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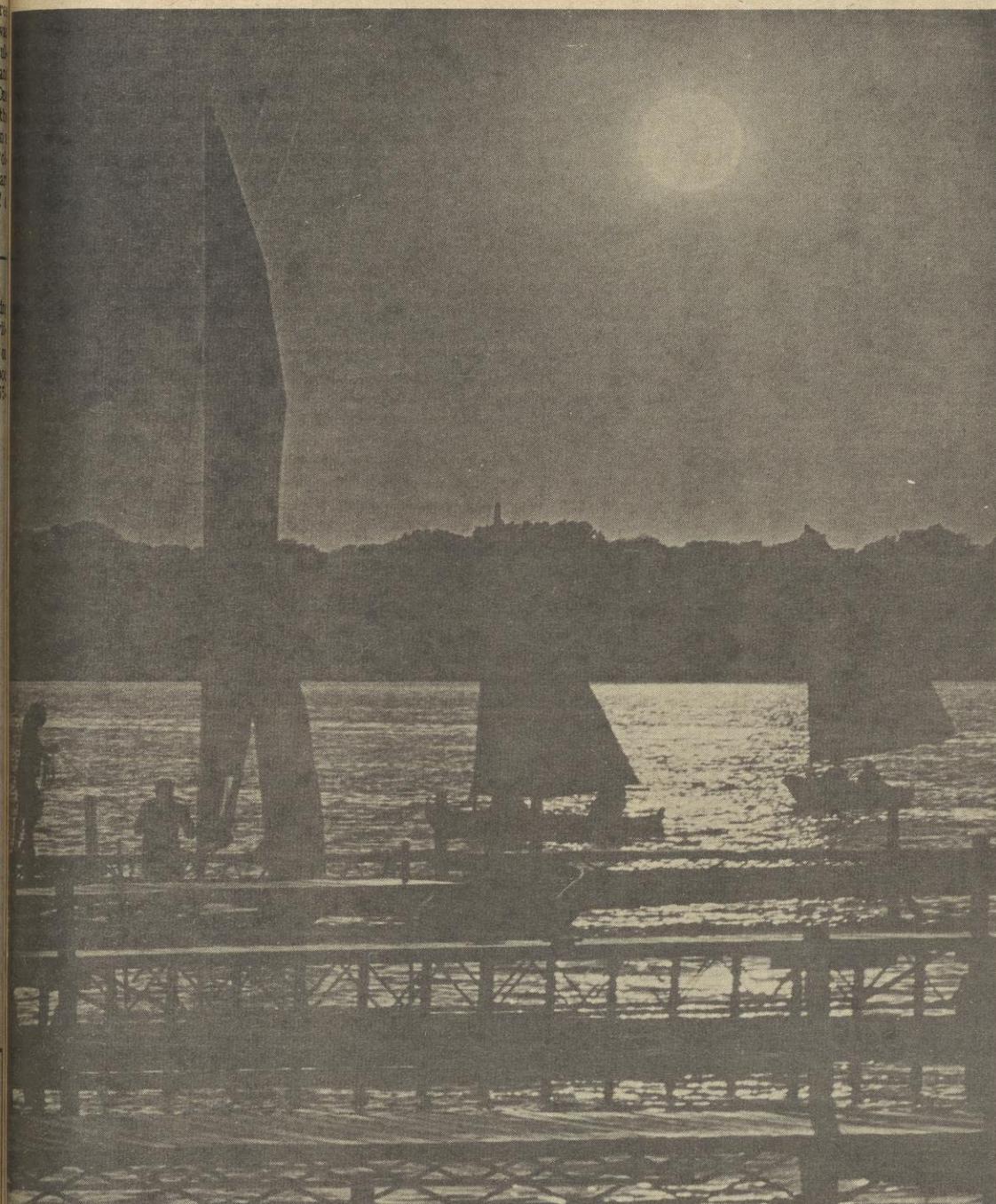
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The Daily Cardinal

University of Wisconsin, Madison, Wisconsin, 53706, Tuesday, July 30, 1968

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Soviet Education Redefined To Emphasize Liberal Science

Teachers are bound not only to impart knowledge, but to stimulate the quest for knowledge in pupils, to teach them to form their own conclusions...," said a prominent Russian teacher recently.

in the advancement of communism, Brezhnev reminded his listeners that Marx believed that the highest aim of society should be the development of the individual.

The Soviet task of transforming a largely illiterate society into a world power since the turn of the century has been a monumental

one. Like in the United States, poverty, race, and language barriers are continuing problems for the Soviet Union. The task of teaching for both countries is a never-ending process; but Brezhnev said it is "the most precious thing for us all—the education of the young generation."

The present American conception that Soviet schools restrict individual achievement is being proved incorrect by increasingly new and innovative approaches to education. Both students and teachers are being allowed to obtain a wider education outside their regular specialties.

When the USSR Congress of Teachers met earlier this month to redefine future educational goals, increasing emphasis was placed on such disciplines as history, the social sciences, and literature in the hope that they would hold great potentialities as a means of developing patriotism, ideological purposefulness and public spirit among young people—goals which are not unlike those in American schools.

A tribute by Russian Secretary Leonid Brezhnev to the Soviet Union's 2.5 million educational workers attested to the importance given to the teaching of Russian youth. Stressing the teacher's role



Mugged Lately?

The Daily Cardinal cordially invites students to report incidents of their being mugged in Madison.

The Cardinal wants to attack this problem but we need your help. Call us at 262-5856 and ask for editors.

Ford, NSA Generate 'Quiet Revolutions'

The National Student Association, the nation's oldest and largest student government organization, will receive a \$315,000 grant from the Ford Foundation to coordinate and assist student-initiated educational reform movements, it was announced today. A major objective of the program, according to the NSA, is "to generate quiet revolutions instead of ugly ones" on U.S. campuses.

In announcing the NSA grant, F. Champion Ward, Foundation vice president for Education and Research, said that "while Foundation assistance to higher education has been concentrated on faculty and administration supported projects, it is also important that student groups be aided directly in their efforts to contribute their special perspective to the improvement of educational programs. We hope that the NSA's new effort will stimulate thoughtful student involvement in the advancement of higher education on campuses throughout the country."

The grant will support two principal activities of the NSA: a national dissemination program to inform students about the possibilities of educational innovation and change, and an advisory program to enable NSA staff members to participate actively in student reform movements.

As part of the dissemination program, the NSA will compile a list of speakers and consultants who would be available to student organizations. It will survey campus movements on selected campuses and assemble step-by-step chronologies of successful and unsuccessful campaigns for specific reforms. It will also publish an educational reform newsletter, background papers by students on

educational innovation, and analyses of such programs as freshman orientation, freshman seminars, and student participation in policy formation.

To be offered initially in only one region of the country, the advisory program will be supervised by a program director and three staff members. The work of the staff on a given campus might include speaking before campus groups, running training sessions for student leaders, or organizing campus-wide conferences and seminars on student-initiated reforms.

The regional advisory service will annually have an "innovation support fund" of \$15,000 which will be available for grants of up to \$1,000 to student groups engaged in innovative programs.

The NSA is a confederation of 326 college and university student government bodies that serves as the official national representative of U.S. college students in international conferences. Current president is Edward Schwartz, a 1965 graduate of Oberlin College.

Previous Foundation grants to the NSA, totaling \$318,000, have supported projects ranging from scholarships for foreign student leaders to the publication of a directory of summer community service work opportunities.

A second grant, for \$7,260, was made to the NSA to conduct research and prepare a preliminary report on the black student in higher education. The report, to focus on the predominantly Negro college campuses, will examine such questions as the composition of the student bodies, qualifications of faculty, encouragement of "black culture," student rights and privileges, and the nature of student contributions to campus crises.

Federal Court To Enact Disciplinary Procedures

The federal district court of Kansas City in anticipation of court cases brought by college students against their colleges is setting up a system of guidelines in the handling of cases involving student conduct and college discipline.

The court feels that there is a definite lack of standards in dealing with student conduct and lawful disciplinary procedures.

Specific topics raised by the court include causes for which a student may be disciplined, off campus offenses, misconduct which is a misdemeanor, crime, or offense under federal, state or

municipal law, minimal federal requirements of notice and rules of student discipline held by publicly supported institutions, and procedural requirements in cases involving expulsion, suspension, or other disciplinary actions including fines and suspensions of normal student privileges.

More importantly, the court will try to establish what constitutes a student offense, and what is appropriate punishment for such offenses.

In guidelines already set up, the University Regents, have given themselves original jurisdiction over discipline cases and defined the causes for discipline to be "intentional conduct violating any University rule or order... issued pursuant to authorized University functions." The Board also gave itself the right to discipline students for conduct that violates civil law.

While the Kansas City guidelines would be limited to that district alone, such a set of guidelines would have an impact on the handling of student cases throughout the country.

The federal judges are asking if the United States Constitution and laws protect the right or privilege of attending a publicly supported institution and if so to what disciplinary action does federal protection extend.

WEATHER



Wet - Cool

—Photos By Jay Tieger

THE DAILY CARDINAL

a page of opinion

ON THE SOAPBOX-

Ghettting It in the University Ghetto

Admit it or no, we live in a ghetto, a ghetto in some ways of the most vicious sort: a student ghetto. We are subject to the same exploitation in housing and shopping, not to mention police malfunctioning, that beset the urban negro. But given our relative affluence, we are exploited to even greater extent: we can bleed more financially. Our ability to keep pumping money into the hands of private investors allows us to accept, even expect, this day-by-day drain upon funds better applied to additional years of education; the habit of espousing the inflated markup at every turn is so firmly established as to breed apathy. The effect, as is untrue of most ghettos, is that complaint is never lodged, crisis never reached, and action, to be sure, never taken. The urban negro, in comparison, may be moved to loot stores where he cannot buy, but the college student, it seems, will never lack the readiness to enrich the neighborhood profiteers.

Merchants in this ghetto are fully apprized of our lack of alternatives in shopping, and they batten on our helplessness for all we're worth. They have for years. Gouging has had time to entrench itself here to the point where we actually stand in line to be taken. Students are made to stand out in the cold, awaiting admittance to monopoly-owned bars, because city authorities refuse to grant sufficient liquor licenses in this area. In housing, the same situation means that we submit to waiting lists for the privilege of paying outrageous breakage deposits which owners then invest interest-free. While further instances could be adduced, there is no need to belabor problems that anyone who lives in the university ghetto knows or soon will know. The only relevant line of discussion is to ask what can be done.

One can support the U.W. Community Co-op. The Co-op, it may be recalled, arose last February as a protest in part against these very practices which ghetto conditions naturally foster. The enthusiasm that greeted that "Annus Mirabilis" has not subsided, but unfortunately the Co-op has had to subsist on little else besides enthusiasm. A great idea, it was assumed, would catch fire on the strength of its own merits. The Co-op has caught fire, but too many of us have left the rekindling to others. The Co-op must compete in a commercial world where only economic facts, raw and simple, carry weight. That is why, if the Co-op is to succeed, each of us must make it a personal obligation to lend the Co-op economic, as well as moral support. The Co-op is a form of protest, as legitimate as war and civil rights demonstrations and requires the kind of support that goes into a student strike a la Berkeley, Columbia, or Paris.

Moreover, the Co-op represents one of the rare areas where student action is likely to bring immediate results. With campus-wide support, we can kick the "booboisies" in the only region where they listen: the hip pocket. In place of Mammon-oriented business, we can substitute a living

example of the kind of society which, at other times, student protest seems to emulate so vaguely. The Co-op hopes to show, and show bloodlessly, how society can be transformed from the inside, once business is made a moral force. Business, as the Co-op conceives it, should extend the Biblical story of the five loaves: the five thousand are fed when scarce resources are shared, rather than marketed. Dedicated to conscientious business, the Co-op is preeminently a voice on the side of free expression and the validity of dissent. There is no other vested interest in Madison willing to censure things like the Dow beatings, job discrimination, inadequate police protection, and the anti-studentism of court and newspaper. Such a modus operandi is in obvious contrast to the refusal of community merchants to use their influence with the city or state to support anything except the wrong side of the bus hassle.

But before the potential of the Co-op can be realized, the struggle against indifference lies ahead. If the Co-op is to go into the fall as a competing bookstore, everyone of us will have to stop in, no soon, but this week. We will have to walk the extra two or three blocks—if necessary, go out of the way—to the Co-op's present location at 401 W. Gorham. During the September bookrush, we will have to break the habit which merchants have taught us of going first to established bookstores. Above all, we will have to see it as a betrayal of student power and the hope of a clean ghetto here the moment we patronize stores which provide the same goods and services available at the Co-op; this includes everything from xeroxing to ordering paperbacks. And it is all cheaper. A friend, but no official of the Co-op

N.D. Plume

ON LETTERS

The Daily Cardinal welcomes letters to the editor on any subject. Letters should be triple spaced with typewriter 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.

To the EDITOR:

If you are going to adorn your pages with a male physique instead of the usual female torso, would you please be a little bit more selective in your choice of subjects.

While I'm not suggesting a page full of the "muscle-beach boys" healthy, self-respecting admirer of the male form would look twice at that emaciated specimen. It's like having a 6 year old girl as Playmate of the Month! In other words, please find a more appealing

However, if that's the best this campus has to offer I think I'll elsewhere.

Name Withheld by Request

To the Editor:

I could not help but comment on the Thurs. issue of the Cardinal. I especially would like to express my opinion on the "picture" that appeared on the back page. The "spread" was definitely not good journalism. The cropping job was especially bad since the top of the man's hair was left out. Such "irresponsible journalism" shows that this picture was obviously posed.

In today's moving world we should not slow our minds with such trash!

Sincerely yours in Christ,

Father John Harrington
211 S. Carroll, Madison

P.S. If you're ever raped, mugged or robbed, call me at this number 257-4888. We will see to it that you are protected!

EDITOR'S REPLY: We assume that Father John is better known as Inspector John of the Madison Police Department since his address and phone number coincide with that of the police station.

The editors of the Daily Cardinal wish to thank the inspector for his offer of protection, and hope that in the near future he will extend the offer to other students.

The Daily Cardinal

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Fourth Reich

jefferson airplane: it's casady's eyebrows

(New York, July 24)—The Fillmore East is a great and rotten place for rock concerts. It is an old Yiddish theater turned RKO movie theater turned Bill Graham's Fillmore East with the EVO office in the third floor dressing rooms.

As such, it has great old-fashioned ricocheting acoustics; you get a fantastic sensation as the guitarsounds coming whining back at you along the walls and grab the back of your head. As such, it is terrible in that the management expects you to sit still in your seat for two hours while the people on stage try and blast every nerve in your body alive. If he can't find a suitable ballroom in New York, then Graham should rip every goddamn seat out of the orchestra section and just let his audiences happen to them selves.

Jefferson Airplane was there last weekend, along with San Francisco's Headlights, who are going with the Airplane to Europe this fall. My god, were they there. Still the best light show.

The audience was well stuffed with plastic people, muscle tee-shirted pillheads from New Jersey, and some assorted 16 year old panhandlers from the neighborhood who managed to sneak in. They all responded well to H.P. Lovecraft, the hard-rock Chicago group who opened the show: an apprentice mau-mau of a drummer who showed his credentials by breaking one of his basses; an organ player who used the same riff on four different songs, his faced twisted in magnificently passionate agony as he pounded out what seemed to be the soundtrack from *El Cid*; a stirring rendition of *Whiter Shade of Pale*, with the breathing and pauses intentionally fucked up to demonstrate the singer's integrity.

If they take away the drummer's front mounted toms and make him think, switch to less strained arrangements, and sell their organist to a ball park, the group could become something more than a classy prom band.

Somebody yelled "More!" when they finished; but you must remember that New York is the town that flipped out over Blue Cheer, and worships the Vanilla Fudge, easily the most offensive predators in the business. When the Airplane first came to New York's Cafe Au-Go-Go several years back, the Times only reviewed the warmup group, a Canadian bunch named the Paupers. Their theme song went "We are the magic people..."

Whether they turned into frogs or just disappeared is

unknown, but Jeff Airplane, since doing their big AM radio money thing with Somebody to Love and White Rabbit, have gone from unreported Frisco acidheads to front cover on Life. Consequently, the minute they stepped out on stage, the yelling started.

"Play Rabbit!"

"Play Somebody to Love!"

"Play 3/5 of a Mile!"

And, so help me, "Yay, Janis!"

Which was sort of understandable, as Down on Me was blaring out of the p.a. while the set-up was rolled out.

Then Jack Casady let go with the opening rumble of Won't You Try/Saturday Afternoon, and the whole world took off. Casady is one of those musicians who carries, projects, and glues together the sound of everyone else in his group. He is a magnificent anchor to whom the group's albums can never do complete justice. His playing has so much smooth, natural force that if Grace's vocals are a little disinterested in themselves, (which they were), or Jorma Kaukonen's leads wandered away from him once or twice, (which they did), or Spencer Dryden got a little tired after drumming for two solid hours, (which, with his complex, twisting patterns is understandable), he keeps the audience's heads full of more than enough sound to handle anyway. There is no great live band that can keep it up without one or more musicians like this—Keith Richards, Jim McGuinn, Keith Moon, Noel Redding, all pull a whole group together in concert.

Not that the other five members of the Airplane were turning anybody off. They are still writing the best white-rock material in this country, and have far and away the most vocal strength, with Grace Slick, Marty Balin, and Paul Kantner.

Grace seemed kind of exhausted, and it showed in her singing, but in her vocal manipulations and stage presence Superbitch still sliced through the music with her unique whateveritis. The one song that she really got off on was her own Greasy Heart... like that woman is mean. They played a lot of their new stuff besides G.H., and it has a harder musical/lyric edge on it than their old stuff. No more of Marty Balin's anguish or Paul Kantner's wondrous trips; "The black race is coming up... and you whites"—Grace smiling haughtily into the front row—"are gonna be left down there."

Balin, on the other hand, beautifully poured his honest—do you actually believe Jim Morrison or Jimi Hendrix—through the microphone, letting us all know.

In the middle of the first set, Kaukonen, who can be a ballsy and exciting a guitarist as anyone on a given night but is still somewhat undisciplined, stepped to the mike and sang Rock Me Baby. And sang it well. He also put together a long, wicked break. It made for a personal not terribly funky white blues style when matched with Casady's liquid runs and Dryden's jazz-like drumming.

They finished up with a blasting version of The Ballad of You and Me and Pooneil, but relented and did Somebody's Ball before leaving.

They didn't quite make it. The Airplane sound is the kind that, rather than exhausting you, leaves you hanging on to it, wanting more. And those plastics wanted. They roared like mad, and out came the band for another set. White Rabbit, etc.

Exit.

More roars. Casady, his eyebrows twitching, peaks out from the proscenium. The band trots out again. Kantner starts to go but Dryden refuses to sit down. "My take-up reel is busted." He sits down. 3/5 of a mile and the audience is beserk. Kantner, who is more or less the stage leader, keeps taking it around. The third time Balin steps up to wall "Sometimes the price is sixty-five dollars," he looks at Paul as if they're both crazy. A long bass break, Casady, his long blond hair kept in place with a headband, giggles and shoves into the bass line of Blues From an Airplane, the first cut on their first album. He is still keeping time with his eyebrows.

Exit.

More roars. Bill Graham comes out and begs for 30 seconds of silence. The place quiets. You hear something from the balcony: "27-28-29-30!" The roar again.

Grace emerges, wondering if these people are for real. Graham carries Dryden out on his back. Since all their requests have been honored, somebody screams "play somethin' already." Grace turns to Dryden and burps "Hey you, play sumpin' already." They do.

They got on at 12:30. It is now 3:15. It is over. The Staple Singers and Big Brother will be there in two weeks. So, unfortunately, will be all those seats.

Congress Denies Aid to Protesters

College Press Service

Despite repeated warnings that Congress should not interfere with the internal affairs of colleges and universities, the House has moved to retain and strengthen its plan to deny federal financial assistance to students involved in disruptive campus demonstrations.

The ban on providing federal funds for student protesters was passed by the House this week as part of the 1968 higher education act which extends the major federal programs for college and universities, including the student aid programs. The House voted in May to deny federal loans and grants to protesters, but the House Education and Labor Committee had attempted to weaken the wording of the restrictive amendments.

The full House rejected the committee's efforts this week by approving an amendment which says colleges and universities "shall" deny funds to students who contribute to the disruption of their institutions in violation of a lawful regulation. The committee had recommended that the amendment contain the wording "may," instead of "shall."

The Senate version of the higher education bill, approved earlier this month, specifically rejects the idea that Congress should deny student assistance by law. The Senate voted that individual college and university administrations should have the full responsibility to discipline protesting students.

The drive in the House to make it mandatory that funds be denied to protesters was led by Rep. William J. Scherle (R-Iowa). His amendment—containing the wording "shall"—was approved by a vote of 259-147.

In supporting the restrictions, Scherle said, "I cannot for the life of me understand why the taxpayers of this country should be forced to finance illegal activity of our colleges and universities throughout this country." He said the mandatory wording is necessary because many college administrators "do not have the intestinal fortitude that it takes to expel students."

Education officials, including U.S. Commissioner of Education Harold Howe II, have issued strong statements in opposition to the

restrictive House amendments. Howe has said the House attempts to cut off aid to students pose a serious threat to academic freedom.

In debating the amendment, Rep. Ogden Reid (R-N.Y.) said, "It is a question of the independence of the universities and their freedom to manage and control their internal affairs. Congress should set up a system of secondary mandatory penalties. This would be a serious mistake affecting students, universities, and our whole concept of education."

In addition to the so-called Scherle amendment, the House passed without debate another amendment providing that a federal loan or grant cannot be awarded to any student within three years after his conviction of a crime involving the use of force, trespass, or seizure of property to prevent officials or students of a college or university from pursuing their duties or studies.

Rep. William F. Ryan (D-N.Y.) made a last-ditch, but unsuccessful, effort to strike both amendments from the bill. He charged that the amendments, among other things, "only discriminate against the economically disadvantaged student for whom loss of a scholarship or student aid means the end of educational opportunity, while a wealthier student who commits an identical offense would not be forced to interrupt his studies."

The chairman of the House subcommittee on education, Rep. Edith Green (D-Ore.), fought against the mandatory wording in the Scherle amendment, but she also opposed Ryan's proposal. She said by completely striking both amendments from the bill, the House would be issuing "an open invitation to the hoodlums on the campus to go ahead and to violate all the rules

of the university and raise all the rumpus they want to. This would say that Congress does not care, and that they can still have access to the loans and grants in the various programs."

The total higher education bill, which was approved by the House 389-15, extends the major higher education programs for two years. The Senate version of the bill extends the programs for four years.

Both bills provide for a number of new higher education programs

and projects, but in most cases the new programs would not be operative until 1970 because of the financial problems now facing the programs, which would receive only planning funds this year, include the "Networks for Knowledge" project, cooperative education and public service education programs, and remedial services for disadvantaged students. The Senate bill includes a program to aid graduate schools and a clinical training project for law students.

Rep. John N. Erlenborn (R-III) led an unsuccessful drive in the House to delete the new programs from the bill. Erlenborn said the fact that only planning funds are authorized for the new programs is proof that the government does not now have the resources or the finances to start new projects. "I think we are just holding out a false hope to people by saying here is a fine new program that we authorize, and then we do not fund it," he argued.

Reagan Advocates Expulsion of Student And Faculty Activists in California

By ROGER RAPOORT
College Press Service

The battle between California's institutions of higher education and the state government is still being waged this summer, despite the lull in activity on most campuses.

California Gov. Ronald Reagan has charged that student activists are trying to subvert the nation's defense by discrediting university research for the Department of Defense. In a special position paper on education, he also said student activists are leaders of the Communist world.

Reagan, who is a regent of the University of California, added, "It is obvious that the goal of the campus rebels is to use the academy as an instrument of guerrilla warfare to strike a blow at the foundation of American life." He reiterated his demand that hardcore rebels should be expelled and faculty radicals involved in violent demonstrations should be fired.

The California Senate passed a

bill this week demanding that the state college system expel students and faculty members involved in violent demonstrations. The bill requires the penalties to be imposed by the college president following a hearing. But it does not appear likely the bill will become law because the measure needs the approval of the California Assembly (the lower house). Shortly before the Senate vote, the Assembly's education committee killed a similar bill that had been passed by the Senate earlier.

Also this week, a state college trustee proposed a different approach to the problem of student activism. Trustee Dudley Swim proposed that the campus admis-

sions procedure should "weed out agitators." But at the trustees meeting, State College Chancellor Glen S. Dumke replied that there is no effective way of doing this.

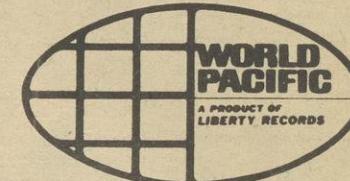
Meanwhile, the University of California at San Diego has declined an offer by local American Legion Post No. 6 to raise funds to buy up the unexpired contract of philosophy professor Herbert Marcuse, author of "One Dimensional Man" and a leading theoretician of the New Left.

Marcuse, who was in seclusion in Carmel because of right-wing bomb threats on his life, is now visiting Europe and plans to resume his teaching post at San Diego this fall.

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By LARRY COHEN
Fine Arts Editor

The first and most important thing to recognize about Gustavo Motta's production of "Tiny Alice" is that it does not resemble the frigidity of Alan Schneider's confused, New York version. Nor does it share the feverish but hollow pitch of William Ball's staging with the A.C.T. troupe on the West Coast. The botch of an original script—Edward Albee at his worst and occasionally his best—has been pared down and rearranged. Senseless dialogue—meaningless blind alleys that sound like an imitation of a poor Pinter imitation—has had some sense wrung into it. Scenes have been partially shuffled to try to give the play a more honest continuity. A spine has been forced onto an unnecessarily meandering script so a more solid focus emerges.

But by themselves, all these textual changes only contribute to an effort to clarify and direct an audience's attention to what is being communicated. The play still will not play if performed realistically; "Tiny Alice" must have other changes made. Albee is trying to take us for a ride down a one-way street while everything that is dramatic—his situations and his dialogue—are pushing us in the other direction. Realism as an acting style for "Alice" would not only muddle the issues the play is dealing with; it would also cheat us in the long run since, by necessity, it must shift gears in the final clutch and swing into metaphysics.

So here we are with shifty clutches and a cocksucker of a play, a teaser that has everyone going around in circles and getting dizzy for their pains. Motta's decision was the risky option: to find realistic touchstones for his actors, to ground their motivations in internally realistic situations and then direct his cast in an altogether different stylistic mode. The option of semi-operatic acting was a beautiful and fascinating decision; the response of Wednesday and Saturday evenings' Union Theater audiences bears out my fears for the riskiness of the venture and the absence of receptive spectators for such a discipline.

There is a good reason why we don't get much good theater here or for that matter, anywhere. An audience will accept even the most miserable production of "You Can't Take It With You" (as they did a couple of weeks ago) because there are no surprises. The blind old-biddies in the last row of the balcony couldn't miss it for a second because it tells you what it's doing every inch of the way and keeps preparing you in advance for the next laugh. But very few audiences I've ever seen will accept something with which they are unfamiliar.

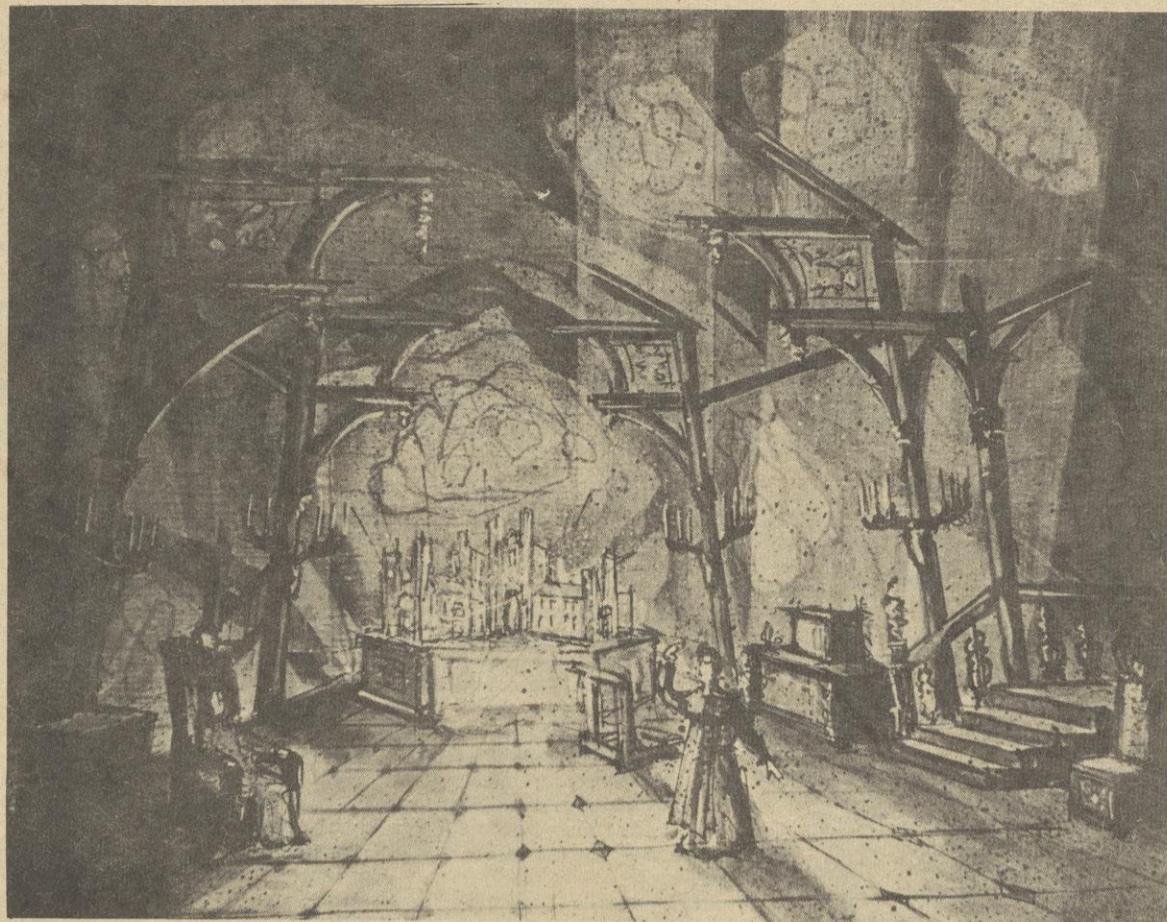
Heightened realism is a laugh if you believe you're watching something naturalistic. An ultra-prolonged death scene is ludicrous when you refuse to meet the play or the production on its own terms. Most audiences hated "Medea," flatly rejected the original notion of title heroine instead of traditional bitch in "Troilus and Cressida," and true to form, with the exception of a handful of people, they despised every minute of a meticulously slow "Tiny Alice"—a pre-cisely production of a rotten play.

The hostility and the confusion surprise me—not because I expected otherwise but because Motta has gone out of his way to make us perk up our ears and sit forward in our seats and pay attention so thoroughly. He has literally peppered the program with hints: quotes from Novalis ("All that is visible clings to the invisible"), Kierkegaard, Artaud and Ghelderode as guidelines. But pretend that we ignore the revealing passages and the "Relativity" lithograph on the program's cover. The direction and technical designs are coordinated and concretely slanted toward educating us into sharing his sensibility: a view of identical poles, God and Alice, reality and artificiality.

Simply examine the first two scenes of the production. Visually, the contrast is deliberately marked and superbly provided by John Wright Stevens' sets. The Cardinal's garden is entirely lacking in warmth; gold-brown crosses are branched and intermixed with a cavalry of three (immobile but nevertheless human) bodies on the left side of the stage. On the right,

Albee's TINY ALICE

Anatomy Of A Production



Set design for "Tiny Alice" by John Wright Stevens

two red cardinals are perched on crosses in their forested cage. It is a world without life; the house of God is dead wood, unfeeling and inhabited (as the inversion suggests) by dead men posing as spiritual life, using the world rather than serving it.

Miss Alice's residence, on the other hand, is sensuous and glistening. The colors—reds, bright golds and flowing white curtains—are suggestive of the deeply ceremonious aura that was altogether lacking in the environment we most expected to encounter it. Stevens has also provided a huge chair; its immensity alone ought to make us see that the worlds the play is physically positing are both familiar in their objectivity and unfamiliar in their subjectivity.

Sets function as milieus and instructions; they are one way of providing formal sketches of substance. Costumes—also by Stevens—are another and serve accordingly as spokesmen of the director's conception. "Alice" is a play of pairings: red Cardinal, red cardinals; model, house; life, death; Julian's chastity robes and Miss Alice's seduction outfit. Thematically, the designs are admirably matched but they also work to suggest the production's acting style. They are replicas of a real unreality, archetypal models that must fulfill the dual role of a more finite actuality.

But as a last resort, if both costumes and set designs failed to set the audience off on the right foot, leaving them unaware that "Alice" was a "mystery" play in the double sense of the word, the opening encounter between Lawyer (Burton L. Hem) and Cardinal (John Fischer) should have snapped everyone to attention. The scene (following Julian's opening prayer—Psalm 138 on God's omnipresence in light and darkness was added by the director) is immediately striking. Not only is the dialogue particularly vicious; the acridity of the exchanges and the nasty humor of the verbal attacks is familiar Albee territory and if anything, is minimized quite deliberately by the playing and certain small but crucial line deletions.

The strangeness lies in the acting—in Burt Hem's vocal nuances and Fischer's grandiose movements and gestures. The minute has been magnified; the smallest facial reaction is registered in an arm for its expression, the slightest grimace or superior air being manifested by the entire rotation of a body. The "I-We" slips are timed to an unnaturalistic beat and Motta has blocked this and every scene in classical, virtually symmetrical patterns so we are obliged to watch movement care-

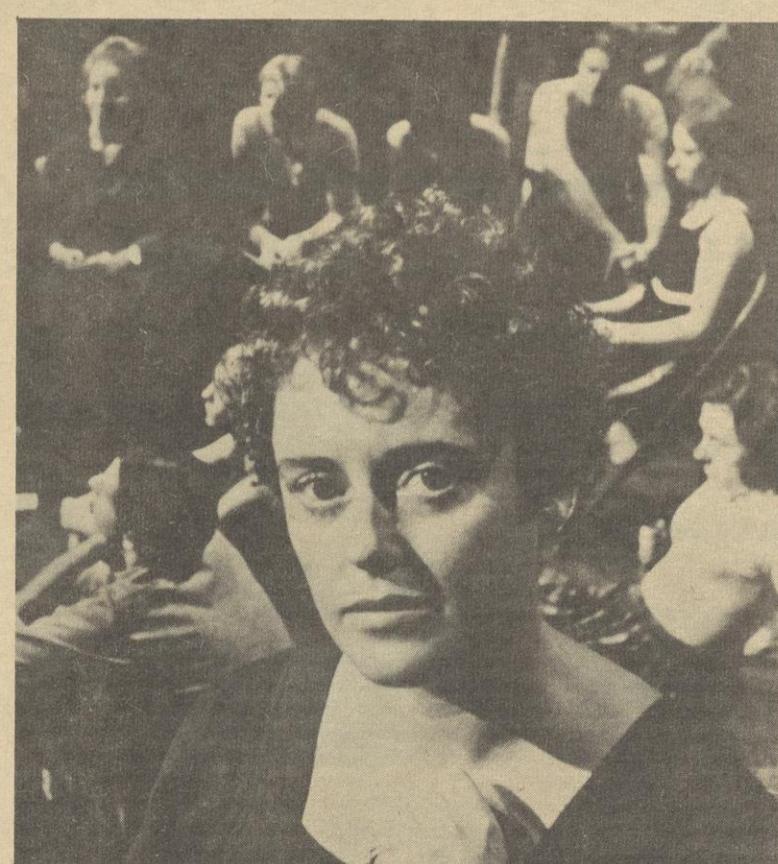
fully if we are to understand character. Our awareness of craft wedded to content is mandatory; closing our eyes and listening to Hem is possible because his power lies in whining, vocal aggravation. Simply to listen and not watch Fischer, however, is damaging because the actor's ability is channeled primarily in the Cardinal's movements.

This first scene, then, functions to set up situation and the basic parallel theme of temptation—financial for the Cardinal, sensual for his secretary. But its foremost purpose is otherwise. The focal point of the play is Julian (Leo Schaff) and the dramatic venom of "The Arrangement" section of Act I is played down so the lay brother's desire to serve—the repression of his homosexual fantasies as well as his struggle to accept and still not become, in Satre's words, a thing—dominates and firmly centers the rest of the play. The garden scene

is a microcosmic clue to style—precariously based on the tangible and at the same time, denying the actual in favor of the supernatural. Real and unreal, reversed.

Not to catch on early in the evening sadly relegates the audience to boredom, resistance and a long evening with only a few good moments. It is a matter of approach and malleability. As a director, Motta tends characteristically to veer toward long pauses and classical pacing, singular for its feeling in today's rush-hour theater in which patrons are turnstiled in and out of the house before their seats have gotten warm. If an audience's faculties are observant, the rewards are many and the time is well-spent.

The work I associate most with "Tiny Alice" is Alban Berg's "Lulu" and Susan Thorne's Butler was heavily influenced by the figure of Countess Geschwitz in the uncompleted three-act opera. In



REVIEW THURSDAY

MEGAN TERRY—author of Compass Theater Company's production of "Viet Rock" which runs July 31, August 2, 7 and 9 at 8 p.m. The performances alternate with July 27, August 1, 3, 8 and 10 evenings of Oscar Wilde's "The Importance of Being Earnest."

—Photo by Friedman-Abeles
Script with other plays published
by Simon and Schuster.

her conversation with Julian that starts off the second scene, Miss Thorne was immediately adopted as the audience's single favorite because the role is the most realistically oriented of the five-member cast while it still functions in the operatic framework.

In the subordinate relationship she has to occupy as "Miss Alice's" former lover (the part was played by a male originally and now has definite lesbian overtones) and Lawyer's sparring partner, the actress's range is defined for her. She realizes the conception perfectly; recalling Miss Thorne's firmly taking taking Hem's hand off her lap, holding a glass of port in her hand with a smirking expression on her face and remembering her quietly telling Julian that she was his friend "but you'll probably think not" made me think of the mother she portrayed in Motta's "Heresiarch" and her immense growth since then.

Butler and Lawyer, at least on the surface of it, serve Miss Alice; they are instruments of her will or, at the start, seem to be in subordinate capacities and so we wait for "Miss Alice's" entrance. Motta has eliminated the text hag-mock deception; in its place, Lydia Lee Weeks enters the second scene with a shawl, feigning the mannerisms of an old woman rather than literally disguised in the wig of an old crone. Once solidifying Julian and reducing him to a serving role as well (his repetitive "I'm sorry's"), off comes the feigned age and with it the shawl, only to be thrown between Julian's legs at the end of the play.

The problem with the role—as Howard Taubman suggested when the play opened on Broadway—is that Alice teeters on being just like Kundry in Wagner's "Parsifal": the women-Woman character which is virtually impossible to pull off with any degree of credibility. The difficulty of Kundry or Lulu is staggering; Miss Weeks must also convey a sense of mysticism, of spirituality that is a good deal more than simple presence. She is obliged to feign emotions—some real, some contrived—and as a result, the narrow line between good acting and non-acting was almost indistinguishable for most of the audience.

Very curiously, the most chilling portions of the evening are precisely those in which the actress transcends the more accessible, realistic human qualities of "Miss Alice" and bumps into the supernatural dimensions of the play. Inherently, the seduction and stabbing of Julian sequences are awkward; for the wrong reasons, the battle she physically wages with lawyer on the raked stage embarrassed both the Wednesday and Saturday evening Union Theater houses. And the final scene is further hampered by Stevens' incredible womb-like costume which has the unfortunate result of making the actress look like she's in her teens—a case of perfect design but inadequate make-up.

Alone on stage in the chapel fire scene closing night, however, Miss Weeks conveyed what neither Irene Worth in New York or the actress in Ball's production ever even approached. With the model glowing a bright red that spilled out over the psch, "Miss Alice"—the devotee of Alice—shakily evolved as the actress alternated the dialogue so insistently that the supernatural became credible. The mind balks at what happened, shaky or not, there it was, enactment and idea merging eerily in a spasmotic leap of faith. Only the one minute was necessary; it was impossible to watch Miss Weeks again and forget that one moment, staring at the model, talking to it.

It is finally Julian who matters, however, Julian the lay priest to whom everything comes back since he is the core of the play. The production never lets him down for a minute; even the revised script, though, cheats any actor, no matter how competent. If there was the slightest doubt that he was the focus, the two hallucinations and the final scene should have clarified it completely. All three were technically rocky opening night; by Saturday, Schaff had grown with the role immensely and the tech crew had alleviated most of the coordination flubs.

First, the two hallucination-stories that Julian tells "Miss Alice." If Stevens collaborated closely with Motta on set and cos-

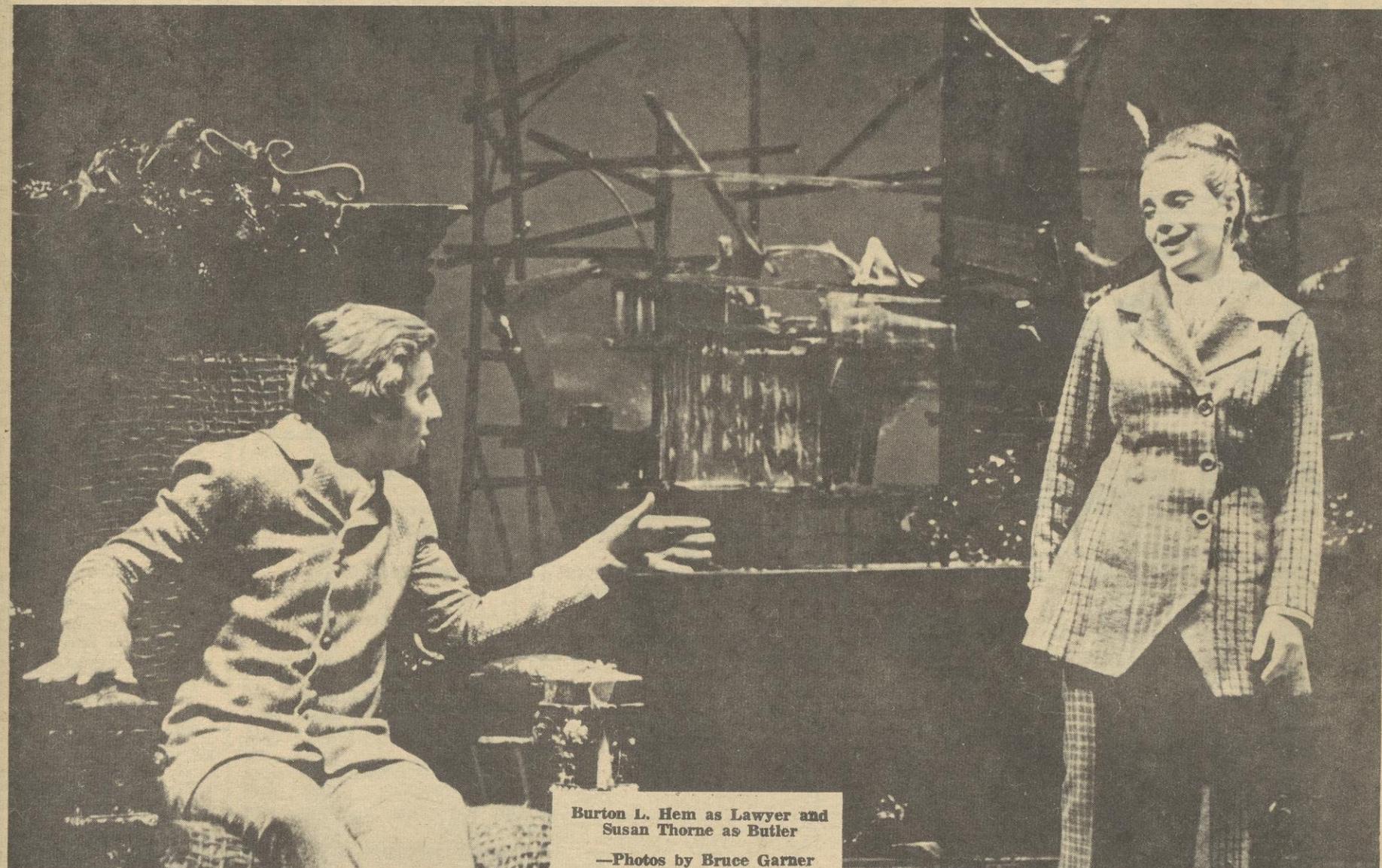
(continued on page 5)



Lydia Lee Weeks as "Miss Alice"



Leo Schaff as Julian, John Fischer as Cardinal



Burton L. Hem as Lawyer and Susan Thorne as Butler

—Photos by Bruce Garner

(continued from page 4)

tunes, James Wright worked with him on the lighting as an emotional, thematic and integral component of the production. As the urgency of Julian's story ("Is the memory of something having happened the same as it having happened?") builds, Wright's designs serve as the external manifestation of the imagery. The experience is relieved and recurs in colors and shapes; it takes its place on the stage as the occurring corellative of Julian's mind. The yellow and green hues are the visual, repressed sexuality that Schaff is articulating verbally just like the yellow gladiator net and red color we see in the second act as Julian (like Alice) induces himself into a masturbatory trance.

It is the death scene that cheats us all—the actor included—because it can work in the realm of concept but not on the immense floor of the cavern called the Union Theater stage. Julian is permitted only to keep our interest for the first 7/8ths of the play, not to hold it. He partially functions as a surrogate for us and

asks our questions when he and we are bewildered. But he cannot be very interesting—just interesting enough to keep us around. Left alone, the text works dishonestly; it is theatrically affecting but quite hollow if the lights are to go down since we have been patted all along.

Motta reversed the negation of the text into the realm of the only possible last minute. The curious thing about this moment—as breathtaking as it was Saturday night—is that it literally doesn't work at all except as an Idea. One brief flash and the full stage is lit, revealing... well... reveal-

ing the Union stage. It was the kind of theater I'm sorry to say, that will never work for an audience because its roots are the nerves of thought waves and not of guts. The emotional chills come crashing a second after the idea clicks but audiences are weaned to expect the process and only accept it in reverse—emotion, then intellect. The finest actor in the world could only expect some goose-bumps as self-satisfaction and perhaps credit at the curtains call for marathon survival; Schaff struck deeply into the marrow with the power of a single echo—"Goodbye dear Julian"—as But-

ler departed.

There are more memorable split seconds of brilliance in this production than in a hundred performances of "Camelot" of "You Can't Take It With You." They are impressions not because they came and went in isolation but instead, because something preceded and followed them. Their honesty touches and is touching for the commodity is a rare one; we see them so infrequently that it is maudlin and embarrassing to talk about much less accept them for what they're worth.

Man at his worst: Lawyer kneeling, perversely and jerkily kissing

the Cardinal's hand at the end of the first scene; the Cardinal finishing the scene with the "do-do-do"; Lawyer echoing the "do do" later when Butler interrupts the row with "Miss Alice." Man at his best: Butler forgetting herself and being Julian rather than acting out his role in the practice scene with lawyer; Julian naively and pitifully asking the venal Cardinal to bless him; Julian's final acceptance and the right choice at the time of his death, the choice of acceptance, of irony.

The satisfaction for Motta, the designers and cast defines itself perversely in terms of the difficult success of simplicity and the antagonistic reception of the simple-minded. By Saturday, all of them should have been rewarded because of the integrity achieved; a return engagement is in store instead of the gravediggers who seem to be perpetually lurking in the wings with the tired idol of mediocrity.

Albee's TINY ALICE

Anatomy Of A Production

campus news briefs

"Nude Playwrights" Tickets On Sale

Tickets are on sale at Paul's Bookstore now for The Nude Playwrights' production of "The Zoo Story," "Krapp's Last Tape," and four student-written one-act plays: "The Evergreen" by Hank Haslach, "Lady Madonna" by Marvin Jawer, "Morning Becomes Electric" by Richard Scher, and "How to Write Fatuous Like a Cardinal Reviewer," by Leslie Hood and Morris Edelson. The plays will be performed in the Union's Twelfth Night Room August 5-9 at 8 p.m.

ments will be served after the reading. No admission charge.

* * *

SCREW THEATER

Screw Theater's production of "Woolf" will reopen with cast changes this Friday evening. Those with tickets for last Saturday evening may come to the play a week from this Saturday, August 10; tickets for an August 9 performance will be made available at the Union Box Office soon.

* * *

HOOFERS OUTING CLUB

The slide show "Hell's Canyon of the Snake River" (to dam or not to dam) will be narrated by Eric Jacobson at the outing club today. The meeting will be held in the Chart Room (Hoofers Quarters) of the Union at 7:00 p.m.

* * *

CIVIL RIGHTS TALK

The Union Forum Committee is sponsoring a lecture by Attorney Carl Rachlin, legal director of the Scholarship Education and De-

fense Fund for Racial Equality, in the Great Hall of the Union tonight at 8:00. He will discuss "Radical Tactics and Conservative Strategies: The Civil Rights Movement in the 1960's."

* * *

SOCIAL WORK MEETING

All social work students, graduates and undergraduates, are invited to a meeting to discuss the relevance of social work to social change in America. The meeting is

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MODEL UN

Anyone interested in interviewing for the model United Nations chairmanship should call the WSA office (262-1081) between 2 and 4 this week.

* * *

CATALYST II

Screw Theater's fourth production of the summer, "Catalyst II," will be performed July 30 and 31. Tickets are free at the Union box office. The Catalyst is obsolete. You are the catalyst. It will be

* * *

LHA

performed in the Play Circles.

* * *

WORLD REVOLUTION

The Department of Educational Policy Studies will sponsor a television program, produced by Philip Altbach, tonight at 8 p.m. on WHA-TV, channel 21. The title is "World Revolution—the New Left." It will be a discussion among spokesmen of the New Left on goals and tactics of the movement from an international perspective.

* * *

LHA
Lakeshore Halls are sponsoring
(continued on page 7)

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Campus News

Briefs

(continued from page 6)

A variety show to be held tonight in Upper Carson Gully at 7:30. On Wednesday a Mexican dinner for Lakeshore Halls will be served in Carson Gully.

* * *

TAA MEETING

There will be a TAA meeting on Wednesday, July 31, at 7:30 at 5206 Social Science to discuss the fall orientation program and the educational and organizing pamphlet. It will be followed at 8:30 by Bob Ross who is executive secretary of the New University Conference speaking on "Teachers and Radical Change in the University." All interested are invited.

* * *

CLUB PICNIC

A picnic to Tower Hill State Park and Spring Green is being sponsored by the Union International Club. Bus leaves the Union at 10 a.m. Saturday, August 3 and the day includes a tour of the Frank Lloyd Wright School of Architecture. Tickets for the picnic are on sale at the Union Box Office, \$2.00 for members of International Club, \$2.25 for non-members.

* * *

GREEN LANTERN CO-OP

The Green Lantern has established an eating co-op for students. Meals are inexpensive and wholesome. Dinners are served at 5:45 p.m. Monday through Friday, and cost is \$5.50 per week plus two hours of work a week in the kitchen or dining room.

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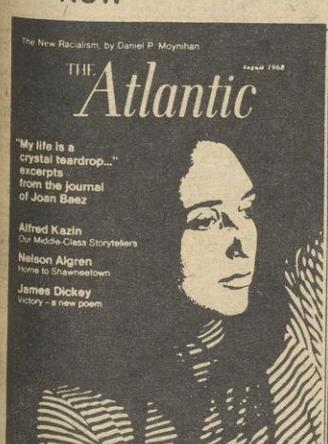
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Among other things the president of Sarah Lawrence says, good-bye to dormitory living.

THE NEW RACIALISM
by Daniel P. Moynihan
Who gets hurt by the quota system?

U. ROTC Programs May Face Some Change

By GAYLORD PLUMMER

Major changes may be in store for the Naval Reserve Officer's Training programs in universities across the whole country, according to Mr. Cornwell of the Bureau of Naval Personnel in Washington, D.C.

However, Captain Clarence E. Olson assured this reporter that the only real change proposed for this University concerns the status of the teachers in the program. He said that the proposal to set up more civilian taught courses in the NROTC had been presented and

discussed in a University advisory committee on Monday and that they were acting on the proposal now. If the proposal is adopted, the only change here will be the addition of civilian taught courses to the Naval Science curriculum.

No major changes are planned

for the Air Force program we were assured by Major Milhaen. He also said that the Air Force program has had the civilian taught courses since its inception on this campus. When asked about the compulsory freshman program he passed it off as a mandate of the Board of Regents.

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