



The daily cardinal. Vol. LXXVIII, No. 99 March 9, 1968

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Language- Outspoken Problem

By HARRY HAPEMAN
Cardinal Staff Writer

Practically every student struggling with the language requirements for graduation has wondered, at one time or another, just how effective and worthwhile his limited training in a foreign language actually is. A recent study of 2,700 language majors has showed that undergraduate training all too often produces people who have "far from impressive" linguistic skills.

The study, released by the U.S. Office of Education and conducted by a Harvard research team, found that even the average major in French, Spanish, German, Italian, and Russian could speak the language of his major only slightly better than what the U.S. State Department labels "limited working proficiency."

Wisconsin's foreign language departments, centered in the educational bastion of Van Hise, generally seem slightly more optimistic about the results of their efforts in teaching foreign tongues. This tone of cautious optimism was indicated in most departments and was epitomized by Edward R. Mulvihill, head of the Spanish department, when he said, "I think we're doing a good job within the possibilities, with what we have to work with."

One of the most disturbing facts revealed by the Harvard report is that the poorest over-all performances came from those who plan to teach foreign languages in high school.

Providing poor language background in high school leads to less mastery in college and, according to Mulvihill, is "terrible, really awful." "If we don't give a damn what kind of people teach in high school," said Mulvihill, "what can we expect in college and graduate school?"

Another of the main problems which might be leading to the results indicated by the Harvard study was aptly summed up by Germaine Bree, connected with the Humanities Research Institute but familiar with the problems encountered in learning foreign languages. "Language proficiency," said Mme. Bree, "must be developed abroad."

In an effort to simulate the environment of total saturation received abroad, the language departments are using a variety of techniques and programs. Basic to this kind of attempt is the use of language labs, which are used jointly by the various departments but appear to be suffering somewhat from lack of personnel trained in their effective use.

Also, there are various programs abroad, such as the Junior year abroad in France or Germany, and such rather limited programs as the French house, a residence on campus in which only French is spoken. A new innovation is the "Spanish corridor," still only available in summer, where a portion of a dorm, whose residents must speak Spanish, is set aside for the Spanish department.

For the most part, people connected with the language departments seem fairly satisfied with their teaching methods, faculty, and curriculum. It was generally agreed that there is a very real shortage of personnel, more acute on the PHD level, but present on all levels. According to Mulvihill, one characteristic problem facing all language departments is the small number of men who go into the foreign language field.

Opinion varied, however, on whether smaller classes were necessary. Mme. Bree stated that "ideally" classrooms should number about fifteen students, although she admitted there would be problems in staffing brought on by the increased demands for faculty.

Mr. W. Berg, instructor in the higher level French literature courses, also favored revamping the system into smaller groups, adding that "the essence of language is oral exchange" which is facilitated by smaller classes.

Mr. Mulvihill stated, however, that "I don't see any advantage to be gained at all in taking classes of twenty-five and cutting them to fifteen." He also added that what was first needed, rather than smaller classes, is motivation on the part of the students.

Even international politics can be thought of as causing problems in the large scale pattern of foreign language education. A classic example of this is the precipitous decline of the study of German in the U.S. after World War I.

According to Mulvihill, the U.S. "good neighbor" policy in the 1930's caused the study of Spanish to take a tremendous upswing; as did the Sputnik on the study of Russian in the 1950's.

This effect of world affairs and foreign policy can be exaggerated, however. The consensus of the French department is that DeGaulle is not having an adverse effect on the number of Americans studying French.

This is partly due, explained Mr. J. Botelho, instructor in the intermediate level French courses, to the traditional "snob-appeal" which the French language has enjoyed since the seventeenth century, as well as to the huge body of important French literature and the relative ease of learning the language.



Skate fast little girl, spring is at your heels and even while the sharp blades cut the ice, winter is running out.
—Cardinal photo by Natt Schechtman

The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Saturday, March 9, 1968

VOL. LXXVIII, No. 99

5 CENTS A COPY

Judge Backs Hershey Stand

United States District Judge George Hart of Washington, D. C. ruled Thursday that he was powerless to overturn a Selective Service recommendation that draft boards reclassify 1-A students who participate in illegal antidraft demonstrations.

Hart dismissed a suit brought by National Student Association, the Students for a Democratic Society, Campus Americans for Democratic Action, and 15 student council presidents.

The student groups charged that Selective Service Director Gen. Lewis B. Hershey's letter in October to the nation's 4,084 local boards was an attempt to stifle legitimate dissent by students opposed to the Administration's Vietnam policy.

Hart based his decision on these grounds:

* The letter had "no legal effect whatsoever," was not binding on the boards, and was merely an expression of Hershey's "personal opinion."

* Individuals who believed their draft status was being changed because they expressed their opposition to the war had other administrative and judicial recourse, and

* Amendments added by Congress to the draft law last year prevented court review of local board actions until the time of induction.

Several similar suits are pending in federal courts around the country, but the suit dismissed by Hart was believed to be the only one attempting to declare the Hershey directive unconstitutional and to enjoin its enforcement.

Melvin L. Wulf, legal director

of the American Civil Liberties Union, which filed the suit on behalf of the student organizations, said Hart's decision would be promptly appealed to the U.S. Court of Appeals.

In other antidraft news, a plan calling for destruction of Selective Service offices and general harassment of their personnel has been circulated to a number of antiwar organizations throughout the country, the New York Times cited Federal officials as saying Wednesday.

The plan is in the form of a 12 page mimeographed pamphlet. Its origin is somewhat obscure, but Federal officials said that it had apparently been produced in Toronto.

The plan reportedly proposes such tactics as fire-bombings, and goes so far as to provide detailed instructions for making time bombs and "Molotov cocktails."

There is no evidence that the plan has resulted in any antidraft actions yet, and some law officials doubt that the plan represents the thinking of any significant segment of the antiwar movement.

Despite an inclination to treat the pamphlet as the product of a fringe element, Federal officials are warning local police and Selective Service offices of its existence.

A Selective Service spokesman said that the plan was apparently designed to spread enough terror to force draft officials to resign.



LEWIS B. HERSHEY

Zwicker Prosecution Charges Are Limited

By RENA STEINZOR
Cardinal Staff Writer

Robert Zwicker will be tried today by the appeals division of the Student Conduct Committee on two specific charges: the disruption of disciplinary hearings last fall, and his actions in the Dow demonstrations a year ago.

In a statement released to Zwicker's attorneys Friday afternoon, Prof. Edward Kimball, chairman of the committee division which is hearing the case, stated that the judges will not hear evidence about other alleged acts of misconduct "unless they seem to be proper rebuttal of arguments of Mr. Zwicker."

If Zwicker claims that isolated incidents have been selected, which are not fair indications of his ordinary behavior, or if he argues that he has been unfairly singled out for persecution, the committee will allow the administration to introduce other accusations.

(continued on page 10)

—WEATHER—

Warm, High in 50's.



Godard Diary: Learning To Read Him

By LARRY COHEN
Fine Arts Editor

Critics and audiences alike are eager to stand up and be counted for or against where Jean-Luc Godard is concerned. Through the voicebox of Cauchon, George Bernard Shaw said that "mortal eyes cannot distinguish the saint from the heretic," but the truth of that dictum has been largely ignored.

To Hollis Alpert (Saturday Review, 27 Jan. 1968), Godard's films "increase in dullness. . . they mirror a flatly unimaginative mentality. . . and his supposed inventiveness is often a cover-up for failure during shooting." Typically in the middle of the road, Stanley Kauffman praises about half, says the rest are "absent of content." And completing the triangle, film critic Richard Roud (with Susan Sontag and Pauline Kael and myself among others), cites the 37-year-old filmmaker as possibly "the greatest director working in the cinema today."

Roud has just come out with a book devoted to Godard and its reception thus far mirrors the unsparing critics more than it reflects the coverage given to its subject. It's peculiarly possible to loathe Godard and respect the book or the reverse, but I'm afraid the initial reviewers didn't see it that way. One-to-one relationships were set up; consistency was preserved at all costs and Roud's accomplishment was slighted.

Since Godard is speaking here in person a week from Sunday, let me echo Amos Vogel's statement that "the onus, as always, is not on the artist; he is merely the nakedly sensitive antenna toward our collective secrets. It is we who must learn to read him."

Translating Godard recently has become more and more a reading lesson in a foreign language and we suffer as outsiders without a readily available dictionary. Snatches of other films—the milestones that Godard idolized while a critic for *CAHIERS DU CINE-MA*—are given homage in his works; his style vacillates between the lyrical optics of "Alphaville" and its automatons and the more frequently extemporaneous (the interviews of "Masculin Feminin.") Sometimes rude, often jerky, a Godard film is always impudent, confident. Fifteen feature film works: a visual diary of intellectual allusions and human illusions.

Roud's study trips back and forth between introduction and film buff intrigue. The qualities that endear an audience to Godard are precisely the same things that

make them detest him, and Roud makes this clear in his opening statements. Yet if proof is scarce, the critical biographer can't win converts by declaring the God and omitting the -ard. Roud rarely does more than explicate, and while some of his insights are persuasive and perceptive, he was obliged to do more than just gloss.

Godard and his films are problematic and Roud is unfortunately facile where he most needed to be detailed, intricate where simplicity was an obligation. For example, it is not absurd to connect Godard's complexity with a sense of Hegelian dialectic—difficult and enough to put off any audience but not absurd. But the worst traits that one associates with Godard have infected his advocate. The point seems strained and pretentious, not illuminating.

Roud does have a good feel for what Godard's movies are doing; he devotes some attention to the basic themes—prostitution as a literal metaphor for today's world, the society of the outsider, war and its effects. One can grasp a rudimentary sense of Godard's development and best of all, the study concludes with a filmography that definitively lists Godard's works and their credits.

The problem is in GODARD's length or lack of it. As an introduction, the book loses the novice on the first page because it presumes a working vocabulary and familiarity with the works. Yet the expert who is well-acquainted also has grounds for dissatisfaction, an irritation that results from Roud's peculiarities of style. There are sentences which absolutely mean nothing whatsoever. By trying to straddle two audiences—something Godard never confuses—Roud risks losing both kinds of readers by simple-mindedness or sheer obfuscation. The director has a buoyancy and confidence that never find their counterpart in Roud's fairly stodgy and dry prose.

Sporadically, there are sections when the writing comes alive and enthusiasm ploughs through. Roud is wise enough to realize that Godard's films are not only prolific but far in advance of their audience. As a result, the study in part tries to catch up with "La Chinoise" (although a newer work has already opened in Paris.) For a time, Roud has the blunt edge on those of us who don't live in France. Further, books on film are still a poverty area on library shelves; virtually any addition is worthwhile. Godard deserved better but the Doubleday book is an actual start that should encourage another work in the near future.

Godard's films at their best are his finest advertisements. The terms are all his own; what artist ever gave or insisted on more?



STILLS FROM GODARD'S WORKS USED COURTESY OF P A T H E - C O N T E M P O R A R Y FILMS. Above (left), Jean-Paul Belmondo and Jean Seberg in "Breathless" (1959) and (right) Anna Karina in "My Life To Live." Immediately above, Belmondo, Karina and Jean-Claude Brialy in the color "A Woman is a Woman." Below, Karina and Eddie Constantine in "Alphaville."

JEAN-LUC GODARD will lecture and show one of his latest films, "La Chinoise" in the Union Theater a week from tomorrow. Tickets are now on sale at the boxoffice for the 7:30 p.m. program.



*GODARD by Richard Roud. No. 1 of the Cinema World Series, published by Doubleday and Co. 1968. Hardbound, \$4.95; paper, \$2.95.

Campus News Briefs

Regent To Discuss Future of University

Regent Arthur DeBardeleben, Park Falls, will discuss "The University—Today and Tomorrow" at the next University Forum, Tuesday night at 8 in the Union Theater, according to U Forum Committee Chairman Anatole Beck.

DeBardeleben will speak for an hour on his experiences as a member of the Board of Regents and will then answer questions from the audience.

INDIA

Mr. Jai Prakash Narayan will speak on "Contemporary Problems and Recent Developments in India" at 8:30 p.m. today in Tripp Commons.

"DARLING"

Julie Christie stars in "Darling" today, at Witte Hall, at 8 and 10:30 p.m. and 1 a.m. Admission is 25¢ and is limited to residents of the Southeast area.

CAMPUS DISCONTENT

A free program featuring the film "Semester of Discontent" will be presented at the Madison Public Library (201 W. Mifflin St.) today at 2 p.m. This one hour film explores the growing problems for students, faculty and admin-

istration here and on other campuses, resulting from increased pressure to make higher education available to everyone.

ARGO

The Alliance for Responsible Governmental Objectives nominating convention will be held Monday at 7 p.m. in the Law Building (room number to be posted). Anyone interested in running on the ARGO ticket should contact either David Schaefer at 2-4018 or Patricia Doyle at 2-5489 by Saturday.

SCIENCE AND RELIGION

A forum on "Issues in Science and Religion" will be presented at 9:30 a.m. Sunday and Mar. 17 in the assembly room of Luther Memorial Church (1021 University Ave.).

Speakers will be Dr. Richard Wolf, professor of physiology; Dr. William Kiskin, assistant professor of surgery; and the Rev. Myron Teske, Lutheran campus pastor in the field of science and Christianity.

BAEZ

Tickets for the Joan Baez performance are still on sale at the

Union Box Office. Any remaining tickets will be available at the door. Also available at the door will be free tickets for a discussion, "Resistance for the Brotherhood of Humanity" and program Sunday at 8 p.m., in the Union Theater.

Joan Baez and David Harris, former president of Stanford's student body and connected with draft resistance, will take part in the discussion.

HUMO '68

Mail orders are being received for Humo '68 (Mar. 20 to 23) at the Union Box Office.

CARDINAL

There will be a Cardinal staff meeting Sunday at 7:45 p.m., in the Union.

NSP

The New Student Program is looking for a Services chairman. Leave your name at the WSA office in the NSP mailbox.

CHAMBER MUSIC

A recital of chamber music will be given by Christine Leonhard, flute; and Sue Iliff, piano; assisted by Lise Shearer, violin; Everett

Saturday, March 9, 1968

THE DAILY CARDINAL—3

Goodwin, violin; Betty Zaeske, viola; and Sherrill Roberts, 'cello; Sunday at 8 p.m., in Music Hall Auditorium.

UCA

Anyone interested in running for campus office in the spring election of the University Community Action, call Celeste Simon, 262-8026.

FINJAN

The Hillel coffeehouse will be open Sunday for dinner and entertainment as usual. The program will be the "Bluegrass Hoppers" a well-known campus singing group. Dinner will be at 5:30 and the program will begin at 6 p.m.

STUDENT REFERENDUM COMM. There will be a meeting of de-

partment representatives of the Student Referendum Committee Sunday at 1 p.m., in the Union.

U.S. IN THE MIDDLE EAST

"The Position of the U.S. in the Middle East and U.S.-Arab Relations" will be Dr. I. Abu-Loghod's topic Sunday at 8 p.m. in the Union's Great Hall. Dr. Abu-Loghod, political science professor at Northwestern University, is a national officer in the Friends of the Middle East Organization. The free lecture will be sponsored by the International Club and the Arab Association, will be followed by a question and answer session.

QUESTION OF AUTHORITY

"The Question of Authority" will

(continued on page 5)

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Viet Students Disclose Misery of War During Talks with American Teacher

Editor's Note: The following article was written by an American teacher who has been in Vietnam for nearly two years. He speaks Vietnamese and has daily contact with young Vietnamese as students and friends. His name is withheld for personal reasons. This is the second of a four-part series.

College Press Service

Although some, such as T, would never become Communists, there are more and more Vietnamese youths for whom it is impossible to make any other choice. Almost everybody dislikes the government and American policy to some extent, but criticism, even constructive, is punishable by imprisonment.

A student considered a serious political threat may be held indefinitely and tortured until he makes a "confession." As a result of this policy, things become increasingly polarized. A student who decides he must take a stand against government abuses has little choice but to join NLF, for it alone can offer him protection against the government.

If an occasional student still hopes to reform the government through speaking, writing, or organizing demonstrations, he is, as soon as he makes a significant impact, wanted by the police. And then he may decide he is better off joining the NLF. If the police get him, he faces imprisonment and torture, and the government can do no worse to him if he joins the other side. That might be the more honorable of the two choices anyway. The NLF offer an outlet for idealism, which cannot be said for the government, and, as the U.S. buildup continues, collaboration with the U.S. becomes increasingly distasteful and shameful to high-minded students.

Even collaborating to the extent of doing nothing is disgraceful for some. One student, M, who took

part in the anti-government demonstrations of last year and spent several months in a Saigon jail, told me, with a sense of shame, that many townspeople were demanding to know why the students weren't demonstrating against the phony elections. "But what can we do?" he implored. "There are too many police now. A new battalion of combat police was brought in just for the elections. We can do nothing against so many police."

He looked at his hands. "I am not afraid of jail. Only of beatings. The last time I was in jail, they hit me in the face, and they kicked me in the ribs, until I became unconscious. The guards were other prisoners, and they were very cruel." He avoided looking me in the eye. "And if I am put in jail again, I can never go back to the

University. I will be drafted into the army."

Like T, M still hates the Communists more than he does the government. The Viet Minh killed his father many years ago. Not every Vietnamese who hates and fears Communism is a Catholic, a man of means, or the relative of someone killed by the Communists. But such a sociological grouping would probably account for the vast majority of them.

There are exceptions, and T is one of them. His motives for being anti-Communist cannot be dismissed out of hand as selfish concern for his own privileges at the expense of his countrymen. It is true that he enjoys the relative security and prestige of being

(continued on page 11)

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Campus News Briefs

(continued from page 3)

be the theme of a five-hour retreat planned by the Lutheran Campus Ministry for Sunday, at St. Benedict Center on the north shore of Lake Mendota.

Prof. Martin Scharlemann of Concordia Theological Seminary, St. Louis, Mo., will speak on authority in civil order and the Rev. Clyde McCormack, campus pastor at Northwestern University, will speak on authority on the campus.

Reservations may be made at the Lutheran campus Center, 1039 University Ave., 257-7178. The cost is \$1, including supper. Students attending will meet at the campus center at 1 p.m. Sunday.

HILLEL

Prof. Edward Rothstein, professor and chairman of the Sociology and Anthropology departments, University Center System, will speak Sunday at 1:30 p.m. at Hillel. He will talk about "The Jewish Community Today: Ascendancy or Decline?" as part of the regular grad club series.

FORUM COMMITTEE

Prof. Lawrence Rosenfield will speak on "Communications and Love" at the bull session Monday at 4 p.m. in the Paul Bunyan Room of the Union.

WHA-TV

Monday at 7 p.m., WHA-TV will present Sec. of State Dean Rusk's testimony before the Senate

Foreign Relations Committee under Chairman J. W. Fulbright.

This testimony is expected to focus on questions central to U.S. involvement in Viet Nam as well as on foreign aid.

OP ART

Richard Anuszkiewicz, a leader in Op art, will lecture on the development of his painting from realism to abstraction at the Wisconsin Union Theater Monday, at 7:45 p.m.

JOURNALIST EVALUATED

Lord Thomson of Fleet Street, whose newspaper empire stretches from London to the United States, is the subject of a NET Journal documentary on WHA-TV, Channel 21, at 8 p.m. Monday.

ITALY

E. A. Boyne of the American Universities Field Staff will speak on "Italian Industrialism and Culture" Monday at 4 p.m. in 104 Van Hise.

EDUCATORS

There will be an organizational meeting for educators concerned with the war Monday 7:30 p.m. in the Union. The room will be posted. All educators are invited.

COMPUTER DANCE

The Computer Dance is now open to all students in addition to those who were matched by the computer. Tickets, on sale at the door, are 75¢. The "Chamber of Sounds" will play.

AFRICANIST ASSOCIATION

The Wisconsin Africanist Association will hold a sack lunch

Tuesday noon in 6116 Social Science. Edgar Brooks, former senator in South Africa, will speak on "The Liberal Party in South Africa."

Re-exam Asked

By KATHY LEFCO
Cardinal Staff Writer

At its second meeting, the Committee to Re-open the Kennedy Assassination, reaffirmed its goal to make the public aware of the necessity to re-examine the Kennedy tragedy.

To achieve this goal, several projects were initiated, among them dorm speakers, including New Orleans Atty. James Garrison, and petitions designed to focus public attention on the assassination. The group professed almost complete support for Eugene McCarthy in that he suggested reopening the case to President Johnson. Besides desiring to contact the Senator, further efforts will be made to work through the Young Democrats in an attempt to put the issue in the forthcoming election.

The Committee has placed great dependence on The Daily Cardinal for airing both its views as well as those of the Committee. Committee members are planning to review through The Cardinal various books on the subject, including "Six Seconds in Dallas" and "Oswald in New Orleans," in an effort to acquaint the public.

In a press release to be issued shortly, the committee adheres to Garrison's famous statement: "The next President who

would attempt to put a brake on the war machine will be the next President to be killed."

The Committee, anxiously awaiting the approval of the Wisconsin Student Association is composed of students, faculty, and staff. They will in the future attempt to place pressure on the Federal legislature in order to find out the real truth about the events of November 22, 1963.

FILM COMPETITION

The Cafe Figaro, in order to give nonprofessional film makers an audience, has begun a series of monthly film competitions.

The films will be screened nightly at the Cafe Figaro in New York as part of its film program. At the end of each month a prize of \$100 will be awarded to the best film submitted. A prize of \$1000 will be awarded at the end of twelve months.

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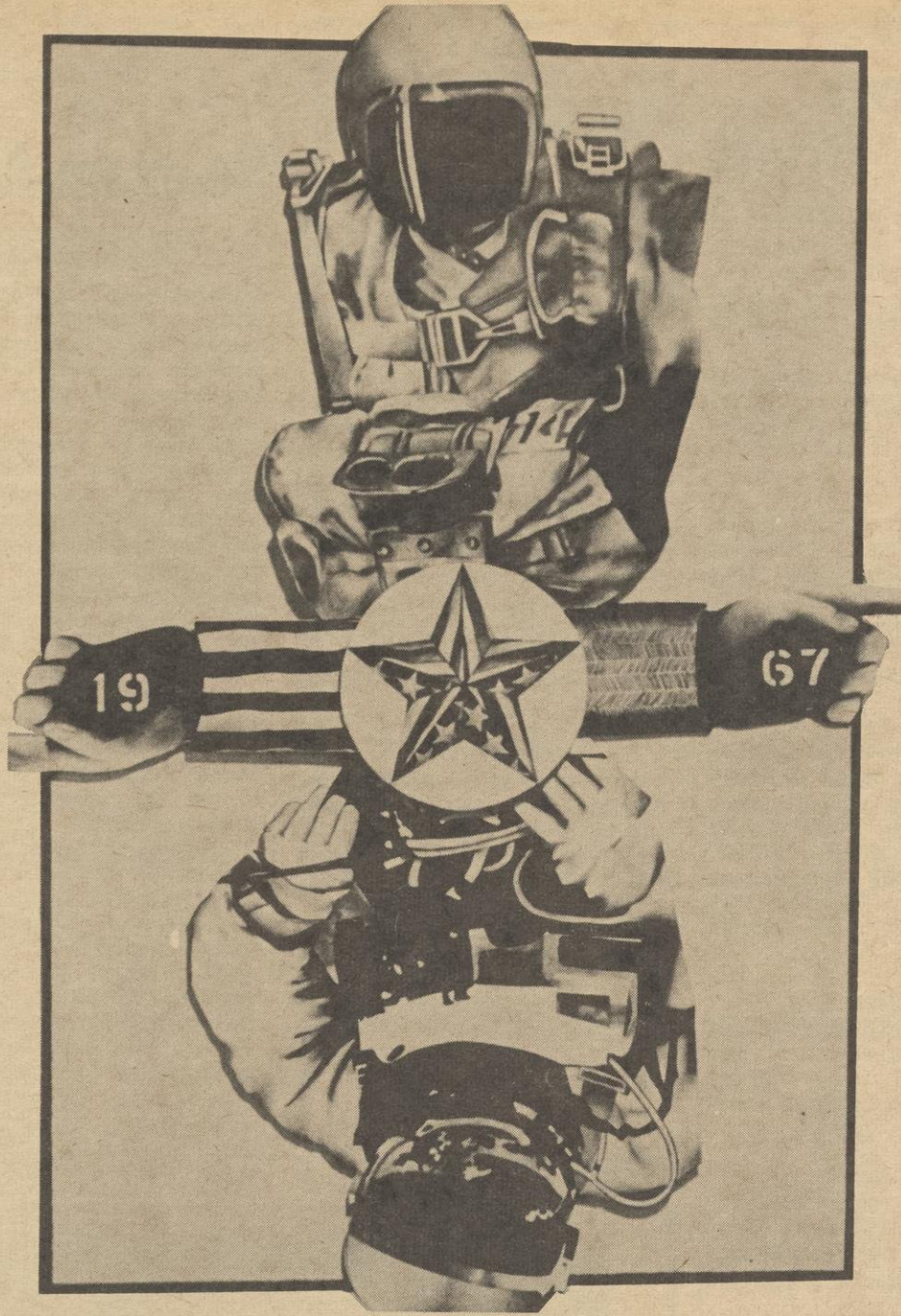
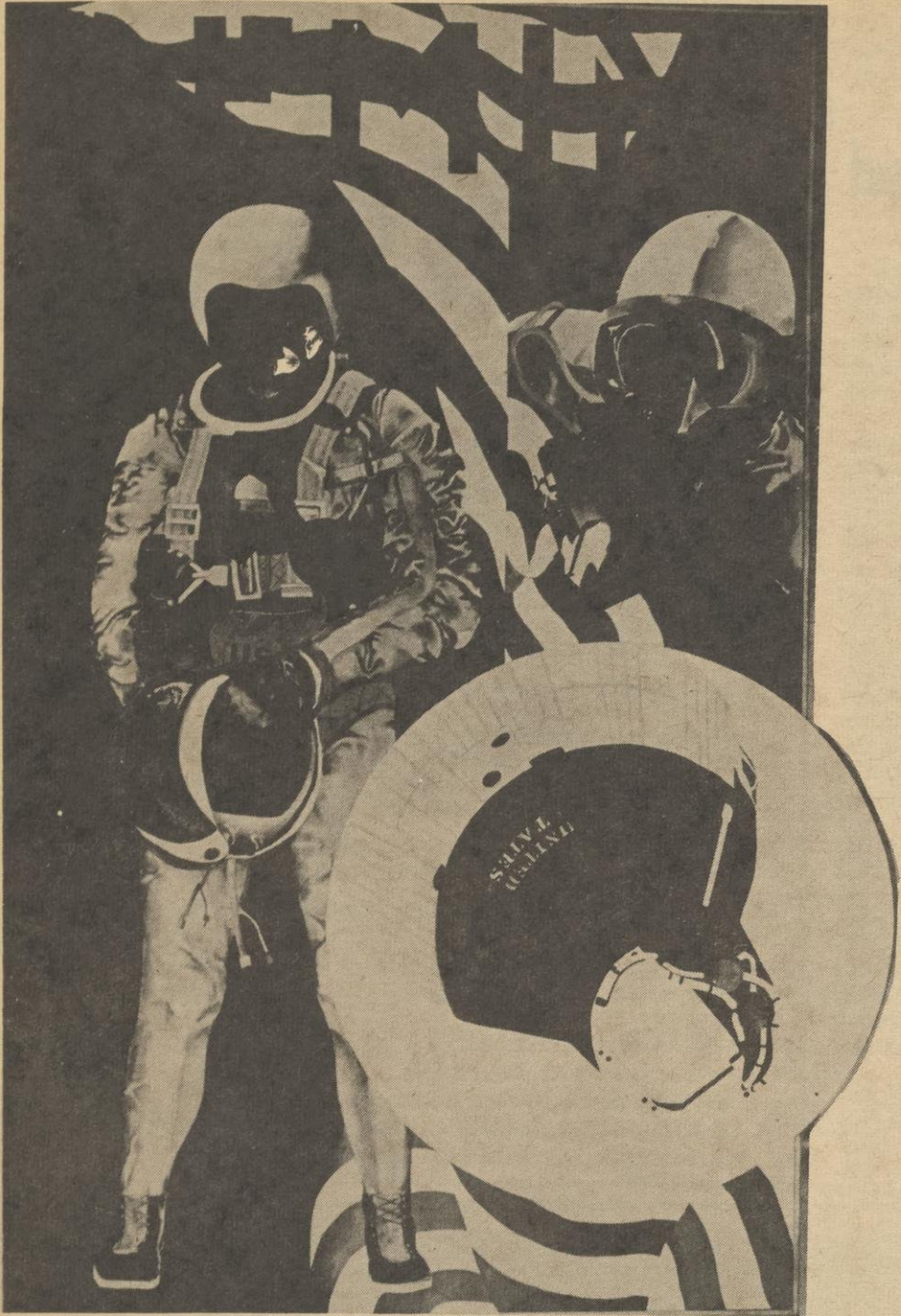
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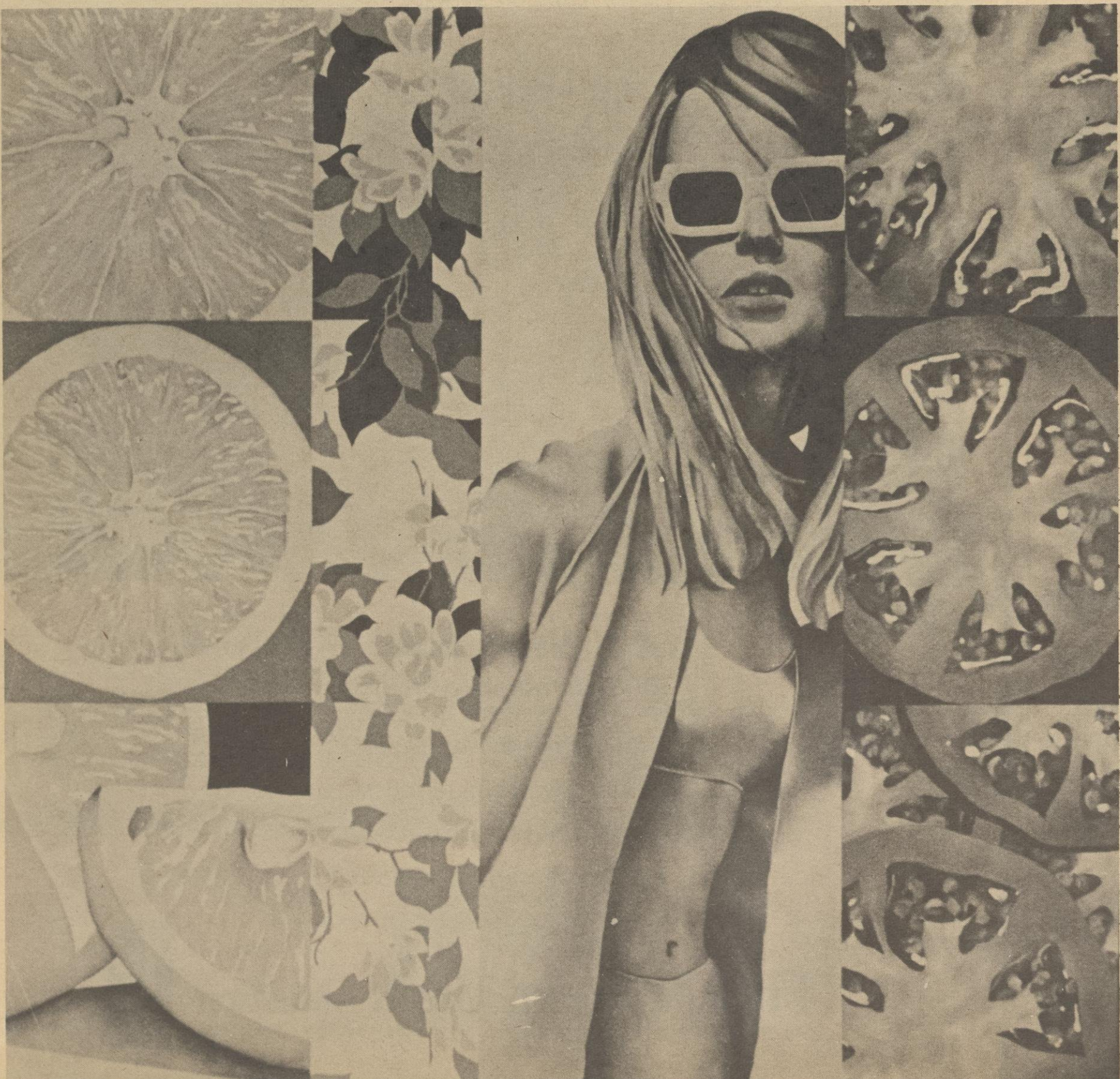
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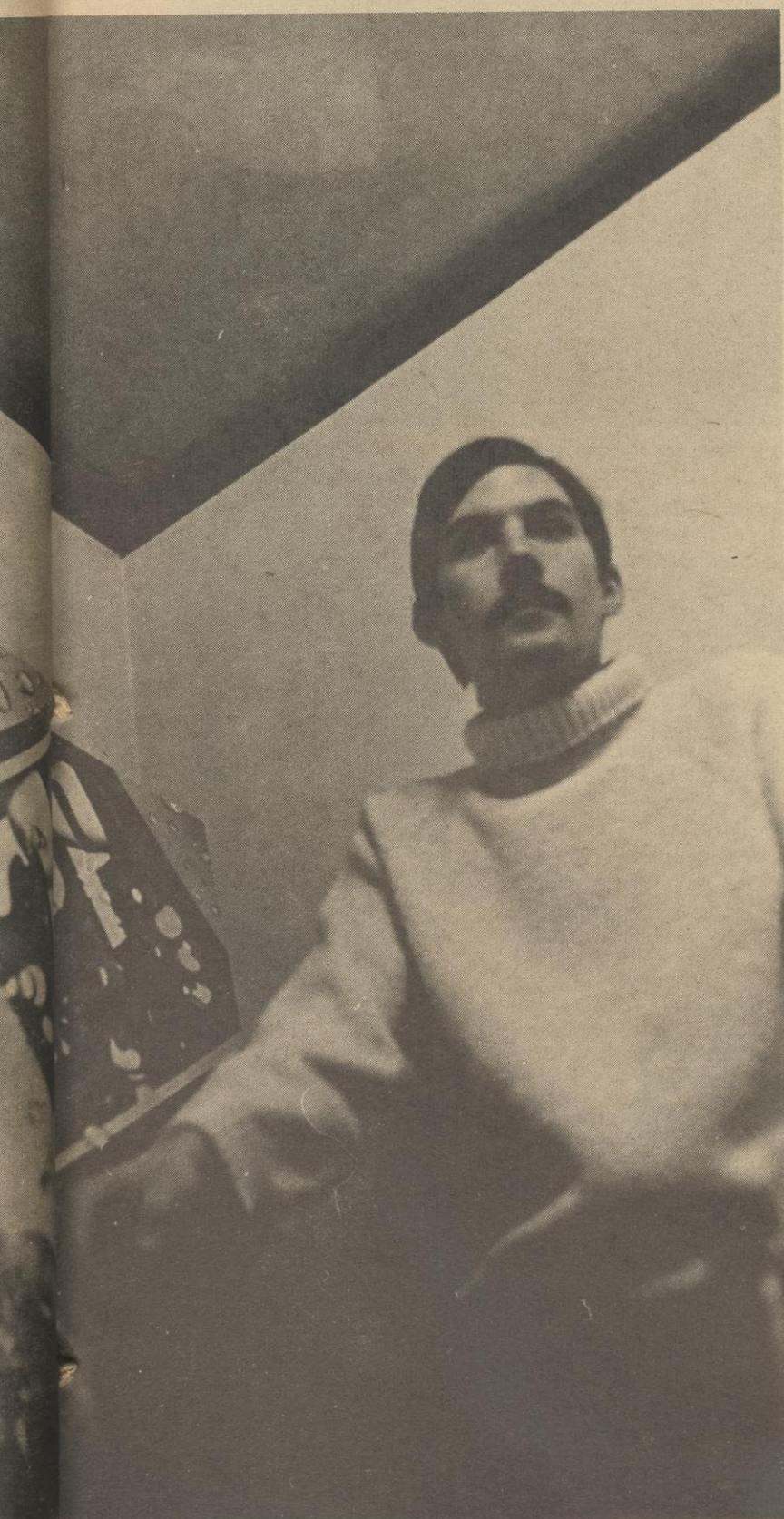
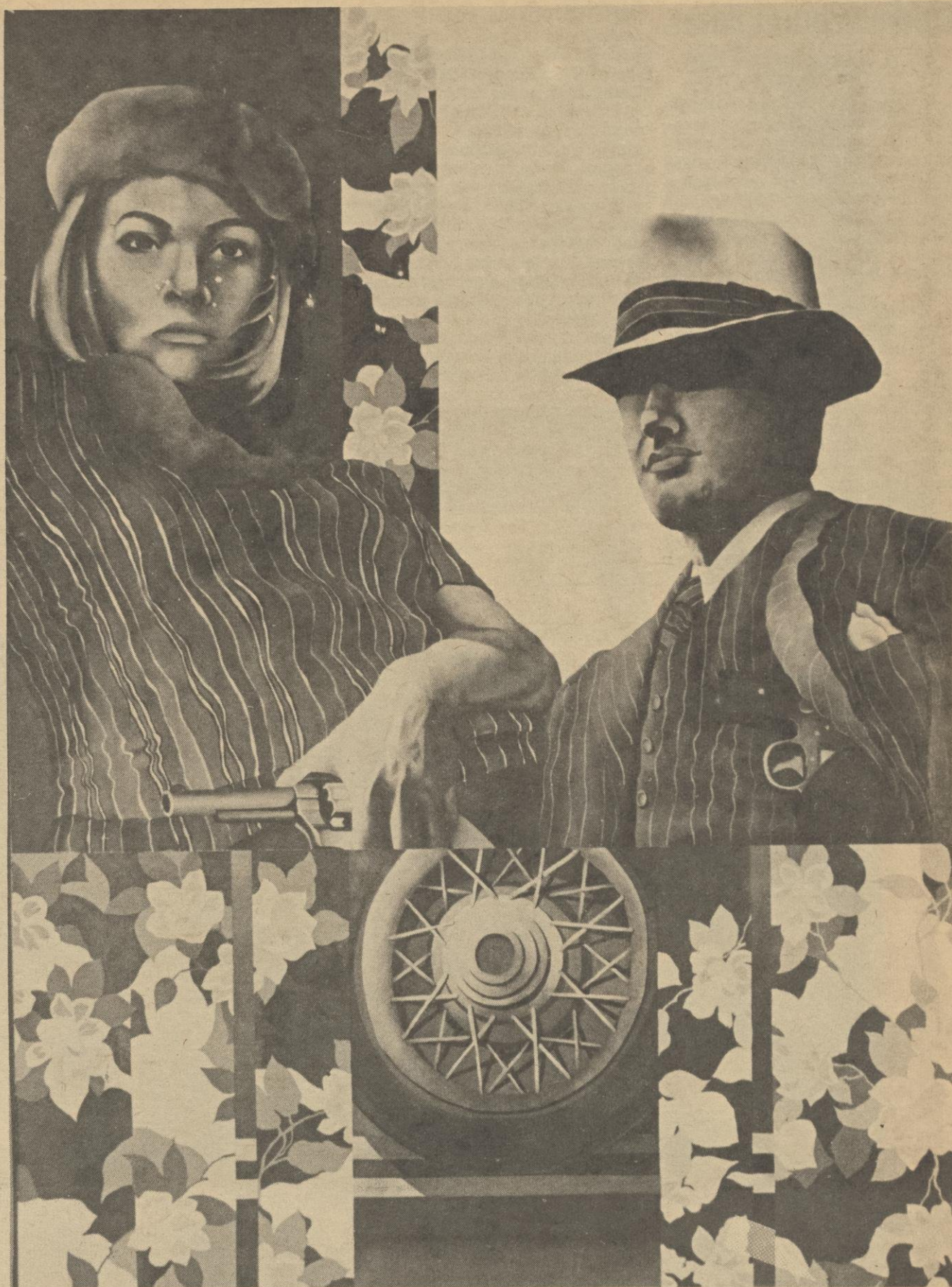
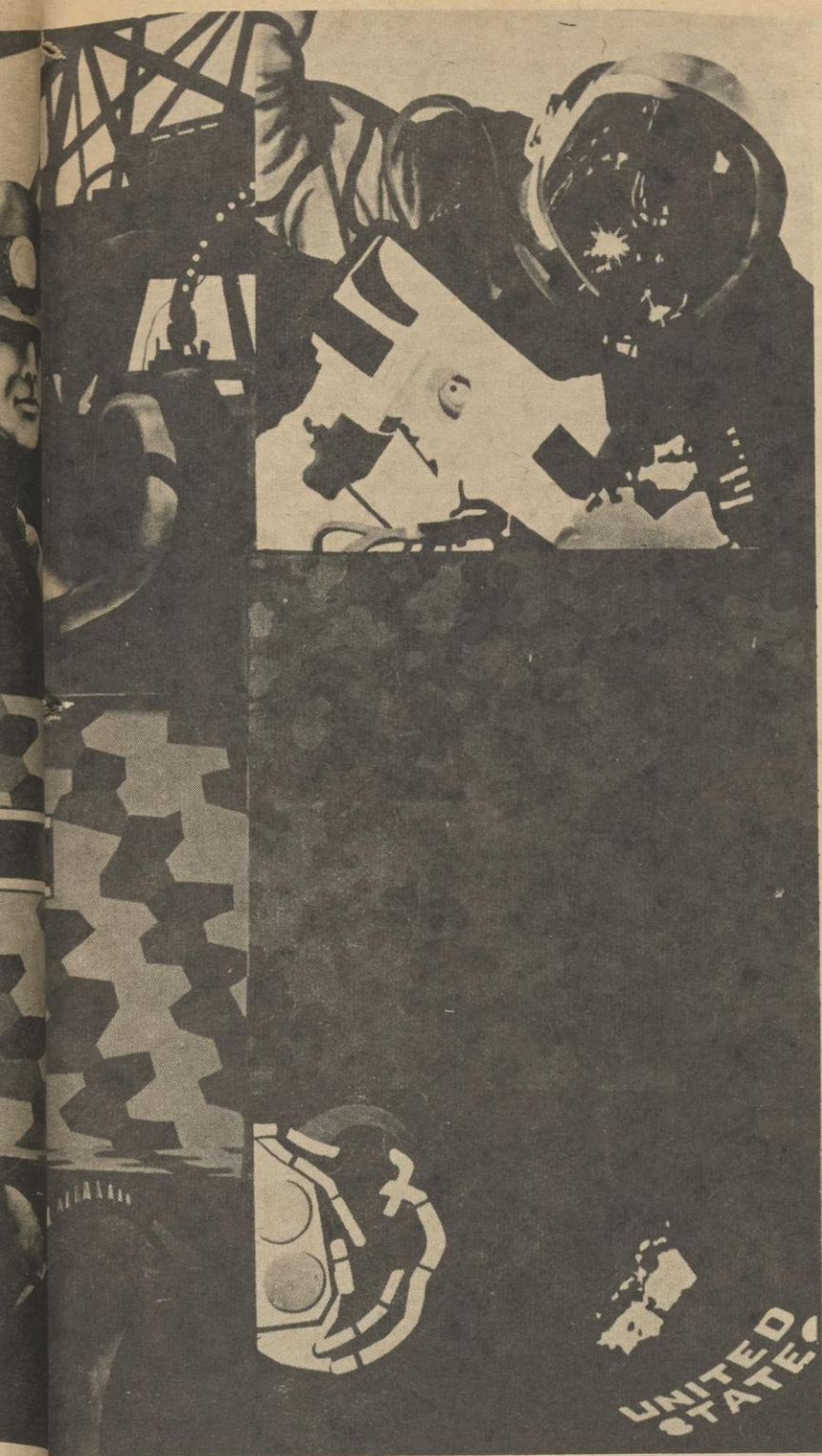
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Photographs — Dworetzky





Paintings by Robert Therien

My painting deals primarily with contemporary images as figures or objects arranged together through such conventions as association, fragmentation, and repetition. This type of representation seems to possess unlimited possibilities and an excitement in its simultaneity.

I think the more the artist thinks about a direction in his own works, the more his ideas seem to fluctuate, and depending upon his stimuli, this conception of ideas will either confuse or clarify intent.

At present I am concerned with the idea of multiple progressions, sequential planes and color to spatially manipulate the images.

Underground Films

By D. RANDOLF GREENE
Film Reviewer

"Chafed Elbows" and "Scorpio Rising," two of the most successful and popular works of underground cinema, represent conceptually very different approaches to film-making. Superficially both movies are examples of the shameless slucks of underground egomania, but beyond this similar posture they have little in common.

"Chafed Elbows" is fundamentally a black social comedy, a lower class version of "The Graduate." Each of these films presents a young, sensitive, urban Jewish boy with a lot of hang-ups, lost in a deranged, obscene society, which seems passively to disgust him. Both have very unusual sexual relations. But whereas the world of "The Graduate" is circumscribed by "The Catcher in the Rye" and the affluently self-indulgent wit of "The New

Yorker," "Chafed Elbows" has its roots in the violence and degradation of "Last Exit to Brooklyn" and the brutal sensationalism of "The National Enquirer."

The film is virtually littered with bits of garbage. Appropriately Walter Dinsmore, in the opening shot, is blanketed by a pulp newspaper, with a headline that reads, "Girl Cuts Off Child's Head." He sleeps with his mother, and whatever plot there is revolves around his knocking her up. Few sexual relationships are normal, and there are frequent allusions to perversion and sado-masochism. Sordid pornography is a unifying theme of the film.

"Chafed Elbows," like "The Graduate," relies on recognition and identification for its quasi-cultish effect. The visual texture of New York is captured, but only I think for people already familiar with the city. Walter's personality is carefully undefined, so that we can superimpose our specific traits on his amorphous character, and thereby identify with him. His

breakdowns are the result of a reaction against his world, and the film is primarily concerned with showing us why this world makes Walter psychotic, why, for example, he's constantly throwing people out windows, rather than with analyzing the internal conditions of his psychosis.

Robert Downey achieves a more balanced vision of his world than do most underground directors. The usual objects of ridicule are present in abundance: cops, LBJ, bar mitzvahs, psychiatrists, advertising-agents, and so forth. But Downey also takes pokes at pop art and the underground cinema itself; the final tag after the screen has gone black forces us to reconsider all that went before. No thematic resolution is offered, however, for, as that final black voice observes, what we've seen is only the beginning.

The film is uneven. The humor relies on Walter's ability to be completely unmoved by the most ludicrous situations, while, at the same time, to adapt himself with

consistent creativity to that situation. The best sequence in the film shows him walking through New York dressed as a cop, his costume as an extra in an underground film. He directs traffic at Rockefeller Center, gets paid off by a pornographic book seller, and shoots "two warning shots" to the shoulder of another cop, who tries to force Walter to help him work over some vagrants.

Too many of the scenes depend on what is finally a trite exaggeration. The Dean of Poetry at the New School is just another in the long line of perverts, with nothing particularly interesting about him. Too much of the humor is overdone, but Walter's magnificent deadpan expression, his ability to dismiss almost anything with a curt "Don't worry about it," saves much of the film.

Downey relies for his effects a great deal on extended freeze-frames, and most of "Chafed Elbows" seems like a series of snapshots. What he hoped to achieve by this device is not clear, es-

pecially because the actual moving scenes are usually more effective. The freeze-frame is normally used for some kind of special emphasis, but it is so common here that it cannot possibly serve that function.

The effect is unfortunately to undermine the sense of media, to limit rather than expand the possibilities of cinema. Downey employs a number of other gimmicks throughout, but we are always aware of them as tricks rather than as integral artistic devices, as they are in "How I Won The War."

"Chafed Elbows" must finally be considered, like Mike Nichols' film, as very fine slick entertainment. This is not meant pejoratively. Both films are timely, and amuse us by pointing out the inanities of our society and force us to reassess our personal place in it. Although both fiddle with technical devices, neither is significantly innovative.

"Scorpio Rising" is another sto-

(continued on page 9)



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What's this younger generation coming to?

Underground Films

(continued from page 8)

ry altogether. If Downey seems to work against the media for no particular reason, Kenneth Anger wallows in it with unabashed sensual delight.

His first film, "Fireworks" (1947), established him as the pre-eminent director of fag cinema. Although "Fireworks" has its spectacular moments, especially when Anger ignites his genitals and they explode like a Roman candle, on the whole the film is a bore, primarily because it is difficult to be enthusiastic about his masochistic vision of muscle-bound sailors.

Superficially "Scorpio Rising" has the same limitations. Instead of sailors the subject is motor-cycle hoods, all of whom are potential queers, with Jesus Christ and Marlon Brando being the greatest fags of them all. But whereas "Fireworks" was conceived primarily in terms of self-indulgence and shock-value, "Scorpio Rising" is handled with a lyricism which gives it a unique kind of beauty.

Walter Pater, a quaint name to toss in here, observed in "The Renaissance" that "All art constantly aspires toward the condition of music." Experimenters in cinema, from the media's inception, have attempted in one way or another to create a visual music. Often this was done by using animated abstractions which somehow were meant to parallel a musical score. Almost always these attempts were unsuccessful because they devitalized cinema's most fundamental

power—its ability to explore real objects in motion.

Anger has created visual music in "Scorpio Rising." Rhythm (montage) and harmony (color) are the primary structuring devices of the film; there is no meaningful verbal content. The movie is constructed like a piece of music. Two visual themes, based on the motor-cycle and the riders, are introduced and developed, then a bridge, which involves the gang-bang and initiation scene in the club-house, a final recapitulation and unification of the original themes with the hoods racing their bikes, a finale and a coda.

The film begins simply, showing a number of hoods working on their bikes. The tempo picks up as more and more of their world is revealed, every object having significance, with cuts becoming more rapid as the relation of one object to another is perceived.

The two themes, the hood and his bike, are embellished, developed, and eventually attain a complex visual relationship, which is explored in the recapitulation. The bridge, however, does not work, primarily because Anger traps himself in the sensationalism of his earlier film.

The ultimate effect of "Scorpio Rising" is to make us sense the feeling and texture of the created world. Anger explores sensually every object, caressing each item of machinery or clothing with a sexual sensitivity. The film, like motor-cycle hoods, operates only on the sensuous level.

To complete the hoods' world, Anger interpolates, usually with some degree of irony, scenes from

"The Wild One" and some film about Christ, comic books and snap shots of Hitler and the German army. The last of these presents a crucial problem, basic to understanding the film as a whole. It is simplistic to suggest that Anger is paralleling his hoods with Nazi Germans, as one person suggested to me after the film. By the same logic, the hoods would also be like Marlon Brando or Christ's disciples.

Rather, Anger is evoking the world as envisaged by the hoods, and the heroes they idolize, while at the same time ironically distinguishing them from what they imagine themselves to be. They are presented with a fundamental aesthetic objectivity, which sometimes employs irony, but is never moralistic.

There is no audible verbal dialogue in the film. Anger is concerned only with the senses, with the ritualistic lives of his hoods. It is the ritual which makes their lives meaningful artistically. In the background is a continuous medley of rock songs, mostly spade and all pre-Beatles. Like the visual interpolations, the songs often function ironically—Mary Wells singing "My Guy" as the picture cuts back and forth from hood to Christ. More important, however, the music is a kind of liturgy for the hoods' ritual, and ultimately enriches rather than controls our perception of the visual music.



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Saturday, March 9, 1968

THE DAILY CARDINAL—9

Godard To Speak

French film director Jean-Luc Godard, who has been described as the most influential director in the world today, will lecture and show one of his newest films March 17 at the Union Theater.

Godard will speak on film-making in general and comment on "La Chinoise," the new film which will be shown in its entirety. Tickets for the 8 p.m. program, which will be sponsored by the Union Film Committee, go on sale Friday at the Union box office.

Among the 37-year-old "New Wave" director's best known films are "Breathless," "A Woman Is a Woman," "My Life to Live," "Les Carabiniers," "Married Wo-

man" and "Masculin-Feminin."

"La Chinoise," which will have its first Madison showing at the Godard lecture, is an investigation of the semi-pop phenomenon of Maoist modern youth. The heroine, played by Godard's 20-year-old wife, Anne Wiazemsky, commits an existential assassination, discovers she killed the wrong victim and promptly goes back to try again.



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Tuesday: 7:00 a.m. Matins, 7:30 p.m. "The Christian & War"
Wednesday: 7:30 p.m. Bethel Series Class
Thursday: 6:30 p.m. Lenten Vespers; 7:30 p.m. Inquiry Class; 7:45 p.m. Choir Rehearsal; 9:30 p.m. Lenten Vespers

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Wednesday 6:30 p.m. Light Supper at 1039 University Ave., 7:30 p.m. Lenten Services at Luther Memorial Holy Communion, St. Mark Liturgy.

Zwicker (continued from page 1)

tions outside the two present charges.

As it stands now, Zwicker is being denied admission to the University by a long standing procedure regarding conduct.

When he left the University in November, Zwicker

was told that he would be granted readmission on academic grounds. No mention was made of restrictions on his re-entry from the standpoint of conduct. Upon his attempt to re-enroll in the University, Zwicker was informed of the charges against him and denied admission. He was given the option of appealing to the Board of Regents, the courts, and the chancellor, or accepting a hearing from the faculty appeals division of the committee. He chose the latter.

The original charges against Zwicker were:

* Participation on Feb. 21, 1967, in Dow protests, subsequent arrest, trial, and conviction for disorderly conduct. (This conviction is now on appeal to the Wisconsin Supreme Court.)

* Participation on October 18, 1967, in Dow protests, with the advocacy to fellow students of resistance to arrest, threats to "burn the University down," and use of obscenities.

* On November 11, 1967, desecration of the flag, assault on a Union official, use of obscenities.

* On November 17, 1967, disruption of a meeting of the Board of Regents.

* On November 28, 1967, distribution of literature advocating disruption of Dow hearings, and subsequent carrying out of this

The Daily Cardinal

Official student newspaper of the University of Wisconsin, owned and controlled by the student body. Published Tuesday through Saturday mornings during the regular school session by the New Daily Cardinal corporation, 425 Henry Mall, Madison, Wisconsin 53706. Printed at the Journalism School typography laboratory.

Second-class postage paid at Madison, Wis.

Michigan, Berkeley Eye Student Power

Student power investigations are being held at the University of Michigan and at the University of California at Berkeley to define the student role in university policy making.

At Michigan, the President's Commission on the Role of Students in Rule Making, suggested that a tripartite University Council replace the Office of Student Affairs as the university rule making body, which would be composed of equal numbers of faculty members, administrators, and students.

The Council would allow students to have a voice in academic matters and university policies, but would leave the final power with the Faculty Assembly, which must ratify all legislation.

Editorials in The Michigan Daily denounced the Commission because it failed to effectively deal with the question of the university acting in loco parentis, which was the basic reason for the Commission's creation. The Daily asserted that the university has re-affirmed

its right to govern non-academic affairs by failing to discuss the issue in detail.

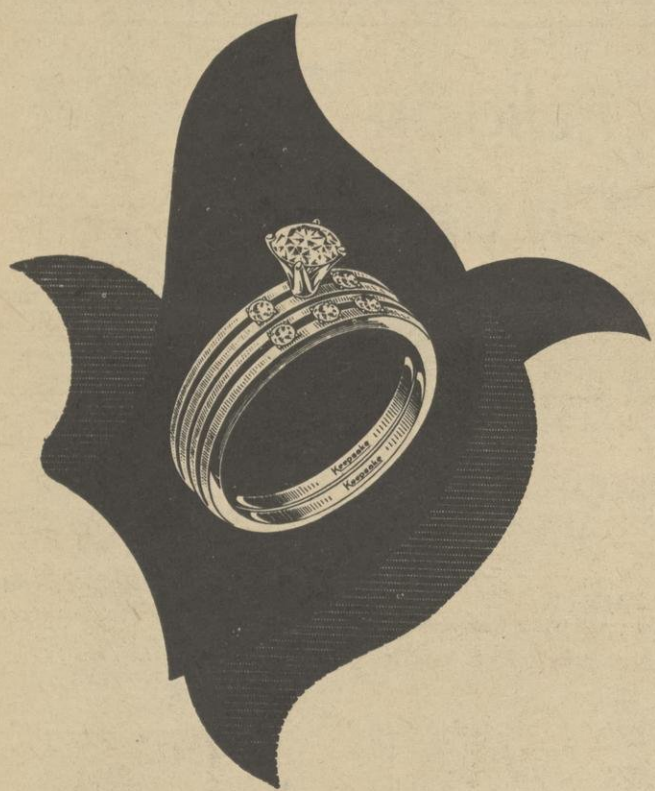
The report stemming from the Berkeley investigation supported student participation in non-academic policy making, and called for open discussion of administrative problems as well as student representation on policy committees.

In addition, noting the enormous power of the regents, the report called for a diffusion of power to the other nine campuses of the Berkeley system.

It suggested the formation of four lower division colleges, each with autonomous control over its budget, staff and curricula.

CONTRIBUTOR

Prof. Peter H. Krosby, history and Scandinavian studies is the contributor of articles on Denmark, Greenland and Norway in the 1968 edition of The World Book Encyclopedia.



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threat. (The hearings were postponed.)

* On December 1, 1967, disruption of the reconvened hearings.

It is unknown as yet what witnesses the administration will produce or how they will conduct their

case outside of the restriction on prosecution to the two charges of November hearing disruptions and February Dow demonstrations. According to Percy Julian, chief attorney, the defense will follow their lead. The hearings will begin at 9 a.m. in 225 Law.

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Humo 1968 Comes to Campus

Songs, dances, and laughter set the mood for Humorology, the annual Interfraternity Council-Panhellenic Association sponsored variety show, to be held March 20-23 in the Union Theater.

From ten competing groups, a panel of judges selected the five best, in tryouts last week. The winners, who will perform in the final production, were Pi Lambda Phi and Alpha Epsilon Phi.

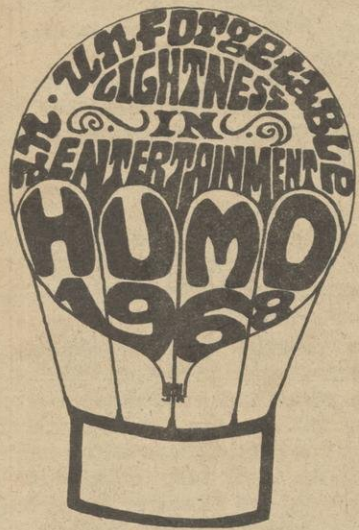
Chi Phi and Delta Gamma, Delta Tau Delta and Kappa Kappa Gamma, Sigma Chi and Sigma Delta Tau, and Zeta Beta Tau and Alpha Chi Omega.

Each of the five groups will stage a 15-minute show to be judged on the basis of dance and choreography; music and lyrics; humor; acting; sets; costumes; or-

iginality; and overall excellence. All shows are completely original.

Now in its twenty-second year, Humorology continues to donate its profits to needy organizations on campus and in the community.

Tickets range from \$1 to \$2.50. Mail order tickets may now be ordered and box office sales will open March 13.



Four Seniors

(continued from page 12)

marks going back to 1964-65.

Winning has obviously not been a characteristic of Wisconsin basketball until Franklin and Co. came along. And even now, their record is not that impressive. But in the last three years, I have seen a rejuvenation in the basketball program that has been tremendously exciting.

Last season, Wisconsin recruited perhaps the finest freshmen squad in the country, and the talent can, and surely will keep coming. The games have been close and exciting, the basketball has been excellent at times, and the spectacular play of Franklin in almost every game, and to a lesser extent Carlin, McCallum and Johnson has been great to watch.

To the four seniors, I say thank you for a job well done. A victory tonight would be a great way to end the past and begin a great future.

Viet Interview

(continued from page 4)

a student and a prospective teacher, but the corrupting effect of these privileges is offset in his case by the idealism and sense of responsibility that go with being one of his country's educated elite.

He is not wealthy, and he is not a Catholic or even a Buddhist or Confucian. He concedes that he is probably as atheistic as the Communists. His fear of Communism is basically, he admits, a vaguely-defined apprehension about what would happen to his family and the traditions that are important to them. He is also worried that a Communist government would not allow freedom of discussion, which would be a hardship for him and the other students.

"Of course," he says, "such a restriction would be of no concern to most of the people, and it's true that the intellectuals have little freedom of speech under the present government either. I would be willing to suffer Communist censorship and thought control if I thought it was best for my country. I'm still not sure it is, although some of my friends have already gone over."

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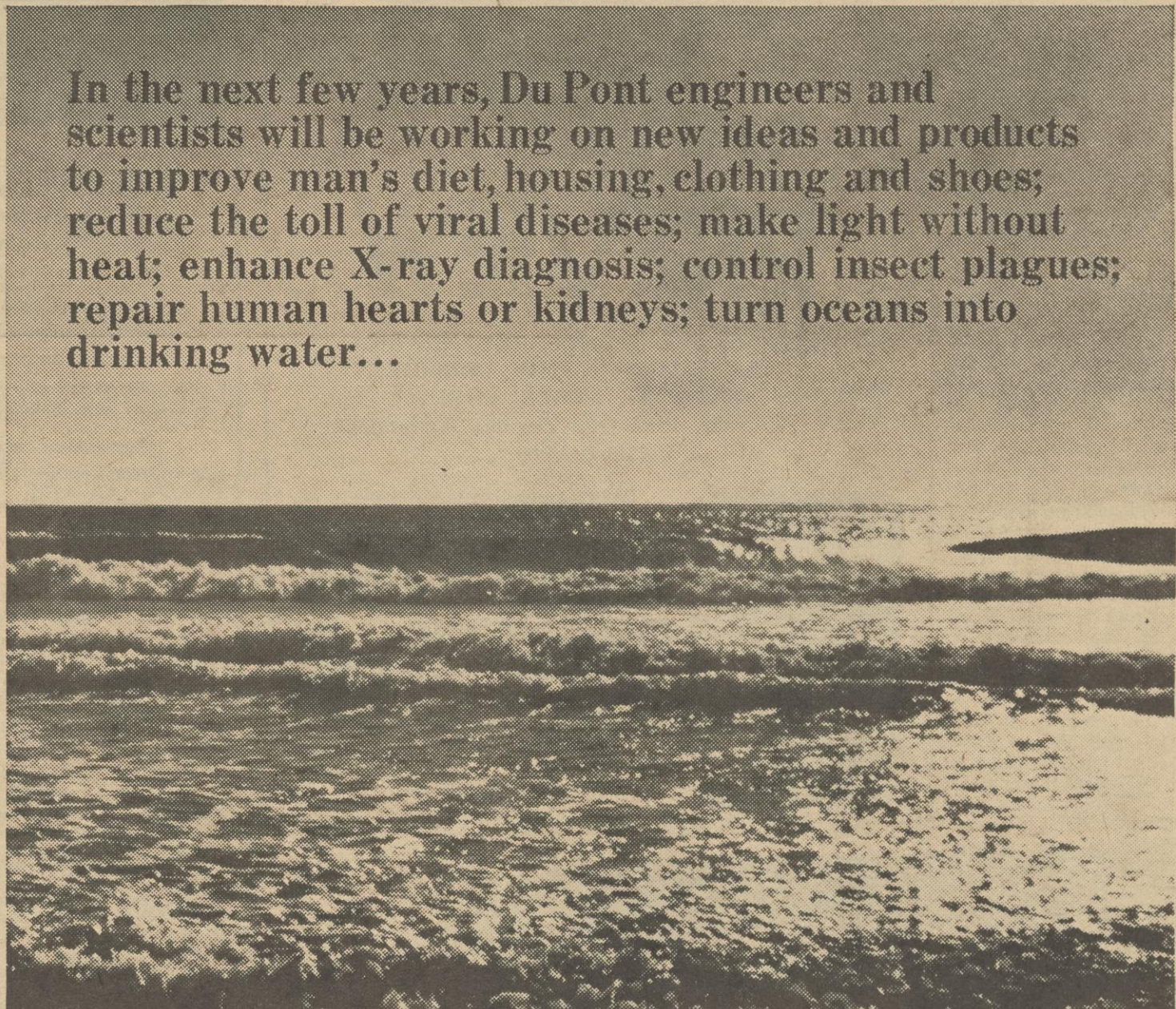
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SPLINTERS from the bench

By LEN SHAPIRO



The Four Seniors

Four years ago, five men were recruited by Coach John Erickson to play basketball for Wisconsin.

One was a tall gangling youth who seemed awkward and stiff on the court, another was a lithe jumping-jack who launched his shots at tremendous altitudes. The third was a rugged, good-looking guard with a dead-eye shot, another a quick hustling and scrapping type ball player whose knees and elbows were always raw from his constant battles with the hardwood court. And the fifth, and perhaps most inconspicuous, was a skinny kid who never said much, and never seemed to do much during a basketball game until you looked up the scoring and rebounding figures.

One, the tall gangling youth, left school after one year, but four of those men, the jumper Robb Johnson, the dead-eye shot Jim McCallum, the scrapping guard Mike Carlin, and the inconspicuous skinny kid Joe Franklin, have played for Erickson and transformed Wisconsin basketball into something it has never been before.

The first year these four men played on the varsity two started, and Erickson's club compiled an 11-13 season record. It was a rather mediocre season, although this young and inexperienced group gave quite a few teams a lot more than they could handle once they hit the ancient Fieldhouse.

I can still remember that 69-67 loss to Michigan in 1965. It was then that the Badgers dared challenge Cazzie Russel, Bill Buntin and all the rest on that NCAA bound squad, and a last second slip by Carlin, struggling to get that lay-in shot that would put the game into overtime, bounced high off the rim and just barely missed coming down through the hoop.

And again, who could forget the stirring one point victory over Iowa, 69-68, that same season. If nothing else, it showed that visiting teams were going to have to play basketball when they played the uppity Badgers on their home court.

The next season, last year, saw this squad battle for the conference championship until the final two weeks of the season. All four men saw considerable action and that team finished 8-6 for the season. But that was a deceptive mark. Only one team in the conference drubbed the Badgers badly. Illinois whipped Wisconsin, 87-74, early in the season using three ineligible players. No other team in the conference defeated Erickson's squad by more than nine points for the remainder of the year and the Badgers came back to drub the Illini, 102-92 in the season finale.

This year, of course, is still fresh in the minds of any Wisconsin basketball fan. The Badgers have played on and off basketball, but the home town fans rarely saw an off night. Only twice all season did Wisconsin lose games on its home court, and those losses were extremely close.

The Badgers need one win tonight to finish four games over .500 with a 38-34 mark for the three year span. It doesn't sound like much, granted, but a closer look at the record can explain.

Ten years ago, under Bud Foster, Wisconsin was 8-14. They then reeled off successive 3-19, 8-16 (Erickson's first year in 1959-60), 7-17, 17-7, 14-10, 8-16, 9-13 (continued on page 11)

HEAR YE! HEAR YE!
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Cagers to Close Season At Northwestern Court

By LEN SHAPIRO
Sports Editor

With no place to go but Evanston, Ill., Wisconsin's basketball team concludes its 1967-68 basketball season on the road against the Northwestern Wildcats at 8 tonight. The game will be preceded by a freshman contest at 5:45.

Both teams go into the game with a 7-6 conference record and mired in fourth place tie in the conference standings. A third place finish could go to the winner if Purdue loses its last game at Indiana this afternoon.

A victory for the Wildcats will give them the first winning season in Big Ten play since the 1960 season. Wisconsin can earn its second straight 8-6 conference mark with a win at Evanston.

A total of five seniors, Northwestern's Mike Weaver, and Wisconsin's Joe Franklin, Mike Carlin, Jim McCallum and Robb Johnson will be playing their last collegiate games.

The Northwestern athletic department has designated tonight as Mike Weaver night in honor of the Wildcats only senior member. Weaver will be trying to strengthen his hold on the number 10

position in the list of Northwestern's top 10 career scorers.

Weaver's running mate at forward, 6-6 sophomore Don Adams has already established himself as

THE TURNOVERS

Alpha Phi Omega, national service fraternity, will pay tribute to the Badgers Saturday by dribbling a basketball from the top of Bascom Hill to McGraw Hall in Evanston, Ill. for the Badgers game there with Northwestern.

The four fraternity members making the trip, Mike Shaw, Jim Refsguard, Bob Watts and Ray Keener, will start their journey at the top of Bascom Hill at noon Saturday.

They will dribble the ball out Park St. to Olin Ave. and on to the Coliseum.

At the Coliseum the men will get into the back of a jeep and keep the ball bouncing while enroute to Evanston.

They will be met by a police escort at the Evanston city limits and will get out of the jeep and proceed the remainder of the way to McGraw Hall on foot.

one of the most prolific rebounders in Northwestern history. Adams has 248 season rebounds for the sixth highest total in Wildcat history.

Other Northwestern starters include junior guard Terry Gamber who is the leading scorer for Coach Larry Glass, with 308 points while sophomore guard Dale Kelley, with four fewer games, has the top average, 16.9.

The Badgers, meanwhile, will try to break their slump of road game losses. Wisconsin has played six conference games away from the familiar confines of the Fieldhouse and have just one victory to show for it. Contrast that with the 6-1 mark the Badgers earned at home, and the fourth place standing is understandable.

Franklin will be continuing his assault on a host of Wisconsin scoring and rebounding records in his last game. Other starters will be senior guard and co-captain Carlin and John Schell at the guards, and Franklin, Chuck Nagle and James Johnson in the front court.

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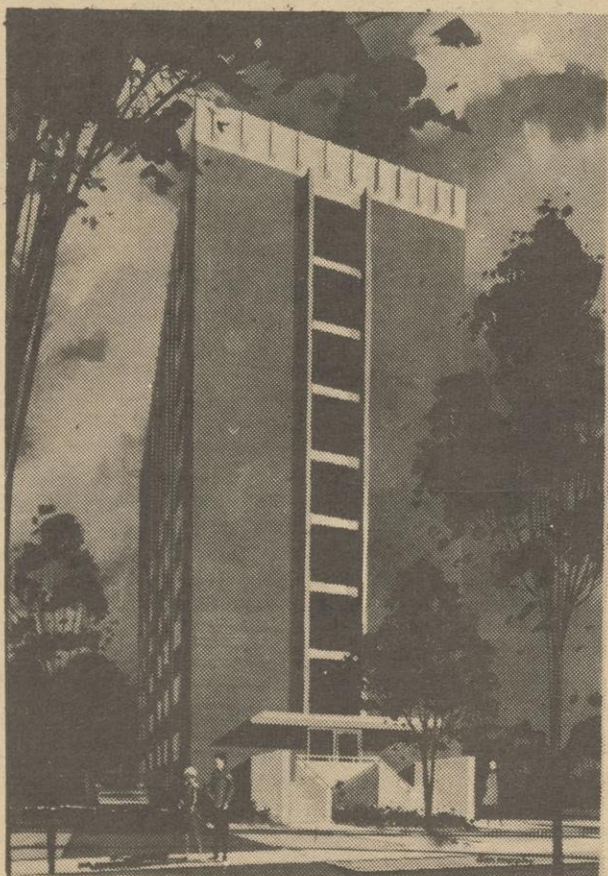
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