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November 9, 1968

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The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Saturday, Nov. 9, 1968
VOL. LXXIX, No. 41 5 CENTS A COPY

Mayor Vetoes Jennifer Street High-Rise Zoning Request

By RENA STEINZOR
Day Editor

Mayor Otto Festge decided Friday to veto the R-6 rezoning ordinance for the Jennifer Street area passed by the City Council last week.

His full veto message will be available Monday.

Seventeen council votes out of a possible twenty-two are necessary to override the Mayor's veto.

The neighborhood is presently zone C-2 and R-5. It is populated by low income, small home owners and, increasingly, by students. The change in classification would have permitted a private Madison developer, Thomas Pearson, to erect high rise luxury apartment buildings in place of the presently occupied buildings at 1030 and 1034 Jennifer and 1022 Williamson.

According to Festge's special assistant, Owen Coyle, the mayor's decision was made on the basis of "planning principles." "This is not a neighborhood for R-6 zoning," Coyle said. He added that R-6 is a "heavy residential type of zoning" more suited to areas housing University students.

Coyle stated that the Mayor will push for a neighborhood survey of the area to determine which zoning is most appropriate, what the residents wish for their neighborhood and what steps could be taken to improve the physical condition of the streets involved.

Assemblyman Edward Nager had written to the Mayor on Oct. 24, urging him to veto the ordinance passed by the council.

Nager stated, "The action taken by the City Council to permit R-6 spot rezoning at this time was ill advised and contrary to the best interests of sound city planning. While it is understandable that some members of the council are impressed with the financial magnitude of the development proposed, this alone should not be the criterion in accepting such a major deviation from planning policies and practices."

Nager suggested that the Planning Commission undertake an exhaustive study of the area.

C-2 zoning is commercial and R-5 zoning is residential. Both classifications allow up to 37 units in one building. R-6 residential permits 87 units in one building. The application of R-6 zoning would mean that a typical block could be developed to house 1044 people, six times the current population.

At a public hearing held by the City Council on the rezoning issue 22, local residents testified that the construction of high rises would represent a great hardship

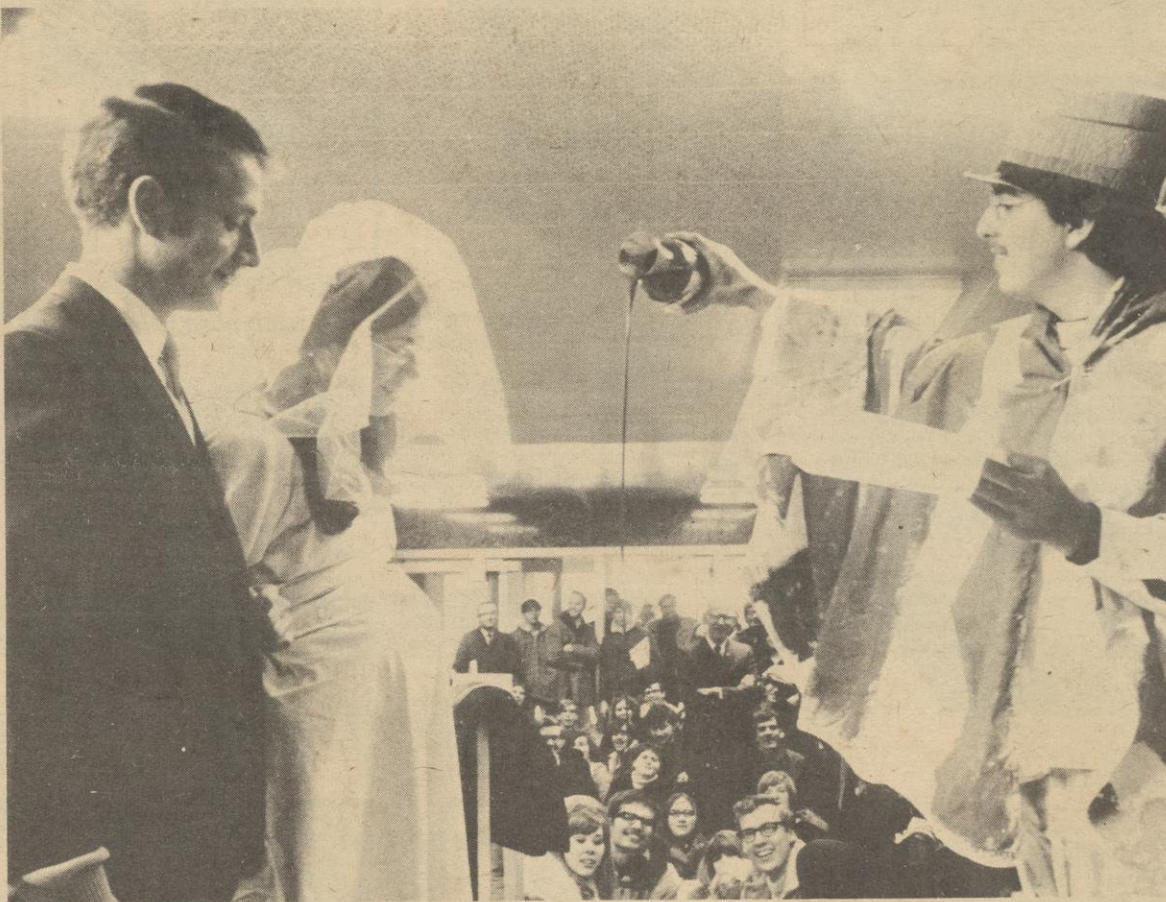
to the persons now living in the area.

The projected rents for the high rises are expected to be high. It has been broadly speculated that the Pearson developments are designed to attract the more wealthy student markets at the expense of the low income families living in the existing cheaper housing.

Another issue brought to the attention of the Council at the public hearing was the possible bad effects of "spot rezoning". Paul Soglin, student alderman from

(continued on page 4)

Miss U Weds Mr. Corporation



Photos by
Sanford Wolgel

Students Ridicule Dow Recruiters

Students used satire to attack the return of Dow recruiters. The Dow Chemical Co. and the University's ties with the United States "corporate structure" were ridiculed in a "Dow Homecoming Parade."

Nearly 100 students gathered on the Library Mall to escort up Bascom Hill a lovely Miss Napalm, gowned in yards of fluttering Saran Wrap, and Miss University and Mr. Corporation. Besides napalm, Dow also makes Saran Wrap. A mock wedding ceremony was conducted, as Miss University and Mr. Corp. exchanged vows.

On the hill, another student disguised as Uncle Sam poured red paint on the ground, shouting, "War is good business, may you invest your sons."

The demonstration then proceeded to the Engineering Building, site of the Dow interviews, where a "command performance" of the show on the Hill was staged for Dow recruiters.

The purpose of the demonstration was explained by an accompanying leaflet. "Our administration reminds us again and again that to them money is more important than morality, that property or corporate rights are more important than human rights. . . It seems that in times like these tragedy blends into comedy; confrontation must for the moment be transformed into caricature."

CCHE:

Prof. Salaries Up; U Below Big 10 Rivals

By GENE WELLS
Cardinal Staff Writer

Faculty salary increases of 13 per cent for the next biennium were approved Friday by the Coordinating Council for Higher Education after a motion to raise the figure lost by one vote.

University Board of Regents President Charles Gelatt moved that salary increases of 15 per cent be granted. The CCHE staff paper indicates that an increase of 15 per cent is required for the University to retain its present competitive position. The University now ranks eighth in the Big Ten in faculty salaries and last in over-all faculty compensation.

Gelatt's motion lost on a 9 to 8 vote.

Gelatt told the Council that the 13 per cent figure must have been based on an assumption that other schools would grant smaller faculty pay increases than those granted in recent years.

University Pres. Fred Harrington noted that the CCHE policy statement, approved along with the 13 per cent increase, puts the council on record in favor of "maintaining--and to a small extent improving" the University's competitive position in the Big 10.

It would be impossible for the University to improve its position with only a 13 per cent increase, Harrington said, adding that it might cause the University's position to deteriorate.

Harrington noted that Gov. Warren Knowles also has said that the University should improve its competitive position and that past budget recommendations have provided money for this improvement.

Council member Joseph Noll said the faculty compensation increase actually amounted to more than 13 per cent because the two per cent which is in the form of retirement benefits will be tax free.

Council member Philip Lerman said he felt that the increase of 15 per cent was needed and that the Council should not be afraid to request that amount from the legislature.

Council members voting for the increase to 15 per cent were Thomas Cheeks, Gelatt, Harold Konnak, W. Roy Kopp, Lerman, Eugene Murphy, Walter Renk and John Rice.

Opposed were Abbott Byfield, William Kahl, Walter Kohler, Noll, Frank Ranney, John Roche, William Kraus, C. O. Wanvig Jr. and Arthur Wegner.

Budget Cuts Ruled Out

The Coordinating Council for Higher Education Friday approved a budget described as "honest" and not intended for further cuts by the legislature.

All budget recommendations of CCHE subcommittees were approved without change. Council member William Kraus said the council should "change the game" in which everyone takes his turn in cutting an inflated budget and set the minimum amount which the University will require in the next two years.

Charles Gelatt said he hoped the budget would be accepted without further cuts by the governor and the joint finance committee of the legislature and urged all CCHE members to give their full support to it.

A motion by Regent Walter Renk to increase funds for agricultural research from \$500,000 to the \$1 million originally requested by the administration lost 10 to 7.

The council reaffirmed the policy of setting in-state tuition at 20 per cent of the cost of instruction. The amount of tuition for both residents and non-residents will be set by the legislature when it approves the budget. The CCHE made no recommendation on non-resident tuition.

The council approved a doctorate program in social welfare for the Madison campus.

The council also approved a list of building priorities which places the Communication Arts Building ahead of all other proposed facilities for the Madison campus.

Madison campus facilities given lower priority were the Memorial Library addition, the Teacher Education Building, the Computer Sciences Building and the Physical Education Building.

Proposed Madison campus buildings left off the priority list were the Natural Resources Building and the Physical Plant Building. The Council recommended that construction of these facilities be postponed until after the 1969-71 biennium.

The total University budget request from the CCHE asks for about \$257 million from state tax funds. The entire request of \$538,025 is based on expected funds from other sources totaling about \$280 million.

The total budget request is up 24.5 per cent over that of the current biennium. The amount requested from tax funds is 39.5 per cent over the amount taken from the state this biennium.

City Police Requested

City police should enforce the law both on and off college campuses, according to a member of the Coordinating Council for Higher Education.

Council member John Rice, speaking just before adjournment at Friday's CCHE meeting, said Madison police should have handled the Rothschild murder case last Spring and should be handling the campus drug problem now.

He added drugs were not primarily a campus problem, noting that only three of the persons arrested recently for drug offenses were students at Wisconsin higher education institutions. All others arrested were high school students or non-students of college age.

On nudity and obscenity, Rice said the same standards should be enforced on and off campus. There are more obscene performances in downtown Madison than on the campus, he said.

AWS Votes To Abolish Itself

By JEANNE PYNNONEN
Cardinal Staff Writer

The executive board of the Associated Women Students is recommending abolishment of AWS in a referendum to be held during fall campus elections November 21.

According to Kate Emmerling, AWS vice-president, there was little else AWS could do. She said there are really no activities that AWS could sponsor for undergraduate women that already were not being carried on by other groups on campus. Miss Emmerling indicated that there had been a severe lack of interest in AWS in the past few years.

Miss Emmerling said the decision to call for the abolishment of AWS came after a recent meeting of Co-Ed's Congress. She said that if anyone thought AWS should continue, he should contact the AWS office and if necessary a special meeting of Co-Ed's Congress would be called.

Last spring AWS abolished all rules and regulations, a move which was approved by the former Student Life and Interests Committee, the faculty, and the Regents, and which eventually led to the new policy of no hours for women.

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Geology Prof. Attempts To Date Antarctic Icecap

The age of Antarctica's ice shroud is one of the unsolved mysteries of the earth's coldest continent. Some scientists suggest 50,000 years for the bottom or oldest layers and for the entire icecap system, perhaps one million years.

But Prof. Campbell Craddock believes continental glaciation had already occurred on Antarctica at least 10 million (and possibly as much as 20 million) years ago, and he will return soon to the Jones Mountains of Ellsworth Land, West Antarctica, to find further evidence for his theory.

As one of two Madison campus geologists leading projects in Antarctica during the 1968-69 season,

he will search for and attempt to date certain exposed igneous rocks and study in detail the telltale scratches and grooves on their surfaces. He will be joined in the work by Craig White, a graduate student in geology, and Prof. Robert Rutford, University of South Dakota.

"Rutford and I discovered the scratches and grooves on igneous rocks when we were there in 1961," explained Craddock who has either led in the field or directed seven Antarctic research endeavors. A former University of Minnesota scientist, he joined the Wisconsin faculty in 1967.

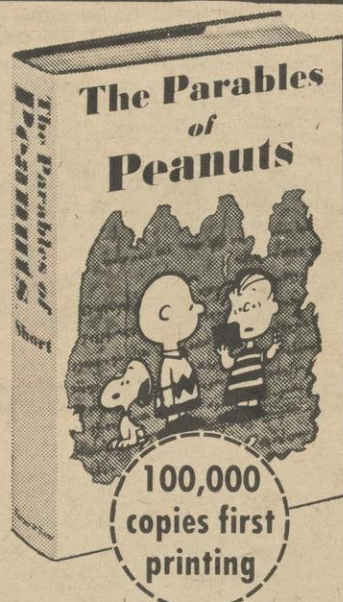
Craddock's reasoning on the basis of the evidence he has found:

the millions-of-years-old icesheet on Antarctica, overlying igneous rock areas, scratched and grooved the surface of the rocks as it moved over them; volcanoes erupting through the rock melted the ice locally and deposited cinders and lava; post-volcanic erosion has exposed to view again the scratches and grooves.

The Wisconsin research is one of five separate projects in a multi-disciplinary program for 1968-69 investigations in Ellsworth Land. The National Science Foundation has recently asked Prof. Craddock to serve as chief scientist for the entire program. Some 17 scientists from American institutions will take part in the Ellsworth Land survey which is supported by the National Science Foundation.

Prof. Robert F. Black, the second UW geologist slated to lead an Antarctic project this season, will be returning to familiar research in familiar places again. A veteran of six field seasons in Antarctica, he has worked since 1960 on the phenomenon of patterned ground as an indicator of the advance or retreat stage of glaciers. Sites for his studies are the McMurdo Sound coastal area and various dry valleys in Victoria Land.

The patterned ground results from a process of contraction and expansion with cracks formed during that process, and deposition of sand in the cracks. The patterning is found only in areas which are permanently frozen but uncovered by the glaciers.



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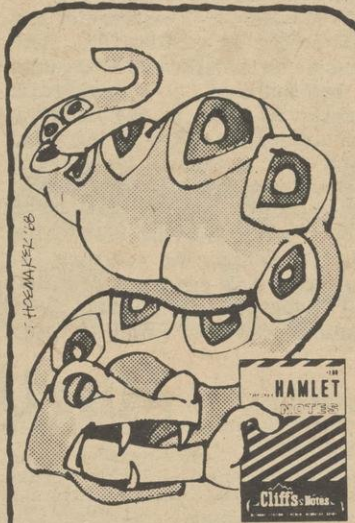
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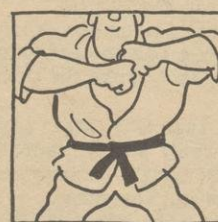
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Students Demand Credit for Cleaver Course

By PHIL SEMAS
College Press Service
BERKELEY, Calif.—Hoping to either win their demands of "close this place down," University of California students have suspended their strike for a week of campus organizing.

The strike, officially voted at a rally of about 3000 people on Monday, was in effect only a day and a half. Tuesday night a meeting of about 500 voted to suspend it until Nov. 6 in the hope of organizing a more effective strike.

Estimates of the effectiveness of Monday's and Tuesday's strike varied. Most strike leaders estimated that 25 to 30 percent of the campus' 28,000 students were staying away from classes, but checks by the Daily Californian and other newsmen indicated support was probably not greater than 10 percent.

Rick Brown, the main spokesman for the students, called the strike "fairly successful" and said it had given "unity and organization" to the movement which began over denial of credit for an experimental course in racism taught in part by Black Panther leader Eldridge Cleaver.

Although they still want credit for the Cleaver Course, the striking students have expanded their demands. When they called the strike last week, they demanded no university or court action against the 197 persons arrested

in sit-ins in Sproul and Moses halls and the hiring of more members of minority groups by the university.

Tuesday night, at the request of the Afro-American Student Union, they added further demands for the establishment of a black studies department by next fall, immediate funding and staffing for black studies curricula already designed and proposed by the black students, and hiring of more non-white professors, counselors and other staff members, including campus chancellors.

The black students had remained aloof from the student effort earlier. "This is your university and you (whites) are the ones who have to liberate it," explained Don Davis, a spokesman for the blacks. "We also know that getting credit for Eldridge Cleaver's course won't end university racism." But he added that black students would support the strike if the white students showed they were sincere in their opposition to racism by adopting the additional demands.

The administration has come down hard against the strike. William Bouwsma, the vice chancellor for academic affairs, warned that any faculty members or teaching assistants who strike may be fired, denied reemployment, or face "other appropriate sanctions," according to a resolution passed by the regents to deal with an earlier strike in 1966.

With the strike smouldering some students were searching for other ways of making known their dissatisfaction with the university and the regents.

Charlie Palmer, president of the student body, and Konstantin Berlandt, editor of the Daily Californian, announced Monday that they would fast "until those in

power in this state—in the political and educational systems—return to a discussion of the issues of academic freedom and courses. We will not accept political statements as honest stands."

Other students were trying to go right to the source of the problem. A group of law students planned to go to Sacramento to

try to see Gov. Ronald Reagan, who has refused them an appointment. And eight UC student body presidents have challenged Reagan to a debate on statewide television on "the role of the regents in the running of the university."

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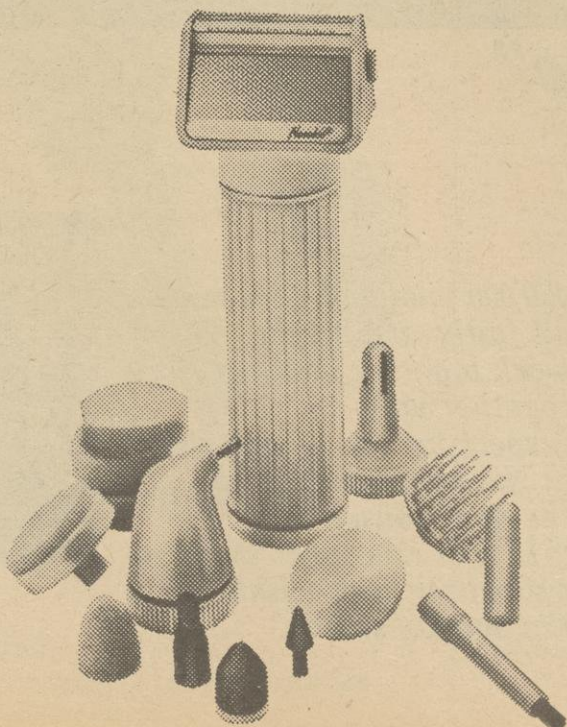
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Mayor Vetoes Zoning Request

(continued from page 1)

Ward 8, stated that by rezoning Jennifer and Williamson streets, the council was opening the door to extension of R-6 rezoning in other areas of the city.

The City Planning Commission also had presented a report to the Council at its 22 meeting recommending that the rezoning petition be denied. The report cited parking problems with the higher density population that would result from the rezoning measure. The report also mentioned the over-all view of city planning and cautioned against "casually committing" potential commercial areas such as Williamson Street to residential purposes.

The Planning Commission recommended as an alternative that the landlords in the area improve

existing structures.

The ordinance passed the City Council by a vote of 14 to 8. Soglin originally had intended to

bring up the issue again at the next Council meeting in an effort to rescind it.

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Three of the nine separate donors specified that their gifts of books and periodicals be used on the Baraboo-Sauk County campus, newest addition to the University's center system.

The gifts accepted for Baraboo-Sauk County were as follows:

Approximately 100 volumes in English and American literature and fiction, donated by Mrs. Helen H. Baldwin, Baraboo, and valued at \$500; 20 French and German language books from Mrs. Paul A. Herfort, Farmington, N.M., value \$50; and an unspecified number of bound volumes of American Heritage and Horizon magazines from Mr. and Mrs. Paul

Saturday, Nov. 9, 1968

A. Wilkinson, Prairie du Sac, value \$200.

Printed materials accepted for use on other campuses included:

For the Madison campus—an unspecified number of professional journal issues from Prof. Thomas J. Hixon (1720 Mayflower Dr.), Madison area, valued at \$415, and specified for use by students in the department of communicative disorders;

For the University of Wisconsin-Milwaukee, all to be held in the library there—an unspecified number of psychological journals, monographs and abstracts from Dr. Kenneth Luoto, Brookfield, Wis., value \$279; 34 volumes in business administration from C. Edward Weber (3453 N. Hackett Ave.), Milwaukee, value \$85; and an unspecified number of books relating to the Spanish civil war and also historical biographies given by Father Austin Schlaefter (St. Elizabeth's Parish, 128 W. Burleigh St.), Milwaukee, value \$230.50.

The Regents accepted the following gifts of machinery and related equipment:

THE DAILY CARDINAL—5

For the Marathon County campus, both gifts to be used in the art department there—an 8 x 10 Chandler and Price platen press with motor and speed control, given by the Marathon Press Company, Wausau, Wis., value \$600, and a 17 x 22 Liberty folding machine, junior model, also given by Marathon Press, value \$400; and

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THE DAILY CARDINAL

a page of opinion

Waiting for the White Knight

It was dismaying, to say the least, to read in Thursday's Daily Cardinal that one prominent campus student politician sees president Harrington as the students' "only hope" in resisting the power of the regents.

This student no doubt expressed the sentiments of many others when he made this remark, but it is one of the most dangerous delusions for students to have at this crucial time.

Because students had better wake up to the fact that no one is going to defend student freedom except the students. And unless other students in other student organizations and in other corners of the campus realize this, that amold elite based on the 18th floor of Van Hise will soon have its tentacles reaching into every aspect of student life.

dent life.

Experience has shown members of the student community here and elsewhere that administrators who are caught in a vise between outside interests and student interests will inevitably step aside completely or take sides with the politically more powerful. Students should not waste time trying to rationalize or even understand this tendency: it is simply cold, hard reality in the jungle of state politics and public education. Consequently, in light of this reality, the

Cardinal has chosen to take its stand here and now rather than hold our breath hoping that the administration will fight our battles. We advise the rest of the students to do likewise.

Campus Fun and Games

How To Find a Major Garson Marks

Before trying to find a major you should know if yours is lost. Graduate students probably had one, so reading farther for them is probably redundant. Juniors and Seniors (if the University is on the ball) have one now. They are all welcome to dare try a switch at this late date. It should keep them in college and out of the army for a couple of more years. This leaves the Freshmen and Sophomores. They might have already decided on one for any of the same kooky reasons they wear funny clothes around campus. Finding a correct major must be done scientifically.

First, the prospective major must decide what he wants: love, money, status, etc. Anyone after etc. should not be in college and probably sniffs shoes. Love, money, and status are what college is all about in America. Any crud about education is bound

to cause the Regents to have puppies and is in strict violation of Lincoln's statue. Love is rarely found in any major, although some Anthro lectures have been known to get quite steamy. If you wanted money you should have sold soap at age three and by now you'd buy your own clothes. Status is relative, usually a famous one.

Since you cannot have what you want from a major let's get on to more practical suggestions on how to pick. Those who throw bones from a leather bag usually end up in Pre-med. Closing your eyes and pointing is a method which often finds art majors, art critics, or umpires. Throwing dice or sacrificing small animals is often the sure sign of a future scientist. If after all those tries at picking a major you are still incapable of making a decision, business is for you.

UPCOMING REVIEWS

- Michel de Ghelderode's "Miss Jairus"
- Simon and Garfunkel, The Doors In Concert
- "America Hurrah," "Fiddler on the Roof"
- "Sundays and Cybele"

Letters Policy

The Daily Cardinal welcomes letters to the editor on any subject. Letters should be triple spaced with type-writer margins set at 10-70, and signed. Please give class and year although a name will be withheld by request. We reserve the right to edit letters for length, libel, and style. While long letters may be used for the On the Soapbox column, shorter letters are more likely to be printed.

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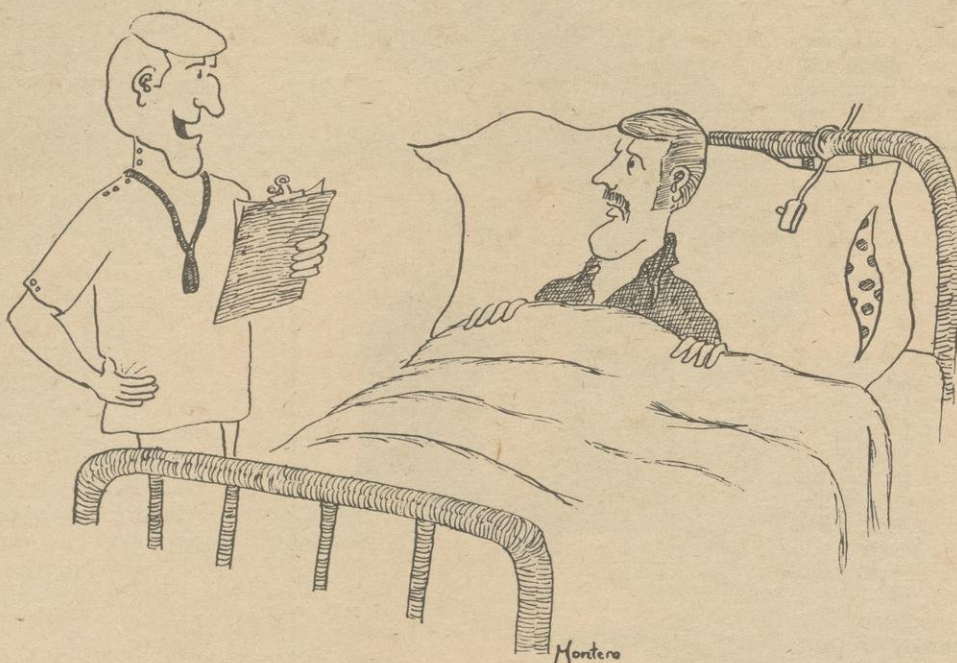
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"Looks like we'll have you out of here in no time. Your student health card just expired"

saturday:

By ELLIOT SILBERBERG

LET US NOW PRAISE FAMOUS MEN by JAMES AGEE and WALKER EVANS. Ballantine paperback: 428 pages, \$1.25.

LETTERS OF JAMES AGEE TO FATHER FLYE edited by James Flye. Bantam paperback: 217 pages, 75c.

AGEE ON FILM by James Agee. Beacon paperback: 432 pages, \$2.45.

COLLECTED POEMS OF JAMES AGEE edited by Robert Fitzgerald. Houghton Mifflin: \$4.95.

Joy was a common yet highly revered word for James Agee and one he felt genuinely honored to write. The word is found freely sprinkled throughout almost every Agee expression of what he held to be the holiest of moments, that of human revelation. It is used, for example, to describe the final scene of Chaplin's CITY LIGHTS, where the tramp sees and is seen for the first time by a blind girl whose sight he has helped restore:

"She recognizes who he must be by his shy, confident, shining joy as he comes silently toward her. And he recognizes himself, for the first time, through the terrible changes in her face . . . It is enough to shrivel the heart to see, and it is the greatest piece of acting and the highest moment in movies."

At the moment of triumph the pain of inadequacy follows. The tramp moves from the highest exultation to the most bitter of realizations, that he, poor Charlie, is only a tramp.

It is both characteristic and significant that Agee should use his holy word to trace a progression from pleasure to pain in human experience. In one of the several strictly autobiographical passages in his LET US NOW PRAISE FAMOUS MEN, Agee labels as joyous a peculiar kind of laughter felt only rarely: when listening to the genius of Mozart, while recalling a special line from Shakespeare, when feeling the innocence and fear of that first gentle act of love in which a girl begins to use her "light, slow, frank hands upon your head and body." These were moments of "incredulous joy" for the young author, and yet, he was quick to add, they partook of great sorrow too. "The essence of anguish and joy are . . . identical," he says, and for those who know Agee's life and works the point is clear: the highest instant of joy was simultaneously one of tragic, aching awareness. That instant brought with it the immediate knowledge that happiness was ever so temporary. Joy was the brief, fleeting reward for a ruined life, the moment of illumination that tormented as it delighted.

James Agee was essentially a romantic poet, and the tenor of his bittersweet attitude toward life was not unlike that of many other visionaries. Yet the specific traits responsible for Agee's torment are radically different from those of other romantic artists, and it is in the uniqueness of Agee's temperament that the tragic beauty of the man lies.

The two finest romantic poets, Keats and Yeats, discovered joy with that momentary escape, or process of escape, when the creative impulse nurtured a poetic vision. That special power to create and do homage to the Image, be it Nightingale or Golden Bird, not simply separated them from ordinary society, but made that separation worth the price of ordinary life. Their sacred commitment to art became a salve for the pain of having to frequent the world of time and space, cut off from others by that terrifying gift, the artistic sensibility.

Agee had this same tragic sensibility and, as if it were not enough, he had more to cause him pain than just that. In 1930, when he was twenty-one and at Harvard, Agee wrote his dear friend Father Flye:

"I'd do anything to become a really great writer. That's as sincere a thing as I've ever said . . . You see, I should like to parallel, foolish as it sounds, what Shakespeare did. That is, in general to write primarily about people, giving their emotions and dramas the expression that, because of its beauty and power, will be most likely to last."

Agee's intentions were never to be met fully. His love and respect for art were intense, but so too was he instinctively and compassionately moved by everything human and alive. The artist in him was never able completely to dissociate itself from the man who loved life. Dedication to the Image was compromised in this double commitment, and this peculiar tension between art and life scarred the artist, tormented and finally destroyed the man. What we have left, it is almost crass to say, are a small number of works so thoroughly moral and decent that I consider them a privilege to read.

Agee died in May, 1955 by heart attack while riding in a cab in New York City. He left a book of poems, PERMIT ME VOYAGE, published in 1934, the pseudo-documentary LET US NOW PRAISE FAMOUS MEN, finally published in 1941, a novel in 1951, THE MORNING WATCH, and the posthumously published A DEATH IN THE FAMILY, in 1957. Scattered in between were sixteen years of writing enchanting prose for the Luce empire, for FORTUNE, TIME, and for THE NATION. For these magazines Agee wrote the finest film criticism we have. He also wrote screenplays, the best of which was the film adaptation of THE AFRICAN QUEEN, written under painful conditions in 1950.

A clever parody of TIME, written while Agee was editor of the HARVARD ADVOCATE in 1932, landed him a trial job on FORTUNE. Four years later the magazine assigned Agee and photographer Walter Evans to do a documentary study of the daily lives of tenant farmers in Alabama. The young artist took FORTUNE at its word and wrote a book so honest that the editors had no use for it. The spirit which permeates LET US NOW PRAISE FAMOUS MEN is not a journalistic one, but rather Agee's own troubled anti-authoritarian consciousness. Called a book "only by necessity," Agee's

work is more accurately an epic American poem, as personal, explosive, and dangerous as Pound's CANTOS, Williams' PATERSON, and Hart Crane's THE BRIDGE.

What Agee called "an effort in human actuality" was recording every truth of the experience in which a sophisticated mind responds to lives and a pattern of life less complicated than his own. Agee "must not have slept," said Evans about the six weeks of incredibly dedicated work. Truth for Agee was an excruciating attention to details. It was, in one instance, a description of the personal flavor a family had created about a room in its house so specific and clear that the room becomes transformed into something more crisp and shimmering than real, a glossy verbal photograph. Truth was also the problem of having an educated consciousness, for Agee in his honesty found he could not hope to understand the Ricketts, Guder and Woods families without first questioning the nature of his responses to an environment totally alien to the intellectual aura of Exeter, Harvard, and Greenwich Village.

The mixture of intellectual genius, artistic sensibility, and a very special empathy for mankind make LET US NOW PRAISE FAMOUS MEN the painful record of a precious and costly human experience. It reflects the torment of a brilliant young man asking himself by what economic right he has been made brilliant, by what perversion of society is it that he has been given the gift to understand people who cannot understand themselves.

"The ability to try to understand existence, the ability to try to recognize the wonder and responsibility of one's own existence, the ability to know even fractionally the almost annihilating beauty, ambiguity, darkness, and horror which swarm every instant of every consciousness, the ability to try to accept, or the ability to try to defend one's self, or the ability to dare to try to assist others; all such as these of which most human beings are cheated of their potentials, are, in most . . . the gifts or thefts of economic privilege, and are available to members of these leanest classes only by the rare and irrelevant miracle of born and surviving 'talent'."

In recognizing his intellectual and literary gifts (or thefts) Agee had full grasp of his artistic potential, and in questioning his right to them he at the same time compromised those talents. Agee's works reveal an intriguing artistic paradox: they disclose the anguish of a man so in love with humanity that he is unable to establish the artistic distance to transform that love into the form of literary art.

This inability to forget that he was at every moment human filled the artist with self-doubt.

"My father, my grandfather, my poor damned tragic, not unusually tragic, bitched family and all those millions of each individual people that only want to live in kindness and decency, you never live an inch without involvement and hurting people and ----ing yourself everlastingly and only the hard bastards come through, I'm not born and can't be that hard apparently and God ---- Genius and Works of Art anyway and who the hell am I, who in Jesus' name am I."

This personal struggle was only intensified by what Agee saw as worthless literary and educational institutions. Agee hated the literary establishment, those arbiters of taste who, in defining and discussing "art," deprived literature of its essential passion and terror. These dilettantes gave literature "the emasculation of acceptance." To compromise to their standards was impossible for Agee.

Similarly, Agee loathed the educational system in America, considering it one in which a "child is quickly and frightfully instructed of his situation and meaning in the world; that one stays alive only by one form or another of cowardice, or brutality, or deception or other crime." Agee hated the notion that students be "taught to" instead of "learned with" and spoke angrily about this method.

"The 'esthetic' is made hateful and is hated beyond all other kinds of 'knowledge.' It is false beauty to begin with; it is taught by sick women or sicker men; it becomes identified with the worst kinds of femininity and effeminacy; it is made incomprehensible and smug to anyone of much natural honesty and vitality."

This attitude that all established institutions were inherently sterile made Agee direct his creative energies toward the common humanity he loved. He picked film, a medium he respected, feeling that the camera was the one instrument "incapable of recording anything but absolute, dry truth." In his reactions to an art form he felt captured all of life, and out of the chance to use his literary talents for a mass rather than elitist audience, Agee became the most perceptive and entertaining of film critics.

What Agee mostly loved about films was the variety of human experience, the magic blend of humanity rushing by him in visual images. He responded in a totally visceral manner to film, a response he did not completely have while reacting to the more conceptual verbal abstractions inherent to literary form. Film became a surrogate medium for Agee, one in which art and life seemed merged, and one to which he could react with all the evocative, imaginative power of his literary mind.

The reviews were poems, not criticism, full of sugar, a kind of verbal dessert to a visual feast. They captured not simply the meaning, but also the tone and feeling of a film. Again Agee could not divorce himself from what he saw, thought, and felt. His heart always interfered with the strict methodology of analytical interpretation.

Agee on Art and Life

Agee loved the work of film's first great genius, D. W. Griffith. While many narrow-minded critics found Griffith's BIRTH OF A NATION merely anti-Negro propaganda, Agee saw it as a masterpiece of cinematic poetry, a work filled with dynamic visual images and a rhythmic progression that ranks with the highest of film achievements.

One of Agee's comments on Griffith is interesting as an insight into Agee himself. Discussing Griffith's ability to render so many aspects of the Civil War as we would be apt to visualize them, Agee says, "... he was a great primitive poet, a man capable, as only great and primitive artists can be, of intuitively perceiving and perfecting the tremendous magical images that underlie the memory and imaginations of entire peoples." The statement both sums up Griffith's genius and hints at Agee's own imaginative preferences, ones which came to fruition in his prose poem to the silent film days, COMEDY'S GREATEST ERA, and later in the delightful screenplay to THE AFRICAN QUEEN.

The wonder of COMEDY'S GREATEST ERA (which first appeared in LIFE, Sept. 5, 1949) was not just that it received the largest reader response in the history of the magazine, but that the response was from people too young to have seen many of the films which Agee discussed. The clever beauty of the writing entranced its readers. Agee had created another collective dream in the manner of D. W. Griffith.

The material of the silents was the very stuff of life Agee loved most. In these films people were playing at being people, and they were playing without the annoying static of language to mess up the rhythm. To Agee, Charlie Chaplin, Buster Keaton, Ben Turpin, and Mack Sennett were just as vital and alive as the Ricketts family had been. His verbal images, almost all visual in effect, are more than exactly right: Harry Langdon, who looked "like an elderly baby and, at times, a baby dope fiend." Chaplin, able to make "physical, lucid the delicately weird mental processes of a man ethereally sozzled." Keaton's dead-pan: "how dead a human being can get and still be alive." And the wonderful explanation of Mr. Keaton's look while being wooed: "Confronted by Love, he was not as dead-pan as he was cracked up to be, either; there was an odd, abrupt motion of his head which suggested a horse nipping after a sugar lump."

Agee had captured the crazy mood of the silent film era by giving striking verbal analogues to the visual comic genius of its heroes, and by carefully defining their perfection as part of a past never to return. He knew and loved the sentiment attached to notions of the past in America, and used it to his own artistic advantage. Agee articulated what many Americans felt about these films by making his reader feel nostalgic as he read the piece. The real success of the essay, then, has much to do with Agee's ability to make his words approximate the almost mawkish mood with which we view those silent masterpieces.

In the screenplay for THE AFRICAN QUEEN Agee tapped these same sentimental resources in our culture and channeled them into the theme of adventure and romantic love: the story of Charlie Allnut and Rosie on the just-about-floatable African Queen. Amazingly complete, the script creates the goofy character of Allnut (played by Humphrey Bogart) down to the last belch and stomach-growl. Agee received an Academy Award nomination for the script, and Bogart was given the Best Actor Award, facts which need mentioning only because they indicate the popularity of the film.

In the film, Agee had captured the same qualities of romantic, nostalgic imagination which have existed in the best of American literary efforts, MOBY-DICK, HUCK FINN, and THE GREAT GATSBY and have carried on into the best of our films, BONNIE AND CLYDE and THE GRADUATE. The film has a romantic energy which takes its characters (and by identification the audience) out of time and place to a tantalizing wish-fulfillment realm, one of very basic appeal to the American imagination. Agee's triumph suggests both his immediate sensitivity to the dream fabric of our culture, and his awareness of how to metamorphose his instincts into viable comic art.

But only at great personal costs were these gems produced. Agee never quite forgot that the literary world thought of great art only in terms of novels and poems. The mood of the Great American Novel teased him, as his inability to hold his perceptions into pure literature killed him with anguish. Insomnia and drink wasted his body. In November, 1951, Agee had a mild heart attack.

John Huston, a close friend and the director of THE AFRICAN QUEEN, visited Agee in the hospital. Agee smiled up at him with wide gaps between his teeth (Huston tells us Agee only visited the dentist to have teeth pulled, not fixed) and asked for a cigarette. Self-destruction was not a matter of choice for Agee, but rather a casual necessity. In May of 1955, while at work on his autobiographical (as it must be) novel A DEATH IN THE FAMILY, Agee wrote to Father Flye. "I feel, in general, as if I were dying: a terrible slowing down, in all ways, above all in relation to work." As always, Agee's instincts were right. Five days later he was dead.

There are, of course, societal lessons to be learned from reading Agee. Knowing his work makes nonsensical the usual literary clichés "minor poet," "Hollywood hack," "failure." Understanding his inability to create, in fact, opens up a whole set of problems about the nature of the artistic sensibility. Was Eliot sensitive because he could write "In the room the women come and go/ Talking of Michelangelo," or was Agee not the more sensitive because the hideous truth behind that kind of poetic statement pained him into silence? Agee presents

(continued on page 8)

Full Fish and Quicksilver

by bury st edmund

The University of Wisconsin campus is noted for, along with scenic drives, highly individualistic and creative Greek non-stereotype real down to earth people, dedicated radicals in red tee-shirts, daddy's check-book, and this week's identity crisis, a rather awesome drought as regards good rock music. Every now and then, like when Jupiter's fifth moon and Harold Froelich's left pupil are in conjunction, someone would stick a group in a completely unsuitable room like the factory or the Dane County Mausoleum.

And the Union or WSA can always be expected to enliven things on ritual weekends with some group like Rocky & His Friends. (For Homecoming this year they booked, besides the usual minor cretins, the Fifth Dimension, one of the most insulting pieces of kitschy gloss ever to ruin everybody else's material. But that's another rap).

This past weekend, however, thanks to Folk Arts and Capitol Record's need to bury some capital gains, the campus had an incredibly full two days. On Saturday

night, Folk Arts presented a pair of Chicago blues bands. I wasn't able to attend (I was busy screwing the universe or something, but that's a whole other rap); the consensus was that both groups "put down some very dynamite sounds." Whether the consensus means anything or if there was just a lot of good shit in town one cannot ascertain for sure; but the place was packed and there hasn't been a complaint yet.

Sunday afternoon—again in Great Hall—Capitol provided us with two bands that they're busy promoting. The first was SRC, a group from Ann Arbor.

It is very nice that Capitol is willing to give young groups plenty of equipment and studio time; it is not so nice that they use our heads to hype up one of their losers. SRC didn't provide much more than (very loud) comic relief. Their lead guitar, Glenn Quackenbush, was the only musician who really had anything to say; the rest of the group ranged in quality from an entirely irrelevant organ player who only put down carousel riffs to an amateurishly competent rhythm section. Lead singer Scott Richardson was, well, embarrassing for everyone in the room. He spent some of his time shouting

very silly psychedelic lyrics and most of his time not knowing what to do with his body on stage. The only time that he awoke to the fact that he was doing a concert and several thousand people were staring at him was the last number; but that was an instrumental, providing the ludicrous scene of this clown running around beating tambourines, grabbing mikes, and screaming, but not singing one note.

Quicksilver Messenger Service . . . now there's a case of music being committed right out in public. They've been together for a long time, and are one of the best examples of the shrieking, coming-apart-at-the-seams Bay Area sound, with all its obvious defects and glorious rushes. Quicksilver is different from many of the groups from that area in that their sound (like early period Byrds, middle period Kinks, or late period Love) is a highly stylized one that shapes any and all material into its own parameters. Greg Elmore is a raucous old fashioned rock and roll drummer. Bass player Dave Freiberg and rhythm guitar player Gary Duncan know each other very well by now; their trademark is the way they take a chord, distend it, and bounce the sound around between them.

It is nice to know that genuine freaks do exist. Lead guitar John Cipollina is one of them. He is tall, has

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Agee: Art and Life

(continued from page 7)

the amazing phenomenon of a sensitivity too deep to create.

Another large question Agee's work raises concerns the nature and function of criticism in the arts. More than any other quality, an atmosphere of warmth, respect, and even awe, pervades all of Agee's criticism. He always conveys more sense of respect toward the artifact than his own interpretation. One wonders, especially in an age far more troubled than Agee's, if we could not

find, and if in fact we do not need, a place for a type of scholarship which communicates rather than merely complicates the beauty of art. W. H. Auden remarked on the "astonishing excellence" of Agee's criticism, and then was moved to say, "...I am suspicious of criticism as the literary genre which, more than any other, recruits epigones, pedants without insight, intellectuals without love." His point is well taken.

These questions which a close reading of Agee raise are all disturbing because they convincingly make our intellectual institutions and much of our society a sham. Yet I do not think Agee negates as much as he affirms. A brief comparison to Yeats can clarify my point. Late in life, Yeats, out of feelings of resignation, cynicism, and too, I would think, quiet humor, talked grumpily

about losing his imaginative power and backing out of his grand poet's role to "where all ladders start/ the foul rag-and-bone shop of the heart." Agee never took life that smugly and could never close up shop. That temperamental necessity marks the difference between a potentially great poet and a simply beautiful man. Agee's honesty, his personal integrity, his respect and compassion for humanity, and finally his talent, all kept intact at the price of "respectability" and "acceptance" by the most of the literary world, are all qualities which can only humble those who read about him. To discover Agee is to unsanctify the title "artist" or "critic" and put reverence and humility back where it belongs (and from where all art springs), in the rich, complex and often painful experience of life itself.



1. Making out your laundry list?

Writing a poem.



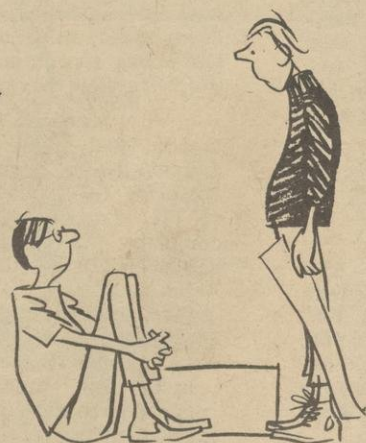
2. You?

Listen. "How do I love thee, Myrna, let me count the ways..."



3. That's Browning.

What about: "A jug of wine, a loaf of bread, And thou, Myrna, beside me..."



4. That's Omar Khayyám.

Then how am I going to show Myrna how much I care?



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Fish, Quicksilver

(continued from page 8)

long thin hair, and is built just like Grace Slick. He plays a red solid body Gibson with a black Batman pickboard, and the rich treble wall he wrenches out of it is the key to Quicksilver's sound.

The group's stylization is something limiting--if you are going to like them you do so from the first number or not at all. They are not at all monochromatic; what they do is to take highly varied material - simple rock tunes (Dino's Song), blues standards (Smokestack Light-

nin'), jazz (Take Five), or long, convoluted acid rock material (The Fool)--and weave it into their own sound modules: the distorted chording and Cipollina's method-up surging and screaming.

Their live performance was very tight, very ballsy; on numbers like Codine, you knew that you were hearing the truth. And while you felt that on some numbers they just didn't quite make it--they were nowhere near the Yardbird's Smokestack Lightnin'--they have enough real live intensity and technique to carry them a long way.

The weekend closed with an uninspired but adequate

concert in the Outhouse by Country Joe and the Fish. Part of the problem was beyond their control--the acoustics in the Stock Pavilion are so abominable that they can reduce any music to mere noise, and, coming at the end of a long tour, their energy level was not at its highest. But the only performance that was actually disappointing was Joe MacDonald's. Joe staggered around the stage in a state of physical and psychic distortion that was positively awesome. He seemed to be getting his lyrics out by reflex alone.

Debits aside, the Fish are still one of the highest quality, funniest, most intelligent groups around. And the fact that they are the only group with serious ideological commitments gives them a real tightness with their audiences: these aren't rock and roll stars, these are our people.

Both lead guitar player Barry Melton and organist David Cohen are solid musicians and vocalists. Some nights Melton is really incredibly good; Sunday he was too busy screwing around enjoying himself to do the Hendrix-Clapton heavy virtuoso things, and that's o.k. too.

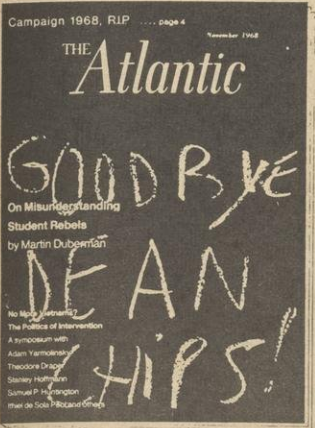
Drummer Chicken Hirsch and bass player Bruce Barthol were moving well, especially Barthol, who is very loose, fast, and generally more impressive live than on the albums.

Most of the material was from the first album, which remains their best to date. They also did the Feel Like I'm Fixin' To Die Rag and Janis from their second album, and a traditional overlong blues number. The best riffs of the evening were the last two, Rock N' Soul Music and a love song whose title I forget. Probably the best thing about the Fish is their ability to switch from their own searching, trippy sound to really funny parodies (Rock n' Soul, a Nashville spiritual, Superbird) that transcend themselves because of their musical punch.

Mike Danzig and Jerry Fortier put on a very beautiful, imaginative light show, probably the best I've seen except for Frisco's Headlights; unfortunately, as a front projection show, it tended to get annoying because it obscured your view of the musicians.

Besides providing us with a great weekend, Music Committee and Folk Arts have set an important precedent: they have proven to the other groups on campus that it is basically their own apathy that keeps Madison from getting the kind of music that civilized towns have. Now if someone can crack the Union bureaucracy and get the Union Theater and Great Hall at regular intervals, we can become a big music center like Beloit.

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More on the War Against the Young: Martin Duberman says those in power in our universities are blind to student principles.

James Dickey on Allan Seager and Theodore Roethke.

No More Vietnams? Is it even realistic to insist on this? ... Where does the Vietnam experience leave us in our relations with the U.S.S.R. and China? (The first of two excerpts from a conference at the Adlai Stevenson Institute in Chicago.)

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tinue or not.

WITTE HALL MOVIE

The Witte Hall movie for this week is "The Great Impostor" starring Tony Curtis. It will be shown

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ELECTION CANDIDATES

There will be a compulsory meeting for all candidates and campaign managers for people running in the November 21 election. Failure to attend one of the meetings will result in removal of the candidate's name from the ballot. The meetings will be Monday and Tuesday of next week at 7:30 p.m. in the Union. See "Today in the Union" for room.

MADEMOISELLE MODELS
Mademoiselle magazine will be in Madison Tuesday to photograph

sun., nov 10

PUERTO RICAN STUDENT LEADER

Florencio Merced, a leader of the Puerto Rican pro-independence movement, will speak at the Union (continued on page 11)

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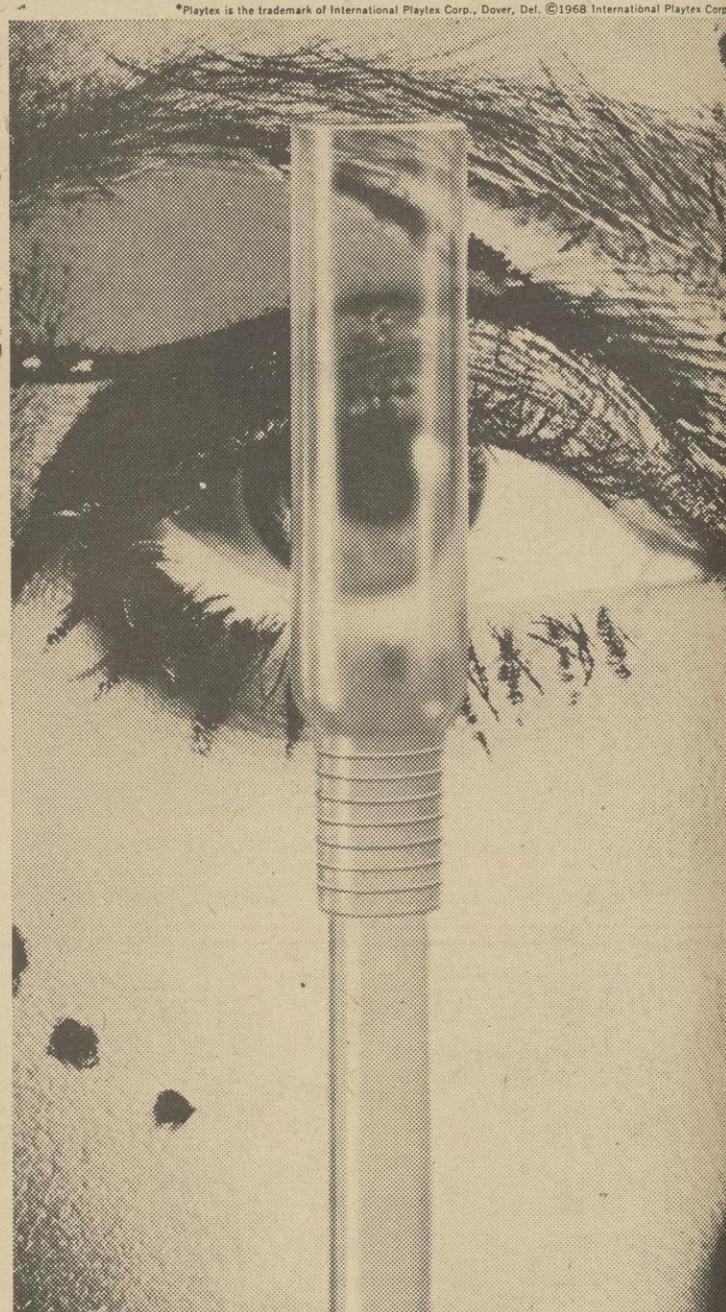
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daily campus

(continued from page 10)

at 7:30 p.m. Sunday. Sponsored by the Committee for the Defense of Puerto Rican Students, Mr. Merced is one of the 110 Puerto Rican students presently facing trial for pro-independence activity. Puerto Rico is an unincorporated U.S. Commonwealth subject to U.S. Selective Service laws although unrepresented in the U.S. Congress.

HILLEL FOLK DANCING

Israeli and international folk dancing will continue this Sunday at Hillel. Folk dancing will be held on every following Sunday through the end of the semester. Beginning instruction is at 7:30 p.m., intermediate and advanced instruction at 8:15 p.m. and request dancing from 9 to 11 p.m.

OTHERA

The Student Occupational Therapy Association will meet Sunday at 7:30 p.m. in the OT classroom at 427 Lorch St. Mr. Heineman, Director of Camp Waubeek, will speak and show movies.

OUTREACH DINNER SEMINARS

The Union Outreach Committee is sponsoring a series of Sunday dinner seminars with professors in apartments all over campus. Anyone is welcome to host or participate. Cost of dinner will be one dollar and sign-ups for all will be in Room 500 Union Nov. 11-15 from 3:30 to 5 p.m.

FRESHMEN LEADERSHIP FORUM

The next meeting of the Freshmen Leadership Forum will be held Sunday at 8 p.m. See "Today in the Union" for the room. All freshmen in the program are urged to attend.

CECS

There will be an organizational meeting of the Communications Exchange with Czechoslovak Students to establish contact with students of Charles University, Prague Sunday at 8:30 p.m. in the Union.

mon., nov. 11

SENIOR CLASS SYMPOSIUM

There will be a Senior Class Symposium Monday at 7:30 p.m. in the Great Hall of the Union. A panel, consisting of representatives from ROTC, WDRU-SDS, AFSC, the Registrar and Student Counseling, will discuss "The Draft."

NORTH-SOUTH STUDENT EXCHANGE

On Monday at 7 p.m. in the Plaza Room of the Union, not in the Top Flight Room as earlier announced, an informational meeting of the North-South Student Exchange will be held. The exchange of foreign students from this school gives them an opportunity to go to a predominantly Negro southern college for a semester. Will all interested students please attend. If you are interested but unable to attend please call 262-5355.

SENIOR CLASS SYMPOSIUM THE DRAFT

PANEL SPEAKERS FROM THE REGISTRAR'S OFFICE, STUDENT COUNSELING, ROTC, AFSC, and WDRU.

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MONDAY, NOV. 11
7:30
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RADIO, TV MAJORS
Undergrad majors in radio, television and film will meet Monday evening at 7:30 in the Union.

"BEFORE THE REVOLUTION"

"Before the Revolution," a feature film by Bertolucci will be shown by Quixote in 1351 New Chemistry Monday night at 7:30 p.m. The film, a prize winner in Cannes, Venice, and New York film festivals, dramatizes several reactions to the decadence of the middle class. Admission to this and other films in the Quixote film series is free to magazine subscribers, with subscriptions available at the door. Discounts will be given also to subscribers to the Underground Theatre.

UNION FORUM COMMITTEE

The Union Forum Committee will present a panel discussion on "The Grading System Challenge," Monday at 8:30 p.m. in Tripp Commons. The panel will include Assistant Letters and Science Deans Chandler Young and Blair H. Mathews and Professors Faia of sociology and Baerels of anthropology. They will each present their views on grades and then open the discussion up to questions from the audience.



Religion On Campus

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Sunday, November 3
Services at 8:00-9:30-11:00 a.m.
"He Often Refreshed Me"
Pastor Robert Borgwardt
7:30 p.m.
Communion Confusion (A contemporary folk communion service)—Pastor Dwayne Hanson
—Communion at all four services

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1021 University Avenue (across from Lathrop) 257-3681
Sunday Church School 9:30 a.m.
Sunday Services 9:30 and 11:00 a.m. Communion at 12 noon.
Sermon: "The Hardest Thing in the World" by Pastor Frank K. Efrid
Nursery care for children thru age two—9:30-12 noon.

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Wednesday—Choir rehearsal at 7:30 p.m., Study Group at 9 p.m.
Thursday—Inquiry Class at 7 p.m.

FIRST UNITARIAN SOCIETY

900 University Bay Drive 233-9774
Bus Service provided to and from 11:00 Service
Services 9:15 a.m. & 11:00 a.m.
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5:45 p.m.—Choir Practice
7:00 p.m.—Evening Service

"THE PRODIGAL" TICKETS

Tickets for the Wisconsin Players' production of "The Prodigal" by Jack Richardson are on sale at the Union Box office. The play will be presented Nov. 13-16 at 8 p.m. at the Compass Theatre, 2201 University. The play is a modern adaptation of the Orestes legend.

READ THE
CARDINAL—
It Won't Bite You!!

Big Ten

(continued from page 12)

Purdue gets back the services of quarterback Mike Phipps for the first time in a month, but will have to contend with a Gopher squad that adds the services of All-America defensive end Bob Stein.

Michigan State loses the services of the Saul twins, linebacker Rich and guard Ron. These two terrorized the Badgers in the Spartans' 39-0 pasting of Wisconsin.

After the six fumbles Indiana committed against Wisconsin last week, the usually mild-mannered Hoosier coach told his backs that "there just better be no fumbles this week."

The game is rated a near toss-up even though the Spartans have been playing well of late, beating Notre Dame and going down swinging, 25-20, to Ohio State.

Both Michigan and Wisconsin will be prepping for next week's televised game at Ann Arbor. The ABC television network left the date open in their original scheduling and the Badger-Wolverine game is the best they could come up with.

Football

(continued from page 12)

Otis is a strong fullback in their tradition, and they have tailbacks who have the speed to go off tackle and then to the outside. Their second string quarterback, Ron Maciejowski, is an extremely fine passer."

CAMPUS MINISTRY (ALC & LCA)

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Ph. 257-7178

Sunday Night Supper at 5:30 p.m. at Student Center followed by an excellent film.
Wednesday night at 5:30 p.m. Holy Communion will be celebrated at the Student Center Annex, 1309 University Ave. A cost supper will follow.

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SUNDAY MASSES

7:30, 9:00, 10:30, 12:00, 1:30, 4:30, 7:30.

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University Catholic Center

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CONFESSIONS:

Mon., Tues., Wed.

Fri. & Sat. at 7:15 p.m.

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10:45 a.m.—Hour of Worship

7:00 p.m.—Gospel Hour

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Rev. J. Ellsworth Kalas

Service 9, 10:10 & 11:15

Sermon: "The Style of an Angel"

Dr. J. Ellsworth Kalas, preaching

University Discussion Class at 10:10 with Prof. and Mrs. David Lindberg leading the discussion.

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7:30 a.m. The Holy Eucharist, with sermon.

9:30 a.m. The Holy Eucharist with Choir and sermon. Plus Church School

11:30 a.m. Morning Prayer, Sermon, Choir.

(But, on the First Sunday of each month, the 11:30 service will be Holy Eucharist, Choir, Sermon.)

Wednesdays:

12:10 noon hour, every Wednesday, Holy Communion and Intercessions.

Prayer Book Holy Days:

7:00 a.m., The Holy Eucharist in the chapel.

Fr. Paul Hoornstra, Rector

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(Just south of 2800 Uni. Ave)

Rev. Andrew C. Davison

Class for students 9:30 a.m.

Morning Worship — 10:45 a.m.

Free bus service at 10:05 from the corner of Johnson and Mills—at 10:20 a.m. from Liz Waters Hall.

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1127 University Ave. 255-7267

Sunday, November 3, 1968

9:30 & 11:00—

9:30—"Whatever the Weather"

Robert J. Trobough, preaching

11:00—Holy Communion

CHRISTIAN SCIENCE ORGANIZATION

315 N. MILLS ST. 255-4066

Reading Rooms are open 8:30

a.m. to 4:30 p.m. Mon.-Fri.

Tuesday Evening Testimony

Meetings are at 7:00. All are welcome.

CHRISTIAN SCIENCE CHURCHES

First Church of Christ, Scientist

315 Wisconsin Avenue

Second Church of Christ, Scientist, 202 S. Midvale Blvd.

Reading Room 234 State Street & Westgate Shopping Center.

Sunday Morning Services: 10:30 a.m.

Title this Sunday:

"Adam and Fallen Man"

Sunday Schools—to age 20—10:30 a.m.

Wednesday Eve. Testimony

Meetings: 8:00 p.m.

Christian Science Radio Series:

"THE BIBLE SPEAKS TO YOU" Sunday 8:00 a.m. WKOW

Title this Sunday:

"Why Prayer Heals" Part I

Injury-Riddled Badgers Eye Upset Over Young Buckeyes

By BARRY TEMKIN
Associate Sports Editor

After last week's heartbreaking 21-20 loss to Indiana, many said that things couldn't get much worse; but Wisconsin's quest for its first victory this season won't be any easier when the Badgers host the nation's second ranked team, Ohio State, at 1:30 today. "They're strong," commented Wisconsin coach John Coatta, "and this year they have quickness, too."

The Buckeyes have blown past six opponents on their way to the nation's runner-up spot behind Southern California. Last week they downed Michigan State, 25-20, in Columbus. The Spartans had dumped Wisconsin, 39-0.

In addition, Coach Woody Hayes' aggregate is going to show the Badgers the most overall speed they have seen since the opener against Arizona State. Coatta is harboring no unrealistic hopes of avenging last season's narrow 17-15 setback, but he isn't exactly conceding the outcome either.

"We have a very outside chance," he said, "Ohio State has a lot to play for, and they are more talented than we. But they better play hard," Coatta warned.

The Badgers' best chance to pull off what would be the upset of the year rests on the improvement shown and momentum built up in the narrow losses to Northwestern and Indiana in the past two weeks.

Coatta hopes that his team has gained some confidence from these two efforts, especially from the near upset against the Hoosiers. "The Indiana game had a noticeable effect on the team," he said. "It's an emotional letdown after coming so close and coming back so often. The guys should have gained some confidence from it, though, and if we can take it in that vein, this can help us."

Injuries will again hamper the Badgers chances. Tight end Jim Mearlon, who made that fantastic effort to score Wisconsin's third touchdown, and tailback Joe Dawkins, who sparked the Badgers at Northwestern before being injured, will not play.

Wingback Bill Yanakos is doubtful; and neither tailbacks Randy Marks and Dan Crooks, fullback Wayne Todd nor cornerback Tanny Butler are 100 percent.

These hurts will necessitate some juggling in the offensive lineup. Split end Ike Isom will shift to tight end for Mearlon. Crooks will open at tailback and John Smith at fullback, unless Todd is ready to go. In that case, Smith would move to tailback.

The rest of the offensive starters are the same, with the exception of left tackle, where Ed Hoffman takes over for Brandt Jackson.

Last week quarterback John Ryan threw less to the Big Ten's third top pass receiver, Mel Reddick, spreading his aeriels over a greater number of receivers. More of the same can be expected today.

"We're going to have to mount an aerial game," Coatta explained. "I don't believe we're strong enough to run at them."

In view of the six missed field goals against Indiana, kicking has become a major Wisconsin concern. Jim Johnson worked on it in practice and will continue as the long field goal kicker. Ryan had a bad foot this week, but is expected to boot the shorter field goals and extra points.



ADOLPH ISOM
moves to tight end

Defensively, Coatta will start the same eleven that surprised everyone by shutting down the potent Hoosier offense. Even though the Buckeye's super sophomore quarterback, Rex Kern, supposedly will miss the game, stopping OSU will present an even bigger challenge.

"Ohio State has fine depth and an extremely balanced offense," Coatta said. "They have quarterbacks who can go outside on the option and who throw well. Jim

(continued on page 11)

Coaches Skate At Hartmeyer

Coaches turn players for a night Saturday when a group of coaches and former players from Wisconsin, led by Badger head coach Bob Johnson, take on their Minnesota counterparts at the Hartmeyer Ice Arena in a benefit game for Madison Youth Hockey.

Face-off time is scheduled for 8 p.m.

Johnson, a former collegiate great for Minnesota and North Dakota in the early fifties, will return to his old position for the game, left wing, on a line that includes Ken Johanson at center and former Wisconsin assistant coach Bruce Davey at right wing.

Dr. John McCormick will center former Wisconsin stars Tom Obrodovich and Tony Metro while Bob Rompre will center a third line of former Badger left-winger Jeff Carlson and Dr. Joe Coyne.

Defensemen include former Badgers and present assistant coaches Don Addison and Ron Rutlin. Also on defense will be Phil Caruso and Jingles O'Brian. Bill Howard, hockey coach at Memorial High School and a former goalie at Colorado College during Johnson's tenure there, will be in the goal.

The Minnesota squad won the teams' two meetings last year, 11-6 and 10-7.

SPORTS

Top Big Ten Teams Face Winless Foes

By MARK SHAPIRO
Contributing Sports Editor

For the present, the fate of the tight Big Ten football race rests in the hands of two teams with a combined record of 0-14 this season.

Wisconsin will attempt to pull what would be one of the season's major upsets when they take on the Ohio State Buckeyes at Camp Randall today. The Bucks are tied for the league lead with Michigan at 4-0. The Wolverines entertain hapless Illinois.

The two Indiana teams breathing down Michigan and OSU's necks with 3-1 records, Purdue and Indiana are set for tough encounters on the road against Minnesota (2-2) and Michigan State respectively.

In the only meaningless game this weekend, Iowa (2-2) entertains Northwestern (1-3).

If the Buckeyes can get by the Badgers today, they would hope for California to knock off top ranked Southern California to move them past the Trojans into first place in the wire service polls. Sixth ranked Purdue and seventh ranked Michigan could also move up if some of the teams in between get upset.

Not since 1961 when Ohio State, Minnesota and Michigan State did it have three Big Ten grid squads been ranked among the nation's top ten. Who said Big Ten football is on the skids?

Injuries should, as always, play a large part in the rest of the season's action.

(continued on page 11)

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