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The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706
VOL. LXXVIII, No. 157 Tuesday, July 16, 1968 FREE COPY

Coalition Meets To Plan Tactics

By HAROLD SOURS

One hundred anti-Humphrey Democrats met in Madison last weekend to plan their strategy for combating what appears to be the almost imminent nomination of the Vice President. The two day conference, which was held at the Memorial Union, was the organizational meeting of the Wisconsin branch of the National Coalition for an Open Convention.

The coalition, which has been described as a "T" group designed to break down the antagonisms between the Kennedy and McCarthy factions of the party, has attracted predominantly McCarthy supporters. There was much discussion at the local meeting about how the coalition could avoid the image of being just another McCarthy group. The difficulty of such a task was made painfully clear to all those present when there was no response to a request from the floor for all non-McCarthy people to make themselves known.

It was decided to contact various non-party groups and individuals in an attempt to enlist their aid. Complaints were also sounded about the absence of Kennedy, black, and labor groups. It was explained that many of the leaders of these factions were either in the Humphrey camp or had decided to remain neutral. At any rate, membership lists had not been made available to the coalition's coordinators, and thus no invitations had been sent.

Another problem discussed at great length was whether the group actually represented an effective threat to the party leadership which is controlled by administration forces. It was generally conceded that it would be extremely difficult to convince the leaders that the members of the coalition would not actively support Humphrey in a contest with former Vice President Richard Nixon.

One possible solution to this dilemma was suggested by one of the coalition's coordinators, and thus no invitations had been sent. (continued on page 6)

—Photo By BRUCE GARNER

'Alienation' Causes Formation Of Alternatives to Conventions

By DANIEL MELTON

Though John Lindsay thought he had a dramatic revelation when he told those on the terrace Friday that "the war is causing alienation among our young," most students live with alienation, have been living with it so long it's become a life style.

Alienation from the processes of "representative democracy" has caused three major groups of young people to begin organization for alternatives to the Democratic National Convention in Chicago next month.

Former Kennedy and disenchanted McCarthy backers form the nucleus of Coalition for an Open Convention, who are expecting "thousands and thousands" to join them. The National Mobilization to End The War in Vietnam office in Chicago, in a telephone interview yesterday, said that they are planning on housing for 50,000 in churches, private homes, "and possibly in parks." The third group, the amorphous Yuppies, seemingly led by East Village itinerant revolutionary Jerry Rubin, are expecting more thousands.

Each of the three reflects a further degree of alienation from electoral processes. The first is a "coalition of anti-Humphrey forces," including former backers of Robert Kennedy, who are capable of taking the electoral process on its own terms, nuances, and personalities, though they deny this particular campaign's relevance to political reality.

The second emphatically denies support of any specific individual or any specific ideology; it emphatically denies the presence of McCarthy backers in its midst. It is a "broad-base coalition movement" which plans demonstrations in Chicago aimed not at delegate behavior, but at society. They will be "expressions of will" on the part of the participants reflecting a feeling of being left unrepresented, a dissatisfaction with the

political system as a whole.

The third, which calls the Democrats' meeting the "Death Convention," is not only dissatisfied with and alienated from it and the larger political system, but also the societal context in which they lie, with its artificiality and acquisitiveness, with its irreality and inhumanity. They plan to use Chicago as a "stage" on which to act out their "theater" of the political absurd.

The three demonstrate a corresponding gradation of concern (continued on page 8)

Poli Sci Prof Advocates Revision of Fiscal Policy

DENNIS REIS

Professor Theodore Marmor, Political Science, told the University Forum Monday that every program offered in the present national fiscal policy should be rearranged and augmented to eradicate poverty in American society.

Marmor, speaking about various solutions to the American paradox of the "affluent society," offered this plan in resignation to the absence of change in the nation today. However, in the presence of widespread agreement, he would favor the legislation of guaranteed income based on an incentive program.

In Marmor's transfer system, the federal government sets a minimum support level for each family and then subtracts a certain percentage of each dollar that the family earns. For example, if the percentage was set at 50 per cent and the minimum income level was set at one thousand dollars, the family would lose fifty cents of their thousand dollars for every dollar it earned.

Other major solutions suggested by the nation's leading economists

were outlined by Marmor. Milton Friedman, University of Chicago, has suggested a "negative income tax." When the poverty line for any year has been set, those above would pay taxes in the usual manner while those below would be subsidized by the government by a schedule not unlike the regular tax schedule.

An alternative, Marmor explained, is a child allowance, which would allocate to families, no matter what income level, a certain sum of money for each child in the family.

The problems of such an income distribution, Marmor explained, center about the wasting of millions of dollars on families who have no need of such sustenance. The reason for its popularity—63 nations use it—is that the individual is not investigated nor is there a social stigma attached to receiving welfare. However, there is some concern that such a program might encourage excessive population.

Analyzing the candidates for President, Marmor indicated that

(continued on page 8)

College Presidents Want to Split NSA

David Goldfarb, President of the Wisconsin Student Association, attended a special meeting of student body presidents at the NSA headquarters in Washington, D.C. Other presidents attending included those from Harvard, Princeton, Oregon, Washington, Wellesley, and Bronxville.

The purpose of this meeting, which was held last week-end, was to decide whether or not the National Student Association has a role in national politics and policies.

Most of these student presidents had met previously in Chicago at a student caucus for a Coalition for an Open Convention.

Some of the topics discussed at the NSA meeting included the possibility that NSA might split into two separate corporations. Ed Schwartz, President of NSA, suggested that one corporation would

secede from the regular body to become a lobby and to possibly take part in supporting different candidates. The other corporation would remain a strictly service organization.

Currently, the NSA Constitution prohibits that organization from taking part in political activity or lobbying so that they may receive grants which are tax-exempt from various corporations.

The possibility of having Eugene McCarthy, Presidential hopeful, as a keynote speaker at the NSA Convention in Manhattan, Kansas, in August was also mentioned. If at this convention, the National Student Association didn't or couldn't endorse a candidate for the U.S. presidency, then the members might be permitted to adjourn and form an ad hoc group to make such an endorsement.

Study Reveals Money Is Expensive to Make

In a study based on the sample of 105 colleges and universities, it was found that the average fundraising cost is 17¢ for every dollar collected.

The preliminary study was published by the American College Public Relations Association. The report makes these generalizations:

*The average annual fund gifts were from \$500,000 to \$1,000,000 for all categories except private schools.

*Advancement budgets of large public and private universities averaged below 2 per cent of general expenditures, while the average for private colleges was 5.5 per cent. The advancements included money for publications,

alumni relations, and general fundraising.

*Schools having the largest advancement budgets usually received the largest amount of gifts.

*Schools whose presidents made frequent solicitations for funds received more gifts than those that did not solicit.

*Funds raised from alumni amounted to an average of 16 per cent, 10 per cent for state universities, 9 per cent for private universities, and 17 per cent for private colleges.

The sample was comprised of 19 state universities, 12 private universities, 56 private co-educational colleges, 8 private men's colleges,

Nominations

Students have been invited to make nominations for the position of Chancellor on the UW campus by David Goldfarb, Wisconsin Student Association president.

Nominations must be in writing and submitted by July 19 to David Goldfarb or Professor C. W. Loomer, both members of the Search-and-Screen Committee. If the nominee is not from the Madison campus, the student must include biographical information along with his recommendation.

A Page of Opinion

The Daily Cardinal

Letters to the Editor

Fourth Reich

marcuse meets the marquis

bury st. edmund

new york correspondent

(New York, July 8)—The exciting thing about being a critic turned loose in a city like New York is that one is constantly—well, fairly often—brought face to face with art forms which require entirely new frames of reference to be brought to them by the viewer. I recently stumbled across an underground genre flourishing in the Times Square area: the skin flick.

Aha! you mutter, as your palms begin to sweat and you peer intently at the page, pornography! Not so. Hiding beneath the lurid marquees are not chambers of vicarious lust, but hotbeds of radicalism, being spread to the masses at the most basic level of communication. There was a Rudi Deutschism with every Lenny Brucism, a message with every bed, a dialectic with every nipple. The intent of the director was clearly Hegelian, not pornographic. (Though I did observe some gentlemen abusing themselves in a most nasty fashion.)

The title of the work I observed was “The Sex Shuffle,” note the sly play on the letters “S.S.,” a clue to director Ron Scott’s intention to lay bare the hidden nature of his society.

Scott’s film opens with a group of teens, symbolizing radical youth, at a pot and acid party. The drugs are used as a metaphor for radical value, as we shall see. He must be commended for detailed set decoration (love posters, a One Way Street sign, a Cream album on a record rack) that rivals Antonioni’s, and an ear for dialog (“Come on, baby, let’s drop this and fly-y-y,” “Cool it man, the prophet speaks”) that would make Pinter jealous. The teens—played by cleverly cast 35-year olds, to indicate their inexorable absorption into the establishment—are happily getting stoned and applying body paint to one another.

One pair makes love, and as we watch them disrobe, we see that the man is wearing red socks, a brilliantly simple symbol. But even while the two are busy taking radical action, the middle class enters, personified by a fellow teen, their connection. He is the liberal; buying goods from the defense establishment, (they only drink alcohol, a flammable liquid, i.e., napalm), and giving them to the radicals as what he thinks is aid, thus hooking them on the road to selling out.

Significantly, his true love, that which he yearns to be a part of, is a young redhead. No mistaking the symbolism here either. He urges her to stay away from his gifts, and not to come to the party his boss is throwing, but she is determined to confront the powers.

At the party are several older couples. They are playing a game, exchanging partners. Thus, in one slashing scene, Scott depicts the interchangeability of

the capitalist factions. And he maligns the stratified Marxists in a flash-cut Godardian sequence. The girlfriend of the connection’s boss, clad in bright red underwear, watches two of the other females undress. She whets her lips lasciviously, yearning to overthrow the other women’s established orders, but her bureaucracy of values is so stiff that she can no longer take revolutionary action, without even trying to define her terms, she escorts the other women back to the boss’s party unscathed.

The connection arrives with his girl, and they immerse themselves in the orgy. Significantly, the freedom of the men is gone: none ever removes his pants throughout the long petting scene, in obvious contrast to the naked radical with the red socks. The stark brutality of the contrast provides a psychological chill of Hitchcockian proportions.

While the young radical girl is aroused to a frenzy of excitement, struggling bareassed with the establishment, she is enticed into blowing some of their grass. At this peak of tension, the director cuts to a police station, where The Man is planning a raid on the boss’s apartment. (A cinematic aside: the police always wear porkpie hats, whether in the street, making a bust, or sitting in their office with no jacket and tie. A surreal symbol obviously used to express director Scott’s careful study of Fellini.) Their function in the film cannot be revealed yet, for they are the final stroke of symbolic genius.

We now fade to later that night. All the partyers are exhausted. The young redhead starts to stir. Her head hurts. Then she is ripped by agony, and dies, apparently from an overdose of marijuana she received when she took three drags. Scott, not bound by reality, has shown us what devastating effect accepting establishment drug (politics) has on the true radical.

Then the police burst in. The young connection points to his boss and says, “That’s the son of a bitch who did it.” End of film. By not showing the arrest itself, Scott has blasted the audience with the spectre of the total police state, not satisfied with liberal envelopment, busting the libs and taking overt control. As this has not yet happened, we do not get to observe the boss character getting busted; but its imminence has been made clear. Let our underground take heed: the pamphlet will never be able to reach as many as the film. When your local establishment tries to tighten its hold on the populace with “The Odd Couple” or “No Way to Treat a Lady” hit back by screening prints of hard core pore. It’s been known to fascinate the most strict-minded of legislators.

ON THE SOAPBOX—

To the jerk who stole my cheap pocket watch in the Rath, last Wednesday night:

It’s yours now, and if you decide to keep it you might as well know its story so you can at least appreciate what you’ve got. I paid a lousy \$11 for it in the PX at Da Nang as soon as I got off the plane in Sept. 1965. They told us if we didn’t already have a watch to be sure and get one. You need them in the jungle to keep from losing your mind—don’t ask me why, but the little ticking monsters do seem to help.

I was in an ASA outfit attached to the 1st Infantry Div. (Big Red “1”) in the Delta the first four months of my tour. Our van used to get cut off a lot out there, but Red always managed to get back to us just in time before the balloon went up—maybe because we ran their radios. I was pulling guard duty one night when we were cut off again, only this time the zips hit our van before Red got back. The fools hit us with a rocket instead of taking us whole, if only they’d known (we were the only guys worth capturing at that point). When I got back to the van, smoke was coming out of the vents and all six guys inside were dead. The receivers and equipment were demolished and about the only thing in there that still worked was my goddamned watch. It was always leaving it on a table somewhere, and that night was one of them.

I spent the last 7 months of my tour in Kassel, Germany drinking, dreaming and waiting to come home. That’s all any of us did in Germany, drink. We had a lot of merry times those last 7 months and left the ole watch on many a Gasthaus table and bar, and each time eventually somebody always gave it back to me. It took one guy several weeks to return it, saying he’d found it on the ground—actually he’d probably found out it ran slow. About a month before I came home, however, I lost it again, and this time it didn’t turn up. I got discharged last June, just in time to make it to the second day of summer school classes.

In August a little package came from Germany with a note and a German newspaper clipping from a buddy still over there. The clipping had a picture of a mutual friend of ours with the German word “todt” in the caption under it. Ralph had spun out on Cognac Hill on his way back to post from the “Duce” (where we used to get gassed a lot). He was in civilian clothes and alone, and they had a hard time even recognizing his body. But he had the watch and it was still ticking (still slow too) so they sent it to me.

And now it’s yours and I wish you luck. The only thing I’d suggest is that you get a chain or something for the damned thing and fasten it to your pants. It’s easy to forget if you have the habit of setting it on a table whenever you sit down, like I always did.

Matt Paus

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NLF Dominates Provinces With Psychological Warfare

By O. GARETH PORTER
College Press Service

The most spectacular part of the extensive Viet Cong political and military offensive during the last six months has been the attack on Saigon.

But equally important is the impact of National Liberation Front efforts in the provinces. Take the vital province of Hau Nghia, located between Saigon and the Cambodian border, for example.

American advisers in the province admit that the NLF has made important psychological gains since the beginning of the year. The ability of the South Vietnamese and U.S. army units to provide security has come into question because of a series of Viet Cong and mortar attacks as well as the destructiveness of the U.S. response.

The first blow was struck on January 6, when two battalions of Viet Cong troops occupied the province capital, Bao Trai, and held it for several hours before moving out. Since then they have occupied parts of several towns and hamlets, usually drawing air and artillery strikes from the allies which destroy most of the buildings in the area.

Taking advantage of this military offensive, the NLF in Hau Nghia has stepped up its propagandizing, taxation and disruption of the government pacification program.

Viet Cong political activities are not confined to hamlets with little government presence but reach into the district towns themselves. In Trang Bang, where their taxation had been only sporadic before Tet, they now collect taxes regularly and systematically, occasionally kidnapping wealthy citizens who can afford to pay a ransom for their freedom.

The front also carries out psychological warfare against the local Popular Forces, who have been even less aggressive in recent months, carrying out few night ambushes. In effect, the NLF is carrying out its own "open arms" program, inviting soldiers to leave their units and join the side which is better equipped and certain of victory. In the district town of Cu Chi, NLF political cadre enter every night to knock on doors and present their case.

About two-thirds of the hamlets in Hau Nghia province are now considered to be under effective NLF government, which means that they can be entered by the Saigon government only on military operations. As a result, information about these hamlets is virtually nonexistent.

In the contested hamlets, the "infrastructure" of the front, as the U.S. officials call it, remains intact, and almost no intelligence is available to the South Vietnamese government on who belongs to the NLF organization. Last

month, for example, only four Viet Cong officials were apprehended in the entire province, one of them a tax collector.

The Provincial Reconnaissance Units (PRU's) hired by the U.S. to kill or capture Viet Cong officials, has failed to generate any intelligence of this kind. One U.S. intelligence official says that Popular Forces usually know who the Viet Cong are but seldom tell, because it would upset the tacit understanding which often exists between local government soldiers and local Viet Cong.

The pacification program in Hau Nghia has suffered from the general decline in security. Revolutionary Development workers assigned to the hamlets usually do not sleep in them since they may be assassinated.

The situation in Trang Bang district illustrates the problems faced by the program. In one hamlet scheduled for pacification next year, a platoon of local Viet Cong guerrillas is operating—and living. In one of the "new life" hamlets where RD cadre are working now, some 30 people were taken out by the Viet Cong and given two days of indoctrination about the dangers of cooperating with the cadre. In another, three cadre were injured by a mine which was timed to explode during their regular morning visit to the local coffee shop.

The Viet Cong offensive in Hau Nghia may be explained in part by the vast increase in the NLF and North Vietnamese maneuver battalions on the province, now estimated at 15, almost four times as many as the estimate of last December. South Vietnamese and American battalions are now outnumbered three to one, and they are able only to keep roads open and to react to Viet Cong initiatives.

Hau Nghia was known to be the primary staging area for the offensive on Saigon early in May and again late in the month. If

Helmet Law Here Probably Unconstitutional

By JANET WOLLMAN
and ELLIOT BLINDER

Since the passage last December of Statute 347.485, requiring Wisconsin motorists and their passengers to wear protective headgear, there has been some frustrated discussion as to the law's constitutionality. However, the state's motorcycle-heads may now have cause for hope.

Wisconsin law requires both driver and passenger, as of July 1, 1968, to wear "protective headgear of a type and in a manner approved by the administrator of the Dept. of Motor Vehicles." That type demands a chinstrap fastened at all times, face shield or goggles (unless equipped with a windshield extending 15 inches above the handlebar), and a reflectorized helmet or at least reflectorized panels on right and left sides.

A similar law passed by the Michigan State legislature in 1966, was found unconstitutional by Wayne County Circuit court when challenged for the first time in Detroit last winter.

According to the Michigan Daily, that ruling was upheld by Michigan State Court of Appeals on May 2, 1968, on the grounds that "the state cannot require a person to save his own life." Seat belts may be required, but one may

not be required to use them.

In a decision written by Justice Allan C. Miller the court found that arguments by the district attorney's office to the effect that the law was necessary to protect the general health were unfounded, since the statute protected only motorists and not the general public. Justice Miller, referring to arguments about the suicidal aspect of not wearing

headgear, warned against laws that "could lead to unlimited paternalism."

Struck down in the courts, the Michigan lawmakers took less than three weeks to come up with a new law making helmets mandatory standard equipment for all motorcycles. Cyclists are ticketed for not having protective headgear with them on the bike, though it no longer has to be on their heads.

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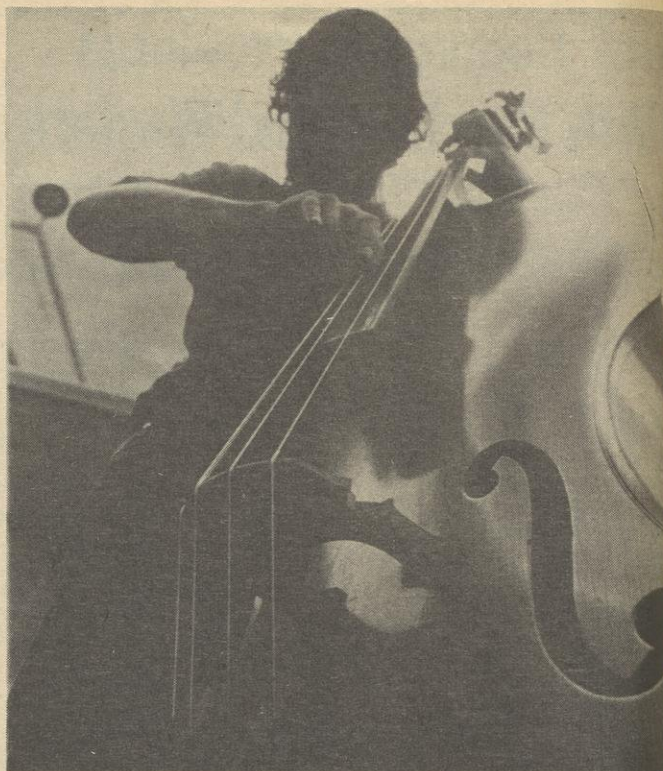
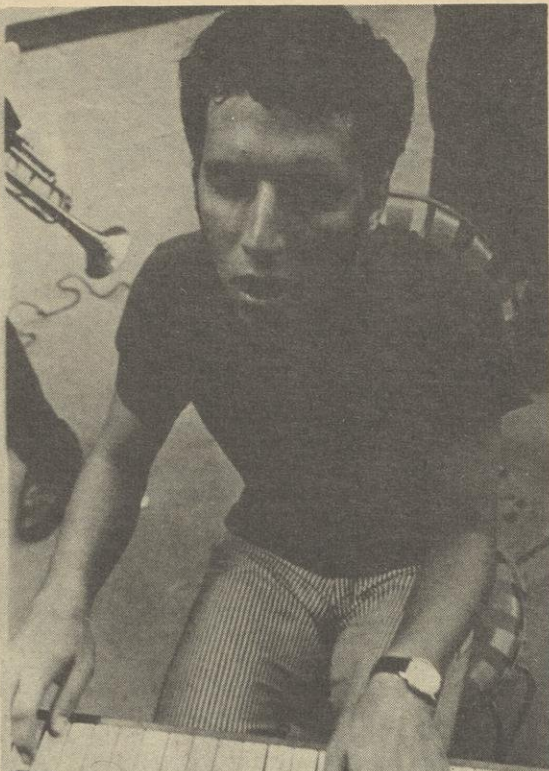
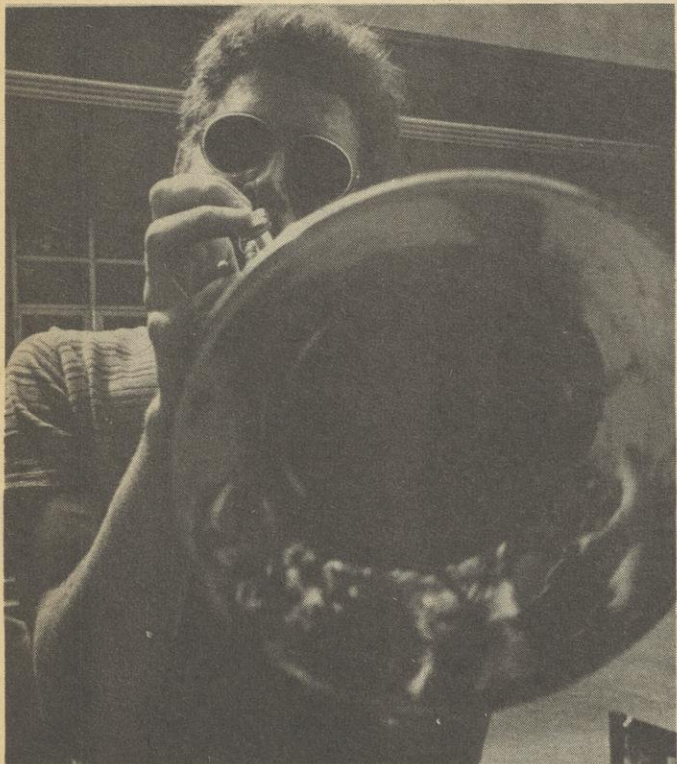
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Att'y Gen. Clark Orders THC Illegal

By College Press Service

Attorney General Ramsey Clark has issued a special order making it illegal to manufacture or sell synthetic marijuana.

Clark issued the order, which requires that the substance be subject to the Drug Abuse Control Amendments of 1965, under powers delegated to the Attorney General. The new regulation will become effective in 30 days.

Under the terms of the Drug Abuse Control Amendments, conviction for the manufacture or sale of a specified hallucinogenic drug carries a maximum penalty of one year in jail and a \$1,000 fine.

The action by Clark was taken on the recommendation of the Bureau of Narcotics and Dangerous Drugs. The Bureau reported it made the recommendation after an extensive investigation of tetrahydrocannabinols (THC). The narcotics agents said they have not yet found any illegally-produced THC, but have discovered the ingredients and directions for its manufacture in raids on several laboratories in recent months.

The man-made marijuana has no color or odor, but is powerful enough that just two or three drops on an ordinary cigarette can produce a kick equal to a regular marijuana cigarette. Narcotics agents are known to be especially worried about synthetic marijuana because it will be extremely difficult to detect with

no color or smell. One narcotics expert has been quoted as saying a user could "blow the smoke right in a policeman's face without fear of being caught."

The narcotics agent said it would

be relatively easy to smuggle the man-made pot into the United States. With the addition of a little alcohol and some coloring, the substance could be smuggled in as an after-shave lotion.

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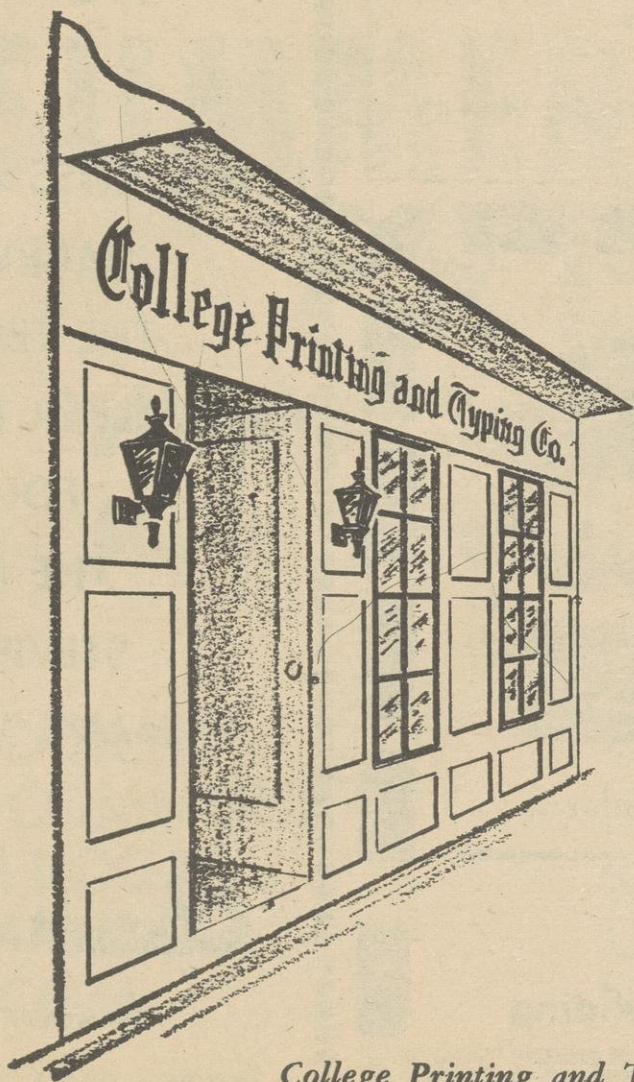
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'You Can't Take It With You'---Living Room Without People

By LARRY COHEN
Fine Arts Editor

There are plenty of occasions when "You Can't Take It With You" really does justice to both its playwrights and their audiences. Pick a time, anytime... or almost anytime: the Broadway premiere way back on December 14, 1936 at the Booth Theater or nearly thirty years later when the A.P.A. troupe revived it at the Phoenix Theater. All dates are potentially good ones for it is a strong play. If audiences and what passes itself off as theater today can manage to keep from annihilating themselves, 1984 and 2001 will keep the Vanderhof family alive and familiarly scatter-brained.

Wednesday night's opening of the summer season by the Wisconsin Players was an exception, the kind of pathetically funny production that makes Moss Hart and George S. Kaufman seem like two dull-witted grannies. Their play has a resistant buoyancy and a charm that even the most miserable production cannot entirely demolish but it is difficult to resist one grimace after another this time around.

What director Jonathan Curvin has done is to deny that the play's infamous living room—with a personality of its own—contains living people. People, Living ones. Nineteen characters have been rigidly and systematically eliminated as human beings and the result is a mechanical puppet show with the Hart-Kaufman dialogue as the only true spirit present. It isn't that the characters aren't complicated or intellectual enough to satisfy me; they aren't but the play's delightfulness lies partly in their simplicity and infuriating, insane beauty.

The pervading problem is dimension, or rather, in this case, the lack of it. The only life Prof. Curvin has allowed occurs off-

stage with tape-recorded (and embarrassingly out-of-synchronization) xylophone music and much too frequent fire-crackers from the basement. We get shotgunning out of our seats throughout the first scene with unmotivated or at least poorly timed explosions, serving to make us edge and testy rather than amused. Onstage, the actors perform undirected as an ensemble, out-of-step as individuals; they were obviously enjoying themselves and twitching energy—automatons in a factory of accents, stereotypes, inconsistencies and incongruities.

Take the first act, for example. The early jokes were poorly timed—two lines and a punch line being so peculiarly staggered that ninety per cent of the very sparse opening night audience didn't even make the connections. Enter Rheba the maid, designated in the text as "a very black girl somewhere in her thirties." Enter Joan Wolin, a very nice but nevertheless very young and very white girl about seventeen. Now Rheba has some dialogue—poor accent and grammar—that Prof. Curvin didn't see fit to change. So all right, what's the matter with a little discrepancy when it's summer and casting is tough? The answer appears a few minutes later when Donald—the boyfriend described as "a colored man of no uncertain hue"—appears and proceeds to ask about the "freeing of the slaves" and wait for an audience response. It's not that the line isn't funny; it simply doesn't make any sense whatsoever.

The same refusal on the director's part to cut totally absurd lines to accord with the actual production occurs in sprinkled doses throughout the play for Rheba and Donald (Paul Sprecher). Early in the third act, the actor totally drops the vocal mannerisms of the first two thirds of the evening and ends up sounding cultured

and terribly bright. Porgy and Bess they weren't.

Moving on to less trivial matters, the rest of the cast was confined to the boundaries of posturing, each acting like the half of a famous team of a nostalgic past. Eugene King's Kolenkov played a bulky Boris (of that lampoon partnership of Boris and Natasha from "Rocky and His Friends"); Natasha was not far behind with Felicia Londre's Olga of Act III, that Grand Duchess who had seen better days in Russia. Thomas Roberg's Tony Kirby was modeled either on Dick Powell (missing Ruby Keeler) or Archie (and Veronica). And Walker Reid's Martin Vanderhof was a deadringer for a stone-faced Charlie Weaver.

The fault of doing "You Can't Take It With You" like this does not stand in the way of a mild evening's entertainment; it simply gives no indication why the play is anything better than the Neil Simon crap that today's Broadway audiences have been burping over and promptly forgetting. "Doc" Simon is palatable for two hours and one viewing; the Kaufman-Hart team does not have to depend upon gimmicks or break-neck speed or mismatched imitations for its longevity. One bends with the times to make the play relevant, not compromising the text by changing it necessarily but rather, by gearing the production with a sense of style in order to entertain.

There are two ways to make all of this particular play work. One can stylize the conventional female-male ingenue relationship and bring off the romantic dance finale of Act I, using the scene as an integral part of the play. Prof. Curvin denied this possibility, ignoring the essential silliness of the set-up and making the awkwardness more cloying and noticeable.

Second, it was possible to make everyone a person rather than an idiosyncratic freak. Yet Sandra Fitts' Alice—endowed with her own voice and stage presence—was the only creature on stage that seemed to remember she was a human being as well as a character. Alice is somewhat out-of-step with the family—different while she is still a definite offspring of the endearing looniness—but she must finally function within the boundaries of the production's world. Miss Fitts was an admirable Alice—with the striking exception of one atrociously delivered line when she punched the word fool in "Oh darling, you're such a fool" so it sounded positively malicious—but looked and sounded out of tune given the rest of the cast and the overall production.

Patricia King's Penelope Sycamore was sufficiently comfortable and larger-than-life and James Furstenberg's Ed—forgetting the burden of an uncoordinated tape recorder offstage—was enjoyable as long as he managed to stay away from the xylophone. The others in the large cast pounced on their entrances (having nowhere to come from since they were standing right behind the kitchen door), were asked by their director to utilize a fraction of their acting baggage (voice, limbs, brain—but rarely any of them together), or simply raced back and forth across the stage with nothing to do except move.

Part of the difficulty was aggravated by Daniel Boylen's ingenious set and Deborah Mitchell's home-made looking costumes. In isolation, the massive construction—lavender wallpaper, a melange of hanging ships, mismatched period chairs, foliage and snakes—or the clothing were each fine. Against each other, Miss Mitchell's designs—unpretentious with a deliberate lack of primary colors—

and the people in them were camouflaged to look like part of the set design. The set is vital as a twentieth century character to the play but it cannot be the most prominent feature. With this clash in mind, Mr. De Pinna's Roman costume justifiably drew laughs as a good sight gag from the opening night house.

The most depressing thing about this production of "You Can't Take It With You" is that Wednesday night's audience had a median age of fifty; in all fairness, there were about fifteen people in the Union Theater who weren't around when the Kaufman-Hart farce debuted on Broadway. Acts II and III picked up in frenzy and number of mistakes and it was hard not to keep laughing, completely obliterating any distinction between what was actually funny and what was hysterically unfunny and unintentional.

But perhaps it doesn't make any difference if the "Town-and-Gown" production every summer is a small disaster. I'm informed that the Saturday evening performance came close to selling out the theater, a large audience and a howling one. It's just that the thought of 19 people singing "Goodie Goodie" as the curtain goes down makes me feel more out of touch than ever.



VIS--Violence Reconsidered

To the Editor:

That violence is a part of humanity has been evident ever since Cain killed Abel. The history of violence is a history of technological application; even then, the transition from clubs to napalm is not that interesting. What is interesting, however, is the problem of controlling violence. Granted that Man has basic aggressive drives, it becomes important to find ways of channeling these drives. War is the traditional solution. By proclaiming that killing a Vietnamese is a service to your country and a commendable action (lots of medals; G.I. Bills; Veterans Are Nice Guys Who Somehow Managed To Stay Alive), violence is made to serve "constructive" purposes. A Phoenix rising from its own ashes, stepping on a dead man to raise yourself a little higher, The End Justifies The Means.

There are other ways to divert aggressions, however. Creative Vandalism: painting an ugly bridge, playing football, shooting clay pigeons (if it's blood you want, we could even make the clay bleed)—in other words, destroying in such a way that you do not hurt anyone or deny them certain freedoms. Any advancement to the study of the violence problem should work in this direction.

But Stuart Gordon has chosen to make a statement without saying anything new, or even saying it in a new way. He has taken good old sock 'em & kick 'em violence and presented it to an audience. He is true to his subject matter in that he has attempted to be as realistic as possible. In the rough and tumble production of "Vis" the actors get hurt. The setting is outside, in a sort of natural theatre area; remnants of a burned-out building remain and serve to provide several physical levels for action. This is a great idea, and Gordon exploited the possibilities well, as far as that goes. But to what end? His desire for realism would lead him to cut a hand off, to have a girl really be raped, and to have people actually murder one another. Since he does belong to that curious class of people to whom we affix the label "civilized," his attempts have obvious limitations. Realism thus is

a gimmick for Gordon; he uses it to shock his audience, to "expose" them (the double meaning is obvious, but don't let it take your breath away).

There are at least two major problems involved with his approach. The first concerns the effectiveness of two mediums, the theatre and the film. In recent years, due to technological advances, it has become possible to present certain things more realistically on film than in the theatre. (Two examples: Roman Polanski's "Repulsion," with its realistic presentation of subjective madness; and the last scene in Arthur Penn's "Bonnie and Clyde"—one cannot gun Bonnie down with a machine gun on the stage.) This is why in recent years there has developed a trend towards fantasy in the theatre (The Theatre of the Absurd, etc.). The second problem is occasioned by the short-sightedness of many directors, who share Stuart Gordon's views about presenting attitudes and practices rather than providing stimulants to thought. Gordon does manage to be realistic in "Vis"—but so what? His realism is a dead end. "Vis" is a portrayal of violence, and nothing more. It has all the drama of a bleeding meatball. The reactions of the audience (whom I studied at two performances): 1. Boredom. 2. Laughter, or, more exactly, giggling. 3. Pity for the poor actors who are getting bounced around—the spontaneous formation of a local S.P.C.A. (Society For the Prevention of Cruelty to Actors).

Stuart has taken the plot of Shakespeare's "Titus Andronicus" and allowed only two lines of dialog to escape the lips of the actors: Lavinia says, "Please don't hurt me," just before she is raped and both her hands are cut off; Aaron says, "Give me my baby," just after he has been stabbed, and just preceding the stabbing of the baby; (for all his realism, Stuart has here relied on dolls rather than living babies). That line of Aaron's was stolen from one of the afternoon soap operas, I think it was "The Edge of Night." The rest of the "dialog" is grunts, groans, screams, and cries. ("Man is an animal," I can hear Stuart saying to himself). A barnyard of

interesting noises that is funny but soon becomes very tiring. Someone who has not read the original play has an impossible task: to unscramble the relationships between more than a dozen characters, whose alliances are constantly changing. One soon gives up. (Lavinia reminds me of that character in Jean Renoir's film, "The Little Matchgirl"—a sort of "Perils of Pauline" dropout whose only virtue is her admirable attempts to resist being raped.) Stuart should have cut about half of the characters out, shortened his version to under 20 minutes, and disposed with the melodrama. Then he would have had a tight, nice little exposition of violence. But even then, where does that get you? If Gordon wants to involve his audience, and in this case, to expose them to violence, he should have organized a gang to roam the streets and knife people. That's involvement, Baby!

Even if his production does involve people a little bit, what does he do with that involvement? Nothing. His finger points in no direction, and seemingly he wants the audience only to react; how they react, he does not concern himself with. There is no point to "Vis"; just violence. And violence in itself is meaningless unless you apply it to some situation. After the riot-in-the-theatre (O, Heavens!) of the "Game Show," people bring umbrellas to "Vis" to defend themselves in case of attempted rape. Is this his message? Does he have a message? His message in "Vis" is one word: "violence." But that's not a statement, Stuart, you need a verb! Here, try this—repeat after me, Stuart Gordon: "violence is," "violence stinks," "violence pleases." There, see, that wasn't so bad after all, was it? Shall we "stroke" that and see if it gets hard" as Terry Southern says?

Tim Hildebrand



ALICE, FATHER and FIREWORKS—the only true live explosions on stage. Still from Players production of "You Can't Take It With You" last week. —Photo by Bruce Garner.



Anti-Humphrey Contingents Consolidate

By TOM MILLER
College Press Service

Students who worked through the spring for Democratic presidential candidates Eugene McCarthy and Robert Kennedy have joined together in a new organization with the goal of denying the Democratic nomination to Vice President Hubert Humphrey.

The organization, called Students for an Alternative Candidate (SAC), is an outgrowth of the student caucus at the Coalition for an Open Convention held earlier this month in Chicago. At the caucus, more than 150 students representing former Kennedy and present McCarthy student volunteers passed resolutions stating they would not support Humphrey even if he wins the nomination, and that a government elected in an undemocratic fashion would be prone to student nonviolent civil disobedience "taken to correct the policies of an undemocratic government."

The SAC group is organizing regional and state-wide student leaders to persuade the convention delegates that they have an obligation to represent the views of the Democratic voters in their areas at the national convention next month. The purpose is to demonstrate that Humphrey and the

policies he represents are unacceptable to the vast majority of voters in the country, and that a Humphrey nomination would be the best thing to help Republican candidate Richard Nixon, SAC leaders charge that Humphrey is a mere political extension of President Johnson and the policies which were repudiated in the Democratic primaries throughout the country.

The national coordinator of SAC, Janet Berenson, says staff positions in key states already have been filled, and that operations are underway in many areas. The basic tactics are: to focus pressure on chosen delegates; to set up regional demonstrations and plan for participation in the mammoth "On to Chicago" rally at convention time; to build the base for the possibility for a national fourth party, and to work in local organizing drives (through the use of petitions and ads) to stop Humphrey.

One group already operating at full force is in Seattle, Wash. University of Washington student body president Thom Gunn, who heads the local SAC, says recruitment has concentrated on McCarthy students as well as on those who don't necessarily support McCarthy but who are against Hum-

phrey. Financing is coming from appeals to all professors at the university.

So far, Gunn says, his group is getting mixed reaction from the McCarthy headquarters in Seattle, but before the month is out he thinks full cooperation will occur. SAC plans to hold demonstrations at the upcoming state Democratic convention, and to confront the delegates at social functions. Students will be wearing buttons saying "4," a reference to the possibility of a fourth party slate in November.

With similar groups operating throughout the country, SAC hopes to draw attention to the sentiment against Humphrey, and to the delegates who will be representing the voters at the national convention.

By putting the emphasis on stopping Humphrey rather than pushing McCarthy, SAC undoubtedly is drawing a good deal more support than it would otherwise. But to work towards denying Humphrey the nomination is a tacit implication of working for McCarthy, although, to some, it's just more palatable to work through SAC.

McCarthy

(continued from page 1)

lemma that was suggested would be to maintain the threat of a fourth party (Alabamian George Wallace having already promised a third party). It was pointed out that a fourth party would probably help elect the Republican nominee, and that the Democratic leadership would not be overly eager to listen to a group consisting of what they considered to be disloyal party members. Fourth party talk was therefore kept at a minimum.

There was a general feeling among those in attendance that the situation in Wisconsin was "popu-

VISTA

Representatives of VISTA (Volunteers in Service to America) will be on campus July 16-19 seeking qualified candidates willing to spend one year working with the poor in America. An information booth will be set up in the Play Circle Lounge from 9 a.m. to 4 p.m. each day of the drive.

The film "Gadfly in the Ghetto" will be shown July 16, 17 and 18 at 7 p.m. in the Union. The short film depicts the year spent by volunteers in New York City.

READ DAILY CARDINAL
WANT-ADS

larly" controlled and that the alition might therefore be viding a duplication of effort, gestions were made to help coalition in other states where things were not going as well, as in Minnesota, Illinois, Michigan.

Among the other tactics discussed were the usual petition and advertising campaigns, mentioned were a national picket line conducted by mail and/or phone and the "On to Chicago" movement, which is planning a massive demonstration at the plays, tional convention.

On Sunday afternoon the designated steering committee to discuss plans for next week's state convention and the work. It was decided that the of the coalition's effort would be directed at the Milwaukee district.

ANSWER TO PREVIOUS PUZZLE

PROD	INRE	SIZI
RENE	NOIX	CZET
OUTS	EXCATHED	ST
SPHINX	ELEM	ST
SERIAL	TEAM	ST
PENCE	SLOT	ST
TAR	ETATS	ZOW
ATOM	PAL	SO
UNWED	SWAMP	ON
TOLTEC	VALOR	NEA
SPOT	STOUT	ST
MAS	ASWE	ZYTH
INTERMEZZO	ARM	ST
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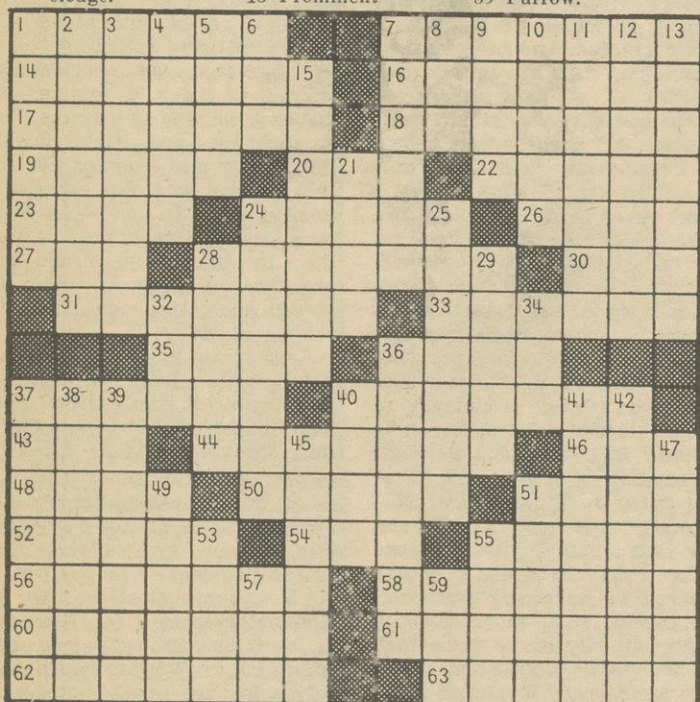
DAILY CROSSWORD PUZZLE

ACROSS

- Specter.
- The little man who isn't there?"
- Dull.
- Disinclination to move.
- Patti.
- Shows.
- Convex moldings in columns.
- "Le ___ s'amuse."
- Takes out, in editing.
- Opponent.
- Angry: Colloq.
- U.S. govt. agency: Initials.
- Places of entertainment.
- Connective.
- Where Dartmouth is.
- Dogs, in the Bois.
- Arab chief.
- Wild beast.
- Musical, for example.
- Ancient Egyptian, for short: 2 words.
- Ontario: Abbr.
- Plains Indian sledges.

DOWN

- Hang down loosely.
- In good trim.
- Old Greek war cry.
- Large bulrush.
- Better qualified.
- Equal: Prefix.
- Gave (out) sparingly.
- Private eye business.
- Windward island.
- Crazy ___: 3 words.
- Part of Mexico.
- Governmental groups.
- Flair.
- ___ it?: 2 words.
- Founder of the Hapsburg dynasty.
- North or South.
- Took it easy.
- Thrice: Prefix.
- Vandal's contemporary.
- Moses' sister.
- One: Scot.
- Reverend: Abbr.
- Spruces.
- Go ___: 2 words.
- Plane part.
- Prominent
- Egyptians.
- Flyby of Mars.
- Again.
- Renowned vacation spot.
- New Hampshire resort.
- Phenomenon in space.
- Cloths with rough naps.
- Saul's uncle.
- N.Y.C. subway system: Initials.
- Science.
- Concert pieces.
- Kind of hit, in a ball game: 2 words.
- Verdi, for one.
- Russian beer.
- Howl.
- Resident of an Ohio city.
- Makes even.
- Narrow-minded one.
- "I cannot ___ lie": 2 words.
- Of sound.
- Someone wildly amusing: Slang.
- Numerical prefix.
- Early mariner: Fr.
- Furrow.



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campus news briefs

Screw Theatre Tickets Available

SCREW THEATER
Free tickets are now available for the second of Screw Theater's summer productions at the Union Theater box office. Two one-act plays, one of them original, will be presented in the Play Circle on July 23 and 24. Stuart Gordon is the director.

HOOFER'S CLUB
A slide show on "Backpacking the Grand Canyon" will be presented by Norman Owen-Smith on Tuesday, July 16. The outing club meeting will begin at 7 p.m. in the Union's Chart Room.

The University area's Civil Air Patrol squadron will meet Wednesday, 7:30 p.m. July 17, at the Madison Air Service Building, Truax Field, off Highway 150 (near the old terminal building). A film on aerobatics will be shown and the summer training program will be discussed. For information call 231-2368.

CIVIL AIR PATROL STUDENT VOLUNTEERS
A mature, understanding male student is needed as a volunteer tutor-friend for a fifth grade Madison boy. Relationship would be both academic and recreational. Time and place of meetings to be arranged at the convenience of both tutor and family. If interested please call Sandy Tallman, Organization Advisors, 262-2421 or drop by the office, 514 Memorial Union, any afternoon.

WSA
There are two positions open on the Wisconsin Student Association's Summer Board. If you are interested in academic reforms, student power, or WSA-Faculty ties, call 262-1083 or stop by the WSA offices in 507 Union.

SAFETY COUNCIL
The Wisconsin Student Association will hold interviews for two students to be placed on the newly created Madison Safety Council. Those interested come to the WSA Offices (507 Union) between 1:30 and 4:00 p.m. weekdays, or call 262-1083 or 262-1081.

FREE UNIVERSITY
The Free University now has two rooms available for classes—one of which accommodates six hundred students. Courses being offered include:

Psychodrama, Viewing of the Short Film, Playwriting and Poetry Workshops. Contemporary Black Prose, Negro History, Land Ethics in America, Problems Facing Radicals in the Social Sciences, and Brainstorming Sessions in Education. Check the bulletin boards for the complete timetable, call or write for a free copy. Free University, 202 N. Thornton Ave., Madison. Tel: 251-0468 or 256-8573.

BIAFRA RELIEF GROUP
News of the situation in Biafra will be discussed today at a meeting 7:30 p.m. at the Presbyterian Student Center, 731 State Street. There will be a discussion of ways in which students and others can help, including volunteer relief work. All interested members of the University community will be welcome.

WSA INSURANCE
The WSA health insurance program for the coming year will be handled through the Wisconsin Physicians Service, a nonprofit corporation. The WPS Health Insurance is a Blue Shield Plan. For more information contact Mr. Alexander at 257-6781.

SCHOLARSHIP
The Madison Montessori Society is offering a \$1000 scholarship to a prospective Montessori teacher. The scholarship will help pay tuition and expenses for a person attending a Montessori teacher training course during the 1968-69 academic year. Qualifications for the scholarship include a college degree and some knowledge of the Montessori method of education. For further information interested persons may phone Mrs.

Robert Hendon at 255-9233.

WILLIAMS PLAY
Tennessee Williams' "A Street-Car Named Desire" will be presented Thursday, July 18. Tickets at group rate price is \$2.00. Purchase tickets by Tuesday, July 15 at Wesley Foundation, 1127 University Avenue, 255-7267. Curtain is at 8:30 at the Robert Gard Theater in Spring Green, Wisconsin. Rides are available; if you have a car, please bring it.

ORGAN RECITAL
On Wednesday, July 24, 1968, a recital of contemporary organ music by David Johnson, professor of organ at Syracuse University, will be presented. It will take place in the Music Hall Auditorium at 7:15 p.m.

FILM
Interested in co-producing the most romantic film of all time? We are filming the story of Mary Shelley's life, to be directed by Stuart ("Game Show") Gordon. We are shooting on location in Madison this summer. Anyone willing to contribute equipment, money or time, call 255-5748.

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We have an exceptionally large stock of suits, sport jackets, slacks, shirts, Bermuda shorts and furnishings at genuine reductions. It is expected that all prices will be higher for this season next year which would indicate that the wise buyer would do well to stock up his wardrobe at this time.

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Spaghetti & Ravioli	1.15
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Includes Bread, Butter, Drink, Cheese

(ALL PRICES INCLUDE 3% SALES TAX)

Luncheons Also Served

Chicago

(continued from page 1)

about police and technology of violence which they will have to confront. The first is "trying to work with the cops," and is trying to contain its supporters in proper areas such as parks, for which they have received permits.

The second plans to stay non-violent" by being "incredibly organized," but is not engaged in any coordination with police and city authority. The third, in the words of Jerry Rubin, considers the possibility of police rioting and violence an "educational experience" which will be "valuable" for those who travel to Chicago next month.

Forum

(continued from page 1)

Rockefeller and maybe McCarthy would try to push a massive change for the poor while Nixon and Hum-

phrey will stay away from programs that could be labeled "give aways."

The present poverty level in the United States is 3,300 dollars. There are 34 million citizens below that level of which forty four per cent are children. Present transfer systems push 40 billion dollars into the economy under Social Security, the Veterans program, and other public assistance.

When Marmor was asked how poverty could exist in a society as wealthy as America's, Marmor explained that poverty is a result of the methods of distribution, not of the sum of a nation's assets. He cited inequities in the tax schedule as representative of the subtle restrictions over the poor.

To change the methods of distribution in a society, Marmor told his audience, would require a value judgment applied to means of distribution.

VISTA Recruiting Volunteers To Work With Nation's Poor

VISTA, Volunteers in Service to America, the national corps of anti-poverty workers, are seeking college students of all academic backgrounds who are willing to dedicate one year to living and working with the poor in America.

Representatives from VISTA will set up an information booth in the Union Play Circle Lounge July 16-19 from 9 a.m. to 4 p.m. The film "Gadfly in the Ghetto" will be shown July 16, 17 and 18 at 7 p.m. in the Union. The short film depicts the year spent by Volunteers in New York City.

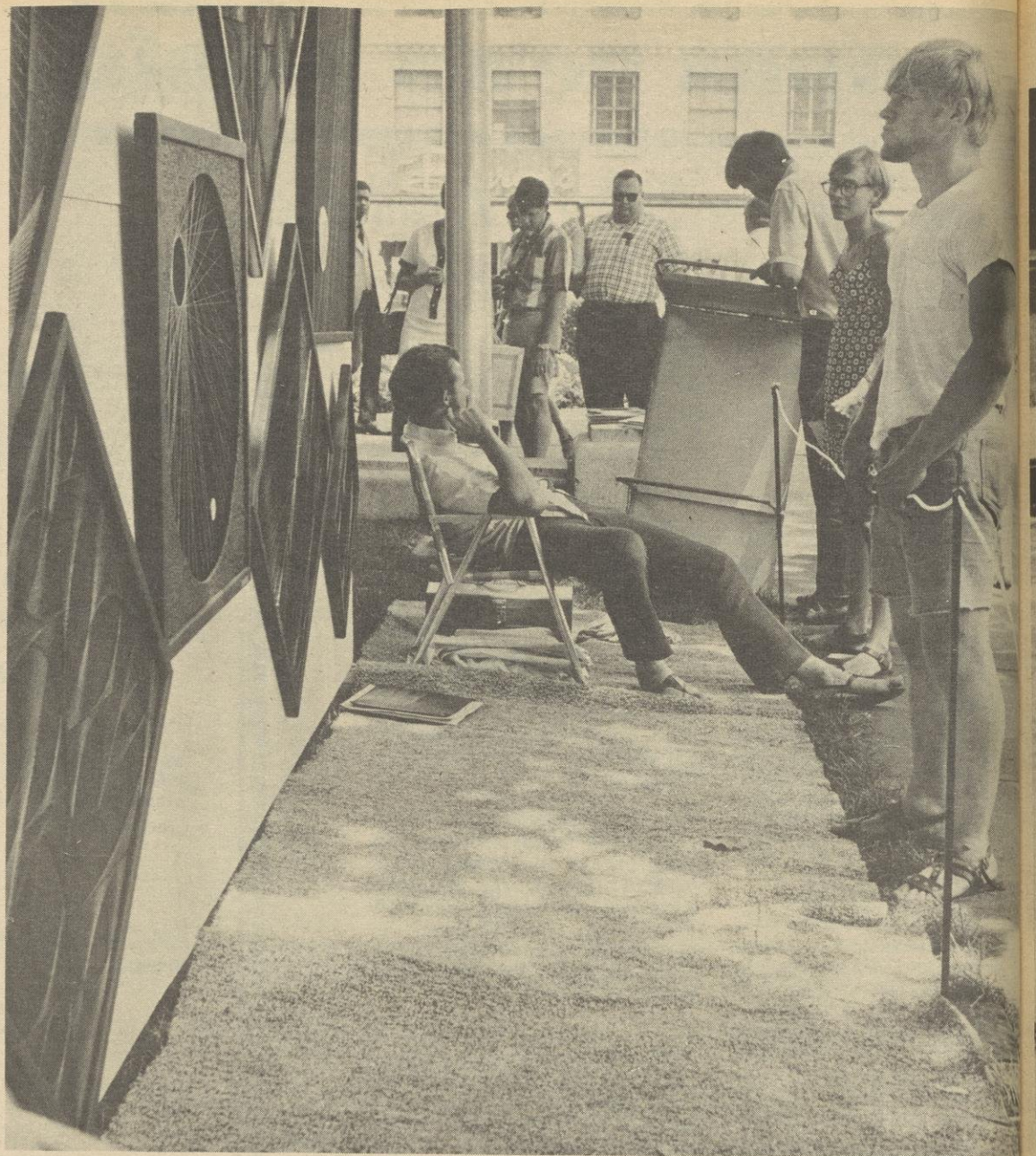
Linda Sadler, coordinator of the Madison drive stated, "We are especially interested in college students who feel they have particular talent which can be used to fight poverty. An applicant doesn't

need any particular skills to join VISTA. Selection is based on emotional stability, maturity, resourcefulness, dependability, motivation, and ability to help people help themselves."

To join VISTA one must be at least 18 years old. There are no entrance requirements or examinations. Each volunteer receives six weeks of intensive training, including field experience for the area where he will be serving. The pay for the VISTA volunteer is \$50 per month plus an allowance for personal expenses, food and housing.

Some typical activities of the volunteer include the running of remedial and adult education programs, health programs, recreation activities, sanitation programs, and others designed to meet the needs of the community.

For further information about VISTA call 312-353-7244.



This artist is displaying his art work at the sidewalk art show that was held last weekend. There will be another show this weekend which will be held on the library mall.

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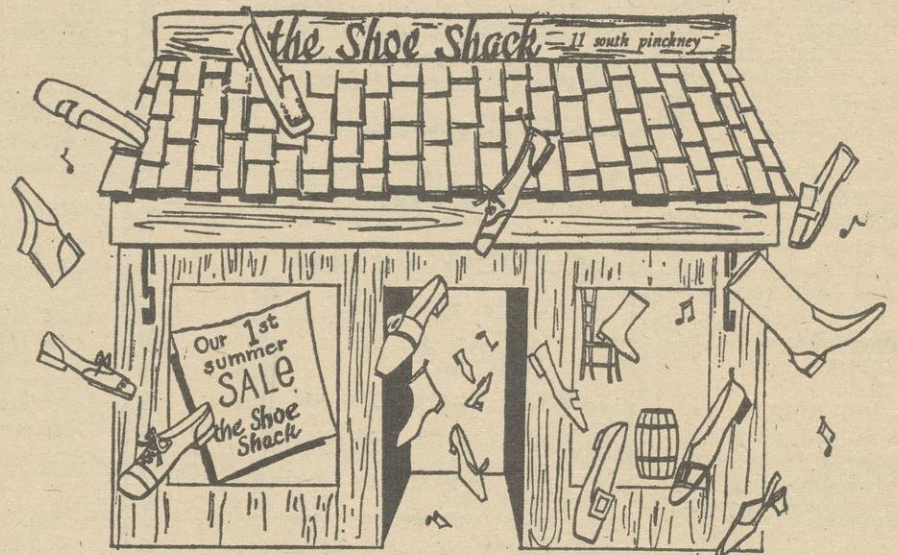
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