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The Daily Cardinal

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Trial Poses Dilemma Of Art in Our Society

By BARBARA KITCHEN
Managing Editor

The dilemma of modern art and society was brought out in a Madison courtroom Tuesday as layman met artist in a \$500 suit over a piece of modern sculpture.

What is art and what is junk and how do you tell the difference were questions argued at the trial.

Ervin Morris, landlord of James D. Swetlik, a graduate student in art at the University, mistook art for junk and threw away a piece of sculpture valued by Swetlik at \$600.

Morris found the sculpture, which Swetlik calls "Exhibit A" on the back porch of his house June 8. According to Morris it looked like, "a drying rack—a clothes rack or a piece of junk." All of Morris' tenants had vacated at the end of school except for Swetlik and two others.

Morris assumed "Exhibit A" to be abandoned and valueless and subsequently with the help of his cleaning lady, loaded it on a truck and carted it away to the dump June 10.

Swetlik discovered his art work gone on June 11 and when he asked Morris about it was informed that it had been taken to the dump the day before. Swetlik went to the dump in an attempt to rescue his work but it was nowhere to be found. It had become in the words of Alan Koritzinsky, Swetlik's attorney, "a part of the nation's garbage heap."

Swetlik sued Morris for \$500. Tuesday, however, Swetlik lost his suit because acting small-claims Judge Carl Bjork said the object which the landlord threw out no longer had value as a work of art because much of it had been supposedly dismantled.

"Exhibit A" originally consisted of a metal framework over and within which was draped cloth covered with polyester resin, a hard black substance. Morris testified that when he threw the
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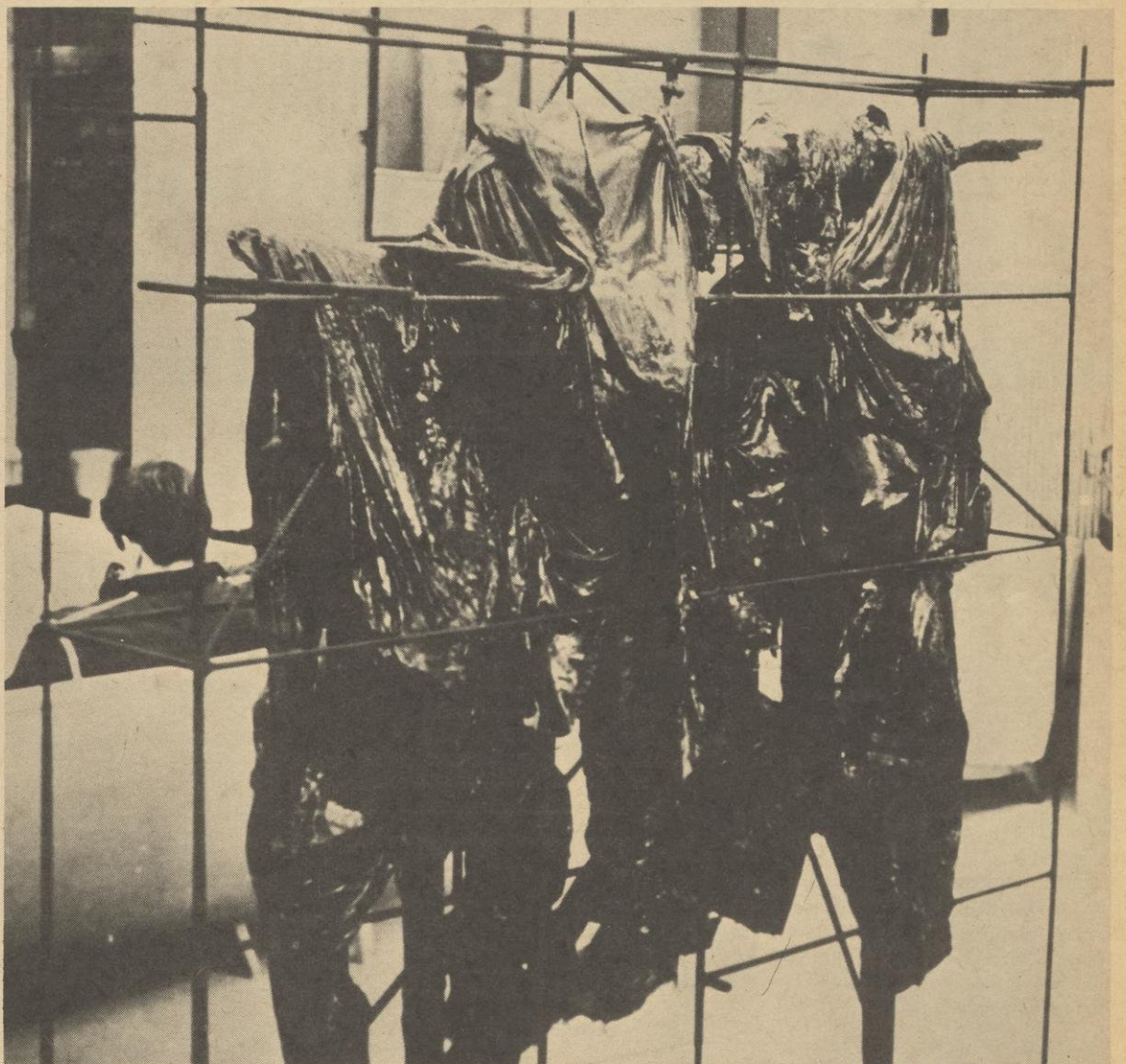


Exhibit A

Anouilh's Comic Fantasy Closes Players' Season

Both "dark and rose-colored plays" are the province of contemporary French playwright Jean Anouilh, whose work, "Ring Round the Moon," opens tonight as the final production in the Wisconsin Players' 1966 summer season.

Anouilh began his career as a secretary in a theater company. In 1931, when he was only 21, the young Frenchman had his first play produced and by 1940, he had established himself as one of his country's major playwrights. It was not until some fifteen years later, however, that Anouilh attained any reputation in England or America.

From 1946 through 1954, six of Anouilh's plays were produced in New York; American audiences criticized the unpleasant decadence and cynical tones of the dark plays and termed the

rose-colored plays too trivial. The only break in this parade of failures came in 1950 when the visiting Ballets de Paris troupe had included an Anouilh ballet in its repertory, and "Les Demoiselles de la Nuit" excited enthusiasm among audiences for its handful of performances.

It was not until 1955 and the off-Broadway production of "Thieves' Carnival" that Anouilh received favorable comment from the American theatre-goers. Later in the same year, "The Lark," a drama about Joan of Arc, brought triumph on Broadway and Anouilh's work began to receive its due attention.

Another long Broadway run came in 1957 with "Waltz of the Toreadors," which also won the New York Drama Critics' Circle award as the best foreign play of the year. In the same

year, Richard Burton, Helen Hayes and Susan Strasberg brought a successful "Time Remembered" to the New York stage.

One of Anouilh's most notable successes came in the 1960-61
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CEWVN Recalls Hiroshima Day in Weekend Protest

The Committee to End the War in Vietnam will be joining groups across the country and around the world on August 5, 6 and 7 in an observance of Hiroshima Day and to protest the Johnson Administration's war in Vietnam.

This International Protest was called by the Fifth Avenue Parade Committee in New York. The central theme of the three days of activity will be to end the war in Vietnam and bring the troops home now.

In addition the CEWVN will support the "Fort Hood Three". These G.I.'s were seized by the military while on leave after they announced that they would bring legal action against the government in order to prevent their being sent to Vietnam. They are being held at Fort Dix, N.J.

The program of the CEWVN will include showings of slides made by Felix Greene, businessman and author, on a trip to North Vietnam, and a series of panels on Friday, August 5. The first panel will consist of foreign students presenting the international reaction to the war; the second with Professor Calmn, sociology, William Hart and others on the "Effect of the War on American Society".

Saturday the Committee will leaflet more than 3000 reservists who will be stopping at the Memorial Union. This will be followed in the evening by a rally at which Jesse Favors of the Black Panther Party, Lowndes Co. Ala., Professor Peter Weiss, Psychiatric Institute, and Bertrand Russell, on tape, will be heard. The Bertrand Russell tape was supplied by him after he informed the committee he would not be able to accept our invitation to come to Madison. The rally will be followed by a dance.

CUD Plans To Combat WSA Tours

By GENE WELLS
Cardinal Staff Writer

Plans for student tours of the campus during orientation week were discussed at a meeting of a subcommittee of the Committee on the University and the Draft. (CUD).

The proposed program is to supplement or combat the new Student Program.

Among the things which would be pointed out to students on the tour would be examples of poor campus architecture, Wisconsin Student Association (WSA) slum apartments, uncomfortable classrooms, and research labs. Tour leaders would also comment on the poor study facilities at the Memorial Library and the cleared portion of Bascom Woods cut away when the Social Science Building was constructed.

The tour would be open to all students, not just freshmen. Subcommittee members said the tours would help to make students aware of campus problems.

Another suggestion was that "anti-classes" be set up to present various course evaluations,

big chunk for many faculty," before October.

Meyer added that teaching assistants, as members of the faculty, can borrow short term loans from the Faculty Credit Union.

About one-fourth of the Faculty Credit Union's loans, according to manager Friedrich Reimer, go to teaching-, research- and project-assistants and fellowship-holders. The rest go to University faculty and administrators.

Although tuition and books are the reason for a large number of loans, these loans are smaller than many lent for other major categories. According to Reimer, the greatest demand for loans comes in September and June. Last June the largest number of loans (164) amounting to \$53,175 was borrowed for living expenses. \$75,000 was loaned for 55 car loans and 43 loans amounting to \$40,000 were made to consolidate debts. The 51 loans for tuition and books only amounted to \$10,000, or about 7 per cent of the total number of June loans and less than 2 per cent of the money loaned. Thus it does not appear that many graduate-teachers had to borrow money for the summer. They may have borrowed from some other source.

The Faculty Credit Union interest rate is one per cent per month on the unpaid balance. For a tuition loan of \$160 paid back in two monthly payments, the interest charge would be \$2.40.

The University's short term loans are not available to research assistants, project assistants, T.A.'s, or fellows, but the long-

term loans, like NDEA and state loans, are available.

Unregistered T.A.'s are considered faculty if they wish to use the infirmary and must go to a private doctor.

But they are not "full-time faculty or administrators," so cannot receive the ten per cent faculty bookstore-rebate.

Association Plans Orientation

The Teaching Assistants Association decided Tuesday to schedule an orientation program for new T.A.'s early this fall.

The primary goal of the program, which will consist of a lecture followed by departmental workshops, will be to consider matters directly relevant to teaching.

After committee reports, the association spent the rest of the 3½-hour meeting making corrections and producing amendments to a proposed constitution, which was amended and passed.

The dual nature of the teaching assistant's status again posed a problem. Several members questioned whether a T.A. Association should require Wisconsin Student Association (WSA) Student Senate approval to become a legitimate permanent organization.

Such approval now requires a faculty advisor and a constitution. One member asked whether faculty meetings required a faculty advisor and WSA approval.

Another old problem was membership—to whom shall it be extended? The constitution was finally amended to read:

"Membership shall be open to all teaching assistants at the University."
(continued on page 5)

T.A.'s Have Financial Problems

(Editor's Note: This is the second of a two part series on teaching assistants.)

A problem for T.A.'s is the system by which they (and all teachers) receive their money—in monthly paychecks. Unlike the fellowship-holder, the T.A. may be broke when it is tuition-paying time, because he will not receive a paycheck until about Oct. 8.

Dean Leon Epstein, letters and science, said that he "went to the administration" and that "tuition deferment is being looked into." He added that he "hadn't known that this was a problem," before talking to Warren Kessler, interim T.A. Assoc. president. Epstein added that he "would just as soon see the T.A.'s have the privilege (of deferred tuition or installment payments) but I can see how the other students would want it too." But he thought it might be a good device to help give status to T.A.'s.

Elmer Meyer pointed out that this is not a unique problem to T.A.'s. He said that the faculty is on a nine-month salary and has to wait until October to be paid. They also have monthly bills due and have to pay their parking fee, "a

The Daily Cardinal A Page of Opinion

In the Pasture, Chewing Its Cud

The Committee on the University and the Draft (comically initialled CUD) has not yet reached the dark depths into which the Committee to End the War in Viet Nam has fallen, but it is trying awfully hard.

It has in past weeks created many committees and subcommittees, carried on psychological, cultural discussions and purgated a few intellectual souls. But like other groups, it has slowly fallen into the doldrums of do-nothingness, arguing among its ranks and secluding itself from the community.

Where it has the possibility of achievement, the Committee on the University and the Draft has ended in disparagement. Its proposed program for freshmen week is designed to knock down the University in as many places as possible. The committee plans to conduct tours for matriculators, pointing out the University's slums, poor architecture, uncomfortable classrooms and bad research labs.

A new student program is supposed to introduce and induct newcomers into the University community, but without a doubt, the committee's program will send the frightened frosh back to his cubicle in Adams hall, never to partake of community activities again. We do not imply that the

corporated, controlled events which the Union will stage cannot be supplemented. A new student program should be a campus project, not just a Directorate one. So much can be done!

If the committee wishes to be constructive it will first try to explain the University's educational possibilities rather than pointing out the impossibilities. No doubt the freshman will find them soon enough.

The committee can explain the hieroglyphics of the catalogue. It can set up programs in each department, describing courses, credits, requirements and majors. Reading lists can be sent out to each student to better acquaint him with individual classes. Joint orientation programs can be set up between the teaching assistants and the new students.

If the committee will carry out these and many other such ideas, it will find that the entering student may comprehend the academic choices and possibilities and demand for himself a better avenue through which his educational goals can be reached.

The power and potential of the Committee on the University and the Draft has gone down considerably since the sit-in. If it is not careful, CUD will soon be sent out to pasture where past political groups now sit and chew their time away.

A Society on the Drool

To the editorial in Tuesday's Daily Cardinal on the injustice of censorship, we would like to add this post script.

Court control of what is art or what is pornographic or plain junk has repercussions other than injustice.

Censorship no longer allows the society to set its own artistic standards; censorship no longer allows the artist to be expressively free.

Creativity, which is supposed to be a reflection and an innate part of the society, becomes a deeply rooted psychological experience within the artist. Any communication between the sculptor, painter or writer and his audience is squelched.

The visual or literary "conversation" between the artist and the layman is thwarted.

When we look at campus architecture, we see how separated art and environment have become. The court's decision found in today's front page story underlines the inability of artist and observer to communicate.

ability of artist and observer to communicate.

In the closing paragraphs of a recent Rampart's article we find this quote:

"Obscenity statutes are a placebo for the guilt feelings of a decadent society. . . With the pornographer safely in jail, it's easier to overlook the real obscenity all around us—in Alabama, in Viet Nam—obscene situations where human beings are treated as inferior units to be used, kept in line, crushed, or killed. As for sex—if the courts continue to define obscene material as that which arouses lewd thoughts, then they had better arrest the advertising agency which places the girdle ads in the New York Times Magazine and the television designer who made the tights too tight on Batman and Robin. Sex is something that is being used in this society—for all manner of things besides reproduction and pleasure. Ours is a society on the drool, and it is downright misleading and unfair to make the pornographer the dirty guy."

On The Soapbox

'Student Thinking Reflects Profs' Failure'

To the Editor:

Students must not let themselves be misled by professors who congratulate them on their recent agitation regarding the relations between the University and the draft. Nor must they share the illusion that because a number of professors who, in my view, do not understand the larger academic values at stake petitioned for a special faculty meeting to act on the matter that this attests to the soundness of the students' claims and tactics.

In my opinion, the sit-ins and demonstrations were unnecessary, inappropriate, and harmful. The students resorted to drastic measures of direct action in the absence of any compelling justification whatsoever. To my way of thinking, the sit-ins and demonstrations were a puerile reaction to a difficult and extremely knotty issue. How did these antics differ from a temper tantrum thrown by a child on failing to get his way immediately?

As I see it, the faculty did a great disservice to the intellectual development of students by taking their clamor and bombast seriously. Rather than deliberating the question of the draft deferment of students as such, there are five things the faculty should have done.

In the first place, it should have prepared and distributed to students a bibliography dealing with the pros and cons of the politicalization of the university. Although some look favorably upon the use of the university as an agency to force this or that political end or social reform, others view this as a most dangerous threat to the values and ideals of an institution of higher learning in a free society. Before students press for one or the other course of action, they should, under guidance, look extensively into the costs and consequences of each.

In the second place, students should have been given critical analyses, from the point of view

of the tenets of straight thinking, of the numerous announcements, petitions, proposals, and resolutions which were prepared in obvious haste and circulated with wild abandon over a period of a few days by both professors and students. These analyses should have pointed out how illogical, propagandistic, and poorly thought out were most of these documents.

In the third place, the faculty should have chided itself for having failed to successfully teach the students involved in the affair—especially their leaders, some of whom, incidentally, are graduate students who are considered worthy of being entrusted with the task of instructing others in the role of teaching assistants—the importance of sincerity and clear purpose in the search for truth.

Insincerity permeated the initial meeting of the Committee on the University and the Draft at which basic policies and principles were set. The search for

strategy predominated over the search for truth. Opportunistic manipulation was of more concern than honest sifting and winnowing. Skill in the crude amassing of power was more in evidence than thoughtfulness in the examination of ideas.

All this was clearly evident in the Committee's intellectually disordered search for a basis on which to rest its protest against the draft. One basis after another was suggested. The major consideration in weighing each basis was not whether it was the most defensible or the most objective or the most logical but rather whether it was the most strategic or clever in the sense that it would attract the most and repel the least support. There was little regard, in other words, for honest inquiry into the facts and great regard for the desire to tailor the position taken in any way necessary to appeal to the emotions and prejudices of the largest number of potential sympathizers.

That clear purpose is not one of the virtues of the Committee is evident from the disenchantment expressed by one of its staunch supporters who, in a letter to The Cardinal, scolded the Committee for its interest in "opposition to authority simply for the sake of opposition." Another friend of the Committee, also in a letter to The Cardinal, has deplored its "lack of a calmness necessary for rational description of our purpose."

An even more graphic demonstration of the Committee's incoherence and irrationality was provided by its recent meeting convened to protest the bombing of Hanoi and Haiphong, which, incidentally, it would take the most flagrant twisting of logic to connect with the draft deferment of students. At this meeting, there was an anguished cataloguing of the most ridiculous grab bag of grievances it is possible to conjure up—ranging from the im-

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The Wolf's Den

T. S.
TILLOTSON

An Age No Longer Young

(EDITOR'S NOTE: This is the first column by T.S. Tillotson. "The Wolf's Den" will run in The Daily Cardinal this summer and next fall as one of the regular columns on the editorial page.)

WHEN AN AGE IS NO LONGER YOUNG:

WHY THERE AREN'T MANY GADFLYS BUZZING AROUND ANYMORE
With predictable regularity, college newspaper editors from Boston to Berkeley (and including the editors of The Daily Cardinal) establish "gadfly columns." The authors of these columns hover like harpies in a buzzing swarm round the head of Society, waiting with stingers, minds, and pencils sharpened-ready to prick any illusions that come floating by, and eager to penetrate the Fog of Confusion in order to get at the Real Issues.

The careful observer of these gadfly columns will notice their short lives. One by one, and with almost the same frequency as the establishment of new columns, the old ones sicken and die; the harpies give up the ghost in mid flight and fall back to earth. Surely this high rate of mortality stems from something more fundamental than air pollution.

The gadfly was born in the dewy dawn of history, when a capricious civilization still pranced and gamboled like a fawn, a Bambi, stopping here to sniff the flower of influence grown up from some wise ancient's grave, skittering there to chase a butterfly or bee: religion or a war. In those young and innocent days a gadfly's stinging questions might send the spindle-legged society tottering to the ground; a well timed bite to the backside could bring it once more to its feet.

Times have changed, however, and the civilization that once romped fawn-like across the earth has grown up. Our society today certainly moves no slower than it did two thousand years ago, but it does move steadily and in a more constant direction. (Of course, we have fads today, just as ancient people had them; the fact is, though, that our civilization has built up more momentum.) As we have increased the size and complexity of our civilization, we have increased its inertial mass—the society has become more stable, more resistant to change.

The gadflies are starving precisely because our society has grown a thicker skin and become more steady on its feet. A young civilization could easily be thrown off balance by the probing questions and rasping comments of a gadfly; his civilization could not ignore him.

Today's world is no such easy victim. A doubly thick skin of bureaucracy and apathy repels all but the most cynically tempered stingers. Even in the rare case when a barb strikes home and lodges, society never flinches. It is compelled to maintain a certain composure; it has the responsibility to be responsible, not to be spooked by the buzzing of every bug that zips by. This inhibition is a calculated phoniness, but society has no alternative. With the world as it is today, lethargy is more prudent than vigorous response—for a society, at least, if not for an individual.

The gadfly's charges may be true; his penetrating questions may sometimes strike a nerve—but society has become too tough for a mere insect that flits, buzzing and whining, from ass to ear.

The trouble is not that the gadfly changed, but that the gadfly failed to change with a growing society, and not that society has outgrown the gadfly. Society is too big and strong; the gadfly will never catch up.

The social critic of today needs to be one who can snarl instead of sting, one who can leap instead of flit, and one who can tear away rotting flesh instead of sucking a drop or two of fetid blood. The social critic of today should be an attacker, not just a provoker. This is what I will try to be, writing for this paper from "The Wolf's Den."



On the Soapbox

(continued from page 2)

personality of the seating arrangement of classrooms to the diabolical control of the University by the corporations, this being a general description that leaves unmentioned two particularly noteworthy bits of business the Committee placed on its agenda: "the problems of society" and "why they are tearing down all the ugly buildings except Rennebohm's."

At one point in the proceedings, the graduate student presiding—one who is working for an advanced degree in one of the social sciences, has served as a teaching assistant, and holds a coveted fellowship—was so determined that something immediate had to be done to unravel the oppressive tide of perplexities and miseries that bedevils mankind that he asked: "Does anybody have a guitar?"

In the fourth place, the faculty should have used the occasion to warn students against being taken in by those glib and confused professors who invoke passionate concern for the educational properties when it serves their purpose and who, at other times, again when it serves their purpose, readily trample on every tent of these proprieties or stand by silently while others do the trampling. This would be true of the twenty-five professors who signed the Goldberg resolution, for example. They rested their protest on the grounds of a touching and tender regard for "the quality and integrity of the educational process" and a profound and abiding desire to safeguard them from any possible harm. Yet, many of these same professors participated in (and none of the others were heard to object) the greatest perversion of the educational process imaginable in

the form of a "teach-in" on Viet Nam.

The "teach-in" was a brain-wash from beginning to end. Only professors representing one side did the "teaching," and this on an issue on which opinion is completely divided. They performed in an atmosphere surcharged with emotion, allowing their "teaching" to be scheduled as just another event amidst a week-long round of demonstrations and rallies calculated to fan the flames of hostility to the Administration's policies. They did nothing to restrain and much to encourage the hissing, groaning, and jeering that immediately greeted any assertion or question suggesting the existence of contrary views. They expressed no revulsion at "teaching" where repeated invitations were extended to the assembled students to attend a climaxing rally the following morning and to join the forthcoming March on Washington to protest Government policy.

They permitted the display and distribution of inflammatory photographs and completely propagandistic literature. They revealed no awareness that the thought-stopping slogans and mindless catchwords exhibited everywhere on signs, placards, and buttons were incompatible with critical inquiry and mature intelligence. They raised no objection to the partisanship of presiding chairmen. They manifested no uneasiness at "teaching" at a marathon suffused with an atmosphere of angry and breathless urgency so antagonistic to sober learning. They repeatedly solicited the students' activism, played on their emotions, and pleaded with them for immediate and abiding "commitment" to the party line.

It should be clear from this

and much other evidence that could be reported that "the educational process" is infinitely more in danger of grave abuse and prostitution by professors than by draft regulations.

In the fifth place, the faculty should have been alert enough to see the agitation about the draft as symptomatic of its own failure to inculcate in students that intellectual discipline which one would have supposed is the paramount thing the University has to offer.

Evidence abounds on every hand—the to-do about the draft is only the latest confirmation—that whatever else students (almost all of the students I have observed, anyway) are getting out of the University, they are not getting the skills, knowledge, and orientation indispensable for competent analysis of complex social phenomenon. Violation of every elementary rule that should govern such analysis characterizes to an overwhelming extent the pathetic attempts of students to tackle the momentous issues of the day.

Students run and bay with the pack. They confuse propaganda with truth. They do violence to almost every rule of logic. They fail to suspend judgment until the facts are clear. They are given to the heavy use of mindless slogans and catchwords. They neglect to define terms of crucial significance to a debate. They appeal to emotions more skillfully than to reason. They engage in extreme over-simplification of what is extraordinarily complex. They resort to fierce rancor where analytic sobriety is called for. They distort, ridicule, and shout down every opposing argument rather than try to understand it. They readily arrive at certitude where there can be only uncertainty. They claim prophetic powers regarding the consequences of social action where no prediction is possible. They refrain from testing their position by confronting it with all

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the data that might refute it.

Students attribute to the malevolence of persons what is best accounted for by impersonal social forces. They readily engage in impugning motives without presenting one bit of substantiation. They mistake a rabid and unexamined "commitment" to every current bias for independence of mind. They angrily demand instant solutions for age-old dilemmas that have defied every attempted remedy and befuddled all the sages. They insist on running (changing the whole world) before they have learned to walk (changing the mind of one peer with settled and opposed opinion).

The wise student should have detected a paradox in this discussion. I insist that student think-

ing manifests the gravest shortcomings. Yet, some professors commend the students on their thinking. On the other hand, I hold that the quality of thinking done by students reflects the failure of professors to teach them how to think. Then I call on professors to remedy this thinking. But would they consider it in need of remedy when they deem it commendable? And could they remedy it if its incompetence is due to their failure to teach it correctly in the first place?

Could it be that we are confronted here with a very ancient puzzle that has not yet been resolved, namely: Who will teach the teacher?

Michael Hakeem
Professor of Sociology

Center System Extends 'U' Facilities Throughout State

By BARBARA KITCHEN
Managing Editor

The University is not a self-contained unit residing complacently in Madison but has hundreds of programs reaching out to the residents of the state. Many of these programs are independent functions of various departments within the University, others are incorporated into systems involving thousands of people.

Probably the two systems within the University which cause the most confusion in the minds of the public are the Center System and the Extension Division. While both systems were at one time under the title of extension division and many of their functions still overlap, they are now separate, autonomous units.

The Center System is considered as one of the four units which comprise the University. It is a system of 11 two-year colleges or center campuses which provide freshmen and sophomore instruction to students who are unable to come directly to the University for their first two years.

The University has been holding off-campus classes since 1897 but it was not until 1923 that the first formal off-campus center was established in Milwaukee. At first, classes were held in whatever buildings the communities could provide. In 1960 however, communities began building separate facilities. The number of centers has fluctuated over the years. There have been centers in 39 cities. The most centers in one year was 29 in 1946 with a total enrolment of 2680. By 1959 the number had decreased to 8 centers throughout the state with an enrolment of 926.

Today there are eleven centers located at Kenosha, Racine, Sheboygan, Manitowoc, Green Bay, Wausau, Menasha, Marinette, Marshfield, Waukesha and Janesville. The Janesville and Waukesha campuses will be opening this September and in 1968 two new campuses will be established at Baraboo and West Bend.

The center system and the extension division were under one office until 1964 when they were made separate units—the center system being under the direction of Chancellor Lorentz Adolfsen and the extension division under newly appointed Chancellor Don McNeil.

The centers or campuses as they are now designated as two year colleges which provide freshman and sophomores with the same curriculum as the University. After two years students can transfer from the centers to the University or the state colleges with no loss of credits.

The centers have a total faculty of 300 full time people and a total student enrolment of 4,470.

There are three areas on which the system concentrates: education, research and public service. Research, because of the limited amount of equipment at the center campuses takes a practical turn and is often closely related to solving local industrial problems. An average of 30 research grants totalling \$77,000 are awarded each year to the center faculty. Public service is rendered primarily through research and special center programs.

There are several obvious advantages and disadvantages to the Center System. The campuses themselves are only two years; they are small commuter colleges—academically good, but socially like high school. Tuition is cheaper, there is a high pupil-teacher ratio and there are no teaching assistants at center campuses. Through the center campuses, many students who would never have had an opportunity to go to college now have a chance for the first two years at least.

Future expansion of the center system is at the moment doubtful. The Co-ordinating Committee on Higher Education decides what towns need centers and who will administer them. Five of the centers will be lost by 1968 or 70 when they will become regular colleges with junior and senior

curriculums added.

(Editor's Note: In Friday's paper, the series will wind up with a description of the Extension System.)

New Quixote Is Published

The ninth issue of Quixote, Wisconsin's literary monthly, goes on sale this week in the Union and in local book stores.

The 88-page August issue features a full length play by Russian symbolist Fyodor Sologub, translated by Harvard student Janet Higgonnet. This is the first American publication of the play, "Liubvi," which revolves around the theme of incest.

Professional writers in Quixote this time include Greenwich Village poets Gil Orlovitz and Emille Glen, as well as Harold Clurman, drama critic of The Nation (interviewed by Betsy Edelson).

Another unusual selection in the magazine is an attack on Quixote by Duane Locke. Locke, editor of The Poetry Review in Tampa, Florida, responded angrily to a Quixote rejection slip he received this summer.

The law school and the school of agriculture are also represented this month, by satirists Edward Elson and Gladys Sylvia Sunby. Quixote readers will find a few familiar names in the issue: Ed Ochester, Victor Contoski, Anna Taylor, James Bertolino, Lorin Loverde, and Margaret Savides, all prize-winners in the recent university writing contest competitions.

The youngest author in the issue is Charlotte Wilhite, 16, a student in the federal "Upward Bound" high school project at Whitewater this summer. The poverty program, in which several Wisconsin students are teaching, has been encouraging creative effort by high school students,

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Harrison Masterful as Pope; De Broca, Belmondo Encore

By Eric Mankin

Why Philippe de Broca, who made a picture as funny as "That Man from Rio," should have made one as bad as "Up to His Ears" is beyond me. In both movies, the formula is the same: a preposterous plot serves as the flimsiest of frameworks for a frenzied chase involving Jean-Paul Belmondo across exotic scenery. In "Rio," Belmondo scurried around Brazil; in this, now at the Majestic theater, he is in the Orient, specifically Hong Kong and Nepal.

In "Up to His Ears," the delicate touch, the attention to detail and consistency which made "Rio" so funny are gone. What's left is a repetitious cartoon. Every chase (there are five or six) is exactly the same. De Broca borrows technical tricks from Richard Lester and dialogue from Ionesco, but to no avail. The movie doesn't get off the ground.

For any one desperately needing an excuse to get out Saturday night, I can say that Belmondo's smile is as charming and ingenious as ever, and that Ursula Andress hasn't become a wrinkled old crone since she made "The Tenth Victim." I can also congratulate the Intermediate Class of the Fargo (No. Dak.) School of Acting for their excellent work on the dubbed soundtrack. Some parts sounded truly professional.

(Editor's note: The manager of the Majestic new reports a new print is being shown, with subtitles.)

By JOSEPH McBRIDE

Irving Stone's "The Agony and the Ecstasy" is an expansive novelization of Michelangelo's 89 years. The film, now at the Strand theater, centers on the painting of the Sistine chapel ceiling and the concurrent battles over the Papal States.

Charlton Heston, once described as the leader of the "yea-verily" school of acting, once again contorts his brow and mouth into a simplistic portrayal of a historic hero. Heston manages to evade basic elements, such as Michelangelo's homosexuality; here he is The Artist Who Needs Not Human Love. This is a sketchy portrait constructed out of several generalizations about this most complex man's life; the character undergoes precious little change during the film.

Rex Harrison, as the pope-warrior Julius II, digni-

fies his off-on script and brings an irascible power to his role. His face is once again a director's dream; Harrison creates effective framing with his expressions alone. In well-written scenes in which Heston is reasonably quiet, Harrison is superb: the scene on the scaffold as the two discuss Michelangelo's "Creation of Adam" ranks with Harrison's best.

But the effectiveness of the two-man confrontation, marred by Heston's inadequacies, is further diluted by the distracting pageantry. Though the war setting is essential to the story, we could have done without the acres of chain-mailed troops and the recurring processions and choruses. The score, by Alex ("Virginal Woolf") North, is mostly Hollywood-passe, but it often becomes distracting and/or noisy. The scanning of the ceiling, a potentially powerful scene, is vulgarly blended with a deafening Hallelujah chorus; silence would be right.

Minor roles are also distracting. Diane ("Tom Jones") Cilento is pretty and world-wise as the Contessina de' Medici, but her role is curiously ill-defined; she seems little more than a personification of the The Worldly Love the Painter Shuns. The dialogue she is handed is some of the film's worst: "I have sinned against God in destroying my work," Heston tells her. "You have sinned against the pope; that's a more important matter," she replies in the glib characterizing so typical of big spectacles.

Harry Andrews, usually seen as an Establishment Britisher, is oddly miscast as Bramante, the papal architect who schemes against Michelangelo. Tomas Milian looks like the personification of Raphael, but when he begins to speak, it is Portentious Wisdom about the painter as persecuted victim. Adolfo Celi, the villain in "Thunderball," turns up as Medici Cardinal, and the transition is adequate and more than a trifle ironic.

A comment by Miss Cilento at the ceiling dedication ceremonies is the picture in miniature. She tells Heston that "I think there's more love here than could ever exist between a man and a woman." This is impressive, but it is mainly a cover-up for the failings of the writers and the director, Sir Carol Reed. They have started with a man and made him a drippier-than-thou caricature.



BELMONDO, the one who can do no wrong, does when he visits Hong Kong in "Up to His Ears."

panorama

A Page of Criticism

August 'Quixote' Offers Both Good Pieces and Deadwood

By FRANKLIN WILLIAMS
Panorama Guest Reviewer

(Editor's note: The following review was submitted for publication by its author, a graduate student in English.)

In the 88 pages of the August "Quixote," a reader can find several important pieces, along with a certain amount of deadwood which one wonders about before discarding.

The highly-touted Gil Orlovitz and Emilie Glen, Beat generation hold-overs, are clever but not always so, and occasionally unjustifiably dirty. Another poet in the issue, Ottone Riccio, from Boston, begins in the dirt and yet fashions a poem of amazing beauty and shocking literalness out of the act of sex. His poem concludes in an explosion of lines and words all over the page in a triumphant affirmation: "I'm whole again. I'm whole again. I'm whole again!" His poem, and the gentle, witty quips of Anna Taylor and Margret Savides are certainly worth the translation problems.

There is important poetry in the issue: Gladys Sunby sees through the Rathskeller hippies and Victor Contoski does a moving translation of Polish poetry. But for largeness and daring, none of them quite matches Ed Ochester's "At Race Point Beach." Riccio began with pornography and came a long way from it to beauty and celebration; Ochester gets well into his work before coming out with the obscenely sentimental sorrow over the death of JFK.

Because of his craft and his control, he gets away with it. "How do we know what we know," he begins, "that age-old epistemological jazz that goosey pedants jump to," and goes on through the jaded class discussions at the Green Bay Extension of the Playboy Philosophy Club, and into the heart of the matter: is there a cause in nature that when one old man knelt to pray on a curb in Washington, cameramen fought to get pictures of one old man

knelling to pray? The poem's apparent casualness only increases the impact it has on the imagination.

I recall hearing Ochester read the poem at a poetry "bash" last spring. His thoughtful and casual delivery lost most of us, but I was intrigued by the scope of it, and am all the happier for now having it available.

The first publication in this country of Fyodor Sologub's "Liubvi" seems also important to me, perhaps less for the merit of the incest-theme play than for the acquaintance with Janet Higgonnet, the young translator. Is there anyone else in the house who has waded through page after page of Constance Garnett's Chekhov and wondered just who had gone astray: Chekhov, Garnett,

of experience and pain and young confusion. The glimpse she gives us of her mother's infidelity works like an epigram standing at the center of a ring of wider and wider suggestions.

In the August issue, one can get a few examples of conversational poems that do and do not work. Ed Elson, a law student, has his eye closely on his thought and not much else as he asks someone to "Stop sending me those g. d. religious pamphlets!" He pads out his communique with scraps from popular songs and obvious rhyme: "Grievin'-believin'," etc.

Gladys Sunby, from Ag School, shows how it's done. She is subtler and better-humored. One of her poems, "Stalking," is about just that, a tourist's flirtation with a laconic Mexican. She, with her breasts pointing toward Mexico, in Miss Sunby's phrase, finally gives up the game when Pedro admits he's had honest-to-goodness non-Anglo lovers. Her other poem, "Conversation in the Rat," will be familiar to all her readers, who may nonetheless enjoy seeing how the acid is applied.

There is much more to be said, some of it negative. But for that, why not turn to "Quixote" itself? In its pages you will find letters from Duane Locke, a much better dogmatist than poet, raking the Quixotians over the coals. I'm not sure I understand him completely (hell hath no fury like a rhyming maddened), but his charge that there is an unclear editorial policy in Madison seems just.

STUDENT REHABILITATION SERVICES

There are a small number of very seriously physically handicapped students attending the University. These students require assistance in performing ordinary activities of daily living: dressing, washing, eating. We are trying to recruit students to perform these services for fellow disabled students.



CHARLTON HESTON—(Michelangelo) and Pope Julius (Rex Harrison) are awed by the Sistine chapel ceiling in "The Agony and the Ecstasy."

Players Announce Play List

Thornton Wilder, Sean O'Casey, and Shelagh Delaney are among the playwrights whose works will be included in the 1966-67 season planned by the Wisconsin Players.

To open the season, the Players have chosen Wilder's "The Skin of Our Teeth," a satiric survey of the history of mankind. The work won the Pulitzer Prize in 1943, and was chosen as one of America's three most outstanding plays for a 1961 international tour. It will be presented October 31 through November 5.

The Players will present Shelagh Delaney's "A Taste of Honey" December fifth through tenth. The drama, which Miss Delaney wrote at nineteen, revolves around a young woman whose loneliness leads to an unhappy affair in a Lancashire slum. Presented successfully on both stage and screen, the work won praise for Miss Delaney's sympathetic and compassionate understanding of the human condition and man's small moments of joy.

For their annual effort with the School of Music, the Players will offer Sigmund Romberg's classic musical "The Desert Song." The story of the mysterious Red Shadow who leads the Riffs against the French and captures the love

of a French girl he abducts, it features words by Otto Harbach, Oscar Hammerstein II and Frank Mandel. "One Alone," "Romance," and "He," the riding song of the Riffs, are included in the score of the show, which will be presented March 6-11.

Sean O'Casey's delightful comedy, "Purple Dust," will be offered from April 17-22. In it two rather stuffy Englishmen retire to rural Ireland and find that, in that country, lamplight, cows, simplicity and mistresses all have their fickle-and farcical-sides.

The Players will turn to the classics for their final production, "Medea." Euripides' classic drama portrays the tragedy of the barbarian princess who murders father and brother to aid her lover Jason in his quest for the Golden fleece; love turns to hatred, and jealousy leads to the final shattering revenge.

Coupons for the Players' 1966-67 season will be available at campus booth and at the Wisconsin Union Box Office beginning Tuesday, Sept. 6. Tryouts and crew calls for each production will be announced at a later date.

Campus News Briefs

Lakeshore Chorus Performs Concert

The Lakeshore Halls Summer Chorus will present an openair concert at 7:30 p.m. tonight on the terrace behind Slichter Hall. Sponsored by the Summer Association of Lakeshore Halls, the chorus, directed by Carroll Gonzo, plans a program, which will include selections from both the Classical and Modern Periods, and feature works by Purcell, Mozart, Vecchi, and Holden. All of the chorus' 35 members are summer residents of the Lakeshore Area.

ON THE PILL

"Would You Believe a Panel on the Pill?" is the title of a discussion on birth control 8 p.m. Thursday in Great Hall. Participating on the panel will be Dr. Michael Balmbant, Dr. Robert Jackson, Prof. Norman Ryder, sociology, Dr. Marvin Zolot and Dr. Seymour Halleck, professor of psychiatry. The biological, psychological and social implications of such pharmaceutical con-

traception will be explored. It is sponsored by the Union forum committee.

MOVIE TIME

"The Luck of Ginger Coffey" will be shown continuously from noon, today through Sun. in the Union Play Circle.

MUSIC RECITAL

A summer music clinic student recital will be held at 7 p.m. today in Music Hall.

KEATON SHORTS

The U-YMCA summer film series will present Keaton shorts—early and late at 8 and 10 p.m. tonight at the YMCA, 306 N. Brooks street.

STYLE SHOW

A "Peek at the Greeks" style show will be held at 8 p.m. tonight on the Tripp Commons Promenade (Tripp Commons in case of rain.)

DROLE de DRAME

Le Cercle Francais will present "Drole de Drame" (Bizarre, Bizarre), a French film with English subtitles, at 7:30 p.m. tonight in 230 Social Science. Admission is free.

Musical Fantasy Ends Play Season

(continued from page 1)

season with "Becket." Laurence Olivier and Anthony Quinn appeared in the work, which received the Tony award as the best play of the season.

Among the playwright's other better-known works, many of which have enjoyed successful revivals off-Broadway, are "Antigone," "Cry of the Peacock," "The Rendezvous at Senlis," "The Rehearsal" and "The Traveler Without Baggage."

"Ring Round the Moon" was first produced as "L' Invitation au Chateau" in Paris in 1947. The show, which ran 333 performances, attracted the attention of London stage director Peter Brook, later associated with the London production of "Marat/Sade." Brook commissioned England's noted playwright, Christopher Fry, to translate the play and the adaptation was produced in London in 1950 with great success. The later New York production ran more than two months.

One of Anouilh's rose-colored plays, the comic fantasy is set in a luxurious chateau in the French countryside in 1912. His is the tranquil, old-world atmosphere of elegance and grace

Association Plans Orientation

(continued from page 1)

sity of Wisconsin (Madison) and to others of similar status, by adoption of bylaws to that effect."

Hence the controversy over whether to restrict membership to only T.A.'s, or to include research assistants and grad students who would like to teach but do not because they can not afford to give up a more profitable fellowship, was left for debate in the bylaws.

Even after the constitution was passed, heated debate followed over the question of whether the constitution should be submitted to WSA for approval, establishing the association as a permanent, registered organization?

Another problem: could the orientation program be carried out if the organization was not yet registered? It was suggested that orientation could probably be carried out if the organization was registered on a temporary basis. The group voted to follow this suggestion.

It was reported that the association is working to have tuition payments deferred for T.A.'s until Oct. 8, when they receive their first pay checks. At the present time many T.A.'s either obtain loans or are required to pay fines for late tuition payments.

Warren Kessler was unanimously elected as the sole representative of the association on the Chancellor's Committee studying teaching assistants.

Nelly Severin was unanimously elected secretary.

which marked the years before the war prevails.

Described by the author as "a charade with music," "Ring Round the Moon" centers upon twin brothers, one cynical and cunning, the other romantic and shy. In lighthearted revelations of what man is really like behind his mask, Anouilh involves the two with a beautiful ballet dancer, an unhappy heiress, a tart-tongued dowager aunt who plots schemes within schemes, a multi-millionaire who discovers that money will not buy everything, and a number of other guests who stroll through the wistful fantasy.

Directing the Players' production is Howard Malpas, with the setting designed by Wanda Whalen and costumes designed by Mrs. Doris Green. Lighting designer for the production is Jerry Lewis, and the choreographer is John Wilson. "Ring Round the Moon" will run through Sunday, August 7. Tickets are available at the Union box office.

Trial Poses Art Dilemma

(continued from page 1)

object away it was just a framework. He was supported in his testimony by his cleaning lady and housefellow.

Swetlik contended that the sculpture had to have been intact because polyester resin when dry is practically impossible to remove and in doing so would have destroyed the entire frame.

The case of Morris versus Swetlik goes beyond the realm of legal property rights; it extends into the realm of art and the question of who has the right to make value judgements as to the worth of a piece of artwork, said the artist.

In January of 1966 "Exhibit A" was accepted in the 27th Annual Madison Artists Exhibition, at the Madison Art Center. Swetlik won a \$75 prize for it. At that time it was valued at and insured for \$600.

"Exhibit A," according to Swetlik, is abstract contemporary art. The construction is a representation of man-made institutions which exist in society—institutions which may be detrimental to man's well being and his very existence. Through his work, said Swetlik, he was attempting to call attention to the fact that man, by his actions, must be the master of his fate. He must not get himself caught up or trapped by the man-made institutions which surround him he added.

In an exclusive interview, Swetlik called art something which communicates. "Society may or may not see the same things in a work of art as the artist who originally created it," he said. "The artist is much like a child at play."

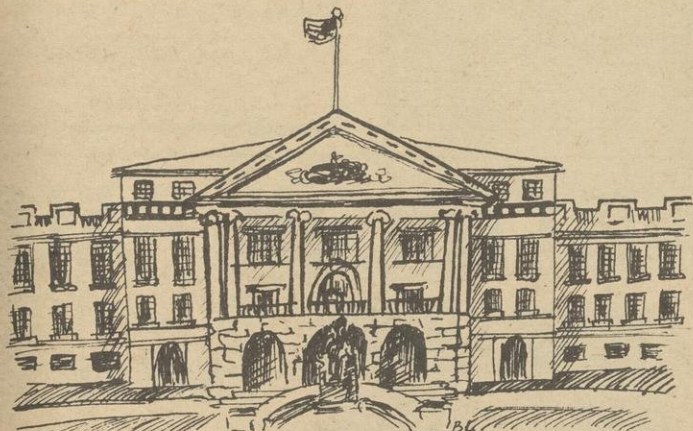
When asked why society has difficulty accepting contemporary art, Swetlik said, "The public today is living in the dark ages. It has preconceived notions and does not desire to approach art in a fresh manner; people are unable to free themselves of their own inhibitions," he added.

"Most contemporary art lacks revolutionary import," Swetlik stated, "It is too intellectualized and goes beyond the people it should effect."

"The artist's first responsibility, however, is to himself," Swetlik continued; "the artist must live with his work."

Swetlik's "Exhibit A" is part of a series of six pieces. Three are in the making and two more are on the drawing board. Swetlik, who will receive his M.A. degree in art this summer, intends to appeal the case.

His attorney pointed out some of the legal aspects of the case. "The legal profession has a responsibility to protect the artist," Kortizinsky said. "People can't impose their own values on art and throw away or destroy what ever they do not see as art."



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Pan Hellenic Council to Give 'A Glimpse at Sorority Life'

By MARCIE FRIEDRICH
SOCIETY EDITOR

The Wisconsin Panhellenic Association and the Wisconsin Panhellenic Alumni Association are presenting "A Glimpse at Sorority Life" tonight at 8 p.m. in Tripp Commons.

"A Glimpse at Sorority Life" is intended to show both recent high school graduates and summer school students what Greek life is like. The program includes a fashion show, a skit, a serenade by fraternity men, and a speaker. Sorority girls are furnishing

their own clothes for the fashion show. The fashion show begins with girls modeling clothes for rush functions such as informal teas, formal teas, and formal dinners. The fashion show continues with girls modeling clothes for a football game, a beer supper, a informal fraternity party, and a special fraternity theme party entitled: "The Roaring Twenties." The fashion show ends with girls modeling clothes for a fraternity formal.

Modeling in the fashion show are Betty Atwell, Linda Lea Ludwig, Betty Meister, Nancy Wool-

ridge, Laura Moseley, Laurie Ann Roberts, Linda Gordon, Carol Wedemeyer, Julie England, Barb Pool, Jane Hank, and Jean Hockstetter.

The skit is a story of a freshman girl searching for her place on campus. A "special surprise ending" has been promised by Debbie Oakley, skit co-chairman.

Acting in the skit are Margie Ringel, Pat Neuman, Julie Klauzer, Jan Berleman, Judy Hardsel, Margo Burlingame, Sherry Hoppi, Ruth Ringer, Sandy Manke, and Debbie Oakley.

Members of two fraternities

have promised to serenade the audience.

Louise Marston, Society Editor of the Wisconsin State Journal is speaking on "What My Sorority Has Meant to Me."

Committee Chairmen are Penny Putnam, overall; Gay Smiley and Barb Pool, modeling; Jane Hank, invitations; Betty Meister, publicity; and Debbie Oakley and Sandy Manke, skit.

parties. All three of the parties feature live bands.

Friday evening Lambda Chi Alpha has an "Informal-Beer and Band."

Saturday afternoon Kappa Sigma has an afternoon informal.

Saturday evening Kappa Sigma has an informal "To End It All."

ALPHA ZI DELTA

Alpha Xi Delta announces the following pinnings: Judy Nemes to Tom Schrader; Edie Rabas to Chuck Raether; Sally Capron to Jim Neilsen, Theta Tau; Judy Bidick to Ed Bellin Triangle Fraternity; Lynn Anderson to Jon Leider, Alpha Gamma Rho; and Gini Hrees to Al Bouche, Alpha Gamma Rho.

Engaged are Bev Sawczek to Stan Andrewson; Jane Jacob to Bill White, Psi Upsilon; Paula Borchers to Robert Biese, Tau Kappa Epsilon; Carolee Bennett to Bob Von Haderon; Debby Horn to Ernest Witchke; Joanne Mueller to Larry Jones; and Aleta Jackson to Duane Barmore.

Party Line

The number of parties this weekend is again low as most housing units have finished their party season. Apparently students are beginning their cramming a little bit earlier than usual.

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Writer Talks on Early Problems Of Acceptance

By WILLA ROSENBLATT
Cardinal Staff Writer

"Writing, like dying, is essentially a private process," according to Harry Mark Petrakis, author, lecturer, and professor of modern literature at Chicago's Columbia College. He spoke to about 40 people in Tripp Commons Monday night.

His subject was "Homer and Hunger", a consideration of the ways in which aesthetic and social values change, and the role of the writer in this change. His main topic was the life of a writer.

Petrakis spoke first of his own experiences as a struggling and unpublished writer. He indicated that there is a universality of suffering among young artists. Rejection slips seem to be printed in great quantity. First novels sell only 1,000 copies.

Petrakis also showed sympathy for all modern writers, even those who have reached a substantial level of maturity. He said that the sincerity of a writer's beliefs are important, because the writer finds little satisfaction at first in momentary rewards and critical acclaim.

Most of the sordidness described by current writers exists, Petrakis felt, and most of their anger or disillusionment is justified. He seemed to think that instead of resenting writers who criticize society, the public should make some effort to re-examine itself.

Toward the conclusion of his lecture, Petrakis read "The Miracle", his own short story. The story described the friendship of an old, tired priest with an old, energetic rogue dramatically but obscurely.

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Russian Poet: Eternal Change Says Simmons

By RUTH ANN WENSLAFF
Cardinal Staff Writer

Robert W. Simmons Jr. told a small group in the Union Round Table room Wednesday that the Russian poet Mayakovsky, "Russia's greatest poet from 1923-27 (with some opposition)" was "drunk with doing anything illegal and disobeying all general rules of life."

Simmons, a calm, rapid-speaking Slavic languages instructor, felt that the "essence of Mayakovsky" was "eternal move and change." Vladimir Vladimirovich Mayakovsky felt that barriers could be broken by the brute moving force (of a trolley car) charging through each gate of life, said Simmons.

The Soviet futurist poet believed that "every system is bad; it is the destroying of systems which is the value." But Mayakovsky also deplored that every system is re-established; he despised the proletariat who became "petty bourgeois" after the revolution, explained Simmons.

The Slavic languages professor believes that the poet's life and work were not many aspects, but

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all one man from birth in 1893 to his suicide in 1930. He pointed out that the Russian was involved in revolutionary activities

even as a school boy.

"His artistic view was the same as his political view: get rid of the old," said Simmons.

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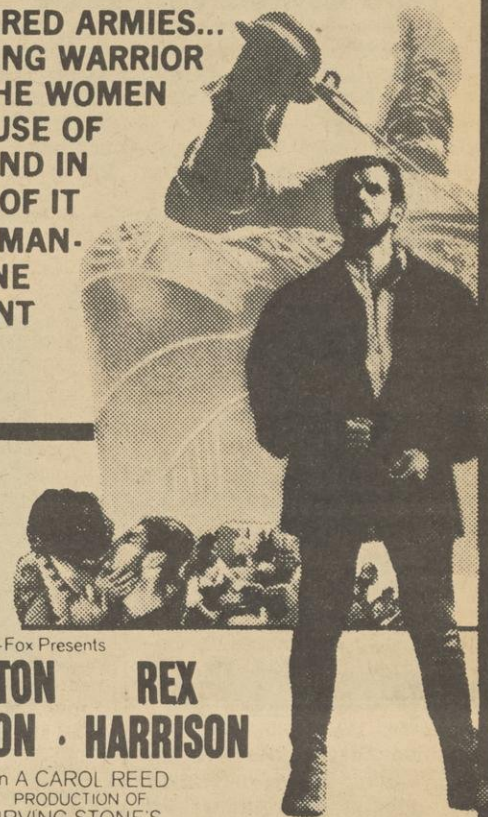
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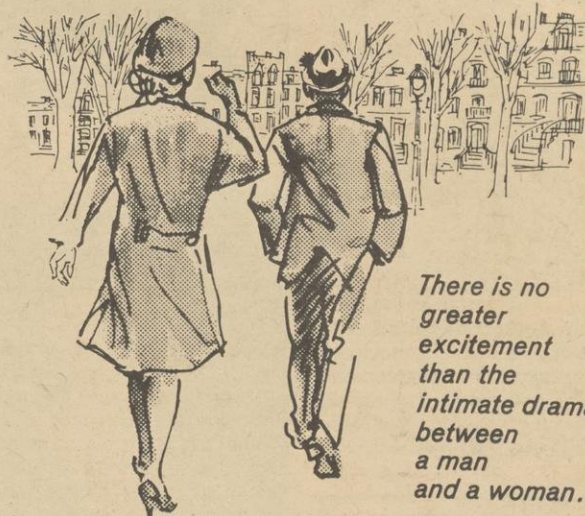
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Badger Offensive Line Is Improved

By MIKE GOLDMAN
Summer Sports Editor
(Editor's note: This is the second in a series previewing the 1966 Wisconsin football team.)

It was a common sight last season to see an offensive lineman from Wisconsin jump off sides, miss a blocking assignment, or cause a fumble. The line was a main weakness last year, but now, with a new coach and changes in several positions, the future looks brighter.

One noticed the improvement in this year's spring practice. The linemen were working together better and committing fewer off-sides, decreasing the number of fumbles.

The linemen have been working under Mike McGee, a former professional with the St. Louis Cardinals. He has started his first season as the Wisconsin offensive line coach.

McGee has made a difference. He stressed basic fundamentals in spring practice and worked at getting the line to play more as a unit. He is fairly satisfied with the results so far.

"We still have a lot of work to do, but I think we have a potentially good offensive line," said McGee. "We've developed a quicker and better take-off and there also has been fewer off-sides."

During the spring, McGee switched 222 pound senior Tony Loukas from center to right tackle. This has been a benefit to Loukas. He played center last season and had trouble with the position.

"Tackle is a better spot for Tony," said head Wisconsin football coach Milt Bruhn. "He's a lot more suited to this position and we should leave him there all season."

Taking Loukas' spot at center will be sophomore Wally Schoessow. The coaches were extremely

pleased with Schoessow during the spring.

However, Schoessow has a pinched nerve which is still bothering him. If he can't play, there will be trouble. There are few experienced centers since two other sophs, Pete Gabrielson and Jim Nowak are behind Schoessow.

Phil Peterson and Dick LaCroix will play the guard positions. LaCroix, a 224 pound senior, was a regular last season.

Bruhn calls Peterson "one of the most improved players on the squad." Peterson, a senior, had an excellent spring practice and is one of the better blockers on the line.

Phil Sobocinski will be playing at the other tackle spot. Sobocinski weighs 220 pounds and has been a regular for two years.

Rich Gauthier, a 295 pound junior college transfer from California, will be competing for a tackle position. Gauthier broke his toe in a construction accident, but should be ready for the opening of fall practice on September 1.

The coaches have not yet decided who will play at tight-end position. The two leading candidates are senior Henry Cuccia

and Junior Bill Fritz.

Fritz, a starter last season, was the leading contender for the position until he was injured in the spring. Cuccia then filled in for Fritz and played well.

"I liked Cuccia's work," Bruhn said after spring practice. "Just because Fritz started last year for us doesn't mean that he has the job clinched this season. We'll give both men an equal chance."

Both Fritz and Cuccia are well built for their positions. Fritz weighs 225 pounds and Cuccia 215. Also both of them are reliable pass receivers.

At flex-end, there will be competition between John Tietz, Tom McCauley, and junior-college transfer Mike Blair. A flex-end, a man who will line up on either side of the line depending on the play, needs speed and has to be a good pass receiver. All three have these characteristics.

McCauley, a sophomore is the fastest flex-end. In two of the scrimmages last spring, he caught 50 and 64 yard touchdown passes. He also played defensive halfback and may be used at an offensive halfback position.

Tietz, a junior, has been plagued

by injuries since he has been at Wisconsin. He injured a knee in his freshman season which has bothered him ever since. He missed much of last season.

Bruhn said Tietz is healthy

Bruhn said Tietz is healthy now and should be ready in the fall. People close to the athletic depart-

ment feel that Tietz would be one of the best ends ever to wear the Cardinal and White. Barring injury, Tietz should finally get a chance to prove himself this fall.

If players like Tietz, Schoessow, Fritz, and Loukas can stay healthy, Bruhn and McGee will be able to solve a major problem of last season.

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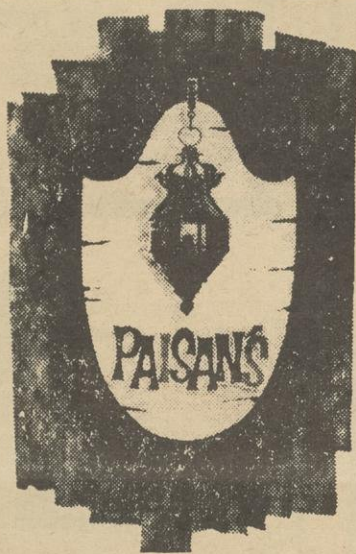
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Campus V.I.P.

Terry Linnihan, 32, is joining the staff of the Union as Union Outing director replacing Gib Peters who has become director of the Union at Cal Poly, Pomona.

Linnihan is a graduate of the University of North Dakota and came here from the University of Minnesota where he has been recreation program consultant and advisor of student clubs, committees, and teams. He has done graduate work there in public administration.

At Minnesota he also taught skiing and sailing, and student ski trips to Montana and the ski resorts of northern Minnesota and Wisconsin.

The last year of the three he spent in the army he was in Rome as helicopter quality control inspector.

Linnihan, his wife, and two daughters will arrive here around Aug. 4 after he returns from a 10-day sailing trip on his 30-ft. sailboat which he keeps on Lake of the Woods in Canada.

ALPHA GAMMA DELTA

Alpha Gamma Delta announces the labelling of Gail Showerman to Al Schwark, Lambda Chi Alpha; and Ann Jennings to John Van Valzer, Alpha Delta Phi.

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