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The Daily Cardinal

Complete Campus Coverage

VOL. LXXVI, No. 165

University of Wisconsin, Madison, Wisconsin 53706, Thursday, July 21, 1966

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TERRACE TANGLEWOOD—The University summer symphony plays to an audience on the Union Terrace. Prof. Robert Gutter conducts the musicians in pieces by John Strauss, Richard Strauss and Wolfgang Mozart. —Cardinal Photo by Tod Gilford

Committee, Officials Work on Cultural Events for Frosh Week

By **ROGER KOLB**
Cardinal Staff Writer

Bruce Russell, co-chairman of the New Student Program Committee (NSP), Porter Butts, Union Director, and Elmer Meyer, faculty advisor to NSP, expressed hope this week that future New Student Programs would be able to offer an increased diversity of cultural and social activities.

The program, planned largely by the Union programming committees in conjunction with NSP, has been subject to sharp criticism in recent weeks for failure to include a greater selection of cultural events.

While recognizing the desirability of greater intellectual activity during orientation week, both Butts and Meyer had misgivings about the idea. Butts said that "three to four years back, cultural events were planned during the week with social activities relegated to the weekend. However, students during the week flocked into the Union for social activities; they did not want the cultural activities of the week. Students were so numerous that the dorms were asked to supply supplemental activity." Butts added that he would like to see cultural and social events operated simultaneously, although he suspected the NSP would probably want to inter-

change the cultural and the social on different nights.

Meyer said "you probably couldn't get 20 kids during the day to show up at a cultural event unless a really major speaker was involved." However, he concluded that it "would be nice if the NSP Committee would encourage 'name' speakers to address the new students during the night hours."

Russell's New Student Program Committee is only directly responsible for scheduling some of the functions of the orientation period. (The President's Convocation, Union Tours, and the living unit orientation programs). The others are scheduled in conjunction with the summer directorate composed of the thirteen Union program committees. This directorate was chosen by the spring directorate, 1966 to represent them during the summer months.

Russell, who is also the head of the summer directorate, stated that he has scheduled several cultural events to supplement the New Student Program. He said that he will have Rep. Robert Kastenmeier (D-Watertown) speak on dissent, as well as scheduling an art show, classical music group, and Union Play Circle films.

Presented before the summer directorate were proposals by Fall Forum Committee Chairman

John Malpede and Fall Film Committee Chairman Dennis Berger to overhaul the New Student Program strongly emphasizing cultural activities. Malpede and Berger suggested a speaking appearance by Erich Fromm and a concert by a major symphony orchestra—proposals which Russell and other members of the directorate feel are too costly and out of tune with the philosophy of the New Student Program.

Meyer stated the philosophy of the New Student Program. He said that its first objective is to

introduce each new student to the geography, activities, and possibilities of the Madison campus so that he will have only to "worry about academic matters the first day of classes." Secondly, the program should prepare the neophyte for living with the Madison community.

In executing this philosophy, the New Student Program includes films on the library and the Wisconsin Idea, dormitory orientations, Union orientations, orientations with upperclassmen, and numerous mixers, hootenannies, and open houses.

SDS Organizes Project For Democratic Education

Ann Arbor, Mich. (CPS)—Students for a Democratic Society, a liberal student organization, is in the process of both internal and external education through the Radical Education Project. The project is being organized through a national office in Ann Arbor and should begin operation in the fall.

REP, as the project is known, is a return to the type of program envisioned when SDS first became organized. Then, as now, the idea was one of radical education, "dedicating itself to the cause of democratic radicalism, and aspiring to the creation of a new left in America," as stated in the REP prospectus.

The theme is not new, it has merely been interrupted. In 1963, action took precedence over analysis; marches, pickets and sit-ins were the operational base of the new left. The demonstrations served in a publicity capacity, though they drew public attention without changing the minds of the public.

Soon people became "weary and leery" of the protestors, including SDS members themselves, according to Barry Bluestone, a University of Michigan graduate student and a national staff member. Members and non-members alike called for analysis rather than action and change initiated through education.

In December 1965, REP was proposed at the SDS national meeting at the U. of Ill. The proposal recognized that any movement requires more than idealism. The proposal stated that "The left must have roots and relevance to every major section of the American community; and it must catalyze and encompass insurgency in every institution or sphere of life that would seek to transform."

SDS thus seeks to expand its appeal beyond a militant base comprised of students, minority groups and the economically exploited.

Yet the problems of the relatively "affluent" members of society, the professionals, intelligentsia, and the predominant middle class, are the least understood, REP feels. These problems, says the REP prospectus, cannot be settled by a simple institutional or economic remedy, such as the civil rights act or Social Security. They require new, more complex answers.

REP's task, as outlined in its

WEATHER

Fair, cooler today.
High in low 80's.
Low tonight near 50.

Committee Will Study T.A.'s Job

By **RUTH ANN WENSLAFF**
Cardinal Staff Writer

The role of University teaching assistants will be studied by a new committee headed by Prof. Edward R. Mulvihill, associate dean of the College of Letters and Science.

Other faculty on the committee are Ralph L. Andreano, economics; Richard A. Askey, mathematics; William C. Burns, zoology; N. Jay Demerath, sociology; Glenn W. Jacobsen, history; Edgar W. Lacy, English; and Irving Shain, chemistry.

Clarke L. Caywood, undergraduate chairman of the WSA committee on academic affairs, and two teaching assistants will be student representatives on the committee. One of the teaching assistant representatives will be picked from three names submitted to the chancellor by the Teaching Assistant's Association.

"The work of this committee is important and I hope it will be possible to have a report within the year," Chancellor Robben Fleming said after announcing the appointment of the special committee this week.

The committee is a response to the recommendation by the University Committee's Report on Growth of Enrollment at the Madison Campus that a study be made of the use of T.A.'s at the University.

Committee chairman Mulvihill explained, "We are going to study the whole problem of the role of the T.A. in the University of Wisconsin." He pointed out that it is impossible to separate the roles of the T.A.'s teaching and the T.A.'s personal career.

Barbara Newell, assistant to the chancellor, will serve as an ex-officio member of the committee.

(continued on page 6)

CUD, Quixote May Bring Mime Theater Show to U

By **GENE WELLS**
Cardinal Staff Writer

The Committee on the University and the Draft (CUD) proposed to co-sponsor the San Francisco Mime Theater group with Quixote magazine, Wednesday night.

The group, which specializes in satire, has asked for \$500 and a portion of the proceeds of the show, according to CUD member Betsy Edelson.

CUD was denied permission to use the Union Theater for the performance on the ground that

political groups are not allowed to sponsor performances in the Theater.

No decision has been made as to where the San Francisco Group will perform, but September 30 was suggested as a date for the show.

CUD is still not officially recognized as a campus organization. Its proposed constitution was considered by the Wisconsin Student Association Board but was not approved. A revised version will be submitted to Summer Board at its meeting tonight.

prospectus, is to focus on long-range rather than exclusively short-term goals. It must "create, or coalesce anew, a generation of democrats—people, not only youth, who will maintain a radical value commitment and identify and who will extend the movement into new areas. It must bring about opportunities for communication which allow us to build on one another's thought, to learn from one another's experience, and to reinforce one another in action."

The project obtained formal approval at the April SDS National Council meeting. Since that time a four-part implementation program has been organized:

—A national staff has been recruited which includes five full-time members and ten part-time workers. In addition a full-time fund-raiser, Jon Frappier, will soon be hired as a permanent REP staff member.

—A national office has been established here with all the equipment to facilitate the daily tasks of the national staff.

—The REP work list, composed of 50 SDS members throughout the country, has begun to compile chapter inventories and publish bibliography and speaker lists, film catalogues and program instructions for SDS chapters. The

(continued on page 5)

"... that Continual and Fearless Sifting and Winnowing by which alone the truth can be found..."

The Daily Cardinal A Page of Opinion

Teaching Assistants: A Good Beginning

We have seen from lengthy reports by the American Council on Education (ACE) that the most analyzed aspect of higher education today is the graduate school. It is gratifying to note that the University is now beginning a study of teaching assistants, which we hope will lead to an undergraduate study equal to the ACE's work in graduate areas.

The possibilities for masters and doctoral study in a large University like Wisconsin are enormous. The excellence of graduate teaching is far above the quality found in the smaller liberal arts college. However the subtle, overlooked difference between the big and little institution is the quality of the undergraduate education.

A university has as much obligation to provide sound learning in the undergraduate level as the graduate. The criteria of quality should not be based on the number of Ph.D.'s which the university produces. Most of the millions of dollars provided by Washington, the state and private foundations goes to graduate study and professorial research.

Here is the reason for emphasis on the graduate.

With this money, professors spend more time writing esoteric papers than educating in the lecture hall; the better graduate students who get the grants spend more time doing research when they should be teaching in the class room. The professor and the graduate, with their research funds, have their private tete a tete while the undergraduate becomes disenchanted with his education and either flunks out or centers his college career around the K.K.

The new freshman coming to a campus of 30,000 is scared, easily swayed but very ripe for new and exciting experiences. However, it doesn't take him long to see where lie the interests of his professor. It doesn't take him long to be insulted by the intelligence of his teaching assistant.

If any university has hopes for raising its educational standards and creating a distinguished institution, it must begin at the freshman level. Many bright and worthy students are lost to the mastications of society between their first and fourth year.

The proposals of the Muscatine committee in California should be an example of possible reform at the undergraduate level—to wit: pass-fail grades, ad hoc courses, freshmen seminars.

The T.A. committee is a beginning. But the investigation must include all undergraduate learning.

As a start, we suggest the formation of an undergraduate committee to investigate and submit a study of their own on the problem of teaching assistants. They are closer to and more effected by the present system than are the members of the committee. At least they should have equal representation, one freshman for one graduate.



Veterans Adopt Communist Speaker Resolution

To the Editor:

The 624 delegates to the state convention of the Veterans of World War One unanimously adopted the resolution below at the convention in Madison July 9. It was proposed by the Madison Barracks 2086 which had previously adopted it unanimously. This action represents the opinion of 7,400 Wisconsin veterans of World War One.

A similar resolution will be presented at the national convention September 20 at San Diego, California, urging similar action in all educational institutions.

Edgar Burkhardt
State Adjutant

Whereas for many years Communists and their fellow-travelers have been granted free use of taxpayer-supported facilities at our state universities, not to discuss the "pros and cons" of Communism versus our form of government, but to deluge students with distortions and falsehoods our form of government, congressional committees and the FBI, all occurring with knowledge and approval of the responsible educational heads, and,

Whereas the chronic protests, petitions, marches, placard-carrying demonstrations protesting the government's Viet Nam assistance program, and

picketing of hearings of congressional committees, are the outgrowth of years of faculty apathy and indifference, occasional faculty participation, which constitutes an inexcusable dereliction of educational responsibility, which has besmirched the institution with a distasteful national image of radicalism, and has permitted indoctrination of thousands of students with atheistic, anti-American, Communist ideology, now there be it,

Resolved by the Veterans of World War One of Wisconsin, that we deplore this betrayal of educational responsibility and urge Regents of the University of Wisconsin to adopt a policy, that whenever a Communist, fellow-traveler, or anyone who has invoked the fifth amendment in any hearing on anti-American or subversive activity, is to address students on the campus, the sponsor will present on the same program, with equal time, a loyal American capable of exposing and challenging the massive, falsified propaganda of the Communist speaker, thus to carry out the basic purposes of the institution, to provide sound, rather than a distorted type of education, and be it further,

Resolved that a copy of this resolution be sent to Governor Warren Knowles, University President Fred Harrington, to all members of the Board of Regents, Board of Visitors and the members of the regents of our state universities.

War Protestors Ignore Aggression Of Other Countries

To the Editor:

There are several groups on the University campus whose prime objective is to protest the war in Viet Nam and by so doing, speed its termination. They further state that they are fighting for American principles, which they claim are being violated.

A question arises in my mind. These groups are, indeed, quite blatant in opposing alleged U.S. aggression. But are they against all aggression? If so, why was no protest made by these same "peace-loving" groups when the Red Chinese were shelling Quemoy and Matsu? Why were there no placards or speeches depicting Mao Tse Tung as an imperialist warmonger? Again, during Chinese attacks on the northern border of India, why were destroyers of peace and freedom not condemned by our crusaders? And why was there no fast in protest of the bombing of the officers' billet in Saigon, clearly an act more inhumane than the destruction of petroleum reserves.

Inevitably, the argument will be raised that the concern of these groups lies solely with the gross misdemeanors committed by their own government. Of course, there is no hesitation on the part of foreign students, notably in Russia, China, and France, to protest U.S. policies. Therefore, were the protest groups on this campus really for peace and sincerely dedicated in their opposition of aggression, they would protest all aggression, as committed by all countries.

But the fact remains that, while they are very demonstrative in expressing their disapproval of alleged U.S. aggression, they choose to close both eyes (and ears) to aggression perpetrated by foreign powers. May I humbly suggest that they reword their objectives in order that they may be free to censure only U.S. aggression (apparently all other kinds are harmless).

(Name Withheld)

NSP Is Alienating

To the Editor:

Eight thousand new students will enter the University this fall. The New Student Program has planned 11 parties in four days, films on the Memorial Library and the Wisconsin Idea, Union orientations, and last but not least, the Hungry-U. Are our incoming colleagues considered subculturally brainwashed? Do we plan to further entrench a stagnating social fabric in our academic community?

During the academic year, the University does provide its student body with varied cultural

and intellectual activities. Why have the various University Bureaucracies been reluctant to make these days of orientation culturally exciting? I submit that an attitude of holding the freshmen's hands pervades the campus. In the process of helping the incoming student to "adjust" to the University, the New Student Program helps to initiate a feeling of alienation.

How many of you have attended a mixer dance in Great Hall? Do you remember the crowds, the noise, and the sweat? Do you remember how scared you were to ask a girl to dance because she was with seven other girl friends?

The new student should be able to choose from among various activities that he wishes to attend. This requires a concert or a lecture as well as a party. Those groups who plan this program should not be paternalistic and, "determine whether students have the time and interest to attend cultural events during this first week."

I respectfully propose that the following activities can and should be programmed for the New Student Week: carillon concerts, Valhalla and Finjan jazz, soap-boxes for all political groups in the Library Mall, poetry readings, free showings of "Modern Times" and "Point of Order", lectures by faculty members on contemporary issues, lectures by prominent Wisconsin politicians, and orig-

In the Mailbox

An Open Forum
of Reader Opinion

inal theater production, a concert by the University band, etc.

Thought must be given now as to whether we plan to implement a truly stimulating New Student week. Institutions too easily rest on tradition and expediency. I believe that our New Student Program should forge a path in the pursuit of intellectual, cultural, and social diversification.

Denis R. Berger
Chairman, Wisconsin
Union Film Committee

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Meditation, Ascetic Life Gives Monks Different Mental View

By JACK RUCINSKI

(EDITOR'S NOTE: Jack Rucinski's name was accidentally omitted on the first part of his series on Zen Buddhism.)

THE DAILY ROUTINE OF A MONK

Meditation is the main component of Zen life, especially in the Soto sect. They get up at 3:30 a.m. to sit in the Zen attitude of their feet over their thighs and meditate. This takes place in the Sodo, a huge hall where the 150 men not only meditate but also eat and sleep, each having a mat about the size of a kitchen table top.

The only accessories I could see were the little round cushions Zen monks are known to sit on during their meditating. He pointed out the sticks to me which they are struck with if they appear drowsy or to be thinking of something. The purpose of meditation, he explained, is to concentrate on nothingness—"no mind."

He confessed that after three months of practicing, he is able to achieve this state of no-mind only for 15 minutes or so. He was embarrassed to say that he can hardly keep any and all thoughts from coming to mind. Furthermore, he did find the sitting position extremely painful at first but now had grown used to it. He added he now considered the life not nearly so strict as when he entered.

Breakfast consists of watery rice, if I understood his description correctly. The other meals are variations on clear, Japanese soup, green tea, vegetables, and of course, more rice.

Several hours in the morning are spent in doing manual labor—in his case, sweeping the moss and paths clean of fallen leaves and rubbish. While we were talking, monks dressed in black, baggy jackets and trousers and white cloths wrapped around their heads, were doing exactly that.

An hour of the day is spent in prayer. Although the service is intended as a wish for the conversion of "all Japanese," he admitted, in his case, he prays mostly for himself. When I asked how conversion is carried out, he pointed

ed out the wide scattering of temples throughout the country which give instructions to those interested. Some years ago, he added, a group of monks from Eihei-ji set out for Brazil to make converts.

As religious institutions were supported by the nobility in the past, the laity have no tradition or sense of obligation to donate money. Therefore the temples rely on tourism. Rather an exception, Eihei-ji seems to be in fine repair.

He said somewhat thoughtfully that for the most part people come to sightsee and rarely pray. Whatever their reasons for coming, the money is appreciated. In any case, busloads of tourists do little for the tranquility of the place.

After entering Eihei-ji, the men are not allowed to return home for six months. All together, my guide will stay the usual three years. On returning to his home town he will receive charge of a neighborhood temple.

On leaving, I wished I might have been able to take the monk into town and buy him a coke or something but he gave me the impression there was nothing outside the grounds he wanted. I offered to make a donation to him for the temple but he seemed sincere in his refusal, "It need not." My 70 yen admission was quite enough, he said.

After the last tourist had left, I watched several of the monks playing baseball in a clearing in the woods.

If I can make a generalization from my visit here, it is that in Japan, Zen is Buddhism. Whatever it's psychological basis may be, it is closely interwoven to centuries of Japanese, Chinese, and Indian tradition and legend.

A Western observer may doubt the value of getting up before dawn, not eating fish or meat, or praying to Buddha. What these and so many other practices have to do with achieving a different mental perspective of the physical world can be obscure. But then, has anyone yet come up with a better method? The casual tourist might do better not to readily dismiss modes which may at first seem unscientific and too exotic.

Campus News Briefs

Astronomy Director to Speak on UFO's

Flying saucers and other types of UFO's will be the subject of a talk by Dr. Theodore Houck, director of the University's Space Astronomy Laboratory, at 8 p.m. tonight in Great Hall.

TISHA B'AV

The Hillel Foundation will hold a Tisha B'Av observance commemorating the destruction of the First and Second Temples of Jerusalem 8 p.m. Monday at the Foundation, 611 Langdon. The observance consists of a candle-light chanting of the Biblical Scroll of Lamentations and dramatic readings from modern literature.

CEWVN

The Committee to End the War in Viet Nam will hold a general meeting at 8 p.m. tonight in the Union. The program includes a talk by Lester Radke, who recently spent a month in Russia.

TRACK CLUB

The Kegonsa Track Club will hold a three event track meet with AAU sanction at 6 p.m. Saturday at Madison East High School. The meet is open to all amateur athletes and entries will be accepted on the field.

MARRIAGE

Genetic, legal, religious and community aspects of inter-racial marriage will be discussed by a panel on "The Realities of Inter-

Racial Marriage" at 8:15, Sunday in Great Hall.

MOVIE

The U-YMCA will present Luis Brunel's "This Strange Passion" at 8 and 10 p.m. tonight at the YMCA, 306 N. Brooks street. Single admission is 50¢.

PHILOSOPHER

"Chisholm's Definition of Knowledge" will be the subject of a talk by British philosopher Allen Phillips-Griffith at 2 p.m. Friday, 126 Psychology. The lecture is open to the public.

THEATRE

The University's Children's Theatre Institute will present a new musical comedy, "Cuckoo-land" at 10:30 a.m. today and Friday in the West High School Auditorium.

PRIZE AWARDED

Charles V. White, graduate student in metallurgy from Cicero, Ill., has been awarded \$100 for his technical paper on forging industry needs. The award was made by the Forging Industry Educational and Research Foundation. The paper was concerned with the concept of developing a blend of powder metallurgy and forging technologies into a versatile and profitable "powder forging" industry.

Hard-to-get glossy photographs of campus people, places and events can be borrowed from The Cardinal Community Service (CCS) department.

Frinzi Attacks High Salaries

Dominic H. Frinzi asserted that \$25,000 is a "high enough salary for public service" and urged a limit on the amount paid to state education administrators.

Frinzi, a runner in the Democratic race for governor, deplored the spiral of continuing pay raises "without rhyme, reason or any foreseeable limit." He would not include faculty salaries in the ceiling because "It requires far more talent to distinguish oneself as an outstanding biologist or phil-

osopher than to be a sound administrator," he said.

In his Friday speech in Brookfield, he cited Pres. Fred Harvey Harrington's \$41,500 salary and the Executive Director of the Coordinating Committee for Higher Education, Angus B. Rothwell's \$35,000 salary in comparison with Gov. Warren Knowles's \$25,000 salary.

"There are at least 100 non-teaching personnel at our state universities who get substantially more money than all other state officials," Frinzi said. He suggested a limit for the University president of no more than 20 per cent more than what top state departmental heads are paid.



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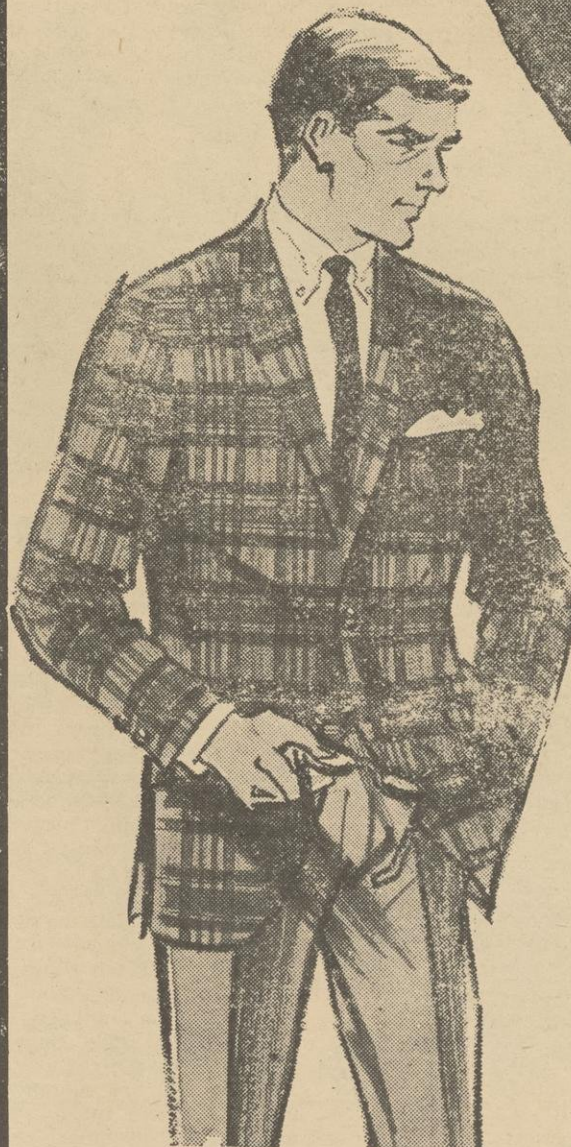
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From Country Blues to the Big Beat

By MARK ROHRER

A musical revolution began in America a few years ago when a quartet from Liverpool, England, instigated a world-wide change in musical trends. The new sound was sharp and clear; the electric guitars resonated with a high-pitched treble whine. The beat was powerful, but it was not "new" nor was it at all totally indigenous to England. Even the Beatles admit (at least on their pre-Rubber Soul albums) that their sound is largely rhythm and blues, a form of musical expression which can be traced back into history, from the South and West Sides of Chicago, to Kansas City, New Orleans, Nashville and Memphis, and finally to where it all began, the cotton fields of the southern states.

Not until the year 1920 was the blues recorded, but origins go back much further than 1920, back to Negro spirituals, minstrel shows, rags played on various stringed instruments, field hollers, folk songs, and chants sung to ease the toil of manual labor. But the blues which we call the country or rural blues became the song of the man whose work for the day was done, the man who in his leisure time found a satisfactory method of expression for his inner joys and sorrows in song with little or no instrumental accompaniment.

The country blues singer has been recorded with every instrument imaginable but it is the guitar which could be called the basic instrument of the blues. Used as a voice which answers the vocal statements, it also could be made to scream and cry through the use of bottle-necks worn on a finger or with a knife-blade held in the hand, and on the guitar, notes could be easily bent or flattened.

Any bands which existed in the early days of country blues, and which still exist today, were the jug bands in which guitars, banjos, mandolins, kazoos, washboards, washtub basses and jugs were played.

Most of the country blues we are presently familiar with extend only as far back as the late Nineteenth century, and in fact the more formal blues patterns were established just before World War One. In its earliest forms, the rural blues is an Afro-American folk art. This art resulted when the Negro began to think of himself as a definite ethnic grouping within the United States. Though the post-Civil War slavery and white-supremacy legislation did not create the blues, it certainly did direct feelings and anxieties which were to be expressed in song toward the blues form.

The blues has never become a vehicle for social protest. Instead, it has become a powerful and an extremely honest form of poetic expression. The blues is too intimate, too much the song of an individuals triumphs and defeats, especially in regard to love, to fit the broader field of social protest.

The pleasures and pains of love enjoy freer expression in the blues than in any "popular" music. The love sung about in the blues is strong, both in the emotional and physical senses. The blues singer accepts the fact that just as, "... another mule is kickin' in my stall," so may he be a "rootin' ground hog" who "... roots everywhere I go."

Blues reflect the life of the segregated Negro—in the city or in rural areas. Is it possible for one who is not a Negro to under-

stand, appreciate, and play the blues?

Certainly many non-Negro musicians have proven that they can play blues. Certainly anyone who investigates blues imagery will be able to understand the vocal lines. But blues have come from the Negro, from his own personal experience of being a Negro. The fact that the white man did not and cannot grow up and live a life as a Negro precludes his understanding a certain part of the emotional experience of the blues. But this should not prevent anyone who is not a Negro from enjoying the blues, because there is so much in the blues that is universal. Everyone can listen and experience in the early hours of the morning what Leroy Carr is singing about in his Midnight Hour Blues.

In the wee midnight hours,
long 'fore the break of day,

In the wee midnight hours,
long before the break of day,

When the blues creep up upon
you and carry your mind
away...

for no color barrier separates
honest emotion from anyone.

If we accept the "country blues" of post-Civil War times as the first, we find many types of blues under this heading, most of them defined by geographical point of origin. The blues sung in the Mississippi Delta region have a distinctly different quality from the blues of the Texas prairies or the blues of the Louisiana cotton fields.

The first blues didn't remain the domain of the Negro for long. As the white population began to notice the Negro's music, especially as it was played at picnics and minstrel shows, they wanted to hear the music too. At the same time some whites began reproducing the "Negro sound." Jug bands and washboard bands became quite popular in towns such



as Memphis and New Orleans around the turn of the century. Traveling blues guitarists walked the streets of many cities, as they still do today, while in honky-tonk dives could be heard the "barrelhouse" piano of the bluesmen. Many piano styles developed, leading to what we know as "boogie-woogie," the rage of Chicago in the early 1920's. Many of the very old blues men, among them Son House and Sleepy John Estes, are alive and recording today. Listening to them sing gives one an idea of what kinds of sounds could be heard coming from the porch of a sharecropper's cabin as the sun went down in the evening about sixty years ago.

One of the most important events in the blues history is the beginning of recording. The first recorded blues was cut in Chicago in the early twenties. Chicago to this day has remained the center for all blues recording. There are many reasons for this. In the 1920's and again after World War Two there were great Negro migrations to the North, especially to Chicago. The incoming Negroes brought with them the musical traditions of the South. Chicago was the natural Midwestern headquarters for large recording companies. It was convenient to bring blues performers to Chicago from the South for recording. Another great event for the blues was that in Chicago many blues men could now get together to write new songs and styles. Thus Chicago gradually became the blues city.

Life in the big city proved not to be what most Negroes had expected. The steel-mills and stockyards were busy, but you were lucky if you could get a job after moving up from the South. The migrating Negro had made good his flight from the Southern states, but in Chicago and elsewhere he had to live in a ghetto, a jungle-like prison of tenements and bad gin, of drugs and despair. When the depression came, the Negro in Chicago had more reason to sing blues than ever before.

During the thirties Chicago, and to a lesser extent, Harlem, produced what has come to be known as the urban or city blues. Instead of the simple instrumental accompaniment of the country blues, the new sound was based largely on boogie-woogie and utilized piano, drums, often a saxophone or clarinet, and most importantly, an amplified electric guitar. Electric power completely changed the blues, but the blues had to change. The conversation in the Chicago bars was too loud; a band couldn't be heard without amplification. Developments in instruments and amplifiers have enhanced the quality of the music, and some very skilled blues techniques. The cry of the bottle-necked guitar

became a piercing scream when played on the treble strings of an electric guitar. Later, bass and harmonica were amplified; the simple mouth-harp became one of the most exciting blues instruments.

The loud and strong blues bands of pre-World War Two Chicago and Kansas City kept going during the war to enjoy a new popularity. Rhythms became stronger and the mood of the music became more aggressive. Rhythm and blues was born. In Philadelphia there lived a disc-jockey, Alan Freed, who knew about the so called "race records"—rhythm and blues records made by Negro groups, recorded for Negro ears.

Freed had a radio show which played popular music to a large audience comprised in good part by teenagers. He was certain that the driving rhythms of rhythm and blues would appeal to his audience; after all, jazz and swing was popular and this music is a form of the blues. Coining a phrase from a blues verse, he labeled the music "rock and roll." The music did rock and roll and Alan Freed helped begin a musical revolution which has continued for well over ten years.

The rural blues did not die with the sudden popularity of rhythm and blues. With R&B's acceptance among a larger group of people, the Southern country blues suddenly enjoyed a great rise in popularity, especially when such blues were played on electric guitars and with more modern rhythms. Both Negro and white groups jumped on the bandwagon.

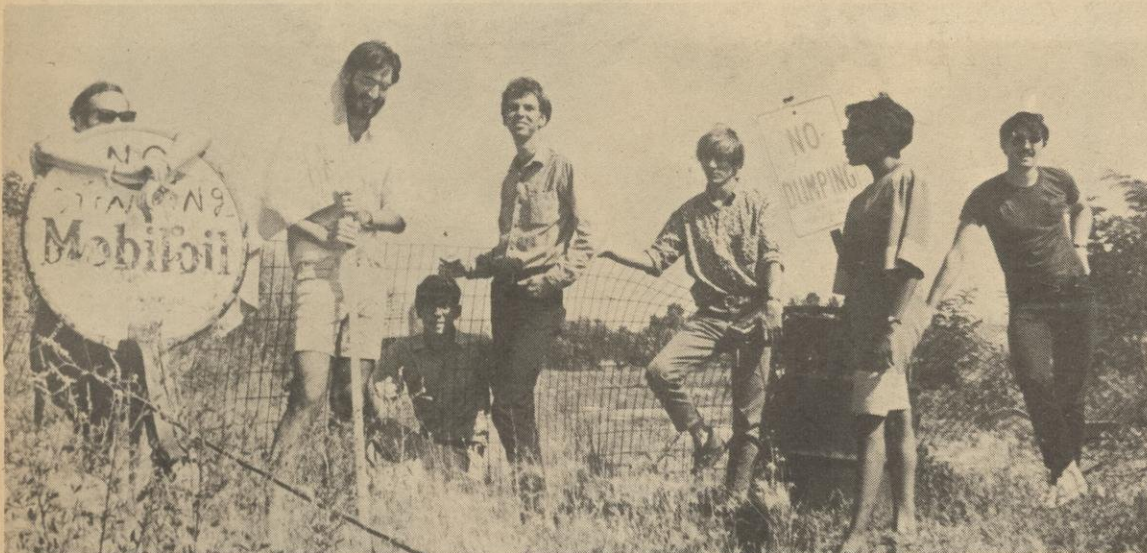
Rhythm and blues and rock and roll flourished in the years 1955-early 1958. Negroes like Chuck Berry, Bo Diddley, and Jimmy Reed kept the music flowing. When American popular music stagnated between 1958 and 1963 the only blues usually heard were Tin Pan Alley copies of the real thing.

The Beatles broke the trend of stagnation and inferiority in American music in late 1963. Their accomplishment was ridiculously simple. Blues, American Negro blues and rhythm and blues, have for many years been more popular in England than in most of America. The Beatles and similar groups originally achieved success merely by giving back to Americans what had always been around. Admittedly the Beatles or any other English R&B group just aren't Chuck Berry, but many such groups can at least play some very fine blues sounds and can exhibit a feeling for the music's power and expressiveness.

Thus the sound that the British groups were playing caught on rapidly in America and soon the American rock and roller or folk enthusiast came to the realization

(continued on page 6)

DUMPIN' AROUND—Below, the White Trash playing at the city dump. Above, a guitarist swings as hip vocalist sings the blues.
—Cardinal Photo by Mark Rohrer



A Blues Band Is Born

On a January morning last semester, students walking to and from the campus were astonished by the appearance of several small signs and posters which had been mysteriously affixed to trees, telephone poles and fire hydrants. Carrying such messages of philosophical delight as, "Even newlyweds like the White Trash Blues Band," the signs made everyone aware of a new blues band on the Madison scene. But who is the White Trash Blues Band and what kind of music do they play?

The band was formed in Jan., 1966 by five men, all students at the University. The members of the group had all been friends either directly or indirectly, but more than friendship resulted in the formation of a rhythm and blues group. Each member of the White Trash has had previous musical experience and interests. An introduction to the blues came through their individual interests in folk song, an interest generated by the urban folk "revival." This revival, or upsurge of interest in folk music forms, began perhaps six years ago when many people, especially college students, began to unearth the ori-

gins of music which were then being played by pseudo-folk groups. The music of such groups was generally adequate, but it represented commercialization in almost all aspects.

The folk revival became especially important in relation to rural (country) blues and even city blues, for a blues singer can be just as "buried" in the ghettos of the North as in the Mississippi Delta of the South. The members of the White Trash Blues Band were literally infected with blues.

In order to play blues in the Chicago style, a band must be amplified. Except for percussion instruments, the White Trash Blues Bands plays electrical instruments. Roger Brotherhood plays slide guitar, John Davis is rhythm guitar and vocalist, Tom Flinn plays electric bass, Kird Elliot, drums, and Edward Kolis, amplified mouthharp. During the Spring semester, Lis Kantor and Joanne Adle joined the band as vocalists. This summer, two members of the currently-disbanded Imitations band are playing with the White Trash. They are Gary Karp, electric piano, and Irma Routen, singer.

The White Trash Blues Band at

first held Chicago blues as their primary musical interest and expression. The sounds of Muddy Waters, Howlin' Wolf, Little Walter, Chuck Berry, and Junior Wells could be heard whenever the White Trash were playing. However, at the Folk Arts dance to be presented in the Union July 28 not only will Chicago blues be heard but popular big beat music in the style of Wilson Pickett, Ike and Tina Turner, Junior Walker, and the Supremes as well.

The White Trash Blues Band made its campus debut at the Rathskeller in January last semester. Since then they have played at many functions in Madison and are currently playing at Glen and Ann's on Monday and Tuesday evenings.

The dance to be held in the Union July 28 should be enjoyable and exciting for all who attend. Admittedly very loud, the music of the White Trash is at the same time something to dance to and something to listen to. It is music for anyone who cares to hear amplified sounds, both rhythm and blues and big beat, played with a White Trash feeling and interpretation.

SDS Organizes Project

(continued from page 1)

national staff is coordinating this activity.

The national staff has sent out 10,000 copies of the REP prospectus to people who are not presently members of SDS and 5,000 copies to the members themselves. An abstract of the proposal and the complete REP information have appeared in "New Left Notes," SDS newsletter.

In the beginning of June, REP sent letters to 150 people, both liberals and radicals, artists and scholars. REP asked these people to sponsor the project with the understanding that they would give advice on education and specific research work and would assist in contacting fellow professionals willing to work with REP.

At present, the primary function of the national staff is public relations. Thousands of prospective supporters and contributors must be reached; the nature of the program must be explained to SDS members and non-members alike.

Funds must be raised to carry the project through the initial organizational phases and to aid its permanent establishment. The largest source of income is the advance on "Papers of the New Left"—to be published in the fall—which is expected to add \$2,000 to the treasury. The staff has been actively recruiting potential monetary support for the summer

budget of \$10,000 and the yearly budget needed in the fall.

The project's actual operation will begin in the fall. It will include lectures, research, and study groups. Through these study groups a communications network will be established whereby those researching the same areas will exchange ideas. Bluestone refers to them as "task forces of research."

In that capacity they will develop and promote intellectually responsible programs which will contribute to the education of democratic radicals and complement the action of the movement with a base

AWARDED FOR STUDY

Edward A. Krug will study the development of the American high school since 1920 after having been appointed the University's first Virgil E. Herrick Professor of Educational Policy Studies.

After coming to the University in 1945, Krug was curriculum coordinator for the State Department of Public Instruction for one year and served as chairman of the statewide social studies committee and consultant in social studies in many Wisconsin schools. His book, "The Shaping of the American High School," analyzes the 1880-1920 growth of secondary education.

Krug, born in Chicago, received his B.S. and M.S. degrees from Northwestern University and his Ed. D. degree from Stanford University in 1941.

The Herrick chair was established to honor the late professor, who died in 1963. Prof. Herrick devoted much time to a program now helping train teachers for children who suffer from mental or physical handicaps.

of intellectual and educational resources.

Ideally, the results of this research will be published for public understanding of the new left. It is hoped that public knowledge of radical proceedings will facilitate the change that the movement is seeking.

Bluestone predicted that the change would be slow but would prove more permanent as a result. He said that by establishing a radical base of thought to all social aspects of American life, policy decisions themselves would become more radical.

The original proposal is in the process of revision in form, depth, and detail. At the moment, the primary needs of the project are for help in research.

Radio Highlights From WHA

THURSDAY

10:30 a.m.—Musical Moments—Johann Strauss, Jr.'s music adapted for the ballet Le Beau Danube, is performed by the Orchestra of Paris Opera under the direction of Manuel Rosenthal.

3:15 p.m.—Music of the Masters—Fantasia Concertante by Villa-Lobos and Stravinsky's Petrouchka are performed.

8 p.m.—The Tragic Hero—Medieval and Renaissance tragedy are discussed with illustrations from Everyman and Doctor Faustus.

* * *

Channel 21

Thursday

7 p.m.—USA: Artists—Robert

Rauschenberg. A report on the work of the winner of the 1964 international art competition at the Venice Biennale, who is turning from painting to the fields of dance, sculpture and films. The reasons for the change in career will be examined and films of Rauschenberg working on his 33 ft. painting "Barge" will be shown.

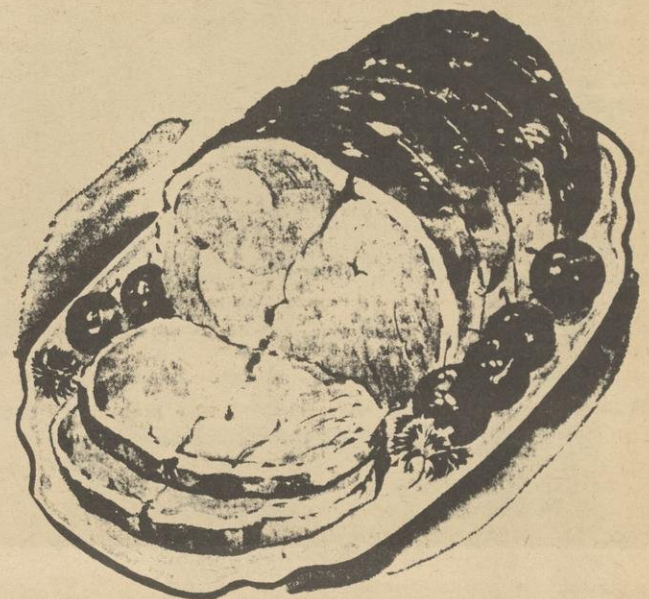
8 p.m.—Local Issue—The Sexual Offender: Safe to be at Large? Patients are shown discussing their problems at a Washington State mental hospital. Present laws regarding sex offenders will be examined.

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T.A. Committee

(continued from page 1)

tee to help direct the study, obtain materials and to act as a liaison between the committee and the chancellor's office. She explained that the committee will study "how T.A.'s are used, their impact on undergraduates and how their jobs as T.A.'s fit into

their whole careers."

"A number of people within the University have been working with problems of T.A.'s. It would seem desirable to do a much broader job," Mrs. Newell said. "This committee has been jelling for a long time," she added.

Mulvihill mentioned Donald Percy's investigation of T.A.'s last year and added that his materials have been made available to the committee. "It is what you

do with the information that you get that is important," Mulvihill emphasized.

When asked his personal opinion about T.A.'s Mulvihill said that he "attached a great deal of importance to the role of the T.A. in the University. I think some of the finest teaching that is done is done by the T.A.," he concluded.

The main focus will be on the 1300 Letters and Science T.A.'s. At the first meeting the committee discussed the T.A. representation for the committee and decided to survey T.A.'s this fall.

The Big Beat

(continued from page 4)

tion that England was hardly keeping secrets. Any group could pick up many of the same songs that the Rolling Stones were doing by listening to the earlier recordings of Chuck Berry, Howlin'

The survey will elicit the T.A. viewpoint on many questions asked undergrads in the recent Wisconsin Survey Research Center's project.

Wolf, Bo Diddley, and others. And as rhythm and blues began to enjoy this revival it was re-discovered by many that Chicago is a very alive city, as far as the blues is concerned. Not only do most big and small name blues bands play or live in Chicago, but the recording studios, Chess, Vee Jay, Delmark, and Testament, still record the finest in Chicago and country blues. The older albums of Muddy Waters, Little Walter, Jimmy Reed and others that had been gathering dust in many record bins were now being purchased. And today old masters are pressing new discs and many good but relatively unknown (outside of the South and West Sides of Chicago) blues groups are being recorded.

Perhaps the best book to date on blues is by an Englishman named Paul Oliver titled *The Meaning of the Blues*. Although the book gives a short history of the blues, and explains the meaning of blues imagery. Many blues verses are quoted and then explained in detail. A brand new book entitled *Urban Blues*, by Charles Keil, is available from the University of Chicago Press. It is a comprehensive study by a jazzman, sociologist, anthropologist, and musicologist of the city blues scene.

For a very wide and extremely good sampling of contemporary Chicago blues, the recently released three volume set on Vanguard, *Chicago/The Blues/Today*, compiled by Samuel Charters cannot be beat. A one record album called *Chicago Blues on the Blues Classics* label is also excellent, presenting sixteen great recordings made in Chicago between 1947 and 1955.

It may seem to the uninitiated that blues can be divided into a few specific classifications. The blues is one of the most individual forms of music, a form which is beautiful in both intrinsic content and extrinsic expression. A truly personal art such as this can not readily be divided and subdivided, for to do so removes the individuality of the singer which is, and I hope always will be, the basis of the blues.

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Wycherley's 'Country Wife' Has Wealth of Bawdy Satire

In the London of Charles II, theater was largely the province of the stylish and pleasure-loving. For such an audience, William Wycherley's "The Country Wife" provided an entertaining reflection of the social pursuits of the day and mirrored an era.

Although some three hundred years have passed since the first production of Wycherley's comedy, the play's wealth of bawdy satire and ironic complications still means a full measure of entertainment for theater-goers.

The Wisconsin Players will open in their presentation of the Restoration comedy at 8 p.m. tonight in the Union Theater.

First performed for a royal audience at the Theater Royal in Drury Lane in 1675, the ribald tone of the play was typical of much of the theater which celebrated the return of the Stuarts to the throne and the reopening of the theaters closed by Parliament in 1642. "The Country Wife" remained popular through the first half of the next century; the increasingly moral tone of audiences resulted in David Garrick's adaptation of the play in 1776. This version, "The Country Girl," replaced Wycherley's work until the twentieth century.

The third of the playwright's

four comedies, "The Country Wife" is considered by many critics as the best of the Restoration writer's work. It involves a situation common to the comedies of this period: the central figure, Horner, is dishonest, but he proves the other characters to be even more so. Wycherley's remarkably unified plot involves three stories, set off against each other in a comic juxtaposition of appearance and reality as Horner schemes to insure the favors of many ladies and, at the same time, earn the misfounded trust of their husbands.

Prof. Ronald Mitchell is directing the Players' production. Settings have been designed by Wanda Whalen, with lighting by Jerry Lewis. The women's costumes were designed by Mrs. Doris Green.

The Players have rented all of the men's costumes that were designed for Lincoln Center's recent production by James Stearns, who also did the costumes for the Center productions of "Danton's Death" and Brecht's "The Caucasian Chalk Circle." He also costumed some fifty plays

at San Francisco's Actors' Workshop; he came to New York with the directors of Lincoln Center, Herbert Blau and Jules Irving.

Tickets for this, the second production for the summer session by the Players, are available at the Union box office. "The Country Wife" runs through Saturday evening.

SPECIAL AWARD

University publications won six certificates of special merit in the 1966 national honors competition of the American College Public Relations Association. The University won more of the awards than any of the 460 colleges and universities represented at the association's national conference in Boston. Awards were granted to the University News and Publications service for "Madison Campus Report," a monthly faculty newsletter; "Medical Technology," the first in a new catalogue series; the January, 1966 Commencement program; publications improvement; "Apostle Islands," and "Students—our basic concern."



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Jacoby: A Friend and a Coach

By MIKE GOLDMAN
Summer Sports Editor

Athletes say a good coach is a person who can be a friend and an advisor besides being able to teach the mechanics of a sport. Fred Jacoby, an assistant football coach at Wisconsin and now the newly appointed commissioner of the Wisconsin state university athletic system, fits both of these qualities.

The athletes around Camp Randall Stadium will greatly miss Jacoby. He was liked by his players not only because he knew his football, but also since they could talk to him freely. If a player had a problem, one of the first people he'd go to would be Jacoby.

Jacoby knew all of the players' names and where they were from. Often on a large football team, an assistant coach will know only the names of the players in the group he is coaching. This wasn't so with Jacoby.

"Jake knew everything about you," said one varsity player. "He knew who you were, where you were from, what position you played, what you were studying, and how many times a day you blew your nose."

Jacoby was also the head recruiter for Wisconsin. Coaches

have often complained about the strain of recruiting and have called it "a necessary evil." Jacoby didn't take this attitude.

"I liked the recruiting part of coaching," he said. "Sure, it was hard being away from the family and often frustrating, but I enjoyed the association with the players."

Many football players have come to Wisconsin because of Jacoby.

"One of the main reasons I came to Wisconsin is because of the impression Jacoby made on me and my parents," said one football player.

Jacoby is the kind of coach the players want to work for. Unlike some coaches, he has a way of scolding a player for making a mistake and still not embarrassing him. Jacoby can make a player feel relaxed on the football field, he still is able to make an athlete do his best.

"I'll miss coaching," Jacoby said. "It will be hard to leave."

He started coaching here in 1958 after being a high school coach for ten years.

"I've had many rewarding experiences," continued Jacoby. "I guess winning two Big Ten championships and going to the Rose Bowl twice head the list, but as I think about it, I've gotten the most satisfaction from something else."

"It really gives me a thrill to see a guy you've coached go out in the world after he's finished playing and be successful. It's encouraging to know you've helped a boy develop his character and see that he has gotten himself a good job."

Jacoby is enthusiastic about his new position. He will be the first commissioner the state university conference has had. His job will be similar to that of Bill Reed, the commissioner of the Big Ten.

"This will be a pioneering venture," said Jacoby. "We don't have a budget, staff, or offices yet. However, there are three things I'll immediately do when I start this job on August 1."

"First, I want to send out a fact finding team to each of the nine schools in the conference to see what problems they have. Secondly, we will try to set up clinics

and training programs for officials and referees. Third, I want to establish a public relations service bureau for the conference," added Jacoby.

FOOD INSTITUTE

Prof. Edwin M. Foster, university bacteriologist, has been named director of the Food Research Institute which moved here from the University of Chicago July 1. The Institute, which deals with problems of food processing, nutrition, spoilage and poisoning, has been incorporated into the College of Agriculture.

Former director Gail Dack, who retired in July, has been appointed to the University faculty on a part-time basis and will serve the Institute as advisor and consultant. Dack is recognized as one of the world's foremost authorities on food-borne diseases.

The Institute's research staff, Merlin S. Bergdoll, Dean O. Cliver and Hiroshi Sugiyama, have also moved to Wisconsin. They will hold joint appointments with other departments in the College of Agriculture.

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