



# **The daily cardinal. Vol. LXXVII, No. 158 July 6, 1967**

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# The Daily Cardinal

University of Wisconsin, Madison, Wisconsin 53706,  
VOL. LXXVII, No. 158 Thursday, July 6, 1967 FREE COPY



BRITISH SOLDIERS attack the politically subversive American revolutionaries in the Open Arts version of the American Revolutionary War. The play was presented in Vilas Park on Tuesday.

—Cardinal Photo by Jerry Shereshevsky

## Patriotism, Protest Mix At July 4 Celebrations

By PETER ABBOTT  
and GENE WELLS

Patriotism and protest mixed in the Fourth of July celebrations in Madison's parks.

The Open Arts group played to a predominately University audience at Vilas Park which was receptive to the mime production's anti-war message. But four students who left for Westmorland Park to hand out anti-war leaflets met a more mixed reaction.

The play called the current opposition to the war in Vietnam a revival of the "Spirit of '76." It praised Ho Chi Minh, the North Vietnamese premier, as the "George Washington of Vietnam."

Those at Westmorland Park spent most of their time speaking and answering questions about the war.

Shortly after they arrived, the anti-war students were asked to move to an area of the park not used by the community celebration. The only publicly announced reason for this request was that the central area of the park had been reserved by the three community associations which had sponsored the celebration.

The celebration has in the past been open to anyone who came whether or not he resided in one of the three communities—Westmorland, Midvale Heights, and Sunset Village.

The students agreed to move to the edge of the park, and were followed by an audience of about 30 people, mostly of junior high school age.

Most of the youngsters dis-

agreed with the anti-war students but appeared anxious to hear their views and debate with them. The majority supported their right to speak against the war, and some felt they should have been allowed to stay in the central area of the park.

Most of the youngsters took the position that the United States was in Vietnam to stop Communism and felt that the Communists would take over all of Southeast Asia if America did not take a firm stand.

The group was later joined by several adults, including some men in their twenties who had played in city league baseball games at the park earlier in the afternoon.

Most of the adults showed little interest in discussing the war directly, but instead commented about the beard and long hair worn by one of the students, and about the students' cowardice and lack of patriotism in refusing to fight in Vietnam.

One baseball player who did discuss the war took the position that a military dictatorship was the best form of government for Vietnam now, and that it would develop gradually into a democracy as the people gained the ability to govern themselves.

Temper flared as the verbal attacks on the two remaining anti-war student continued. Someone warned the students that rising tension would cause spectators to resort to violence and that they would not leave uninjured unless they left right away.

A man in his forties tore an anti-war sticker off the shirt of one of the students, Alan Greene, and tried to grab his pile of leaflets. Other spectators seemed to be trying to restrain him from provoking a fight with the student. Someone succeeded in knocking the leaflets out of his hand.

At this point Green went to call over the lone policeman on duty at the park, as the crowd gathered around the other student. After conferring with the policeman, the anti-war students agreed to leave.

See July 4  
Pictures  
Pages 7-8

## Mime and Man Evicted; To Take Legal Actions

By JOSEPH McBRIDE

Mime and Man Theater was evicted last weekend from the Women's Building at 240 W. Gilman St., where its summer plays had been scheduled to appear. Pat Donovan, the president of Mime and Man, told The Daily Cardinal that "there were no reasons given and no opportunity given for us to make any defense or any kind of appeal of their decision."

According to Donovan, Mime and Man had made a verbal contract with the Madison Women's Club, which runs the building, covering four summer plays and nightly rehearsals.

The first play, "The Rivals," was scheduled to open this Thursday. The group had also rented a room in the building for

PORTER BUTTS

Porter Butts, the only director of the Memorial Union since the building opened in 1929, has announced he will withdraw from the directorship of active operations of the Union a year from now. Butts, who is also a professor of social education, plans to devote his time to teaching, research and development of special projects. A search committee will be named to consider a successor to Butts so that a new director may be appointed by the regents by January.

storing equipment, Donovan says; the locks on the building have been changed. He added that the Women's Club has advised the police to prevent Mime and Man from entering.

Mrs. M.C.E. Jensen, the president of the Women's Club had "no comment" on the matter.

"The first production is being delayed," said Donovan, "by the inaccessibility of our equipment and by this unconscionable and summary breach of agreement with the Women's building. We have engaged an attorney, Percy Julian, to handle our affairs in this matter. Our summer pro-

gram will continue as scheduled at another facility to be announced shortly."

Donovan said that on four occasions the Women's Club had refused to accept advance payment from Mime and Man. "Several times," he said, "we urged them to draw up a written contract, but they refused."

"We hope our patrons will bear with us through this despicable action taken against us. We offer every assurance to those who have been loyal to Mime and Man that we will continue to present the same quality of drama that we always have."

## US Foreign Policy Topic of Seminars

By JOHN TERRILL

Teachers for Peaceful Alternatives discussed the crucial foreign policies of the United States since World War II in the first of a series of seminars held Wednesday night.

TPA, an anti-Viet war group, consists of about 35 elementary and secondary teachers from the Madison area who believe that much of the present curriculum is grounded on outdated concepts of foreign policy.

Sue May reported on the policy decisions made directly after the war and how they determined the future relationship with the Communist bloc—which eventually led to the cold war.

Basing her evidence on David Horowitz's book, "The Free World Colossus," she said that foreign policy was at that time based on the following beliefs:

\* That the world was clearly divided into the free world and (continued on page 4)

## Anti-War Group Plans Workshop

By PAM EWALDT

The Committee to End the War in Vietnam Wednesday night planned a workshop to discuss issues relating to the Vietnam War. The workshop will be held tonight at 8 p.m.

Voluntary readings were suggested to provide factual background material for the members. The books selected will give

the pertinent facts needed to discuss the various facets of the war intelligently.

One of the two main readings is a 25-cent edition of "An Outline History of Vietnam" by Adam Schesch. The book gives the details of how, rather than why, we entered the war. "The U.S. in Vietnam" written by two Cornell University professors is the second major reference work. It is one of the most recent publications on the war.

Some questions to be considered are how did the United States get involved? what is the situation existing in Asia? what are the positions of China and Russia? what could be done to end the war? how does the war affect our economic situation?

## WEATHER

FAIRLY NICE—High should be in the mid 70's.

# Studio 408: Circus Diversions

By LARRY COHEN  
Fine Arts Editor

There is a strange sort of redundancy in the chameleon, the lizard of endless variation. By the end of what seemed a long first scene in John Mortimer's "Dock Brief," Gary Hopper has supplied us with an impressive tour-de-force of impersonations as the Walter Mitty prisoner, Fowle. We are indeed impressed, we marvel at the actor's range and admire his skill at clever imitation.

But something rather curious and rebellious struck me near the conclusion of the first hour, and it is this something that still bothers me about Studio 408's second production.

By its very limitations, a two-character play calls up all sorts of problems. The characters, if the play is to interest us for

very long, must be reasonably complex and endowed by their author with engaging things to say. "The Zoo Story" or Leroi Jones' "Dutchman," say, draw us to them with the black absurdness of the personalities.

Both Albee and Jones, however, realize the need for an external tension to keep us interested. As exciting playwrights, they both provide a climax that gradually tightens its grip like a vise. Monotony is avoided; what begins conventionally defies predictability.

And it is unfortunately otherwise with John Mortimer. Music-hall tricks are substituted for depth; the situation that is set up in the first five minutes of the play never acquires any true substance but only a mask of its form.

Morgenhall, the 63-year-old banker is a failure. After spend-

ing a life measured in terms of crossword puzzles, he is faced with his first case. He can only label people and situations according to his education, and he will lose this, his first and last trial.

The character of Fowle is the bravado role. Having killed his laughing and insulting wife, Doris, to obtain some peace and silence, he is quick to admit his guilt the moment the play begins. Fowle is tired and asserts that due to his lack of education, he is slow to understand. But Mortimer's play is about his dignity, his perception, and above all, his compassion to realize that the barrister is essentially dependent on his class inferior.

It is this reversal of roles that proves so predictable and eventually so depressing since it constitutes the only basis of the drama. It is not hollow, but conven-

tional to a fault because it is not sufficient to intrigue an audience or make them really care about the two men for such a long time. The point is made quickly, probably due to the skill of both Hopper and Ric Zank, and we are left to watch seemingly endless variations of a single idea until it ceases to be very new or very interesting.

What we have instead are what I earlier called music-hall tricks. As Fowle, Gary Hopper gradually is drawn out of his demurring shell much like Thurber's Mitty. In the painfully funny first act of mimicking, he simulates his wife jesting about his face—"Old fiddle-face—let's play a tune on it, shall we?" And as a spark of contact is made between the two men in trial rehearsal games, we have Fowle as the lodger he hoped to pawn his wife on, Fowle the

doctor, Fowle the judge and Fowle the foreman of the jury.

Admittedly, there is a certain delight in observing Gary Hopper's behavior, especially when he puts a towel on his head to suggest the wig of Tommy Banter, the judge. As a chameleon, Hopper is a master, but the other parts are conceived as diversions to mask a singular conception that is never really furthered.

The quieter and really more challenging role belongs to Ric Zank as Morgenhall, and if he appeared less effective, it was because he had the more demanding role. Playing George to Albee's Martha, I'd guess, is comparable in overt deception.

Zank concentrates on the rhetoric of a lawyer who speaks in clichés and consequently, is only able to view life as it fits into a predetermined format. He is exceptionally fine in one marvelous bit with Hopper in which the two light their pipes and reveal more about themselves than in minutes of Mortimer's dialogue. The production validates the play by working around it with inventive, small things.

Gus Motta has again exploited the intimate limitations of a small working area, pacing his two actors beautifully to suggest the confines of a grey prison cell. If he had cut as much of "The Dock Brief" as he did with Williams's "Suddenly Last Summer" the previous week, the entire production would have benefitted.

John Wright Stevens's lighting is once more highly effective and functional, a decided attribute to a group which deserves more publicity and acclaim.

**CABARET** is based upon the play "I Am A Camera" by John van Druten and stories by Christopher Isherwood. With a book by Joe Masteroff and music (John Kander) and lyrics (Fred Ebb), the new musical is currently playing to capacity audiences at the Imperial Theater. Random House has just published the text of the play (\$4.50).

**HALLELUJAH, BABY!** has a book by Arthur Laurents, music by Jule Styne and lyrics by Betty Comden and Adolph Green; it is currently on view at the Martin Beck Theater. Original Cast Album on Columbia Records.

is an amalgam of sequences, the most effective being those that do not deal at all with the overt plot. What Fred Ebb and John Kander call "The Berlin Songs" are all performed by Joel Grey as the Master of Ceremonies. And the musical's primary asset is in these sketches of atmosphere—not in the traditional and eventually, maudlin dramatic plot.

Judging from the text, it appears that a compromise or two had to be made to remove the contemporary threat of offensiveness. The original closing line of "If You Could See Her" was "she wouldn't look Jewish at all," but the pressure of Bnai Brith who constitutes a large section of benefit audiences has undoubtedly exercised a threat of blacklist. The line has been changed.

The brilliance of "Cabaret" still lies in its initial conception. Where the book has had to avoid explicit commentary, theatricality has prevailed and expressed the perversions of an era. On a second look last month, the show has been tightened, its obscenity more pointed and leering, and its performers, if anything, have imposed more depth in their roles over the months since Broadway's best in musicals was first glimpsed.

## Main-Line Musical Substance

By LARRY COHEN  
Fine Arts Editor

Experience teaches that there is no simple formula that makes a musical a hit or flop. It is simply not possible to isolate any single factor and the combinations for the producer-gambler become more and more unpredictable with each lesson.

Tom Jones and Harvey Schmidt's "The Fantasticks" opened in May, 1960 with no stars, a wooden platform instead of a lavish set and a charm of easiness and originality that have kept the off-Broadway show running for seven years. At the same time, Jerry Herman's "Mame" epitomizes the new largeness in \$9.90 ticket shows that also will run forever. Obviously, there

years to cover up incredible mediocrity with memorable music and lyrics. In general, deficiencies can be masked. There are exceptions—"Fiddler on the Roof," "Man of La Mancha," and "West Side Story"—which admirably integrate the twin disciplines of libretto and score, but the majority of the hits can and do counterbalance poverty in the playwrighting department.

A current production that beautifully exemplifies this problem is "Hallelujah, Baby!" which proposes a treatment of Negroes in the United States for the past sixty years. Arthur Laurents' subject matter is valid and appropriate for a musical; except for Gershwin's "Porgy and Bess" and "No Strings," racial matters have all but been avoided on the American musical stage.

Yet Laurents, who wrote the scripts for such distinguished efforts as "West Side Story" and "Gypsy," has not been able to break loose from what one can only consider self-imposed confines. Putting Negro-white relations in some kind of historical perspective has proved to be an inhibition, not an asset. And thus, we have all the stereotypes of "Hurry Sundown": the white liberal hung on Negro chick, the tired black-white (and in the thirties, red) humor.

All the clichés are too much in evidence, all the perspective traps and patronizing attitudes that would disturb anyone seriously concerned about real race relations in this country.

"Hallelujah, Baby!" however, is blessed with a mass of critical attributes, first of which is the much-acclaimed stage debut of 23-year-old Leslie Uggams. As the original Broadway cast recording makes decisively clear, Miss Uggams is every bit as striking as Streisand in Jule Styne's earlier hit, "Funny Girl." She is remarkably fresh and unaffected, her voice has a faculty of making every word come out clipped and beautifully precise, and she supplies the punctuations of atmos-



"And if the Nazis come—I will survive. And if the Communists come—I will still be here—renting these rooms! For, in the end, what other choice have I?"—LENYA, CONVY, HAWORTH in a still from CABARET.

phere in each decade that the book lacks.

Where material is scarce or less than outstanding, Miss Uggams is hard at work to make us forget the nonsense of the content. And where

### Photos by Friedman-Abeles

Styne's score (his best next to "Funny Girl") is superb—as it is in "My Own Morning," "Being Good," and "Talking to Yourself"—the star seizes a hold on the expanse of melody and virtually wraps every lyric in and out of

her tongue.

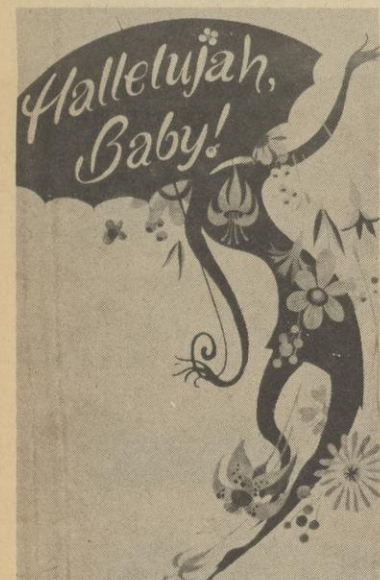
But unlike "Funny Girl," the new musical is not exclusively dependent on one female. Betty Comden and Adolph Green have supplied consistently competent and in a few cases, excellent lyrics to match Styne's tunes. Vitality abounds everywhere—in Burt Shevelove's direction, Kevin Carlisle's energetic choreography, in fine character delineations by Robert Hooks, Allen Case, Lillian Hayman and Barbara Sharma.

But it is the music and lyrics that have the final word in expression. Uncle Tom attitudes are articulated in the painfully satiric "Smile, Smile," Federal WPA theater receives a humorous brick ("kick the bosses in the belly") in "Witches' Brew," and the diluted optimism of the book is made convincing in the finale, "Now's The Time." If July and August can be bridged and the talked-about revisions in the book occur, "Hallelujah, Baby!" can emerge as a substantial contribution to the list of hit musicals.

### 'Cabaret'

"Cabaret" has proven its box-office and critical draw; its future does not hang in the life-and-death balance. Yet while its book is decidedly better, the defects once again lie in Joe Masteroff's dialogue. The bite, the razor's edge, the gaudiness of the disease, all emerge and coagulate, but they are functions of performance, staging and music-lyrics.

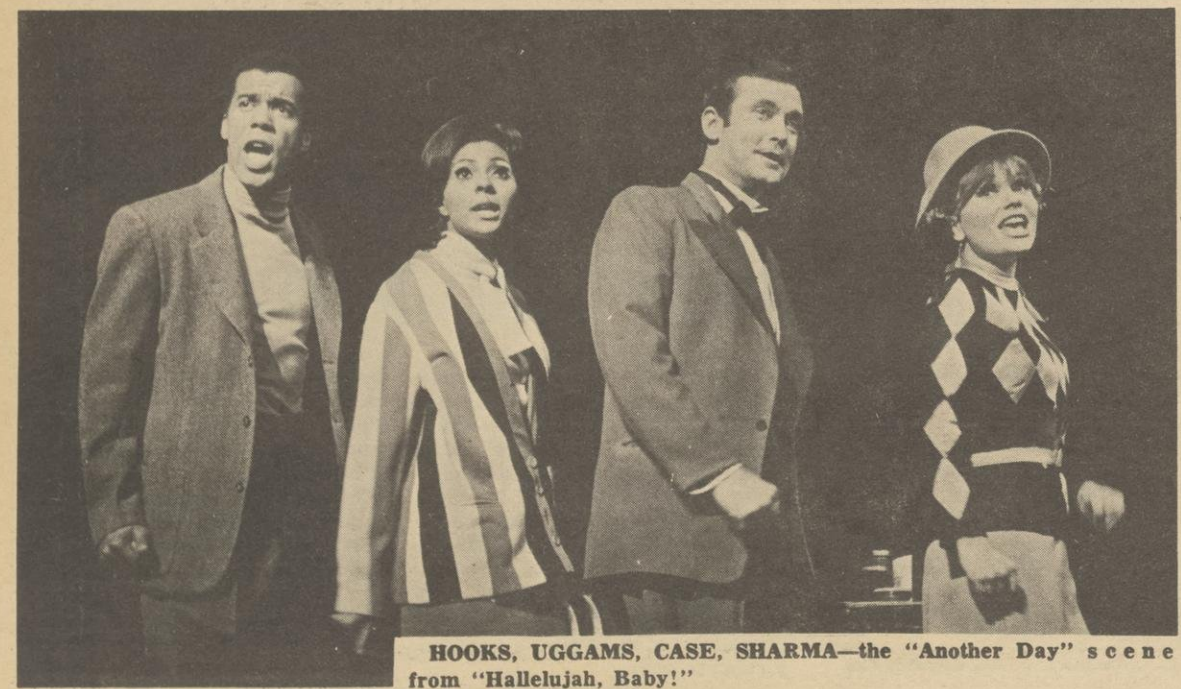
The text of the play, now that it has been published, offers some insight into the problems Masteroff must have faced. "Cabaret"



is room in the genre to accommodate both poles.

For the angel-backer, the musical is the most alluring kind of theater. If received well, it can be the most potent in financial remuneration; if not, it can go down like the Titanic in one horrendous, infamous night that serves to remind us what a Broadway nightmare is all about.

Ultimately, the only possible guarantee is the music. Rodgers and Hammerstein managed for



HOOKS, UGGAMS, CASE, SHARMA—the "Another Day" scene from "Hallelujah, Baby!"

# Rightly Speaking. . .

## Rational Revolutionaries

James Casper

In 1967, with revolution constantly swirling about us, and the emergence of new nations commonplace, perhaps Americans tend to overlook the larger significance of the July Fourth birth of the United States—the unique civilization which sociologist Lipset aptly terms "the first new nation."

The first society in history created, dominated and led by the one truly revolutionary philosophy of man's history—capitalism—was the United States of America. The American Revolution was fought primarily for freedom of the mind. The unprecedented social system whose fundamentals were established by the Founding Fathers, the system which set the terms—and held the promise for man and his future—was capitalism.

The Founding Fathers were radicals of the first order—ready to do bloody battle for American freedom and independence, but they were rational revolutionaries, a political phenomenon without precedent. They were the intellectuals, the thinkers, who were at once men of action. Proclaiming the radical doctrine of "man's right to the pursuit of happiness," they set out to develop conditions necessary for man's freedom—by the unaided power of their col-

lective intellect. They set out to establish America as a land governed foremost by the 'rule of reason.' To quote Ayn Rand, "Reason requires freedom, self-

confidence and self-esteem. It requires the right to think and to act on the guidance of one's thinking—the right to live by one's own independent judge-

ment. Intellectual freedom cannot exist without political freedom; political freedom cannot exist without economic freedom; A FREE MIND AND A FREE MARKET ARE COROLLARIES." (emphasis mine) America's founders knew this, and the capitalistic constitutionalism they initiated—though not, by any means, perfect laissez-faire—was a powerful revolutionary force. The 19th Century—with its political freedom, science, industry, business, art and trade—was

an historic bound toward economic abundance, real political freedom, and artistic and scientific creativity. And America, economically and politically the freest, achieved most. The true American revolutionaries, then as now, were the businessmen and the intellectuals—capitalists.

Marxists theoreticians predict the death of capitalism—the historical dialectic. 'Revolutionaries' today are hardly that—but rather screaming reactionaries—

(continued on page 6)

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# University Students Collect 2,000 Texts To Send to South Vietnam University

About 2,000 textbooks from University students at Madison will take their places on the library shelves of Van Hanh Buddhist University in Saigon, South Vietnam, this summer.

Students from the Methodist University Center, led by sophomore William H. Fell, 2217 Markham St., Manitowoc, and graduate student John P. Maas, 143 W. Gilman, Madison, collected 73 cartons of used textbooks at University dormitories and buildings, the University Bookstore, and Brown's Book Shop between May 23 and June 10.

Under the supervision of Profs. Minoru Kiyota and Richard H. Robinson of the Indian Studies department, students from the department and from the Methodist University Center typed bibliography cards for a permanent record and packed 73 cartons of books. The Asia Foundation is paying shipping fees and arranging for the books' delivery to Van Hanh University.

Founded in 1964, Van Hanh is the newest of South Vietnam's five universities and the only one with Buddhist sponsorship. The University was begun on a shoestring and

receives only \$60,000 annual government support for its 700 students. Temples were make-shift classrooms and monks the teachers. The monks' personal books were the only library.

Since October, 1966, the University has occupied an attractive four-story building in central Saigon. "The land was donated by a man who had intended it for a pharmaceutical factory," Robinson explains.

The University has three faculties: Buddhist studies, humanities, and social work. The monk who started the social work faculty had studied in the U.S. Under his leadership, many Buddhist youth do village development work.

Van Hanh's president, Thich Minh Chau, and Dean of Letters

Thich Thien An have visited the campus here, and several Vietnamese Buddhists have studied here in the Buddhist Studies program.

Both Kiyota and Robinson have visited Vietnam to confer with Buddhist leaders about their educational needs. Robinson spent a week in Saigon during August, 1966, and accepted 130 books donated by the Buddhists to the University library as an expression of friendship and gratitude.

"Van Hanh University is one of the most successful non-government nationalist enterprises for developing South Vietnam," Kiyota says. "We collected about 1,000 books for them last year, and with sufficient student support, we hope to make this an annual project."

## Teachers

(continued from page 1)

"slave" nations (Communist countries);

\* That Communism springs from subversion but can be contained; and,

\* That this country could influence the free world by making it economically dependent and harm the communists by economic isolation.

In another report, Cathy Rhynhart said that policy actions at the time of the Korean conflict changed from containment to liberation. She referred to General Douglas MacArthur's decision to invade North Korea instead of remaining at the 38th parallel.

In laying a foundation of policy during this period, future seminars

will relate these basic theories to present U.S. foreign policy.

The members of TPA serve differentiated roles as teachers and citizens.

TPA's policy statement says that they should, in the classroom, "encourage meaningful debate about the war, a respect for those in the population who challenge Administration policy, more study of the history of the National Liberation Front of South Vietnam, and more concern for the toll this war is taking in Vietnam and in our own society."

As a civic group TPA will attempt to educate themselves and the community and to initiate action appropriate to the goal of ending the war in Vietnam.

Committees have been set up for the exploration of controversial issues in the schools and for presenting programs at Madison PTA,

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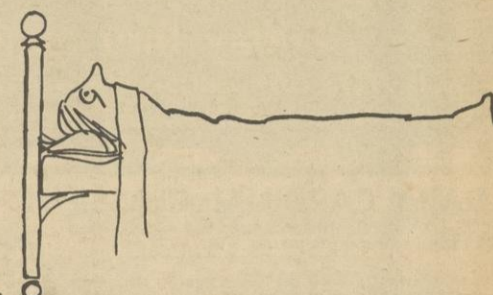
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#### MISCELLANEOUS

FREE: 9 wk. old kitten. Trained.  
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#### WANTED

2 Bored grd. stds.—former teach-  
ers—desire dates with 2 cute  
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#### FOUND

PERSON who found blue contact  
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#### LOST:

\$10. REWARD—for return of lost  
Jules Jorgensen watch. Call J.  
Levine. 257-9902. 3x11

## Revolutionaries

(continued from page 3)

demanding a return to the medie-  
val socio-economic stratification  
and stagnation of collectivism, and  
the inevitable curtailments of free-  
dom accompanying it. These so-

called revolutionaries are fugiti-  
ves from the Middle Ages—ir-  
rational, terrified of human pro-  
gress, freedom, creativity. They  
offer no hope for man—no promise  
for the emerging world of Asia  
and Africa—even less for America.

If there truly be a 'dialectic'  
to history it is that periods of

freedom and abundance are rare,  
but inevitable results of a free  
capitalist society such as early  
America promised to be.

The U.S. is a unique develop-  
ment in history—a real revolu-  
tionary force. America is ac-  
cused by some as having devel-  
oped an anti-revolutionary stance  
in foreign affairs—we haven't. To  
some degree we have done so at  
home in our senseless curtailings  
of capitalism, but in opposing re-  
treats to collectivism, in calling  
a halt to the anti-intellectual panic  
which draws men to communism—  
we are playing an active revolu-  
tionary role. The revolutionary  
zeal of New America must be  
conveyed to all parts of the globe—  
such revolutionary movements  
must be fostered in every country  
of the world! CAPITALISTS UN-  
ITE!!

## Campus News Briefs

### Triem To Read Poetry Tonight

Eve Triem will read her poetry  
Thursday at 8:30 p.m. in Tripp  
Commons.

Her poems have been published  
in magazines and in two books,  
"Parade of Doves" and "Poems."

Last spring she was awarded  
a grant by the National Institute  
of Arts and Letters for her lit-  
erary work.

#### STUDIO 408

Studio 408 will present the third  
in its series of summer produc-  
tions on Friday and Saturday at  
8:30 p.m. The performances are  
open to the public free of charge.  
No one may be admitted after the  
performance has begun.

#### CEWV

The Committee to End the War  
in Vietnam will hold a meeting  
tonight at 8 p.m. in the Union.  
Adam Schesch, graduate in south-  
east Asian history, will speak on  
the military situation in Vietnam.  
Progress reports will be given.

#### ANARCHISM

A Free University course in  
anarchism will begin tonight at  
8 p.m. at 8 Francis Court.

#### SYNDICALISM

A Free University course on  
syndicalism and the community  
will begin tonight at 7:30 in the  
Union.

#### WITTE GAMES NIGHT

Witte games night will be held  
tonight at 9 p.m. Refreshments  
can be bought at the Caboose.

#### COFFEE HOUR

The University YMCA will hold  
regular Friday afternoon coffee  
hours from 3:30 to 5 p.m. Re-  
freshments will be served.

#### NEGRO HISTORY

A Free University course in  
Negro History will be held on Sun-  
days at 2 p.m. Call 256-7403 for  
the meeting place.

#### DRAFT

A Free University course on the  
draft and draft resistance will meet  
on Mondays at noon at 8 Francis  
Court.

#### CERCLE FRANCAIS

Prof. Renee Lang of Marquette  
University will speak at Cercle  
Francais tonight at 8 p.m. in room  
311 of the Wisconsin Center.

#### POETRY

The Literary Club will hold a  
reading and discussion of original  
student poetry on Sunday at 7:30  
p.m. in the Union. Students should  
bring mimeographed copies of  
their poetry. Non-writers are in-  
vited to attend also.

#### RESEARCH

Dr. Thomas Hixon, rehabilita-  
tion medicine, of the University  
Medical Center, has received  
support from the National In-  
stitutes of Health for his project,  
"Partitioning of the Upper Air-  
way Resistance During Speech  
Production."

## A GO GO PARTY

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GROUP SALES: To throw a party at Cheetah for 50-2000, call Miss Prusa at MO 4-5051

# Area Residents Polled; Disapprove of Viet War

A little more than half of the residents in the second Congressional district disapprove of present U.S. action in Vietnam, and 58.7 per cent would not vote for Johnson today according to a poll conducted by Rep. Robert Kastenmeier (D-Watertown).

Of the votes disapproving of the war, 61.5 per cent said they felt the war was immoral, that we had no business there.

More than 4,500 people from the five-county district answered the questionnaire.

A little more than a fifth of those disapproving of the war felt the U.S. was not being aggressive enough and felt we should fight to win. They favored giving the military a free hand.

A number of the people answering the question on the reelection of Johnson added a note: "I will not vote for LBJ unless he ends the war in Vietnam."

Also reported were 18.8 per cent who said they would vote for Johnson.

On the question of bombing North Vietnam, 35.1 per cent felt bombing is essential to the safety of U.S.

troops and 33 per cent felt it was immoral and ineffective and should be stopped at once.

Another fourth felt that the bombing had failed to stop North Vietnam aggression, but also thought it should be continued until the North agrees to a negotiated settlement.

Kastenmeier said, "Clearly the war in Vietnam is turning the attention of many . . . residents from the significant accomplishments of the Johnson administration in other areas."

Kastenmeier has been a consistent critic of the President's policies.

## AWARD

Robert G. Schneyer has been chosen by the School of Social Work faculty to receive the John W. Mannering Memorial Award. From La Crosse, Schneyer received his undergraduate degree here in journalism, and has taken the social work graduate field study course at the University Medical Center and at Mendota State Hospital, Madison.



**VICTIMS OF THE VIETNAMESE War**, portrayed by members of the Open Arts Group, suffer the terror of war. This scene was part of a Fourth of July play presented by the group at Vilas Park. More pictures appear on page 8.  
—Cardinal Photo by Mark Rohrer

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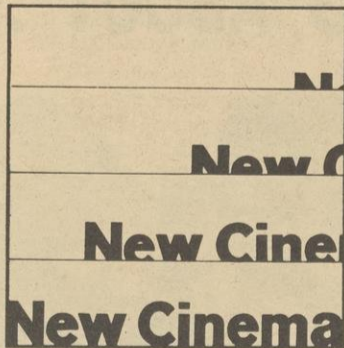
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Renaissance Walerian Borowczyk, Poland  
Les Mistons '67 Francois Truffaut, France  
Running, Jumping, and Standing Still Film  
Richard Lester, England

Two Castles Bruno Bozzetto, Italy  
The Fat and the Lean Roman Polanski, Poland  
Corrida Interdite Denys Colomb de Daunant, France  
Allures Jordan Belson, U.S.A.  
La Jetée Chris Marker, France

## SUNDAY 8 P.M. WISCONSIN UNION THEATER

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U.S.D.A. Choice  
**Chuck Steak . lb. 49¢**

U.S.D.A. Choice  
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20 lb. bag **99¢**  
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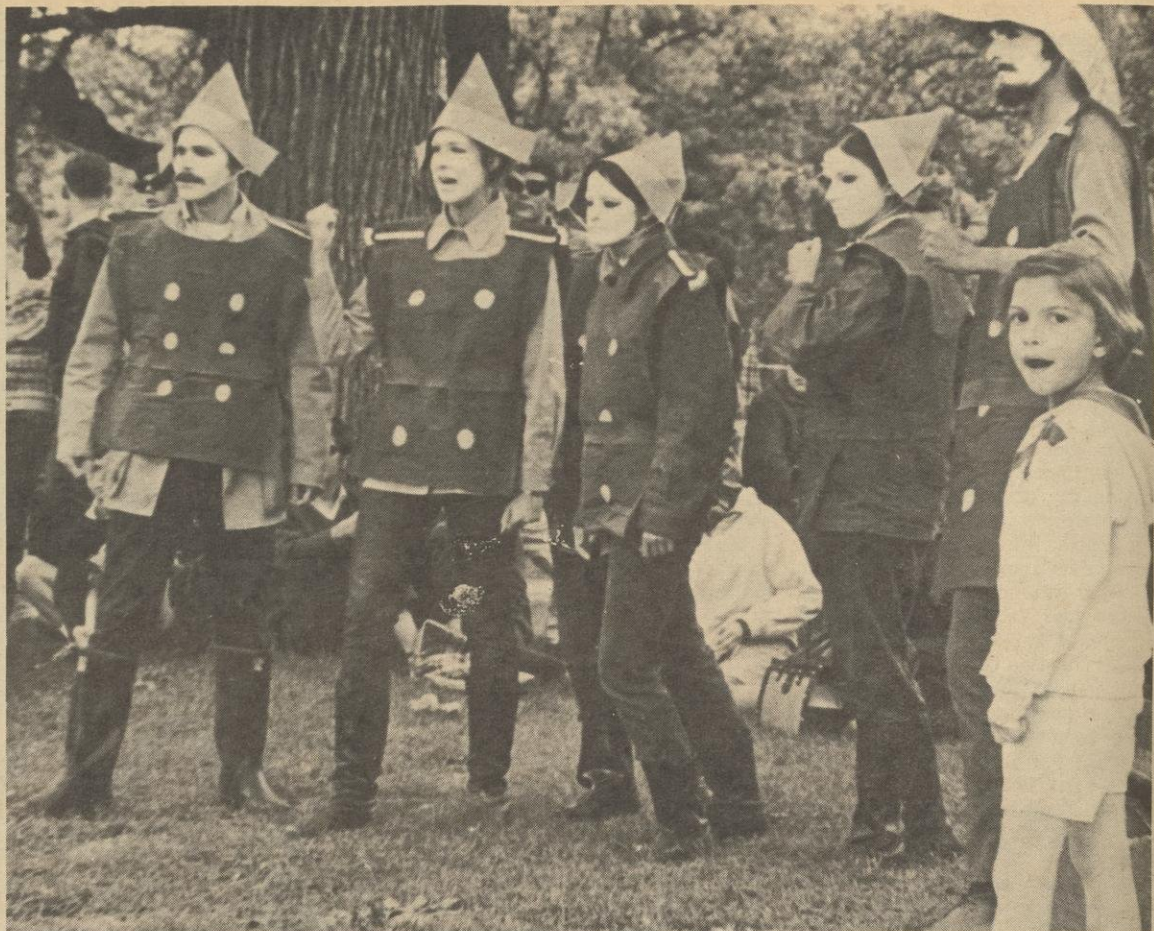
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OPEN ARTS acts out their interpretation of the American Revolution for the Fourth of July celebration at Vilas Park.  
—Cardinal Photos by Jerry Schereschewsky and Mark Rohrer.

#### OFFICERS

The new officers of Eta Kappa Lambda, residence halls women's honorary sorority, are: Renee Miller, president; Ann Miller, vice president; Donna Dorenbos, secretary; and Mary Naus, treasurer.

### Pic-a-Book

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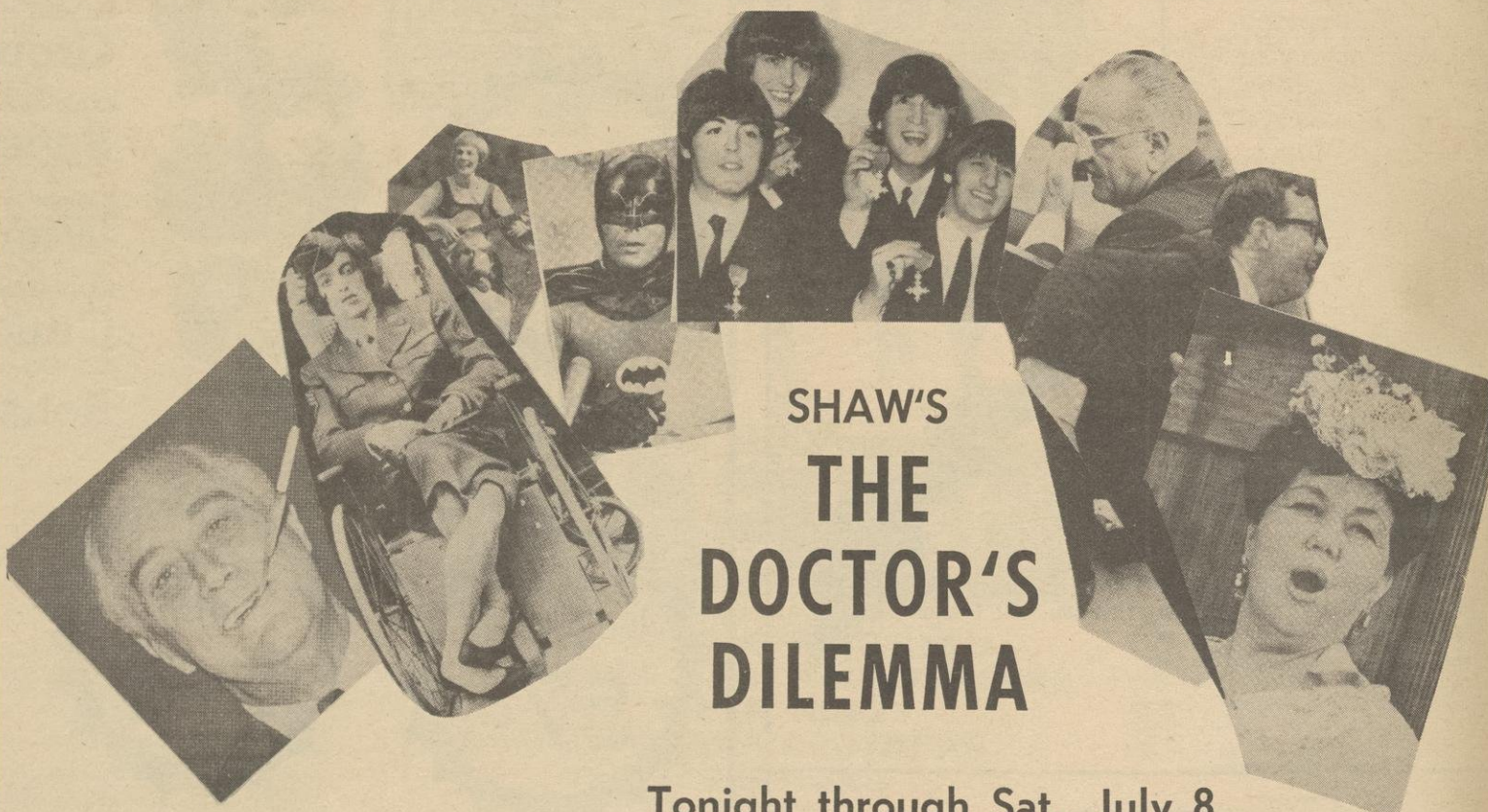
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