cruel and humiliating image of man in an anguished and absurd state. The "ethics" of the master-slave relationship, however corrupt, is no worse than the anguish and liberty of Vladimir and Estragon. But the main failing that I find in Cohn's work, is that the central absurdity of the plays, which is in many ways the core, is used simply to illustrate a technique by which Beckett achieves a comic effect. And yet, because there is virtually no distinction between form and content, what Mrs. Cohn is doing does at times seem to attain a higher level of critical perception than does the approach of Esslin.

Thus in discussing the possibilities of a Christian interpretation, Mrs. Cohn states: "But Christ and thief have long been ironically treated by Beckett... in WAITING FOR GODOT, as in other works, the biblical echoes are mocking

echoes, probably because Christianity (like love, another major Beckett target) seemed to promise so much to man... If the friends repent it is not of sin, but of being born. Estragon's comparison of himself to Christ culminates in a bitter contrast, and they crucified quick!"

Here again, Mrs. Cohn seems to deal with the matter of Christian interpretation in a more perceptive manner than Esslin. But, to return to the question of method, what aids Mrs. Cohn in her approach? The answer to this is, at least in part, what I have been trying to stress from the beginning. That is, she recognizes that "tragicomedy lacks absolute certainty; for doubt exists to the degree that word, thing and event have been undermined."

Hence, what Esslin interprets as a presentation of this "absurd" situation, is defined in terms of the comic technique. If anything, Mrs. Cohn gives us more interpretations than are necessary, as in her essay on ENDGAME. But here, again, it is her recognition that no single interpretation is the "key," but that each relevant interpretation adds to the overall richness of the play, which makes her method a good one.

Thus in describing ENDGAME, she gives interpretations which range from a bitterly ironic version of creation and resurrection, to a chess game, in which Hamm's opening line, "Me to play," sets the framework. In regard to the former, Mrs. Cohn notes "it is finished," the last words of Christ on the cross, are echoed in Clov's first words in ENDGAME. She goes on to equate the "endgame" metaphor with the action of the play:

"The dramatic action presents the death of the stock props of Western civilization, family cohesion, filial devotion, parental and connubial love, faith in God, empirical knowledge, and artistic creation."

While this short statement seems to hit the nail on the head, the subject of nail and nailhead, is yet another of Mrs. Cohn's concerns, as every proper name in the play is shown to be capable of meaning "nail." While this point may seem trivial, it is convincingly tied in with the idea of humanity, whose role it is to nail Christ to the Cross.

And yet again, it is neither the "hammers," nor the resurrectors, nor the chessmen which explain the play, but a combination of them all. And according to Mrs. Cohn, only when we understand the varying degrees of irony which Beckett infuses into these illusions, will we grasp his full meaning. This is where she is most illuminating, as she states that: "By mocking the literary form within that form, Beckett questions the boundary between fact and fiction. Such interrogation is part of the traditional stock and trade of the fool, and Beckett plays it for all its farcical, metaphysical worth."

But while the method employed by Ruby Cohn can be seen to be a good one in one sense, I feel it necessary to reiterate one major criticism which I hinted at before. This concerns her preoccupation with social matters, which she seems to apply in the form of value judgments, to society. I feel that this is a fault, because what Mrs. Cohn does is analogous on one level to the criticism of Abel. For whereas Abel attempted to deny the existence of the Theatre of the Absurd, on the basis that our world is a rational one, Mrs. Cohn uses the same kind of reasoning to make a completely opposite point. She says: "As long as man remains ugly, small, poor, cruel, ignorant, miserable and vulnerable, Beckett's works will have lively and deadly relevance for us."

In other words, she is saying that Beckett's drama is socially relevant, due to the low state to which man has fallen. But it is to her discredit, I think, that the condition of man, which falls outside of the theatre proper, must be used as a justification of the plays. Similarly, this view would prevent anyone with a positive view of society, from appreciating Beckett. My point is that Beckett's drama represents an "attitude" in theatrical terms, and therefore should be judged relevant or irrelevant in

these same terms. Accordingly, a positive judgment of Beckett's theatre can be made in terms of the Theatre of the Absurd, regardless of our own personal attitude. If my statements seem to recall Esslin's views on this matter, I think it is because his general method is more effective than Ruby Cohn's, for the aforementioned reasons.

Since so much has been made of the so-called "Christian Interpretations" of Beckett, I would now like to consider one of the foremost proponents of this view. In an article entitled, "Waiting for Godot: a Christian Interpretation," Ronald Gray begins by saying, "Emptiness is the theme of this play."

But Mr. Gray goes on to say that though the details are examined closely, they fall together in a far from pointless way. That in fact, GODOT is a Christian play, and its positive sense can be recognized in terms of the Christian faith. In support of his thesis, Mr. Gray uses the obvious biblical illusions and the Christian idea that "if Godot comes, we'll be saved." But, Gray also asks how we can reconcile Godot's not appearing with a belief in God? And he answers his own question by suggesting in this instance at least, Godot cannot stand for God.

Besides this, Gray says that the characters aren't really Christian in their rejection of repentance and vagueness of prayer. And only towards the end of the play, when Didi cries, "Christ have mercy on us," does Gray see their attitude change.

At this point in his review, the paradoxes seem to become too much for Gray, so he asks, "What is the central point?" or "So what does it all amount to?" Similar to Abel, but with a different end in mind, Gray is not willing to accept the "absurd" on its own terms. He goes on with, "Is it pointless to wait for Godot, should we give it up?... Or is there any central point to which the play makes sense?"

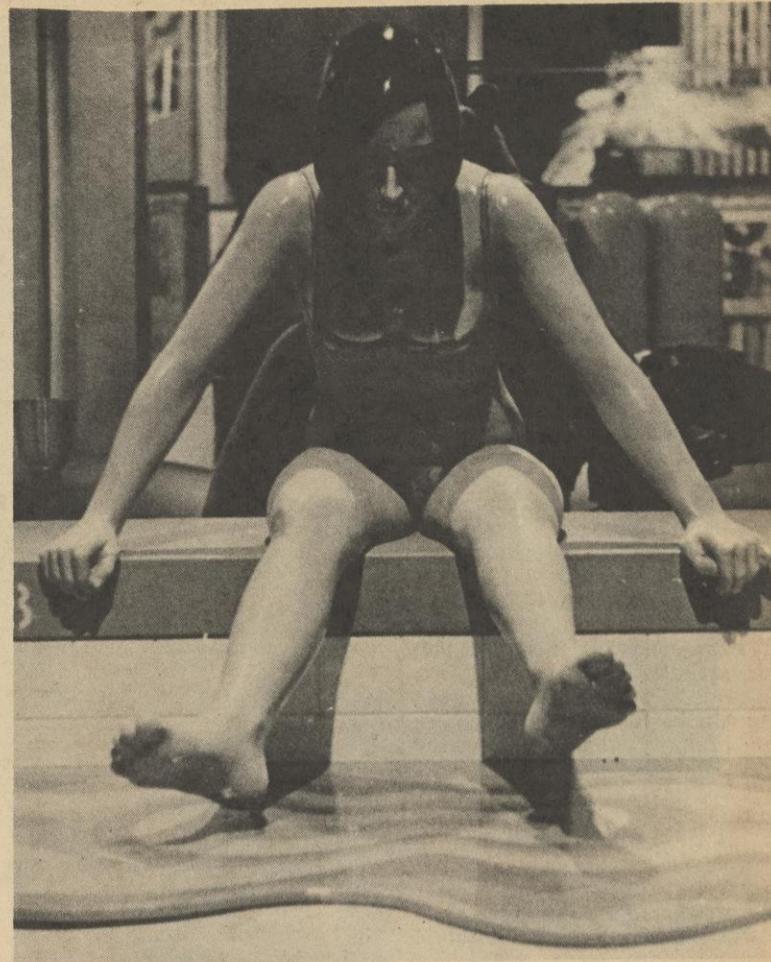
And this is where Mr. Gray's approach clearly illustrates his misunderstanding of Beckett. For in his refusal to accept the play's divergence from the conventional patterns of drama, he is already beginning to force external considerations upon the play. What he cannot understand, he wishes to "reduce to a central point." And so this central point that he wishes to come up with, causes Mr. Gray to impose a system of interpretation upon the play which disregards everything basic to Beckett's form.

Thus, Gray says that when Gogo mistakes Pozzo for Godot twice, although this seems absurd, Gogo is really right. In other words, Gray says that Pozzo, while he is a tyrant and a slave-driver, was made in the image of God. Thus the failure to help him is a failure to help Christ who is in everyone. As in Pozzo, the authority of Christ comes to the surface. Hence, Godot has kept his promise. He has come in the shape of Pozzo and Lucky.

If the fallacies in Mr. Gray's argument aren't apparent, I will mention just a few of them. First of all, he assumes without question, that Godot is God. Next he says that Pozzo must be Godot (God) because he represents the authority of God, who is in everyone. Is God then a tyrant and a slave-driver? And also, couldn't Gogo and Didi just as well be Godots, if Christ is in everyone?

Finally Gray asserts that, "What has gone wrong is the conception of waiting." The problem is not that Gogo and Didi are without charity, because they do wait, but they are too "complacent." Thus we can easily draw the Christian moral for ourselves, or can we? For as Jean-Jacques Mayoux puts it, GODOT is on one level a dialectic for suicide... Suicide thus appears as a rational decision which should have been undertaken after the very first awareness of the absurdity of life. Once caught up in waiting, however, no instant of time can ever be decisive again."

From the standpoint of this article, there are many points dealing with specific matters of interpretations which I don't feel I have the time to develop. What I have been trying to do was simply to examine several critical approaches to Beckett's dramas, to try to find an acceptable way of

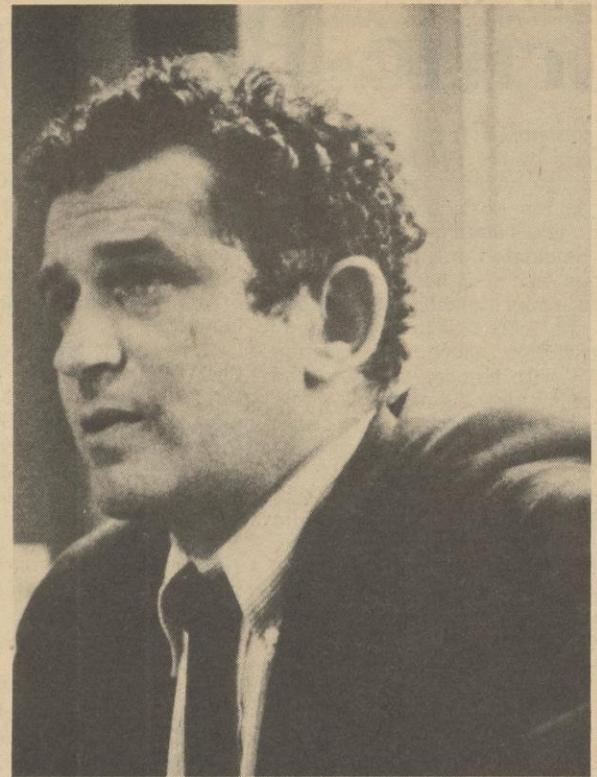
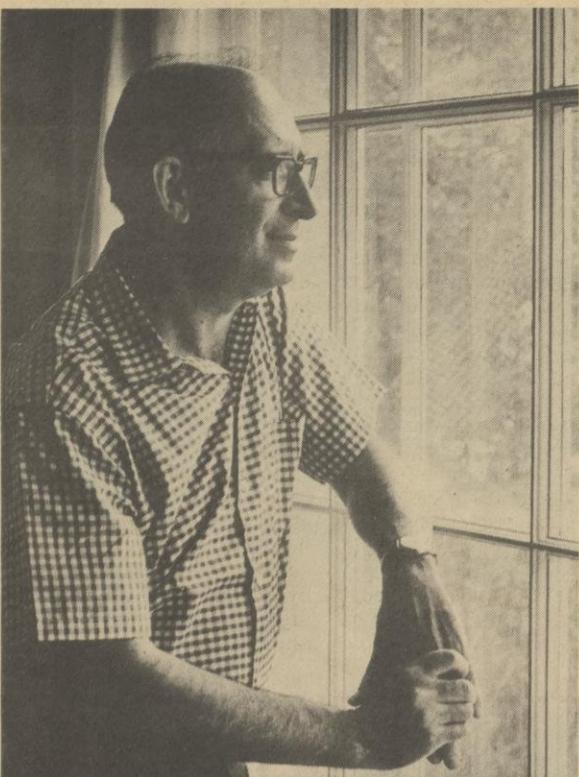


Art Exhibits

ABOVE: Salon of Art
Wisconsin Center
BELOW: John Colt Exhibit
Wisconsin Union

Photos By
Mark Rohrer





Book Preview

Above—photos left to right:
 BERNARD MALAMUD—The Fixer; IRIS MURDOCH—Time of the Angels; NORMAN MAILER—Cannibals and Christians.

Below—photos left to right:
 JULIO CORTAZAR—Hopscotch; JOHN FOWLES—Magus; LARRY McMURTRY—The Last Picture Show.

images; welcomes; ideas, polemics, manuscripts, hate, love, etc, etc. . . .

IMAGES: New Directions in Fine Arts



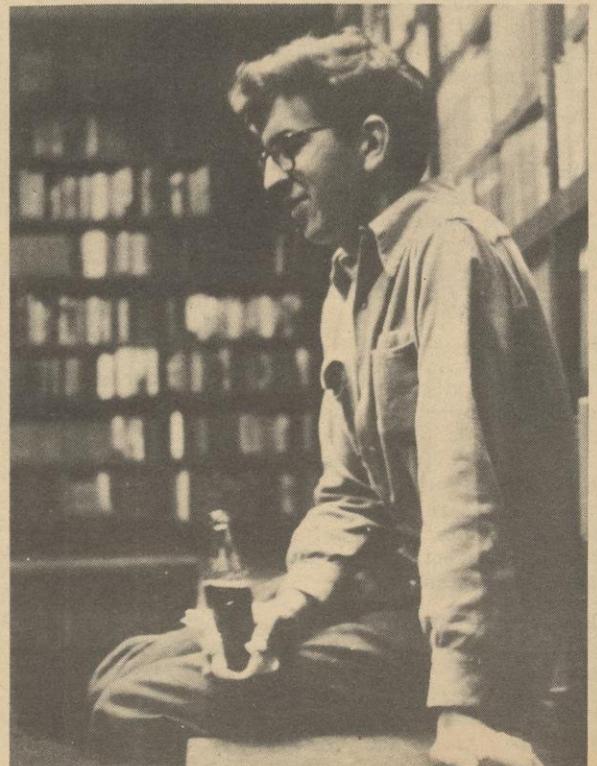
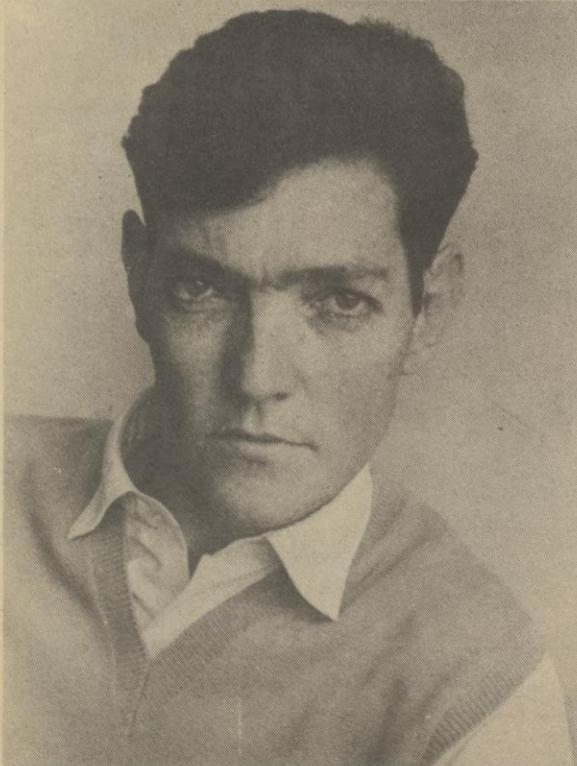
images no. 2

coming next:

Left: David Hemmings and Vanessa Redgrave in Antonioni's "Blow Up," now in its second week at the Strand.

"Blow-Up" will be analyzed in depth in the second issue of Images: New Directions in Fine Arts, coming Saturday, March 18.

Also to be included is a review of Norman Mailer's newest collection, "Cannibals and Christians." Mailer is pictured above.



Monroe Plays Bluegrass Tune

In the words of Bill Monroe, "Bluegrass is a blend of gospel music and pure blues as interpreted by the Southern Negro; it has a lonesome sound and a touch of the Scottish bagpipe in its make up. It should be earthy."

Monroe will demonstrate his definition when he appears with The Bluegrass Boys at the Union Theater, Monday evening.

Monroe has been involved in one form of music or another. During his childhood in Rosine, Kentucky, he sang in church choirs. In 1927 he joined with his brothers to organize a band. Ten years later he began experimenting with bluegrass music and joined the Grand Ole Opry in Nashville.

He performs with a mandolin. "A bluegrass group," Monroe explained, "should have a fiddle, mandolin, banjo, bass fiddle and rhythm guitar."

Monroe and The Bluegrass Boys will perform on Monday at 8 p.m. Tickets are on sale at the Union Theater box office at \$1.00, \$1.50, and \$2.00.

Cagers

(continued from page 16) during the game. Sometimes these boys get a better feel of the game just by watching a little of it. Then, when they go in, they know what they have to do."

This will be one of the season's more crucial games, and Erickson will be going all out to win it.

"Every team in this league knows that it can be beaten by almost every other team," Erickson said. "I'm hoping to come back with another win."

* * *

Wisconsin goes into the game in seventh place in the Big Ten with a 2-3 record and a 7-8 overall mark.

Three Badger starters are high on the Big Ten scoring list. Chuck Nagle is sixth with a 21.4 conference average, Jim McCallum is 12th with an 18.2 average and Joe Franklin is 21st with a 15.2 average. Franklin and Bill Hosket of Ohio State are the leading rebounders in the conference with a 14.2 average.

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AT ALL NEWSSTANDS NOW



EARTHLY BLEND OF GOSPEL AND BLUES—Bill Monroe is one of the pioneers of bluegrass music. Besides touring with The Bluegrass Boys, who will perform with him, he is a noted composer. Monroe and his band will be at the Union Theater Monday at 8 p.m.

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EATON PAPER CORPORATION, PITTSFIELD, MASSACHUSETTS

'U' Department to Acquire 'Most Advanced' Microscope

The most advanced electron microscope ever designed is to be built on the University campus. Under the direction of Professor John M. Donhowe, a one-million-volt electron accelerator, the heart of the microscope, is presently under construction in the physical laboratories near Stoughton.

"We hope to be able to use the microscope as a platform for experience," said Donhowe, "in studying the behavior of biological specimens."

"The microscope will be capable of resolution higher than any other microscope in use today," he added.

Donhowe said there are about 25 other electron microscopes on campus, ranging in voltage from

30 to 100 kilovolts, but this is the first time any experimenting has been done with a microscope of this size.

"The purpose of this project," said Donhowe, "is to gain experience in this area."

The instrument will have great precision in examining various substances including blood serum. The high precision is made possible by great stability of the high voltage power supply used.

An ultra-high vacuum used in the accelerator nearly eliminates the confusing contaminants common in conventional electron microscopes. The vacuum is created by an Orbitron vacuum pump designed by Prof. Raymond G. Herb, physics.

"BEST FILM OF 1966!"
National Society of Film Critics

A Carlo Ponti Production
ANTONIONI'S BLOW-UP
Vanessa Redgrave
David Hemmings · Sarah Miles
COLOR
Recommended for mature audiences
A Premier Productions Co., Inc. Release

Strand
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NOW PLAYING



WEEKEND SPECIAL

Rumor has it that outside interests have moved in on the campus yearbook market in an attempt to attract the lucrative party set. Although it's obvious that there is only one yearbook on campus, the

outside competition has become quite persuasive.

Dislike high pressure tactics? Mail the coupon below and relax this weekend. It's cheap insurance, especially if you "party" for a living!

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Enclosed is \$6 for my 1967 Badger

Mauldin

(continued from page 1)
a seminar at 4:30 tomorrow in the Union.

Dr. Masters and Mrs. Johnson will deliver two lectures Monday in Great Hall at 3:30 and at 8 p.m. Their seminar is 10 a.m. Tuesday.

Dr. Masters and Mrs. Johnson will speak on the "Revolution in Sexual Research: The Human Sexual Response." Last April they published "The Human Sexual Response," the results of 13 years of research and study of the sex act. The book was published as a medical textbook, but soon climbed to the top of the best seller lists.

Documents

(continued from page 1)

Indiscriminate opening of files might set a precedent that would force opening of personnel and student information files, which the University has closely guarded; or that contract matters would overlap into personnel or student matters. If they did, he said, the information should not be open. The probable result of this resolution is that contracts and files pertaining directly to them will be open. Minutes of meetings which might also contain student or personnel matters will not be. Professor's individual files will be left to their discretion. Nothing pertaining to student and personnel records will be released.

Harrington stated that "the practice in the past has been to show records, but we will not show just anything to just anyone."

In regard to federally classified contracts, Harrington's report stated that the University has only one such project at present, which runs out in March.

woman

(continued from page 1)
the policeman support each other while contrasting beautifully.

The play is slow getting started because vagabonds don't have the freedom of movement that is necessary to enhance their color and brightness, and to set up the contrast to the financiers whose dialogue dominates the stage.

But when the acting is superb,

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FREE European Tour! Well, almost. BMW motorcycle; rt. jet fare, 3 wks. rm. & bd.; all for price of BMW alone. Med-int'l. P.O. Box 532 Madison. 20x28

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1961 VW convert., excel. cond., must sell. \$500. 255-5467. 7x16

ABARTH, 1961 record Monza a coupe. Aluminum body, complete less engine—\$395. 244-9805. 4x11

SOMEWHAT battered but mechanically sound 1958 VW. Sunroof, recently rebuilt engine. \$240. 255-6118 evenings. 2x11

HEAD competition GS 215 cm. New pair. 233-3476 after 5. 5x16

S T E R E O-component system; Heath, Garrard. \$175. 262-9317. 5x17

'65 160 cc Honda. Must sell immediately. \$275. 256-0860. 5x17

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OFFICE or studio space for rent. Near campus, Gilman St. 255-0952. xxx

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EFFICIENCY: 1 girl. Available now; near campus. \$55/mo. 255-1898 or 256-5871 or 256-2740. xxx

FURNISHED room; 136 S. Butler; \$45. 257-1923 after 5. 10x17

FRIENDS Campus Center: Quaker co-op, applications available for men, srs., or 21. Next sem. Call Dea Kinsey, 255-4655 7-9 p.m. 4x11

SINGLES for men or women who will be seniors, grads, and over 21 next September. C/R management agency. 606 University Ave. 257-4283. 5x14

WANTED

WANTED: 2 men to share new 2 bedroom furn. apt. or will sublet to 4. 255-6825 evenings. 6x11

1 GIRL to share large house. \$45/month. 256-0483. 5x11

GIRL to share apt. with 3. Campus, \$37.50. 255-8670. 5x14

2 MALE students to share apt. with 1 other. 2 bdrms. \$155/mo. Mark or Kern. 255-1779 or 255-7239. 5x14

WANTED: Squash opponents. Call 267-6950 nights. 4x11

1 MAN to share house, own bdrm, kitchen, dining, living rooms, garage, laundry, utilities, \$50, close. 257-3152. 4x11

GARAGE in University or capitol or central area. Call Prof. Roche. 255-7024. 5x15

1 MAN to share beautiful house with 4 others near campus. Parking, \$50/mo. 255-2334. 3x11

SYMPOSIUM tickets: Masterson and Johnson or Leery. Will pay high prices. 262-7430. 1x11

GIRL to share apt. with 3. On Univ Ave. \$35/mo. 231-1948. 5x17

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EXPERT typing, prompt service. 14 yrs. Exp. Mrs. J. White 222-6945. xxx

EXCEL. typing. Fast. 231-2072. xxx

TYPING 30c, 10-5 p.m. 255-9181. xxx

ST. MARTIN Inter-racial center. Rummage. Books. 1962 Beld. Sats. 20x2/15

EXPERT typing. 257-4125 eves. xxx

TYPING, 10c. 5:30 p.m. 255-8438. T-F. 12x17

THESIS typing and papers done in my home. 244-1049. 5x11

MORNING baby sitting while you attend classes, shop, etc. 1-5 days/wk. Norris Ct. 255-2382. 5x14

HELP WANTED

EVENING work, male and female. If you are free from 6:30 p.m.-10 p.m. four eves. per week & occasionally on Sat. you can maintain your studies & still enjoy a part time job doing special interview work that will bring you an average income of \$25/wk. or \$100 monthly guaranteed if you meet our requirements. If you are neat appearing & a hard worker, call Mr. Starr between 1:30-3:30 M-Th. at 255-5133. xxx

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NOVELTY manufacturer requires attractive female models for colorful project. Call 249-2706. 21x28

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FULLER BRUSH Co.: Due to the part time expansion program we need 20 part time men and women students for Sat. & other spare time. Earn \$25/week & up. Call Cliff Knutson eves. 256-3932 or days 837-7062. 20x2/24

T Y P I S T: Pleasant conditions; \$1.50/hr. flexible hrs.; own trans. needed; 222-0101 for interview. xxx

Student food workers in Gordon Commons. Openings available at noon and at breakfast. Payment in meals and/or cash. Open to men and women. Residency in halls not required. Apply immediately at Gordon Commons office between 8 a.m. and 4:30 p.m. 14x18

PART TIME display manager Mon. mornings plus 1 evening weekly. Approximately 15 hrs. Call Mr. Beecher, Beechers, 430 State St. 256-7561. 5x11

WAITER or waitress wanted. Meal contracts also available. Phi Chi Medical Frat. 933 W. Johnson. 257-4416. 3x11

IF YOU are married and would like to earn \$5.00 for 1 hour call 231-2024. 4x14

WAITERS needed. Frat. 256-9351. 5x15

MEAL job: male student at Lakota House 515 N. Lake. 256-0867. xxx

SUN PRAIRIE church needs part time male help for custodial duties and female help for secretarial work. Good pay and flexible hours. 837-7551. 3x14

YOUNG attractive girl to tutor gentleman in Spanish 104. Need help desperately. Please call 522-2015. 3x15

PART TIME: Male or female to do light typing, involves running automatic type machine. Wide selection of hours including weekends and nights \$1.50/hr. Call Mrs. Blyney at 238-9234. 6x18

PART TIME help: Student needed for sales and stock work. Hours in compliance with your school schedule. Applications in person only. MacNeil and Moore shoe dept. 3x15

LOST:

BLACK shep-collie puppy. Van Hise area. 255-5474. 3x11

DARK green wallet on campus. 262-8386. Reward. 2x14

PERSONAL

TELL Abdulaya it's Bozo's birthday! Love Alpha, Chrissy, the Susies too! 1x11

as it was Thursday night, it can make up for anything. As the actors began to work together, the rhythm they established made up for the movement problems. Robert Wilcox as the President harumphed about, using a kind of hollow exaltation over sums and figures, and exploited the irony of his speeches melodramatically and well.

Michael Wilmington imbued the ragpicker with the necessary defiant spirit and the necessary perception which controls the suspense and pitch of intensity as he represents the vagabonds in telling the madwoman of the malaise of a world controlled by "pimps."

Pauline Walsh as the madwoman gave the most inspiring performance that has been seen around here in a long time. She carried the movement and spirit of the play with a warmth of smile, well-placed catches in her beautifully trained voice, and perfectly-timed concerned furrows of the eyebrow.

He insisted that he was not denying Cohen "access" and answered all further questions, including those put to him by Scheer and the Cardinal reporter, with "no comment."

Cohen had earlier this week been denied access on the same grounds, Wednesday. Coatsworth is questioning the possible application of the regents' restriction on records pertaining to University personnel, faculty, and students.

He said, "If the University wants to protect those records, without preventing an investigation of past and present University - government relations, then they should have no objection to the establishment of a student-faculty committee, or a student committee under the Wisconsin Student Association, to whom it would open all of its files with the express understanding that the privacy of individuals is to be respected."

As a result, a committee representing all the different interests has been assembled and will

discuss the possible uses of the entire area from the Union to the Center.

The result will probably be a compromise. The faculty facility will not take up much room in comparison to recreation.

Call

(continued from page 1)
questioned University officials present on the issue.

They were met on the fourth floor of the administration building shortly after 9 a.m. by Leonard Vaness, director of financial research. He told Cohen that the two contracts and files requested could not be made available until the regents, meeting later that day in Milwaukee, had established procedures for opening the contract files to the public.

He insisted that he was not denying Cohen "access" and answered all further questions, including those put to him by Scheer and the Cardinal reporter, with "no comment."

Cohen had earlier this week been denied access on the same grounds, Wednesday.

Coatsworth is questioning the possible application of the regents' restriction on records pertaining to University personnel, faculty, and students.

Several different groups have an interest in the site of the gym. Its neighbors, the Union, the alumni (in the Alumni House), and the Center System (at the Wisconsin Center) all have an interest. In addition, many faculty members want the site for a faculty dining-drinking facility, while students want it for recreation.

As a result, a committee representing all the different interests has been assembled and will

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Campus News Briefs

Entries Due Monday Writing Competition

The Union literary committee and the Department of English have announced that over \$1200 will be awarded to winning entries in the 16th Annual Creative Writing Competition. Entries may be submitted to the Union Browsing Library between Monday and Feb. 20.

Awards include the English Department's \$400 George B. Hill Memorial Award and the Union literary committee's \$150 Edward H. Gardner Award, with over \$700 in additional awards.

Each entrant may submit up to five entries with no more than three entries in either the poetry or prose classes. Poetry may be of any type, and prose may include fiction of all kinds.

A preliminary evaluation of the manuscripts will be done by a screening panel and three judges. One faculty member from the English Dept., will read the remaining entries and meet for selection of award winners.

LANGUAGE APTITUDE TEST
The College Year in India Program is sponsoring a Modern Language Aptitude test at 11 a.m. in room 307 South Hall.

JEWELRY WORKSHOP
The Union crafts committee will present a silver jewelry workshop and demonstration today from 1 to 3 p.m. in the Union workshop. There is a small charge to cover materials.

TRIANGLE OPEN RUSH
Triangle at 148 Breese Terrace, invites all engineers to open rush on Saturday 1:30 to 3:30 p.m.

"FLAMING MAMIE'S REVIEW"
"Flaming Mamie's Review" will be held in the Union Stiftskeller, 9 to 12 p.m. today. The review, including a comedy group, a combo, and topless dancers, costs \$2.25 a couple.

VALHALLA
Valhalla Coffee House has added Saturday night programs this semester. It will be open from 9 to 12 p.m. at 713 State Street.

VOICE RECITAL
John Lueck will present a Graduate Voice Recital in Music Hall Saturday at 8 p.m.

LUTHER MEMORIAL CHURCH SERVICE
Dr. Larsen will be the guest preacher at the worship service at Luther Memorial Church, 1019 University Avenue, on Sunday at 11 a.m.



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LUTHERAN SERVICE

The Rev. Donovan Palmquist of Milwaukee will be the guest preacher at the Campus Lutheran Worship Service at St. Francis Chapel, 1001 University Avenue, Sunday at 11:30 a.m.

TOLKIEN SOCIETY

J.R.R. Tolkien Society will hold an important meeting at 2 p.m. Sunday in the Union.

WOODWIND QUINTET

The University Woodwind Quintet will perform at a Sunday Music Hour at 3 p.m. Sunday in the Union Theater.

ART WORKSHOP

"Quixote" is sponsoring an art workshop Sunday beginning at 3 p.m. The workshop will meet on the second floor of 211 N. Brooks St.

CLUB 1127

Club 1127 Coffeeshop—"On Stage Tonight: A Musical Revue" will be the program for Sunday evening at the Club at the corner of University and Charter Sts. The program will be at 6 p.m.

LAW PROF. TO SPEAK

Prof. Wilber G. Katz will speak at a dinner at Bethel Lutheran Church on Sunday.

MONTEVERDI CONCERT

The University Tudor Singers and Cantata Singers will present Sacred Music of Monteverdi in Luther Memorial Church at 8 p.m. Sunday. This is the first of two concerts honoring Monteverdi on the four hundredth anniversary of his birth.

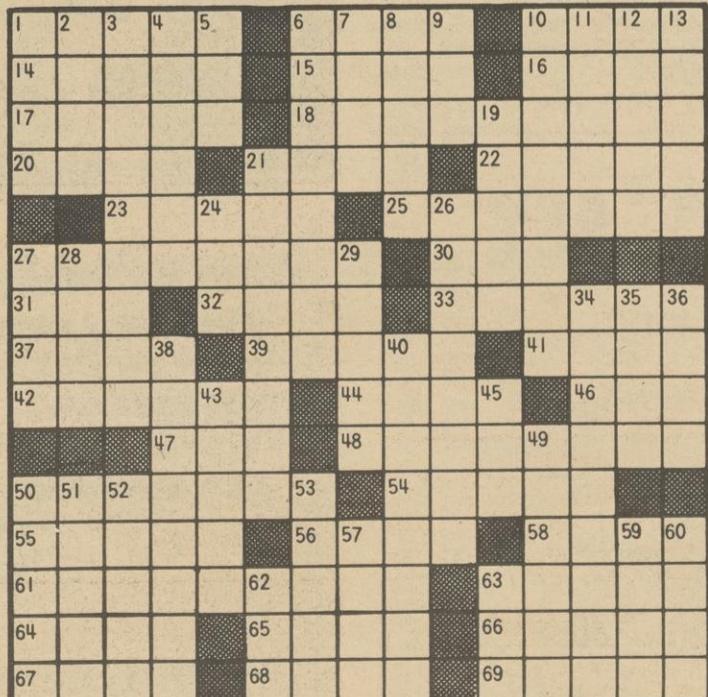
Daily Crossword Puzzle

ACROSS

1 That is ____: 2 words.	48 Scattering.	50 Colorado city on Rio Grande.	51 Opposed and defied.
6 Port of Eire.	54 Bridge player's declaration.	55 Occupies wholly.	56 Queen: Fr.
10 Kind of button.	56 Praise.	57 Sailing term.	21 Ventilators.
14 Join.	58 Sailing term.	61 Certain broadcasts.	24 Genus of cattle.
15 981-mi. river in U.S.	62 Robin ____.	63 Robin ____.	26 Busied (oneself) ineffectively.
16 Type of nut.	63 Patriot of 1776.	64 Patriot of 1776.	27 Davenport.
17 Athenian of drama.	65 Anatomy: Abbr.	66 Well-known Street.	28 Rubber trees.
18 Presiding officer.	67 Common prefixes.	67 Common prefixes.	29 Skating places.
20 E pluribus ____.	68 Hodgepodge.	68 Hodgepodge.	34 Extra-pay TV reruns.
21 Altar end of a church.	69 Quai d' ____.	69 Quai d' ____.	35 ____ for one's money: 2 words.
22 Obliterate.	1 Ballet skirt.	1 Ballet skirt.	36 Move slowly.
23 Lawyer's concern.	2 Come ____ (enter): 2 words.	2 Come ____ (enter): 2 words.	38 Like some hose.
25 ____ the beans.	3 Program on radio and TV at same time.	3 Program on radio and TV at same time.	40 Gives for safe-keeping.
27 Good Samaritan.	4 Part of A.E.C.	4 Part of A.E.C.	43 Perch.
30 French article.	5 Longing: Slang.	5 Longing: Slang.	45 Mesh.
31 Wave: Sp.	6 Thorough.	6 Thorough.	49 American playwright.
32 Queen of Egyptian gods.	7 Exclamations.	7 Exclamations.	50 River of Scotland.
33 Group of four.	8 ____ one's time.	8 ____ one's time.	51 Nautical term: 2 words.
37 Escutcheon band.	9 Weeding tool.	9 Weeding tool.	52 ____ all: 2 words.
39 Dogma.	10 Heroine of 1936.	10 Heroine of 1936.	53 By oneself.
41 Territory: Abbr.	11 Aggregate.	11 Aggregate.	57 Collections of curios.
42 Star: Prefix.	12 Marked by:	12 Marked by:	59 Line or row: It.
44 Understood.			60 Brawl.
46 ____ sponte (of his own will): Lat.			62 Ark passenger.
47 Tense of Greek verb: Abbr.			63 Bustle.

DOWN

1 Ballet skirt.	15	16
2 Come ____ (enter): 2 words.	18	19
3 Program on radio and TV at same time.	21	22
4 Part of A.E.C.	23	24
5 Longing: Slang.	25	26
6 Thorough.	29	30
7 Exclamations.	32	33
8 ____ one's time.	40	41
9 Weeding tool.	44	45
10 Heroine of 1936.	47	48
11 Aggregate.	53	54
12 Marked by:	56	57
	58	59
	60	61
	63	64
	66	67
	68	69



Saturday, Feb. 11, 1967

THE DAILY CARDINAL—15

BLUE GRASS MUSIC

The Folk Arts Society will present Bill Monroe and the Blue Grass Boys at 8 p.m. Monday in the Union theater. Tickets are on sale for \$1, \$1.50 and \$2.

lands, Belgium, France, Italy, and Austria.

Conducting the program are Helmut Summ and Laurence P. Rath-sack, art and art education professors in the School of Fine Arts, University of Wisconsin-Milwaukee. Each has conducted three previous European art-study programs for University Extension.

Four to six Extension credits will be granted, which are transferable. Auditors interested in becoming acquainted with the culture of the continent through art may be admitted by special arrangement.

Registrations will be accepted until Feb. 24, provided the maximum number of registrants has not been reached before that date.

Further information is available by contacting Robert H. Schacht at the University Extension, 432 North Lake Street, 262-3529, or Summ or Rath-sack, in Milwaukee, 228-4208.

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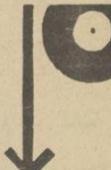
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'Our Team Wants a Victory'

By LEN SHAPIRO

Sports Editor

In a move designed to combat "our slow starts," Coach John Erickson will be going with two new starters as the Badger cagers go up against Big Ten leader Indiana today.

Erickson will be using high-leaping Rob Johnson at the center and Mike Carlin at one of the guards.

"These men are a little more mature," Coach Erickson said yesterday, "and they have both played against Indiana before."

The Hoosiers will pose a serious problem to the Wisconsin team. Currently leading the Big Ten along

with Northwestern, Indiana has a team that can come up with the clutch victory.

Three of the Hoosiers last four wins have been by margins of less than five. In their last outing, they stopped Michigan State, 82-77, and in a game against Ohio State they came away with a clutch 81-80 victory.

"We're not really far from the spot Indiana is in right now," Erickson said. "We could just as easily be where they are and they have our record. They are really coming up with the clutch wins."

The Hoosiers have a veteran squad with a lot of experience. And

I'm not really surprised by their position in the Big Ten race. I think anything can happen in this race, though, and we will be very much in this ball game."

Indiana's Butch Joyner is one of the prime reasons the Hoosiers are where they are. A 6-4 junior, Joyner has an 18 point scoring average and is pulling down almost 12 rebounds a game.

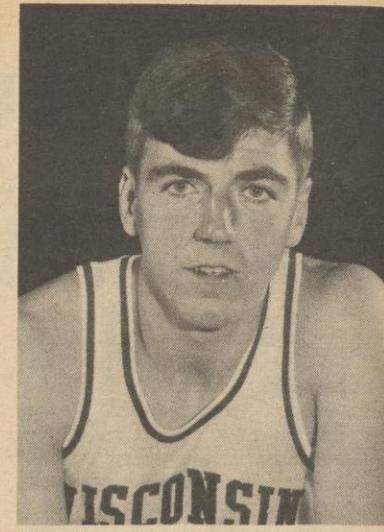
He is supported by one of the fastest guards in the Big Ten, 5-10 junior Vern Payne; 6-6 senior forward Jack Johnson, 6-8 sophomore center Bill DeHeer and 6-3 senior guard Ery Inniger round out the starting five.

"This team has excellent balance in scoring and rebounding," Erickson noted, "and they have two excellent centers who give them good rebounding strength."

The Badgers will be starting Jim McCallum at guard, Chuck Nagle and Joe Franklin in the corners, along with Carlin and Johnson.

"I don't want to substitute as much as I did against Ohio State," the Badger mentor said, "but if I feel I have to do it to keep us in the game, of course I will."

"Although I'm not starting as many sophomores as I have had, I can't say that I won't use them (continued on page 13)



MIKE CARLIN
back as starter

Mile Relay Could Decide Minnesota Track Meet

By MIKE GOLDMAN

Associate Sports Editor

Tradition may repeat itself when Wisconsin's indoor track team faces Minnesota today in Minneapolis.

The last three times the Gophers and Badgers have met the meets have been decided by the mile relay. It could happen again this afternoon.

Minnesota and Wisconsin have identical 2-0 records. Both squads beat Iowa State—the Badgers with a 92-49 score and Minnesota, 77-56.

Both teams defeated another Big Ten school this year. The Gophers beat Illinois, 102-49, while Wisconsin was victorious over Indiana, 88-47.

There are more similarities if one looks at the two teams' best performances of the year. Wisconsin's Aquine Jackson will run against Minnesota's Hubie Bryant and Mike Gillham in the sprint races.

Bryant, who is a halfback on Minnesota's football team, is only a tenth of a second slower than Jackson in the 60 yard dash. Jackson's best is :6.2 while Bryant ran a :6.3. In the 300 Mike Gillham of Minnesota has equalled the Wisconsin dashman. Both have run the event in :31.2.

Wisconsin's Mike Butler and Minnesota's John Warford have identical times for both the 70 yard high and low hurdle events this year. They were clocked in :7.5 in the lows and :8.4 in the highs.

In the two mile run Minnesota's Tom Heinonen and Steve Hoag will run against Wisconsin's Bob Gordon, Branch Brady and Bruch Frazer. The Gophers' times are slightly better in this event.

In last season's NCAA indoor meet, Heinonen ran an amazing time of 8:55.3, the fastest ever

BIG TEN TRACK MEET TICKETS

A limited amount of tickets for the Big Ten track meet to be held in the Memorial Building on March 3 and 4 are still available. Tickets for the Friday preliminaries are \$1.50, or \$1 with coupon No. 8 of the athletic book. Tickets for Saturday are \$2.50, or \$1.50 with coupon No. 9 of the athletic book.

turned in by a Big Ten two miler.

Wisconsin's Terry Fancher will compete against Tom Stuart, the defending Big Ten indoor champion in the high jump. Stuart, who narrowly missed clearing 6-10 last week, jumped 6-8 this season. Fancher leaped 6-6 3/4 in the Iowa State Meet.

Stuart isn't the only good high jumper the Gophers have. Marv Topp, a fourth place finisher in last year's indoor meet, has been giving Stuart close competition all season.

Another close race will be in the 440. Wisconsin's Steve Whipple, the 1966 indoor and outdoor conference champion, will again run against Gillham, the Gopher's best sprinter. The two have been staunch rivals throughout their three years of varsity competition and are nearly even this season.

People around Minneapolis are calling today's event "the meet of the year." Minnesota track coach Roy Griak had high praise for the Badgers.

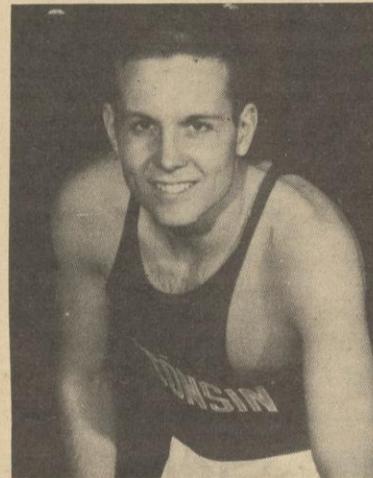
"Wisconsin is the best in the Big Ten," Griak frankly said. "There is no question in my mind that Wisconsin will come to Minneapolis with the best track team it has ever had."

However, Wisconsin's head track coach Rut Walter says the meet is nearly even. Walter thinks that Minnesota also has a good chance to be the Big Ten champion.

Both teams are healthy and slowly starting to reach their peaks. More important, the runners on the two squads are mentally high for the meet.

AN APOLOGY

The sports staff apologizes to the fencers for not deleting the last paragraph in Friday's fencing story. It was an oversight.



BOB GORDON
faces stiff competition

SPORTS

Grapplers Look For Initial Big Ten Win

By KEN KIRSCH

Wisconsin's varsity grapplers should be able to notch their first Big Ten Conference win today in Minneapolis, Minn.

The Badgers, who lost two close meets to Indiana and Northwestern last week, will wrestle Purdue, Minnesota and Indiana again.

Purdue is the team that the Badgers should be able to beat. The Boilermakers, along with Illinois, look to be the doormats of the conference in wrestling this season.

Indiana topped Wisconsin, 1712, last Saturday in a meet that was decided in the last bout. One additional win for the Badgers in today's encounter could turn the tables on the Hoosiers.

Minnesota has a powerful squad and should give the Badgers more than they can handle. The Gophers are weak in the 177 and heavyweight divisions but are strong up to those weights.

Ron Ankeny, a senior, figures to give Wisconsin captain Al Sievertsen (11-1) a real battle in the 152 pound class. Sievertsen is still smarting from his first loss in Monday's meet at Northwestern.

Junior Rick Heinzelman (12-0), who, along with Mike Gluck (13-0) is the only remaining undefeated Badger, will be up against Minnesota's Mike Maas. Maas, one of the better sophomores in the conference this year, wrestles at 160.

Gluck will also be up against a tough opponent in the Gophers' Terry Barrett. Barrett, who wrestles at 145, defeated Michigan State's Dale Carr, defending Big Ten champ, last week in a dual meet.

Badger Swimmers Face Strong Minnesota Team

By IRA ZAROV

The Wisconsin swimming team travels to Lafayette, Ind., today for a double dual meet with Purdue and Minnesota.

The Badgers will receive little competition from the Purdue squad but Minnesota will provide the team with its greatest challenge of the year. Coach Hickman predicts that the battle with the Gophers will be a "toss-up."

The Gophers are led by their "Mr. Everything," Mike Knight. Knight is capable of swimming any event and his versatility gives the Minnesota team the advantage of flexibility over the Badgers who are restricted in their lineup due to a lack of depth.

In addition to Knight the Gophers are strong in the breaststroke and sprints. Dave Erickson and Bob Dale provide the breaststroke

strength and Dave Doten is their sprinter.

The meeting of Doten and Wisconsin star Fred Hogan will be one of the most important events of the meet.

Minnesota has several other standout swimmers. Jim Linquist, a boy that Wisconsin tried to recruit, will give Bill Swano a good battle in the 200 freestyle. Swano's competition won't end there, how-

ever, as he must face another Minnesota star, George Wendt, in the 500 freestyle.

Wisconsin's other starts, Gil LaCroix, John Lindley, Jack Teeart and Julian Krug will all be faced with rugged competition from the certain-to-be-inspired Gopher squad.

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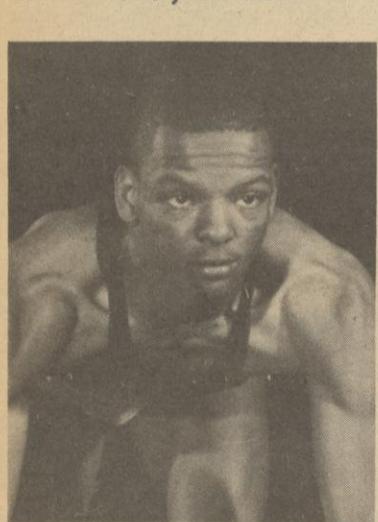


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