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A Chat With Fitzgerald & Henderson

By Mark Menachem

Ella...

Inconspicuously attired in an inexpensive lavender knit dress, green kerchief, and dark glasses, Ella Fitzgerald looked as ordinary as anyone possibly could.

She had just arrived at the Madison airport after a trip from Milwaukee. Laboriously tramping out of her plane, one of North Central's diminutive two-engine propeller jobs, Miss Fitzgerald was obviously exhausted. This did not stop her from being pleasant and friendly to me, though.

Completely unassuming, she has not allowed her success to ruffle her earthy nature.

In Madison for her concert with Skitch Henderson and the Chicago Symphony, Miss Fitzgerald did an all-Gershwin program.

"It is so difficult to decide on which of Gershwin's songs I should use," she explained. "If I do a popular song, people say that they have heard it too often. If the song is relatively unknown, they ask me why I do not sing a more popular one."

When asked whether she altered her style at all

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Skitch...

Skitch Henderson, as most people know him, is a bandleader and conductor. Few people know that this most talented musician spends almost as much time flying all types of aircraft as he does conducting an orchestra.

Henderson had just arrived from New York in order to conduct the Chicago Symphony in concert with Ella Fitzgerald.

Since I was the only reporter present, I arranged to have a drink with him at the airport cocktail lounge. During an hour-long conversation with Mr. Henderson, I was able to find out a great deal about this extremely versatile man.

"I taped five panel-shows for NBC today," explained Henderson. "Boy, is that rough! It reminds me of the days when I was doing the Tonight Show with Johnny Carson." Henderson left the show six months ago. "Life is much less hectic now," he said. "Most important, though, is that I am free to enjoy life and do what I want to do. When I was working for NBC, they would not al-

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The Daily Cardinal

VOL. LXXVII, No. 155

University of Wisconsin, Madison, Wisconsin 53706, Tuesday, June 27, 1967

5 CENTS A COPY

Mayor Plans Committee To Relate U, City, State

By LARRY STEIN

University Pres. Fred Harvey Harrington will meet with Mayor Otto Festge and Gov. Warren Knowles to discuss the mayor's proposal for a top level policy committee to coordinate all facets of planning in Madison which will involve the city, state and University.

The Mayor said that the committee would have at least three members, from the top administrative levels in the city, state, and University, but could be expanded to include representatives of the Board of Regents, the state legislature, and the City Council.

Festge also said that the committee could at least command the respect of the City Council, the regents, and the legislature.

According to David Gordon, the Mayor's administrative assistant, the plan is still very general, and aims to include the state as a real representative in city planning and to make available planners and engineers for decision making and consultation.

This new committee would supplement the functions of City-University Coordinating Committee which is concerned mainly with planning in the University area. It is made up of city, University, and state representatives, but according to Paul Hassett, the governor's secretary and representative on the committee, the state does not have the ability to initiate its own plans within the present committee.

Since the state is involved in a large office building program, which will create traffic problems affecting both the city and the University, further coordination is necessary. Hassett indicated that such coordination between the state highways and city and University streets might prevent such problems as the present University Ave. bus lane dispute.

City Planner Kenneth Clark stressed the importance of coop-

eration in University expansion plans and general transportation problems. He said at present the representatives of the city, state, and University must relate too much on a personal level. A change in administration requires rebuilding this relationship. He also said that while the City-University Coordinating Committee has been limited to local problems,

he hoped that the new committee would be able to handle such long-range problems as University expansion and state building projects.

The Mayor said that the city's problem is that it is informed too late of the state's plans. He said "We are then called on to respond more quickly than we are able to."

Today in Milwaukee

Draft Protestors To Demonstrate

By PETER PERRY

The Wisconsin Draft Resistance Union met late Monday night to discuss plans for today's demonstration at the Milwaukee induction center. About 35 people attended.

The demonstration is to support a Sheboygan man who may refuse induction.

In general, the protestors are to follow the same plan of action used in a similar effort last month in which eleven were arrested. But "hopefully, the same mistakes won't be made again," said Peter Spelman, who conducted the meeting. They hoped to leave Witte field by car at 7:00 this morning and to arrive in Milwaukee by 8:30.

Once there, a small number of people were to enter the center as visitors of Gene Shermeister, who, according to the Draft Union's press release, is a "young man" who "is going to refuse to be inducted into the armed forces."

Those who go into the center planned to interrupt the induction officer's "welcome" speech by explaining that they are there to help Shermeister and by passing out leaflets. It is at this point that the danger of arrest is the greatest. Detailed plans were made to obtain bail for any students who might be arrested. One student made a long distance call to his "Depression conservative" father so that he would be ready to post bail if necessary.

The demonstrators who do not go into the center, possibly 30 in number, will form a picket line outside. They were advised to keep moving to avoid being arrested for loitering.

★ ★ ★
By JOHN TERRILL

The Wisconsin Draft Resistance Union has intensified its campaign to inform draft-age men about ways to avoid serving in the armed forces.

The WDRU was formally organized last February when 113 men signed a "We Won't Go" petition which was reprinted in The Daily Cardinal. It has now increased its size to 150 men and women and "five full-time workers."

From its Madison headquarters at 8 Francis Ct., the WDRU is coordinating its summer program which focuses on the college and the community.

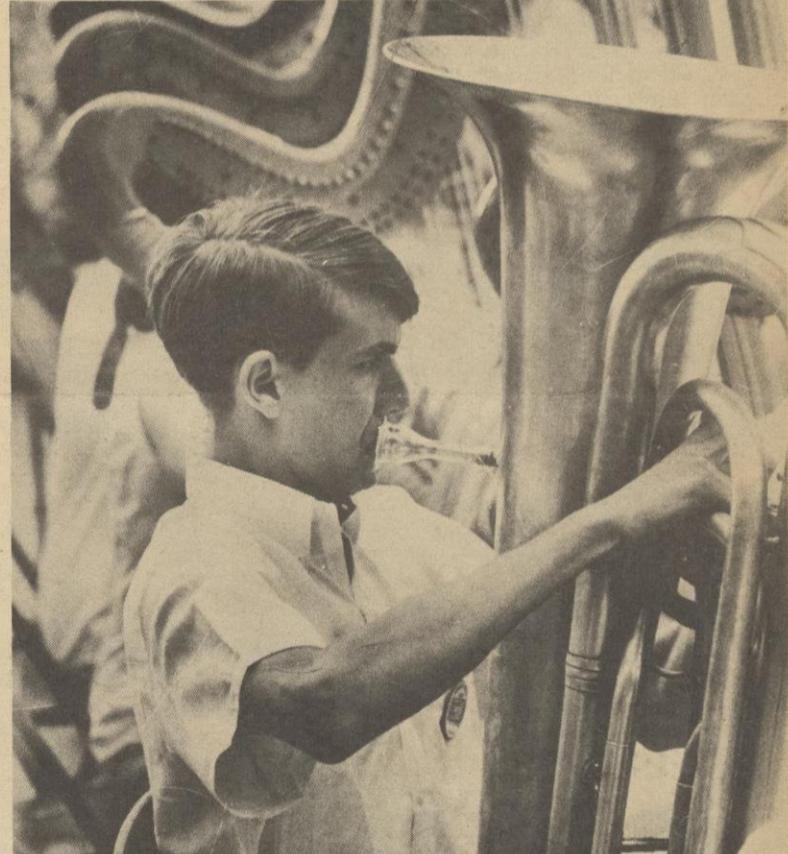
Here the group will set up tables at the Union where leaflets will be distributed, and arrangements will be made for meetings.

Special attention will be given to freshmen students who are coming for orientation sessions.

On the state-wide level, speakers will travel to communities and campuses to gain supporters who will, in turn, form their own resistance groups on the campuses and in the high schools.

While the resistance movement

(continued on page 7)



BLOW BY BLOW came the stirring notes. The University's high school music clinic orchestra gave a fine performance yesterday to a crowd of 1000 on the Union Terrace. —Cardinal Photo by Irv White

State Assembly Approves Beer Drinking Age of 19

By KEITH DAVIS

The State Assembly has voted a uniform law for the drinking of beer at age 19.

The statute would nullify the 18 and 21 year old options which had created a patchwork effect of 'wet' and 'dry' areas. This has been held to be a cause of the high number of teenagers involved in traffic fatalities resulting from the use of alcohol.

Earlier, a reconsideration on Gov. Warren P. Knowles' 21 year old drinking proposal was killed by a vote of 61 to 33. The governor's bill had been indefinitely postponed Wednesday by a vote of 51 to 47 and this narrow margin spurred the governor to attempt to draft a compromise bill to win back at least some of the 20 Republicans opposed to his measure.

The opposition, according to Assemblymen Kenneth Kunde (D-Sheboygan) and Robert Kordus (D-Milwaukee), then offered the recall motion on the bill. This move,

they said, was designed to put down the governor's proposal once and for all.

Kordus offered the resolution Wednesday night and it was defeated on Friday by a vote of 61 to 33. This margin evidently convinced the governor for he did not oppose Rep. David Obey's (D-Wausau) bill for a uniform beer age of 19. This bill passed the house on the same day by a vote of 68 to 26.

Knowles' bill had rough going from the beginning including a coalition of Democrats, the beer lobby, and prominent members of the Republican party—including the majority leader. Previously, the Committee on Highway Safety had extracted the drinking from the Highway Safety package, much against the governor's wishes.

The bill for the uniform beer drinking age of 19 now goes to the State Senate, which had previously passed the governor's proposal.

"... that Continual and Fearless Sifting and Winnowing by which alone the truth can be found . . ."

The Daily Cardinal A Page of Opinion

Student Concern

Mayor Festge has proposed a planning committee to include the state with the university and the city. The Mayor, however, has suggested that only administrative officials from the university be represented.

The students must have valid representation in their own right—because they are directly affected by the decisions on planning and traffic which will be reached.

The administration in the past has been unable to achieve all the needs of the students. The wrong-way bus lane on University Ave. was approved by the City-University Coordinating Committee which included only one student—merely token according to next year's student representative, Doug Anderson. The effect of the bus lane on the student body is well known. Campus Planner Edward Hopkins has said that the pedestrian problems were indiscernible on paper and has agreed that at certain non-technical levels, student participation would be desirable. Students must take an interest in these problems while they are still at committee level, by seeking representation wherever students are affected, and by giving support to representatives.

Similarly, technical planners failed to see student needs in the case of the Langdon-Park St. bridge. Not surprisingly, students were bewildered by the odd looking structure rising over the intersection. By the time they knew what it was, it was there.

We must make our demands before they have been denied. It is our responsibility to know what plans are being made which will affect us—and to express our views before these plans have been realized. If our representatives at the Coordinating Committee had more vocal support from the student body, we might have been spared the bus lane, and the city, our demonstrations.

Instead of merely reacting when our rights are violated, we must try to protect them in advance. A student must be an active member of his community, not a passive prisoner. Anderson speaks of a bill to rezone the University community. This will enable large living units to be built on campus, but will rule out small living units and cooperatives. How many of us even know about this?

Now we must act. We painted the "around-way" bridge white after we saw it, and we stood in front of the "wrong-way" buses after one of us was hit. Will the mayor's committee act independently of us? Shall we throw eggs at a huge unwanted dormitory only after it appears?

Letters to the Editor

Bus Lane Stand Called Unfair

To the Editor:

I was unspeakably appalled at the editorial in the June 22 Cardinal about what you so single-mindedly call the "wrong-way bus lane."

Is it not time the Cardinal makes some effort at getting glimpses of both sides of the question? Oh, with what patience the worthy gentlemen of the bus company have awaited the asuasion of the torrent of selfish criticism now flooding the Cardinal's editorial page.

But I ask you, when will it cease? And when, I ask you, when will you show that you see this matter from the viewpoint of the bus drivers?—All those cars going the wrong way . . .

Walter Ezell

The Daily Cardinal

"A Free Student Newspaper"

FOUNDED APRIL 4, 1892

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On the Soapbox

Third Party Won't Work In '68

Based on the disappointment and "stab in the back" felt by the left as a result of President Johnson's escalation of the Vietnam war, the suggestion one hears most often today is for a third party "peace" candidate at the national level, on the presidential ticket.

It is unfortunate that this proposal has been given so much impetus by the refusal of the two national parties to discuss or take any platform on the Asian war, save the "anti-platform" of "we back our boys."

In discussion of the third party alternative, the majority of proponents admit readily that such a candidate would have no chance of election; they argue, however, that the vote for such candidates would have "symbolic value."

One must realize that the effectiveness will be as limited as the April Mobilization on the policies of the Administration, which will be assured of victory if such candidates are run, as well as majority in both houses, if not of party, of hawks at least. The result will be a four year continuation of the war.

Into this we may take certain considerations; to begin it is physically impossible, at the present and future time, for President Johnson to end the war in Vietnam. His commitment in words and deeds severely limits the possibilities for any alternatives which would result in a loss of "face" from a policy which it is no longer expedient to follow. Then too, it is doubtful that the NLF or Ho Chi Minh would ever trust the promises of the President.

What then is the alternative to the election of President Johnson in 1968. It would seem that the only realistic alternative is that of the Republican party, simply because it would enter office without the commitments of the present administration, and bring in a fresh perspective. In terms of those in the Republican Party who would be acceptable to a solution to the Vietnam conflict the candidates would have to be of the Romney, Rockefeller, Percy and Hatfield mold, and of these perhaps Romney would be the most acceptable.

In seeking to substantiate the original hypothesis, that a change of administration is necessary to bring about solution to the Vietnam war, three examples may be mentioned. The first is the necessity of the election of Eisenhower in 1952 to end the Korean conflict, for although Truman made the same attempts, it was impossible for that conflict to end with him in office. Much in the same light it was impossible for Trygvie Lie of the UN to have the Chinese return Allied prisoners of war.

The third example is that of the rejection of the Dulles doctrine of the early fifties, which was

attempted often in the second Eisenhower administration, at times by Dulles himself. It necessitated the change of administrations, however, to accomplish the dialogue between East and West in the Kennedy administration, which could not itself solve the Cuban problem. In the study of the diplomatic history a firm rule seems to hold that it is necessary for a change in administration for a change in policy.

Another argument for a moderate among the Republicans, rather than a "dove" such as Hatfield, is the fact that the settlement in Vietnam will not be acceptable to the United States, from a standpoint of prestige and gain. At best this country may hold for a status quo, the life of which would not be a single decade. It is then necessary to have a moderate in order to forestall charges of "sell-out" which the lunatic fringe is bound to make, returning back to Mr. Robert Welch's charge of communist party membership for Dulles and the Eisenhowers. It is all too evident that Mr. Arthur Schlesinger's recent prediction of a second McCarthyite period is far too accurate. The election of an avowed dove would merely intensify this, which would hamper all movement for social change by the paralysis of the communications media and government in fear of the renewed "fellow traveler" label.

On the domestic programs it may be said that the country is now committed to the programs of social change "in moderation" as typified by the Great Society, and that much as the Conservative government in Great Britain does not dare rescind the socialist programs of the Labour Party, so the Republicans could not rescind the Great Society programs.

The radicals will argue, to a large extent, that the one experience with electoral politics in political parties has shown them the light. Whether this is so may be in question—it showed that overtrusted liberal administration, whose goals are not the same, whose viewpoint differs, and which was, in this particular case, not equipped to deal with the problem of international conflict, which lies out of the competency of the men who now control the administration, and who are essentially administrators, rather than policy makers.

It is, however, necessary for the radical segment of the political spectrum to realize that a society depends more on achievement than on the purity of a dream, something long ago realized by the liberals. The radicals must therefore learn to use the system, while not being essentially corrupted by it.

Chuck Parthum

A Shot in Your Head—

U's Germ Warfare

Paul Soglin

staff did intensive research on this contract and the ambiguities we found are best summarized in an article by Christy Sinks that appeared on May 10, 1967:

... it is possible that a professor here working on an "unclassified" government contract may be submitting reports to the government which are then "classified"—without the knowledge of the University Committee (of the faculty).

"I'm reasonably certain that this has happened," said Len Van Ess, director of gifts, grants and contracts.

Under this contract, DA18-035-AMC-115 (A), the government furnished to the contractor (the University of Wisconsin) the following gases: Optically Active BZ and Optically Active GD, 15 grams each ("Subject to availability") as well as GB, BZ, VX, GF, GA and GD (180 grams of each). These are gases that in most instances attack the central nervous system inducing nausea, hallucinations and loss of motor control; brain damage and death are possible.

BZ is one of a number of "benevolent incapacitators" being stockpiled by the government. The advantages of these gases is that they can put a soldier or civilian out of action without permanent after-effects. Ah, civilization.

At present the government has contracted research assignments that involve gases of which 500 grams (less than a pound) would be sufficient to wipe out all human life on this planet.

The work done on this campus is to break up the gases provided by the government so that anti-toxins may be found. However, once the government has the information it can always use it to develop a bigger and better gas. In one report outlined in TAB's yellow pages on a contract dealing with the Tertiary Amines and Organohalogenating Agents the researcher from this university made references to sarin. Sarin (and its counterpart, tabun) were toxic gases developed by the Nazis.

The research being done on the gases leaves many questions unanswered. Assuming that the research is conducted for the purpose of developing antigens it is still unknown what the military will do with the knowledge.

Should the university be in this business? Will the loss of such contracts mean the loss of brilliant scholars? Just how free are the researchers in publishing their findings?

There have been instances where thesis candidates have had difficulty in obtaining their degrees because their major professors did not have clearance for the project that the student was working on and consequently he had to wait for the appropriate governmental agency to declassify the paper.

Is this scholarship?

And what about accidents? Have there been any? Has anyone been gassed?

If someone was how could we find out?

"Each TAB contains announcements of the unclassified-unlimited reports in the white section, and unclassified-controlled and confidential and secret classified reports in the yellow section of TAB." Recipients of TAB have been warned not to keep this official publication in open reference. The Defense Documentation Center (DDC) has found that in the recent past this official publication is being exposed to the general public and possibly transmitted to foreign governments or foreign nationals. TAB is to be destroyed when no longer needed, and reproduction from the yellow section of TAB is not authorized.

Thus, the white pages of TAB list unclassified reports of non-classified projects that the government is underwriting. In the case of a project that the DOD lists as classified, its unclassified report in TAB appears in the yellow section, designated with an 'A' denoting "limited access."

With '15' meaning Military Science and '2' denoting Chemical, Biological and Radiological Warfare we can only come to the conclusion that the University of Wisconsin and the government cannot agree on the definition of 'classified,' at least in the case of this contract designated 15/2A.

President Harrington repeatedly assures us that the University has held only one classified contract this past year (in Meteorology). There is no reason to doubt his word which in the case of this 15/2A is reinforced by the professors working on this contract who claim that they have complete freedom to publish their findings.

Last May this columnist and six members of the Daily Cardinal

University's Stock Profit Reaches Three Million

The University's common stock holdings are currently showing a book profit of \$3,480,659.

The largest University holding in terms of market value is 8,559 shares of Warren-Lambert Pharmacy. It was worth \$109,383 when originally bought and it had a market value of \$422,630 on May 26, the date of the University's report.

The University holds 216,111 shares of common stock which were worth \$10,630,001 at the close of the stock market on the day of the report.

These stock holdings represent close to 65 per cent of the University's trust funds; at the close of the last fiscal period university-administered trust funds were worth \$17.6 million.

Gifts and bequests to the University create most of the trust funds. Neil Cafferty, vice president for business and finance, said that the University usually uses the dividends on the stocks, but the exact provisions of the gift may determine their use.

Most of the remainder of trust funds are invested in U.S. bonds, industrial bonds, and real estate mortgages.

Another large University holding is in General Motors; it is valued at \$397,882.

Following are the companies in which the University currently holds stock:

Name	Shares
Am. Elec. Pwr.	2,598
Amer. Tel & Tel	5,440
Anaconda	2,200
Atch. T. Santa Fe	4,000
Atlantic Richfield	2,550
Bank of America	2,030
Burlington Indus.	6,400

Burroughs Corp.	1,400
Central & S. W.	2,500
Chase Man. Bank	1,598
Cities Service Co.	4,400
Clark Equipment	6,584
Cluett Peabody	10,800
Comwlth Edison	5,994
Continental Oil	2,900
Corn Products Co.	3,716
Dana Corp.	2,127
Deere & Co.	2,300
Delta Air Lines	
Eastman Kodak	1,114
Ethyl Corp.	4,000
First Wis. Banks.	2,000
Fund American	3,000
General Foods	2,038
General Motors	4,981
General Pub. Util.	3,744
Grace & Co.	3,822
Gulf Oil Corp.	2,000
Home Insurance	2,600
Intl. Busi. Mach.	516
Johnson Service	1,500
Karstadt Rodolph	30
Kimberly-Clark	1,022
Kroger	3,000
Massey-Ferguson	8,000
Middle South Util.	4,000
Mobil Oil	3,000
Mohr Lind Saw	375
Motorola	1,200
Nat'l Dairy Prod.	4,072
North Am. Avia.	2,000
Oscar Mayer	4,000
Pac. Gas & Elec.	3,120
Pfizer & Co.	2,752
Phila. Elec. Co.	2,924
Phillips Petrol.	2,500
Reynolds Metals	4,000
Ritter Pfaudler	3,000
Sheboy. Ind. Foun.	201
Simplicity Pattern	3,645
Simpson Timber	550
Southern Cal. Ed.	1,560
Southern Pac.	4,300
Southern Ry	1,750
Standard Oil (Ind)	2,224
Standard Oil (NJ)	4,186
Starks Farms	2,250
Sterling Drug	4,200
Texaco	2,314
Trans World Airl.	2,700
Union Pacific	2,012
United Gas Corp.	3,200
U.S. Gypsum	2,700
U.S. Plywood	4,000
Vinyl Plastics	1,000

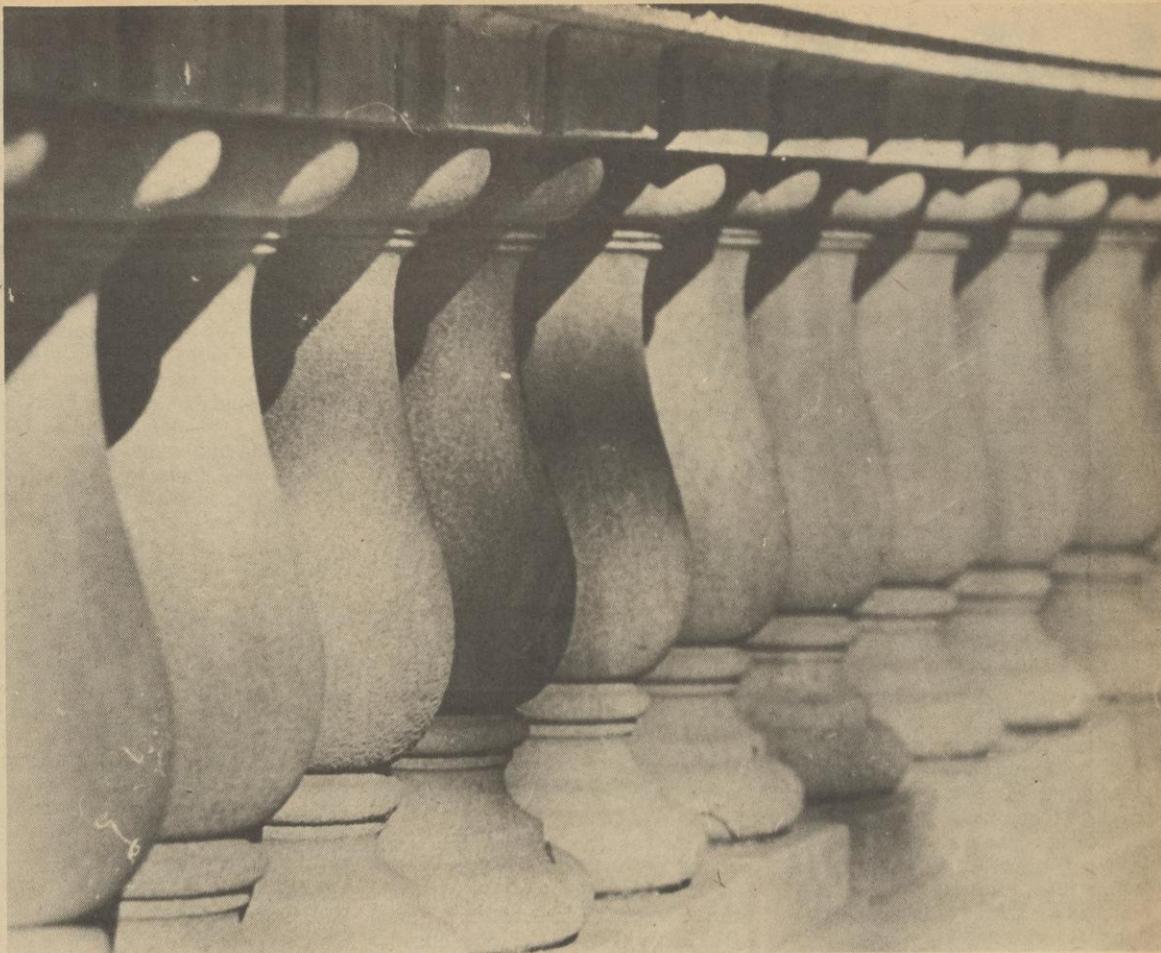
Composition No. 3

2,224	Warn-Lamb. Phar	8,559
4,186	Warner & Swasey	4,500
2,250	Wis. Electric Pwr.	2,233
4,200	Wis. Pwr. & Light	5,680
2,314	Total	216,111

PORTR BUTTS

Student turmoil at overseas universities, boycotts of union build-

ings, and contrasts in student life in 60 countries are described in a new book, "State of the College Union Around the World," by Porter Butts, director of the Union. The illustrated book is described as the most extensive publication on college unions, or campus social-cultural centers, and the first global report of its kind.



ThE dOctOR's DilEmmA
by bernard shaw july 5-8

flniAn's RaiNbOw
by b. lane, e.y. harburg, f. saidy july 19-22

tHe pRivAtE Ear and
ThE PuBlic eYe
by peter shaffer august 2-5

season tickets

available-\$5, \$4

campus booths

union box office

Lobotomy of the Mind's Terror

By LARRY COHEN
Fine Arts Editor

Just a semblance of physical landscape served as the setting for Studio 408's initial production of Tennessee Williams' "Suddenly Last Summer" Friday evening. A few crates painted white to suggest benches, some lights, perhaps a prop or two and blocks placed here and there created the impression of levels.

The real atmosphere of Violet Venable's garden, the feel tension of the Southern Gothic hell with its carnivorous savages, were yet to come and from another source.

And it is this other landscape that was provided for the audience that made the first night noteworthy. In the absence of evocative physical detail, the important props—actors and the words of a fairly engrossing play—proved that good theater never needs to depend on tangible trappings. No wheelchair for Mrs. Venable, no sound effects of harsh bird cries or for that matter, nothing called for by the playwright in his stage directions; it mattered very little.

Performing "Suddenly Last Summer" on the stage is no easy task, for Mankiewicz's 1960 film of the play looms large in the mind in competition. Yet what was laboriously literal-minded on the screen in flashbacks and closeups is absent in the theater version.

The imagination is therefore called upon to make the play a sensory experience, putting the burden of creation on actors and the director.

It is curious to notice what happens when both are more than prepared to accept the task. The weaknesses of a work that is largely dependent on mystery and a climactic revelation are necessarily the faults of the production. Yet the potential strengths in creating characters that Williams suggests are made operative and dramatically effective.

The script that Gustavo Matta and his cast have worked from is a pared-down version of the original. The roles of Catherine's mother and brother have been judiciously eliminated, the gains in pruning superfluousness far outweighing faithfulness to the printed word.

As a result, some of the less crucial redundancies are gone and the important dialogue has been shifted to the person of Miss Foxhill, Mrs. Venable's aide-nurse. One misses not the hypocrisies and weaknesses of George and Mrs. Holly, but rather, what they revealed as characters about Catherine and the domination of Mrs. Venable. In this sense, their absence is neither a wholly positive or negative factor.

As John Wright Stevens' lights come up, Martha van Cleef's Mrs. Venable peers out at us from the tiny but exceptionally workable stage. With a few lines recited, the unsaid and unseen take form; we learn about what the visiting Dr. Cukrowicz calls the "well-groomed jungle" of her dead son Sebastian, the poet. And as Miss van Cleef handles the opening monologue, the moment is precise and highly controlled. Violet Venable, like her 40-year-old son, has disciplined herself "to refuse to grow old"; a stroke and the occurrence of the play's title have threatened her grotesque security.

It is the terror under the bluff that Miss van Cleef concentrates upon. Her Mrs. Venable is still a domineering bully, highly aware of the power she wields despite her cane and dizzy spells. But the actress makes clear that her niece Catherine and the truth will reduce her to hysteria. The small laughs posing as charm to excuse the slips, the paranoid insistence that the girl's tale is false and must be permanently silenced—these are indications of the inevitable confrontation.

One does not forget the initial effect of the actress staring at the audience, however, as she first began to speak. It is a far-away look of half-crazed, half-devouring eyes. Because of the intimacy of the small theater, the viewers

necessarily become part of the set. This incorporation is highly intense and properly disturbing for Williams and the entire range of playwrights—Carline, Albee, Ghelderode and more Williams—that Studio 408 has chosen. It shall be instructive to see how works by other playwrights can be used to exploit the limitations of such a working area.

Once Mrs. Venable's version of the mother-son relationship has been provided, the attention is focused on Catherine. As Pat Hildebrand plays her, the young girl is an intensely alive creature, the perfect opposite in every detail to Mrs. Venable. Their meeting ground is in a mutual nervousness about the truth, Catherine never resisting it no matter how fantastic and obscene and her aunt, denying, protecting and shrilly crying out to lobotomize it.

Miss Hildebrand works most deliberately with her mouth. She stretches it into nervous contortions, twitches and chokes it to supply facial substance. Williams' tale of what happened to Sebastian last summer at Cabeza de Lobo is expressed in symbolic terms of a quasi-parable; the actress achieves the qualities of performance that remove it from the level of Grand Guignol onto a more workable plane of human experience.

Her pacing in the small garden

conveys its claustrophobic heat and isolation; her crawling up and down the blocks at the play's end beautifully parallels the climb up the hill on which Sebastian was literally torn apart by starving waifs.

As the doctor called in by Mrs. Venable to examine her niece, Michael Goldberg is occasionally awkward and wooden in the little he is asked to do. I tend to suspect the former may be due more to Williams' dialogue than Goldberg. And the same may be said for Anne Walthall as Miss Foxhill who, as I mentioned earlier, finds herself in the curious position of speaking lines that originally belonged to other characters. Sharon Joos serves as a satisfactory Sister Felicity in the small role. Since Studio 408 is conceived in terms of a repertory, it will be more just to assess all three performers after subsequent performances.

Gustavo Matta's direction is unquestionably the sign for true optimism in this rendering of a tricky and difficult play. He seems well aware of the physical dimensions and transforming them into assets. With its first production of an ambitious weekly bill (every Friday and Saturday in 408 Bascom at 8:30 p.m.), Studio 408 deserves attention by audiences and the Speech Department.

Films: Polanski

Roman Polanski's first major feature, the highly acclaimed "Knife in the Water," ended ambiguously with a shot of a forked road and a protagonist with two possible paths of decisions. It is more than just coincidence that his third film, "Cul-de-Sac" ("Blind Alley") begins with a long shot of a single road.

After driving up the psychological route of "Repulsion," the Polish Pinter of film has returned to a deliberately similar landscape. And with his second English language film, he has produced a work only rivalled in skill last year by Truffaut and Antonioni. More importantly, Polanski has evolved from a minor artist of unflawed yet limited vision to a major director of unlimited scope with the mistakes that only great ambition can stumble onto.

The basic parallels with "Knife" are highly conscious. Again, a triangle of a sort, again two men and a woman. Again, the notes of humiliation, the cuckolding and embarrassment, and the ultimate characteristic of Polanski, desperation.

What begins pleasantly enough as

farce and mock gangster films, however, undergoes a subtle transformation. The savagely funny bits are consistently retained, yet the hostilities of nature, other people and finally, man himself, become the real road directions. And it is this gradual fluctuation in situation and roles that finally becomes extremely touching.

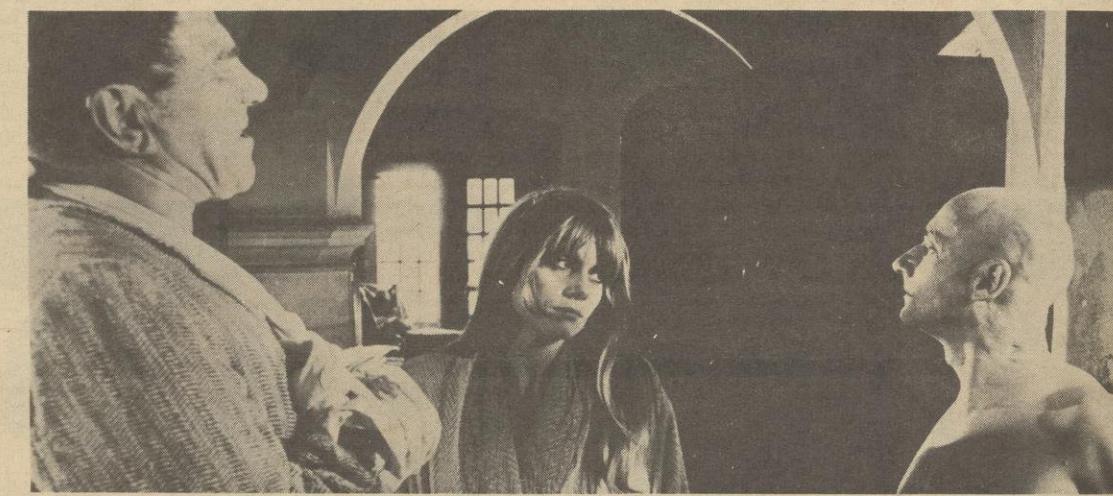
The husband this time, superbly played by Donald Pleasance, lives alone with his considerably younger wife (Françoise Dorleac) in a remote Gothic castle. With his usual terse economy in establishing situation, Pinter directs his camera on Dorleac making bare-breasted love with a neighbor's son on the beach, later giving us a look at a weird sort of a bedtime game with Pleasance dressed in his wife's frilly nightgown when he encounters a prowler downstairs.

The intruder is Dickie (Lionel Stander), a wounded brute of a gangster who has left his fatally injured comrade stranded in their stalled car that is gradually being

SUMMER MUSIC

The Lovin' Spoonful and Simon and Garfunkel will inaugurate the Summer Music Festival at the Dane County Memorial Coliseum in a joint program at 8:30 p.m., July 7.

Frank Sinatra will appear for two concerts the following evening at 6:30 and 9:30 p.m.



PERSECUTOR AND VICTIMS—Lionel Stander, Françoise Dorleac and Donald Pleasance in a still from CUL-DE-SAC.

covered up by high tide. Dickie has observed the bored and flirtatious wife on the beach unseen; the two Mutt-and-Jeff-like males catalyze each other and the stock situation unexpectedly leads to a temporary sort of friendship. The alliance between the men is against false social amenities, the viciousness of the wife's toying with men as objects, against a universe they both recognize to be maliciously hostile.

Black comedy is an appropriate term for "Cul-de-Sac"; the atmosphere is indeed grotesque and absurdly ordered. Yet what Polanski achieves is closer to what Truffaut experimented with in his early films. There is the same fluctuation between parodic comedy and tragedy evidenced in "Shoot the Piano Player," the same dissection of behavior like characters were insects that were present in "Jules et Jim" and "The Soft Skin."

But the closest sense of similarity lies with Harold Pinter. Polanski expands biting terseness of verbal expression into visual terms; his eye for minute detail is as precise as the playwright's ear for exactitude in dialogue. It is hard to believe this is only the Polish director's second film in English for the mastery is so complete; inflection on every level is complex.

It is fruitless to match performances against each other; Dorleac, Pleasance and Stander are all so superb and used so well by their director that it makes one gasp with astonishment. Polanski's exactness of artistry is enough to cast shame on any film shown here for a long time.

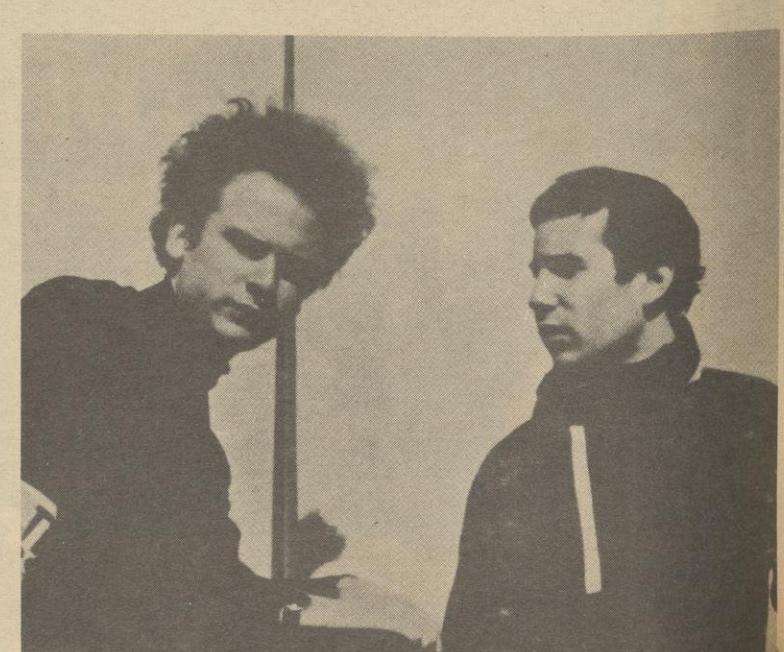
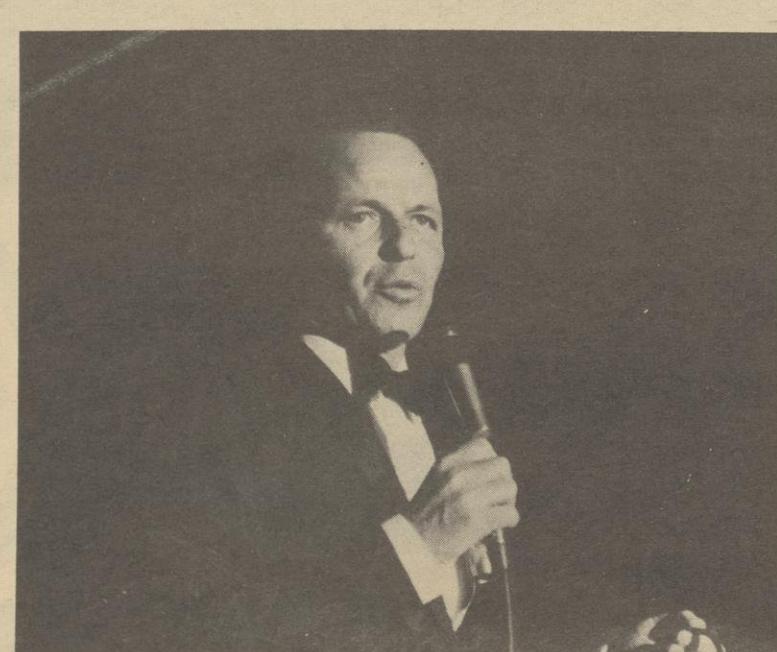
* * *

An equal but quite different kind of horror is created by Otto Preminger's latest travesty in the world of cliche-Reality, this time the

subject of racial matters in the deep South. HURRY SUNDOWN is tantamount to the entertainment to be derived from the parody-documentary on Playboy prodigy, Hugh Hefner in "The Most." One begins to laugh at the absurdity of the slop being dished out, and the giggling gains momentum to the pitch of gasping hysteria.

Based on the undistinguished novel of the same name that led best-seller lists for months, "Hurry Sundown" is about as informed on black-white relations as any of Preminger's films, I guess. Israel was mutilated in "Exodus," "The Man With the Golden Arm" was a Reader's Digest of drug addiction, and if past and present indications are revealing, "Too Far to Walk" ought to delight us all with its worldly wisdom on psychedelics.

Yet Preminger has indeed found (continued on page 7)



Ella's Performance Electrifies Audience

By MARY SILAS

Ella Fitzgerald gave a sparkling performance to nearly 11,000 spectators Saturday night at the last Madison concert of the Chicago Symphony Orchestra.

Her performance left the en-

thusiastic audience crying impatiently for more.

Her smooth voice lilted over the many soft ballads in the all-Gershwin show to the delight of her attentive audience, but her greatest ovation came as she skinned

through her vocal shenanigans in "I've Got Rhythm."

Light clowning brought out Miss Fitzgerald's usual bubbling personality, but on the whole her performance was keyed to a soft summer's mood.

The orchestra, under the direction of Skitch Henderson, provided a suitable background for the highlights of Miss Fitzgerald's own rhythm trio. Although a few times the orchestra threatened to drown even her powerful voice, the arrangement was effectively done by an orchestra used to being the center of attention.

Henderson bounced the orchestra through a rather uneventful "Cuban Overture," and then warmed up the rafters of the Field House with the colorful "American in Paris." "Porgy and Bess," largely through its familiarity, set the audience humming through the intermission.

As a prelude to Miss Fitzgerald's appearance, the orchestra played a medley of songs from "Of Thee I Sing"—a last minute replacement for Henderson's own arrangement of "Blue Monday Blues Overture" which was lost somewhere en route from London.

ALUMS

Dr. Bernard I. Lifson, Skokie, Ill., is the new president of the Wisconsin Medical Alumni Association. Lifson, a psychiatrist, is a 1949 graduate of the Medical School. He succeeds Dr. D. J. Freeman of Wausau, a 1952 alumnus. Richard H. Wasserburger, a professor of medicine at the Medical School, was selected as president-elect. He is a 1946 graduate. Two members of the alumni group were chosen for posts on its board of directors. Dr. Florian J. Santini, '39, of Ironwood, Mich., and Dr. John R. Petersen, '54, of Wauwatosa, will succeed Dr. Joseph R. Stone, '35, Milwaukee, and Dr. Robert A. Starr, '50, of Viroqua.

A NEAR capacity audience was captivated by an outstanding performance given by Ella Fitzgerald at the University fieldhouse Saturday. Under the direction of Skitch Henderson, the Chicago Symphony Orchestra accompanied Miss Fitzgerald as she delighted thousands with her selections from the works of George Gershwin.

Faculty Five Earn Titles

Five distinguished faculty members in five diverse fields of learning were appointed to "named" professorships by the University Board of Regents.

The professorships honor the University's fifth president, John Bascom and four former faculty members who distinguished themselves in their respective fields. The "named" professors and

their titles: Robert J. Lampman, John Bascom Professor of Economics; Madeleine Doran, Ruth C. Wallerstein Professor of English Literature; Arthur H. Robinson, Lawrence Martin Professor of Cartography; David Grant, Clark L. Hull Professor of Psychology; and Walter Rudin, Albert Charles Schaeffer Professor of Mathematics.

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AOA

Sixteen medical students became members of Alpha Omega Alpha, the national medical honor society, this year. Seniors are: Daniel Borgen, Marshall Berman, Michael Cleary, Alan

Hendrickson, Thomas Jackson, Michael Kappy, Dennis Makai, James Schuster, Sheldon Solochek, and Paul Wiesner. The juniors are: Gerald Faich, Brian Moore, Mark Schuyler, Stephen Stein, Paul Wagner, and John Wegmann.



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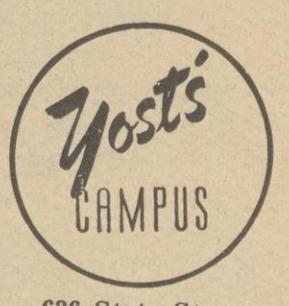
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People desiring free behind-the-wheel driving lessons may call 262-3831. Student instructors from the University will be giving the lessons. To be eligible you must be under 30 years of age, a U.S. citizen and a Wisconsin resident.

* * *

SDS
Students for a Democratic Society will hold a meeting today at 7:30 p.m. in the Union.

* * *

COLLEGE LIFE

A College Life meeting sponsored by Campus Crusade for Christ will be held Wednesday at 8:30 p.m. at the Sveden House, 333 W. Mifflin St.

* * *

TRYOUTS

Tryouts for the Wisconsin Players' productions of "The Private Ear" and "The Public Eye" will be held today at 3:30 and 7 p.m. in the Union. All students may tryout.

* * *

CERCLE FRANCAIS

The Cercle Francais will present the film "Mon Oncle" Wednesday at 8 p.m. in 5206 Social Science.

* * *

RIDING CLUB

Hoofer's Riding Club will hold a meeting Wednesday at 7 p.m. in the Union Chart room. New members are welcome. Students may sign up for lessons and trail rides.

* * *

YMCA FILMS

Tickets for the University YMCA's summer film series are now on sale for \$1.50 at the YMCA, 306 N. Brooks. The films are shown on Thursday nights. Films include "Son of the Sheik," "Cir-

cus Slicker," "One A.M.," "Saps and Sea" and "Beau Hunks."

* * *

CHRISTIAN FELLOWSHIP

Badger Christian Fellowship will hold a meeting tonight at 7:30 p.m. at the University YMCA. A lecture on "Old Testament Correlations with Current Middle East Events" will be given.

* * *

FILM

"For Whom the Bell Tolls" will be shown tonight at 8:30 p.m. in Great Hall. The film will be followed by discussion.

* * *

DANCE LESSONS

The first of four discotheque dance lessons will be held Wednesday at 8:30 p.m. in Tripp Commons. Tickets for the lessons are \$3.00 and are available at the Union Box Office.

* * *

CONCERT CANCELLED

The Terrace Concert scheduled for Wednesday night at the Union has been cancelled.

* * *

FRENCH

A Free University class in French begins today at 7:30 p.m. at 108 E. Dayton. The class will be held in French.

* * *

KNITTING

A Free University class in knitting

will begin tonight at 7:30 p.m. at 1039 University Ave. Instructions will cover all forms of knitting.

* * *

SPANISH

A Free University class in Spanish will begin today at 8:30 p.m. at 204 Eagle Heights. Students should have had at least one year of Spanish.

* * *

GUITAR LESSONS

Lessons on folk, flamenco, and classical guitar are available. For information call 257-1808.

E K L

The following were recently initiated into Eta Kappa Lambda, residence halls women's honorary sorority: Eileen Bakken, Sharon Bond, Paula Brown, Janet Carpenter, Donna Dorenbos, Nancy M. Gay, Anne Gratton, Suzanne Holmes, Mary Justman, Janis Krafft, Kathy La Croix, Kathleen Lueloff, Judith Markowitz, Kathryn Mathison, Denise Moran, Mary Naus, Chris Nelson, Diana Otis, Jean Page, M. Priscilla Pardini, Linda Petersen, Susan Porter, Barbara Schärke, Joann Schneider, Lynda Schubert, Martha Swanson, Marie Thorsen, Barbara Van Kirk, Judy Werbel, and Donna White.

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Union Open House Swings To Beat Of Tayles Band

By SHARON COHEN

"The Tayles really swing," a student exclaimed, "it's groovy." With this she described the Get-Acquainted dance at the Union Open House Friday.

The name was well-deserved. At first everyone just listened to the band, but it wasn't long before the place was moving. The beat of the band pulsated throughout the room, while laughter, singing and talking echoed among the crowd.

It was a time to let go and to let off steam from weekday studies and worries; and that's exactly what everyone did.

While upstairs in the Union people were dancing to a seventeen piece orchestra and on the terrace others were folk dancing, inside the cafeteria excitement

increased as the band grew louder.

Dances from the Escalator to the Phily Dog were seen as kids from all over the world were doing their favorite steps.

Students met each other, and friendships were begun while present ones became closer.

It's something about a band that can liven things up and make a person feel different than ever before. This dance proved no different.

At the end of the event kids left the Union with the beat of the band still pounding in their ears talking about the great success of the dance.

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SINGLE Rm. We need 1 or 2 roommates, w/car, to share 3-bdrm. apt., w/2 others for fall-spring sem. 10 mins. from campus. Air cond., firepl., wash-dryer, patio, 2 flrs., 1 1/2 baths. \$58/mo. Call 244-9223. 5x30

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MADEMOISELLE GUEST EDITOR Jan Lavasseur (left), a senior at the University joins her co-editors here to interview pop artist Andy Warhol. The guest editors were judged by Mademoiselle to be the twenty most outstanding college girls of the year. They are working in the magazine's New York offices as salaried employees and are helping to edit the August college issue.

One of the highlights of their job was a trip to Peru where they were photographed and did a college-view report of Peru's contemporary and historic sights. In June they were hostesses for the APA-Phoenix Repertory Company where they met entertainers, political headliners, and patrons of the nation's leading repertory company. They also appeared in the annual back-to-school fashion show at the Waldorf-Astoria Hotel which was attended by 2,600 retailers.

Miss Lavasseur and the other editors were chosen for their "exceptional originality, intelligence and an impressive aptitude for fashion publishing."

Draft

(continued from page 1)

did stem from the Vietnam war, the Union primarily opposes the draft because, "it binds the individual to actions which may be contrary to his personal beliefs," according to a brochure.

Daniel Swinney, an active member, pointed out "allowing yourself to be drafted is a decision, and too many men don't realize that they have this decision."

He said, "One of the main objectives of this organization is not to force a person to resist the draft, but to make that person aware that there are legal means of avoiding the draft, and then let him make the decision for himself."

Working in conjunction with the state resistance group is the National Draft Resistance Clearing House, which is located in the office of the WDRU and manned by WDRU members. Its primary purpose is to establish a network of communications with the 45 resistance groups throughout the country which have a total membership of about 4,000.

One member noted that most movements have their roots on the college campus, but the real challenge is to get the resistance from the campus to the community.

The Wisconsin Draft Resistance Union can be contacted by calling 257-7141 or 255-6575, or by writing to 8 Francis Ct.

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Film Reviews

(continued from page 4)

the formula of commercial success. With a mixture of an iota of topical matters that are mildly controversial and heavily glossed, a cast that always includes Hollywood's best and worst products, and enough sex to make the Legion of Decency and all good little boys blush, he consistently proves himself predictable—entertaining but deadly.

For the record, "Hurry Sundown" is as current as the thirties films with good darkies and evil whites. Patronizing, insulting and eye-popping in its glossiness and falsifications, the film ought to pack an audience in like sardines. Come to think of it, it has.

* * *

Just a word or two on a film worthy of comment that opened and closed here during final exam period when we weren't publishing. The reference is to *YOU'RE A BIG BOY NOW*, the first production written and directed by Francis Ford Coppola, a 27-year-old boy prodigy who has managed to channel his hippy view of New York and growing up absurd into an auspicious first effort.

That so much of his film seems borrowed and self-conscious in its

style is undeniable, yet more than a compensatory amount seems fresh and quite funny in its visual antics. There are some exceptionally fine sequences—Peter Kastner as Bernard Chanticleer, the big boy of the title, roller skating in the New York Public Library; Elizabeth Hartman as Barbara Darling, the man-hating starlet who was caught by an albino hypnotherapist with a wooden leg; Geraldine Page as an oedipal mother if there ever was one.

Most surprising is the score composed by John Sebastian and performed by the Lovin' Spoonfuls. While it fares quite beautifully as a record to own (Kama Sutra KLP/KLPS-8058 ST), the tunes and instruments are also conceived as integral parts of the film.

A composition such as "Lonely" is played while Bernard walks through the city at night; the already famous "Darling Be Home Soon" is incorporated as a record that Barbara listens to as she prepares for bed.

And while the madcap Mack Sennett race is unfortunately chosen to climax a largely original film, Sebastian's instrumental "March" provides a slight counter-balance. That the score is so uniformly good is a testimony to the film's coordination and the talent of the Spoonfuls.

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THE RIGORS of summer classes may prove to be quite overwhelming for many University students. Having solved the problems of heat and sore feet, this coed meanders through the cool waters of the fountain.

CHAMBER MUSIC

A new chamber music workshop for string players will be conducted by well-known music faculty members of the University, July 5 to 8. The four-day sessions will give students, teachers and amateur players of the violin, viola, and cello the opportunity to perform chamber music solo, and in ensemble, hear recordings and observe staff members in rehearsal and performance. Literature will also be included. Heading the staff will be Marvin Rabin, professor of music, the University and University Extension. He has studied with Fritz Mahler, Pierre Monteux, Eugene Ormandy, and William Steinberg. At Boston University he founded the Greater Boston Youth Symphony. He is currently director of the newly formed Wisconsin Youth Symphony.

ance. A study of chamber music literature will also be included. Heading the staff will be Marvin Rabin, professor of music, the University and University Extension. He has studied with Fritz Mahler, Pierre Monteux, Eugene Ormandy, and William Steinberg. At Boston University he founded the Greater Boston Youth Symphony. He is currently director of the newly formed Wisconsin Youth Symphony.

Skitch...

(continued from page 1)
low me to enter into any other contracts. At one time, a couple of years back, I was very anxious to fly an old-fashioned tri-winged plane for the opening scene in "The Blue Max." NBC told me that I could not do it. This is when I really started getting annoyed with them."

Free of his NBC contract, Henderson has been able to travel a great deal. He now finds time to do many more concerts in all parts of the world.

"No matter where I am," he

explained, "The college students are always the ones to be careful of. Besides being the most intelligent, they are also the most critical. But, I prefer a critical audience to a sleeping one."

derson left me with these words: "Write anything, but make me sound nice!"

Ella...

(continued from page 1)
when performing for college crowds, Miss Fitzgerald replied: "I sing to the whole world. I sing a song according to my interpretation of it. I never change my style for anybody! If I did, I would not be me, Ella."

Miss Fitzgerald is apparently unconcerned with competition. "I put my heart and soul into every song I sing," she explains. "When I am not good enough any more, I just will not sing."

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