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The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706, Saturday, Oct. 5, 1968
VOL. LXXIX, No. 16 5 CENTS A COPY

Young Defends Dow Interviews on Campus; Notes Law Must Take Precedent in 'Pan'

By PAT MCCALL
Editorial Page Editor

The Dow Chemical Corp. will hold interviews on campus Nov. 8 and 9 and "if anyone tries to interfere they will be subject to police and University action," Chancellor Edwin Young announced Friday.

Enforcing the law concerning obscenity, drugs and campus interviews was the Chancellor's theme, departing from his prepared speech, before the Wisconsin Community Newspaper Conference at the Wisconsin Center. Also attending the luncheon speech were members of the Board of Regents, University press and administration officials.

Difficulty in finding a suitable date for the Dow interviews raised speculation recently that Dow was not coming back, the Chancellor said, but "Dow will be here for those who wish to be interviewed" as "it is a proper function of the University."

According to Mrs. Emily Chervinak, Director of Placement, the location of the interviews has not been determined and will depend on the number of interviewees.

Confronting the current issues, Young related the facts in "Peter Pan" case concluding "the law must be enforced, but I am not an artist nor a lawyer." Young said he had not issued a public judgement on the play because it could endanger legal action either by the players or the police but had the Play Circle Theatre closed to the actors because it was his "duty to prevent illegal activity on this campus."

The Chancellor expressed concern for the theatre students as

LIGHT MY FIRE

Jose Feliciano's scheduled performance at the Capitol Theater Oct. 16 has been canceled. Refunds can be obtained by mail or in person at the box office.

they "are trying to keep up with modern times" but felt that legal questions had precedent.

The recent drug traffic arrests were also a matter of law enforcement on campus, Young stated, "I am most concerned that students do not get involved in breaking (drug) laws and get exposed to the underground." He stated that the administration will continue to cooperate with city officials on drug investigation. "We are not turning our backs," he said.

The laws also extend to protect the rights of students "so we can't

do what your grandmother wants us to do," Young told the newspaper conference, indicating that city officials were under a great deal of pressure concerning drug arrests.

Young asked that the newsmen continue to "tell it as it is" about these issues because "we will always be a center of controversy."

The University has produced advances and discoveries, a description of which he had in his prepared text, Young indicated, in a state "that is not rich but has been able to support one of the good universities of this country."

Warrant Issued for Gordon

By HUGH COX
Night Editor

A warrant has been issued for the arrest of Stuart Gordon, producer-director of the controversial play 'Peter Pan,' District Attorney James Boll announced Friday afternoon.

Boll also said the sheriff's department has been called in to replace Ralph Hanson's department of University Protection and Security in the search for the identities of two coeds who appeared nude in a dance sequence in Tuesday's performances in B-10 Commerce.

A complaint was signed, Boll said, by a Roger Mott, 4513 Vernon Blvd. Boll added that Mott said he viewed the play Tuesday night. Boll further stated that the complainant is not a student and that he did not know his occupation.

The warrant for Gordon's arrest charges him with producing "an indecent, obscene and lewd performance."

Gordon could be charged under either state or city obscenity laws. The state statute carries a maximum penalty of five years imprisonment and/or \$5000 fine.

He had reportedly not been arrested as of Friday night.

Boll had announced Wednesday that he would prosecute Gordon and

(continued on page 4)

Laird Backs Nixon for New Leadership

By JOAN RIMALOVER
Cardinal Staff Writer

"We need new leadership in America, not only because of the mess we're in at home, but abroad also," stated Rep. Melvin Laird,

(R-Wis.) chairman of the House GOP Conference, in a speech to the Young Republicans Friday.

Ignoring wisecracks and other heckling comments from about twenty-five in the audience, Laird emphasized the need for a change of parties in the coming election.

He stated that the "only answer of the Democratic party to domestic problems has been categorical aid programs." He said that the programs had not solved any problems and that it was necessary for the "resources to get into the communities" and not have the priorities established in the central government.

Laird told the group of approximately 125 that in 1952 new leadership had brought solutions to problems, and that "If we do change the leadership today, we can bring the war in Southeast Asia to a close."

Concerning Vice-President Humphrey, the Republican Congressman stated that "He is not capable to cope with the new problems we face." He said that "Humphrey talks about a bombing pause, but then puts the condition on any bombing pause only on the Demilitarized Zone."

Laird stated four "courses of protest" for students to take in the coming election. His first suggestion was to vote for Humphrey putting a "stamp on the Johnson-Humphrey administration." Secondly he advocated the new leadership with Dick Nixon. His third suggestion was to vote for Wallace

Cohen on
Stanley Kubrick's
"2001"

See P. 5-12

Nude Theater Condemned By Regents; Reinstatement Of Hours Motion Tabled

By GENE WELLS
Cardinal Staff Writer

The University Regents Friday went on record as not condoning nudity and tabled a motion to reinstate hours and housing restrictions.

The resolution on nudity was introduced by Walter Renk. It stated that the Regents do not condone nudity in campus theatrical productions and will not allow campus facilities to be used for productions containing nudity.

The resolution was made after Pres. Fred Harrington failed to take a strong stand against nudity in campus theater.

The issues of nudity and drugs were discussed extensively at the Regents' morning session, and several Board members urged the administration to take a stand. Harrington said then that the issues of drugs and nudity should not be combined in a single statement and that he did not want to comment on University policy without including Chancellor Edwin Young.

At the afternoon session, Harrington and Young issued a joint statement pledging their full cooperation with city officials in enforcement of drug laws and other issues of joint concern. The statement, which was approved by the Regents, made no mention of the nudity issue.

When asked to comment, Harrington said the nudity issue should have been dealt with by faculty committees and that it is not normal procedure for the president to give orders to the faculty on such matters. Earlier, he had said that nudity was a growing trend in the theater and that the recent nude performance probably would not be the last. He did not say whether or not he approved of the trend.

The motion to rescind the Re-

gents' earlier action abolishing hours and housing restrictions was introduced by Maurice Pasch. A later motion to table it was passed, with only Pasch and Renk favoring immediate action. Both voted against abolition of restrictions last Spring.

The question was raised when Assemblyman Manny Brown (D-Racine) appeared before the board to ask for reinstatement of the restrictions. The written statement which he read to the Board makes frequent references to disruption and violence on campus but does not explain how these actions of a minority are relevant to the question of whether housing and hours restrictions

(continued on page 4)

SDS Considers Viet March, 'Pan' Action

By ROY CHUSTEK
Cardinal Staff Writer

Plans for a march and mass rally to be held on October 12 were discussed here Friday at a meeting of Students for a Democratic Society (SDS). Also debated was whether members of SDS would take "action" if arrests occur in the "Peter Pan" case. Such action has been strongly suggested in an SDS-WDRU "Up against the wall" poster currently displayed on campus.

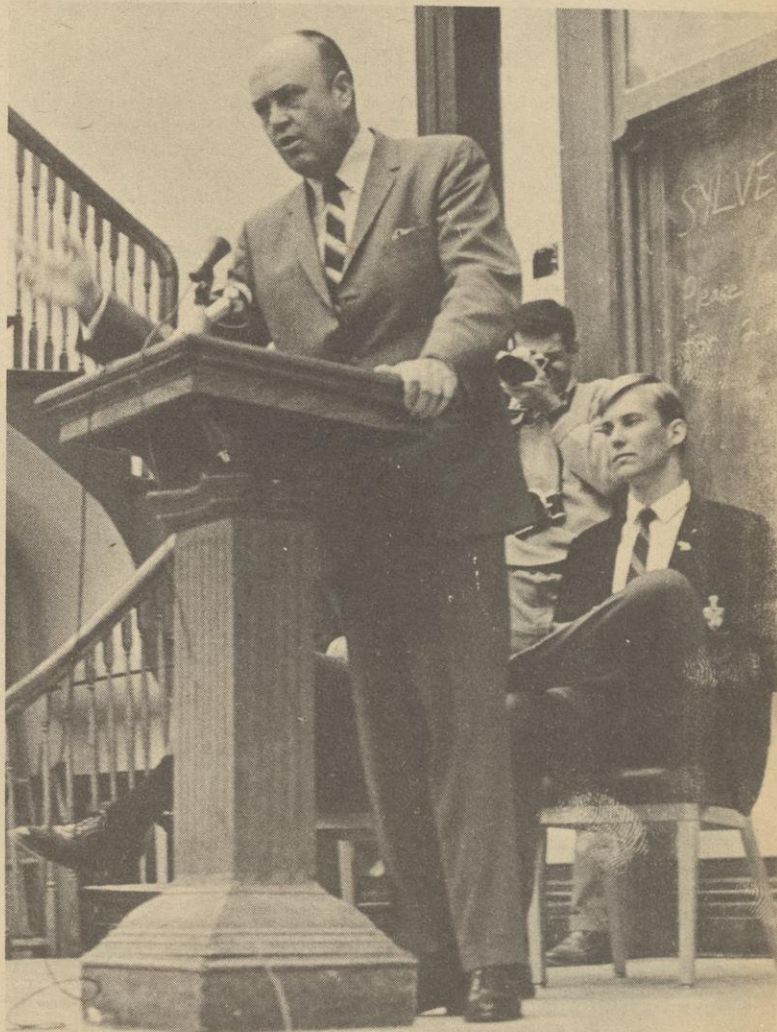
After an initial period of discussion concerning the TCBC (Take Care of Business Committee) one member of the group revealed that Mayor Otto Festge had issued a permit for the march, which is to be held to demonstrate "solidarity" with a San Francisco march to end the war in Vietnam. Supposedly, G.I.s in uniform will appear in the San Francisco Demonstration.

It was pointed out, however, that the permit limited the march and

(continued on page 4)



DIRECTOR of Protection and Security Ralph Hanson listens to Rep. Melvin Laird, amidst periodical heckling from a few members of the audience. —Cardinal Photo by Ellen Lewis



REP. MELVIN LAIRD talks to students after giving a speech in Ag. Hall, Friday. "Nixon will be willing to use every possible means" to end the war in Vietnam, said Laird. —Cardinal Staff Photo by Ellen Lewis

Letters to the Editor

A Failure of the American Dream

To the Editor

I attended Stuart Gordon's "Peter Pan" which was shown before the Wisconsin Film Society Tuesday evening.

Let me say right off that "Peter Pan" is a devastating condemnation of American Society, the bifurcation between its espoused ideals and its actual practices. But, it is not didactic. It does not preach. By presenting a kind of modern day trip into the mind of our society—its spoken values echoing in a hollow rhetoric, and the means used to realize them—"Peter Pan" evokes a sense of profound loss, a feeling one usually experiences only when looking through old family photo albums. Child and adult, innocence and bestiality, the forces of light and those of darkness—all these are synthesized into a statement about the failure of the American dream, the dream of a never-never land which is now encroaching upon the delicate sensibilities of the "good American".

Of course we must be realistic. There is a time to fantasize about how things should and could be, and a time to act in the here-and-now. But, when one's action follows too closely the dictates of the fantasy, then the dream is beneficently exposed as such with the magical consciousness transforming power of police clubs and gas. We must get our heads back into useful operating order. Those who will not adjust to the "realities" of American life find themselves either permanently disengaged and alienated or impotent and servile.

Stuart Gordon says this and much

more. His play is indecent in that it accurately delineates the quality of much of American life today, and it does pose a threat to a society committed to "law and order" at all costs and repression legitimized in the name of a paternalistic and paranoid government.

Gordon's work was an artistic success in that it made the audience feel and see, perhaps realize for the first time, the horror of a demonic quality pervading every aspect of our society. For those who think that "Things are getting so much better all the time," Gordon's play is an effective antidote. And this perhaps goes far toward explaining why Madison law-enforcement officials, in the name of the "good people" of Madison and the state of Wisconsin, find it necessary to deem it obscene.

Ross M. Grossman
Grad, Philosophy

Unclothed Humans Not Yet Accepted

To the Editor:

Once again the hypocritical and threadbare nature of our official morality has been made painfully clear. Stuart Gordon's production of "Peter Pan" as a parody demonstrated this well, not so much by what happened on stage, but by official public reaction to it (which Gordon probably anticipated). The bodies of female youths appear for a few moments unclothed, and officials cry "obscene, obscene!" But when young male bodies are sent off to maim

Petition for "Peter Pan"

WE, the undersigned students and faculty of the University of Wisconsin, concerned by the threat to artistic freedom at the University represented by the prosecution of Stuart Gordon and cast members of the recent production of "Peter Pan" do hereby petition:

*That the University take no disciplinary action against any persons for participation in "Peter Pan";

*That all court costs and legal expenses for any counsel of the defendants' choice in any forthcoming trials or appeals in consequence of the recent performances of "Peter Pan" be defrayed by the University; that furthermore, the services of counsel in the regular employment of the University be made available should the counsel designated by the defendants in any such trial or appeal

so desire;

*That any monies or other bond required by any court as security for the release while awaiting trial of any defendants in any such trials be furnished by the University;

*That any fines levied as a result of any convictions in any such trials be paid by the University;

*That a committee, composed one-half of faculty members and one-half of students appointed by the Wisconsin Student Association be constituted to make recommendations leading to the formulation of University policy unequivocally guaranteeing freedom of artistic expression at the University of Wisconsin.

All persons interested in helping to circulate this petition please call 257-4115.

Bert N. Adams
Sociology

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VOICE: A New Politics

Today marks the introduction to the university community of a new concept in campus political parties. The name of the new party is Voice. Voice is breaking a Wisconsin tradition at the outset: the letters V-o-i-c-e do not stand for any catch phrase or politically intricate appellation. Voice is a party that will continue to break tradition as the price of progress. Voice is not here to educate, to radicalize, to institutionalize, or to build a well-oiled political machine. It is here to represent the students of this university in issues of student interest and in renewing on this campus a vibrant, responsive, and effective student government.

Voice cares not to be identified as liberal or conservative, radical or rightist. We believe these to be anachronistic labels in today's renaissance of participatory democracy. Today's issues, academic and social, override ideology and must be met with a common denominator of unity. Voice seeks to be labeled politically only as "students". This party believes that its mission, in this era of specialization, is to strive to attain the aspirations of the students of this university through the functions of student government. Voice believes in and will work through democratic processes, although the party takes a very broad view as to the latitude of political action inherent in democracy.

Voice does not constitute itself as a lobby, a pressure group, or an educational organ. Therefore, Voice does not challenge such existing groups either for influence or for power. We seek to co-operate with diverse groups to achieve positions advantageous to student goals on critical campus issues. We are, furthermore, determined that policy shall never become dogma, nor principle become expedience.

The foundations of Voice rest in a strong belief in participatory democracy. Voice seeks a broad based membership. This is one party that is not afraid to remain internally fluid. Voice is structured to insure against machine politics and, furthermore, structured to allow to maximum dissent concerning party policy, platform, and candidates (thus eliminating the tendency of degenerating into another UW political tradition: "enlightened dogmatism").

As Chairman of Voice I urge all students, new and continuing, to participate in this unique political experiment. During the next few months Voice will publish position papers which will strive to reflect the student conscience. If you have something to say, let your voice be heard. Join Voice.

Joe Kushner
Chairman, Voice of Wisconsin



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Holt	
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Carson Gulley	11-7
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Bascom	9-4

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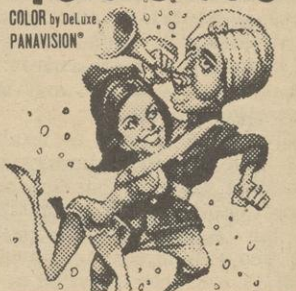
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Methodist Campus Ministry to Sponsor "Art and Document," a Series of Underground Films

By SARA SHARPE
Cardinal Staff Writer

A series of eight underground films entitled "Art and Document" will be presented by the Methodist Campus Ministry at their University Center this year.

The films, which will be shown the second Wednesday of each month, have been labeled "experimental." They are the work of professionals and amateurs, students and non-students. The films have been chosen because they represent many aspects of the underground film and have been described as "interesting, challenging, and provocative."

The first showing, "The Scene," is actually a collection of eight award-winning shorts. They are a reflection of man's search for meaning including the special challenge to youth to examine and compare this generation with the past.

"Pop Show," by Fred Mogubgub, a survey of pop culture in the United States, has been honored by the New York and London Film Festivals and is in the collection of the Museum of Modern Art. Fred Fischer's "The Automobile," comments upon society's use of the automobile as a symbol of our aggressions, fantasies, and sexuality.

The program includes the work of other such well-known filmmakers as Alvin Fiering, Thomas Baum, and Dennis Lo.

Mr. Robert Sanks, the director of the Methodist Campus Ministry and the man who made the showings possible, read about the series when it was presented at White-

water and wanted the students here to have the opportunity to see the films because he felt that "the underground film is saying something very important at a basic, grass-roots level; something that, while it may have been highly polished, is still honest."

Also included in the series are "The Historical Underground," a program dealing with film in the silent era, "Protest and Politics," films on war, prejudice, Puritan attitudes, and materialism, "The Canadian Underground," an offering of the Canadian filmmakers in the vanguard of the movement, and "Animation and Abstraction," an American experimentation in radical filmmaking.

"The International Under-

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Vice-Pres Clodius Considered for Presidency of U of Kentucky

Robert L. Clodius, University vice-president of academic affairs, is one of six potential candidates for president of the University of Kentucky, according to an article in Thursday's Louisville Courier-Journal.

Clodius could not be reached for comment yesterday.

The 47-year-old vice-president joined the faculty in 1950 and has been vice-president of academic affairs since August, 1962. He also held the posts of associate dean of the Graduate School, and chairman of the agricultural economics department.

The former president of the University of Kentucky, John W. Oswald resigned in April to become executive vice-president of the University of California.

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'Pan' Arrest

(continued from page 1)

the two coeds. He had also declared his intention to prosecute if the play were to go on again after he attended a private performance Monday for a select audience of city, University and state officials.

The problem encountered with prosecuting after Tuesday's performance was that Boll reportedly lacked a formal complaint and the names of the two coeds.

Hanson was taken off the search and the sheriff called in, Boll said, because Hanson could not produce the names.

Sheriff Franz Haas stated Friday afternoon that he and some of his men would meet with Boll to discuss the case either Friday night or today.

City Attorney Edwin Conrad explained Friday that he walked out of the private performance just as the curtain rose in the Union Play Circle because he did not wish to put himself in the position of cen-

sor.

"I do not censor anything," Conrad said. "If an obscene play is publicly performed, then it would be prosecuted," he added.

SDS March

(continued from page 1)

rally to a period of an hour and forty five minutes, to end at 3 p.m., which was considered insufficient.

Further efforts will be made to secure a permit which will allow the march to continue past the present deadline, although Bill Simons, a member of the Guerilla Theatre, stated that the necessity of obtaining a permit only limits the spontaneity which should be a principle factor in all demonstrations.

Also discussed was the necessity to stay "clean," because of the current wave of drug prosecutions, and the possibility of action to protest high rents and "slum" conditions in the student "ghetto."

Regents

(continued from page 1)

should be imposed on coeds.

In the statement, he also reminded the Board that he had defended The Daily Cardinal's right to academic freedom when it was attacked by other legislators recently. He also suggested that requests for coeducational housing might follow if the present freedom were retained.

After Pasch's motion to resume restrictions, Harrington urged the Board not to act until students and faculty members had an opportunity to speak on the issue. Regent President Charles Gelatt agreed, saying the matter should be handled by the faculty and administration before the Regents acted.

Pasch said the arguments on

both sides were heard when the restrictions were first abolished and did not have to be repeated.

Mrs. Howard Sandin raised the question of why hours restrictions should not be imposed on male students instead of coeds if they were to be reinstated.

The resolution on nudity was passed on a voice vote over audible dissent. Gelatt said he was voting against it when he ruled that it had passed.

Gelatt earlier said the Regents should not act without referring the issue to the administration for its response. Dr. James Nellen, on the other hand, said the anti-nudity resolution was not tough enough or broad enough.

There was debate on what the word "nudity" means. Jacob Friedrick raised the question of whether the term would cover a female naked from the waist up.

Renk said the definition of the word was clear and "you're either nude or you're not nude."

Renk's original motion was to order the administration not to allow use of University facilities for performances containing nudity. Matt Werner suggested an amendment that would "respectfully request" the administration to deny facilities rather than order it. Renk said he still felt the administration should be ordered.

Nellen then suggested that the Regents have the power to deny facilities themselves, and the resolution was amended to state that the Regents would deny use of the facilities on their own initiative.

The Regents also approved construction of a new pharmacy building in the block bordered by University Ave., Brooks St., Johnson St., and Park St.

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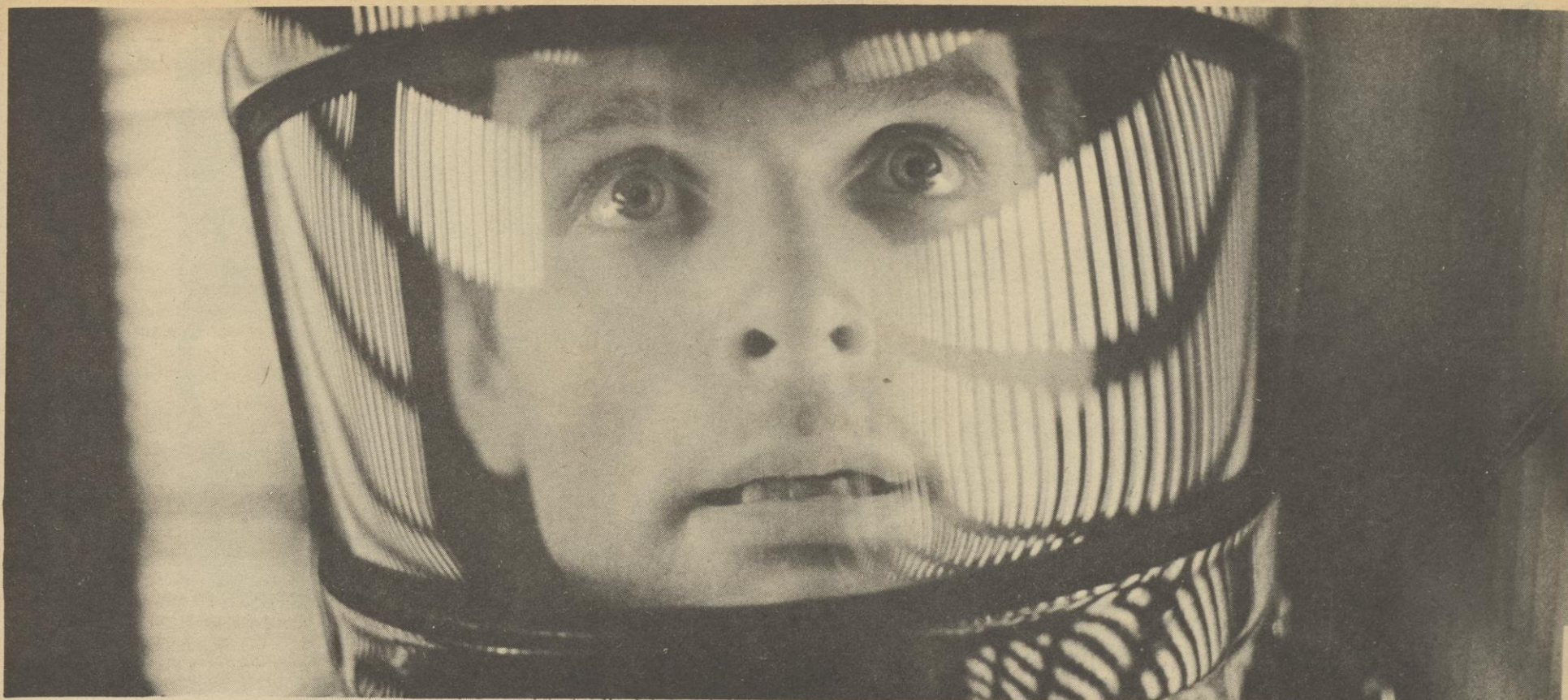
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The novel by Arthur C. Clarke based on the screenplay
of the film is available as a Signet paperback, 95c.
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cords has released the film's soundtrack (SLE-13ST) which
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Ligeti.

By LARRY COHEN
Fine Arts Editor



I. introduction



Having sat through numerous screenings of "2001: A Space Odyssey" with the expressed purpose of studying the awesome power of its structure, let me reverse myself and begin instead by proposing a very different premiss than I originally had in mind. Seeing Stanley Kubrick's new film six or seven times is not really much of a discipline; one marvels at its scope, at the integration of its components, at a sense of style which leaves me feeling quite modest. But if forced to make choices, I think the greatness of the film lies less in the profundity of its metaphysical aspirations and more in the way it forces each individual spectator to watch the screen. If he is willing to suspend some of his old ways of doing things, the enormity of Mr. Kubrick's vision can only seem an unforgettable encounter.

"2001" is more than thirty-three years ahead of its time and the way most movies are being made today. It also sets out to advance the way we look at the world with the strides of a colossus. Its obsession—and its procedure which I'll examine at some length in the following pages—concern the art of seeing which, in turn, has very much to do with the art of living. Old and new, modernity and antiquity, ellipsis and symmetry have been brought together in a huge Cinerama gamble. Its visual elegance testifies to the fact that a budget of \$10 million and four years of a man's life have never been put to better use in motion picture history; the scope puts the film in a class only rivalled by Griffith, Eisenstein and Welles.

This assertion leads me to a second connected point by way of introductory claims. It is quite possible and probably not at all misguided to just sit back the first time you go to the theater without giving much concentrated effort at pulling out the film's more serious implications. "2001" is constructed like a periodic sentence; its essential logic—emotionally and conceptually—hinges on the final image. There is plenty of time for thinking out the sense of the whole—Mr. Kubrick deliberately has chosen to provide crucial guideposts and levels, a veritable landscape of possibilities to encompass the viewer very much like the wrap-around screen literally gives an additional spatial dimension. But one needs to concentrate exclusively on the visual stimuli, even in rethinking the film; they are the clues and on the primary level, they constitute the true source of our pleasure.

To be sure, there is no one right way to understand much less react to this motion picture or for that matter, to experience any work.

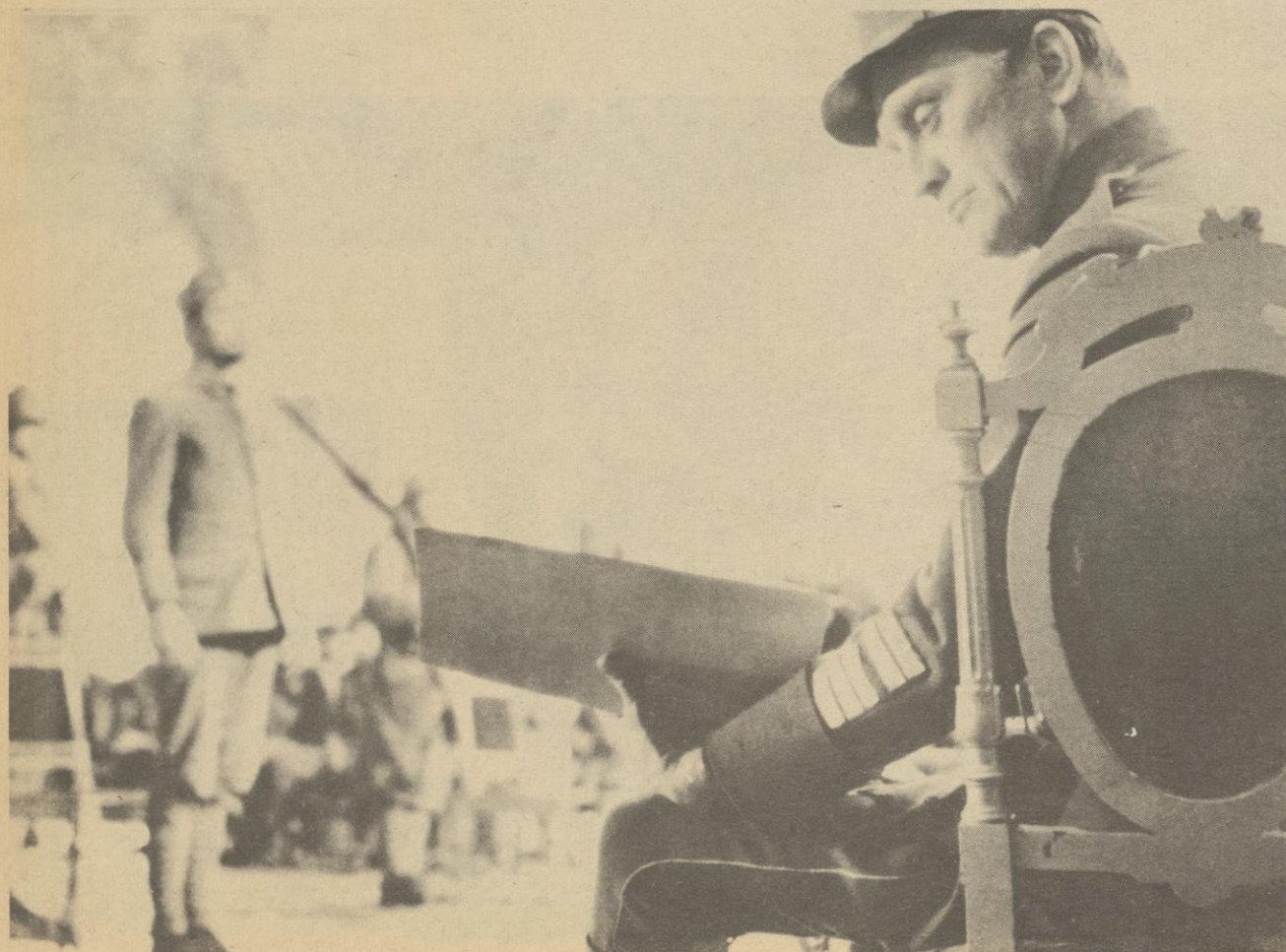
If it is to be of any value, criticism provides a sounding ground and a springboard for responses, hoping to articulate a unifying theory that contains its own clicks—but without being contradicted by the work under analysis—by being attentive to whatever evidence is available. "2001" is so intelligently alert to its own themes and ambiguities, paradoxes and controls that it firmly denies a passive response from its audience and its critics.

Those who like the film are aroused emotionally—if the terms did not have such specific and embarrassing connotations, I'd venture that they are also moved spiritually, religiously, mystically—to refuse to talk about it. It's almost as if by discussing the way in which they saw the movie constituted a private reaction that was not only personal but also sufficiently precarious to disintegrate if it was debated.

The division is a sharp one; the larger audience who I think will decide the film's immediate commercial fate were confused or bored. Almost everyone is ready to concede its technical mastery yet at the same time, the recurring complaints of interminably slow pace crop up at every screening I've attended. Judith Christ in New York summoned up all of her wit to condemn it as "the very antithesis of what would be called a woman's picture," the Daily News granted it the unprecedented rating low (for a roadshow) of two and a half stars ("imagine whirling through space to schamltz in three quarter time!") and Renata Adler of the Times accused it of being "somewhere between hypnotic and immensely boring."

What Mr. Kubrick's enterprise proposes is an encounter with basic learning and relearning principles; this alphabet orientation necessarily pleases immensely or seems absurdly tedious. To those who have never stared at their own thumb and marveled at its whirlpools—a quite childlike interaction with yourself—most of the film's best qualities will seem labored and tiresome. Our orientation and as I'll argue, our judgment depend upon a willingness to be taught by "2001" and see through its maker's eyes.

The test that the film is facing currently will decide its immediate prospects at the national boxoffice, and I'm afraid, little else. It has produced the kind of rabid controversy that testifies to the nature of the gamble and for this, MGM ought to be congratulated. One cannot pay any higher tribute to Mr. Kubrick than to see "2001" more than once and to respect the invitation for discussion he extends in every frame and in the total orchestration of motifs. A substantial part of the greatness lies in these overtures he makes toward involving us—in and out of the theater.



"A really great picture has a delirious quality in which you're constantly searching for meanings. It's all very elusive and very rich. There's nothing like trying to create it. It gives you a sense of omnipotence—it's one of the most exciting things you can find without being under the influence of drugs."

Stanley Kubrick in 1963
New York Times interview

2. the director as anthropologist

Somewhere in the evolutionary passage from ape to astronaut, the humane part of man was lost and a different wave length became dominant. Another potential was selected and exquisitely cultivated into near perfection: the capacity for destruction that goes hand in hand with notions of progress, a tendency toward emotional bankruptcy and boredom. All of his energies undermined themselves. He developed speech only to lose his sense of humor and engage in witless banalities; he opened up the incredible dimensions of space only to become oblivious to their beauties, confining himself in machines that bear an unhappy resemblance to large insects.

Mr. Kubrick's film ironically assumes this point of view and uses its texture—both narrative and formal—to speculate on the implications of this gap and the human specimen. In one harrowing cut, it proposes what transpired in the jumping step from ape to man. Let me describe this shot in some detail and in proper sequence for it is not only a beautifully conceived and executed transition. It is also central to the peculiar overview of the work as a whole and indicative of Mr. Kubrick's sense of audacity and courage.

"2001: A Space Odyssey" begins with the opening C-G-C measures of Richard Strauss's "Also Sprach Zarathustra" booming on the soundtrack as three images—the moon, earth, and sun—spherically time their appearance on the enveloping screen.* The music is altogether appropriate and a highly important aural clue to the film's eventual tone; it not only functions in multiple ways as pure sound but also serves in its repetitions—we hear it twice more in the course of the movie—to order our reactions into a cohesive pattern even if we are not aware of the manipulation while it is taking place. It has not been chosen casually; in one sense it is a compositional equivalent to the whole film—majestic and at the same time ironic, classically derivative and recreative.

Instead of beginning with the science fiction that the film's title suggests—a 33-year projection into the future—Mr. Kubrick opens with a long, silent section which a title terms "The Dawn of Man." There are four more or less divided sequences marked by fade-outs, each picturing fairly primitive evolutionary stages. The first is comprised of still desert shots, some with the remnants of animal bones; the apes the camera comes upon are still herbivorous, scrounging around for small shrubbery for food. A leopard attacks one and fadeout. Part two shows the apes huddled together, drinking at a pool, chattering inanely and defending their waterhole. The next section focuses on a zebra's body and the glinting eyes of the leopard; it is night and the apes crouch together in communal fear.

It is the last section that is most complex and brings us into a confrontation with the shot I mentioned earlier. It is dawn. One ape (Dan Richter in one of the most skillful mime performances I've ever witnessed) wakes over the strains of Gyorgy Ligeti's "Requiem" on the soundtrack and rouses the other sleepers. A huge slab—the metallic monolith that is to reappear three more times—stands in a crater before them and as they surround it—touching, kissing it with the music pitched at an ear-splitting intensity—the camera aims up from the structure's base at the sun and moon.

The slab's appearance goes unexplained and un-commented upon; it is an ambiguous but not meaningless force and its important connection is made promptly. The next scene (with "Zarathustra" as the accompaniment) shows the ape pick up a bone and stare at it curiously, unsure of its use as a tool. He casually bangs it against the other bones; in slow motion with the music reaching a climax, a weapon is discovered.

The monolith has posited a potential, signalling a developmental stage for the ape and later for man; the choice of the course is freely his, although Mr. Kubrick's subjects clearly have a decided preference

for the destructive impulse. We see this in two following vignettes: now erect, the apes have become carnivorous and several huge close-ups reveal them tearing chunks of flesh and cramming the raw meat into their mouths. A rival pack of apes appear at the waterhole and in their accelerating metamorphosis into civilized creature, first one ape and then another brutally club an opponent ape to death. And then, in a bizarre and insane moment of triumphant frenzy, the ape flings the weapon into the air, the prehistoric bone does a somersault in space and cut, it turns into one of the most haunting images in film history: the Orion spacecraft of 2001.

This dissolution of thousands of years in less than a full second is completely expressive of Mr. Kubrick's intentions. It is not only chilling as a flash of genius on his part; although we don't recognize it at the time, it is also one of the greatest insults to an audience ever visually constructed. For in the process of evaporating all these years, "2001" has also passed up its spectators, rendering them insignificant. The basic presumption on which the film rests is that man is an egocentric creature; accordingly, it is constructed to disarm and wound us with its omissions.

With its telescopic overview of mankind in four stages, the movie is designed to insult our self-contained instincts. It orbits around us completely, proceeding in gigantic leaps and strides that all but dwarf us in the size of the footsteps. For the events we tend to pivot around if we have social consciences—the immediate November of a national election, the horrors of a Vietnam and the ragtime of domestic assassinations—are rendered nonexistent by such a master plan.

The perspective is incredible; it is so all-encompassing that we are likely to miss it altogether. For what is being proposed is a panoramic complex: a distinct fusion of two attitudes toward man's evolution. It is simultaneously an indictment and a celebration of our progress, questioning our development with its own self-mockery at the same time, literally taking our breath away with its exquisite beauty. Mr. Kubrick has chosen a big step, taking the chance on falling completely; what is more, he has made himself worthy of admiration because he has dared his audience to find his film boring by insisting on his own terms rather than on those which will please or confirm us.

The philosophy implied by such an approach, I think, is a creative position and a slant toward film aesthetic that is almost unique to Mr. Kubrick, at least on the level of sheer expense and manipulation of technical resources. In uniting old and new threads, it defines the role of director as anthropologist. This is not a new stance; one simply is not accustomed to encountering it in the moviehouse. As Susan Sontag described the temperament several years ago in terms applicable to the maker of "2001," he is "not only the mourner of the cold world of the primitives, but its custodian as well. Lamenting among the shadows, struggling to distinguish the archaic from the pseudo-archaic, he acts out a heroic, diligent and complex modern pessimism."

Let me interject here that this discipline and its evidence is not peculiar to "2001." It has earmarked Mr. Kubrick's filmmaking career for over a decade. For the worlds of Humbert in "Lolita" and Colonel Dax in "Paths of Glory," of "Spartacus" and "Dr. Strangelove" were all sharply focused on

concretely temporal situations and at the same time, suggestive of more universal overtones. Only the largeness of the project has changed. The same old equations and critical formulas, the expertise of a master chess player who logically and ruthlessly showed us a human nature seemingly bent on self-immolation, the wry bitterness and the accompanying lament—these characteristic touches and motifs crop up recurring in almost all of his films.

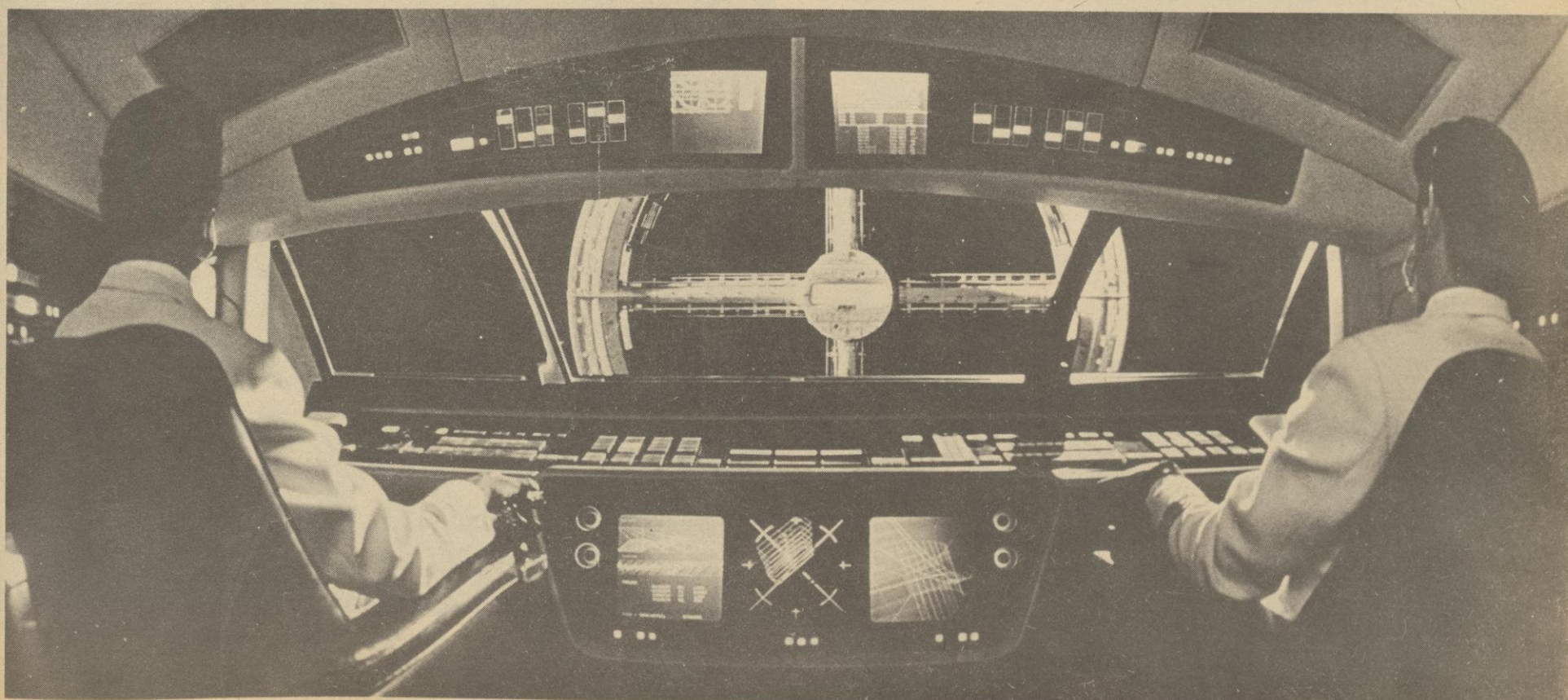
Yet his latest work does not simply echo and reflect its predecessors although it has digested them well. As the film's subtitle should helpfully indicate and as I'd like to continue to argue, the prism of his earlier works has been magnified and the sense of urgency translated and extended into more epic proportions. We are witnessing an odyssey, a "Space Odyssey" specifically, and the hint of archaic terminology is anything but casual. In a new way, Mr. Kubrick is making use of old myths to aim at a visual dimension of experience which invites its own terms and creates, in effect, its own audience. His is the outgrowth of the classical, personal creation, singularly gestated although conceived with an acute collaborator (science expert Arthur C. Clarke); a host of expensive midwives—a team of the best surgical technicians available—aided in the delivery. The child is a technologically based "Ulysses" for modern audiences.

If the structuring model shares basic traits with the epic form—in the very sense in which we apply this generic label to poetry by Homer, Milton and Vergil—then the enactment, the techniques employed, are singularly modern and advanced. The formal pairing of antiquity and contemporaneity mirrors the metaphysical ambition of the screenplay although, as I'll argue, I think the latter loses in the comparison. The dialogue of the film—much of which is very good and integral—suffers by having to augment the subtlety and fluid beauty of the visuals; it is too often simply reiterative and heavy-handed. While it is vital that we are attentive to the soundtrack (the music particularly), the film's greatness lies in its communicative imagery.

This classicism that pervades the film and serves as its foundations ought to be evident from Mr. Kubrick's very careful choice of music, a fierce sort of reliance on both traditional and modern sources ranging from Strauss (both Johann and Richard) to Khachaturian and Ligeti. All of the compositions function in multiple ways; the "Zarathustra," for example, is both sincerely grandiose and ironic, a framing invocation that opens as well as closes the film. It also serves as one of the components for the total mythology that is being constructed; it is not accidental that Strauss wrote the piece as a conjunctive homage to Nietzsche's genius.

"2001" is a modern odyssey in the sense that it puts each of us in the role of a time traveler, initially taking away the orientation we have when we walk into the theater and providing us with another perspective before it is over. Mr. Kubrick's earlier works focused on time and space mirrors; with their insolent humor, they made us laugh at the same time they provided persistent grimaces of pain. Now he has the sweep to make a departure, to simplify deceptively to make the new vision seem that more profound. The picture is in the form of a chronicle, a voyage that hopscoches from primate to astronaut to infinite. We are being asked to shift our orientations completely, to accept an image of ourselves as trivial cogs in a perspective that allies destructive and creative impulses as the heartbeats of civilization.

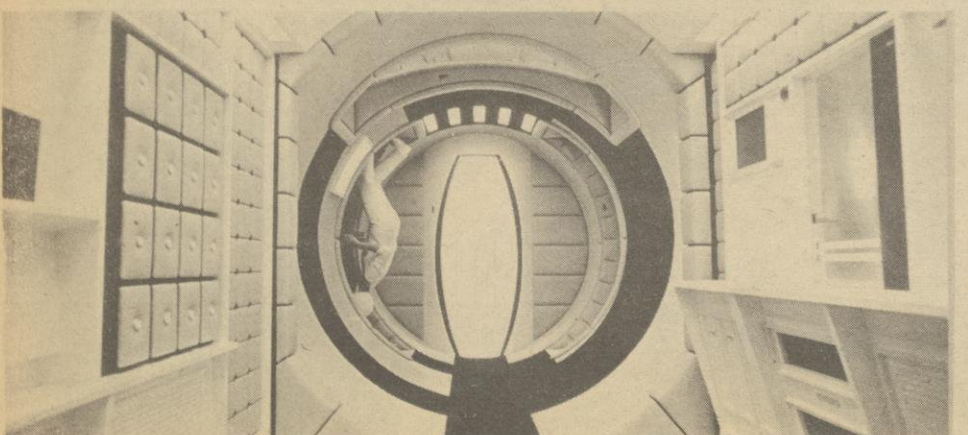
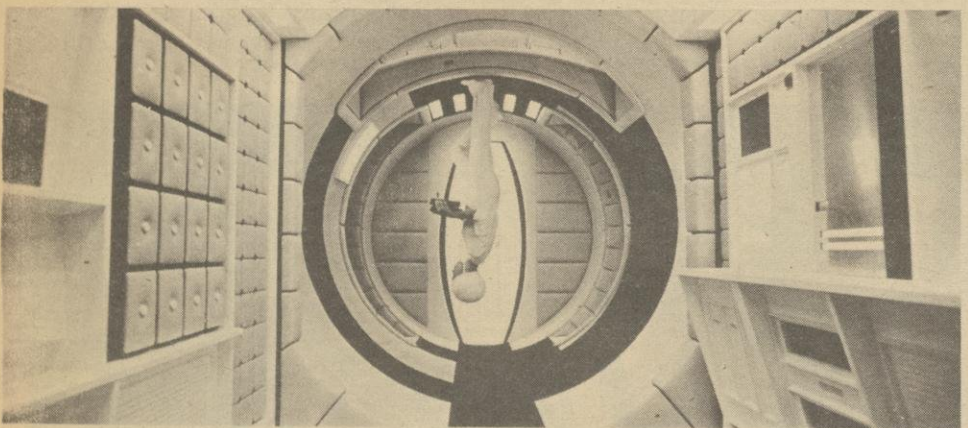
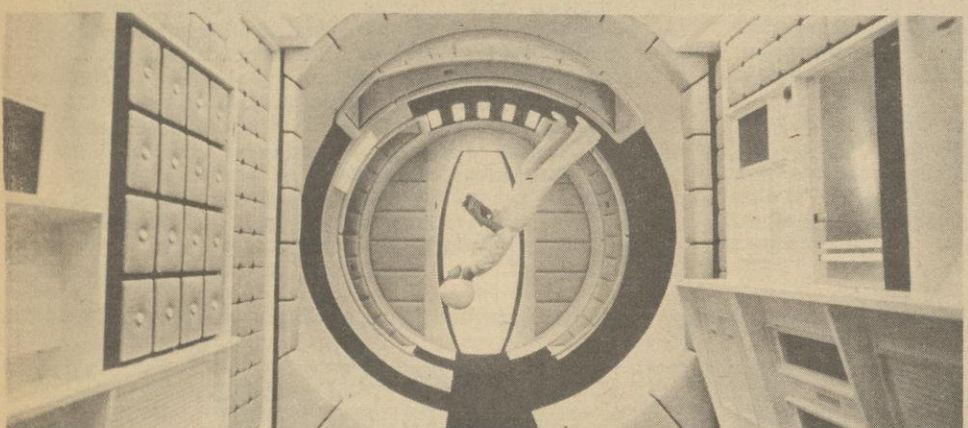
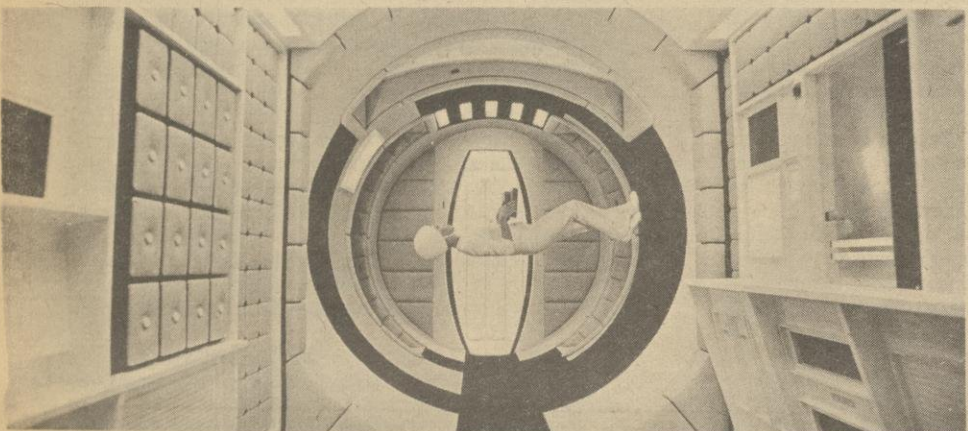
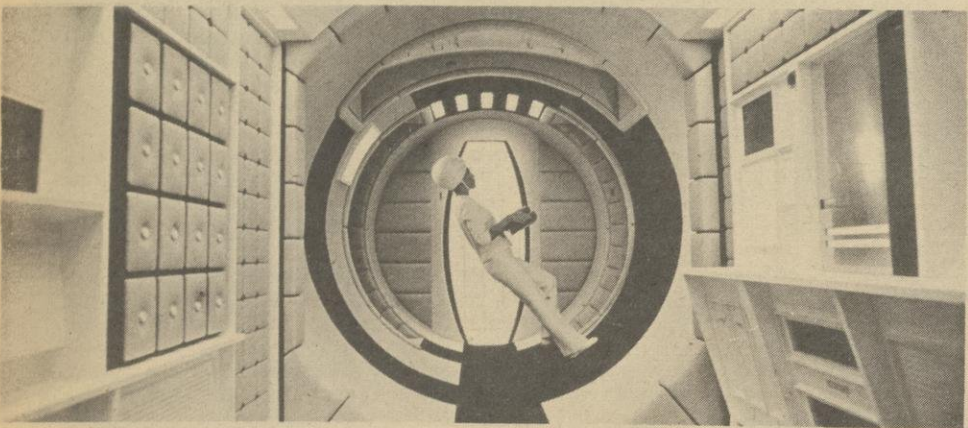
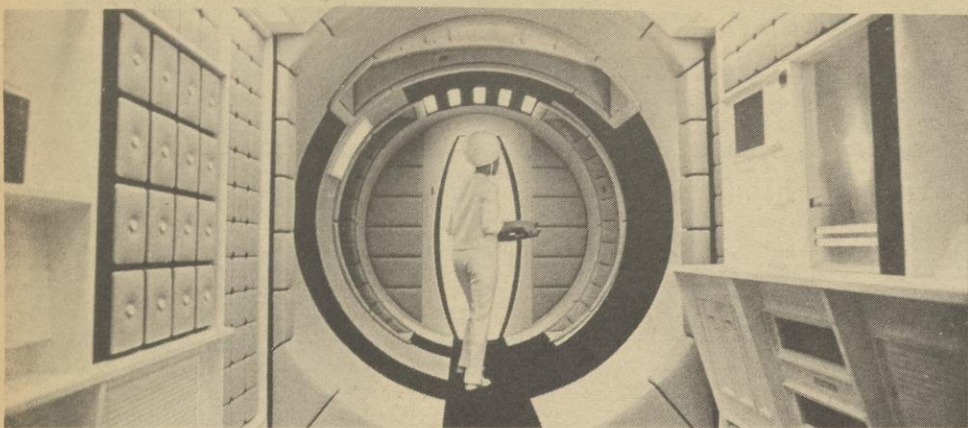
*Incidentally, as it is being shown in Madison—a step or two behind the rest of civilization—the film has been converted to a smaller, 35 mm. non-Cinerama print. The result is as lamentable as the twinkling stars on the Cinema Theater's ceiling; the reduction has created some basic distortions and out-of-focus photography. More importantly, there is no literal, physical experience—one has to guess at Mr. Kubrick's intentions rather than being encompassed by them. Contrary to his wishes, the soundtrack is also being played much too softly; this at least can be remedied. If you can't get into a larger city, see "2001" here; if you've seen it once in Cinerama—that monster of old—you'll know how much it contributes to the total fabric.



"The Anthropologist As Hero"

"Lamenting among the shadows, struggling to distinguish the archaic from the pseudo-archaic, he acts out a heroic, diligent and complex modern pessimism."

Susan Sontag

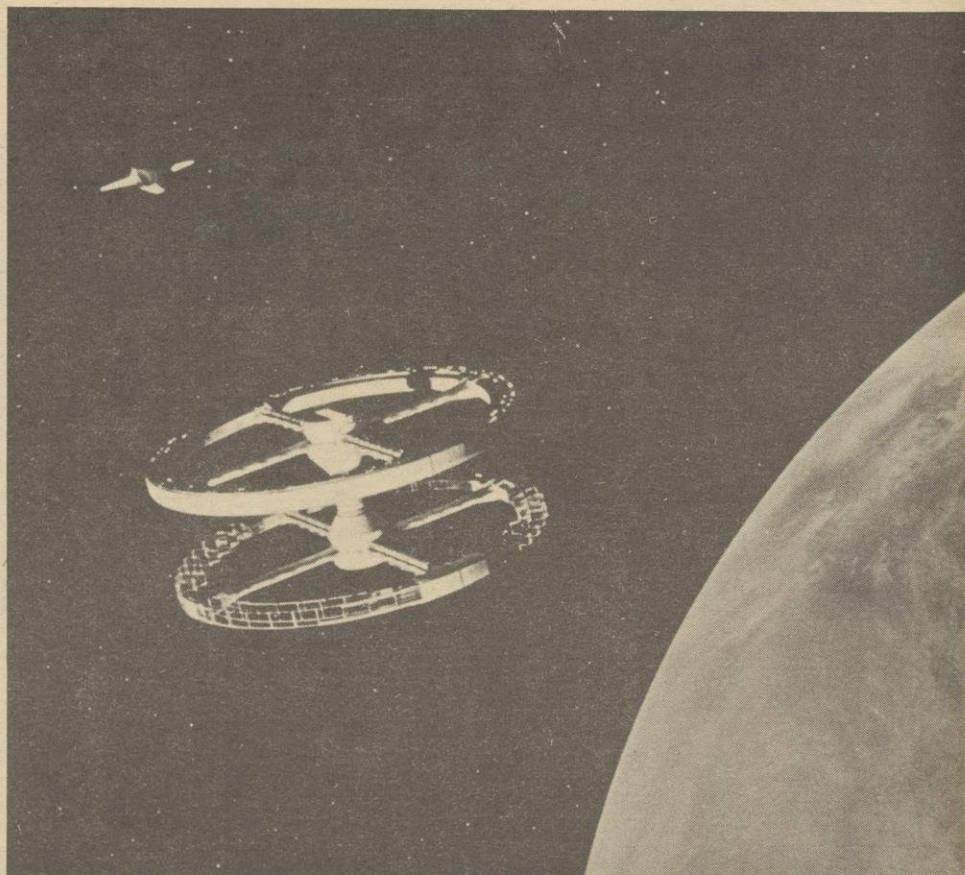


STANLEY KUBRICK

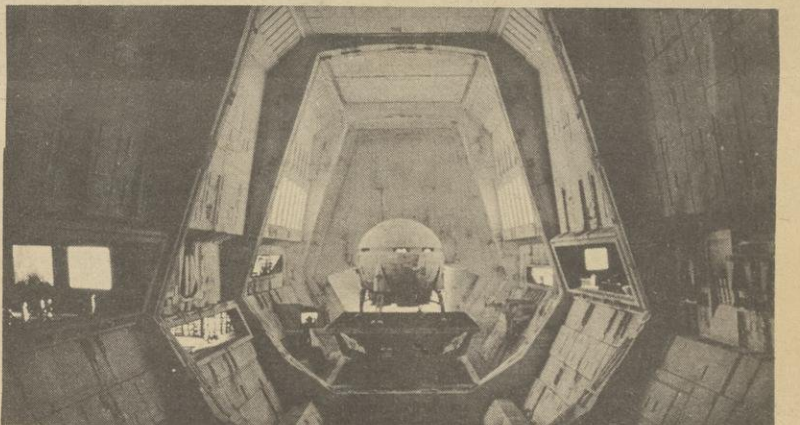
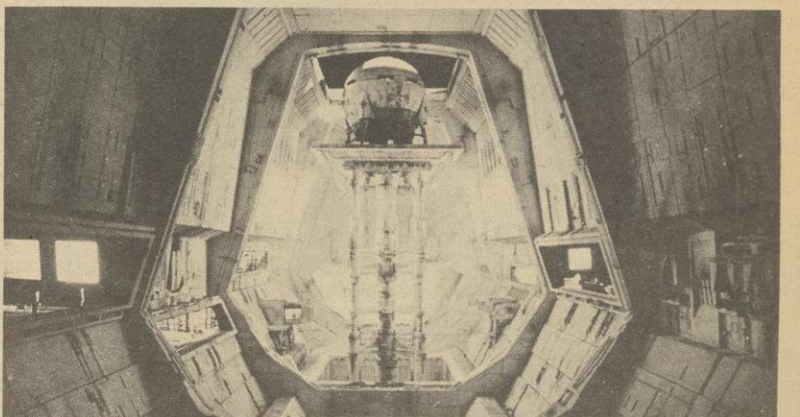
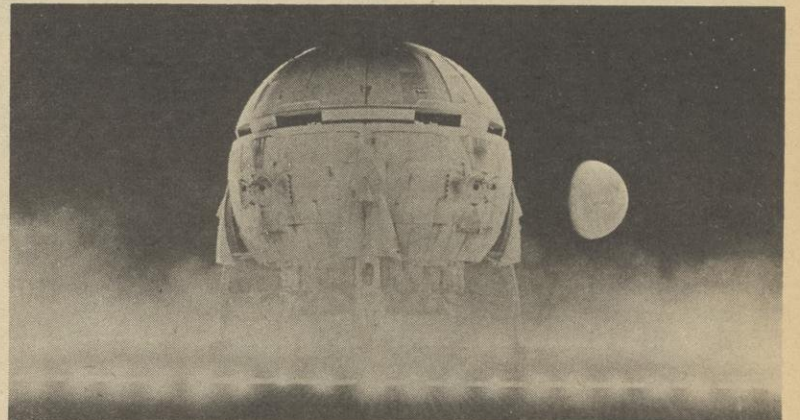
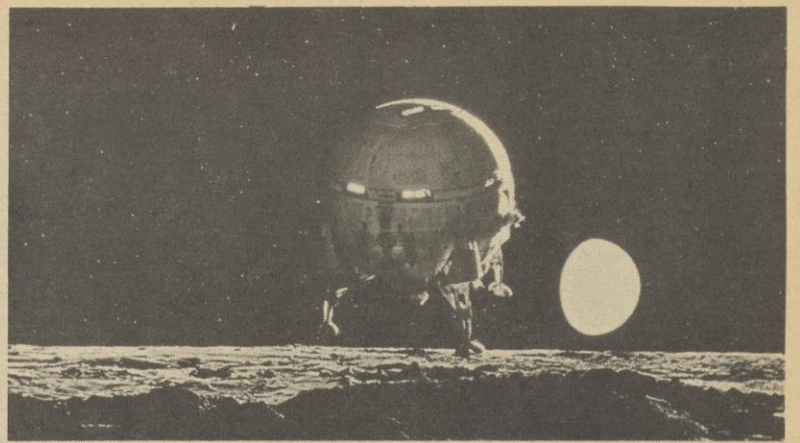
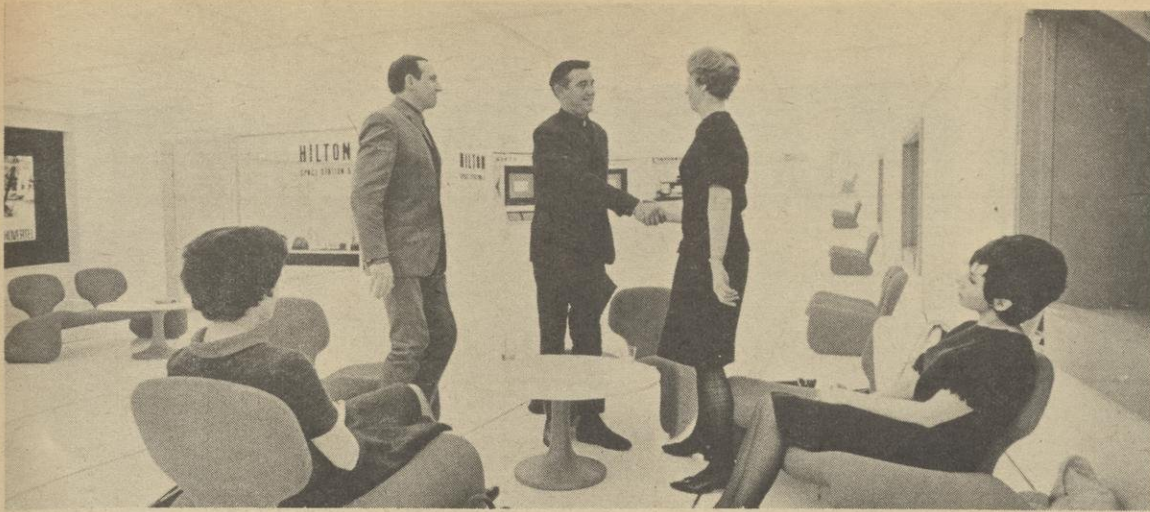
Born in New York on July 26, 1928, Kubrick graduated Taft High School in the Bronx in 1945; he then spent four years as a still photographer for LOOK magazine.

Films and dates follow:

Fear and Desire—1953
 Killer's Kiss—1955
 The Killing—1956
 Paths of Glory—1957
 Spartacus—1959-60
 Lolita—1961
 Dr. Strangelove—1963

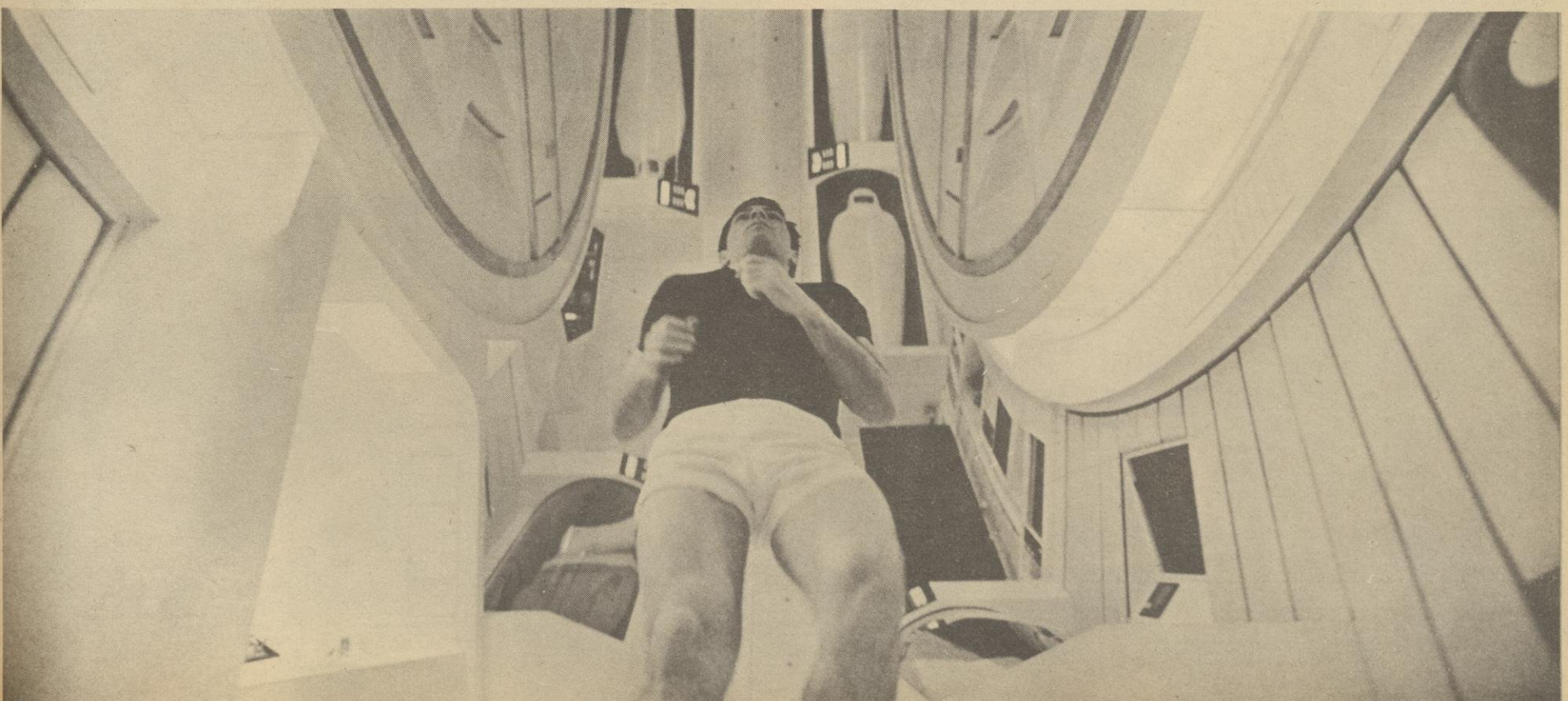


"And then, in a bizarre and insane moment of triumphant frenzy, the ape flings the weapon into the air, the prehistoric bone does a somersault in space and cut, it turns into one of the most haunting images in film history: the Orion spacecraft of 2001."

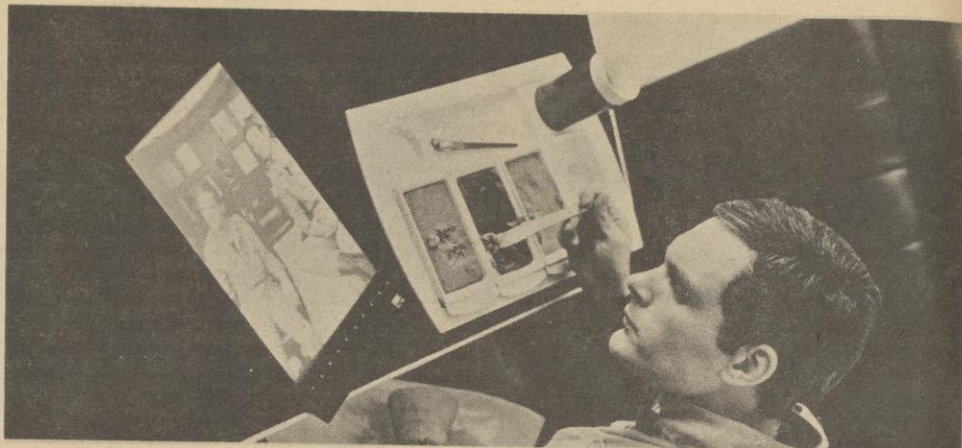
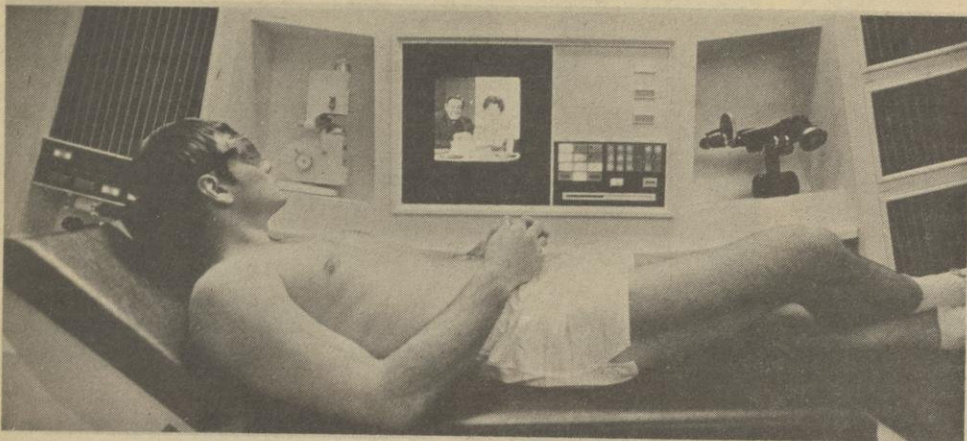


PHOTOS:
Page 5: Dullea, Kubrick, Dullea; page 6: stills from "Strangelove," "Paths of Glory"; page 8 arc sequence (left), Kubrick (right) and Orion and Space Station V (bottom); page 9: Hilton station, stewardess, slab (left column), Aries landing

(right column) and Lockwood exercising (bottom); page 10: Lockwood and Dullea, Discovery craft, 2 astronauts in podbay room; page 11: astronaut, attempted rescue sequence and last shot before intermission; page 12: decompression sequence and trip to Jupiter with Dullea.



3. Claws and Arms



The man that replaces the ape in the final instant of the prehistoric sequence is more complicated and scientifically advanced than his hairy forerunner. But the organism and his instincts have remained basically identical; only the veneer has changed. Pared of his technological trappings, the inhabitant of 2001 shares the same underlying obsessions, the same crude curiosity eggs him on to new plateaus and finally, the same murderous boredom remains. The cyclical joke of the film is mankind's efforts to feel and fool itself with a desperate sense of progress. Mr. Kubrick's view, if we are to accept it, posits that the tools themselves are neutral; the manipulators are not.

Significantly, then, once the time leap is hurdled, our first glimpse at the turn of the next century is not of the men who live in it but of the machines and hardware that are more human than their creators. Adult tinker toys—the Orion spacecraft making its way toward a giant ferris wheel called Space Station V—do a sexual waltz in space as the soundtrack appropriately grinds out Strauss's "The Blue Danube." This scene and the docking and landing sequences that follow—with multiple screens and levels all going simultaneously—are literally some of the most thrilling moments the Cinerama screen has ever afforded us.

The choice of "Danube" has its musical roots in the closing giggle of "Dr. Strangelove": it is the emotional equivalent to the Doomsday theme-song, "We'll Meet Again." As such, it is funny—a gentle nudge of humor and a certain wistful nostalgia—a good sound accompaniment for the synchronized copulation of the space vehicles. But Strauss keeps playing and the camera remains solidly fixed on the coupling crafts, showing them from many sides and vantage points as happens so many times in the film.

For it is vital to Mr. Kubrick's eventual and overriding plan that we become totally immersed the surface visuals, unconscious of any sense of time but the one he is dictating. We must accept all of his images without question as reality if the final segments of the film are to transcend their literalness, if we are to forget that we are watching a movie. The time jump and similarly, all of the objects it contains, must look like the real thing with none of the special techniques and gimmicky evident.

He has been enormously successful in this respect. The film contains some 205 special effects without a single slip-up; no wires or velvet backdrops are showing. "The Dawn of Man" sequence—utilizing a front projection system with the ape-men on soundstages—seems likely to alter the course of all location shooting in the future and even the tricky matting processes are frighteningly close to perfection. And the models—ranging from mere inches to a couple of feet in actual size—are more than impressive in their exactitude, so immaculate in their miniaturization that they are arresting and convincing. The diligence and minute super-

vision have paid off; one respectfully thinks of Ophuls's style and Stroheim's meticulousness.

Inside the craft, Mr. Kubrick is quick to catalog the symptoms of the era, making it immediately clear that regarding "2001" as a science fiction or futuristic film would be a mistake. Like Jean-Luc Godard's "Alphaville" with its Paris of the present, this film is a logical projection, more of an extension than a speculation. The dialogue is as intentionally banal and tiresome as its name brand products are commercial: the passenger, Dr. Heywood Floyd (William Sylvester), dozes as his Parker pen floats in the air; it is put back in his pocket by a stewardess wearing Velcro-grip shoes who comes along and turns off his small movie screen. After the pleasant flight queries and the plastic smiles, we find ourselves at the Hilton Space Station which is equipped with magenta furniture and a Howard Johnson "Earthlight Room."

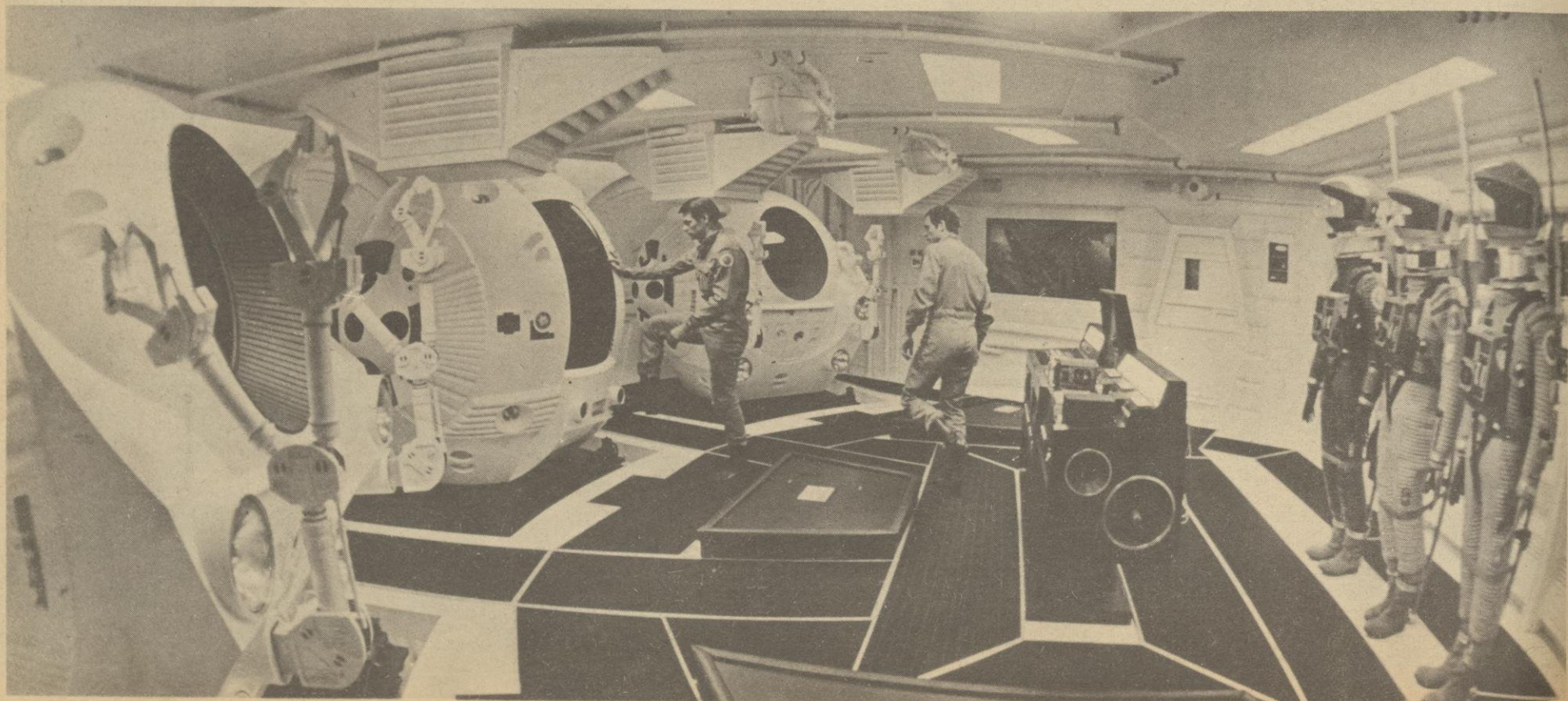
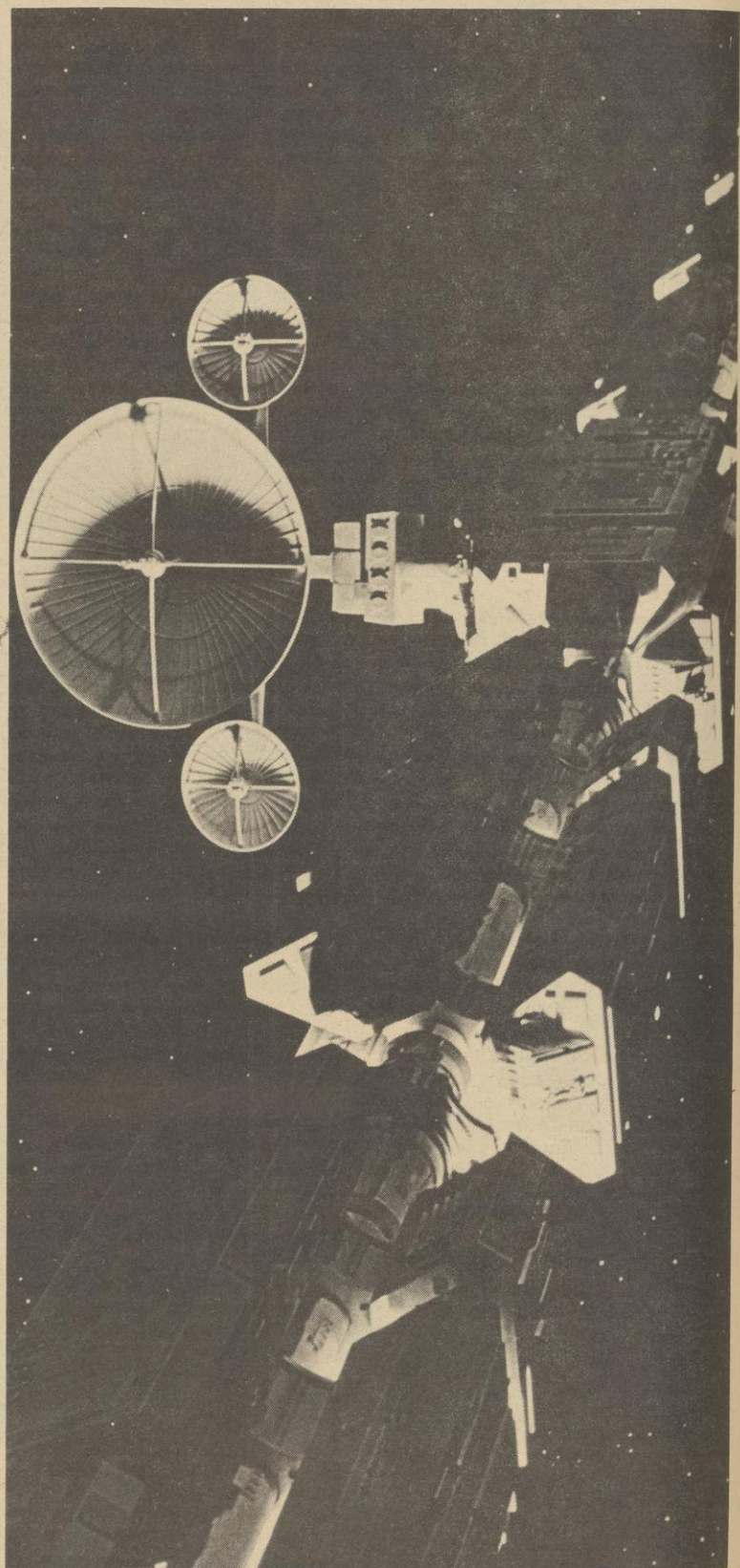
The effect is deadly for its prosaic qualities; it is all terribly casual and ploddingly funny, some of the short vignettes almost seeming superfluous. They are not nor is any part of the film; the two scenes at the station—Floyd calling his daughter on earth with the Bell Telephone (charge \$1.70) and his encounter with the Russians—set up motifs and chains of logic that are the movie's grammar. Although it strikes one as indulgent and trivial at the time, the fact that it is the girl's (played by Mr. Kubrick's daughter) birthday is particularly significant.

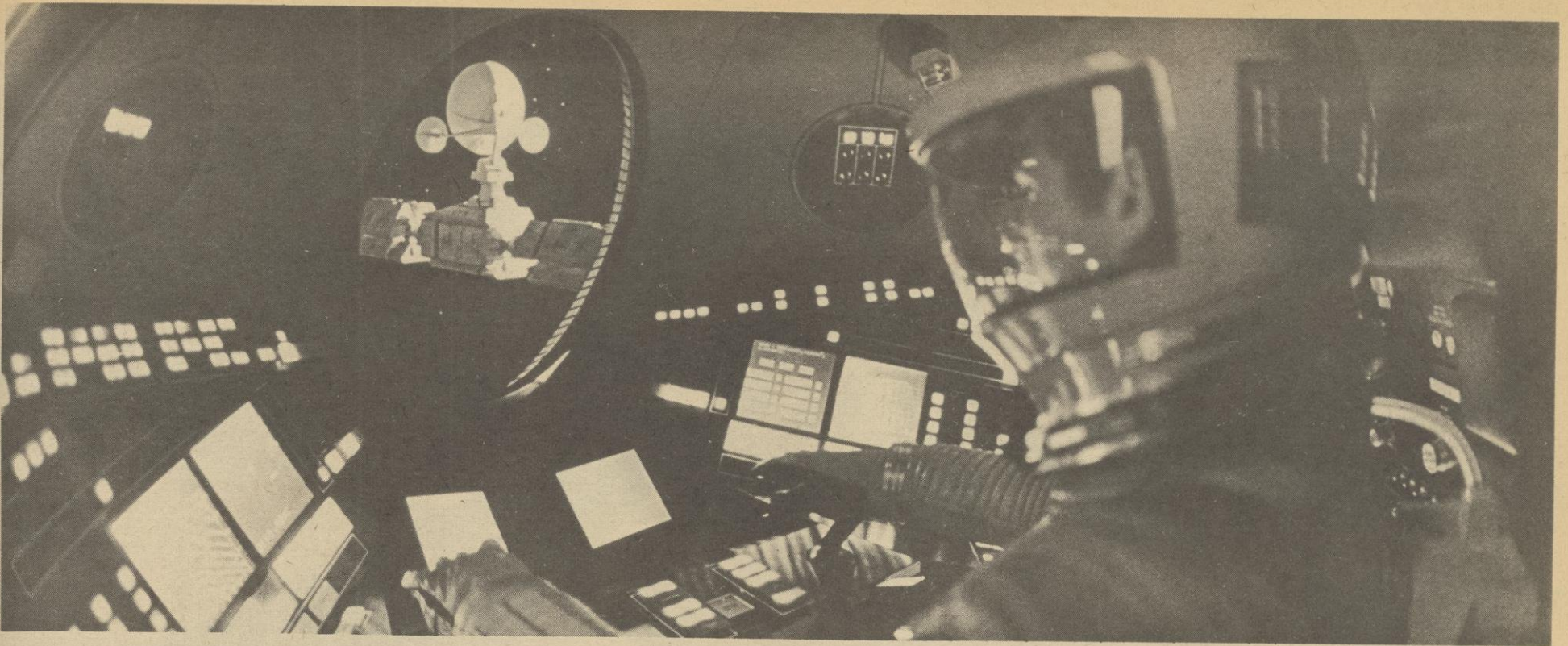
From the tight-lipped conversation, we learn that Floyd is on his way to Clavius; the film resumes in space with a stewardess serving the customary meal—liquid food to be consumed through straws. Man in space kindergarten has progressed all the way to sucking t.v. dinners and watching his violence—judo this time—on a screen.

There is also an arc sequence that deserves mention: the stewardess walks around in a half circle (see photos) defying gravitational principles. The camera appears to turn with her and if we relinquish our perspective to accept the phenomenon, Mr. Kubrick has forced us to accept one necessary premiss so he can proceed outside the dictates of concrete logic. (The effect is achieved with the girl walking a treadmill and the set doing the actual rotating.)

We then land on the Clavius moon base, the centimeter legs of the craft coming down as the Venus fly trap opens its points to admit the vehicle; Mr. Kubrick partially uses a red filter to make the pad scene that much more effective. Floyd meets with the men at the base and discusses the security reasons that a discovery made in the Tycho crater must be kept under cover; the banality of the super-serious dialogue and the two obvious jokes that frame the meeting—the zero-gravity toilet and the scientists's childish delight in sandwiches—almost convince us that the film will be no more than a beautifully filmed parody.

But then the moonbus heading for Tycho lands; the excavated crater reveals the same highly polished metal slab we glimpsed earlier in the prehistoric section. With Ligetti's music on the soundtrack again, the scientists touch the structure as did the apes. And as they indulge in that characteristic bit of Kodak Americana—taking snapshots of themselves and the wonder of the universe—





the loud whistle emerges from the monolith. We again get the pyramid shot from its base and the second main part of the film begins.

The history of commercial moviemaking in this country has led us to expect narrative structure and as a tradition, it has remained basically linear. Thus far in its development, "2001" subtly undermines this approach, starting two different storylines and then seemingly abandoning each. It now pushes on with a third "story," by far the longest in the film.

The important thing to notice, I propose, is not the plot or plotlessness of the venture; the best way to operate is to keep your eyes (and ears) attentively fixed on underlying denominators and patterns that are being established. Similarly, it is helpful to see how bits of information are being dispersed in a nonlinear manner.

As the title again helpfully indicates, this section of the film advances us 18 months later; scientists have concluded from the Tycho crater incident that the beams from the monolith were radiating from Jupiter, hence this expedition and its six-member crew. Three are inactive. To conserve energy, they have been placed in hibernaculum which bear an uncanny likeness to coffins. Two are alive but expressionless, sharing the same extinction of emotion evidenced earlier in the film. It is worth observing, however, that of the two, David Bowman (Keir Dullea) and Frank Poole (Gary Lockwood), the latter is more engrossing: we see Poole shadow-boxing and receiving a birthday transmission from his parents on earth.

The sixth member of the Discovery crew is a HAL-9000 computer: he is chatty, almost jabbery with a voice that emotes from behind yellow and red eyes that unblinkingly control the ship and its mission. Interestingly, his name is short for Heuristically (programmed) ALgorithmic computer; with a simple one-letter replacement, he spells IBM. HAL (as insinuatingly played or rather spoken by Douglas Rain) is everything his physically human counterparts are not, complete with man's own emotional psychoses—including the ability to murder—perversely programmed into him. HAL's hubris—a pride in his responsibilities and reliability, in his "stimulating" relationship with the two men ("I enjoy working with people")—is reiterated at several key places in the film.

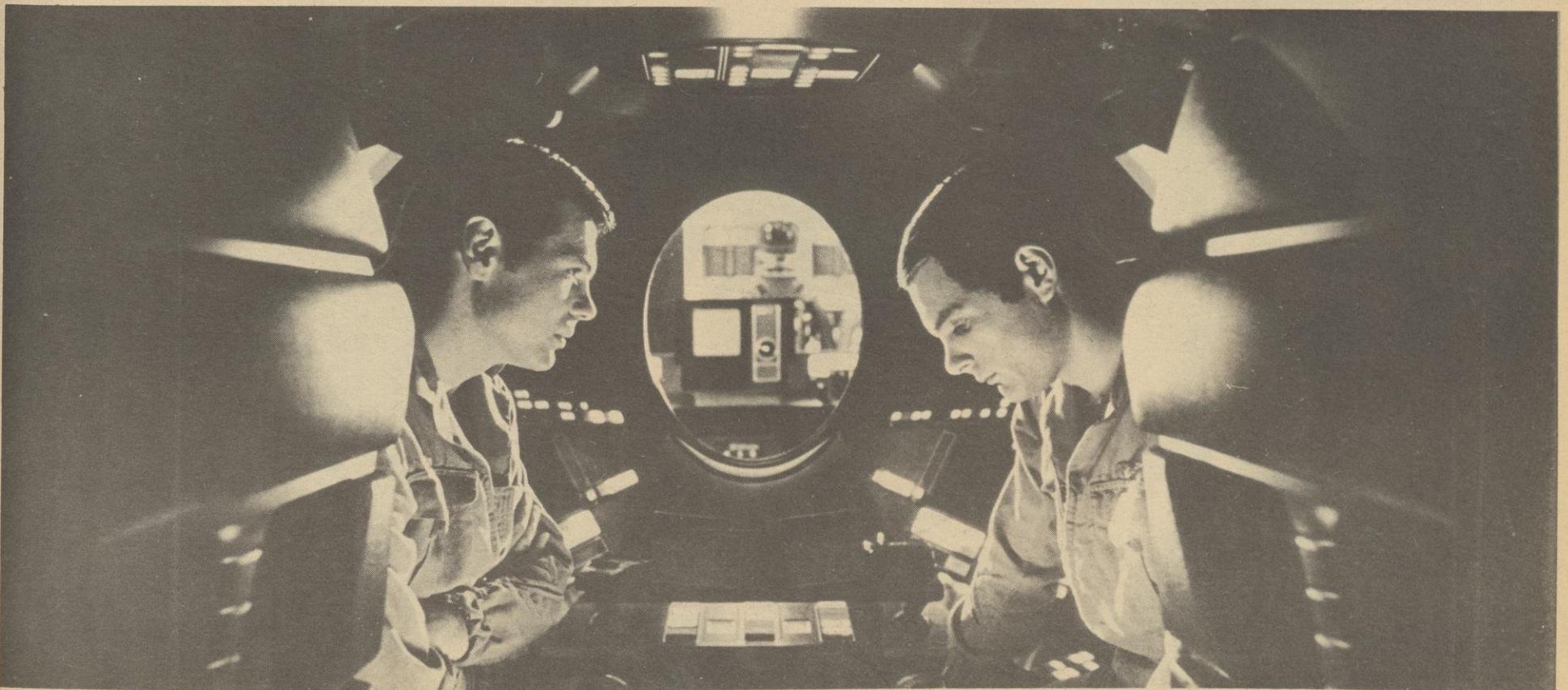
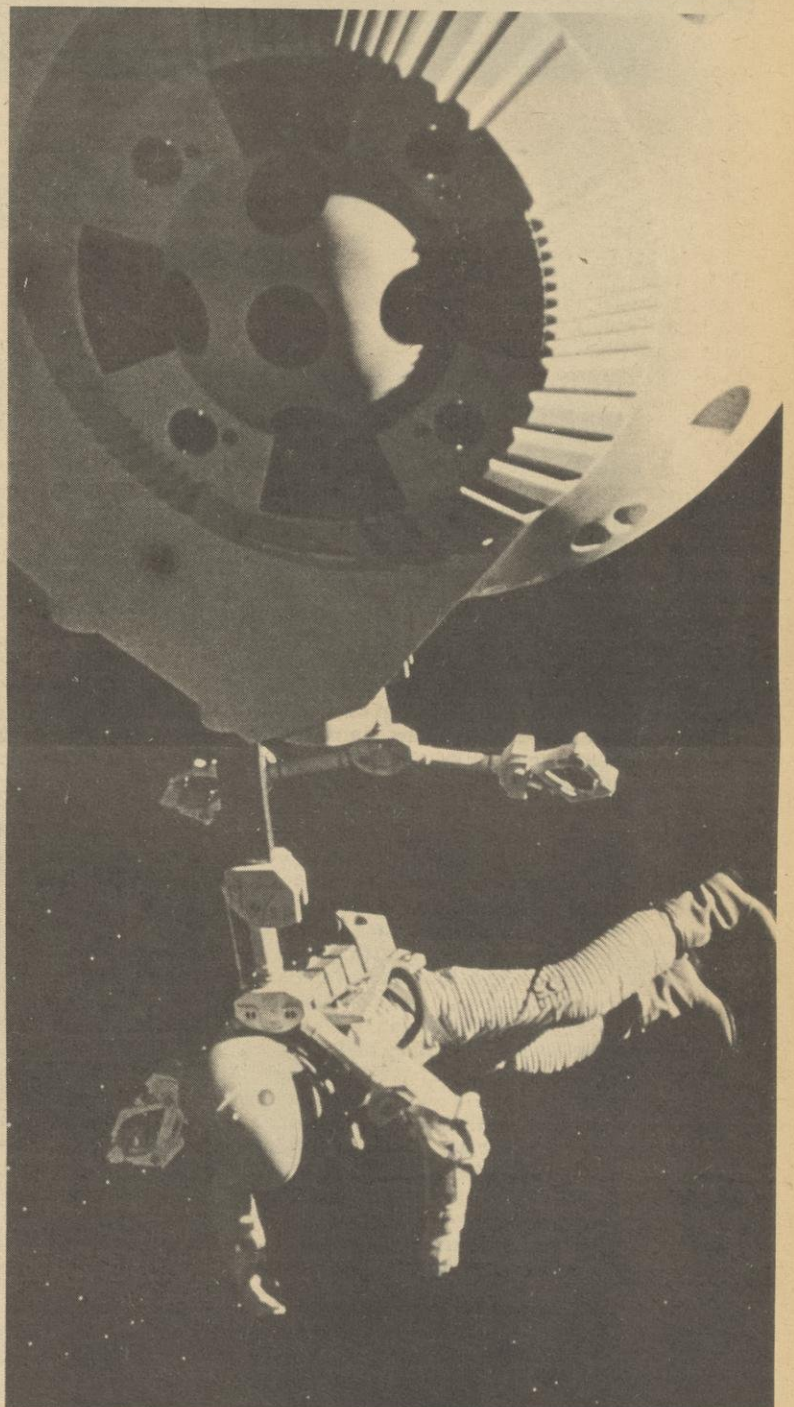
Mr. Kubrick's mania for detail and a close simulation of researched reality or near-reality reach their logically insane conclusion in the generational computer which boasts that it is "incapable of error." In a sense, HAL as the ironic end result of man's ingenuity is the best example of the director's Swiftian temperament, as unforgettable a creation as Peter Sellers's mechanically-limbed, crippled Nazi in his last film.

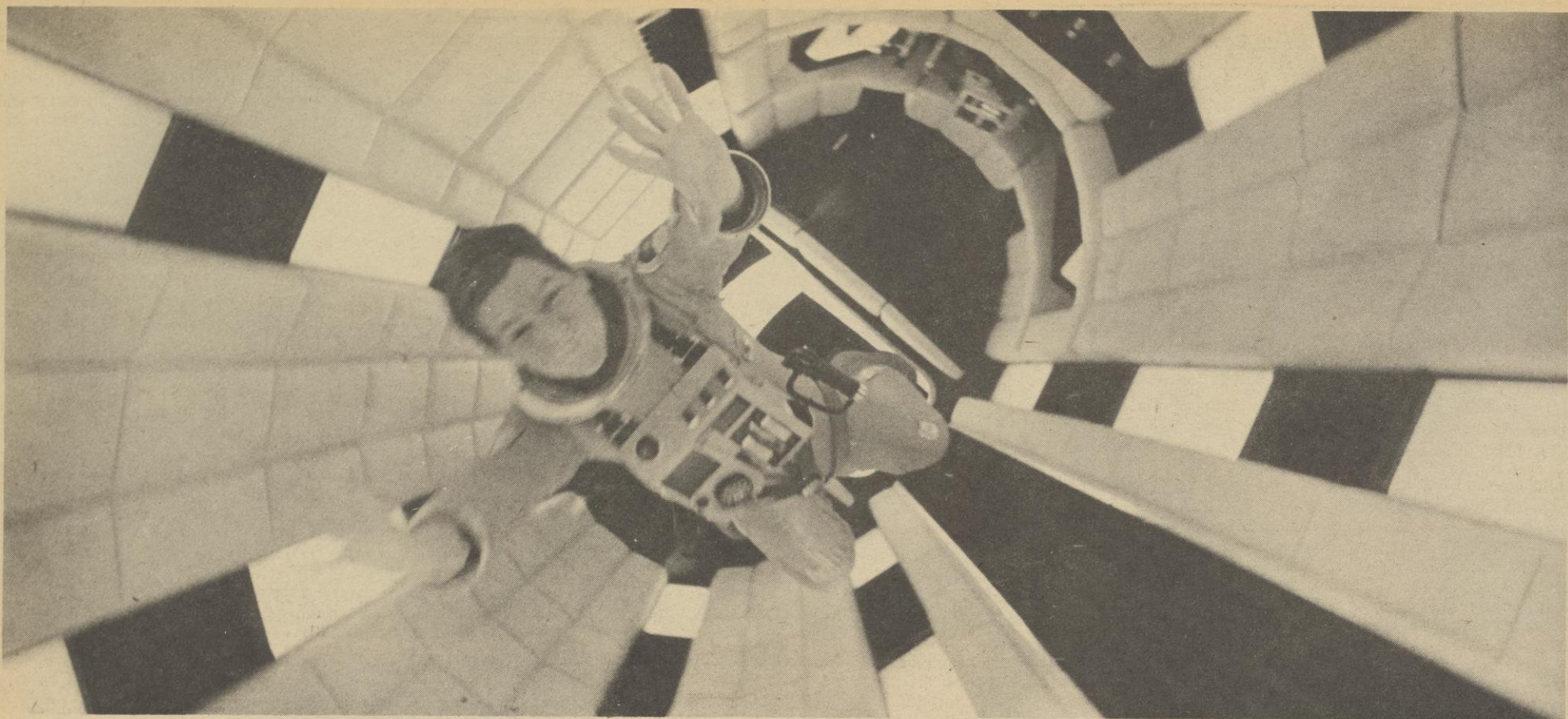
Let me just mention the one incredible construction of the mission section: the 36-ton, 38-foot high centrifuge which the Vickers Armstrong Engineering Group built for the film at an estimated cost of \$750,000. The months of the mission pass and Mr. Kubrick conveys the passage of time by showing us the astronauts engaged in routine functions: Poole doing a grim athletic workout in the centrifuge (with the "Gayne Ballet Suite" on the soundtrack), eating pasty-colored glop while watching themselves and HAL in a BBC interview broadcast called "The World Tonight," playing chess with the computer, sleeping and performing operational duties.

The environment is total and tedious; the first semi-dramatic moment of a conventional sort occurs when HAL reports the defectiveness of an A-35 unit and Bowman, having gone out of the mother craft in a baby pod to remove the supposedly malfunctioning part, checks it and finds it faultless. As the intermission curtains close with an unexpected, cliff-hanger touch, we see HAL reading the astronaut's lips, learning of their plans to disconnect him despite their precautions for secrecy.

The film resumes with Poole repeating Bowman's maneuvers in space, replacing the A-35 unit; the claw-like tentacles of the pod come toward the camera and cut off the astronaut's breathing apparatus. Without his helmet, the remaining astronaut maneuvers another pod to try and recover his companion; Mr. Kubrick cuts back inside the craft to HAL and the hibernaculum and in an entirely wordless, chilling sequence, photographs the computer's coolly efficient murder of the three sleeping scientists. The lives are calmly snuffed out and the scene is that much more ingenious and remarkable for its absence of dialogue: the beeping signs and lights with the wavelengths gradually diminishing only to finally even out convey all that is necessary.

Back in the pod, Bowman faces a coldly stubborn HAL who refuses to open the door to readmit him. He is finally forced to loosen the pod's claws (Poole floats away) to manipulate the Discovery's airlock entrance and ejects himself into the red-tinted vacuum to dismantle the computer. They are two of the most imaginative sequences in the whole film; although the dialogue is less than subtle (HAL's "I can feel it" statements are a little too grating), the gradual unscrewing of the computer's memory terminals and the gruesome death that grinds to a final halt with a rendition of "Daisy" are the most disturbing and poetically moving instances of Mr. Kubrick's dramatic genius. The generational machine has almost obliterated its more mechanical creator.





4. Kubrick's Magic Theater

It is a sign of Mr. Kubrick's classicism that the last and most conceptually difficult phase of "2001"—the fourth, completely wordless section—reasserts all of its basic images and themes. The virtues and strengths are purified down to an entirely visual essence; in addition to luxuriating in the richness of the images, one ought to make mental—both intellectual and subliminal—clicks throughout the final minutes of the modern film odyssey. Echoes resound.

Part three ends with HAL's demise—importantly at Bowman's hands—and a prerecorded briefing message which informs the surviving space traveler that his mission is to investigate the mystery of the curious emissions from Jupiter. A title announces "Jupiter And Beyond The Infinite" and once again, the leitmotif of Ligeti's "Requiem" musically prepares us for our third look at the strange monolith. The pod emerges from the Discovery—perhaps with its tentacle-arms duplicating the apes and men who reached out to touch the metallic phenomenon previously—and pursues the slab through space.

Bowman's trip that follows obliterates all recognizable sense of time and spatiality. Blinding lights, geometric configurations and constellations, supernovas and x-ray color negatives of seas and landscapes are interspersed with stills of the astronaut: motion collides with freezes. The progression of the light show, which begins with modern electronics and ends with shots of desolate terrain, returns us in an abstract way to the first images of the film. And Bowman's blinking eye—shifting from color to color and finally to flesh tones—has replaced HAL's unblinking vision. Man meets man, perhaps in that somewhere place between primitive and astronaut.

If this is so, Mr. Kubrick's choice of the Louis XVI room in which the pod lands is deliberately uphauled to contrast with the garish purple of the Hilton Space Station. The colors are cool and green; the decor with its emphasis on paintings and statues, bathtubs and towels, reflects a modern sensibility of 18th century furnishings. In a series of overlapping perspectives, Bowman sees himself first as an aged astronaut; he then is seen as an older man at a table with fine crystal and silverware and the first food—neither raw nor scientifically processed—seen in the film.

Each new age replaces the former; the old man knocks over a glass, leans to pick it up and hearing the sound of breathing, turns around to see an older image of himself—on the verge of death—on a bed. We then focus on Bowman on the bed. His head and hand extend in the familiar, characteristic gesture, and the next shot reveals the monolith. There is a final shot of the slab and its rays and the transformation of the old man's body into an embryo. And as "Zarathustra" comes on the soundtrack for the last time, the camera opens up to show earth on our right. Revolving until it stares at us with glistening eyes in the final, ghostly second is the foetus transformed into the starbaby.

Just how one views this ambiguous ending depends partially, I think, on how attentive one has been to the construction of the film. The last section particularly reinforces two earlier motifs. First, the literal birthdays of Poole and Floyd's daughter are expanded in the metaphysical birth of the foetus and second, the focus on man's eating habits, rather than being incidental, is given precise ramifications. The difficulty that arises is due more to the ambiguity of the tone and Mr. Kubrick's attitude than it is to the classicism of the construction: indictment and celebration meet head-on in the last shot.

Andrew Sarris accused "2001" of being "anti-human, anti-scientific and anti-progress" and this strikes me in one sense as being true and in another, completely missing the point. For what Mr. Kubrick is attempting is instead, a moving defense of all three; as an ironist, he is taking the position that all three are currently perversions, evolving antithetically to their creative potential. The tools we have for shaping our will—be they bone or machinery—are instead warping us. This latter point makes his exploitation of modern resources that much more ironic and his cutting of the film—about nineteen of the original 160-odd minutes have been eliminated—that much more lamentable.

One trip to the theater is barely sufficient to take in the great moments: a catalog of visuals and technical mastery that make "2001: A Space Odyssey" a textbook of film technique. Mr. Kubrick invites us to come back again, to grapple with the components and fit them into a more encompassing perspective. It is an astonishing achievement, finally, one that comes very close to if not actually meeting its transcendent ambitions and becoming one of the film wonders of the world.



News Briefs

Lundberg, Author of "The Rich And The Super Rich," Here Mon.

Professor Ferdinand Lundberg, Adjunct Professor at New York University and author of "America's Sixty Families," "Imperial Heart," and the recent book, "The Rich and the Super-Rich," will speak Monday on "What we don't know about the higher economic classes in the US, and how we might find that out."

The formal title of his lecture is "Gaps in our Knowledge of the Very Rich in the United States." Professor Lundberg, under the sponsorship of the Department of Sociology, will deliver his lecture at 3:30 p.m. in Room 5206 Social Science Building.

ELECTRIC CIRCUS

The Electric Circus, including a rock group, an ensemble playing medieval and Renaissance music, a modern dance troupe, electronic music and a "light show" will be at the Union Theater tonight for performances at 7 and 9. Tickets for seats are available at the Union box office.

night for performances at 7 and 9. Tickets for seats are available at the Union box office.

TAFFY APPLE SALE

Ann Emery Hall is sponsoring a taffy apple sale today beginning at 4 p.m. at 265 Langdon.

DISCOTHEQUE LESSONS

Discotheque dance lessons will begin Tuesday night at 8:30 p.m. in Tripp Commons. The eight week series will be taught by a professional dance teacher. Tickets for the lessons are seven dollars and may be purchased at the door.

MALCOLM SYLVERS

Malcolm Sylvers, history teaching assistant and a member of the History Students' Association will speak on a "Radical Critique of the University" Sunday at 6:30 p.m. at St. Francis Student Center, 1001 University.

OPERATION SIX WEEKS
Do you want to help elect a strong peace Congress this November? If so, help canvass in the Second Congressional District with Operation Six Weeks for Bob Kastenmeier and Gaylord Nelson. Meet at Kastenmeier headquarters, 319 W. Gorham, at 9 a.m. today and every Saturday until the election. Cars are needed. For information call 257-0001 or 255-0061.

OLIVER RUNDELL LECTURES
Arthur Larson, visiting Knapp professor of law will speak Tuesday on "Race Relations Law in 1968: A New Ball Game" in the first of a series of Oliver Rundell Lectures. Larson is presently the Consultant to the State Department on International Organization. He was Undersecretary of Labor from 1954-56, Director of the United States Information Agency in 1956, and Special Assistant and Consultant to the President from 1956-61. The lecture, which is at 3:30 p.m. in 225 Law Building, is open to students and the public.

ROTC ORIENTATIONS
There will be a referendum

Saturday, Oct. 5, 1968

on ROTC orientation for freshmen men on Monday. Check posters for time and place.

RETURNED VOLUNTEERS
The Committee of Returned Volunteers will meet Tuesday at 7 p.m. in the Union. Members are those returned volunteers from the Peace Corps, American Friends Service Committee, etc.

WOMEN'S TENNIS TEAM
Women's Extramural Tennis Team will hold its organizational meeting Tuesday at 6:30 p.m. in the Nielson Tennis Stadium Players' Lounge. Come prepared to play.

AQUARIUM CLUB
The Madison Aquarium Club is sponsoring an auction Tuesday at St. Joseph's Catholic Church, 1905 Beltline Highway (Hwys. 12 and 18). Registering and inspection start at 6 p.m. The auction starts at 7 p.m. For information call Mr. Tom Thornton, 238-8573.

ENGLISH STUDENTS
There will be a meeting of the English Students Association Tuesday at 7:30 p.m. in 6210 Social Science. All interested undergraduate and graduate students

THE DAILY CARDINAL—13

who are unhappy with the English Department program should come and discuss the policy.

VOTING PROCEDURES
Information on absentee voting procedures in all states and on voting registration and lists of notary publics in the area will be available Monday from 12 to 8 p.m. in the Union Cafeteria lobby, the Memorial Library, and in the Union offices.

STAFF MEETING
Sunday, 4 p.m.
Green Lantern

604 University Ave.

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English Students' Association to Meet Tues.

By MAUREEN SANTINI
Cardinal Staff Writer

About 15 members of the English Students' Association, an organization generated this year out of dissatisfaction with the University's educational policy, particularly of the English department, met Thursday afternoon to plan for a meeting of the entire ESA on Tuesday, Oct. 8, 1968.

An history of the reasons for discontentment of the ESA, general discussion from the floor, and a possible break-down into groups is scheduled for the meeting.

When asked what specifics of the English department they wanted to see changed, they replied that the

general educational process was disturbing. The group requested that they remain individually anonymous.

"English students are being inculcated with ideals that go into their daily lives," said one member of the ESA.

They declined to say how they hoped to bring about the departmental changes.

Someone suggested writing a paper stating the reasons why the committee structure was not good in the department. No agreement concerning this was made. Members of the group implied that they will not try to avoid politics. S. K. Heninger, chairman of the

English department, said in a telephone conversation that he knew nothing about the group other than the fact of their existence. "They have a perfect right to meet and talk," he said of the upcoming meeting.

Those persons at the meeting Thursday said they had not met with Heninger about the general meeting.

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For further information, contact the Department of Air Force Aerospace Studies, 390 Mechanical Engineering.

To the Editor:

Although the recent performances of "Peter Pan" in the Memorial Union Play Circle and in the Commerce Building were not sponsored by the Theatre Division of the Department of Speech, we, as faculty members of the Division, are deeply concerned by the controversy over the alleged obscenity of the dance sequences in the production.

Moreover, we believe that in accepting the invitation to attend the special performance of the play on the afternoon of Monday, September 30, we also accepted a responsibility to render an opinion as to whether or not the dances in question were obscene.

Meeting on the afternoon of Friday, October 4, the faculty members of the Theatre Division who had witnessed the performance agreed to make public their voluntary expression of opinion.

The result of a vote on the question, "In your opinion did the dance sequences as performed within the context of the performance of 'Peter Pan' constitute obscene conduct?" was as follows:

(Signed)

Voting "Yes": none

Voting "No": Edward Amor
Tino Balio
Fredrick Buerki
Jonathan Curvin
William Elwood
John Ezell
Frederick Haberman
Ronald Mitchell
Robert Skloot

speak to the local priest who is ultra conservative." He added that they are not only unaware of the contraceptives available, but couldn't afford to buy them even

if there were some one to dis-tribute them.

In his reaction to this, Father Allemang stated that the Latin Americans are "people who are

engaged in the conflict of wanting to follow their conscience, but find it difficult in the midst of an ultra-conservative institutional structure."

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Papal Encyclical Causes Conflict In Latin America

In a discussion held Thursday night on birth control, a University sociologist said that the papal encyclical "has created both an internal conflict and a value trade-off effect in Latin America."

According to Prof. Eugene

Havers the Latin Americans must chose whether or not they should "trade-off" by using either artificial contraceptives or the rhythm method and increasing their already high abortion rate. "If the population continues to grow at 3.7 per cent per year," he said, "by 1990 the population of South America will be doubled."

Prof. Havers added that "regardless of whether the Pope said the pill was a no-no," Latin America is still faced with the basic problem of over population in an underdeveloped country.

A Catholic priest also speaking at the International Forum Hour in the Old Madison Room said that the papal encyclical "finally put the conflict out in the open to be debated among the literate public."

Father John D. Allemang added that the Pope made his decision based not only on his personal feelings and those of the bishops and theologians, but also on the natural law premise which destroys possible life.

When asked how he felt about the papal encyclical Father Allemang said that "it was the best thing the Pope has ever done for now people can let their conscience be their guide without feeling guilty."

In the open forum that followed, a young man agreed that this may be true, "yet," he argued, "in Latin America the people only

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The University Episcopal Center
1001 University Ave. 256-2940
Rev. Arthur S. Lloyd
Sun. 8, 10 a.m. & 5 p.m. Holy Eucharist & Sermon
5:00 p.m. Daily - Evening Prayer
Tues., 12:05 p.m. Holy Eucharist
Thurs., 5:00 p.m. Holy Eucharist
Other Holy Days as announced.

CALVARY CHAPEL (LC-MS)

713 State Street (across from library) 255-7214
SUNDAY: 9:30 and 11:00
10:30 Bible Dialogue
Tuesday: 7:00 a.m., Matins
Wednesday: 7:30 p.m. New Testament Bethel Series class
Thursday: 7:30 p.m. Old Testament Bethel Series Class
9:30 p.m., Vespers

Lutheran Worship at the University.

BETHEL CHURCH (ALC)

312 Wisconsin Avenue 257-3577
Sunday, Oct. 6, 1968
Services at 8:00-9:30-11:00 a.m.
"What Went Into The Cup?"
Pastor Robert Borgwardt
7:30 p.m.
"Liturgy, (a Narrative Service)"
Pastor James Janke
Holy Communion at all four Services

LUTHER MEMORIAL CHURCH (LCA)

1021 University Avenue (across from Lathrop) 257-3681
Sunday Church School 9:30 a.m.
Sunday Services 9:30 and 11:00 a.m.
Nursery care for children thru age two—9:30-12 noon.

WIS. LUTHERAN CHAPEL and STUDENT CENTER

(Wisconsin Evangelical Lutheran Synod)
223 W. Gilman (1/2 blk off state) 257-1969 or 244-4316
Richard D. Balge, pastor
Sunday, Worship at 9:30 & 11:00 a.m. Cost—supper at 5:30 p.m.
Wednesday—Choir rehearsal at 7:30 p.m., Study Group at 9 p.m.
Thursday — Inquiry Class at 7 p.m.

GRACE EPISCOPAL "On The Square"

You're Invited to Worship With Us.
Sundays:
7:30 a.m. The Holy Eucharist, with sermon.
9:30 a.m. The Holy Eucharist with Choir and sermon. Plus Church School
11:30 a.m. Morning Prayer, Sermon, Choir.
(But, on the First Sunday of each month, the 11:30 service will be Holy Eucharist, Choir, Sermon.)
Wednesdays:
12:10 noon hour, every Wednesday, Holy Communion and Intercessions.
Prayer Book Holy Days:
7:00 a.m., The Holy Eucharist in the chapel.
Fr. Paul Hoornstra, Rector

Schaffner to Lead Badgers Vs. MSU in Big Ten Opener

By BARRY TEMKIN
Associate Sports Editor

Bob Schaffner gets his chance when Wisconsin meets Michigan State at 1:30 today in Camp Randall.

After playing quarterback in his freshman year, Schaffner spent two varsity seasons as a punter and linebacker. He moved back to his original position in spring drills to help alleviate the quarterbacking problem. Now Badger coach John Coatta is giving him his first starting assignment.

Among Schaffner's assets is a strong arm and leadership ability. His weakness is inexperience, and how well he combats this problem will be the key to the Badger offense. Schaffner hit 5 of 13 passes in a brief appearance against Arizona State and moved the club well.

"There's quite a little bit of pressure on him," Coatta said. "We can't expect miracles, but we expect him to do a good job."

The Spartans bring a 2-0 record into Madison; but their opponents, Syracuse and Baylor, were not as tough as Arizona State or Washington.

Coatta indicated that the injury jinx which has plagued Wisconsin is starting to wear off.

"The injury problem is better than we had anticipated," he said.

Defensive end Gary Swalve is definitely out, and center Karl Rudat and tight end Jim Mearlon are very doubtful performers.

"The others in the doubtful class can play," Coatta said, "but we don't know how effective they'll be."

Such players as defensive back Nate Butler, tailback John Smith, halfback Dan Crooks, fullback Wayne Todd, tackle Ted Jefferson and guard Don Murphy would fall into this latter category.

The starting lineups will be basically the same as last week except for the injuries. Jim Johnson will move in at tight end, Rex Blake will play center, Gary Buss will start at defensive end

and Bill Yarborough will take over at a cornerback.

Bill Gregory has moved back in front of Jim Delisle at defensive tackle.

Otherwise, Mel Reddick at split end, Brandt Jackson and Len Fields at tackles and Mike Musha and Ed Hoffman at guards will fill out the offensive line; and wingback Joe Dawkins, tailback Randy Marks and fullback Stu Voigt will join Schaffner in the backfield.

Lynn Buss and Bob Snell will line up with Gary Buss and Gregory in the defensive line, supported by linebackers Ken Criter, Chuck Winfrey, Dick Hyland and John Borders. Yarborough, Mike Cavill and Tom McCauley will man the secondary.

Smith, guards Wally Schoessow and Murphy and cornerback Butler will see a lot of action as long as they are physically able. John Ryan will back Schaffner and also kick the extra points.

Coatta indicated that Schaffner's starting will not change the Badgers' basic offensive maneuvers. As before, Wisconsin will try to establish a running game and thus

set up its passing attack. The Badgers will hit at the Spartan tackles since their lack of speed hampers an outside running game.

Michigan State will use several defensive variations. A strong defensive club, they like to red dog and blitz.

Wisconsin is starting six sophomores on defense: Gary Buss, Gregory, Snell, Winfrey, Hyland and Yarborough. All have played well at times, but inexperience breeds inconsistency and this will be the test of the defense.

Coatta expects the Spartans to run a lot, perhaps three times for every pass. The 263 rushing yards which the Badgers gave up to Washington last week will not discourage this strategy.

"They feel that they can punch us a bit," he said. "We'll have to stop their tailbacks. We'll also have to put a good rush on the passer."

Today's game will be the fifteenth contest between the two schools. Michigan State leads the series, eight games to six, having won the last four games, including a 35-7 victory last year at East Lansing.



BOB SCHAFFNER
finally gets a chance

Ruggers Journey To Battle Illinois

By TOM HAWLEY

Running an undefeated streak to three straight will be the goal Saturday afternoon when the Wisconsin Rugby Club takes to the road for the first time this season.

The ruggers, easy victors twice last weekend, will be facing the Illinois club at Champaign. The Illini, a comparatively new club, will probably pose no great problem for Wisconsin's corps of brawn and experience. The Badger ruggers were easy winners in the two meetings of the clubs last season, one in the Big Ten tournament which produced Wisconsin as the winner.

Performances by Skip Muzik and Dave Kenyon similar to last weekend's would seemingly spell another victory over Illinois for the Badger 15. Kenyon, the team's regular placekicker, yielded his duties on occasion last weekend but took over when the situation demanded experience, and Muzik took off through scattered defenders for three tries in Sunday's game with Quad Cities.

There is a chance, however, that the squad will not be at full strength for the match, as a variety of reasons may keep one or more of the team in Madison for the weekend.

Despite the standard axiom against it, the ruggers may be pardoned for looking past Illinois to next weekend when they will participate in the Chicago Lions Tournament in Chicago. The four-team tourney includes four of the Midwest's five top teams—the Lions, Indiana, Notre Dame and the Badgers, defending Big Ten and Midwest champs.

Live It Up—Read a Cardinal Daily!

**CARDINAL
STAFF MEETING**
Sunday, 4 p.m.
Green Lantern

SPORTS

Duffy Disproves 'Nice Guy' Adage

By MARK SHAPIRO
Contributing Sports Editor

Michigan State's grid mentor Duffy Daugherty has consistently proved that Vince Lombardi's methods of molding winning football teams are not the only good ones.

Everyone knew about Lombardi, the huge and volatile Italian who tortured his players into perfection at Green Bay. At East Lansing, Spartan coach Hugh "Duffy" Daugherty appears to be Lombardi's coaching antithesis. His results have been only slightly less phenomenal than have Lombardi's.

Duffy is a round, jovial Irishman with a quick wit and a warm humor that sports writers are not accustomed to encountering in a football coach of his caliber. In his fourteen years at State, Duffy has compiled an 85-42-4 won and lost record.

So sharp is his wit that the MSU Sports Service puts out "Duffyisms of the Week," for circulation. Herewith are a few recent choice ones: On what kind of Quarterback Bill Feraco is; "He's an Italian." After compiling a 10-0 record in 1965; "I think you could say its one of our best starts." One of his superstitions; "It's bad luck to be behind at the end of the game." After being late to a press conference; "The one place I'm never late to is practice, it doesn't start until I get there."

Yet with all his easy-going ways, Duffy gets results. He has produced some of the most powerful college football teams of all times. His greatest was the team that went 9-0-1 in 1966 including that classic 10-10 tie against Notre Dame. He was named "Coach of the Year" on two occasions and has received numerous other awards. Duffy's players swear that the "Duffyisms" get more graphic on the field. Such greats as Earl Morrall, George Salmes, Clinton Jones, Bubba Smith, Gene Washington, George Webster and Sherm Lewis have heard his pearls of wisdom.

Nice guys finish first, sometimes.

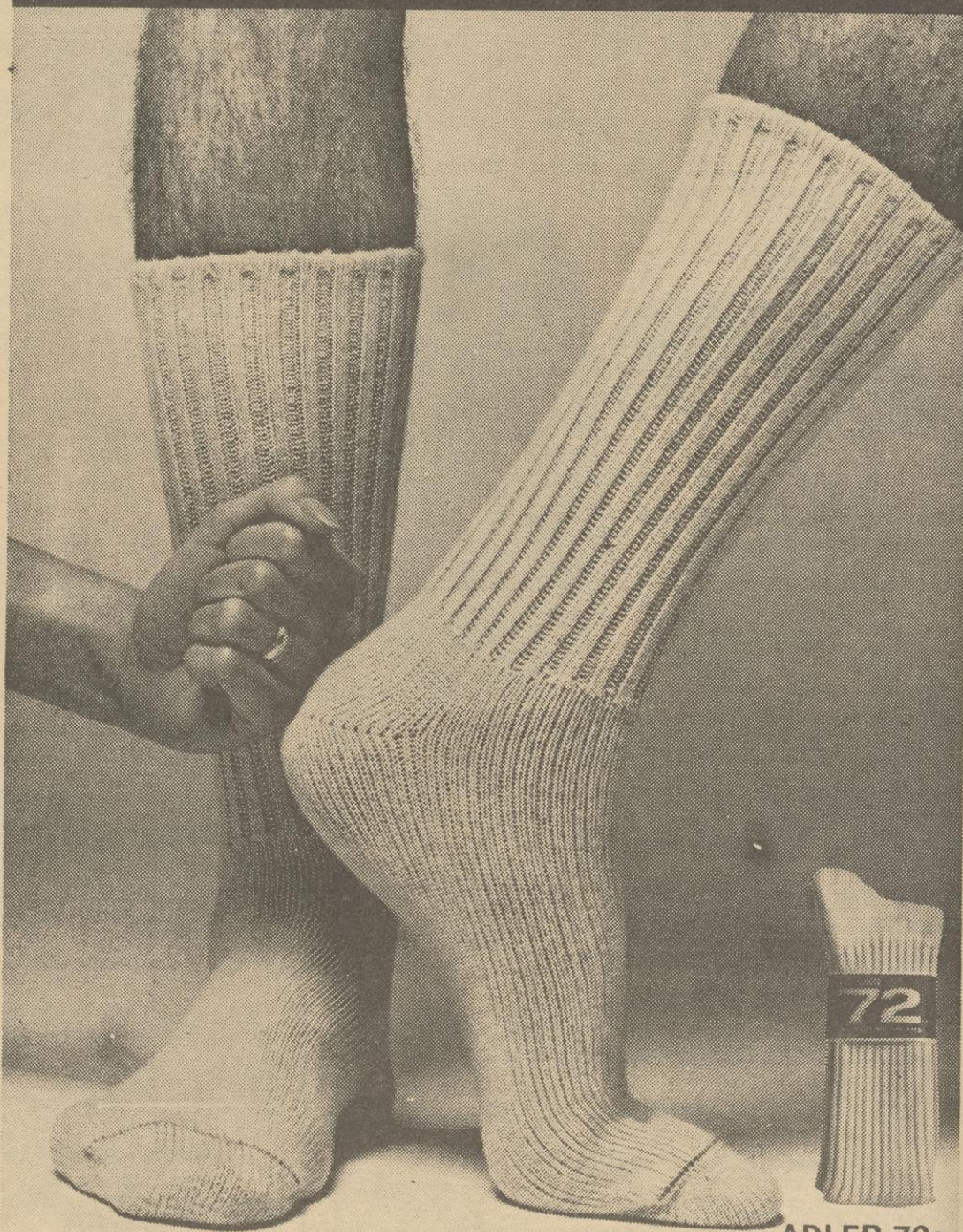
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