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Faculty Committee Urges:

ROTC: Maintain But Liberalize

By RENA STEINZOR
News Editor

The five member faculty Ad Hoc Committee on ROTC Organization and Structure has released its long awaited report in agreement with University Regents Resolution of May 9, 1969 which supports the maintenance of ROTC training on the campus at no less than its present level.

The thirty-three page report states in its introduction that the Committee

agrees "philosophically" with a "position held by many" and recently articulated by the National Association of States Universities and Land Grant Colleges.

The Association wrote: "... the continued presence in substantial numbers in the Armed Forces of officers from a wide variety of civilian educational backgrounds is, in fact, one of the best guarantees against the establishment in this country of a 'military' caste or clique or establishment'.

The recommendations of the committee seem to be overwhelmingly directed at integrating the ROTC staff and students into the normal academic and social life of the University community through several fundamental changes in ROTC structure and content.

At one point, in the context of recommending that ROTC professors be placed on the University payroll, the Committee states "we believe that the

(continued on page 3)



TRICK OR TREAT, was last night's password. These students canvassed Mifflin Street. The

metallic figure in the center is alive and tooting a flute. —Cardinal Photo by Irv White.

State Assembly Bill Would Set 20% Non-Resident Limit

By TIM BAXTER

A bill introduced into the state assembly would set a ceiling of 20 per cent for nonresident enrollment at the University.

Assemblyman Cletus Vanderperren, (D-Green Bay), made the proposal, Wednesday, saying the assembly should add its own out of state restrictions to recent measures taken by the Board of Regents. He said his bill was a result of public reaction against the October, 1967, Dow Chemical demonstrations. Vanderperren maintained that three fourths of the students arrested then were from out of the

state.

Harvey Breuscher, legislative representative of the University, urged the assembly Education Committee to leave the matter to the regents. He countered Vanderperren's statement of the need for legislative action by noting that the regents have already made substantial enrollment changes since the black strike last February.

"The Board of Regents is doing something every meeting," Breuscher stressed. "It's getting tougher than the legislature."

Indicating that out of state enrollment

(continued on page 3)

Stuart Gordon's "Richard III" will be presented this weekend at the University Methodist Center, 1127 University Ave. Tickets will be sold at the door for the Saturday (8:00) and Sunday (2:30) performances.

Ecology Students Are Active
Story on Page 3

The Daily Cardinal

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DAILY CARDINAL PHONES

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MOVIE TIME

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ADMISSION 78c

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Sponsored by Union Film Committee

Extension Faculty Told
Of Wrongs in Program

By LEILA PINE

"The University Extension has little influence on the legislative process because it has little understanding of the legislature, little knowledge of positive and negative incentives."

Assemblyman Dennis Conta (D-Milwaukee) addressed himself to the University Extension faculty conference, "Communications Is You," Thursday along with University Pres. Fred Harvey Harrington, Sen. Walter Hollander (R-Rosendale) and John Thomas, LaCrosse county board chairman.

The two day conference, chaired by Vice Chancellor George Strother, included tape recordings of Wisconsinites' views on what the University Extension Association is and how it works.

"Ask me what kind of feedback I get from constituents about the Extension," said Sen. Hollander. "The answer is none. Many of them aren't even aware it exists."

Earlier, Pres. Harrington has said that, although the Extension is looked down upon as second rate by many at the University, it is actually doing what the University itself ought to be doing—creating a rapport with the community, a "communiversity."

Each of the 72 counties has an Extension staff ranging from two or three to 20 people. The program is financed by the counties,

the Department of Agriculture and the University.

LaCrosse county chairman Thomas entertained the faculty with some jokes which hit right at the problem of the intellectual trying to communicate with the average citizen.

"People rely on educators to clear up matters, not to fog up the atmosphere with meaningless four syllable words and phrases," Thomas said. "And you have too many programs that are started and never finished. You never find out if they're any good or not, but you've started another one so it doesn't matter anyway."

Conta urged the faculty to get skilled, paid lobbyists into the legislature if they really want their demands met.

"The successful lobbyist lives in the Capitol building," Conta said. "His presence is always felt. He never creates a superior image—and you have. He's always prepared to grant favors—and you haven't. The knowledgeable lobbyist carefully studies each legislator's psychological and sociological makeup, whether he is election oriented or issue oriented, and then provides incentives to gain his favor. You have done none of these things."

Conta said good political communication consists in projects such as comprehensive letter

writing campaigns by voting constituents to their representatives and door to door campaigns at election time.

"I've seen these campaigns work," he said. "But they are seldom done and when done, usually by right wing groups."

Conta said election oriented legislators seek status and are won by flattery. Issue oriented legislators must be provided with sufficient information, but must also be flattered by telling them they are the "voice of worthy causes."

Hollander objected, stating, "The only reason the University Extension didn't get money this year is because of the tremendous pressures on the legislature now. There aren't very many constituents around who want to raise taxes any more."

Hollander admitted, however, that the University previously had a "wonderful liaison man who knew the language of legislators, who could rub shoulders with them and joke with them."

Bradley Greenberg, associate professor of communications at Michigan State University, East Lansing, told the group that Extension can help the disadvantaged but only through understanding their life styles, attitudes and communication behavior. We must be aware that low self esteem, a feeling of lack of control over life, low expectation, a lack of achievement and lack of knowledge on where to go for help are characteristic of poverty, he said. These citizens cannot be reached through lectures, but rather through media familiar to them, such as television, records and certain publications, he stressed.

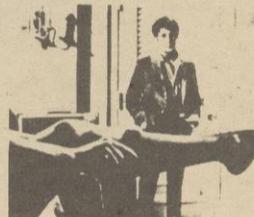
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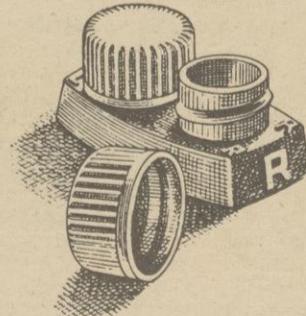
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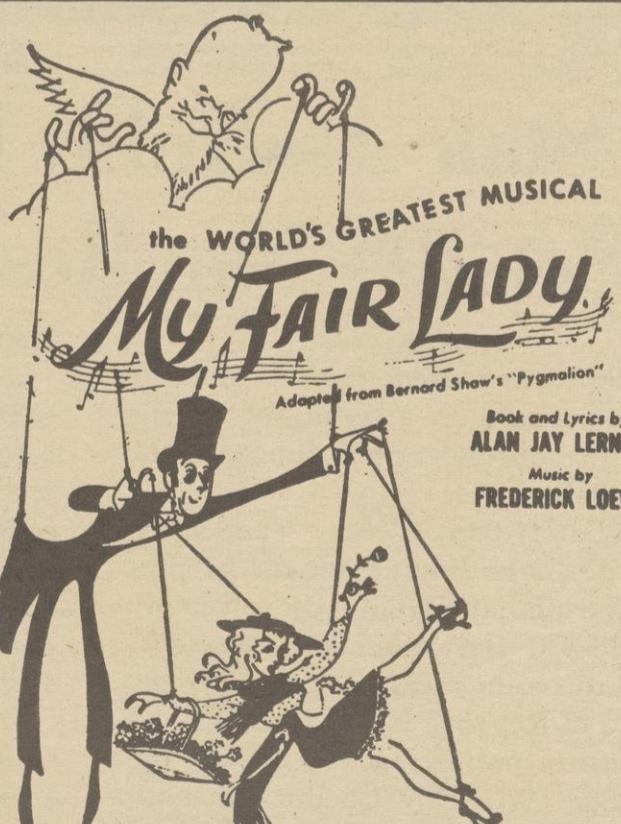
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and

Nov. 1 2:30pm

262-2201

A Wisconsin Players Production

Ecology Students Oppose Navy's Project Sanguine

By MAUREEN TURIM

The Ecology Students Association (ESA) Thursday agreed on a position paper opposing the Navy's Project Sanguine "for both political and biological reasons."

The ESA is currently preparing the paper for public release as the first of a series aimed at researching and offering solutions for environmental problems.

The ESA was formed by graduate students in zoology, botany and wildlife management five weeks ago. They have decided to open their membership to anyone with an interest in solving ecological problems.

Action began by setting up committees to investigate specific issues that could present ecological problems. The policy the group will follow to try to solve such problems is first, intensive scientific research, then reports on this research are made into position papers which are voted on by the ESA. Then, if adopted it is hoped that these statements will effect remedies. If not, the ESA will institute a program of direct action.

Action which could consist of letter writing, leafletting or demonstrations would be taken only when advice formulated in the position papers was ignored by the proper authority.

An example discussed at Thursday's meeting of effective research and advising by the ESA

Work is being done on instituting a human ecology course next semester in the zoology department. The plans call for a one credit course with no prerequisites.

was the problem of the marsh in the Eagle Heights area. The ecological students had decided at a previous meeting that the marsh should be filled in. Due to action by the ESA the marsh is now in the process of being filled in. As one member explained the marsh situation, "it was just a matter of prodding the people who should be taking care of these problems and seeing that they got around to it."

Two committees are currently working on air pollution on the campus. One is investigating bus exhaust and checking into the possibility of getting exhaust suppression systems installed on the campus buses. The other deals with

changing the centrifugal precipitators that now serve as filters for the heating plant stacks to more effective electrostatic precipitators, or possibly converting the heating system from coal burning to natural gas.

Another committee is in charge of the group's program to educate the public. The program is centered on an information table every Tuesday and Friday in the Union. Position papers will be distributed at this table, as well as made available to newspapers for publication.

In addition to the position paper on Sanguine, one on "Vietnam, the Military and the Environment" is being drawn up and will be discussed at the Nov. 13 meeting.

federal agencies.

In answering the second question dealing with the development of an academic staff outside of strict military disciplines, the report recommends that selection, dismissal, and ranking of all officer education instructional staff nominated by the military would be "in accord with regular University procedure."

"To the end of contributing to military teachers' experience, the University should encourage these teachers to advance their education while on campus," the report adds.

Military teachers serving in the Program of Officer Education should be relieved by superior military authority of all duties not specifically related to their academic responsibility," the report continues.

Military instructors should be paid in "accordance with University salary schedules and should be paid by the University."

And finally, the Committee recommends that the Program of Officer Education should seek faculty, "as do other University departments" from related departments or "civilian scholars with particular competence in military subjects."

The report therefore provides for a greater integration of military personnel into administrative side of academic life within the University community without suggesting that a separate group of non-military scholars come to them for academic instruction of their students.

The problem of additions to the Course curriculum of the present ROTC program is also dealt with by the Committee. A course including the theory of the authoritarian institution within a democratic society, and dealing with the questions of the draft, the "military-industrial complex" and the economic implication of war and military production should, the report states, be required of all officer trainees.

The establishment of a 24 credit maximum load in military science was recommended on the basis of the fact that the only undergraduate minor now offered by the University—education—also has a 24 credit maximum load.

Finally, in the area of practical non credit curriculum, including parades and drilling, the Committee recommends that they take

site that would deal with current ecological problems relative to society, consisting of one lecture and one discussion section a week. If the course is established as "experimental" which the ESA is hopeful for, under new University policy there would be no exams, papers or grades.

Also in the planning stage is a National Environmental Teach-in to be planned and held at the University in conjunction with Sen. Gaylord Nelson (D-Wis.) and the Engineers and Scientists for Social Responsibility. The date set for the teach-in is May 1, 1970.

Other topics being worked on by various committees include how salt and ammonium nitrate used to clear streets in winter affect the lake; the use of experimental pesticides on campus; and the disposal of nuclear and chemical waste materials.

New committees were established to look over the Madison Air and Water Pollution reports; investigate solid waste disposal on campus, especially the paper dishes used at the Union; and check into birth control information and contraceptives.

In addition to the position paper on Sanguine, one on "Vietnam, the Military and the Environment" is being drawn up and will be discussed at the Nov. 13 meeting.

Assembly Bill Would Limit Non-Residents

(continued from page 1)

ment has already been greatly curtailed, Breuscher said nonresident enrollment is now slightly more than 21 per cent of the 65,000 students enrolled on University campuses.

"I don't care to see the assembly make University enrollment a matter of law," Breuscher commented. "The regents have already been doing things and it's unnecessary that the legislature do any more."

Continuing, he said, "I don't know what they're trying to accomplish by this bill, but if they're looking to stop campus trouble by limiting out of state enrollment, I don't think they can have assurance of any success. They don't know the political philosophies and feelings of people whether they're in state or out."

Speaking of tuition, Breuscher also suggested that higher non-resident prices might attract more radical students. He cited the theory that student activists come mainly from well to do families. Supporting this, he said that the Berkeley campus of the University of California has only seven per cent non resident enrollment but still experiences much student activism.

Robert Levine, a Madison dormitory owner, also appeared against the proposed measure.

place "only in a military setting such as on week end field trips."

"Drill seems much more appropriate to the military than to the academic setting," the report states.

The Ad Hoc Committee will present its report to the All University policy Committee on ROTC. The All University Committee is chaired by Prof. Carlisle Runge of the Law School and includes the three military colonels in charge of each division of Madison ROTC, the Lieutenant colonel in charge of Milwaukee ROTC, and University Vice President Robert Clodius, and five other professors from Madison, Green Bay and Milwaukee.

The University pays some \$11,000 towards the Air Force Aerospace Studies program; some \$47,000 towards the Military science program in Madison; some \$2400 towards the Naval Science program; and some \$26,000 toward the Military Science Program in Milwaukee.

OFF THE WIRE

Compiled from the Associated Press

Nixon Asks New Latin Policy

WASHINGTON—President Nixon outlined Friday night a reduced U.S. leadership role in Latin American affairs and urged Western Hemisphere nations to join in a partnership.

Nixon's appeal came in a Latin American policy speech envisioning the 1970's as a decade of "action for progress" for the Americas.

A major change in Nixon's approach to Latin America was a stripping away of the ideological dimension with, which the Alliance for Progress was identified.

He expressed a preference for democratic procedures but said, "we must deal realistically with governments in the inter-American system as they are."

This was interpreted to mean that the United States from now on will give essentially equal treatment to both democratic and dictatorial regimes. Well over half of Latin America's citizens are now governed by military dictatorships.

Udall's Group Wants DDT Banned

WASHINGTON—A group headed by former Secretary of the Interior Stewart L. Udall petitioned the government Friday to ban immediate use of DDT as a pesticide.

The group calls itself the Environmental Defense Fund. A spokesman at a news conference said it includes representatives from the United Auto Workers, Caesar Chavez's Farm Workers Union, the Izaac Walton League, the Audubon Society and the Sierra Club.

Their petition asks Secretary of Agriculture Clifford M. Hardin to ban immediate use of DDT by suspending and canceling its registration.

Udall said "I expect that Secretary Hardin and Health, Education and Welfare Secretary Robert H. Finch will give this the same kind of attention they did the herbicide and cyclamate problems."

Tax Reform Wins Approval

WASHINGTON—A far ranging tax bill to provide \$9 billion of annual relief for individual income taxpayers and add \$6.5 billion of revenue gain from tax reforms won final approval in the Senate Finance Committee Friday.

Described by Chairman Russell B. Long, D-La., as the "third largest tax bill in the history of this country," the measure now headed for the Senate floor would:

—Cut individual tax rates by \$4.5 billion with rate cuts averaging 5 per cent.

—Increase the standard deduction to 15 per cent of the taxpayers income up to a maximum of \$2,000, thus permitting millions more taxpayers to stop itemizing deductions.

—Provide extra tax rate cuts for single persons.

Guerrillas, Lebanese Battle

BEIRUT—Arab guerrillas attacked a police post in the northern Lebanese village of Mashta Hassan Friday in what otherwise was the quietest day in more than a week of clashes between the guerrillas and the Lebanese army.

Lebanese forces repelled the guerrillas, according to reports reaching Beirut, the capital. There was no word on casualties.

The guerrillas failed to capture Rashaya, about 30 miles southwest of Beirut, in a 12-hour battle and were forced to flee their own stronghold in the nearby village of Ahiya.

Doyle to Rule on Welfare Cuts

(continued from page 1)

of need have not been adjusted since July 1, 1967 and that the maximum amounts paid to welfare recipients have been lowered in spite of increased living costs.

The Department of Health and Social Services conceded that the standard of need was not adjusted before July 1, 1969, but claims the standards have been updated since the filing of the complaint in September.

In response to the contention that the maximum payments should have been raised, the defendants assert that under another federal law states are authorized to pay a proportional share of established standards in the event that they can't meet the total need under the adjusted standards.

Those issues will be ruled on by a federal three judge panel which will convene after briefs are submitted Nov. 28. U.S. District Judge James Doyle will sit on this panel.

Doyle has already been asked to rule on the question of issuing a temporary restraining order on behalf of the complainants to prevent the state from implementing the welfare cuts which became effective Oct. 1.

Doyle refused to issue the court order saying, "The chance for the ultimate success of the plaintiffs is not sufficient to support the imposition of a temporary restraint."

However, Doyle also found that the legal questions involved "are not insubstantial and are not fri-

volous."

His opinion continued, "It is conceded by the defendants that the maximum allowances of actual payment to AFDC recipients in Wisconsin will be substantially lower than the 'updated AFDC standards' reflecting cost of living increases since 1967."

I find the enforcement and implementation of 49.19 (11) of the Wisconsin statutes (which establishes the welfare cuts) as of Oct. 1, 1969 will inflict substantial harm upon the plaintiffs and their families and that plaintiffs and members of the asserted class have no adequate remedy at law."

In conclusion, Doyle said it was unclear whether a finding that the state had violated the Social Security statute would mean that the legal rights of welfare recipients had been violated or that the state would lose federal funds under the program.

In another pending court action, Jesus Salas, arrested Oct. 3 for participation in welfare demonstrations at the Capitol, contends that the state law under which he is charged violates the federal constitution.

In his complaint it is asserted that the "plaintiffs have engaged in certain direct action demonstrations in and adjacent to certain public buildings in the city of Madison for the purpose of influencing and shaping the state legislative process in relation to the payment of public funds to persons with meager or non-existent incomes."

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EEOC Director Says Courts Help End Racial Job Discrimination

By BARBARA LUCK

The use of law to eliminate racial discrimination was discussed recently by Peter Robertson, director of the state and community affairs of the Equal Employment Opportunity Commission (EEOC).

"For the average occupation," Robertson said, "the skill is learned on the job." He said qualifications such as a high school diploma often reflect no connection with a job and discriminate

against blacks, even though it may be unintentional.

As an example, Robertson said one company wanted references from the present employer, but such references were difficult to obtain because employers of black domestic help don't want to lose their low salaried workers.

Describing inequality in the publicizing of job openings, the commission director said, "A company with an all white work force that fills vacancies by word of mouth

without distributing information in the black community is discriminatory."

According to Robertson, when the EEOC discovers discriminatory practices in employment, it refers the company to the state agency, or in the 15 states without such agencies, acts independently. Either way, complaints are filed through the courts.

Companies found to be discriminatory are required to hire blacks first to fill vacancies, not as a preferential but a remedial device.

"State agencies used to be passive, waiting for complaints instead of initiating them. But now the agencies practice affirmative enforcement," he said.

In ten years, 17 agencies combined had exercised their complaint right only 100 times. In the last year alone, however, 300 complaints have been made.

But getting jobs that demand few prerequisites for minority group individuals doesn't solve the white monopoly on occupations requiring specialized training, according to Robertson.

Recognizing this not as discrimination but disadvantage, Rob-

The Marathon Band Festival, featuring Ashley West, Sweetcorn, Trucking Yogart and His Culture and others, is being given for the benefit of the Mifflin Street Community Coop.

The festival will be held at the Stone Manor Coop, 225 Lakelawn Place, from 2 p. m. to midnight today.

Especially pertinent for today, this unique anthology follows the course of conscientious objection as it developed in the U.S. from colonial times to the present. It is the vital record of the collision of convictions between the individual and the state. The documents are not essays or tracts; they are the real responses of men who undertook conscientious objection in times of crisis.

erson cited education in the South as a forthcoming prominent issue.

A timely survey—

CONSCIENCE IN AMERICA

A Documentary History of Conscientious Objection in America, 1757-1967

Edited by

Lillian Schlissel

Especially pertinent for today, this unique anthology follows the course of conscientious objection as it developed in the U.S. from colonial times to the present. It is the vital record of the collision of convictions between the individual and the state. The documents are not essays or tracts; they are the real responses of men who undertook conscientious objection in times of crisis.

Cloth, \$6.50; Paper, \$2.75 (D-210)

 dutton

More Indians at U Is Conference Goal

The Wisconsin Indian Student Movement (WISM) and the Concerned Citizens Committee of Madison have announced a joint plan for an All Wisconsin Indian Invitational Conference to be held here Nov. 6-9.

For the expected 300 high school age students, the conference will try "to bring out a cultural and educational awareness," said Sandra Wabanascum, general chairman of WISM.

An educational awareness program will be conducted regarding minority group students and Indian consciousness relating to racism. Workshops will deal with the image of the American Indian in television, radio and other mass media.

Speakers for the conference include Wes Martin, a WISM coordinator, and Ada Deer, who was named Woman of the Year in 1966 by the former First Lady, Mrs. Johnson.

Attention born leaders:

If you were the first one to grow a beard, and the first one to shave it off, Federated Department Stores would like to meet you.

Write
Federated Department Stores, Inc.,
Director of
Executive Resources
Cincinnati, Ohio 45202.

You could start a trend. Again.

An early response to the conference indicates interest among American Indians from all parts of the state and country, including New York, Illinois, North Dakota and New Mexico.

The ultimate goal of the conference is to enroll more Indians in the University. Only 18 American Indian students are enrolled at the University out of a total enrollment of over 35,000, and population of 20,000 Indians in the state.

"We will be discussing the problem of the white man," Miss Wabanascum said. "It is because of the white man's actions over the past 100 years that there are problems," she said.



Religion On Campus

BIBLE FELLOWSHIP CHURCH
corner of Roberts & Stockton Cts. (near U.W.—1 block W. of Fieldhouse off Monroe Street)
Sunday Services—10:30 a.m. & 7:00 p.m. Choir Practice at 5:45
Sunday School—9:30 a.m. (College & Career class taught by David Carley, Ph.D.)
E. Bradford Canterbury, Pastor
Church Phone: 256-0726
Home Phone: 238-0448

BLACKHAWK AVENUE EVANGELICAL FREE CHURCH
401 N. Blackhawk Ave.—238-0183 (4 blocks east of Hilldale Shopping Center)
Conrad H. Wilcox, Pastor
Sunday School—9:45 a.m.
Morning Worship—11:00 a.m.
Evening Service—7:00 p.m.
For transportation call the church or 238-6959.

GRACE EPISCOPAL
The Historic Church
On Capitol Square
Campus People, Enjoy Your Sunday Morning Sleep, But Then Come to Late Church, 11:30 A. M. Grace Episcopal Church, On Capitol Square, At West Washington Avenue. You'll Find A Warm Welcome. Fr. Paul Z. Hoornstra, Rector Fr. Richard Bowman, Associate

FIRST BAPTIST CHURCH
518 N. Franklin Ave.
(Just south of 2800 Univ. Ave.)
Andrew C. Davison, James L. Pike, Ministers
Class for Students 9:30 a.m.
Morning Worship 10:45 a.m.
from the corner of Johnson and at 10:20 from Liz Waters Hall. For Bus Schedule and map, phone 233-1880.

GENEVA CHAPEL
1711 University Ave.
Serving the Reformed Community Sunday Services: 10:30 a.m.
Robert Westenbrook, pastor.

ST. FRANCIS
The University Episcopal Center
1001 University Ave.—257-0688
Rev. Arthur S. Floyd
Sunday Services, Holy Eucharistic 8:00, 10:00 a.m., 5:00 p.m.
Weekdays Tuesday 12:00, 5:00 p.m. Thursday 5:00 p.m.
Prayerbook Holy Days times as announced.
*During academic holidays; no 8:00 a.m. celebration.

CHRISTIAN SCIENCE CHURCHES

First Church of Christ, Scientist

315 Wisconsin Avenue
Second Church of Christ, Scientist 202 S. Midvale Blvd.
Reading Room 234 State St. & Westgate Shopping Center

Sunday Morning Services 10:30

Sunday Schools to age 20—10:30

Wednesday Eve. Testimony Meetings 8:00 p.m.

Christian Science Radio Series:

"Where do I turn for guidance?"

Subject: Everlasting Punishment.

Sunday 8:00 a.m. WKOW.

FIRST METHODIST CHURCH

203 Wisconsin Ave.—256-9061

Rev. J. Ellsworth Kalas

This Sunday's (Nov. 2) Sermon at 9:00, 10:10, and 11:15 will be "Sing It, Brother! 'Go Down Moses,'" Dr. J. Ellsworth Kalas, preaching.

CHRISTIAN SCIENCE ORGANIZATION

315 N. Mills St.—255-4066

Reading Rooms are open 8 a.m.

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

Tuesday Evening Testimony Meetings are at 7:00. All are welcome.

UNIVERSITY CATHOLIC CENTER

723 State St.—256-2696

Sunday Masses 7:30, 9:00, 10:30, 12:05, 1:30,

4:30, 7:30

Daily Masses University Catholic Center

723 State St. 7:00, 8:00 a.m., 12:05, 4:30, 5:15

Confessions Mon., Wed., Fri. at 7:15

Sat. at 8:00 p.m.

Saturday Services 8:00 a.m., 12:05, 5:15, 7:00 p.m.

Mon. Nov. 3, 7:30 p. m. Mr.

Erwin H. Epstein, Professor of Educational Policy Studies, will present: "Environment and Education in St. Lucia" (Slides and discussion).

UNIVERSITY UNITED METHODIST CHURCH

1127 University Ave.—256-2353

9:30 Services of Celebration

11:00 Contemporary service of celebration. Prof. Joseph W. Elder, recently returned from a trip to Vietnam, will speak at both services.

Lutheran Worship at the University

BETHEL CHURCH (ALC)

312 Wisconsin Avenue—257-3577

3:00-9:30-11:00 a. m. "The Amazing Strength of Weakness" Pastor Robert Borgwardt, 7:30 p.m. "But What about the Rules?" Pastor Duane Hanson, Holy Communion at all services.

LUTHER MEMORIAL CHURCH (LCA)

1021 University Avenue

(across from Lathrop)

Sunday Services: 9:30 a.m. and 11:00 a.m.

Sunday School: 9:30 a.m.

Sermon: "What Happens to Saints?" by Pastor Frank K. Efird.

Holy Communion at Noon Nursery care for children thru age two—9:30-12:00 Noon.

WIS. LUTHERAN CHAPEL and STUDENT CENTER

(Wisconsin Evangelical Lutheran Synod)

220 W. Gilman (1/2 bl. 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, Vespers at 7:00 p.m.

Thursday, Study Group at 7 p.m.

Inquiry class at 8:30 p.m.

UUTHERAN CAMPUS MINISTRY

LUTHERAN CAMPUS CENTER

1025 University Ave. 257-7178

Sunday evening, 5:30 supper, Program on NACCI, Campus Center.

CALVARY CHAPEL (LC-MS)

713 State Street

(across from Library)—255-7214

Sunday: 9:30 & 11:00

Tuesday: 7:45 a. m. Matins,

Sunday Evening 5:30 Eucharist,

Wednesday 5:30 p. m. Eucharist

—Campus Center

Thurs. 9:30 p. m. Vespers

Friday, 11:45-12:45 Confessions

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256-8418

Temporary one service on Sunday at 2:00 p.m.

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7PM-MIDNIGHT
EVERY NIGHT

TURN ON & TRY A LITTLE

campus news briefs

MOON SAMPLES

Professor Haskin who is analyzing moon samples brought back by Apollo 11, will speak at Delta Tau Delta fraternity at 6:30 Monday night. The location is 616 Mendota Court and it is open to the public.

GRAD COFFEE HOUR

Ald. Paul Soglin, Ward 8, will speak at the Grad Student Coffee

Hour at Hillel on Sunday at 1:30. His topic will be "The Jewish Radical and the Black Revolutionary."

BROOM STREET MOVIE

A late-night movie will be shown by the Broom Street Theater tonight at 10:15 and 12:00. The movie, "The Garment Jungle," stars Lee J. Cobb as the anti-racketeering garment manufacturer.

Admission will be 60 cents to Film Club members.

HILLEL SINGERS

The Hillel Just Singing Circle meets tonight at 10. Bring instruments and voices and join the fun.

INDIAN NIGHT

"Indian Night," sponsored by the India Association, will feature a dinner at 6:30 tonight followed by

music, dance and drama, both Indian and Western. The place is the First Congregational Church, corner of Breese Terrace and University. Tickets are available at the Union Box Office.

UNION THEATER

Open ticket sales begin tomorrow at the Union Box Office for the award-winning play, "Rosenkrantz and Guildenstern Are Dead." The professional company will be at the Union Theater Friday and Saturday, Nov. 14 and 15 at 8 p.m.

ANTIGONE

"Antigone," by Jean Anouilh will be presented Monday night in the Union Theater. Tickets are available in the Union Box Office.

ST. FRANCIS HOUSE

The showing of "Sabotage in South Africa" will be at 8 p.m. Sunday night at St. Francis House, 1001 University.

COLLEGE BOWL CLUB

The University College Bowl Club will meet in the Union at 7 tonight. For further information, call 255-9127. Check "Today in the Union" for room number.

PHI BETA

Phi Beta will hold its annual rush at 3 p.m. Sunday in the Union's Reception Room. Faculty members from each of the fields will participate. Fraternity membership is open to all speech, music and dance majors and minors, including the various therapy majors for the fields.

STIFTSKELLER COFFEEHOUSE

The weekly Union Stiftskeller Coffeehouse presents folk music with Anne Murray and Doug Kraft from 9 to midnight tonight. All students are invited to this free evening sponsored by the Social Committee.

CLUB '69

Guitarist Ken Solon will entertain at the Club '69 from 9-12 tonight in the Union's Inn Wisconsin. All graduate students and friends over 21 are invited to this regular Grad Club event featuring a night club atmosphere.

CHINA AND THE U.N.

Professor Edward Friedman of the Political Science Department and Stanley Ginsberg, a graduate student in East Asian Studies, will speak on the topic, "The China Lobby" on Sunday at 7:30 p.m. in the Union. The topic is particularly timely with the consideration of China's admission into the U.N. The event is sponsored by the International Friends of the Chinese People.

INTERNATIONAL CLUB
The International Club is sponsoring dancing to American and International music tonight 9-12 in the Union. This weekly free event is open to everyone.

MIFFLIN CO-OP

The Mifflin Street Co-Op will sponsor a benefit Marathon Music Festival at Stone Manor Co-Op, 225 Lake Lawn Place from 2 p.m. until midnight today. "Sweet Corn," "The Rockets," and "Ashley West Trucking Yogurt" will play.

POETRY READING

A free poetry reading by Galway Kinnell will be held Sunday night at 7 in the Union. The program is sponsored by the Literary Committee.

UNION MIXER

The "A. B. Skyy Company," a blues-oriented group from the San Francisco area, will perform in the Union's Great Hall tonight at 9. The band, which has built up a large following on the West coast, has just released its first album. Admission is \$1.50.

VIETNAM SPEAKER

Dr. Joseph Elder, who has interviewed Henry Kissinger, Nixon's adviser on national security affairs, and the foreign minister of North Vietnam, will report on these conversations at the University United Methodist Church, 1127 University, at 9:30 and 11 Sunday morning.

PRE-MARRIAGE SEMINAR

For those who have been recently married or are planning to marry soon, the Lutheran Campus Ministry will start the first of four Sunday seminars from 8 to 10 p.m. Sunday at the Calvary Chapel, 713 State. Cost is \$1.50 for couples and \$1 for single persons.



Pad Ads . . .

MUST sell Surf contract at sacrifice. Call Barb 251-0212. XXX

GIRL to share apartment on Mifflin St. Own large bdrm. \$50 mo. Call 257-2882. 5x1

GIRL to share lg. apt with 3. Own bdrm. \$65 with util. 430 W. Washington. 256-0871. 5x1

SUBLET on W. Gilman, 1 girl to share 2 bedroom apt with 3. \$68. Renae. 256-8525. 6x5

SUBLET furn apt. 4 blocks Bascom Hill, U. W. hosp. New carpet, air cond, disp. Single or couple. \$100-125. 255-3009 6x5

MALE student wanted. Private room-one block from library (corner Univ. & Lake St.), furnished, \$90 mo. All utilities included. Call 257-1138. 4x1

GIRL to share apt. with 2 grad girls 2nd sem. Own room. \$58. 257-9345. 3x1

MUST sell Chad contract at sacrifice. Call Roxie 262-5054. 5x5

SINGLE room for man kitchen priv. \$65 month. 429 W. Gorham 256-4942 aft 9:30 p.m. newly painted. 3x1

U.W. HOSPITAL area-male student to share furnished apt. available Nov. 1. 1309 W. Dayton St. 233-2588. XXX

FURN apt: south: 1 mile to campus; extra lge bdrm; liv. rm; kit; bath with shower; \$150. 1-3 persons; parking lot, bus line 271-5916. 6x7

STATE, 122, furnished rooms. \$50 mo. & up. Inquire in person. 9x13

WOMEN kit priv. sgl rm & dbl rm with bath. 255-9673, 257-1880. 7x8

MUST sell Lowell Hall con at loss. Great food 256-2621 x. 313. 7x8

GIRL wanted to share double rm. apt. kit privilege at 505 N. Carroll. Must sublet. Reasonable. 256-2560. 5x6

SHARE house with 1-well furn. on lake dbl. gar. 20 mins campus. \$65. 873-6867. Suit grad. 2x1

SUBLET apt \$145, 140 W Gorham No. 404. Avail. Dec. 1. Manag No. 202. 6x8

For Sale . . .

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ACE EQUIPMENT CO. In the Rest Well Motel Middleton, Wis.—Ph. 836-6464 XXX

USED BIKES — Haack's Cycle, 3729 E. Wash. Ave. 249-1246. 14X1 SKIS—Pre-Season Sale. Save 20% to 50% New & Used. We accept trade-ins. Wes Zulty Sports, 249-6466, 1440 E. Washington Ave. 10x8

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MG SEDAN '64. \$550. 255-0607. 5x4

'67 LE MANS Sprint 80. 635-4755 4x1

'63 TR-4 SPORTS \$900. 262-8535. 8x8

1969 MGB, must sell, 9,000 miles, excellent cond. 255-1353. 3x1

PLYMOUTH Valiant 64 power steering 6 cyl. 200 series 3200 miles. \$635 firm price. Can be seen Sunday 2433-8913. 1x1

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DESPERATE! landlord ousting my dog. I need a sngl. apt. now! Please call! 255-8672. HELP! 4x2

NEED Ride to Detroit or Ann Arbor 11-12 eve; 11-12 morn. Share driv exp. Joan 262-8000. 2x4

Help Wanted . . .

MEAL job. Call 256-3308. 6x7

NEEDED: volunteer artists to letter signs with names of Wisconsin war dead for MARCH AGAINST DEATH, Nov. 14, & 15, Washington D.C. Call 222-9724 or 256-0857. 7x8

PART TIME help, maintenance, bartenders, chefs. Hours 9:00 a.m. to 1:00. Good pay. Apply in person Brat und Brau, 1421 Regent St. 257-2187. 2x4

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COMMUNITY MEDICAL INFORMATION CENTER at the BLUE BUS on Mifflin, open daily, 9 pm.-12 a.m. Call 262-5889. 24X2

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Etc. & Etc. . .

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EUROPE THIS SUMMER? Our fourth annual flight is TWA, NY-Lon, June 15 and Paris-NY, Aug. 29, all for \$239. Badger Student Flights, 222-4544. XXX

REMEMBER the hysterical laugh after Indiana's mistakes? Get your laughing machine. 251-0601. 4x5

Personals . . .

221 N BROOKS has gone underground—peace— 3x5

BRUCE Raport

Ald. Parks Is Still Waiting For Court Claim from City

By LEO BURT

Ald. Eugene Parks, Ward 5, is getting impatient to collect his \$3300 claim for court costs and legal fees resulting from his trial last summer for unlawful assembly during the Mifflin Street disorders last May. Parks was cleared of all charges.

Parks submitted the claim in the last week of August and he believes that a decision concerning the claim should have been made by now.

The man "holding up" the decision is City Atty. Edwin Conrad. Normally, the claim is submitted to the city attorney to obtain his approval or disapproval, which is strictly advisory, before being submitted to the city council for

final judgment.

Parks said, "Last month, I brought up the fact that the claim had not been acted on and I was assured that it would be acted on very soon. It still hasn't been submitted."

Conrad said he intends to bring

Poisoned Popcorn

Hidden in Treats

ONEIDA, N.Y. (AP)—Parents of trick or treating children have found needles hidden in apples and poisoned popcorn, police said Friday.

Police Chief George Murphy put out an alert for parents of Halloween trick or treaters to bring in the apples and popcorn given them Thursday night in this up-state city.

"This is the work of a depraved mind," Murphy said. He said the first apple with needles was found after a housewife sliced into an apple give her 3 year old.

Murphy said the thing sewing needles were completely hidden inside the apples. A close examination failed to show where the needles had been inserted, he said.

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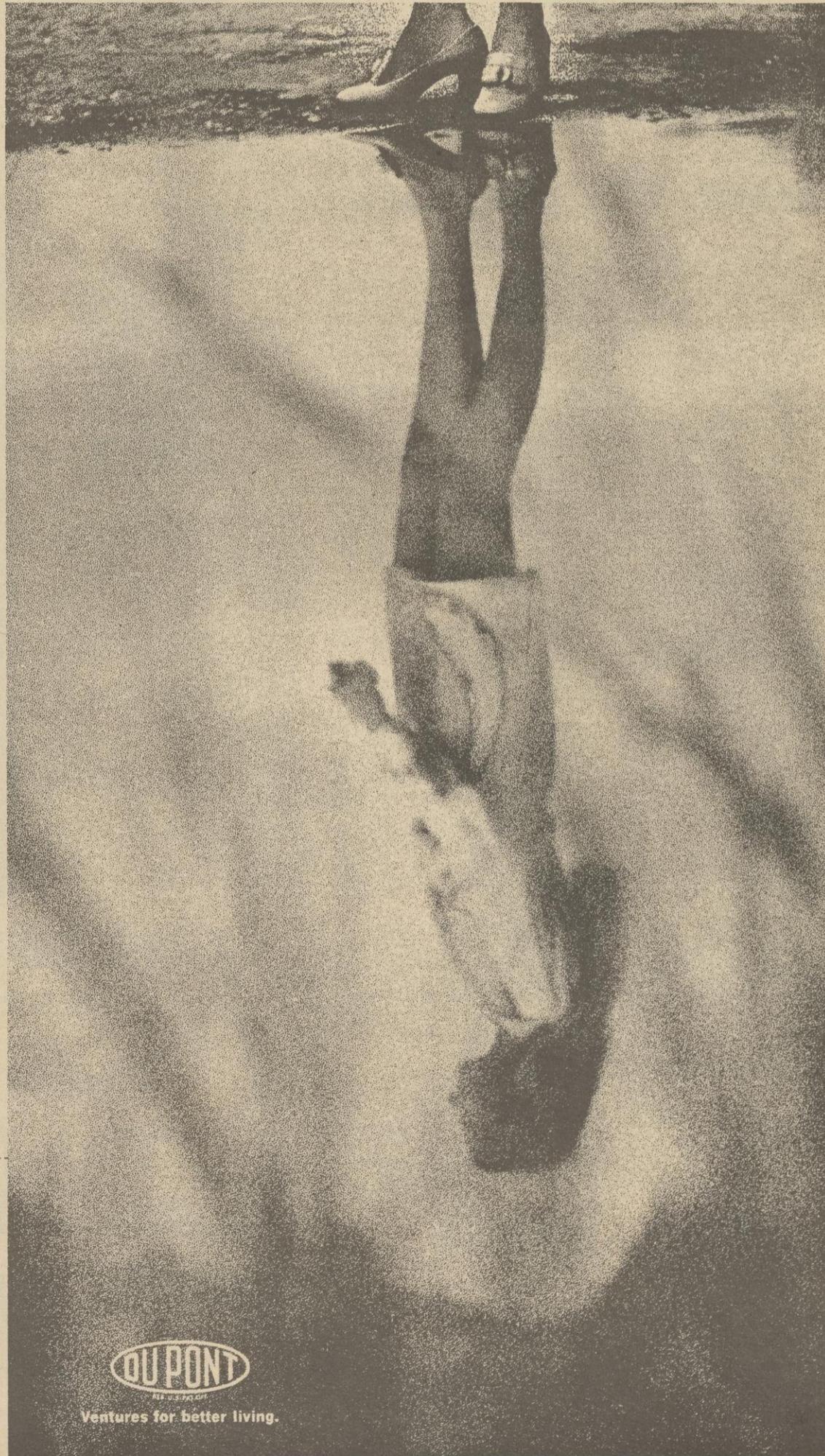


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12:30 Kickoff Time

Badgers Eye Upset at Michigan

By BARRY TEMKIN

The question of how real the Wisconsin football team is will be answered in large part today starting at 12:30 (CST) when the Badgers invade Ann Arbor to tackle the highly regarded Michigan Wolverines in their Homecoming game.

The Wolverines are 4-2 for the season and 2-1 in the Big Ten; Wisconsin is 2-4 and 2-1. Both are part of a five-way tie for second place in the conference.

For the talented Wolverines, this standing is no surprise; but the victory-starved Badger fans hardly expected their team to upset Iowa and Indiana.

Sandwiched between these two wins, though, was a disappointing and complete 27-7 licking at Northwestern. Convincing defeats like that and the 23-game winless streak that preceded the Iowa win have convinced many that Wisconsin's high station is unreal, and one that will be rapidly terminated the next two weeks against Michigan and Ohio State.

Badger Coach John Coatta indicated that Michigan may feel the same way.

"I think they expect us to fold," he said. "All they talk about is roses. They think they're going and they feel that Iowa is their big game."

Coatta did say, however, that he expected the Wolverines to be up for the second-place battle. Of equal importance is the mental attitude of Wisconsin. After their big win against Iowa, the Badgers inexplicably went flat at Northwestern. Speculation this week centered on the Badgers' reaction to last week's Indiana win.

"I don't feel that we'll be down,"

Coatta said. "I think we'll play good, hard, aggressive football. We are not the worst football team in the country, we feel we can do some things. If we come up with a tremendous overall effort we can do a good job."

Today's game will be the Badgers' second away from home—the first was Northwestern. That game furnished some road experience for the young Badgers. Playing on grass bothered the team then, but Michigan Stadium also has an artificial turf.

The Badgers will try to sustain an offensive attack that produced 36 points against Indiana. Coatta indicated that he will stick with

his usual offensive strategy of trying to establish ball control with a balanced offense of passing and running.

Stress has been placed on pass protection. Quarterback Neil Graff was harried by Hoosier blitzes last week. The defensively tough Wolverines blitzed often last week in a 35-9 win at Minnesota.

Wisconsin's offense has been productive this season, but so has the Wolverine's. They lead the Badgers, 1,395 to 1,311 in rushing and 888 to 733 in passing.

The Badgers hit hard and made the big play last week. They will have to produce a similar effort today in order to spring an upset. Coatta promised some defensive surprises.

The offensive lineup will stay the same, with the exception of Mike Masha replacing Don Murphy at a guard. Masha did a good

job of replacing Murphy last week after the latter was injured. Masha has played a lot this year. How much Murphy plays today will be determined by his progress.

The rest of the line will be Mel Reddick at split end, Stu Voigt at tight end. Elbert Walker and Mike McClish at the tackles, Brad Monroe at the other guard, and Jim Fedenia at center.

The backfield will include Graff, flanker Ike Isom, halfback Alan Thompson, and fullback Joe Dawkins.

Wide receiver Al Hannah, who grabbed two touchdown passes last

week, and back Dan Crooks will see plenty of action. The same should be true for back Greg Johnson, fully recovered from an ankle sprain. Quarterback Gary Losse is also ready to go.

Defensively, Gary Buss and Rudy Schmidt, ends, and Jim DeLisle and Bill Gregory, tackles, will man the front line. The linebackers will remain jet Bill Yarborough, monster Ed Albright, and insides Chuck Winfrey and Scott Lindsey. Winfrey is solid after an injury.

Lee Wilder will replace Tom Schinnick at a cornerback.

Harriers Compete At Michigan Also

By JOHN LANGE

After a two-week layoff, the Wisconsin cross country team resumes competition in the Michigan Federation meet at Ann Arbor Saturday. The harriers will be competing as individuals since no team points are counted in the meet.

Many good schools will have runners competing, including Michigan, Eastern Michigan, Central Michigan and Western Michigan. There will also be numerous individual stand-outs racing on their own. "This meet will be good for us," says Badger Coach Bob Brennan. "There will be lots of good, tough competitors."

Wisconsin enters this weekend's competition on the heels of two straight smashing victories. After an opening 46-15 loss to Minnesota, the Badgers have beaten Iowa 19-44 and Northwestern 16-41. Last week the team was idle due to six week exams.

The conference meet is only two weeks away.

The Badgers travelling to Ann Arbor tomorrow are the same seven who beat Northwestern in the last meet. Glenn Herold, Fred Lands, Don Vandrey, Bob Scharnke, John Cordes, Dean Martell, and Mark Larson.

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SEX OFF-CAMPUS By Roy Ald

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Booters Face Big Game Vs. Quincy

By JEFF STANDAERT

The Wisconsin Soccer Club is in Quincy, Illinois, today to play what should be one of its toughest opponents of the year, Quincy College.

Quincy, ranked fourth in the Midwest, is perennially one of its top teams. After handing Wisconsin its only loss of the season last year, it went on to the finals of the NAIA, eventually losing the championship game in four overtimes.

Quincy won the championship in 1966 and 1967, and the only loss marring this season's 4-1-2 record came at the hands of St. Louis, the nation's No. 1 team, by a score of 2-1.

However, the position of underdog has proved itself no great deterrent to the Badgers in the past. Wisconsin's defense has been outstanding all season long, and last week's 7-1 explosion against Carleton has given Badger Coach Bill Reddan added hope.

The Quincy game could be the turning point of Wisconsin's surprising season. A defeat could turn the year into a mediocre one, but a victory could send the Badgers on their way to equaling or surpassing last year's 7-1-1 record. Currently, the Badgers are 5-1, and have a five-game winning streak under their belts.

If Wisconsin can pull off an upset at Quincy, two players who should have a lot to say about the outcome are forwards Nicko Brouwer and Sonny Nwosu.

Against Carleton, Wisconsin held a comfortable lead for the first time this season. Heading the offensive thrust was Brouwer, who scored three goals, raising his team leading total to seven. Brouwer has the uncanny ability of always being in the right place at the right time, and frequently capitalizes on an opponent's mistake.

Reddan gave Nwosu much of the credit for Saturday's victory. The tireless African was all over the field, either spearheading the Wisconsin offense with his ball-handling and passing, or creating havoc on defense with his speed and fronting ability.

In order to score consistently in soccer, you have to keep constant pressure on your foe's defense. This is where Nwosu is so valuable, both from the offensive and defensive standpoints.

Cage and Ice Cardson Sale

All available basketball and hockey athletic activity cards are now being sold on a first come, first serve basis only at the Athletic Ticket Office, 1440 Monroe Street.

Prices of the basketball card is \$5.20, while both Friday night and Saturday night hockey tickets are \$5.20.

Each person must apply in person for each card, and a current, paid fee card must be presented. Married students may purchase cards for their spouses.

Opening game for the 1969-70 basketball season at the Fieldhouse will be on December 1 against Ball State. The hockey team opens at the Dane County Coliseum December 5 against Notre Dame.

The Committee on Student Housing is meeting tomorrow morning to draft a resolution to the regents recommending that no action be taken on reinstatement of freshman women's hours.

The meeting will be at 10:30 a.m. in the Popover Room of the Union.

PRES HOUSE

Worship at 10:30 a.m.

Sermon: A Just War?

Music will feature the Mozart Exsultate, JUBILATE, for strings, horns, and oboes.

Lynn Griebing, soprano

David L. Crosby, conducting

reflexive fiction and "ada"

By ANDY SPATHIS

ADA, by Vladimir Nabokov. McGraw-Hill, \$8.95.

My first reading of Ada brought to mind an old issue of the Atlantic Monthly which contained an article by John Barth on the "literature of exhausted possibilities." In the article, he was concerned primarily with the 'Novel form' as, hypothetically, an intellectual dead end. If other literary genres were essentially time-bound, the arrangements of possibilities finite, then it is not inconceivable that the 'modern' and 'super-modern' novel have in nearly all their stylistic permutations exhausted themselves and lost, what might be described as their 'formal' appropriateness to the mood of the age.

Contrary to Norman Mailer in his contention that the novel or any work of art can have purely physical indeed scatalogical, sources, I believe the novel to be a product of the intellect, and as such subject to a certain categorical construction, involving very basic intuitions of space, time and logic. We have seen the linear plot structure perish, with its easy characterizations and familiar values. We have seen, and for it indebted to Joyce, a sense of exquisite difficulty develop in the novel and in the artistic act in general. An intellectual and physical difficulty which serve to keep one from forgetting, from passing too easily from one uncertain point in space-time to the next, to force on into a greater awareness of his own reality as it relates to the artistic work or process in which he is participating. The emphasis is on madness and insight, and the ontological difficulties involved in revelation. There is an assessment of realities in the 'super-modern' novel (*Ulysses*) as evidenced in the denial of a straightforward plot and a linearly progressive time. And the characters suffer a similar fragmentation or disorientation, they are one might say more complex (in an almost mystical way), and yet simpler. They are simpler through having reduced or condensed the realms of struggle into two fundamental ones, time and death. (This is not an attempt on my part to construct some vast ontology.) The conditions that most profoundly characterize the human predicament are, I think, time and death. The concern with death and time is one that is easily and often psychologically rechanneled, but nevertheless, the hideous realities persist. The complexity arises when the characters attempt to transcend these basic existential modalities, rebel against time, space, reason. Stripped of the standard intellectual equipment through which a chaotic existence is jiggled about and made to fit a limited framework, the individual is blasted out, torn from a ground of order and sanity.

The novelists most deeply engaged with what I call 'reflexive fiction' (reflexive because the reality presented through fiction is there only against the reader's sense of reality and is thus reflexive in the direction of the reader) are, I think, Beckett, Barth, Borges, Robbe-Grillet and Nabokov.

To reconsider for a moment my original point, Barth in his essay described the demise of the Novel as an exhaustion of structural and contentual possibilities. Even complete silence has been exploited. Indeed Beckett has come near it in his 'Three Novels' (the Malone Series) which have powerfully suggested the absurdity and futility of reason and hope. He has presented us (as Robbe-Grillet has in 'Marienbad') an inchoerent, disjointed, maniacal creation whose ultimate direction seems to be the rejection of reason and the affirmation of individual estrangement and the silence which it entails. How then do we respond to this hypothetical deadend? The only response left us is to take exhausted work and employ it against itself with the intention of causing a kind of mutual self-annihilation which in itself would breed new possibilities. What this means essentially is parody. To set the novel up against itself, its contents against its structure, one definition of reality against another, and exploit the ensuing confusion. Thus in *Lolita* and, more especially, *Pale Fire* Nabokov has provided us with several levels of reality, all rooted in a character's insanity, each level a creation of the other. Thus Kinbote is a creation of Shade and Shade of Nabokov, whose reality is in some strange way contingent on our own. Similarly in *Floating Opera*, Barth has constructed characters whose life-styles are livid parodies of some of our own to the extent that they are parodies of parodies and so on. In each case the reader is brought to reflect on the skin of his own reality. And on the composite layers

of that skin.

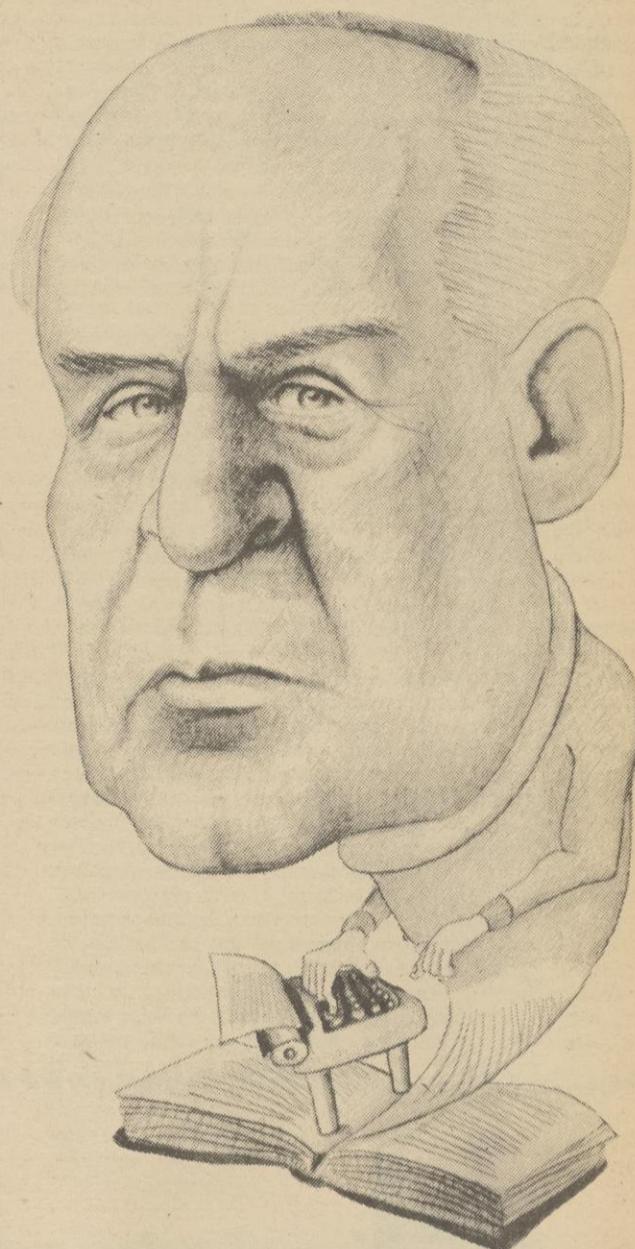
Time and space before 'reflexive fiction' were considered coordinates with which we could locate the occurrence of a particular experience past or present. The great relativists, Proust and more recently Lawrence Durrell attempted to demonstrate that the discontinuity between the 'subjective' and 'objective' flows of time is psychologically analogous to the physical impossibility of the exact simultaneity of two unrelated events. The analogy is a weak one since too many terms remain undefined (and is, at best, only obvious) but it can be useful if we explore it from another unrecognized angle.

One of the results of Relativity theory is the space-time-mass metric, a formulation that supplies us with an approximate determinant of the curve of any given part of space-time from the mass configuration in that area. Space curves about its contents according to the density of the mass. Space and time are found to be more intimately connected with their contents than was originally thought. In the same way, Proust's efforts have revealed the extent to which space-time has influenced our existence and conversely, how our thoughts and actions have in fact moulded in us, highly personal space-time orientations. The point being of course that maintaining the traditional separation of structure and content has become increasingly difficult in 'Super-Modern' fiction (time and space are no longer simply objective criteria for determining valid perception and existence but integral parts of each). And the blending of the two (content and structure) has facilitated the notion of conflict and parody put forth by Barth. Metaphorically, it is as though two mirrors have been placed opposite each other, each reflecting the other into infinity out. Something is destroyed while fresh possibilities are created. This is how Barth proposes to deal with the apocalyptic tendencies of the 'Super-Modern' Novel.

One might regard it all as intentional intellectual harassment or confusion since the object in Beckett's and Borges' sense is to frustrate the intellect, creating new modes of comprehension. This is incidentally a theme to be encountered in a great many Zen writings. Existential liberation, ontological unity, are to be had only after the complete exhaustion of the intellect. Through the Zen paradoxes the intellect is shattered and the deeper ontological impulses are released.

One of the more successful efforts at this sort of fiction which plays with some very puzzling propositions, although considerably more subtle than Beckett or Robbe-Grillet is, I think, Nabokov's "Ada: Or Ardor a Family Chronicle." The novel is largely biographical according to Mathew Hodgart (The New York Review of Books, May 22, 1969) and one can view the two main characters Van and Ada as alternate versions of Nabokov. They are, quite appropriately, cousins and it is as though, given that there is a theme of related opposites in the book, each character is, in dialogue, "courting" himself. Which is, I suspect, what happens when one writes an autobiography; there is a certain imposed schizophrenia necessary to undertake the project. This theme of "duplicity" is further manifested in the two worlds of Terra and anti-Terra and in the mothers of Van and Ada, two twin sisters, one of which has died after a prolonged period of insanity. There is in Nabokov more than a taste for the fantastic, and within this duplicity the world of art is contrasted to the "real" world in and out of the novel. Thus Anti-Terra is where our characters live and Terra some dream-like counterpart akin to our notion of Heaven, Aqua, Van's mother, has been driven insane through, what Nabokov hints to be, a kind of revelation comparable perhaps to the state of mind found in the creative artist, and is now in Terra. While Marina, Ada's mother, an aging actress, is immersed in illusion and pretense on Anti-Terra.

Now neither "side" is distinct since it would appear to us as readers that both Terra and Anti-Terra share the same reality (or fiction) and that both Aqua and Marina are to some extent artists, although it would seem Aqua is, through her derangement, more obsessed with fantasy than Marina. But then Terra would be associated more with the realm of the unreal through Aqua, which on first impression seems to be the case, but then our characters who are fictional beings are on Anti-Terra. The shifting of realities is subtle but thoroughly undermining. Ada speaks of "real things," "things," and "ghosts"



each possessing a different ontological meaning. Natural history, we are told at one point, is synonymous with reality. Later it is pain that is synonymous with life.

Our characters' identities are at the same time well-defined and ambiguous. Ada is Van's "lover," "cousin," and "sister." The book itself, written mostly in the third person is marked with occasional shifting to the first person when Van assumes his identity as author of the chronicle. There are also, interspersed throughout, comments by Ada and responses from Van.

As a professor writing his greatest work "The Texture of Time," Van concludes toward the end of it (and of Nabokov's book) that the past is merely a collection of images and indeed that is what he has given us. Each page is a description in the third person of a scene, almost a painting. But most important in his obsession with time, in his profound efforts to directly analyze its "essence" (the chronicle traces the various difficulties Ada and Van encounter in their love affair from its beginnings when they were children, through middle life, up to old age wherein time is of the utmost significance), Van is ultimately successful. For all the images, all the past frozen as it were in the artistic moment, endure outside of time. In the "Textures of Time" Van constructs obscure theories on the "essence" of time which are really quite unsatisfactory (intellectual masturbation). The impression here, although on the surface rather naive, is one of a concern for transcendence; only through artistic work does one truly resist time and death. An ageing Van has little use for sophisticated analytics and within Van is I think an ageing Nabokov who has begun ever so slightly to itch....

There are of course puns and anagrams. There is for instance a certain Spanish writer mentioned, an Osberg (the reference is to Borges) whose short stories are disliked by Van. Nabokov is constantly creating his own realities (fictions) within the realities (fictions) of the novel, building complex parodies that function in innumerable directions with varying intensities. Inevitably, the reader is devoured by "Ada," brought to the wildest thresholds of enchantment, and the, frantic with a terrorized logic, abruptly spit up, "afloat in infinite non-thingness."

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the arrogance of talent

By RANDOLF GREENE
MILES IN THE SKY, by Miles Davis. Columbia (CS 9628).

I recently asked a friend of mine with rather orthodox be-bop taste what he thought of Miles Davis' album "Filles de Kilimanjaro." He replied snidely that it was the best rock and roll album he had ever heard. His comment at first impressed me as an utter absurdity. How could Miles Davis, whose playing is characterized by brooding, eloquent understatement and complex polyrhythms, be compared to the amplified excesses of Led Zeppelin or the superficial quasi jazz of Blood, Sweat and Tears.

After listening to "Filles de Kilimanjaro," however, and to his subsequent album, "In A Silent Way," I realized that my friend's sarcasm had, probably unintentionally, characterized the innovative excitement of Miles Davis' most recent work. It is, I don't think, unfair to say that he is the best rock musician around. (Davis hates the word jazz anyway, as do most contemporary "jazz" musicians, because of its Uncle Tom connotations.) Supposedly it is the rock musicians who are making the radical contributions to contemporary popular music, and certainly a lot of rock is exciting and new, but it is more often jazz musicians who have transformed rock techniques into significantly new musical forms.

Miles Davis is a part of the rock world, and like most rock musicians, his public personality, his mannerisms, his dress, and so forth, are integral if non-musical aspects of his artistic ethos. Most outstanding rock musicians—Eric Clapton, Stevie Winwood, Mike Jagger, Mike Bloomfield, Al Kooper, for example—are known for their egoism, I suspect this is the reason why most of them are out of favor. (Consider Blind Faith, a really extraordinary band, has been panned everywhere, from "Life" magazine to "Rolling Stone.") The rock world, despite the hip attire, still has, for the most part, a Ricky Nelson sensibility, expecting the rock and roll performer to act out their wish fulfillment fantasies. However, Clapton, Bloomfield, etc. are primarily artists, not libido substitutes, and it is the force of their egos which has galvanized their music. What makes

them great musicians is that their arrogance, which is another way of saying their imaginative isolation from the everyday world, has been transmuted into a dynamic if not always an easily accessible artistic creation. Their McLuhenesque audience, expecting instant input, hardly knows how to deal with music that is arresting in its emotional depth and complexity.

Miles Davis' ego has been offending audiences for a long time. He is known for turning his back while he plays, never announcing titles of songs (much less discussing how they were composed, what they mean, and so forth), and walking off stage after solos. There are, of course, reasonable explanations for his behavior. He turns his back so he won't be distracted by a half attentive audience, and he walks off stage so his presence won't detract from the other musicians. But most important, Miles Davis is arrogant, and his arrogance represents his commitment to his art, to his belief that the world he creates in his music is superior to the world in which his listeners live.

Miles Davis' arrogance is indirectly connected with a more specifically musical quality, what is generally referred to as his coldness, his lack of technique, or his impersonality. Jazz by its nature is a romantically self-expressive art form, and most jazz solos are rhetorical, to borrow a term from literature, and attempt to impress the audience with technical virtuosity. Davis does not dazzle, at least in the obvious sense, but is rather concerned with a controlled, precise statement. In this regard he is much closer to contemporary developments in other arts than are most of his fellow jazz musicians. While their music seems to be premised on nineteenth century ideals of self-expression (of course, not self-consciously), his playing like the poetry of Yeats and Eliot, the novels of Nabokov and Joyce, the paintings of Motherwell and Rothko, the films of Godard and Antonioni, is impersonal and detached. Miles Davis, like his counterparts in other arts, is more concerned with creating art than expressing personality. His audience, a slightly more adult version of the rock crowd, is disappointed when the musician does not entertain.

So far I have been talking primarily about the zeitgeist in which Miles Davis plays, and it would be foolish to

deny that, although these are peripheral matters, they do not play a significant part in our appreciation of an artist's work. But the music is the important thing, and it is on this we must focus. Miles Davis is a contemporary personality, in the sense that Eric Clapton or Jean Luc Godard are contemporary personalities, and like them his art is based upon an assimilation of popular artistic modes, and their transformation into a carefully controlled aesthetic form. And since rock is the music which is defining the contemporary world, aesthetically, politically, socially, it is understandable that Davis' work will show its influence.

Most obviously, on his last three albums, Miles Davis has been using amplified instruments. The electric piano, played by Herbie Hancock and Chick Corea, has been especially prominent. Both pianists have been exploring the unique resources of this instrument, especially its ability to distort notes in various ways, without sacrificing their extraordinary technical ability. Both play with lyricism and subtlety, not common attributes in the rock world, but never sound like anachronisms in their high-powered musical environment.

On "Miles in the Sky" and "In A Silent Way" Miles uses an electric guitar. On the first album, guitarist George Benson works primarily with the rhythm section, and his one short solo is not untypical modern jazz guitar playing. However, guitarist John McLaughlin, a young Britisher, is a major voice throughout "In a Silent Way," and it is immediately apparent that he has been listening to Clapton and Peter Townsend, as well as Charlie Christian and Kenny Burrell. Along with Larry Coryell and Gerry Hahn, McLaughlin I believe is going to be responsible for revitalizing the jazz guitar, which for the most part has been pallid in contrast to blues and rock guitar playing.

Finally, on "Filles de Kilimanjaro," Ron Carter plays an amplified bass. Although he cannot do as much technically with the instrument as he can with an acoustic, nevertheless its presence significantly modifies the overall sound of the band. And on the last three albums Miles has been considerably more concerned with the sound of the band. Whereas most jazz groups emphasize the soloist, Miles has been concerned, as are most rock bands, with texture, the various sounds possible when the musicians play altogether.

Actually, in jazz too over the past few years there has been a lot of experimentations with group jazz, in which all the musicians improvise simultaneously. Ornette Coleman's "Free Jazz" and John Coltrane's "Ascension" are the most notable examples of this experiment, but I think that they differ qualitatively from what Davis and rock musicians are doing. Whereas Coleman and Coltrane were attempting to escape all formal limitations, it seems to me that Miles Davis or the Who are striving for a unique type of formalism, which as yet is difficult to define (I suppose it could be labelled eclectic contextualism attempting to unify disparate musical modes within a distinct context, but this description probably doesn't help a lot).

Of the three albums, "Miles in the Sky," "Filles de Kilimanjaro," and "In a Silent Way," the first and earliest released represents a transition. The second side is in the mode of Davis' earlier work, with the emphasis on short thematic statements or unison melodic introductions, long solos, and complex polyrhythms. Special note should be taken of drummer Tony Williams and tenor saxophonist Wayne Shorter, who have both played with Davis since the early sixties. Williams is one of the most remarkable drummers around. He is unrelentingly dynamic, yet plays the drums with unusual lyricism. He is capable of developing melodic lines on the drums, and his cymbal work is perhaps more varied than any other drummer. He is a major and every-present voice in the group.

Wayne Shorter has emerged as one of the most important tenor saxophonist of this decade. He first came into prominence with Art Blakey and the Jazz Messengers, and he played primarily hard bop with Coltrane influence. When he joined Davis he softened his tone considerably, almost at times sounding like a 'cool' saxophonist of the early fifties, and concentrated on melodic invention and harmonic innovation. He also developed into one of the most skilled composers writing, and much of the quintet repertoire is Shorter's work.

"Country Son" is an especially exciting piece, which culminates the musical style Davis has been working on for the last decade. The song begins with a short, muted, frantic thematic statement by Miles, with Tony Williams pounding away. The bridge, however, is slow and almost arhythmic, with Williams playing long cymbal lines. Each soloist develops his solo then around the rhythm changes, which are probably more important than either the harmony or the melody. Furthermore, many rhythms are played simultaneously. Williams, himself, never really emphasizes the beat, and the piano, bass and horns work around the beat. The result is a good bit of rhythmic flexibility, which allows for the same innovative freedom that modal harmony permits. It is no accident that Davis has been constantly experimenting with polyrhythms and modality.

The first side of "Miles in the Sky" is Davis' first experiment with rock sounds. "Stuff," like his earlier song "Nefertiti," begins with a long modal unison melody played by the horns, and repeated quite a few times (for about five minutes), with variation provided primarily by Tony Williams and Herbie Hancock on electric piano. The effect is a more subtle variation of the Cream's "Politician" or Blind Faith's "Had to Cry Today" which also rely on the repetition of single riff. The effect is hypnotic, and the structure contextual, that is a structure which seems to surround, figuratively speaking, the various disparate elements. It is Herbie Hancock's electric piano, however, which is responsible for the new texture, the rock texture of the band, and suggests the potential of amplification which Davis explores on his following albums.

"Filles de Kilimanjaro" extends the experimentation on "Stuff." In the first place the rhythm is less complex, not so much because Williams' drumming is less complex, but because Ron Carter on electric bass relies more on repeated figures than melodic lines, and because of the amplification, the bass is more prominent than in the past. The result is the kind of propulsive

(continued on page 7)

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take a sad song and make it better

By ALLEN SWERDLOWE
ABBEY ROAD, by The Beatles. Apple.
(SO-383).

With the electronically made airplane descent that opens the last Beatles album, the group, as if coming down from a high, tries to return to its musical roots. Though they did not succeed in this abortive effort, the Beatles make a second attempt to regain simplicity in the simply packaged "Abbey Road." To understand the motivation for this return, a short history of the group's music follows. *Solistentothis.*

According to the legend that has recently been furthered in this country by a number of top 40 radio stations, Paul McCartney has been dead for at least two years. Since the issuance of "Sergeant Pepper's Lonely Hearts Club Band," thousands of clues have appeared in both album sleeves and songs to allegedly prove his death. The clues are real and ingenious. Nevertheless, the end result of these clues was, instead of pointing to Paul's death, aimed at submerging the Beatles in a veil of mystique, a substitute offering that could replace the group's genius at producing new musical horizons. McCartney's supposed death was one of many fantasies the Beatles built around themselves including absurdities such as John Lennon being Jesus Christ. Notwithstanding the hoax, one thing is definite: the Beatles are THE cultural phenomenon of the 1960's. Their music and lyrics were born into an era when American and British war babies had plenty of leisure, money and energy to lavish on a cultural preoccupation greater than any in the past.

Musically, the group began simply in the fall of 1962 with the cutting of "Love Me Do." Lyrics are the key to understanding their early and later successes. Sexually starved teenagers of the mid-60's easily identified with the very poetic and repetitive structures of the early records. These efforts were rarely thought out and according to John Lennon "the most philosophical."

With the cutting of "Yesterday" in 1965 and the recording of the group's most coherent album, "Rubber Soul," the Beatles' style became tighter and thoroughly planned, usually following one central theme and musical idea. The scope of their philosophy broadened to include drug themes as well as the usual love themes. "Rubber Soul" contained simple, poetic and masterful lyrics, sung overpoweringly over excellent music.

Their next album, "Revolver," again pursuing the idea of coherence, displayed the individualistic nature the Beatles' music had taken: Harrison's Indian influence, McCartney's writing and overpowering bass, and Lennon's flavor for electronics. Seven months later the Beatles issued "Sgt. Pepper's" their last successful venture.

"Pepper's" was the innovative high and, surprisingly, the turning point of their ingenious musical careers. Released in the spring of 1967, it came at the crest of a revolution that was to affect many of the people who for five years considered the Beatles to be at the paramount of the rock scene.

This revolution saw war babies grow from adolescence to maturity in a relatively short time, changed the attitudes of this generation from the frivolities of the early sixties to serious inner meditations and drugs. The album ironically concludes with Lennon softly singing, "I'd like to turn you on." However, he personally never accomplished his wish, for the maniacs of this generation had now come of age.

As the war babies grew up so did their music. Jimi Hendrix, the Jefferson Airplane and the Doors all appeared in the summer of 1967. Various rock subcultures surfaced all over the country. Politics and a acid sound were now on center stage while Lennon and company were being turned off. A change of image was necessary.

The Beatles responded to this challenge almost a year later with the release of "The Beatles" (the one with the white cover). It was a joke that, at first glance, contained everything the Beatles had previously missed. If you wanted politics, there was politics. If you wanted Jimi Hendrix, there was Jimi Hendrix. If you wanted Mantovani, and you didn't, there was Mantovani. As a result, the album, when considered as a whole, was a disastrous combination of little of everything and a lot of nothing. Even the politics of the Beatles, who were beginning to show signs of their age, were sour. Lennon ended his message: "And when you talk about destruction/ Don't you know that you can count me out/ Don't you know that it's gonna be alright... alright... alright." However, for the Beatles it wasn't alright.

It was time for the group to get back where they once belonged. In early 1969 the group saw a need for a solid reorganization of talents. The idea was to utilize, as they had done earlier, just three guitars and drums, and generate a whole new concept of music, minus horns, violins and sitars that were refreshing in "Pepper's," but boring thereafter. In March the first two cuts of the still not marketed album were released: "Get Back," the theme of the reorganization, and "Don't Let Me Down." With these numbers the Beatles recorded 25 other songs and edited the eleven best into an album that will prove as innovative as "Sgt. Pepper's" and as dynamic as "Rubber Soul." Called "Get Back," the album will be released by Apple Records Jan 1. The remaining sixteen songs were released earlier this month under the guise of "Abbey Road." While the latter effort basically contains the rejects of the upcoming masterpiece, superb editing techniques are employed to produce a pleasant combination of dynamic music and empty lyrics, resulting in a mixture of weird emotions demanded of the listener.

Abbey Road is nothing more than a street. It is appropriate as the title of the new Beatles album because the work is nothing more than an album—a collection of songs that takes the listener on a short trip, somewhat like a street. The Beatles return to Abbey Road where they recorded much of their earlier material because they also try to return to a simple style of recording.

The album succeeds dramatically at points, but fails miserably at other times. All of side one and the first two songs on side two should be taken together as one movement.

This is the worst segment, mainly because it is marked with three numbers that are embarrassing to

hear. "Maxwell's Silver Hammer," the low point of the album, hurts to listen to. The music and lyrics complement each other perfectly: both are sterile. McCartney sounds as though he is singing out of a tin bullhorn. Again, "Oh Darling," in midfifties style, lacks the era's emotions and reeks of colorless perfection. "Octopus Garden" is performed by Ringo in the same vein as "Yellow Submarine." However, this tune was also written by the drummer. Enough said.

The opening cut of the album, "Come Together," a restatement of the get back theme, deserves some attention. This piece musically is rather interesting. McCartney fills the song with a heavy bass riff, while Harrison and Lennon superbly complement each other on moog synthesizer and electric guitar. Surprisingly, the drumming is excellent. The lyrics, on the other hand, sung by Lennon, are something else. Setting a trend for much of the later cuts, they reflect Lennon's preoccupation with the walrus and McCartney's death. They are bad and, while almost ruining the pleasant song, defeat the Beatles' return to simplicity in writing.

The final song on side one, "I Want You (She's So Heavy)" is so dynamic that it makes the first side, in expectation, exciting to be heard. A juxtaposition of superb blues and Jefferson Airplane acid rock, this piece would have been the finest effort ever by the group if it weren't for empty lyrics. Lennon wrote the tune, sings lead and plays lead guitar. He is joined by McCartney on bass, and the combination is as good as Paul Kantner and Jack Cassidy at their best in the Airplane's "Won't You Try." It is unusual for Lennon to concentrate on musical excellence rather than the complicated lyrics he is best known for. Nevertheless, the song, as a single effort, is the best on the album. The sudden ending is, of course, a silly symbolic death.

Harrison contributes two numbers. Both are simple and for the guitarist a return to his roots. "Something," also the group's new single, is smooth and "Here Comes the Sun," written with Eric Clapton, repeats the "If I Needed Someone" riff. This is good, because Harrison's best music was made in 1965.

The second number on side two, "Because," is typical overkill that ruined some of the efforts on the first side. The harmony, complex and perfect, creates a plastic feeling.

The album really begins with a McCartney song called "You Never Give Me Your Money." What appears after this is truly phenomenal and will definitely set a trend for future albums. Lennon and McCartney sing ten short

tunes alternately and produce an engineering orgasm worth experiencing many times. The cuts themselves, if listened to individually, are not very exciting. Together, however, they prove to be more emotional than "A Day in the Life," and probably better produced than any contemporary rock album to date.

The major feat in this segment is the upbeat transitions created between a number of songs. "Sun King," a quiet Lennon composition that relaxes the listener to almost a yawn, deftly changes gears, engaging another Lennon vocal called "Mean Mr. Mustard." This shift is the best change into upbeat music and lyrics the Beatles have ever displayed. The transition requires adrenalin from the listener who is then fed an almost hoarse-throated effort by Lennon that is the best vocal of the sixteen cuts, and maybe of the Beatles' career. Two more songs complete this segment, "Polythene Pam," and "She Came Through the Bathroom Window." Both are excellent and display fine transitions between songs. The first effort is a rave-up imitation of the Who's musical style in "Tommy," with Lennon shining on lead acoustic guitar and lead vocal. The latter matches Harrison on lead, McCartney on Jack Bruce-like bass and McCartney's best vocal on the album. While the lyrics are incomprehensible, the song is beautifully catchy.

A short but necessary pause brings us to more music which is highlighted by a sixteen second drum solo a la Ginger Baker and some more upbeat transitional work. In "The End," the final tune, the Beatles, for the first time in the album, come alive philosophically. At the end of the tune, in a drastic reduction of speed, almost a crashing sensation, violins and other things fade in while Lennon and McCartney sing, "And in the end, the love you take is equal to the love you make." Together the Beatles are musically superior and poetically almost incompetent.

Ironically, this is not the end—20 seconds of musical silence, and yet another song, or part song. Accompanied by acoustic guitar and bass, McCartney sings something about "Her Majesty." Here the Beatles sadly enough, after their fine effort, feel compelled to perpetuate the mystique that started with "Sgt. Pepper's" and in this album ruined some of the better songs. However, if you insist on finding meanings and inner meanings in their songs and albums, look closely into the cover of "Abbey Road," for you with the imaginative minds might see a myriad of tiny faces embedded in the pavement.

"Goo goo goo joob."

americana through music

By RIK LARSON
THE BAND, by The Band. Capitol (STAO-132).

Jaime Robbie Robertson, Rick Danko, Levon Helm, Richard Manuel, Garth Hudson—I really love those names. They're real-on-real. Put them all together (very together), and you've got The Band. Not Ronnie Hawkins' band or Dylan's band or even the Band from Big Pink, just The Band. And you've got some real-on-real rock & roll music.

Their first album was a bath. You could get into it, let it get into you, and come out feeling clean and relaxed. The second album is a shower with a friend. It excites more, it demands more, and, if you do it right, you'll come out feeling more than clean and relaxed.

Anyway, dubious metaphors aside, the Band is back, singing in those rough-and-dusty, tired-and-joyful voices and playing their instruments better than just about everybody. All kinds of instruments this time around. Besides the usual guitar-bass-drums-organ-piano, they use accordion, fiddle, mouth-harp, mandolin, and horns. And it all goes together so nicely that maybe about the fifth time you hear the album you'll say, hey, what is that? is that an accordion?

There is a Great Line in "Jawbone": "I'm a thief and I dig it!" They are a band of thieves, stealing bits and

pieces from dozens of rock & roll songs you can just-barely or can't-quite remember. Track One, "Across the Great Divide" has a "Stagger Lee" lead-in and goes on to sound kind of like the early Lovin' Spoonful, bouncy and happy. And that Jerry Lee Lewis-like piano in "Look Out Cleveland." And the harmonies in "Whispering Pines"—don't they sound like the Platters? And there's the old Procol Harum rhythm on "The Night They Drove Old Dixie Down." And... anyway, it's all like that, echoes of everybody, everywhere. But this isn't "revival-rock" or "getting back." It sounds familiar, but it never comes out quite like you expect it to, there's always a funny chord change or an extra beat or something.

The lyrics, As Jaime Robertson said, they could have called the album "America." The constant themes are dirt and dreams and people—people like Virgil Kane ("is the name and I served on the Danville train") and Bessie ("a drunkard's dream if I ever did see one"). Real people from Cripple Creek and Cleveland and all the places in between. People in war and in love and in trouble. Yes, they could have called the album "America." (The Band offered to do the entire soundtrack for "Easy Rider." Fonda should have let them. It might have helped.)

So anyway, get into the Band. You'll feel better.

the arrogance of talent

(continued from page 6)

energy associated with rock. Again, Herbie Hancock on electric piano alters the texture of the group with the varied electronic effects the instrument is capable of. Especially interesting is "Tout de Suite," a medium tempo blues, which, like the blues played by most rock bands, manipulates cliches, and as a result is a kind of archetypal music.

It should be noted that in the midst of all this experimentation, Davis' trumpet playing is still eloquent and understated, although he now seems to scatter his notes in short staccato lines, rather than the long melodic lines and bent notes which has characterized his playing in the past. Every musician in the band, especially the rhythm instruments, plays around his staccato lines, and the effect is a continuous dynamic interrelation between the various musicians. The most interesting example of this, although the most untypical, is "Mademoiselle Mabry." The song is a piece of musical wit; the theme is short, playfully simple, and almost child-like, but it is so fragmented that we only get bits of it at a time. The result is very sophisticated humor.

"In a Silent Way" suggests what is in store for us if Davis continues in the same direction. The album, however, although very provocative, is a bit disappointing. Not because it is too restrained (after all, "Kind of Blue," one of the great jazz albums, is also quiet), but because it never climaxes. I suspect this is primarily

the fault of producer Teo Macero. The record, each side of which is one continuous song, sound like it is a number of cuts spliced together. In fact, Wayne Shorter's soprano saxophone solo on the first side, is cut in the middle, an inexcusable bit of production. More to the point, Tony Williams has been relegated to time-keeping, for some unknown reason, and the group lacks his unusual dynamics.

However, it is apparent that Davis is more interested here in tonal colors than rhythmic invention; I have already discussed John McLaughlin's guitar. In addition the group is further augmented by Josef Zawinul on organ, and the continual interrelational of the three electric instruments, piano, organ, guitar, creates sound textures like I have never heard before. Davis' trumpet and Shorter's soprano sax, the first time I have heard him play this instrument, weave in and out of these background textures, and the effect is constantly stunning. Unlike most rock, however, there is a strong sense of form which makes coherent the complex sound structure.

Jazz is supposed to be dead, or so the people who never listen to jazz tell us. However, after listening to the recent achievements of Miles Davis and his co-musicians (Herbie Hancock and Tony Williams have recently left the band to form their own unusual groups), it becomes obvious that they are in the vanguard of the musical experimentation which is receiving so much publicity these days.

students on students

By GREG WARNE

THE STRAWBERRY STATEMENT, by James Kunen. Random House. \$4.95

"The Strawberry Statement," written by James Simon Kunen, a Columbia sophomore, during and after the student uprising of the spring of 1968, moves blithely through a series of vignettes about student life sandwiched between raps that occasionally approach overtly political matters but never seem obliged to take this direction. It is a very difficult book to criticize. Kunen announces at the outset: "Don't spend too much time reading (this) because I didn't spend too much time writing it." This is the sort of stance he takes throughout the entire book. He dismisses the concept of "youth culture" as distinctly new and revolutionary, in and of itself, and many of the happenings at Columbia with the same degree of flippancy. He can be maligned for many things, but if he is to be given credit for anything it is his naked honesty. He unashamedly admits that he left a building occupation for crew practice, that he was concurrently working for McCarthy, and that: "You can have your cars and hi-fi's...I'd like to pawn them off and use the money for schools and houses for the poor. I'd like to do this so I'd feel good. So I'd feel good." He is fully aware that none of this will make him very popular with many of the activist leaders. But then he often seems to be as alienated from the leadership as he is from the Administration. His descriptions of Mark Rudd as a well-intentioned bumbler seem tragically funny in the face of where he has gone in a year. Kunen describes Jerry Rubin as little more than a pompous ideologue.

Kunen's description of his own motives for even being in a building occupation are only hazily attached to principle and totally lack any hint of a coherent understanding of immediate tactical imperatives. He professes frustration, an ignorance of the issues, and an absence of any sense of purpose. In the building occupations he finds himself desperately seeking any small task because (by his own admission) it makes him feel needed. He describes these things without realizing that he does not measure up to the mythical standards for what a campus radical must be. He merely describes himself as another revolutionary digit who cannot get along with his supposed leaders. It is a sort of voluntary form of victimization. He is afraid to believe in anything (himself included) and directs most of his energy into rapping with individuals. He discovers in himself a growing abhorrence for the lumping of individuals into ideological categories. The clarity of this last perception on his part does not arise so much from any conscious insight by the author but rather from his tedious talent for saying anything that comes into his head.

The question is, how could someone under the strain of so many ambivalent motives and contradictory assumptions and with so little clarity for action on any level have considered himself to be a member of the movement? It is easy to wonder about this in retrospect and just as difficult to judge him when you begin to think back to where we were at in the spring of 1968 and how many things have gone down since. As we can well remember, the energies of everyone within the diverse spectrum of anti-war people in this country were projected at that time largely to the upcoming presidential election and more specifically to the Democratic convention. There was hope for everyone. The McCarthy people looked to Mr. Clean as the only alternative to Johnson's war machine, and militants looked at the McCarthy people as a source of prospective radicals. It was generally assumed that violent repression, should it occur, would pull the people together. The attempted McCarthy nomination, as expected by most, proved to be an exercise in calculated futility. The Convention demonstrations did strip the pig politicians and their head-bashing cohorts naked, even on the tube. But this "infusion of consciousness" through an undeniable display of pig-rioting worked in more than the linear fashion in which it was first conceived. The ground beneath our feet in fact was shifting. At the Convention and in later actions the illusion that liberalism formed a powerful bloc within the Establishment was shattered. Critics of the police went unheeded and the Daley machine went unscathed. The concept of a liberal buffer was breaking down in the face of violence and instead of just massive polarization the Left was also experiencing a new sense of isolation. Mr. and Mrs. America demanded law and order and Tricky Dicky rose to the occasion. The shootings in Berkeley, the systematic extermination of the Panther Party, the division of SDS, the Conspiracy trial, and the continuation of the war into the present are all symptoms of how steady and successful the escalation and isolation process has been. The cops have used guns in Berkeley and Chicago and the stakes are getting higher for everyone. Repression did not even bring the hoped for solidarity on the Left. The various ideological and emotional stances that had once been encompassed by common rhetoric shattered into a multitude of different trips. The political people, faced with mounting frustration and isolation, sought to defend the ideological corners they had backed themselves into or live out whatever image they had of themselves—absurd or otherwise. Any illusion of that old unspoken solidarity that could put Mark Rudd and James Kunen in the same demonstration has faded to such an extent that even the straight press is hip (i.e. distinguishing between RYM I and II in the most recent Chicago action). You can't walk into an occupied building with that old liberal daze in your eyes anymore because the pigs might blast them out of your head.

Kunen really ought to write another book because "The Strawberry Statement" is almost history already.

THE WHOLE WORLD IS WATCHING, by Mark Gerzon. Viking. \$6.95

Mark Gerzon (presently a senior at Harvard) in "The Whole World Is Watching" has produced a far more massive attempt at portraying the position of college students in the flow of contemporary events. He has sacrificed the possibility of an open first person narrative for an attempt at sociological analysis. His book is more current than "The Strawberry Statement" and it is perhaps due to the way things have changed that someone operating from his point of view has found it necessary to assume such a serious and didactic tone.

At first glance his book looks like the longest college term paper ever written. He is often forced to assume a weighty academic rhetoric to obscure the spaces in his knowledge. (When was the last time YOU had to lay down a rap about alienation designed to hide the fact that you never got past the Introduction to "One-Dimensional Man"?) Gerzon spends a lot of time quoting and paraphrasing songs which he ties into a scan course on McLuhan, Galbraith, Keniston, Reisman, Fromm, and others, in an orgy of youthful eclecticism. He has divided the book into six areas of consciousness which are supposed to have some sort of dialectic connection which he never really gets together anyway. His project is insanely ambitious. Unlike Kunen, he takes the idea of a new youth culture very seriously and uses a lot of McLuhanesque arguments to validate it. He also takes the notion of a powerful contingent of liberals active in the Establishment as a serious group to appeal to. He is blind to the impotency and intellectual apologetics that they have been guilty of in the past. The natural corollary of this premise is that all should jockey for positions in the Establishment from which they too can wield the same coherent sway over American politics. This leads him to make a few nasty vendettas against the drop-out as he conceives of him while still rapping continuously about the new alternative society which is supposed to arise somehow from youth culture. His biggest source of difficulty is the commitment to intellectual ideals which he demonstrates in the tone and direction of his rhetoric. It leads him to support what seems to be a surprisingly linear view of how this alternative society is to come about. He has apparently not yet felt the emotional need to finally and decisively leave the womb of the old society.

Yet when he got around to drugs he had to ease his hard line somewhat. He admits that drugs are an intensely personal experience in a society where the

admit that school was and still is the center of his life, that he never really TRIED dropping out, and that he has never been hungry enough to know what a damned important thing an alternative society really is. All he admits to emotionally is that he likes dope.

There is nothing formally contradictory about what he says. The contradictions arise in application. For example: he lays into the Establishment for deferring all opinion to the experts and yet when faced with a question that falls outside the range of his sociology, he bows to the political scientists or psychologists without further speculation. He criticizes society for its fragmenting role and yet outside of drugs can point to no other contemporary alternative that offers total participation.

The insights Gerzon offers about media seem to indicate that of all the theorists he mentions, McLuhan was one he most fully integrated into his own ideas. In spite of the book's many faults, he has managed to make some connections that were new to me and I admire the ambitiousness of what he tried to do. "The Whole World Is Watching," by and large, is something to read for yourself.

In many respects, Gerzon and Kunen represent different poles of outlook. Where Kunen is flippant and backhanded, Gerzon is systematic and self-serious. Ideas do not mean all that much to Kunen, whereas they are of great importance to Gerzon. Gerzon gets behind a lot of ideas and really risks himself on an intellectual level with some success. Kunen lays down every card he can find, risking himself personally and painting a fairly accurate picture of his own confusion. Gerzon cannot afford any confessions of his own limitations or confusion because he takes such an omniscient view. Any comparison of these two must be made with the fact in mind, once again, that they occupy positions



gap between individual and mass consciousness is ever narrowing and political and social discourse depends upon self-supporting premises. He shows that drugs are one of the few ways by which a person can mark his passage into manhood in a society which demands emotional passivity within the existing institutions. Drugs offer a total experience for the media-children in a society with only the most fragmented and fragmenting image of itself. It is the intensity of the last few chapters, in the discussion of drugs, that curiously collapse the rigidity of the rest.

Gerzon's style flows from great intellectual coherence but the application of the content of his ideas betrays his inability to turn his concepts inward. He is rapping through his ego and not his heart. Perhaps he had to take a real ego-trip to write the book. It might otherwise have ended up a mass of notes which would have lacked Kunen's flippancy because there was nothing whimsical about his intentions.

Gerzon's biggest mistake is his belief in his own centrality. His analysis flows from an undisturbed certainty that he represents his culture and that his representation flows through the wave to the future. He generalizes a picture of youth culture purely from the experience of a white—upper-middle class male college student. The whole focus is on "manhood." Never once is mention made of the problems women have of becoming WOMEN in mass society. The implication behind this omission is that they are merely an extension of a youth culture based upon male supremacy (and as we all know that isn't where the revolution is at). In fact, the whole book is a very readable head-trip that once broken down is really a series of projections made from one position along a spectrum that is becoming increasingly more diverse. He comes to conclusions that simply should not be made without the preface of where he is at. The sad thing is that he has been in school so long that his head reads like a textbook. Before he could ever transcend his own experience and really get into the nitty-gritty of alternative societies he would first have to

in contemporary history separated by a year and a half of really heavy changes for everybody.

An important question at this point is whether either author has succeeded in creating through the medium of his words, an audience. Both have attempted to address a general audience on where youth is at; Kunen through the voice of diary notebook and Gerzon through a textbook analysis. And yet I doubt that either book will reach a significant number who are not already familiar with most of what is being said. It is amusing to look at yourself in these mirrors and see how you measure up to the way in which each author approximates your culture. But how many straight people will get into these books?

The dynamic of Kunen's book depends largely upon how you relate your experiences to his. If you have no experience of campus revolt then he is likely to come across like a confused adolescent. Gerzon on the other hand writes in a style familiar to college students and refers to works that are standard reading for college students. The dynamic of his book operates upon your ability to relate your own conclusions from this material to his. Except for the drug chapters, it is difficult to say that the rest of the book really speaks for itself. On the other hand, if there really were a large contingent of basically honest, rational liberals in the Establishment who had a reasonably well-developed and well-informed program for consistent reform then his book might be a huge success. He can only be blamed for trying to appeal to an audience that is more mythical than real.

Thus both books are self-validating experiences for a limited audience who share the same intellectual and emotional experiences as the authors. Neither one says anything that is all that new to us and yet it is doubtful that they will inform the people who most need to know these things except in the most jumbled manner. Which I guess is just another way of saying that the gaps between people in this country can be closed only by experience itself and not by books.